Pebbles

Giving Love The Benefit...Always

VOLUME XVI NO. 1 JANUARY 18, 1991 $5.00 NEWSPAPER
the best got better

junior

Better Part of Me

The First Single From The Forthcoming Album

STAND STRONG

Produced By Junior And The Funky Ginger
Courtesy Of Law Productions
Album Release: February 5, 1991
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VOLUME XVI. NUMBER 1

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15TH YEAR ANNIVERSARY
APRIL 3-7, 1991
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OMAR

Yes, you do.

Produced by Lores Holland Remixed by Fresh Gordon From the Self-Titled Album Album Release: February 5, 1991
If you're reading this then you made it. '91 is here and moving. There is great promise for exciting happenings in this span of time.

The O'Jays have hit the airwaves smokin' and the buzzword is that "Miss Congratulations" (Vesta) is soon to follow. And what the lady has on track for your airwaves is awesome. I've heard nine serious hits out of 14. When you hear it I'm sure you'll agree. A&M's Don Eason is all smiles because he knows he's got a winner to ride to the top. Look for Vesta to premiere her new show at BRE Conference '91 in New Orleans in April. By the way, you can save yourself and your company a lot of money by registering now at the early bird rate for BRE Conference '91.

Forrest Hamilton makes his '91 debut with Dorian on the Black Forest label distributed by Bellmark through CEMA. Yes, the big fella has got a live one.

Congratulations to the team of Charlie Warfield and Vinnie Brown as they continue with the sweet kiss of success one more time.

The Southeast Music Conference is getting ready for a red carpet welcome for the industry and Jenny Rushin and WEDR will provide the music as you drive around town. Wow, do they sound good. Many thanks for lunch, James Thomas. I owe you one.

A hearty welcome to Virgil Simms as he exits Tommy Boy to take over at SBK.

Connie Johnson settles in for a big year at Arista as Arista alumni Tony Anderson and Ed Eckstine team up at Mercury for a speedball run of hits up the charts.

Ruben Rodriguez by now has memorized all the phone numbers of his new staff at Elektra and is keeping all lines hot. Some of his new projects include Brainers-KMD and leaders of the new school. P.S.: His superstar Keith Sweat is locked in and Teddy Pendergrass is on the runway awaiting take-off clearance.

Congratulations to Russell Simmons as he joins the long list of non-smokers for 1991. Simmons' new TV show "The New Music Report" halted production after the production company Gruber/ Peters closed its doors. Look for "The New Music Report" to resurface with a different company soon.

Coming next issue, BRE welcomes radio programming consultant Ray Boyd with his brand new column, "Basic Training," featuring programming tips.

All in all, '91 feels good as BRE is ready to keep you informed on the big picture. Stay tuned. Remember, BRE '91 in New Orleans, April 3-7.


ds

Sidney Miller
Hosts Reunite For Soul

Dionne Warwick, Luther Vandross and Patti LaBelle will host the Fifth Annual Soul Train Music Awards, March 12, 8 p.m.-10 p.m. (PST) live, from the Shrine Auditorium in Los Angeles, according to creator and exec producer Don Cornelius.

"We've reunited them to co-host the fifth anniversary of the awards program," said Cornelius. "(They) have been very instrumental in the continued growth and broadening appeal of the Soul Train Music Awards over the years.

"They have helped to make our show a family affair, along with so many other artists and people in the industry who share our appreciation and ongoing commitment to R&B music."

The Soul Train Music Awards presents awards to top recording artists in 12 categories. Featured special presentations include the annual Heritage Award for lifetime achievement and the Sammy Davis, Jr. award which recognizes the top entertainer of the year.

The top four nominations in each of the 12 categories will be announced at a press brunch at the Beverly Hills Hotel on Jan. 23. Eligible artists are those whose recordings charted in any of the leading music trade publications between January 1, 1990 and December 31, 1990. Nominees are selected by some 1200 radio programmers, record executives, retailers, and eligible recording artists.

The awards show scores consistently high in viewer ratings. Last year's program led its time period in the New York, Los Angeles, Atlanta, Chicago and Detroit markets and covered 94 percent of black households.

Five Classics Inducted Into Hall Of Fame

The Recording Academy's Hall of Fame election committee has announced the induction of five classic recordings spanning the genres of blues, jazz, big band and Broadway.


Two classic Broadway musicals were also inducted: "Show Boat," with Paul Robeson, Helen Morgan, James Melton, Frank Munn, Countess Almani, and Victor Young conducting the Orchestra and Choir, Brunswick, 1932 and "West Side Story (Original Cast Album)," with Carol Lawrence, Larry Kert and the Original Broadway Cast, Columbia, 1957.

These new additions join the 81 recordings previously voted into the Hall of Fame since its inception in 1974. The Hall of Fame honors recordings of lasting qualitative and historical significance that were released before 1958—the year of the first Grammy Awards.
RICHARD NASH has been promoted to the position of sr. vp, black music division, Atlantic Records and will be based in the company's New York headquarters. Immediately prior to his current appointment, Nash was vp, nat'l promo, Atlantic's black music division, a position he'd held since April '88.

BARRY JOHNSON has been appointed dir, product mgmt, black music, RCA Records. Johnson comes to RCA from the Walt Disney Company, where most recently he served as mktg, mktg corporate special projects. A native of Birmingham, AL, Johnson completed his undergraduate studies at Yale and earned an MBA from Harvard.

CHARLOTTE HUNTER has been named dir, pub, black music, RCA, and will be based in New York. Most recently, Hunter was a publicist at Rush Artist Management in New York where she worked with a roster of over 30 rap and R&B acts.

JOEY QUARLES has been appointed sr. dir, product development, black music, Uni Distribution Corp. Quarles comes to Uni from Geffen Records, where he had been regional sales and mktg mgr, Southeast, since 1988.

ALONZO ROBINSON has been named assoc dir, repertory, ASCAP. In his new capacity, Robinson will be active in ASCAP's program for attracting new members, as well as dealing with present writer and publisher members.

WANDA LEBRON is now a membership rep, ASCAP. Prior to joining the ASCAP staff, LeBron worked with Milton Olin, sr. vp, business development, A&M Records. LeBron began her career in the music industry as special projects coordinator for the National Academy of Songwriters.

JOHNATHAN ADAIR has been named assoc dir, admin, A&R, Sony Music. Adair joined the company in Jan. '89 as mgt, admin, A&R. He is an accomplished musician on violin, piano and keyboards, who has played with the Harvard Orchestra and his own string quartet and pop/R&B band.

ALAN VOSS has been appointed vp, sales, ATCO Records and will be based in the company's New York headquarters. Prior to joining ATCO, Voss was vp, sales for PolyGram Records, culminating an outstanding 14-year career with that company that included various local, regional and national positions.

BILL GILBERT has been promoted to sr. vp, sales and distribution, A&M Records. Gilbert joined A&M in 1974 as branch manager for the company's Boston office. Most recently he was vp/exec dir, sales and distribution for the label. Prior to A&M, Gilbert was an independent distributor in the Boston marketplace.

SAM SCIARRA has been named vp, corporate affairs/financial planning, A&M. Sciarra joined the company in '85 as dir, acctg, and most recently was dir, corporate affairs, financial planning.

JOSEPH RAKAUSKAS has been appointed vp, controller, A&M. Rakauskas has served as the company's controller since joining the label in '88. Prior to that, he was controller of Lorimar Home Video and dir, financial planning, Columbia Pictures and a staff accountant, Price Waterhouse.

JULIA LIPARI has been named mgr, mktg/int'l, Jive and Silvertone record labels. She was previously mktg ass't/int'l coordinator for the labels and assistant to the sr. vp of Zomba Record Group, Barry Weiss.

QUINTON M. CLAUNCH has been named pres, Goldwax Record Company, Inc. Claunch created the name Goldwax and subsequently was co-founder, vp in charge of A&R for the label. He co-produced the Grammy Award winning LP Precious Lord by the Rev. Al Green and in '88 was presented with the Memphis Pioneer award for his contribution to the Memphis Music Industry.

ELIZABETH OSTROW has been appointed vp, A&R, Angel Records and will be based in New York. Ostrow comes to Angel Records following 15 years with New World Records, Recorded Anthology of American Music Inc., where she most recently served as vp, A&R, and a member of the Board of Trustees.

HAROLD FEIN has been appointed vp/gen mgr, Sony Classical. He will be responsible for the overall direction and administration of Sony Classical's U.S. operations. Fein has been vp, Sony Classical since Oct '87. He joined the company (then CBS Records) in '81 as a sales rep in the New York branch.

SANDY THOMPSON has been promoted to the position of mktg, local promo, Denver/Phoenix area, Columbia Records. Most recently, Thompson served as the Columbia LPM in Cincinnati from 1987 to 1990. He began his career in '70 as md and ap at WBUS-FM, Miami, FL.

JOANNE FELTMAN has been appointed mgr, bus affairs, Sony. Previously she had been the head of her own entertainment consulting firm, Joanne Feltman Associates, Inc. from Aug '85 until early last year when she joined the firm of Levine, Thall & Plotkin as a legal asst.

LARRY HAMBY is now vp, A&R, A&M Records. Most recently, Hamby was vp, talent acquisition, WC, Columbia Records. Prior to that, he was vp, A&R CBS Records, Nashville, where as a sr. exec he was charged with responsibility for the division's creative, contractual and financial affairs.
**NEWS**

**RPMC To Handle Grammy Radio Promo**

NARAS has appointed Radio Promotion Media Consultants (RPMC) to handle radio promotion packages for this year’s Grammy Awards. For the third consecutive year the Los Angeles-based firm will stand as the only official independent company authorized by the Recording Academy to create full-service contest packages for the Grammy Awards, including telecast, transportation, accommodation and tours for radio station use.

While Grammy Award tickets are primarily reserved for Academy members, Grammy nominees and others in the recording community, NARAS pres Michael Greene noted that, “We designate a specific number for radio outlets so listeners can have the opportunity of becoming part of the Grammy Awards.”

Murray Schwartz, executive producer of RPMC, said, “Once again, RPMC is proud to be associated with the Recording Academy on the Grammy Awards and will continue to develop innovative and high-quality promotional opportunities for radio stations and corporate sponsors.”

**Chameleon Moves To New York**

Chameleon Music Group pres Stephen Powers has announced that the Hawthorne, CA-based company will be relocating its headquarters to New York City. “Our lease in Hawthorne had expired, and we'd been looking at options on both coasts. New York emerged as the best choice for the future.”

All current distribution and publishing agreements remain in effect, and Chameleon's artist roster will remain intact, according to Powers, with all projects currently in production going forward as planned.

A transition team led by Powers will wind down West Coast operations and then open a new Los Angeles office for A&R and product management. CMG chairman Daniel Pritzker announced that all layoffs would be accompanied by an extended severance package.

Chameleon artists currently in the studio include Drama-rama, Lanny Cordola and Ken Tamplin, Navigator and The Bonedaddys.

Commenting on the changes, Powers said, “Chameleon has enjoyed quick growth and acceptance in the industry, and changes are inevitable to ensure continued success.”

**Sony Launches 4th Annual Innovator Program**

Having launched the careers of Al B. Sure!, jazz artist Bob Baldwin and TV/film director Jesse Vaughan, the Sony Innovators Awards will continue in its fourth year, to acknowledge fledgling African-American artists.

“Through the Innovators awards program, Sony recognizes the creative energy of some of the country's most up-and-coming African-American talents in the visual and performing arts,” said Neil Vander Dussen, president/coo of Sony Corporation of America. “As an innovator in sight and sound, Sony is proud to assist in the career development of these young artists whose genius complements our efforts to enrich the entertainment experience.”

The program, open to applicants 18 years or older, has four music categories for writers, performers, producers and arrangers; and six film/video tape categories for writers, producers, directors, filmmakers, program developers and performers.

Three finalists are selected from each category by a distinguished panel of judges from the music and film industries. Filmmaker Spike Lee, actress/vocalist Melba Moore and actor Glynn Turman were among the list of the 1990 panel of judges.

One winner in each category is then chosen by Master Innovators—which in previous years included Cicely Tyson, George Benson, Quincy Jones, Herbie Hancock, Roberta Flack and Ossie Davis.

The 1991 Sony Innovators Award winners will be unveiled at a gala ceremony in New York City this Spring, appear in a national advertising campaign, and be the focus of a national publicity effort. Also, Sony will provide cash awards and a selection of audio and video equipment, and an elegant crystal trophy.
Call The Winner Mariah
After signing a worldwide music publishing agreement with Sony Music Publishing, sensational new artist Mariah Carey is shown flanked by Marvin Cohn, pres., Sony Music Publishing, and Deirdre O'Hara, sr. vp., creative affairs, Sony Music Publishing.

Surely A Good Deed
Warner Bros recording artist Al B. Sure! played Santa Claus along with more than 100 black radio stations who, in conjunction with the U.S. Marines, helped gather toys for underprivileged kids. Sure is shown surrounded by some grateful recipients.

Gilded Platinum
Motown's Johnny Gill has scored double-platinum with his self-titled debut LP. Pictured are (l-r) Clarence Avant, Gill's mgr.; Vida Sparks, Gill, Harry Anger, ceo., Motown; Jheryl Busby, pres./ceo., Motown; Oscar Fields, vp., sales/distribution; and Michael Mitchell, vp., communications, Motown.

Jarreau On The Go
Warner Bros recording artist Al Jarreau (l) works on a forthcoming album with producer Marcus Miller (c) and engineer David Mitchell.

O'Jays Doing Okay
As they have done so often, the O'Jays are headed up the charts with their latest EMI release, "Don't Let Me Down." Pictured at the EMI Christmas party are (l-r) Walter Williams, O'Jays; Sal Licata, pres./ceo., EMI-USA; Eddie Levert, O'Jays; Ron Fair, sr. vp., A&R, EMI-USA; and Sammy Strain, O'Jays.
Matsushita's colossal buyout of MCA has many people wondering just how far American companies will go in selling away their creative souls to Japanese conglomerates eager to enter the international software market. Sony was the first Japanese hardware company to have the guts to tread these waters when they boldly bought CBS Records for a hefty $2 billion, but the whopping $6 billion figure dished out for MCA is an affirmative sign that the U.S. record industry will come under siege by a host of Japan's major electronic manufacturers which are already involved in the music business to a lesser degree.

Matsushita apparently understands the power that music has to sell technology and has actively been involved in sponsoring a series of black and ethnic concerts. *Take 6* is one of the guest groups that has been featured in advertisements for Mitsubishi's sports cars, giving consumers the feeling that driving and music are inseparably linked.

What will be the future of black music as more and more U.S. record companies come under the powerful sway of delicious takeover bids? There is no doubt that the key decisions that affect the creative and marketing strategies of black artists in the U.S. will be left firmly in the hands of sharp black executives like *Ernie Singleton*, whose understanding and intuitive sense for launching black acts into superstardom are irreplaceable.

Unfortunately, the same commitment and marketing savvy that is making urban black contemporary music a major force to be reckoned with in the U.S. will for the most part be neglected by record executives in Japan and other Southeast Asian countries—who still are not sold on the idea that the young are hungry to hear it. A big part of this problem lies with the strict adherence to the seniority system in Japanese companies, which keeps many young and competent executives from making key decisions on the strategic marketing and promotion of black music.

A young executive handling black music for CBS Records Japan stated under anonymity that, “One problem we have is that we are more than understaffed and with a roster of black groups exceeding 150 and lots of new groups being signed, we usually only have time to concentrate on the big acts. On top of that, I would like to release more rap music but the translation of it is difficult, and our general manager is not in favor of releasing it for the time being.”

The bottom line is that Japan's youth are being blatantly deprived of direct access to black music, and even when the record companies do release it, it's usually three to six months after the release date in the states. Import stores like Tower Records have begun to take advantage of this weakness by expanding their outlets to meet the voracious

*continued on page 44*
Wishes For ’91

Since this is the first month of a brand new year (saying 1991 still takes a bit of getting used to), it seems only fair to make some wishes (no resolutions here) for the coming 11 months.

In ’91 we’d like to see:

Prince make a grand resurgence. The word comeback may be a tad too harsh, but with a sorry movie, less-than-blockbuster LPs on himself (Graffiti Bridge) and others (The Time’s Pandemonium), a label that can’t seem to catch fire and Sinead O’Connor’s recent image-bashing charge that he held her in his Minneapolis home while verbally abusing her, the Kid could use a smash to get things in order. How about foregoing the wonderfully weird and producing a focused “black” record, replete with first-rate funk and some of those trademark gospel-tinged ballads? Today urban music is pop, Prince—has been for awhile now—and it’s gotta mean something to you that classics like your “D.M.S.R.,” “Let’s Work,” “Erotic City” and “Housequake” still drive dance club patrons mad. We know how you resist making what you call “the same record over and over again” (but what about “Trust” on the Batman LP?). We can’t imagine how tough it must be to be brilliant. But make a great urban record and watch the suburbs come running.

P-Funk make a grand assault. Rap acts like Digital Underground, which sampled their share of P-Funk grooves, proved there’s still a firm market for The Funk. the other 30-crowd hasn’t forgotten Parliament/Funkadelic, and young hip hoppers revere George Clinton’s clan as the essence of Rhythm and Groove. An encouraging sign: Bootsy Collins’ cameo in the video for Deee-Lite’s smash “Groove Is In The Heart” and his series of live spot-dates nationally. Indeed, why fix what isn’t broke? Release some primo versions of P-Funk anthems “Cosmic Slop.,” “Let’s Take It To The Stage” and “Get Off Your Ass And Jam” (live arrangement, please) and watch this stuff fly.

Bobby Womack make another great soul record. Womack hasn’t produced his creative work since the brilliant The Poet LP nearly a decade ago, hard to believe there hasn’t been more from where the dramatic “If You Think You’re Lonely Now” emerged. What with the recent R&B successes of Robert Cray and Bonnie Raitt, the time is right.

Donny Hathaway’s body of work presented in all its soulful glory. As it stands, the renowned soul man’s legacy is represented in the marketplace by a greatest hits package—which includes the immortal “This Christmas”—and because of this narrow-minded practice, an awful lot of talented, demo-toting newcomers are simply left waiting in the wings.

...black radio be more adventurous in its programming. Our heritage is more than the same 10 black records (the same kinds of records, at that). Just ask Harry Connick Jr., who has built a career on presenting sub-par big band. Still, somebody’s gotta present the genre. Connick’s young black counterparts don’t make those records because they know that, for the most part, they won’t get record deals or airplay on black radio.

MEANWHILE, BACK AT THE RANCH: Special is the title of the new Vesta Williams A&M Records LP due in March, with a single coming in February. The LP, produced by Zane Giles, Tina Clark and David Crawford, is the first of Williams’ recently renegotiated multimillion dollar deal with A&M. According to manager E.J. Jackson, “This is by far the best Vesta record deal yet.” Alexander O’Neal wrapped production for the music clip supporting his All True Men single and album in Los Angeles. The Tabu LP was produced by Jimmy Jam and Terry Lewis, with producers Denzel Thomas and Thomas McElroy contributing a track as well.... Most clever LP title of ’91 thus far? Sex Cymbal, percussionist Sheila E.’s first post-Prince Warner Brothers LP, with production by Sheila and David Gamson, among others. Dan Stuart has joined Sl Communications’ syndicated radio/television production company as director of radio operations. Stuart can be reached at (312) 841-9350. Word that Janet Jackson will end up staying at A&M is stronger than ever, but wherever she ends up, life will be real sweet. Jackson is reportedly asking $8-10 million in advances for each LP of a four-LP—firm proposal. According to insiders, JJ’s requested point spread per LP and ideas on label/artist profit sharing would make any such deal quite lucrative. Look How Long, the new MCA Loose Ends LP, is actually more a showcase for Carl McIntosh, the outfit’s singer/writer/producer and only remaining original member. Key grooves like “Love’s Got Me,” “Don’t You Ever (Try To Change Me)” and especially “Hold Tight” border on hyperness. McIntosh has plans to work on former group vocalist Jane Eugene’s MCA solo debut as well.
Rap, Roots & Reggae

By LarriAnn Flores

Gerardo

Starting the new year off with a bang is the latest from Interscope Records. On the Latin rap tip, here's a new rapper on the hip hop scene who goes by the name Gerardo. His debut album, entitled Mo' Ritmo, will be released Jan. 29 and was produced by Michael Sembello. The first single to be released is "Rico Suave." You can catch him strutting his stuff in his new video on MTV and other video shows. Born in Ecuador, Gerardo has lived in Los Angeles for the past 13 years. Take a listen to this smooth rapper, his beat is all of that and more.

Koch International has acquired substantial interest in Shanachie Records and will assume exclusive distribution of the label in the United States. Koch and Shanachie will combine sales forces to form the strongest national independent distribution system in the country. Shanachie's roster of artists includes: the Chief- tains, Clannad, Bunny Wailer, Rita Marley, Ofra Haza, Najma, Fela Kuti, Ladysmith Black Mambazo, Alpha Blondy, Larry Coryell and many others. This label focuses on world music, reggae, Irish traditional and contemporary music, historic blues and guitar artistry. This year promises to be very fruitful for this record label. We'll keep you up to date as time progresses. For more info contact Rachelle Schlosser (516) 333-4800.

On the tour tip: Salt-N-Pepa will be co-headlining with Tony! Toni! Tone! The 11-city tour started in Dec. and will end Feb. 8. Following a six-month self-imposed hiatus, Salt-N-Pepa are back full force with all new choreography and stage attire. This time around there is a new twist: The group will be backed by a seven-piece ALL-GIRL band called Pleasure. Be sure to catch them in your town. Here is a list of upcoming shows:

Jan. 11-American Theatre, St. Louis, MO
Jan. 12-Buttwell Auditorium, Birmingham, AL
Jan. 13-TBA, Atlanta, GA
Jan. 26-TBA, Honolulu, HA
Feb. 8-University of Lowell, Lowell, MA

Unfortunately, on this tour the girls won't be stopping in Los Angeles. But for all you Salt-n-Pepa fans, don't worry, they will be coming here soon. In the meantime, be sure to catch their latest video to the single "Do You Really Want Me?" You won't be disappointed.

On the promo tip: M.C. Twist, the street rapper on Lethal Beat Records, has an interesting way of promoting his latest single entitled "S-M-O-KY-N-G C-O-K-E." The cassette came in a baggie that had baking soda in it—so it looked...
like cocaine! It was quite a surprise! Anyway, the cut is hard, so be sure to hear it or go out and purchase it for yourself, you will be pleased.
The word is: PEACE.

HOT RAP
"I'll Do 4 You"
Father M.C.
Uptown/MCA
"Your Mom's In My Business"
K-Solo
Atlantic
"'Cause I Can Do It Right"
Big Daddy Kane
Cold Chillin'/Reprise
"The Ghetto"
Too Short
Jive/RCA
"Stompin' In The 90's"
Yo-Yo
Atlantic

RAP PICK OF THE WEEK
CANDYMAN
MELT IN YOUR MOUTH
EPIC

The Candyman is our rap pick of the week. His sweet style of rapping is lighting up the airwaves and making all the girls swoon. This latest release has a nice sample of the Spinners' "Could It Be I'm Falling In Love." Candyman makes this song sweet enough to eat. Produced by Candyman, Johnny "J" and the Candyman Band. Demos: All.

R/R/R REVIEWS

SPECIAL ED
COME ON, LET'S MOVE IT
PROFILE
This is from the album Legal. Special Ed throws down some quick lyrics to a funky groove that will put you in a good mood. His music and lyrics are innovative and original, so there's no mistaking the sound—cause it's all Special Ed. Produced and mixed by Howie Tee for Howie Tee Productions.

STETSASONIC
NO B.S. ALLOWED
TOMMY BOY

Here's their follow-up single to the hit "A Girl Named Suzy." This song is totally different—more on the serious lyric tip. Basically, Stetsasonic ain't takin' B.S. from any sucka M.C. or they'll get dissed. This song has a catchy beat that will make you want to move your feet. Produced by Bobby "The Eye" Simmons for the "Eye" Productions. Demos: Adults.

NEW CHOICE
PEOPLE WANT BASS
WARNER BROS.

Here is a new female rap group whose debut single is good enough to start any party right. Watch out for more to come from the group because they're on the fresh tip. Executive producers: Jay King and Benny Medina. Demos: Teens, Young Adults.

REDHEAD KINGPIN
WE DON'T HAVE A PLAN B
VIRGIN

At long last the redheaded one is back with a fresh new song. Kingpin is rappin' about unity and the fact that skin color shouldn't separate the races. The beat is hard and the lyrics are deep, so pump up the volume and say it when you play it. Demos: Young Adults, Teens.

SHAZZY
GIGGAHOE
ELEKTRA
Shazzy's throwin' down some hardcore, clean lyrics next to a cold, crushin' dance track. She's rappin' about those dirty men out there who try to run games on women. Watch out because Shazzy's got something for you. Demos: Adults.

GERARDO
RICO SUAVE
INTERSCOPE
Here's the debut single from the self-titled album of a fairly new rap artist out of Los Angeles. This song has a great beat for dancing and lyrics in both Spanish and English. This cut should do well in the urban markets as well as pop. Demos: Teens, Young Adults.

DOC BOX & B. FRESH
TIME TO GET SMART
MOTOWN

The latest from the group is a great song; the lyrics are serious, on the real tip, and every rap fan should play this song. Listen to what these brothers have to say. Demos: All.

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| 1  | 9   | SURFACE, The First Time, Columbia  |
| 2  | 8   | JEFFREY OSBORNE, Only Human, Arista |
| 3  | 5   | TONY TONI TONE!, It Never Rains In Soother, Wing/PG |
| 4  | 5   | PEBBLES I/BABYFACE, Love Makes Things Happen, MCA |
| 5  | 4   | JANET JACKSON, Love Will Never Do (Without You), A&M |
| 6  | 4   | FREDDIE JACKSON, Love Me Down, Capitol |
| 7  | 4   | EN VOGUE, You Don't Have To Worry, Atlantic |
| 8  | 3   | LOOSE ENDS, Don't Be A Fool, MCA |
| 9  | 3   | BIG DADDY KANE, Cause I Can Do It Right, Cool Chillin'/Reprise |
| 10 | 2   | MARVIN GAYE, My Last Chance, Motown |
| 11 | 2   | TEENA MARIE, If I Were A Bell, Epic |
| 12 | 2   | FATHER M.C., I'll Do 4 U, MCA |
| 13 | 2   | TONY TERRY, Head Over Heels, Epic |
| 14 | 1   | RALPH TREVANT, Sensuality, MCA |
| 15 | 1   | BELL BIV DEVOE, When Will You See Me Smile Again?, MCA |
| 16 | 1   | GUY, I Wanna Get With U, MCA |
| 17 | 1   | ANOTHER BAD CREATION, Jesta, Motown |
| 18 | 1   | WHISPERs, My Heart, Your Heart, Capitol |
| 19 | 1   | DNA I/Suzanne Vega, Tom's Diner, A&M |
| 20 | 1   | WHITNEY HOUSTON, I'm Your Baby Tonight, Arista |
| 21 | 1   | MICHELLE, Something In My Heart, Ruthless/Atlantic |
| 22 | 1   | TEDDY PENDERGRASS, Make It With You, Elektra |
| 23 | 1   | RUN-D.M.C., What's It All About, Profile |
| 24 | 1   | GEOFF McBRIDE, No Sweeter Love, Arista |
| 25 | 1   | DINO, Gentle Island |
| 26 | 1   | LALAH HATHAWAY, Baby Don't Cry, Virgin |
| 27 | 1   | MINDIE LOVE, Money In The Middle, Warner Bros. |
| 28 | 1   | TRACIE SPENCER, This House, Capitol |
| 29 | 1   | JOEY B. ELLIS & TYNETTA HARE, Go For It, Bust It/Capitol |
| 30 | 1   | WHITNEY HOUSTON, All The Man That I Need, Arista |
| 31 | 1   | SOUL II SOUL, Missing You, Virgin |
| 32 | 1   | ROOY BODES, Written All Over Your Face, Atlantic |
| 33 | 1   | ANITA BAKER, Talk To Me, Elektra |
| 34 | 1   | TEVIN CAMPBELL, Round and Round, Paisley Park/WB |
| 35 | 1   | PRINCE, New Power Generation, Paisley Park/WB |
| 36 | 1   | FORCE M.D.'s, Somebody's Crying, Tommy Boy/Reprise |
| 37 | 1   | LOVE / LAUGHTER, I Surrender, SBD |
| 38 | 1   | VANILLA ICE, Play That Funky Music, SBD |
| 39 | 1   | MAXI PRIEST, Just A Little Bit Longer, Charisma |
| 40 | 1   | LEVERT, Rope-A-Dope Style, Atlantic |
| 41 | 1   | AL B. SURE!, Misunderstanding, Warner Bros. |
| 42 | 1   | MADONNA, Justify My Love, Sire/WB |
| 43 | 1   | GERALD ALSTON, Slow Motion, Motown |
| 44 | 1   | QUINCY JONES I/ Garrett/Khaa, Places You Find Love, Geostep/WB |
| 45 | 1   | OLEA DAVIS, Get Here, Fontana/PG |
| 46 | 1   | SAMUELLE, Black Paradise, Atlantic |

**BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT**

**☆** REPRESENTS NEW ENTRY

**☆☆** REPRESENTS RE-ENTRY
Once is not enough.

“Do Me Again”
Remixed in revolutionary Q SOUND

The follow-up single and video to the #1 Urban smash “Love Me Down.”

From the Gold album Do Me Again.


On Capitol cassettes, compact discs and records.
**TOP 5 SINGLES**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<td>ONLY HUMAN</td>
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<tr>
<td>JANET JACKSON</td>
<td>LOVE WILL NEVER DO</td>
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**SINGLE OF THE WEEK**

**O'JAYS**

**DON'T LET ME DOWN**

**EMI**

After performing together for over three decades, the group proves yet again that its sound is timeless and appealing to all ages. The great dance groove should have demos of all ages dancing. With the adds that this song is getting nationally, look for it to be a heavy rotation jam very soon. A whopping 75 adds this week, including KDAY-AM, KIDZ-AM, KJLH-FM, WDAO-AM, WEDR-FM, WGCI-FM, WHUR-FM, WJLB-FM, WNJR-AM and WYLD-FM. Demos: All.

**ALBUM OF THE WEEK**

**BODY**

**EASY TO LOVE**

**MCA**

With this album, Body has one of the pioneer dance LPs of the past year. Featured are “Body” and “Footsteps In The Dark,” two releases that have already enjoyed immense success. Both were written by Angela Winbush. “Touch Me Up” and “Something Ain’t Right,” the latter produced by Timmy Gatling, are also standout cuts. Demos: All.
**SINGLES**

MARIAH CAREY—SOMEDAY—COLUMBIA—Here is an excellent up tempo cut from this extremely talented singer/songwriter. Taken from Careys self-titled album, it has an infectious party beat that should make it a certain club favorite. After the ballads "Vision Of Love" and "Love Takes Time," Carey lets loose on this magical dance cut. 45 adds this week, including KIDZ-AM, WAAA-AM, WALT-AM, WANM-FM and WGCI-FM. Demos All.

HI-FIVE—I LIKE THE WAY (THE KISSING GAME)—JIVE/RCA—The strong follow-up to "I Just Can't Handle It" was produced and mixed by Teddy Riley. The midtempo jam should eclipse the groups earlier success. Already one of the nations most added R&B cuts, it should be only a matter of time before this becomes a Top Five hit. This has great Quiet Storm potential. 60 adds this week, including KYMS-FM, KOSL-FM, WBLX-FM, WUFO-AM and WXYV-FM. Demos Young Adults.

TARA KEMP—HOLD YOU TIGHT—GIANT—This excellent debut single is taken from the native San Franciscans self-titled album. The excellent groove that blends well with Kemp's vocals should have the dance floors jammed. It's already one of the top national adds, so expect this cut to become a rotation monster. Produced by Jake Smith and Tuahn Roy for One Two Productions. 24 adds in all, including KIDZ-AM, WALT-AM, WBLX-FM, WGOK-AM and WPAL-AM. Demos All.

JASMINE GUY—ANOTHER LIKE MY LOVER—WARNER BROS.—From her self-titled LP comes Guys follow-up to the smash "Try Me." This time, instead of Full Force, Guys vocals are coupled with the production of Timmy Gatlin. Written by Gatlin and Alton "Wokie" Stewart, this song deserves to be as great a hit as the first release. 25 adds total, including KDAY-AM, WCKX-FM, WNJR-AM, WTLC-FM and WAZZ-FM. Demos Young Adults, Adults.

**ALBUMS**

VARIOUS—GODFATHER III SOUNDTRACK—COLUMBIA—The soundtrack to the long awaited movie opens with the "Main Title," a song that could be called the "Godfather" signature tune. Throughout, the album is a terrific blend of classical and traditional Italian songs. Also featured is Harry Connick Jr. on "Promise You'll Remember." Demos Adults.

THE O'JAYS—A WHOLE NUTHA THING—EMI—The unmistakable sound of the O'Jays is still as refreshing as ever. "Don't Let Me Down," the opening song and the first released off the album, has already become one of the most added records in some time. Couple that with some other great cuts such as the soon-to-be Quiet Storm heavy "Emotionally Yours" and "Keep On Loving Me," an equally impressive cut, but more up tempo, is "Something For Nothing." Demos All.

C&C MUSIC FACTORY—GONNA MAKE YOU SWEAT—COLUMBIA—This excellent album has some solid hip house raps. Opening the album is the title track, a song that's already kicking up a storm in the clubs. "Here We Go Let's Rock & Roll," the following song, has hints of funk, acid house and rap, and will surely become a hot club cut. With heavy funk vibes on other cuts such as "Things That Make You Go Hmmm-mm" and "Let's Get Funkee," this album should produce a couple of club favorites for early '91. Demos Young Adults.

WYNTON MARSALIS—ORIGINAL SOUNDTRACK FROM "TUNE IN TOMORROW"—COLUMBIA—This superb soundtrack has hints of jazz and blues throughout. The tempos vary from song to song, but the mood is always very sedate. Two of the upbeat songs featured are the Marsalis penned "Maybe Fact Or Fiction," a song that features Johnny Adams on vocals, and "The Grand Marshall," a song that has an excellent Afro-Spanish sound to it. Demos Adults.

**SUPERHOT SUPERACTIVE**

Looking at radio add action this week, we find "I Can't Tell You Why" garnering 17 adds. Elektra artist Howard Hewett continues to show his staying power in the realm of R&B and this song should make the charts soon. Some of the stations on this include KLUM-FM, KMJQ-FM, WAUG-AM, WEDR-FM and WBYC-FM. Alexander O'Neal comes on the chart at No. 73 with a bullet with his latest entitled "All True Man." With 16 adds, this Epic recording artist proves his worth with radio. Adding the song are KBMS-AM, KBUZ-FM, WHOV-FM, WNAA-FM and WOKN-FM. Uh-Oh! "Here Comes The Hammer" is the next release from the record breaking Capitol recording artist M.C. Hammer. Busting through at No. 75 on BRE's singles chart, Hammer wins over 15 stations, including WAAA-AM, WALT-AM, WDAO-AM, WNJR-AM and WPAL-AM.

Everybody's baby, Whitney Houston, wins over 12 stations with her single "All The Man That I Need." The Arista recording artist springs onto the chart at No. 34, a sizzling leap thanks to stations like KCLT-FM, KCOH-AM, KYMS-FM, WAUG-AM and WGPR-FM.
GIVING LOVE THE BENEFIT...
ALWAYS

PEBBLES

A LITTLE WHILE BACK, there was an often seen commercial where the model whines, “Don’t hate me because I’m beautiful.” Not only did the average viewer hate her, that feeling was generally followed by the impulse to at least slap her. Beauty wasn’t even the issue, the viewer knew that was manufactured, it was all a matter of the model’s simpering attitude.

Although she isn’t a model, Perri McKissick Reid could make commercials easily. If she should ever strike the pose, however, she’d have to request “Don’t hate me because I’m beautiful—or because of my personality—or because I’m

continued on next page

By Ruth Adkins Robinson
successful, happy and I love my life.” From a distance it could be very easy to hate her because of any of these factors. Up close and under her spell, it’s impossible—she’s got the right attitude. She obviously believes love makes things happen...she and Babyface have turned that phrase into a new lovers anthem on the second single from her sizzling sophomore effort for MCA. It’s that attitude—so exactly right that even women who might ordinarily envy her perfect skin, luminous eyes or the hair of life dismiss any twinges of resentment cheering Pebbles on.

For one thing, she doesn’t whine, she states her case, clearly. That can sometimes be disconcerting, it’s her personality. One of the lines from her first single off Always, “Giving You the Benefit,” proclaims, “I could be a trip, but I choose not to.” Key here is the word choose. She chooses, Pebbles does and one of those choices is to be real.

If that reality has an edge of the surreal, no doubt it’s due to the surprising combination of brains and beauty, the zany childhood nickname of Pebbles, and superimposed over it all is the large and looming presence of the elegant Mrs. Reid.

Going farther back in the commercial world—there’s a long standing pitch that announced, “You’ve come a long way, baby.” Well, if the tobacco industry is happy to give women the right to die at the same rate as men, the music business as a rule isn’t quite so willing to give women the equality necessary to control their own destiny.

Pebbles is different, she’s taken control of her own life direction. She knows what she wants and knows how to get it. It’s not from the point of view of being ruthless, either—an attitude beautiful women fall into fairly easily. She knows that if you “focus on what you want and work very, very hard at it, you can make it happen.” Focusing in on what she wanted came early. “Way back when I was a little girl in Oakland, I fell in love with the idea of being a performer. There was something so special about people who took the stage—they sparkled. I told my mother I wanted to do that.” That was about age four when she was running around with pony tails like the Flintstones’ offspring, which earned her the tag that stuck.

She kept that idea in her mind and by the time she was a teenager, she got her first professional break via Bay Area percussionist Bill Summers. Summers is a veteran of the performing and session circuit—his credits include work with Herbie Hancock and contributions to the music of “Roots.”

Pebbles began to discover it was more than the sparkle that was exciting. The studio fascinated her—she loved it, “the feeling inside the studio is enchantment, continued on page 44
# NEW RECORD RELEASES

**JANUARY 18, 1991**

## Label

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<td>Doesn't That Mean Some</td>
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<td>WYNTON MARSALIS</td>
<td>Tune In Tomorrow</td>
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<td>Do You Really Want It</td>
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<td>How The Heart Behaves</td>
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<td>CLARENCE CARTER</td>
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**ARTIST**: WYNTON MARSALIS
**TITLE**: Tune In Tomorrow
**FORMAT**: SINGLE

**LABEL**: MCA
**ARTIST**: OMAR CHANDLER
**TITLE**: Do You Really Want It
**FORMAT**: SINGLE

**LABEL**: POLYGRAM
**ARTIST**: SHIRLEY HORN
**TITLE**: You Won't Forget Me
**FORMAT**: SINGLE

**LABEL**: SPARROW/PG
**ARTIST**: EDWIN HAWKINS
**TITLE**: Still The Need Goes On
**FORMAT**: SINGLE
The Passion of Gospel Roots

Tony Terry

No one can ever say that Epic recording artist Tony Terry doesn't know where he's from. The gospel music on which his musical style is based has come full circle and intriguingly presents itself as a vocal undertone on Terry's current Tony Terry LP. Born in North Carolina and raised in Washington, D.C., Terry began performing with a group called the Freeedom Gospel Singers at age eight. At the same time, however, he was finding himself increasingly influenced by the music of secular artists like Stevie Wonder, Aretha Franklin and Gladys Knight. He later entered the Ellington School of the Arts, partaking in what Terry refers to as a "quiet love for theatre." This love allowed him to sing background for such gospel greats as Vanessa Bell Armstrong before taking on roles in such musical productions as "Black Nativity" and "Mama, I Want to Sing," in which he played the "Minister of Music."

Terry's break finally came, however, when producer Ted Currier overheard him singing as he visited with friends in the dressing room of a New York club. After a short stint of doing more backup work, this time for secular artists like the Boogie Boys, Black Britian and Sweet Sensation, Terry started to get a different feeling and develop more of an R&B-tinged style.

It was from Terry's September '87 debut Forever Yours that we learned he got this "lovey dovey" feeling when he saw how "fly" she was. He was a smash, although his two hits ("Lovely Dovey" and "She's Fly") boasted heavy radio airplay and peaked R&B charts at numbers four and 10, respectively. Terry's popularity was not reflected in album sales.

"My first album didn't do as well as people think it did," Terry says. "That was mainly because I didn't know what the recording 'thing' was all about. Now, I'm much more careful because I've matured as a person and an artist."

That won't be a problem this time around, as Terry's maturity is reflected throughout the current LP. As co-writer of four cuts—the premier single "Head Over Heels," "That Kind of Guy," "Read My Mind" and "Everlasting Love"—it becomes apparent that because he had more input on this album, it is a better representation of his vocal expression. Other tracks, like the uptempo "Bad Girl" and "With You," a ballad that has the potential to become a Quiet Storm monster, not only reveal a versatility that Forever Yours was not able to capture and accurately portray, but they also expose the vocal richness that Terry's gospel training has wrought him.

"I'm satisfied with this album," Terry continues. "because it satisfied my need to funk, my need to express affection. I've really been able to ripen my comprehension of this industry within the last three years."

"As a matter of fact," he remembers, "one of my first problems was trying to understand the recording concept. Because I had come out of about two years of

continued on page 44

By Lynette Jones
The NATIONAL RADIO REPORT

BLACK RADIO EXCLUSIVE

MOST ADDED
SONG OF THE WEEK
O’JAYS
"DON’T LET ME DOWN"
EMI

FALL ARBS
BLACK COLLEGE SEMINAR SET

WJLD’S
MCBRIDE AIRS IN JAPAN

The
JOHN
HAMMOND
YEARS

NPR HONORS MUSIC LEGEND

KMAX’ UTLEY
AWARDED

KKDA ADDS
COMEDIENNE HEMPHILL

VOLUME XVI NO. 1 JANUARY 18, 1998 $6.00 NEWSPAPER
Hammond Featured In NPR Series

The program paints a portrait of the late recording industry giant and civil rights activist. Born to the Vanderbilt family and a life of wealth and privilege, Hammond shocked society by haunting the smoky night spots of Harlem rather than the vaunted halls of the Metropolitan Opera. Fascinated by the music he heard pouring out of blacks-only clubs in the early '20s, he began collecting records and cultivating his musical ear. The producing career that resulted spanned 50 years and helped bring about a fundamental change in America's social fabric—the racial integration of the American recording industry.

During "The John Hammond Years," archival discs of the recordings Hammond produced show him recalling some of the most significant chapters in his life, from discovering the surprisingly simple, soft swing of Count Basie to maneuvering the hiring of vocalists Billie Holiday and Helen Humes for the Count's orchestra. Also examined is Hammond's involvement in New York City's Cafe Society, one of the first jazz clubs in America to open its doors to both black and white entertainers and audiences. Hammond's famous "Spiritual to Swing" concerts at Carnegie Hall are also included.

The opening program recalls how Hammond produced the last recording session of Bessie Smith. Another program recounts how Hammond signed the controversial and then-blacklisted Pete Seeger, who went on to create his own corner of American culture history. Two episodes deal with the singers known as "Hammond's Follies"—Bob Dylan and Leonard Cohen—whom he turned into major recording stars.

"The John Hammond Years" was created, written and produced by David Tarnow, and originally distributed by the Canadian Broadcasting Corporation.

KKDA Adds Comedienne Hemphill

KKDA, Dallas announced that actor/comedienne Shirley Hemphill has joined the station, airing live on Saturdays from 10am until noon. "Our listeners won't have to wait to see Shirley tour a night club or theatre," said Willis Johnson, pd. KKDA. "We're bringing her to them and this station is fortunate to be able to continue to attract this caliber of talent. Our audience is always the big winner."

Utley Awarded

Reginald Utley, ap for KMAX in Los Angeles, was one of the recipients of the Christian Image Awards which were presented at ceremonies held in Los Angeles. The awards, which are sponsored by Ablaze Ministries, are given to outstanding individuals doing positive work in the Christian world. Some of the celebrities in attendance included Smokey Robinson, Rosey Greer and Glen Leonard.

Far East Invasion

Gerald McBride, "The Fax Jock" for WJLD, Detroit aired live on FM-Yokohama in Tokyo. Japan. The airshift was from noon until 7pm. "I've done syndicated pro-
grams for FM-Yokohama before and they expressed interest in having me come to Japan and do a live appearance," McBride said. "That day finally came and I was really excited. This was a great honor to come into a market that is hungry for R&B music and provide them with a taste of how we heat up the airwaves in Detroit. I look at this opportunity as not only a learning experience, but hopefully an open door for other working projects with FM-Yokohama."

Black College Radio Convention Set

The 13th annual Black College Radio convention is scheduled to be held March 29-30 in Atlanta, GA. College broadcasters from more than 100 schools are scheduled to attend. For registration information phone (404) 523-6136.

ARBitron Ratings

The following information represents the latest ARBitron ratings for average quarter hour shares, metro survey area, Monday through Sunday, 6 a.m. Midnight, for the Fall '90 rating period. The Summer '90 rating period is also shown as a point of comparison. This information is reprinted directly from the period and categories designated from the ARBitron Ratings Service with their permission. Reprinting of this must have the specific approval of ARBitron. The following information represents ratings from Urban, Black and some Contemporary formatted stations.

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<td>WUSL</td>
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But Where’s Barry?

Rick Stevens, pd for WCKX in Columbus, OH, makes a snug fit between the background singers for A&M’s Barry White.

ACNE SKIN CARE CENTER

PROBLEM SKIN "TREATMENT THAT WORKS"

EDGAR M. MITCHELL
SKIN SPECIALIST

SHAVING BUMPS, PIMPLES, BLACK HEADS, ACNE

(213) 461-8688
5850 Santa Monica Blvd., Hollywood, CA 90038

Tolliver And Poole

Stopping by WZAK for a visit are Virgin Records group After 7. With them are WZAK’s Lynn Tolliver (top, c) and Ralph Poole (bottom, c).
### ALABAMA

**WBLX-FM**
- Black Flames, Let
- Candyman, Melt
- En Vogue, You Don't
- Hi-Five, Kissing
- Lawrence Smith, Let
- Marvin Staples, Melody
- One Cause, Midnight
- Tara Kemp, Hold

**WGOK-AM**
- Anthony Watson, Do
- Black Flames, Let
- Hi-Five, Kissing
- M.C. Jr., Chaz, Wakin', One Cause, Midnight
- Poison Klang, Dance
- Salt-N-Pepa, Do
- Tara Kemp, Hold
- Two Kings, You

**WJLD-FM**
- Gerald Albright, My
- James Ingram, When
- Mariah Carey, Someday
- Maxi Priest, Just
- Tony Terry, Head

**WZMG-AM**
- Aria Baker, Fairy
- James Ingram, When
- Madonna, Justify
- Marvin Staples, Melody
- Samuelle, Black

### CALIFORNIA

**KACE-FM**
- Jasmine Guy, Another
- Loleatta Holloway, Tenderness
- O'Jays, Don't
- Salt-N-Pepa, Do You

**KJLH-FM**
- Hi-Five, Kissing
- Mariah Carey, Someday
- O'Jays, Don't
- Tara Kemp, Hold
- Whisper, Mind

**KSOL-FM**
- Hi-Five, Kissing
- Mariah Carey, Someday
- O'Jays, Don't
- Tara Kemp, Hold
- Whisper, Mind

### DIST. OF COLUMBIA

**WDJY-FM**
- Jasmine Guy, Another
- Loleatta Holloway, Tenderness
- O'Jays, Don't
- Salt-N-Pepa, Do You

**WHUR-FM**
- Hi-Five, Kissing
- O'Jays, Don't

### FLORIDA

**WANM-FM**
- Hi-Five, Kissing
- Jasmine Guy, Another
- Mariah Carey, Someday
- Poison Klang, Dance
- Tara Kemp, Hold

### CONNECTICUT

**WNHC-AM**
- James Ingram, When
- O'Jays, Don't
- Soul II Soul, Missing

**WRBD-AM**
- Black Flames, Show
- Hi-Five, Kissing
- Jasmine Guy, Another
- M.C. Hammer, Here
- O'Jays, Don't
- Paul Chandler, Do You
- Tara Kemp, Hold

### ARKANSAS

**KCAT-AM**
- James Ingram, When
- O'Jays, Don't
- Soul II Soul, Missing

**KCLT-FM**
- Cameo, Me
- Chimes, True
- Hi-Five, Kissing
- Inner City, That
- M.C. Hammer, Here
- O'Jays, Don't
- Time, Shake
- Whispers, Mind
- Whitney Houston, All

### WYBF-FM
- Aria Baker, Fairy
- CDQ, This
- Candyman, Melt
- Deee-Lite, Power
- Digital U Lol, Same
- Howard Hewitt, I Can't
- Mariah Carey, Someday
- Mindre, Wanting
- O'Jays, Don't
- Paulon, Don't

**WYFX-AM**
- Another Bad Cre, Indira
- Hi-Five, Kissing
- Howard Hewitt, Why
- Jasmine Guy, Another
- Soul II Soul, Missing

### WAZ-FM
- Black Flames, Let
- Gerald Albright, Getting
- Hi-Five, Kissing
- Jasmine Guy, Another
- Mariah Carey, Someday
- O'Jays, Don't
- Poison Klang, Dance
- Tara Kemp, Hold
- Tony Terry, Head

### GEORGIA

**WCLK-AM**
- Jan, Spaulding, Delilah
- M. Santamaria, Love
- Memphis Boys, Memphis
- P. Appleby, Baltimore
- Ray Brown Trio, Summer
- Rydahrink, Rhythm
- Sam Roney, Playing
- Scott Hamilton, Radio
- Stan Getz, July
- W. Marsalis, Tune

### WEAS-FM
- Bart Simpson, Bart
- Black Flames, Let
- Candyman, Melt
- Digital U Lol, Same
- Hi-Five, Kissing
- Mariah Carey, Someday
- O'Jays, Don't
- Poison Klang, Dance
- Tara Kemp, Hold
- Tres, Lat

### WFXA-AM
- Dorian, Thel
- O'Jays, Don't
- Salt-N-Pepa, Do
- Tara Kemp, Hold

### WJLD-FM
- Gerald Albright, My
- James Ingram, When
- Mariah Carey, Someday
- Maxi Priest, Just
- Tony Terry, Head

**WFXE-AM**
- Dorian, Thel
- Hi-Five, Kissing
- O'Jays, Don't
- Salt-N-Pepa, Do
- Tara Kemp, Hold
- Vanilla Ice, Play

**WGOV-AM**
- Candyman, Melt
- Dana Dane, Little
- Gerald Albright, My
- LeVert, Al
- Marion Mosby, Real
- O'Jays, Don't
- Snap, Mary
- Time, Shake
- Whispers, Mind

**WGOY-AM**
- Mike James
- Mike James
- Mike James
- Mike James
- Mike James
- Mike James
- Mike James
- Mike James
New Year's Eve In The Windy City

Happy New Year and welcome to 1991. In Chicago there were more people in church New Year's Eve than were in the night clubs. Could this be signaling a change in the priorities of the black community? Appearing in venues around the city were the O'Jays with Regina Belle at the Arrie Crown Theatre and Ronnie Isley and Angela Winburn at the Amphitheatre. Also in town for the New Year's weekend celebration was Patti LaBelle at the Regal Theatre.

Sunny Stansfield Dies

As many people in the entertainment industry were readying themselves for New Year's Eve festivities, sad news dampened their spirits. Sunny Stansfield, former promotion person with Atlantic Records and A&M Records, died of asphyxiation. Apparently Stansfield went to sleep in a running auto parked in a garage. At the time of her death she was doing independent promotion. During her career in the record business Stansfield attained the position of national promo dir for Atlantic Records. Her last major job with a record company was local promotion with A&M where she had the pleasure of promoting the first Janet Jackson album. Stansfield also worked very closely with the Isley Bros. as administrative assistant.

BRE expresses its sincerest condolences to Sunny's family.

Year Ends On High Note

It is nice to report that in the Midwest market there were no firing massacres. In the past there would be a long list of who was fired and speculation on who would take their places. This year there is only good news. Dennis (Shady) Bracy has been hired by Capitol Records as local promotion person for the Cleveland area. Of course there will be a going-away party for Bracy on Jan. 14 on BRE night at the Cotton Club in Chicago. Bracy had recently been hired by M.C. Hammer's new record company as a promotion person in Chicago.

BRE Night Salutes Ben Sheats

Ben Sheats was feted as the "Man of the Year" at the Midwest BRE night. Sheats is the first African-American to hold the position of branch manager for a major record company. Sheats is responsible for sales in the Midwest, which covers about an eight-to-10-state area. The headquarters of Musicland, Lieberman, Harmony House, Camelot Music and National Record Mart are in his area and are some of the largest accounts serviced by Uni/MCA Distribution.

Sheats was praised by his friends and the many he had helped get started in the business. Of course he was chided in an affectionate way. Sheats was showered with gifts and awards from the many well-wishers who attended the affair. He has been in the record business for over 25 years.

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TONY TERRY continued from page 28

gospel performance, it was difficult for me to adjust to the contrived, controlled environment of the studio. I still disagree with the element of perfection because it's unnatural. I don't think recordings should be so perfect because we, as humans, do err.

Terry went on, addressing the issue of the scandal created with the revelation that Rob Pilatus and Fab Morvan are not the voices behind the Milli Vanilli sound. "The media has blown the entire incident out of proportion. We, as the public, have been taken. This kind of thing has been happening for quite a while; it just so happens that they were caught.

"I don't necessarily agree," Terry clarifies, "but the millions of people who bought and supported Milli Vanilli's album should re-evaluate the situation. They need to ask themselves, 'Do I no longer like the music? Did I not enjoy what I saw on video? They're 'entertainers' and did exactly what they were paid to do. It was a great media hype.'

Of course, none of those antics can be expected of Terry. There's no reason to question his authenticity; he's legit. And fans will be creating their own hype as they go head over heels for even more of his passionate music.

FAR EAST PERSPECTIVE continued on page 12

demand for foreign music and video. By bringing the latest in black and hip hop music on the same release day as in the states, and at bigger discounts than domestic record stores, Tower is doing booming business. Tower Records was the pioneer of big import chains entering the market over 10 years ago..." T h e W a r r i o r s , T O N Y T E R R Y C A N A D I A N R E P O R T on one of Canada's leading hip hop groups, the Dream Warriors, whose records have sold well in Toronto, Edmonton and Vancouver.

CANADIAN REPORT continued on page 38

In each of these cities the Dream Warriors have done exceptionally well on radio. "The Dream Warriors have got a lot of phone calls at radio stations. Their radio base has translated into record sales. The first single 'Wash Your Face In My Sink' has sold almost 11,000 copies in Canada."

In a country of 25 million, 50,000 single record sales is considered gold but Caldwell says, "50,000 is gold but 11,000 is nothing to laugh at."

Gwen Guthrie continued from page 42

quckening with anticipation. "I'm really optimistic about this album (Hot Times) because there was so much work involved. Not only that, but I feel comfortable that Warner Bros. has faith in me." This confidence is ever present throughout the LP. Setting a new pace by reflecting the jazz roots from which she sprang, Guthrie continues to successfully fulfill her commitment to excellence. The album's first release, "Miss My Love," is a midtempo groove which captures Guthrie's vocal purity and features a rap by hip hop's mother. Queen Latifah. Her vocal strength is also showcased on Quiet Storm jams like "Our Love," "My Best!" (a duet that she performs with her longtime favorite male artist George Benson) and "Never Knew Love Like This Before" (a remake of the Stephanie Mills gem) Dance tracks like "Feel Good" and the funky "Same Old Thing" will definitely allow fans worldwide to re-acquaint themselves with the dynamic lyrical mastery for which Guthrie has become known.

With such versatility as hers, Gwen Guthrie's musical longevity is guaranteed. With years of experience and throngs of talent in her wake, we can only look forward to more hot times.

P E B B L E S continued from page 26

hypnotizing. I loved it," she remembers. She asked questions of everybody—the engineers, the producers, storing the information away. She got the chance to begin writing—earning a co-writing credit on the song "Body Loves" with funksters Con Funk Shun.

When she first got to MCA, she gained some notice performing "Love/Hate" on the Beverly Hills Cop II soundtrack, during MCA's feverish string of film soundtrack smashers. Back in '87, she was having some difficulty "getting things going in Jamaica than they can in America. So what are they waiting for? The Lunatic is important as a film because it has the potential to break the Jamaican film industry on an international level. I wish it every success."

Blackwell says he hopes he will always be able to tie his music interests to his film interests. "I wouldn't dream of making a film in Jamaica without including music from Jamaica on the soundtrack."

"The Lunatic" has a reggae soundtrack out on Island Records with music from Wally Badarou and The Wailers.

THE BRITISH INVASION continued on page 39

make sure that the spirit of Bob Marley lives on forever. And which ensures that none of Marley's children will ever go hungry. We'll be having a big concert possibly at the Governor-General's residence in Kingston, to mark Marley's birthday in February. We'll be having several more events, including the release of a Bob Marley album featuring an interview that has never been released on record, as well as a concert that Marley and the Wailers did live for a radio station in San Francisco. I haven't wanted to flood the market with Marley material since his death because I have never wanted to give the impression that Island is cashing in on Bob. Also, until the controversy surrounding the estate is resolved, it won't make much sense releasing records. I was a good friend of Bob's and my intentions are to keep his memory sacred.
PEBBLES continued from page 44

"Mercedes Boy" jammed the airwaves and if people had stopped dancing long enough, they'd have realized just how much the songs reflected Pebbles personality.

How far have you come, baby? Pebbles said, far enough to ask him if he wanted to ride in my Mercedes. Yes, that's the right attitude for a woman of the '90s. But so is another right attitude. Pebbles got married and had a child. She also started making plans for her second album, writing songs and getting her producer's hat out of the closet.

She went into the studio—again with L.A. and Face. The end result was a Georgia peach of an album. Much of the work was done in the Reds' home in Atlanta. Naturally, the hit duet was at the helm, but the LP was co-produced by Pebbles, marking the very first time LaFace has shared production credits with an artist. Pebbles has a lot to contribute. As fellow artist Cherrelle says, "I've seen Peb's work in the studio and I'm telling you, soon she'll be a major force behind the boards."

The album is occasionally an all-star affair. There are performances from Johnny Gill, Karyn White, Salt-n-Pepa and Cherrelle and Babyface.

The album has been selling at a rate that suggests it will far outdistance the million-plus of the first LP. According to Ernie Singleton, pres. black music division, MCA Music Group, "Sales were already strong and it's gathering momentum according to the post-holiday sales figures. We expect this LP to be double platinum."

Singleton was at MCA when Pebbles delivered the first LP and compares the

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SMOKE-FILLED ROOM: It's almost unthinkable but will there be a Motown minus Smokey Robinson? They say John Branca is talking to the folks at SBK about Smokey joining that label.

BOUNCING BABIES—Congratulations are in order for Bobby O'Jay, p.d, WDIA in Memphis. He and his wife recently welcomed a new baby boy. Kudos are also in order for BRE's own Terry Muggleton, whose wife gave birth to a baby girl.

WOMEN EXECS ON THE MOVE—One big bucks woman exec got fired for the New Year because she was so busy she couldn't find time to come to work...another female exec—so the rumor mill goes—shows up but hasn't delivered, so is about to find nowhere to go to work.

CONVENTION MENTION—Lo Jelks, convention chairman for the Black College Radio Seminar (see radio news section), is all fired up about the upcoming affair. He's mobilizing young students from all over the country to attend.

STELLAR DIRECTOR—Video director Eric Meza received a Stellar Award at New York's Apollo Theatre for best black gospel music video for 1990. The video was "It's Time," by The Winans which Meza both directed and produced. He was also recognized by Black Entertainment Television (BET) for directing Nancy Wilson's "Don't Ask My Neighbor," which along with "It's Time," was selected as one of the best videos for 1990.

BACK IN THE NEWS—Chuck Berry has been sued by another woman who alleges that he shot pictures and video-taped her using the bathroom at his restaurant. This is the third claim of this nature against the rock 'n roll legend. Grape wonders how many more people will "come out of the bathroom" and talk.

ON A DIM NOTE—Funeral services for Angela Starks, wardrobe coordinator for the recording act Phalon, were held last January 7th at the Hill Chapel Church in Memphis. She is survived by her husband Terry Starks, president of MegaJam Records. Also, Vince Womack, son of singer Bobby Womack, died of self-inflicted injuries.

Grapevine

Fat Boys

BAD RAP—Grape hears a member of the "big" rap group Fat Boys was ordered to stand trial for allegedly video taping a 14-year-old girl in the nude, in addition to other guests at a party. Rapper Darren Robinson pleaded innocent to charges of sexually abusing a minor, corrupting the morals of a minor and conspiracy. Three other men and a woman were also charged in the incident.

RTR PITCHING IN—RTR Records, out of Coral Gables, FL, has shipped 5,000 audio cassettes to the troops of Operation Desert Shield. Arny Leckie, pres, wanted to send them "a little piece of home" because they had missed the holidays.

SUMMERS TAPPED—Record producer/composer/arranger Bill Summers has been signed as musical director of the much-anticipated film project on the late Dorothy Dandridge. Summers, who has worked with the Q on "The Color Purple" and Back On The Block, will be working with Robert Adams, exec prod; and filmmaker Roland Jeffrey.

GREAT, NO MATTER THE SIZE—Toni Stroman, 14-year-old daughter of entertainment publicist Michelle Stroman, joins Jesse Jackson, Elia Fitzgerald and Jheryl Busby as recipient of the NAACP's President's Image Award. Stroman, who survived a brain-damaging coma after doctors predicted she would not, will also be featured during the United Cerebral Palsy Association's Telethon.


Yarbrough & Peoples' Capitol Records promotion managers, representing nine regions, concluded a national staff conference. The conference was headed by Don Mac, nat'l R&B promotion mgr. WXVU, Montgomery, AL, sponsored a "Feed the Needy" program that assisted more than 30 families who reside in the Montgomery area.

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

Star View Continued from page 43

all natives of this sign, needs to watch her health the first six months of the year and get those regular check-ups. But everybody can expect a sensational year financially.

CAPRICORN—Dec. 22-Jan. 20—A series of changes to come throughout the year. You're on the track of an exciting improvement in your life, but it's not clear yet just what that is. Don't let this month's ups and downs get you down. For the next three years focus on business and you'll be ok. Let your well-known reliability help you. You know you are real people in a sometimes unreal world. Use your natural desire for success, money and authority to guide you.

AQUARIUS—Jan. 21-Feb. 19—You are in for one of the most exciting and challenging years ever. But first take time out to do some deep thinking and planning for what is ahead. When the opportunity knocks, you'll be ready to answer. The women of this sign—like Oprah Winfrey—should be particularly magnetic. With Venus in your sign, you'll enjoy being the center of attention. You know you are the most tolerant of all Zodiac personalities, respecting others' beliefs and taking care to never injure another's feelings. This will help you this year too. One sad note, this is the year that the Aquarius man will flop in love—look out Arsenio Hall.

PISCES—Feb. 20-Mar. 20—This is a time when your life outside the domestic scene is highlighted, especially around the time of the full moon. Group activities will play an important role in your life. The planet Venus enters your birth sign just before the lunar eclipse on the 30th, giving you an extra dose of charm. Sympathetic nature Pisces easily understands the problems of others and is dedicated to helping. Take care not to let others turn to you too often for advice and assistance. This is your year to achieve financial success—in a big way, if you focus your attention on that success. At the end of the year, around November, love will drop its net over you.
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