

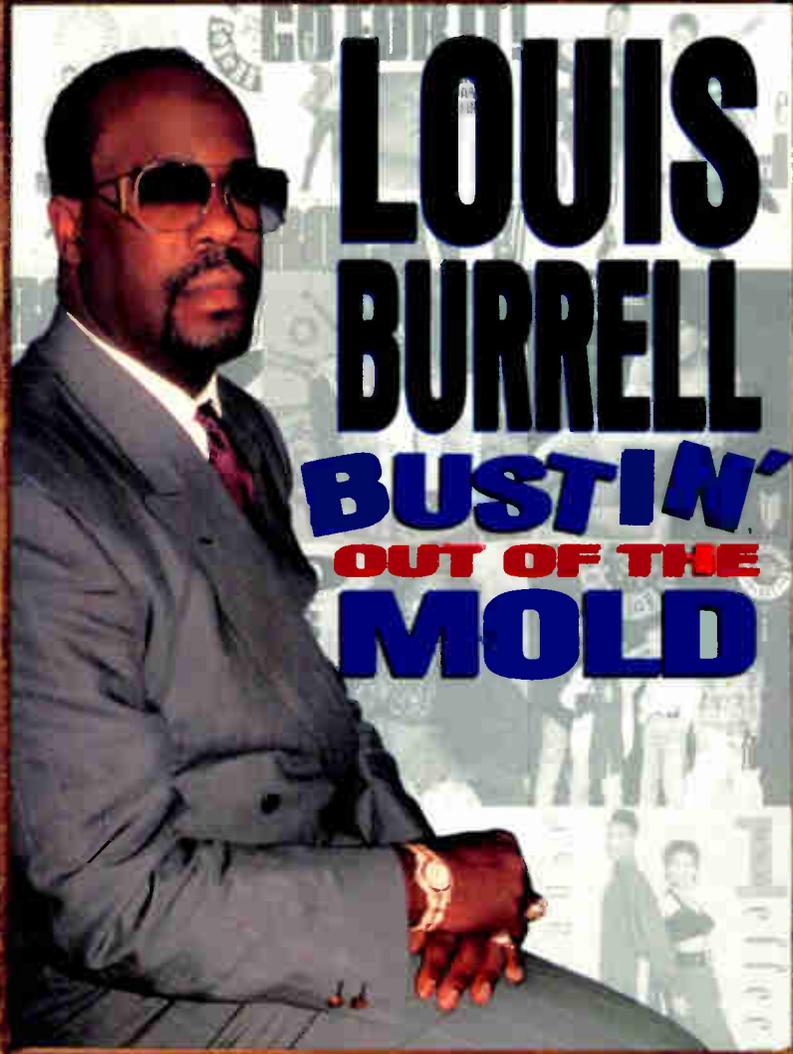
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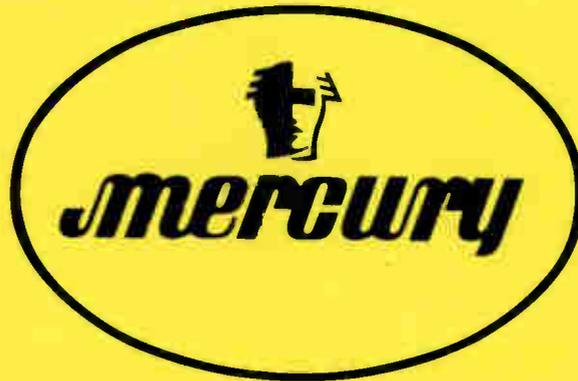
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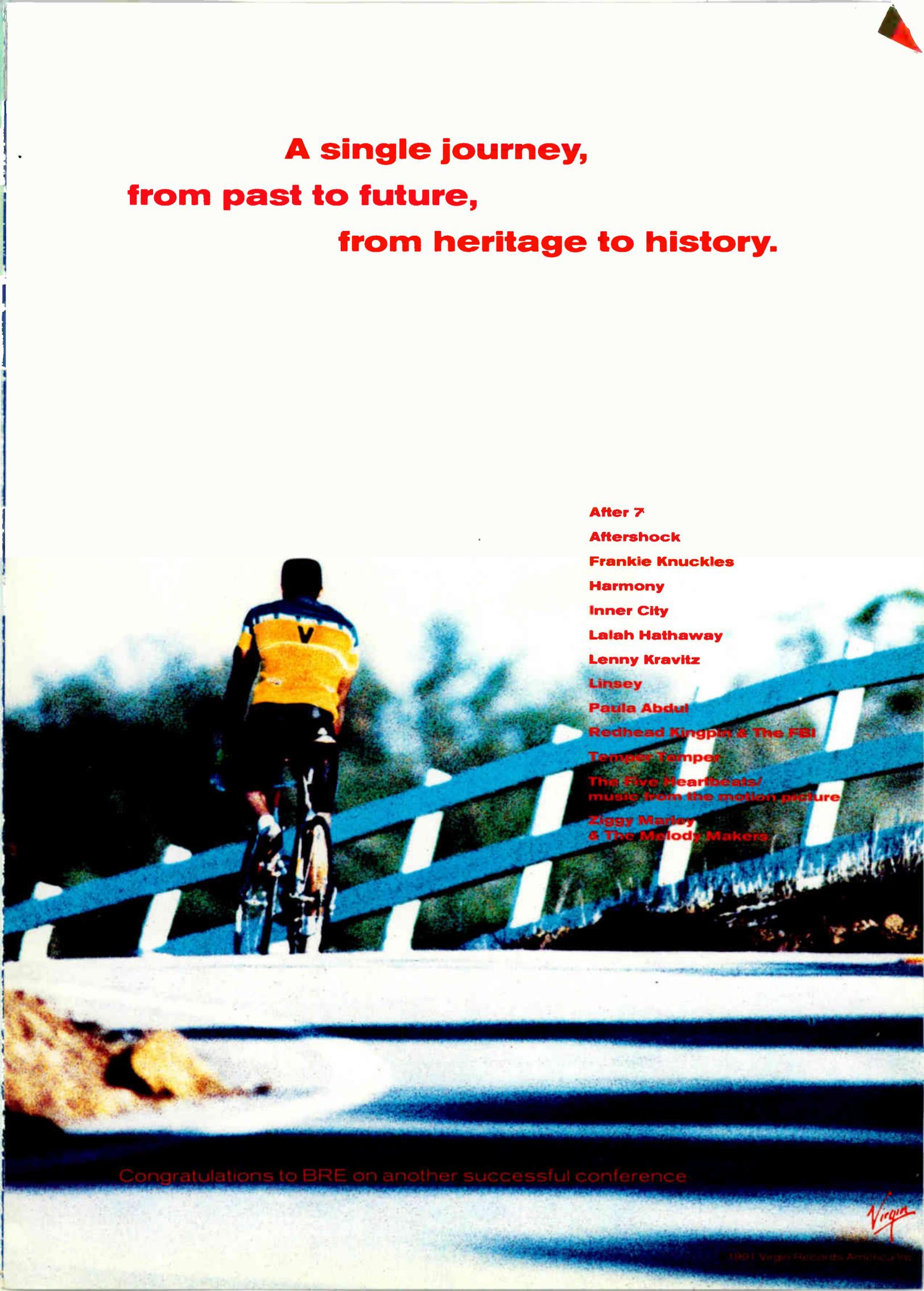
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PUBLISHER'S

WELCOME TO BRE CONFERENCE '91!

The marketing of our God-given, black musical heritage is an awesome responsibility that we must pursue creatively, strategically and personally.

In 1966, Julian "Cannonball" Adderley told me I should get into the music business. Great, I thought, I'll put the class ring business behind me and become a hit recording artist. That wasn't what he had in mind. "There is far more talent than can ever be heard," he explained. He said the people who market, promote and sell music product have a great influence on who makes it to the top and who doesn't. He thought I'd be great on that side of the industry, since I already knew about the art of selling and I knew about music—an unbeatable combination.

But he didn't just talk, he did something about his idea. Cannonball, Nancy Wilson and Lou Rawls strongly endorsed my being hired at Capitol Records. That may sound odd—an artist supporting an executive. But at that time, there was a massive campaign underway by black artists to get blacks hired at major record labels. Because of its success, I was able to get that first job in regional promotions for the Southeast region.

My territories encompassed the Carolinas, Georgia, Florida, Alabama, Louisiana, Arkansas, Mississippi and Tennessee. Today there are at least 10 people on the Capitol staff covering that area. Look how the marketing of our musical heritage has grown.

In my four years in the Atlanta branch, we went from an average of 28,000 singles on a hit record to 160,000 singles per hit average. I have no idea what that average is today. In 1966, the average album production budget for a black artist was between \$40,000 to \$100,000 maximum. Today, some production budgets are well over a million. Why? Because the marketing of our heritage has pushed its sales figures to the point that it's financially justifiable. Artists like Mariah Carey, Michael Jackson, L.L. Cool J, Quincy Jones, 3rd Bass,

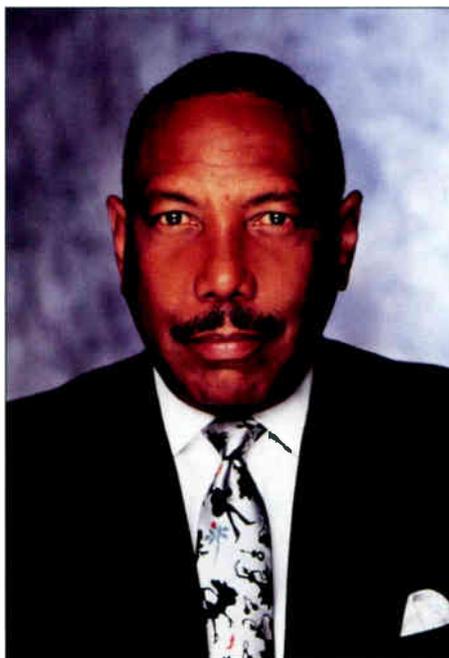


PHOTO BY EDDIE WOLF

continued from page 102

Sidney Miller



By building on the past,

we can both honor it and create

new modes of expression.

Respecting the past enriches the future.

A&M congratulates B&E

on their 15th Anniversary,

and salutes

the black artists who enrich

the A&M tradition.



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RUTH ADKINS ROBINSON

Managing Editor
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VP/Midwest Editor
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PC Support/Typography
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Gospel TIM SMITH

Record Reviews
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RAY MYRIE

Administration
INGRID BAILEY, Circulation Dir
ED STANSBURY, Marketing Dir
FELIX WHYTE, traffic

Printing
PRINTING SERVICES, INC

Cover Drummer Photography
KASSA

BLACK RADIO EXCLUSIVE
6353 Hollywood Blvd
Los Angeles, CA 90028
(213) 469-7262
Fax (213) 469-4121

APRIL 12, 1991
VOLUME XVI, NUMBER 12

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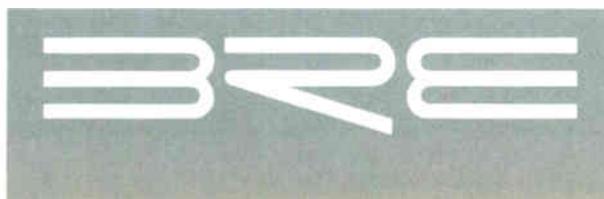
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BRE BLACK RADIO EXCLUSIVE USPS 363-210 ISSN 0745-5992 is published by Black Radio Exclusive
6353 Hollywood Blvd, Hollywood, CA 90028-6363 (213) 469-7262 FAX# 213-469-4121 MODEM# 213-469-9172
BRE NEWSSTANDS—New York Penn Book Store, (212) 564-6033, Midwest Ingram Periodicals, Los Angeles World Book & News,
Robertson News & Bookstore, Las Palmas Newsstand, Japan Tower Records
SUBSCRIPTION RATES 3 Mos -\$90, 6 Mos -\$120, 9 Mos -\$150, 1 Yr -\$175, 1st Class-\$250, Overseas-\$250 Call (213) 469-7262 to subscribe
POSTMASTER Please send address changes to BRE Black Radio Exclusive, 6353 Hollywood Bl., Hollywood, CA 90028-6363 Second Class postage
paid at Los Angeles, CA Newsstand price \$5.00 Back issues available at \$2.50 BRE is not responsible for any unsolicited material
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The Right Dream

Ben Lattimore
National Literacy Director
OICs of America

Any age is a good age to share in the dream of reading and writing. Ask Josephine Holland, who at age 72 took advantage of a Coors-sponsored opportunity to improve on her eighth-grade education.

After seeing a poster advertising the Coors *LITERACY. Pass It On*, program, Ms. Holland, despite poor vision and a hearing impairment, enrolled in the literacy program at the Opportunities Industrialization Center of Southeast Texas. Today, an avid reader of the newspaper and works of fiction, she hopes to become a tutor of other senior citizens.

Dreams like Ms. Holland's are the reason Coors is a supporter of OICs of America, a leading grassroots literacy organization. If you or someone you know need help to become literate, call **1-800-348-2337** for information that can get you started.

LITERACY. PASS IT ON.
Because it's never too late to make a dream come true.



Coors

EDITOR'S

MAKING HISTORY

History is important to me. My concern about the lack of historical awareness was one of the reasons I joined this magazine after Conference '89. I knew Sidney and his dreams for the expansion of his publication since he began this struggle 15 years ago. I wanted to bring a larger sense of the historical contributions black people have made to music onto these pages and help make the dream larger.

In days of old, we know the griot spun out memories and truths like a golden thread. Ancestors laughed, danced, sang, wept and lived again through the magic imagery and the power of the storyteller. Those tales told 'round the campfires became lullabies for drifting off to dream. History became interwoven in the fabric of living. Life decisions were made as a result of knowing what had passed before. It's missing now.

In our electronic society, history is forgotten, there is not time for it on the quick cuts of MTV or even BET.

In my travels, I have seen the eyes of children who have never left their village birthplace; the faces of the people who sit, like their fathers' fathers' father, in the shadow of the pyramid; and the wisdom of the women who balance 50-pound baskets on their heads in the fierce, tropical sun. All of these people seem to have an intrinsic sense of pride, even in abject poverty. They do not know the latest dance craze, but they do know who they are—because they know their own history. They know the exploits, the trials and the triumphs of their people.

In a much less ambitious hope, I'm not even dreaming that you, who read this magazine, rush to the library or go sit and talk to some old people and find out the wonders they can tell you. I simply want you to know who made the music and what it meant. I want you to know the men and women who changed forever what we hear on our radio. If it is not written down, re-told or captured on film, history is lost.

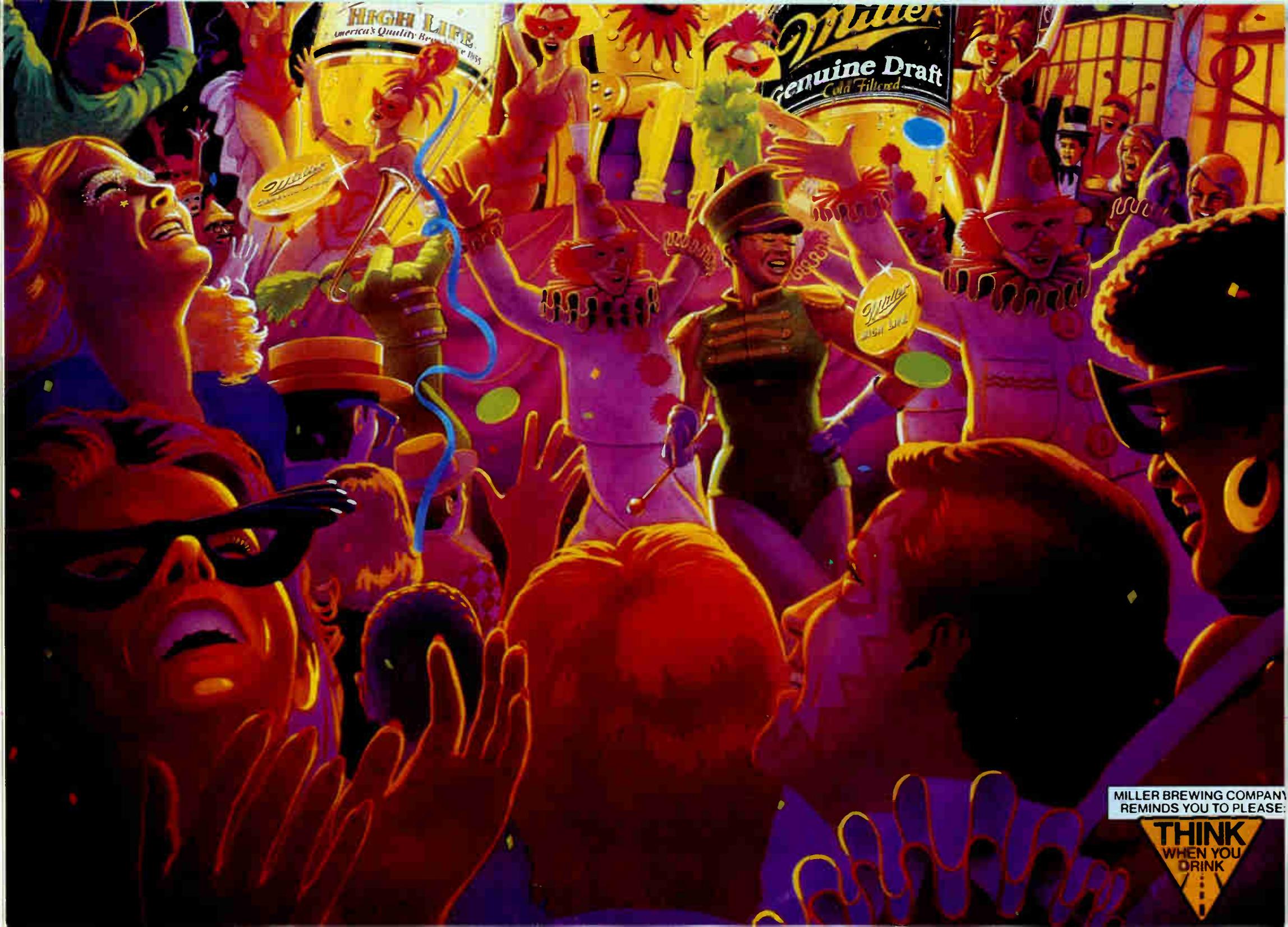
At the magazine, we try to put history in perspective, put it on the pages—because we are YOUR MAGAZINE OF RECORD. And that's making history, too. **ERE**



PHOTO BY EDDIE WOLF

WELCOME TO BRE CONFERENCE '91!





HIGH LIFE
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MILLER BREWING COMPANY
REMINDS YOU TO PLEASE:

THINK
WHEN YOU
DRINK

JAMES ALEXANDER

Callin' The Shots At WGCI

By V.L. Owens

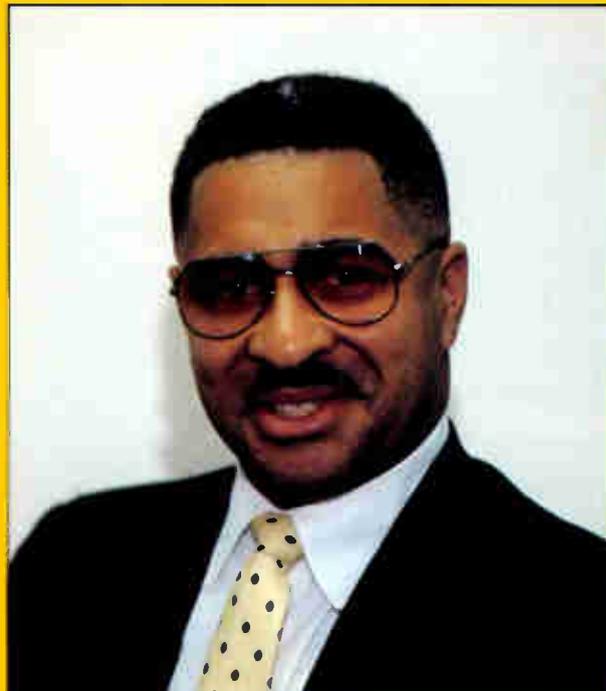
JAMES ALEXANDER IS PROGRAM DIRECTOR at one of the most successful Black formatted radio stations in the country—WGCI/Chicago. Alexander has been with the station less than a year and while he has inherited a gold mine ratings-wise, he fully understands the responsibility he has for ensuring the continued success of the station.

Formerly pd/op mgr with Detroit station WJLB, which was presented with BRE's Drummer Award for Radio Station of the Year in 1990, Alexander extends a winning legacy that began in his hometown of Cincinnati. "I got my first job in radio while I was still in high school," explains the radio veteran.

He was lucky in that Tom "TKO" Knox was at WCIN at the time and took the young Alexander under his wing. It was because of Knox' belief in Alexander and the fledgling radio man's own belief in himself that he was given the opportunity to work an on-air shift at the station. "Thanks to his willingness to give someone a break, I ended up doing the station's afternoon show. From then on it was smooth sailing."

Alexander says planning is one of the basic philosophies for running a winning station. "Positioning and understanding are the key to the survival in the ratings battle." As programmer, he views himself as the catalyst. He goes on to say that it's his job to make everyone on his team understand what the basic goals of the station are and then make sure that the plan is executed.

When it comes to using radio as a medium for marketing black music's heritage, Alexander becomes frank in his comments. "You have to know what your particular demographics are, both in a basic sense and then on a focussed level. Following this line of thinking, we focus everything we do to those specific



demos, from our promotions to the music we play."

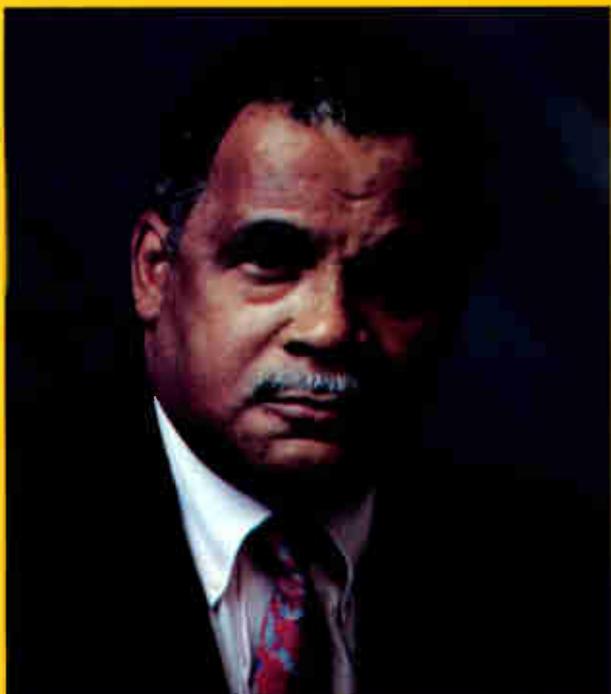
Continuing about his formula for success, Alexander says that his personal management style is one that is a combination of common sense mixed with a practical knowledge of radio marketing. "I don't rule with an iron hand; that's something I've never endorsed. Rather, I do my best to select the right people for the right jobs. If I needed a morning man, I'd hire a morning man—one who is

continued on page 107

CARL H. DAVIS

Veteran Music Torch-Bearer

By J.R. Reynolds



NINETEEN FIFTY-SEVEN WAS THE YEAR Carl H. Davis, pres, International Entertainment Corp. and ChiSound

Records, first got into the music business. "It was radio actually—the old WGES. I was personal music director for the 'grandfather of DJs,' Al Benson. In those days, Al was putting eight hours of music on the air per day. It was my job to see that he got the good stuff," reflects Davis.

Working with the top DJ in Chicago at the time was an incredible experience for Davis, who says he learned more in his tenure with Benson than many people do in their lives. "It was an incredible learning experience," he says. "I'm so thankful that I got the opportunity to learn from the best. It was my experience with him that helped develop the deep admiration and respect of the on-air personalities of the day. They had a tremendous duty to the black community because there was so little in the way of mainstream media coverage of black issues. So they stepped forward to fill the void and performed admirably."

It was in 1962 that Davis' name was put on the recording map, with the production of the classic "Duke of Earl." As a result of his success with that project, Davis was offered, and accepted, a deal at one of the original "race labels," (as they were known then) Okeh Records. It was a subsidiary of Columbia.

Once on board, Davis immediately showed why he had been hired, producing four gold records for recording artist Major Lance, as well as successful projects with Walter Jackson, The Vibrations and others. "Working these projects changed my life. It showed me the light, in terms of how to produce on a regular basis and do it successfully."

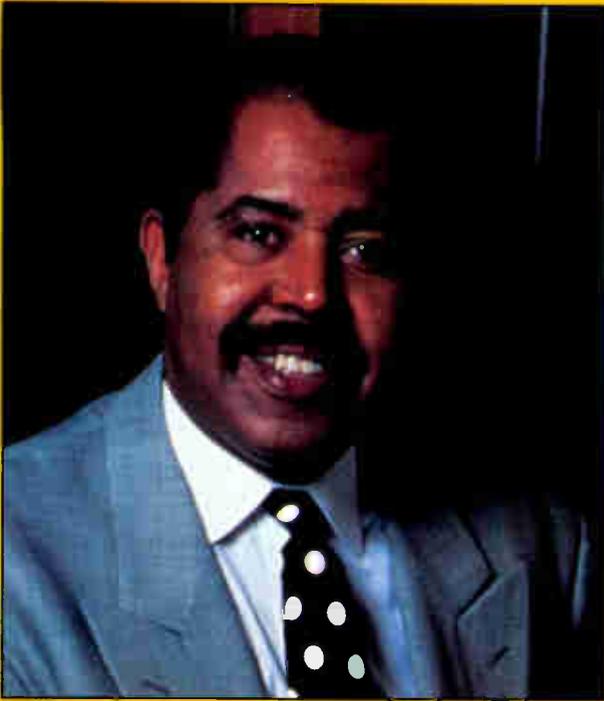
Because of that success, in 1967, Davis left the company to begin his own production firm. During this time Davis continued to perform, producing music for Mary Wells, and the ever-popular Jackie Wilson. Wilson was on the Brunswick label at that time and because of the fine job Davis did on that project, he was talked into accepting an A&R position with the label.

From there, his own production company eventually merged with Brunswick and he continued working with such artists as the Chi-Lites, Artistics and Gene Chandler. Davis stayed with Brunswick until 1975, when he created his own recording label—ChiSound.

continued on page 108

RAY HARRIS**Forging Warner's Winning Ways**

By Lansing Sebastian



WORKING AT WARNER BROS. RECORDS AS SR. vp, marketing/promo, black music, Ray Harris thrives in an environment filled with multiple management duties. "I oversee the marketing and promotion activities at both Warner and Reprise Records," says the industry veteran.

While the outward appearance of managing multiple labels might appear an impossible task, there are several executives

in the industry who also find themselves with similar responsibilities. "In a broad sense there are two labels and two staffs, Warner and Reprise, which makes for twice the challenge. But upon closer examination you'll find that because I have people around me who know their jobs and maintain a team spirit, my job becomes easier."

Harris believes in the philosophy of cooperation and cross-trains his people so that they are in a position to understand the big picture. "It's important for people to understand not only their own specific job responsibilities, but I try to see to it that they gain a general understanding of what other departments do and how that effects the overall scheme of things at the company. Once people understand a system, it will run well."

A native of New York, Harris originally became interested in the business side of music during the old Motown era. "The music involves a lifestyle for most people and I was very much affected by the sounds of the times."

Originally working as an account executive for an advertising agency, Harris developed business accounts in the radio industry. Armed with those contacts, in addition to a friend who was on the lookout for opportunities Harris might be interested in, Harris landed himself a product management position with RCA Records. Eventually the hardworking businessman found himself elevated to the position of sr. vp, black music.

"It wasn't as easy as it sounds," comments Harris. "There were a lot of long hours and hard work put into earning that position with the company." But Harris deserved the job and fulfilled his duties to the utmost.

From there, he was lured away by Solar Records

continued on page 108

CATHERINE L. HUGHES**Big On Black Music Heritage**

By J.R. Reynolds

WE ARE COMMITTED TO THE PRESERVATION OF BLACK MUSIC HERITAGE. There have been too many times when we've seen our great black performers abused or forgotten. Our station is doing everything it can to ensure that our sense of musical identity remains a big part of music history."

These powerful words come from one of the most important black women in the radio business—Cathy Hughes. As station owner of the Washington, D.C. combo WOL-AM/WMMJ-FM, Hughes is undeniably in a position to carry out her promise. "Our format was originated out of the very same theme that this conference is based on this year: preserving the black musical heritage."

Hughes has always been in the music business. "I remember being on the road with my mother, who has been recognized by the National Endowment for the Arts as one of the female founders of jazz. Her group, the International Sweethearts of Rhythm, was a key element in the original development and proliferation of jazz."

Hughes, a twenty-year veteran of radio, started her career at Howard University as a lecturer in the School of Communications. From there, she was appointed sales manager of Washington's WHUR. Based on her abilities, Hughes was quickly promoted to general manager.

Priding herself as an achiever, Hughes is credited with the creation of the "Quiet Storm" format that so many stations use today. "It was a great honor to be a part of history by devising another method for keeping black music in our forethoughts. But I think one of my greatest achievements came when I was able to increase WHUR's sales revenue from \$250,000 to \$3 million per year."



Hughes says her ability to generate such a whopping increase in sales dollars was due to the tight

continued on page 108

she hosted the pioneering black program "Ebony." Her background, though, is in radio, where she spent several years working for the BBC-run Radio London. She has also worked for the much acclaimed BBC World Service. She is currently the presenter on KISS FM's "The Word."

Producer **Patrick Augustus** recorded Maxi Priest's first outing 10 years ago, as well as worked with Caron Wheeler before she became famous as a member of Soul II Soul. Augustus is keen on introducing more musical culture from his native Jamaica by way of introducing the steel pans as a credible pop instrument. Demos of his latest project can be heard on a group called Bright Soul. Augustus has an ear for great female singers. His latest discovery, Maxine Harvey, was recruited by club band KLF to sing on their recent No. 1 single "3:00 A.M. Etemal."

A veteran of the U.K. music industry, **Mykaell Riley** is the founder and leader of the Reggae Philharmonic Orchestra. He was formerly an original member of the reggae band Steel Pulse before forming his own rock group, Headline. Riley has worked as a producer for the U.K. version of "Soul Train" called "Club Mix," as well as been a presenter on other music shows. He wrote the soundtrack for the BBC documentary "The Definitive History of the Caribbean," and also produced the documentary for Channel 4 entitled "Demonstrating the Use of Classical Instruments of Black People," for which he also wrote the soundtrack. He did the string arrangements for seven of the tracks on Soul II Soul's debut album, including "Keep On Movin'" and "Back to Life," and also Maxi Priest's No. 1 U.S. single "Close to You." Riley is currently producing an album of classical interpretations of Bob Marley's songs in conjunction with Island Records boss Chris Blackwell, Marley's widow, Rita Marley and Ziggy Marley.

William Higham, vp, publicity, Epic, London, has done publicity for, among others, Alexander O'Neal and Michael Jackson's tour of the U.K. two years ago. Higham also launched L.A. rapper Ice-T's Rhyme Syndicate label in the U.K., and has just been head-hunted by Virgin Records and will be a part of their marketing force.

THURSDAY, APRIL 4, 3 p.m.

"Marketing Our Forgotten Heritage—Jazz, Blues, Reggae"

Attorney **Don Mizell** (Harvard Law School, 1975) is former vp/gm and pd of KJLH. Currently American Labels mgr for Night, Real World, Earthworks and Ace/Modem Records—London-based Virgin subsidiaries—Mizell gained industry popularity and acclaim as vp/gm, black music and jazz fusion, Elektra (his first industry job). As he encourages discussion about alternative radio formats for the '90s, Mizell and his panel will discuss the current status of black radio, the consequences of the emergence of new formats and the obstacles facing all stations as they try to maintain black heritage in their formats. Panelists:

The music that is played on New York's 98.7 FM is researched, tested and picked by newcomer/md **Toya Beasley**. Representing the mainstream perspective of the Alternative format issue, Beasley will offer quite a bit of debate as she plays devil's advocate, arguing for the fresh sound listening audiences tend to avidly request.

WBLS' **Frankie Crocker** is a legendary figure in black radio in the United States and abroad. A strong advocate of maintaining black heritage through music, Crocker will show how legendary songs can remain a part of mainstream radio and how stations can still hold their listening audiences without feeling pressured to play only contemporary hits.

KGfJ's **Louise Foster** brings to the table a knowledge of reggae. Formerly of Los Angeles station KJLH, where she remained for eight years, she was a producer of L.A.'s first large reggae show, following in the



footsteps of Reggae Sunsplash. Coordinator, producer and promoter of other reggae events, local and national, Foster's alternative programming knowledge will enhance this discussion.



Offering information from a syndication perspective is **Don Tracy**, announcer to some 230 million listeners on Armed Forces Radio. Having just this year joined SI Communications to head up their radio division, he has also had successes with syndicated radio programs, including "The Motown Story," "The Motown Number Ones" and "The Minority Business Report." Boasting entrepreneurial efforts and experience in everything from radio and television broadcasting to journalistic endeavors, Tracy will help to spread a little light on the obstacles that stations face in maintaining black music's heritage.

Rounding out the panel is K98's (Monroe, LA) own **John Wilson**. Spending most of his time catering to the traditional needs of his listening audience, Wilson will offer his expertise on Blues, Jazz and Gospel, and how these formats are able to compete with more contemporary art forms.

THURSDAY, APRIL 4, 4:30 p.m.

"Marketing the Heritage in Your Own Backyard"

Moderator **Luther Campbell** is president of the Miami-based Luke Records. The label's roster includes Poison Clan, Jiggie Gee, and the controversial 2 Live Crew, of which Campbell is the leader. Campbell started his label with revenues earned from concerts he promoted in the Miami area.

His third album with 2 Live Crew not only topped record sales but also caused a national stir when the Florida legislature banned the album, labeling it obscene. Campbell brings to the panel his hands-on experience and street



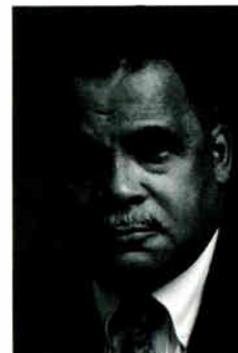
sense for creating a market for rap artists in his Miami base.

Panelists:

Ellis Jay Paillet, a New Orleans-based attorney, is no stranger to the music industry. Through the years, he has represented artists, including down-home Louisiana talent like the Meters, Doug Kershaw, Rockin' Doopsie, Fats Domino, and several HBO/Cinemax specials which have all drawn attention to the New Orleans music scene. He brings to this panel a wealth of marketing and packaging knowledge for generating business in his hometown.

Carl H. Davis is a music industry veteran. As president of International Entertainment Corporation and Chi-Sound Records, he has helped pave the way for Chicago-based artists. He was instrumental in refining the careers of artists like Major Lance, Walter Jackson, Jackie Wilson, The Chi-Lites and Gene Chandler. Davis saw so many record labels relocating to New York and Los Angeles that he felt the need to help maintain the rich heritage of the Chicago industry, thus prompting him to form Chi-Sound Records. In addition to being our conference co-chairperson, he brings to this panel the history of marketing the heritage in your own backyard.

Jonathan "J.M." Moseley is the gm of Bust It Management/Prods. With a label roster that includes Oaktown's 3.5.7; Special Generation;



One Cause, One Effect; B Angie B; and the multi-platinum selling co-founder M.C. Hammer, Moseley is the consummate marketing expert. From his days as marketing director for Troop Club, a designer sportswear line, he brings to this panel his deft knowledge of creating tailor-made campaigns geared to skyrocket breaking talent. His expertise has helped establish his Oakland, CA, base as the new record mecca of the '90s.



with Eubie Blake. Sissle has solid industry experience as the former A&R director for ABC Records and GR Productions. She has been directly involved in the non-theatrical distribution of films from the aspects of sales, home video productions and copyrights. It is believed that Nobel Sissle and Eubie Blake were the first performers to be captured on film when famed inventor Lee DeForest produced a short on them in 1923. This was four years prior to the showing of "The Jazz Singer." This makes the question possible:

What if this film had been marketed properly, would it have been called "the first talkie" and been recorded in all the history books as having changed the medium?

As head of the black music division of Azoff Entertainment, **Cassandra Mills** has been involved extensively in the music and marketing of the box office success "New Jack City." This film continues the legacy of black filmmakers. The film's director, Mario Van Peebles has not had to deal with the marketing lock-out his father, Melvin, faced when he released "Sweetback" in 1971. Mills brings to the panel the working knowledge of the important role music plays in the marketing of film.



Vernon Slaughter, vp/gm of LaFace Records, oversees all operations for the label. With 20 years of industry experience, Slaughter began his career as a college rep for CBS Records. His hard work was rewarded and he worked his way up through the ranks to the position of vp, promo, black music. After a 16-year stint at CBS, he did independent production and consultant work while obtaining a law degree. As a member of this panel, Slaughter will share his experiences as his label enters the Atlanta music scene.

THURSDAY, APRIL 4, 4:30 p.m.
"Marketing the Heritage on the Silver Screen"

Moderator **Alan L. Gansberg** is an award-winning writer and producer of television programs and motion pictures, as well as the author of several books.

He is currently completing a screenplay for Whoopi Goldberg and Paramount Pictures, and previously wrote and produced "My Past Is My Own," a CBS film starring Goldberg which focused on the non-violent protest movement during the early '60s. For the latter, Gansberg was nominated for an Emmy for producing, and won the Humanities Prize for his script, along with other awards and recognitions. He was previously nominated for two Emmys for his writing, also of CBS films, and, in addition, has written for many top-rated television series such as "Who's the Boss" and "Facts of Life."

Although he was 11 years old before his family owned a television set (due to a childhood in Europe), he has become a recognized historian of the medium and recently completed writing the commemorative book for the opening of the Museum of Broadcasting's new headquarters in New York, an edition which focuses on the history of radio, television and cable from 1920 to the present. Gansberg has taught this topic at UCLA Extension as well. Gansberg brings his experience and vast knowledge of the silver screen to this panel.



brings to this panel his expertise and knowledge in helping select the right media thrust for making the union of records and film work.

Cynthia Sissle, daughter of legendary vaudeville headliner, Noble Sissle, brings to this panel the legacy of her father's 57-year collaboration



FRIDAY, APRIL 5, 10 a.m.
"Ain't Nothing Like The Real Thing"



Moderator **Benny Medina** is proof personified that art sometimes mirrors reality. The vp/nat'l dir, A&R, Warner Bros., has not only been instrumental in developing an eclectic roster, which includes Prince, Al B. Sure!, Ray Charles, Karyn White, James Ingram, Tevin Campbell and El DeBarge among others, but he is also the producer of "Fresh Prince of Bel Air"—the TV series about the adventures of a ghetto hipster who comes to live in Bel Air. The storyline is actually based on Medina's own rags-to-riches story.

Originally hired as a staff writer/producer at Motown, Medina soon joined the A&R staff and was quickly promoted to dir, A&R. After an eight-year stint in that capacity, Medina was offered the same position at Warner Bros. Since joining that label in 1985, Medina has been heralded as one of today's top A&R chiefs.

Adding to his credits at Warner Bros., Medina has recently formed his own company, Camelot, to produce feature films and television projects. He brings to this panel his experience in developing veteran artists and successfully marketing them in the contemporary R&B scene.

Panelists:

Miller London, vp, marketing, black music, RCA Records, has over two decades of music industry experience. After a 21-year tenure at Motown Records as vp, marketing/sales & distribution, London found a new home at RCA. While at Motown, he had the unique distinction of strategizing marketing campaigns for not only new artists, but also a veteran roster that included Smokey Robinson, Stevie Wonder, Diana Ross and the Temptations. With the recent signing of Martha Wash (formerly of Two Tons of Fun & the Weather Girls), London will take on the task of marketing a newly-



continued on page 19



JOEY B. ELLIS



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BRE Conference '91, Capitol and Bust It Artists



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signed, established act. He brings to this panel his creativity in product marketing and knowledge of the most effective means of presenting artists.

Joyce McCrae, trustee and board member of the Rhythm and Blues Foundation, is supremely interested in the plight of those 'real thing' artists. She has been in the entertainment industry for over 20 years, having begun her career at Chicago's famed Mr. Kelley's night club. In 1968, she relocated to Los Angeles where she became the celebrity coordinator for Hugh Hefner. After several stints in the film and public relations industries, McCrae became the manager of Sam Moore. McCrae was commissioned by the White House to produce the rhythm and blues concert for the Bush Inaugural Celebration at the Convention Center in 1989. She was instrumental in raising thousands of dollars for the Mary Wells Medical Fund. McCrae brings to this panel the knowledge of the struggle that befalls so many of our industry legends as they fade from the limelight.



Sam Moore is indeed the *real thing*. As the lead half of one of the '60s most successful soul duos, Sam & Dave, he recorded a succession of classics which include "Soothe Me," "Hold On I'm Comin'," "When Something Is Wrong With My Baby," and the million plus-selling "Soul Man." He has been featured in the film "One Trick Pony" as himself and still tours year round. The song "Soul Man" was the inspiration behind the formation of The Blues Brothers, played by Dan Aykroyd and John Belushi. Moore, a recent recipient

of the Rhythm & Blues Foundation's Pioneer Award, brings to this panel the authenticity of working in and experiencing the changes in the music industry, then and now.

Barbara Shelley, vp, publicity, Rhino Records, brings to the panel over 15 years of music industry experience, most recently dealing with the recordings of artists who are off the charts. There is definitely a different marketing strategy for artists who may no longer make the charts, but still make the cash registers ring. Many consumers reach out and reach back for the 'real thing.' From time to time, one of these artists has the bonus of hitting the public consciousness and the charts, such as John Lee Hooker did last year. Shelley was intimately involved in the media surrounding Hooker's resurgence. She has owned a public relations firm which boasted an artist roster that included Aretha Franklin and Narada Michael Walden. She was formerly national director, publicity, Arista Records. Shelley's voice will lend her knowledge of marketing and attracting publicity for repackaged product covering the period from the 1950s to present.



FRIDAY, APRIL 5, 11:45 a.m.

"Rap: The New Musical Heritage"

Moderator **Wes Johnson** is a valuable commodity at Rush Associated Labels (home to Def Jam, DBR, Fever, No Face, Protovision, RAL, Dewdoo Man and JMJ) where he is sr. vp, marketing/promo, his third promotion. Lucky enough to have James Brown as his first employer (when the legend was owner of WEBB/Baltimore), Johnson has expanded his industry experience to include distribution. Playing a key role in the promotions for the debuts of both M.C. Hammer and Tone Loc, Johnson will share how rap artists and their music can be successful when alternative marketing strategies are employed.

Panelists:

Nastymix's **Karrin Anderson** has spent her past three years learning the complexities of marketing urban music, as she is asst dir, radio promo, for the label that brought us Sir Mix-A-Lot ("My Posse's on

Broadway" and "Beepers") and just recently Criminal Nation. A graduate of the University of Washington, Anderson will shed some light on what it sometimes takes to get conservative stations to accept alternative music.

Brute Bailey is nat'l dir, promo, rap and alternative music, MCA. Previously nat'l dir, promo, Priority Records (home to West Coast gangsta rapper Ice Cube), Bailey has also served as regional promo dir for Island Records. Boasting 12 years of radio experience, Bailey is a knowledgeable authority on the emergence of rap as a force to be reckoned with. He, along with other panelists, will prove that the dollars made by rappers and their music are enough to give this genre a place in the history of black music.



Maria Hilton is the new backbone to Priority

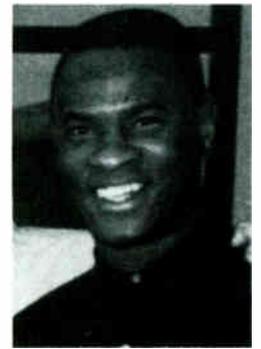
Records, having been promoted to nat'l dir, promo, following Brute Bailey's change to MCA. Herself having worked at MCA in the past (as a promotions coordinator), Hilton will enhance this panel as she, too, reveals some of the differences between the philosophies of majors and independents.



Los Angeles' premiere rap station, KDAY, is aptly represented by the station's pd, **Jack Patterson**. Having been in the radio industry for some 13 years, Patterson will offer first

hand experience about the demand for rap music, as well as explain how some artists can find themselves "out of the mix" even on Rap-formatted stations.

Sr. dir, urban music, SBK, **Virgil Simms** also brings to this panel his knowledge of promotions, having been vp, promo, Sleeping Bag Records, from 1987 to 1990. Having discovered the only rap group to reach the No. 1 spot on black charts in three consecutive years, EPMD, Simms will further enhance this discussion by expounding on the state of rap music today.



Rastafarian King Sporty is a black music legend. Creatively involved in the music industry for some 32 years, King Sporty has amassed international acclaim as writer of Bob Marley's "Buffalo Soldiers" hit, as well as work he has done with other legends—Jimmy Cliff, Betty Wright, Bobby Caldwell and Dennis Brown. Owner of two labels, Konduko and Tashamba Records, King Sporty will share his views on how rappers influence legendary hits.

SATURDAY, APRIL 6, 10 a.m.

"Black Radio Programming for 1991"

Moderator **Tony Gray**, a radio industry veteran and former programmer

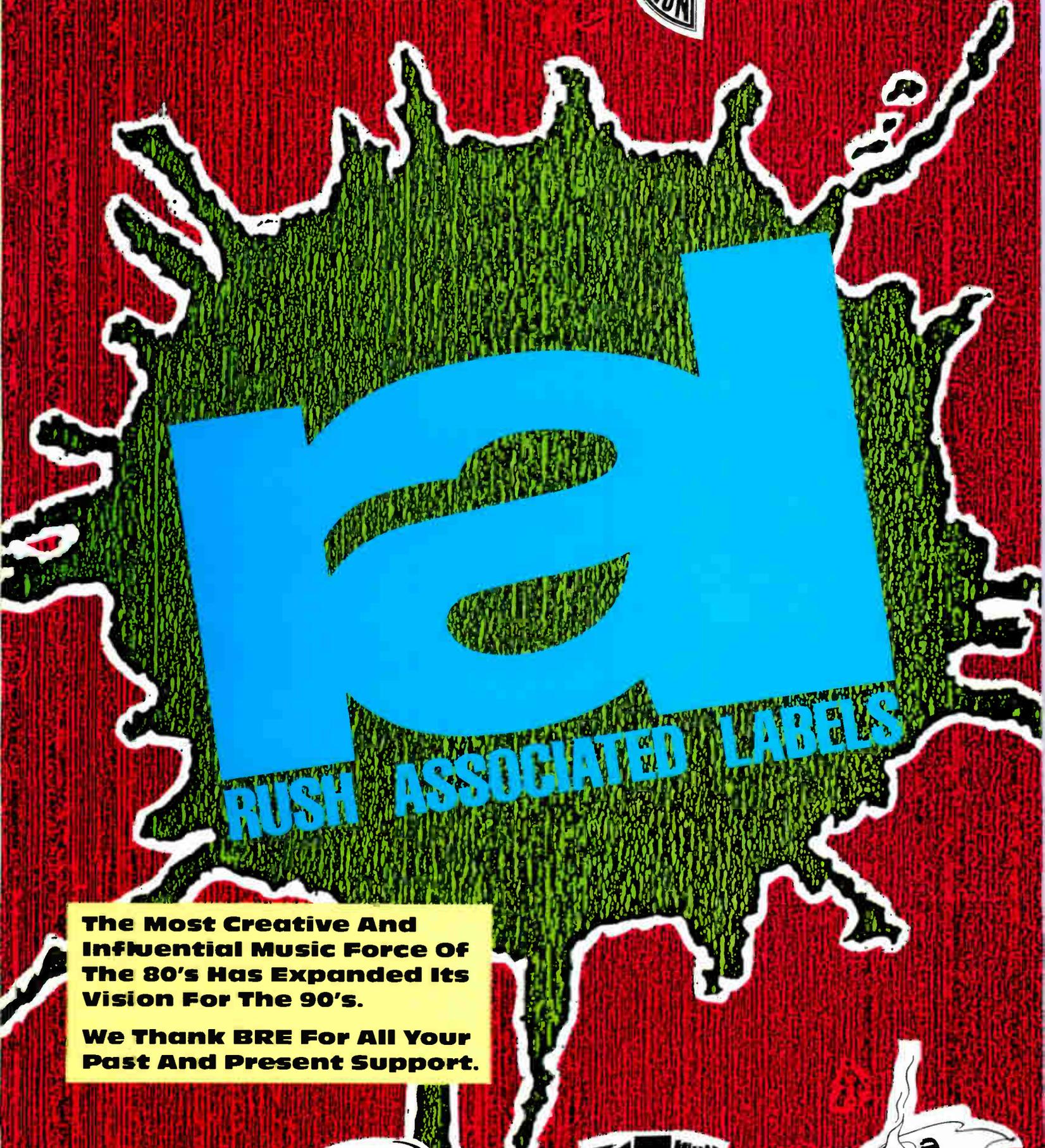


for WRKS in New York, now runs his own program consultancy company—Gray Communications. Having already brought about 15 stations into his fold, including WJLB/Detroit and KMJQ/Houston, Gray will show the advantage Urban programmers can have if they are committed to their audiences. He and his panelists will also discuss some very valuable aspects of marketing, promotion and production—enlightening programmers on ways of maximizing their resources.

Panelists:

KMJQ/Houston's **Ron Atkins** is but another panelist who formerly

continued on page 22



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Chairman Of The Board

By Ray A. Myrie

BLACK RADIO DEFINITELY HAS ITS SHARE of popular air personalities, pds and mds. The real heavy hitting jocks and programmers get a real boost from the gms and station owners who use their knowledge and experience in the business to truly make a successful station. Paul C. Major, gm and owner of WTMP-AM/Tampa, FL, is an example of the business mind propelling the station upwards.

Major has a substantial amount of experience in operating radio stations. He explained his earlier days in the business. "I started as an air personality at WMPP-AM and WLNR-FM—both in Chicago. I programmed those stations as well. I also did some work in the Detroit area at WJLB-FM and WCAR-AM and FM. I worked in that particular part of the Midwest region from the mid '60s to the mid '70s."

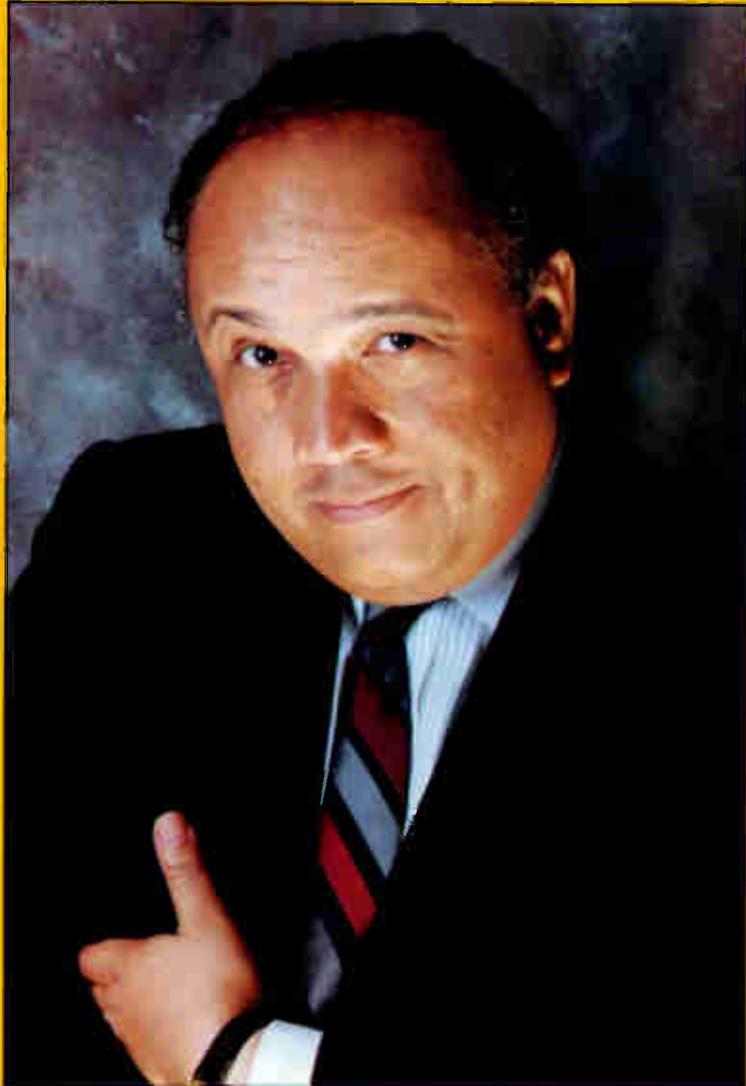
During his stint in Detroit, Major did various national radio commercials for such advertisers as Columbia Motion Pictures, Quaker Oats, Rainier Ale (West Coast), and the Dow Chemical company. In addition, he also narrated various industrial training films for major manufacturers in the Midwest. And in 1971 and '72, Major went on to become one of the first black air personalities to host a national countdown show heard on 50 Black programmed radio stations across the country. Following that, he consulted for and later became vp and gm of WVNS-FM/Tuskegee, AL, which is now WBIL-FM.

"From 1977 to 1982, I was a television account executive for the Taft Broadcasting Company, based at their ABC affiliate station in Columbus, OH." While on the subject of television, he discussed TV executives and their perception of the black consumer. Major replied, "It's really a lot more demographic than it is cultural. However, I do think TV executives should have a clear perception of the black consumer."

Also during that time, while working in both radio and television, Major found the time to complete undergraduate studies at Indiana University at Indianapolis—as well as graduate studies at Ohio State University in Columbus. By this time Major was ready to embark on bigger and better things.

In '82 Major purchased WTMP-AM/Tampa, FL. Since then he has managed to bring the station up to a 12+ rating in the latest book, making them a No. 10 station in the market. Major offered, "Our demos usually range from 25 to 54, sometimes even going beyond that. We think our ratings substantiate our listenership, which in the Tampa metro is less than 10 percent black."

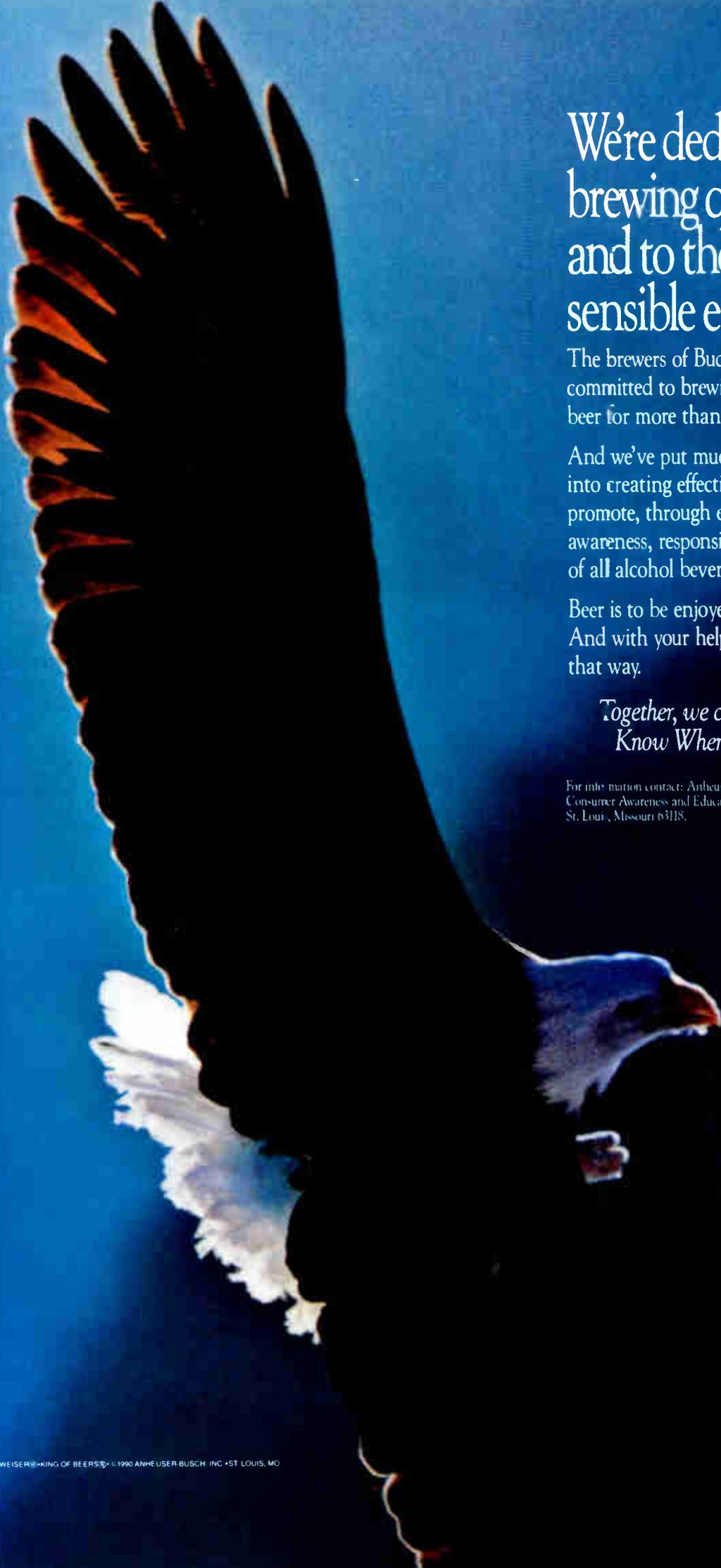
He was also elected to the board of directors of the National Association of Black Owned Broadcasters (NABOB), representing all black-owned media—which is approximately 220 radio stations and six television stations throughout the country. Major revealed, "I am proud to be among the very



diversified board at NABOB. I am also very proud of all our black owned broadcasters in this country. We do all that we can to help them."

Major serves on the executive board of the Private Industry Council of Tampa, the Bi-Racial Advisory Board to the Hillsborough County School Board, and the Tampa Male Club. In addition he formerly held a gubernatorial appointment by former Governor Bob Graham, as board member of the Alafia River Basin Board of the Southwest Water Management District in the State of Florida, governing water quality needs of a three-county area.

On WTMP's commitment to preserving black heritage, Major says, "Our station format is a direct reflection of the full black music spectrum. In order to do that we feature the music of 10, 15, sometimes even 20 years ago. From blues to jazz to gospel, you name it; we like to call it heritage music, which we feature in the mornings and on weekends." When asked whether or not he felt radio should feel responsible for preserving black heritage, Major replied, "Well, of course I think they should. For the stations that don't, they should, simply to become more competitive in the marketplace. If so, they could target a much wider spectrum." ❧❧❧



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CONFERENCE '91 EVENTS

NEW ORLEANS IS A LEGENDARY CITY. The music winds its way up and down the mighty Mississippi and lingers in the French Quarter. As we come together to take a serious look at marketing our musical heritage, we also take time out to enjoy the wonders of conversation, food, entertainment and friendship in an array of festivities guaranteed to delight all who have come to Conference '91.

Friday, April 5, 3 p.m.

WEA Steamboat Cruise



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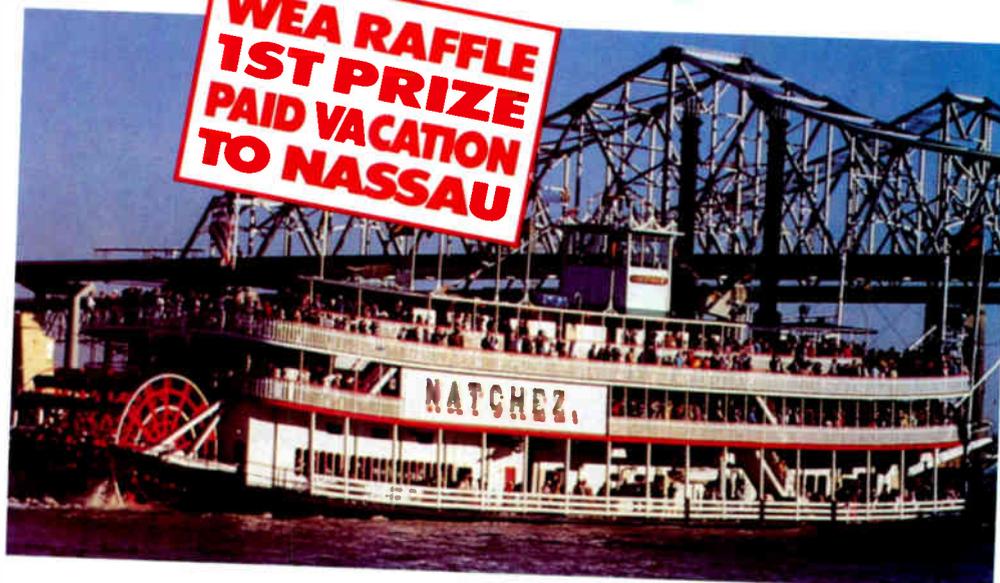
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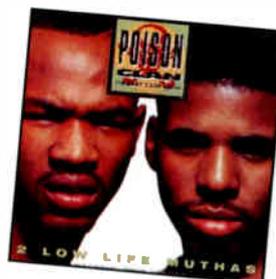
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NEW ORLEANS





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Truly you have chosen one of the greatest cities in America for the BRE Conference. WYLD is honored to be the host station for the conference and invites all participants to come by and visit us at the radio station during their stay here in New Orleans.

Sincerely,

A handwritten signature in cursive script that reads 'Penelope R. Brazile'.

Penelope R. Brazile
Vice President/General Manager

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CONFERENCE '91 EVENTS

Thursday, April 4, 9 p.m.
Club MCA



Friday, April 5, 11 p.m.
Chrysalis/Cooltempo VIP Reception and Artist
Presentation

Chrysalis



**Thursday, April 4 and Saturday,
April 6, 11 p.m.**
BRE/Coors Rhythms Club

Coors

Friday, April 5, 8 p.m.
Arista Dinner Show

ARISTA



L.A. & Babyface



Damien Dame

WYLD: BRE'S HOST STATION

Promoting Our Musical Heritage

By J.R. Reynolds

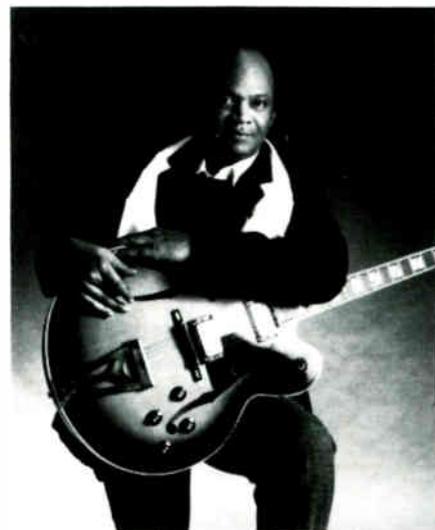
TALENT SHOWS ARE A PART OF MANY RADIO STATIONS' promotion activities during the year, but host station for this year's conference, WYLD, has perhaps the premiere of all talent show promos. WYLD boasts numerous talent show winners over the years who have gone on to make their marks professionally. Some of them include recording artists Eric Gale, Anthony Bailey, and Aleisha Randolph. The recording group Seduction also had its start in the WYLD Talent Show.

Terry Davis is the special events manager for WYLD and gm of Basin St. Artist Management. In this key promotion position, it is his responsibility to organize and promote the talent show each year. "The show is produced and directed by myself and Todd Lewis, pd, WIZF, our sister station in Cincinnati."

This year's show represents the annual event's 10th anniversary. "The show was originally conceived by Interurban (the station's parent company) chairman/station owner Tom Lewis and James J. Hutchinson Jr., exec vp. From there it was brought to life by former WYLD pd and current MCA Records executive Brute Bailey. After getting the whole show up and rolling, Bailey handed the job off, when he left the station, to incoming pd

Dell Spencer. Following Spencer was Cassandra Ware, who remained in charge until 1989 when I took over."

Davis reports that not only is the show a success from an entertainment and promotion level, it also provides a base for preserving black musical heritage in New Orleans, not to mention the community service aspects to which it contributes. "We hire dozens of local musicians for the band, as well as local business vendors, who sell T-shirts, food, etc.



Eric Gale

The venue we utilize for the show benefits from the business and adds still more citizens to the payroll. In addition, we generate local tax dollars, plus donate proceeds to local charitable organizations. There are substantial dollars awarded to our talent show winners, and it gives all contestants a look at the music world from the inside."

While not showing every aspect of the professional music world, the talent show does afford the chance for amateurs to begin their music careers by grooming themselves with an event that is among the most successful in the region. "We offer the beginnings of 'training' for these young, people and hopefully help build their confidence for that long road toward obtaining a recording deal," Davis continues.

From a logistical standpoint, Davis says the whole project is currently a year-long endeavor. "The earlier show required six to seven months worth of planning. But because of the increasing success of the show in recent years, we've had to begin planning an entire year ahead.

"The way the show is set up, we have three different cuts where we whittle down the number of acts from nearly 1,000 to about 30, then down again to about 18 who actually take the main stage. These num-

bers fluctuate and we try to accommodate as many as we can." Davis reports that the talent show features all types of music, from rap to jazz to blues and gospel. "This is an extremely effective way for us to preserve black music here in New Orleans. It gives the people who attend the shows a chance to be exposed to all forms of black music and allows the contestants to display those important art forms."



Seduction

"We offer the beginnings of 'training' for these young, people and hopefully help build their confidence for that long road toward obtaining a recording deal."

—TERRY DAVIS, WYLD

The payoff for the station is a giant promotion that gets the attention of the entire city. It also gains the participation of advertisers, large and small alike, who want to be a part of such a positive event in New Orleans. Davis reports that the talent show's budget is in the ballpark of about \$30,000.

"The WYLD Talent Show gives our advertisers a direct community angle and many of them take advantage of it. There are so many ways to tie in to this promotion that you're only limited by your imagination. It generates attention, interest, desire, and action on the part of our listeners. These are the very same things that our advertisers are looking for when they want to make a buy with our station. As a result, everyone ends up happy." ☚☚☚

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"I Got What You Need"

Shanice Wilson
"I like Your Smile"
"Special Prayer"

Another Bad Creation
"Playground"
"Iesha"

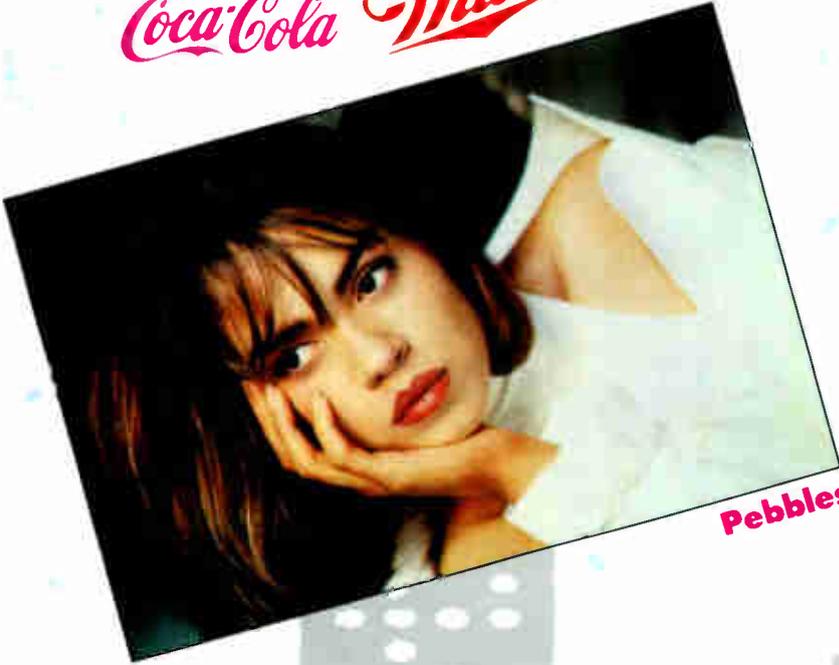


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CONFERENCE '91 EVENTS

Saturday, April 6, 8 p.m.
BRE Radio & Records Industry Awards

Coca-Cola Miller



Pebbles

Saturday, April 6, 11 p.m.
Rush Associated Label Party Machine

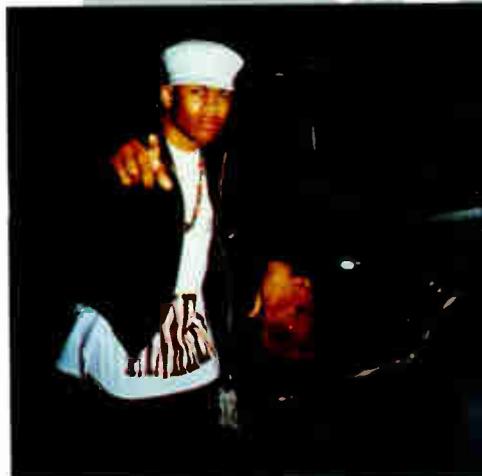


3rd Bass



Nikki-D

Saturday, April 6, 6:30 p.m.
RCA Cocktail Reception



L.L. Cool J



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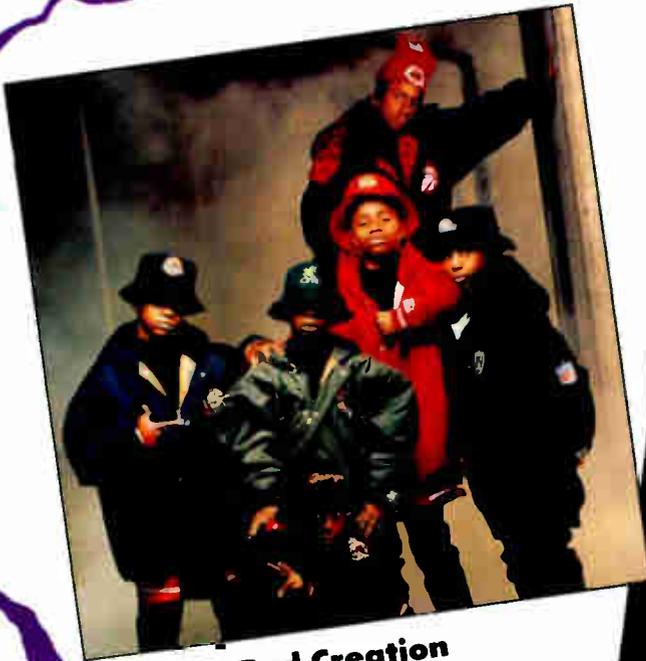
And We Run Out Of Prizes

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AND A TRIP FOR TWO

CONFERENCE '91 EVENTS

Saturday, April 6, Noon
Columbia/Epic Luncheon Show

COLUMBIA



Another Bad Creation

Thursday, April 4, Noon
Motown Luncheon Show



Shanice Wilson

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Steve Garvey
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Dyane Golden
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Geremy Hammond
Barry Hankerson
Florence Henderson
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James Ingram
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Ernie Singleton
Bubba Smith
Hank Spann
Patrick Stewart
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CONFERENCE '91 STAFF

HERE ARE SOME FAMILIAR FACES and some who, until now, have been only voices on the phone. Below are the BRE staff members who are in New Orleans at Conference '91 and are available to answer questions and talk with you about the magazine. You can reach them through registration.

PHOTOS BY EDDIE WOLFL



Dotun Adebayo
British Invasion columnist

Multilingual, multi-degreed Adebayo joined *BRE* as international editor just over a year ago. From his base in London, he covers the black English music scene. When *BRE* begins our weekly television talk show next season, Adebayo will lend his extensive television experience to the interview segments.



Therese J. Davis
conference media coor

A recent graduate from the University of Southern California School of Journalism, Davis is a former contributor to *BRE* editorial. Now a freelance media consultant, she most recently served as unit publicist for the upcoming feature film "Boyz in the Hood."

Haleemon Anderson
writer/proofreader

Recently adding writing assignments to her proofreading duties, newcomer Anderson generates feature stories, Intros, Profiles and news stories. Prior to working with *BRE*, the New Orleans native worked in the corporate sector. In this conference issue, Anderson took a look at the "Gold on the Silver Screen."



Melinda Chatman Edwards
conference asst. to editor-in-chief

As assistant to Ruth A. Robinson, Edwards is involved with talent coordination and script preparation for BRE Awards Night, as well as organizing and scheduling video taping and panels. Originally from Lake Charles, LA, she also works as talent director for award shows, including the Grammys, Soul Train, and NAACP Image Awards.



Ingrid Bailey
dir, circulation/conference coordinator

As dir, circulation, Bailey, also a native of New Orleans, tracks and services subscriptions, as well as generates new subscribers on local, national and international levels. Working again as this year's conference coordinator, she uses her keen communication and organization skills as means for facilitating administrative aspects of the conference—including accommoda-

tions and registration.



LarriAnn Flores
writer, columnist/concert & music reviewer

Born in Los Angeles, Flores is an authority on both the most obscure and most prominent genres of black music, as is demonstrated in her weekly column "Rap, Roots & Reggae." This mother of twins (Little Ruth and Nicole Robinson) is also the music critic and record reviewer for the magazine and writes Intros, Star Talks, Profiles and cover stories. In this issue, Flores wrote about the father of reggae toasting, U Roy, and, in a spread on today's rappers, examined the rising awareness of African heritage in rap music. She also interviewed One Cause, One Effect and Ho Frat Hoo! for the Bust It section.

Ray Boyd
Basic Training columnist

Boyd recently came to *BRE*'s pages to offer his knowledge of just how to make a radio station successful. In his opinion, radio needs to 'get back to the basics,' thus the title of his informative weekly column.



Angela Johnson
copy editor

Working as copy editor, Johnson also handles the awesome responsibility of tracking copy from input to paste up. She is also the liaison for columnists and other editorial contributors. Johnson took a look at how the musical heritage is passed from parents to children in a story entitled "Passing the Torch."



continued on page 41

CONFERENCE '91 EVENTS



Wednesday, April 3, 7:00 p.m.
WYLD Welcome Reception

WYLD *Miller*

Wednesday, April 3, 10 a.m.
Celebrity Golf Tournament



Miller





OUT NOW..

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Phyllis Hyman



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IN THE '70s IT WAS PHILADELPHIA INTERNATIONAL

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STAR TALK

DADDY U ROY

The Legendary Father of Reggae Toasting

Ask a reggae fan who made the most significant contributions to the art form and only a handful of names will be heard. When one such name is repeated, it is said with reverence. He's the legendary father of reggae toasting—U Roy.

How does a performer become legendary? Maybe it is the ability to outlast the sands of time or maybe it's just pure talent. Actually, it's both. He's called the "Grandfather of All DJs" and "The Originator of Toasting" (which really means rapping). Whichever tag you use to describe the man, both descriptions fit.

Considering that reggae has never had the kind of marketing other musical genres take for granted, for a reggae artist to rise to the status of legend means one has had to overcome all the odds.

Long before anyone in the U.S. was rapping, U Roy was learning how to write and perfecting the style that would eventually give birth to rapping in America. He literally opened the doors of exploration into a new way of mixing vocals and music.

He had some help along the way—by way of encouragement—from the very Jamaican earth and the stern but loving hand of his grandmother. At a very early age, he began to sing in school productions. The realization 'soon come' that this was the way out of the ghettos of



Jamaica. He also realized he was making people happy through his music.

Kingston. Following that, he played with Sir George and worked his way up to King

songs recorded even today.

Even rappers use the technique. Rappers like Heavy D. remark that his first "inspiration and knowledge" of rapping came from this source.

The U Roy legend began growing in the years from '68 to '71, starting with his first two hits, "Wake The Town And Tell The People" and "This Station Rules The Nation."

The third release for U Roy was "Wear You To The Ball" and in 1971, all three songs were in the top three positions on the Jamaican music charts. Despite the lack of
continued on page 111

"I will never stop making music, it's what I live for. It's my life force."

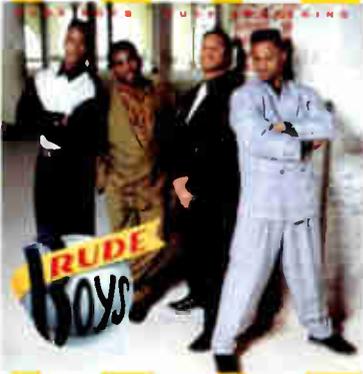
—DADDY U ROY

As time passed, he started playing for Doctor Dickies, one of the many well known sound systems around

Tubby, the man credited with discovering the "dub" sound. Dub is the sound heard throughout almost all reggae

With a new label and talent like this,

there's almost no limit to what The Atlantic Group can do.



RUDE BOYS
"HEAVEN"
From the album with the #1 single "Written All Over Your Face."

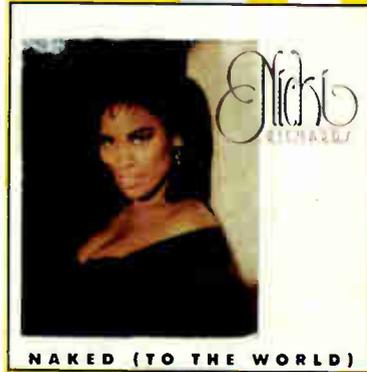
LEVERT
"BABY I'M READY"



YO-YO "YOU CAN'T PLAY WITH MY YO-YO"

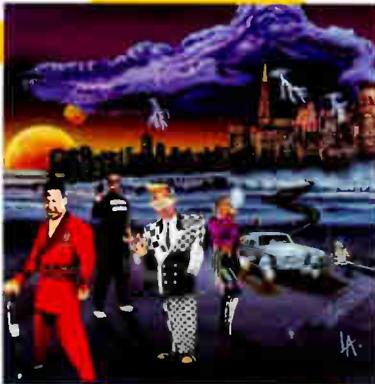


NICKI RICHARDS



"NAKED"
NAKED (TO THE WORLD)

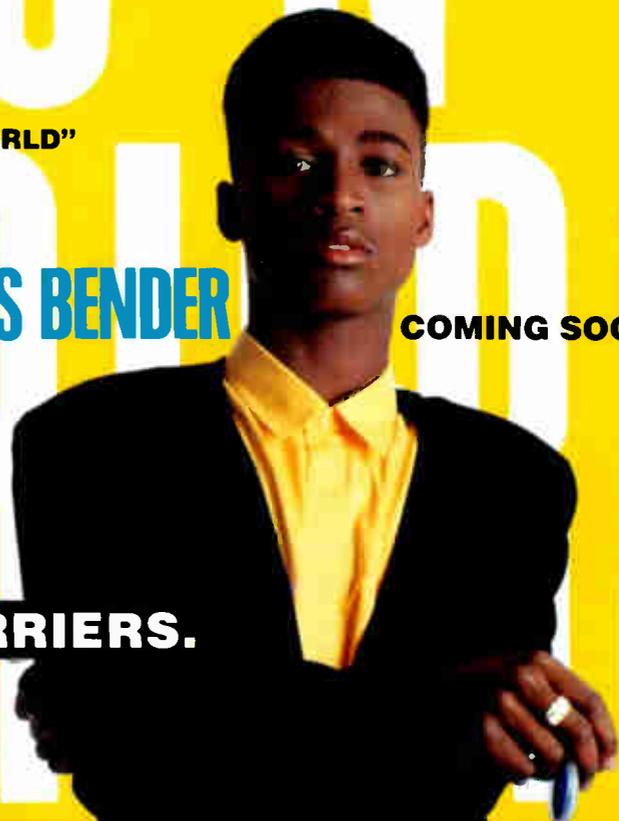
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READ ANY GOOD BOOKS LATELY?

By Ruth A. Robinson

READING IS AS BASIC TO SOME PEOPLE AS BREATHING. Readers sift new information through the cumulative screen of all the books they've read, evaluate it and then store it in their memory bank. When the subject matter is one that adds to the sparse information available about black musical history, reading becomes even more important.

For the true reader, there are usually six or eight magazines waiting to be read and there's a book of some sort in any place where they might find themselves stuck for more than 10 minutes. Likely, there's even a book in the trunk of the car should it break down, or a book tucked away in the corner of luggage.

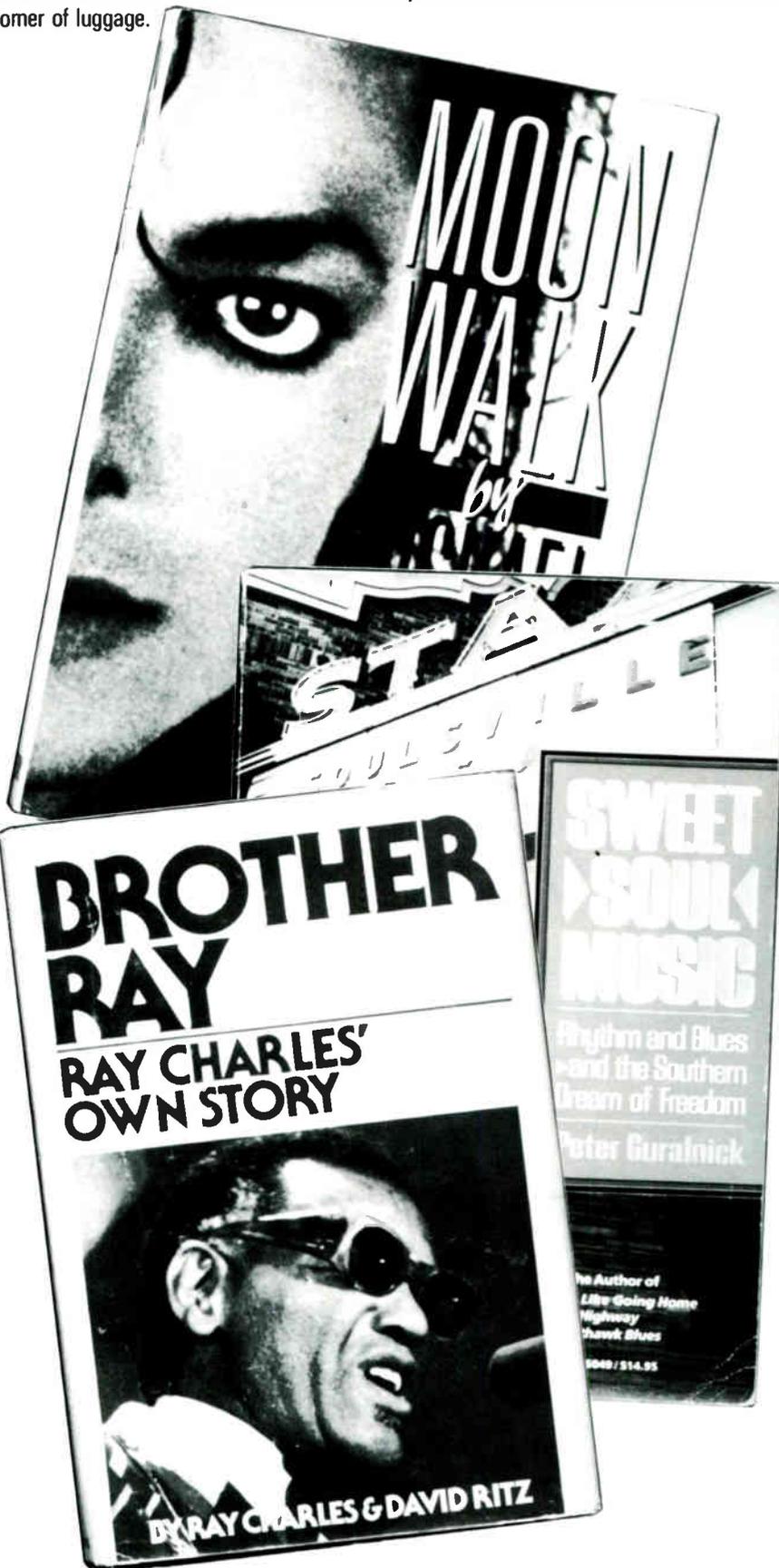
The books most appropriate for these odd places are autobiographies, since they require no retention of plot lines and while interesting, require no commitment to read through to the end at one sitting.

There have always been books written about music, some by scholars, some by fans, and from time to time a performer takes pen in hand to offer his/her version of the life and times. There is something intriguing about reading a book written or partly-written by a celebrity.

Over time, it seems such books make us feel better about the subject matter and feel closer to them. If that applies to the general consumer, it could be that books are the ultimate marketing tool since they are available to a succession of generations by their inclusion in the public libraries. If there is to be a preservation of the heritage, much of it has to be done with the written word.

In no particular order, here is a sampling of books tucked into corners at *BRE*. In each, you will find something to entertain you and you will learn something new.

Honkers and Shouters: The Golden Years of Rhythm & Blues by Arnold Shaw. This is a wonderful book, as are all of Shaw's books. It's rich in imagery, and although it was published in 1978, it seems right in line with the times. The dedication gives you the flavor: "To the memory of Dinah Washington, T-Bone Walker and Louis Jordan, and to all the great



blues singers who helped give depth and height to American popular music." Magic names from the past leap off the pages: Memphis Minnie, Speckled Red, Champion Jack Dupree, Pine Top Smith and chapter titles like "Black Is Green: Preconditions for the Rise of R&B" make fascinating reading.

Moon Walk by Michael Jackson. This book was long awaited but proved disappointing to those who expected Jackson to tell tales out of school. He didn't, though some facts are interesting, such as how he developed the "Motown 25" routine he did on "Billie Jean" that shot his career into high gear, or the thought processes involved in "We Are The World."

Listen Up—The Lives of Quincy Jones, edited by Courtney Sale Ross, essay by Nelson George. This coffee table book is more of a companion piece for the film of the same name. The book itself is a bit hard to read because the graphics distract. Since Quincy's life has always been that proverbial open book, there's little new information, but what's there is worth a quick look anyway.

There are two books by Sammy Davis Jr. with Burt and Jane Podell writing both with him. The titles are *Yes I Can* and *Why Me*. The Podells managed to capture Sammy's voice in both these books, which are better written and more revealing—in both positive and negative ways—than any other artist's book. These books are a

history lesson in two volumes.

Brother Ray: Ray Charles' Own Story, written by Ray and David Ritz. It was written when Ray was 48, but it seems to take the reader back even farther than that. In this one, Ritz wasn't given free rein, he was held in tight check by RC. This book should be read if only for the inspiration of what a man of unshakeable will can do if he tries. As Ray has said all of his 60 years, "I was only black, blind and poor, not stupid."

Peter Guralnick's *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom* covers one of the most remarkable periods in popular culture—the story of soul from the late '50s forward. This book is as sweet as its title and should be read.

Count Basie once said to Lena Home, "They have never been given a chance to see a Negro woman as a woman. You've got to give them that chance." In her wonderful book, *Lena*, she and Richard Schickel candidly cover her family, her reaction to the Civil Rights Movement, her marriage and her life in the spotlight.

I Am The Blues: The Willie Dixon Story is a brand new book that is crucial to the preservation of history. Almost every major artist has performed a Dixon tune at one time or another, but his seminal contributions to blues, R&B and rock and roll have largely gone unnoticed by the public. If you want to know about the men who made the music what it is today, read this.

There are a batch of books about Motown and Motown artists. There was the much heralded Mary Wilson book which was an interesting read, if you kept in mind it was clearly and only from Mary's point of view. There is the *Temptations* book by Otis Williams, with Patricia Romanowski (who also did the Wilson book); there's *Smokey: Inside My Life* written with David Ritz. Smokey's book is powerful in that it shows a Smokey the world has not seen before. It presents him with all his human failings and makes the reader love him even more.

For pure reference there is *Heat Wave: The Motown Fact Book* by David Bianco. If you want to know any obscure fact, this is the place. And then there is always Motown's Christmas present last year, it's own coffee table book. ☞☞☞

THE MOTOWN FACT BOOK



The Willie Dixon Story
I AM THE BLUES

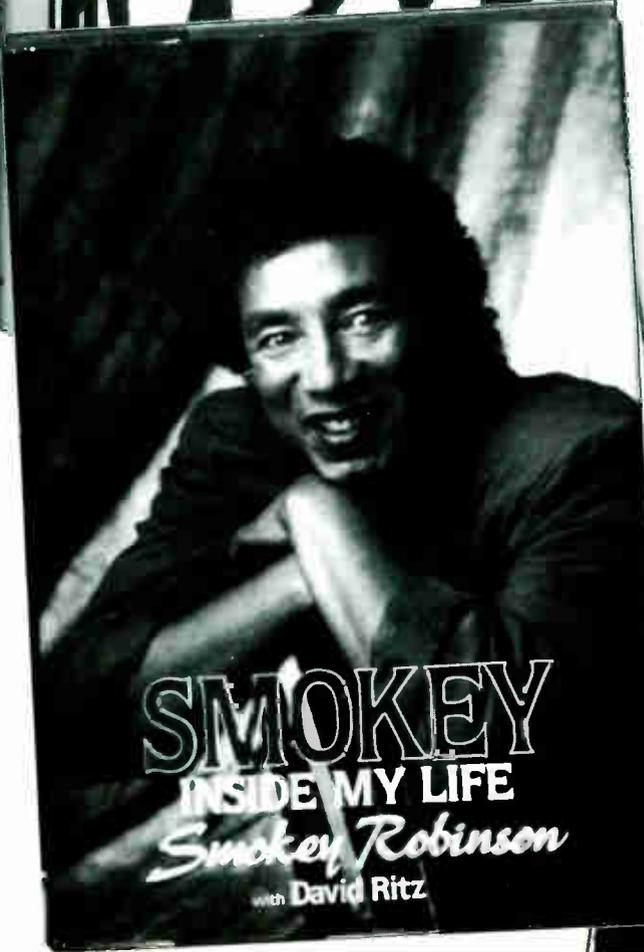
Willie Dixon with Don Snowden



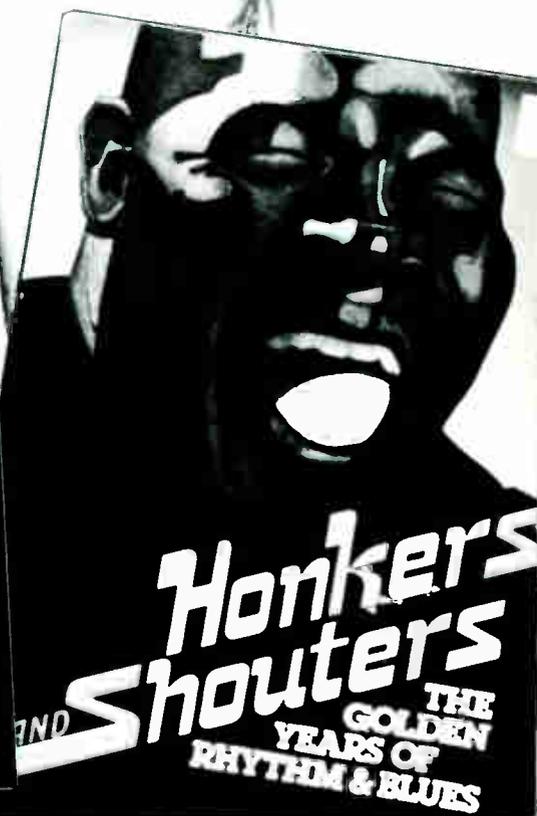
TEMPTATIONS



LENA



SMOKEY
INSIDE MY LIFE
Smokey Robinson
with David Ritz



Honkers
Shouters
THE GOLDEN YEARS OF RHYTHM & BLUES



Oh, IT MUST BE
"THE COMFORT ZONE.."

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GOLD ON THE SILVER SCREEN

By Haleem Anderson

WAY BACK WHEN MUSICALS WERE all the rage, someone had the idea to incorporate some real bandleaders and vaudeville performers into the storyline. Black people who made their way into the movie houses of the day saw images unlike those presented before. How elegant Duke Ellington looked in "Murder at The Vanities." Wasn't Lena Horne incredibly beautiful leaning against that pillar singing "Stormy Weather?" And wasn't four-year-old Sammy Davis Jr. irresistible singing "I'll Be Glad When You're Gone You Rascal You" in "Cabin in the Sky?"

The images on celluloid locked into our brains and these people became bigger than life. They represented a part of the heritage black people are proud of and we went out and brought their records and later Count Basie's and others.

In the '50s Chuck Berry and Little Richard appeared in a succession of hastily made films capitalizing on the rock and roll frenzy sweeping the nation. Their records rushed out of the record stores to be played on the newly invented, almost portable 45rpm record players.



The legendary Lena Horne was paired with actor Eddie (Rochester) Anderson in the film "Cabin In The Sky."

That is until the '60s. By then soul music had made significant inroads into the American consciousness via the original 'soul' labels like Motown and WattStax. At the movies it was beach party time, but black stars didn't get any sand and surf action. Tapes do exist of all the developing R&B acts of the day. James Brown, Jackie Wilson, all of Motown's acts—they all were filmed—there just wasn't any medium for them. Every once in a while there was a surprise like the James Brown vignette in "Ski Party," which starred Frankie Avalon. All that did was make the audiences long for more.

By the '70s, they got their wish. The social unrest and new militancy in the black community was a hot bed for artistic expression. Black folks wanted their concerns and lifestyles legitimized on a large scale and as activists lobbied for social change, black artists teamed with black entrepreneurs and went about the task of taking more

black movies to Hollywood. One of the first films to capture the social climate was "Wattstax '72" which started out as a taping of the Stax artists' concert in the L. A. Coliseum. It ended up making a statement and selling a lot of records for Stax artists like Isaac Hayes, Johnny Taylor, Rufus Thomas and others.

Soon what started as a ripple turned into a wave that rocked the celluloid boat. The impact on the movie industry was two-fold. Black directors like Melvin Van Peebles and Gordon Parks found the gold at the end of the celluloid rainbow. That success was predicated on the curiosity of a cross-cultural audience, but that was alright. We'd certainly suffered the white screen idol long enough. And the color of money turned out to be green.

The big money card was the relationship that these directors prophetically forged between film and black music. Gone were the simpering strains in the background. Black music roared to the foreground, enveloping the moviegoer. The films became a

vehicle for the black composer and performer as well as for black actors and actresses.

Black soundtracks spawned hit records and contributed to something of a black Renaissance in Hollywood. Black stars were born and they had, to set the mood, some of the swankiest sounds this side of Soulville. The soundtrack to "Shaft" won Isaac Hayes an Oscar in



The Five Heartbeats (l-r) Leon (J.T.), Robert Townsend (Duck), Tico Wells (Chowboy), Harry J. Lennix (Dresser) and Michael Wright (Eddie) in a scene from the film "The Five Heartbeats."

Since then, music made by black people and used in movies has done a lot, not only for the films but for the royalty checks of the artists. Usually it was just a song or two, used as a backdrop to set the mood for a scene. The camera lens might swing to the bandstand as a means of punctuating a particularly heady scene or simply to give the viewing audience an up close look.

1971 and helped photographer-turned-director Gordon Parks to create an irresistible aura around actor Richard Roundtree. "Shaft" spelled black screen idol for a culture that until then hadn't possessed all the letters.

Melvin Van Peebles created a black anti-hero in "Sweet Sweetback's Badass Song" and scraped the money together to finance and promote his underground hit. He had the foresight to employ the exotic and original sound of destined-to-be-supergroup Earth, Wind & Fire.

Curtis Mayfield's compelling soundtrack for the movie "Superfly" saturated the market in 1972. The songs were so potent and visionary they helped position director Gordon Parks Jr.'s movie as a cult classic. After "Superfly," Mayfield contributed soundtracks to the movies "Sparkle" (which starred Phillip Michael Thomas before he got viced), "Claudine" (Mayfield used Gladys and the Pips on the theme song), and "Let's Do It Again" (starring Bill Cosby). All of these



Bleek Gilliam (Denzel Washington) enjoys a passionate love affair with aspiring singer Clarke Betancourt (Cynda Williams) in Spike Lee's "Mo' Better Blues."

Michael Jackson flashed across America's TV screens. They electrified viewers, and re-created themselves as the new "film stars." Again black performers put black music on the market and on the map.

Today's young black film makers still carry the torch. They work in a Hollywood that is arguably more amenable to the black experience. They still see it their duty to chronicle black life—as diversified as it may be—in the context of R&B music.

Director Mario Van Peebles teamed with producers George Jackson and Doug McHenry to create "New Jack City." So far it's 1991's box office bigshot. The movie takes elements from "Shaft" and "Superfly" and sears them with a blow torch. The sound track slithers like a snake, enveloping the residents of this underworld nightmare like a boa constrictor. Color Me Badd's bump and grind number "I Wanna Sex You Up" provides background sound for a scene (featuring Tracy Camilla Johns, Wesley Snipes and Allen Payne)



"Scotty" Appleton (Ice-T, l) and his partner detective Nick Peretti (Judd Nelson, 2nd from l) go undercover and meet "Gee Money" (Alan Payne, 2nd from r) and Frankie Needles (Anthony D. Sando) in "New Jack City."

movies focused on black agendas and they all generated R&B hit records.

The onslaught of black acted, directed and/or produced movies that followed would be labeled as blaxploitation by the media, but in general, black audiences didn't buy in to that negativism. They were satisfied to have black faces and music on the screen. And even though there may have been larger social implications in the proliferation of pimps and prostitutes and black super cops, most audiences accepted these movies at their lowest common denominator—pure entertainment.

With the advent of video technology, the film medium once again expanded and redefined its reach. The essence of the feature film and popular music was conceptualized and packaged into short form, and once again black artists stepped to the forefront. Artists like Prince and

that prickles the skin.

Renegade rap artist Ice-T plays well as a streetwise cop and also wrote the movie's compelling theme song/rap, "New Jack Hustler." The compilation LP also features songs by R&B heart throbs Johnny Gill and Christopher Williams. The movie is No. 2 in the country, with a No. 1 per screen average. While sales figures are not in for the soundtrack, all indications point to a smash hit. "It's exploding," said Giant Records execs. "We're selling out at 90 percent of the stores and re-orders are coming in strong."

Writer/producer/director Spike Lee is considered a gifted, visionary filmmaker. His ability to capture the black experience, again and again, has earned him a place in the history books of tomorrow. He goes from one subject matter to the next, writing his films for and about black people.

Soul music had made significant inroads into the American consciousness via the original 'soul' labels like Motown and WattStax.

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His pronounced love of jazz permeates all his work. Lee is bent on preserving and exposing the genre. The lilt of the clarinet and the tinkling, clinking of the piano key is never far from ear shot in his movies. His choice of contemporary music leans toward the avant-garde, also. He used the music of Take 6, Steel Pulse, Al Jarreau and Perri on the soundtrack for the incendiary masterpiece "Do The Right Thing." Public Enemy's "Fight The Power" became the signature piece for the film and coined a new black power phrase.

His "Mo' Better Blues," though a fictionalized account of the meanderings of jazz trumpeter Bleek Gilliam, illuminates the frustrations encountered by any artist obsessed with a musical form that is not held in popular esteem. Lee's films brought high visibility to a slew of jazz musicians. He relentlessly uses his father, jazz pianist Bill Lee, to score all original music for his films.

The most mainstream bridge across the vast heritage of black music in film is found in Robert Townsends' the "Five Heartbeats." The movie is a light-hearted look at the rise of the classic five-man singing group and the pitfalls and pratfalls they encounter on the way up. Whether the Coasters, the Platters, the Drifters, the Vancouvers or the Temptations, this movie pays tribute to an R&B institution.

The soundtrack is a start-to-finish treat for the ear. Vintage cuts by the Delfonics, the Four Tops, and the Dells are spliced into the scenes. Townsend chose the Dells as technical advisors for the film's music and they provide several tracks for the album, including "A Heart Is A House for Love."

The Dells are a national treasure—they are the stuff of true heritage and they should be heard—today. The inclusion of their immortal "Stay In My Corner" is just sooo sublime. The song is a heritage gemstone; a mellifluous cacophony of pure emotional appeal. It's the kind of song that carries you instantly back to that time and place when it was "the song." Incidentally, the year was 1969.

Heritage—something acquired from a predecessor, or possessed as a result of ones' tradition—is not dusty volumes of history hidden away. Today's black filmmakers and musicians are making history that is waiting to be written. Their works will be seen and appreciated and are destined to become part of the vast fabric that

"Stay In My Corner" the kind of song that carries you instantly back to that time and place when it was the song.

is our black history.

Music and film, subliminally linked, mirror our lives. The proper and fastidious marketing of these two elements will continue to highlight and therefore maintain our heritage. ☸☸☸

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BLACK MUSIC HERITAGE

Passing the Torch

By Angela Johnson

AFRICAN HISTORY HAS BEEN KEPT ALIVE AND THRIVING through storytelling to the children. That tradition is paralleled in the preservation of the heritage of black music in America. Black music heritage has been passed down from generation to generation through the children of R&B, jazz, soul and blues music legends. These progeny in turn enter the music business and continue on with the family tradition. First, second and third generation jazz musicians are not uncommon—as is the case with R&B, reggae and gospel.

The true essence of what black people are has been preserved through the offspring to whom the torch, symbolizing our vitality and genius, has been passed. The true core of a people is their culture and for African-Americans, black music in general—blues and gospel in particular—is a major part of that—as well as fine art, expression through dance and literature.

The passing of the torch and the business of carrying it further has been taken up at first apprehensively by a few and willingly by others. But by all of them the torch is guarded whole heartedly, insuring the flame doesn't die out so that it may be passed to the next generation, thereby keeping the heritage, the true meaning of what we are, alive and ever glowing.

Following is a pictorial spread of the generations of black music and the many fruits it has borne.

LALAH HATHAWAY



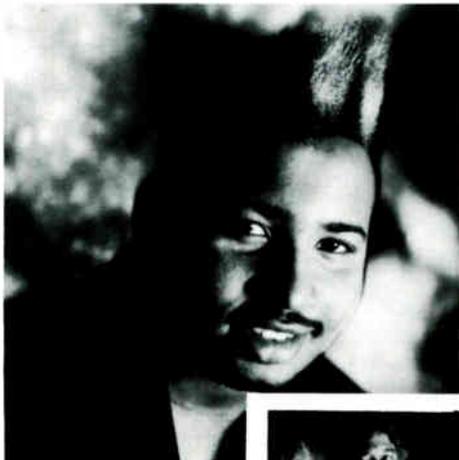
Lalah Hathaway learned music from one of the most prolific singer/composer/musicians of the 20th century—Donny Hathaway. And it is uncanny how Lalah's voice is rich and her music is full-bodied with heart felt emotion, as was the hallmark of her father's work. The thing about Lalah's father that was the

biggest musical influence on her was "the honesty in his music and its integrity," she said. "The feeling I try to recreate is the soul of his music."

That, she says, is the musical quality of her dad's that has grown within her own style. Lalah has also been influenced by her mother Eulalah Hathaway, a respected classical singer. About black music heritage, Lalah asserts, "It is a very big part of our society, not only for black people but white people, too. We need to keep the tradition going."

PHALON

Phalon is on the verge of taking R&B music in another direction with his singing, rapping and writing of fresh melodic hooks and funky grooves. He was, no doubt, greatly effected by his trail-blazing father James Alexander—one of the founding members of the funk band The Bar-Kays. "What inspired me the most, musically, was to see my father on stage. I used to go on tour with the band during the summer and I thought it must be such a thrill to get



up in front of all those people." While Phalon probably received plenty of musical guidance from his mother Deniece Alexander, who has sung with a wide array of artists from pop to funk, he states, "I am similar to my dad in stage presence. Often times a radio programmer will say we look alike or have similar personalities."

KEISHA JACKSON

From observing how her mother worked the music business with such seeming ease, Keisha Jackson was enticed into taking on a singing career. Millie Jackson, her mother, is the soul singing veteran with sexy sass who gave us the 4-1-1 on relationships, among other things, during her career peak in the '70s. "I wanted to get into the business because she made it look so easy," Keisha said. "She has such a great business sense and she was able to juggle it all so easily. She didn't want me to get into the business because she knew how tough it really was. By the time I realized it was so hard, I didn't want to get out of it." Keisha feels "it's important for people like me, Lalah (Hathaway) and others to carry on the name of our parents so people can remember their music. People will remember my mom because of me. That's how I keep her name and her music alive."



NATALIE COLE



The velvety smoothness of Nat King Cole's voice is not to be duplicated again in this lifetime. He is a true legend in black music. A masterful pianist as well as vocalist, Cole set the standard for the black balladeer. His daughter, fittingly named Natalie (no doubt because of



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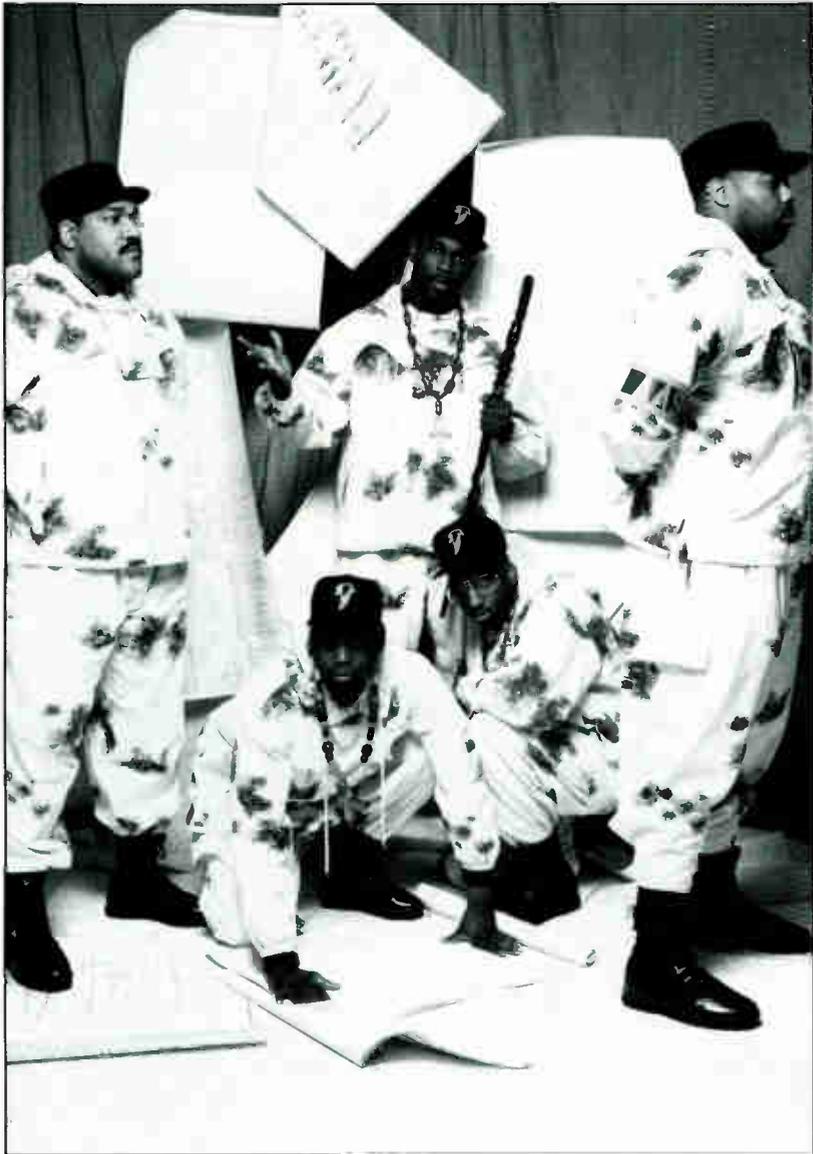


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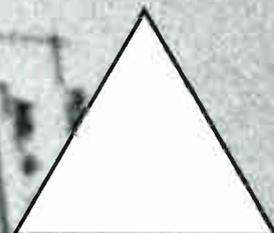
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her close resemblance to him), likewise sets standards. Earlier in her career, she had a string of hits including the soulful ballads "Inseparable," "Our Love," "I Got Love On My Mind," and the uptempo tracks "This Will Be," "Sophisticated Lady" and "Mr. Melody." Now, Natalie is enlivened with a career renewed and reestablished through her latest musical triumph *Good to be Back*. Like her father (the first black entertainer to have his own TV show), Natalie is blessed with a talent that encompasses music and television, as evidenced by her successful TV show "Big Break." Natalie is continuing to blaze a trail.

ZIGGY MARLEY AND THE MELODY MAKERS



"Reggae is an instrument through which good things can be carried out. It's like a tree—you plant the seed and it grows and bears fruit.



The tree is the music," says Ziggy Marley, "and the fruit is the people." That is the spirit and philosophy that permeates his music, which was surely picked up from his father, "the first Third World superstar," Rasta prophet, Bob Nesta Marley. To Ziggy, reggae music is more than just entertainment. It is a force for change. This is the view that his father firmly believed in, as he used his music to ignite mental awareness within all who enjoyed his roots rhythms. Ziggy's physical and vocal resemblance to his father is haunting. Ziggy is his father incarnate, in word and deed, as he and his siblings (The Melody Makers) faithfully march forward in their father's light. The younger Marleys echo Bob's messages of equality and intellectual enlightenment, and take up the mission that their father left unfinished.

DOMINO THEORY



Well-respected jazz pianist Bobby Lyle passed on his keyboarding dexterity to his sons Thomas and Robin, members of the RCA funk/R&B band Domino Theory. The biggest musical influence that Bobby had on Robin was that he was "practicing all of the time. I even heard

him in my sleep, so it was natural that I went into music."

For Thomas, it was the fact that his father's job wasn't like a regular nine-to-five. "I liked the fact that he was home a lot, was doing something he loved and could still support the family while

doing it. I like the idea of working for myself and saw that in him." Furthermore, Thomas thinks it's important for children of black music greats to continue on with what their parents started "just to keep the inspiration there for other people. Even if you're not as great as your father or mother, the fact that you are still striving may inspire someone else to want to be as great as or even greater than you. I just think it's good for us to keep the vibe alive."

WYNTON AND BRANFORD MARSALIS

Wynton and Branford Marsalis came from an environment entrenched in jazz tradition. Not only is their dad the exceptional musician, composer, educator Ellis Marsalis, but they both started out working for the jazz elite early in their music careers. At age 18, Wynton, who has the distinction of being a Grammy-winning classical musician as



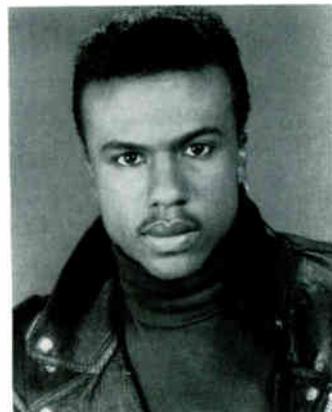
well as a jazz virtuoso, was inducted into the fraternity of Art Blakey and his Jazz Messengers and later went on the road with the Herbie Hancock Quartet. Branford, who performed with his brother in the Blakey and Hancock ensembles, garnered much attention with his exceptional LP offerings of *Royal Garden Blues*, *Romances For Saxophone*, and his latest *Crazy People Music*.

Both brothers maintain an unsinkable devotion to jazz tradition. Wynton's dedication to jazz is expressed through his definition of what type of musician he is. "Some people think I'm a classical musician who plays jazz. They have it backwards! I'm a jazz musician who can play classical music." Branford reveals, "When I realized how much of a contribution jazz music and jazz musicians have made to the world—that's when I decided I really wanted to be a jazz musician."

CECIL WOMACK II



Cecil Womack II is the fourth generation of a family that began singing gospel in the coal fields of Virginia—his great grandfather mined by day, singing over his pick and by night organized gospel groups; his father, mother and uncle are all prolific song writers. Cecil Womack Sr. wrote the Rolling Stone's first hit "It's All Over" while still in his teens and played with Jimi Hendrix, Mary Wells and the O'Jays during the early





part of his career. Linda Womack has written gold singles for Aretha Franklin, Wilson Pickett and James Taylor. Uncle Bobby (Womack) played guitar on sessions with Ray Charles, Aretha Franklin, Joe Tex and Dusty Springfield. He's also written and recorded such soul classics as "If You Think You're Lonely Now," "That's the Way I Feel About 'Cha'" and "You're Welcome, Stop On By."

Cecil II matter-of-factly says, "Talent just came natural to me. I believe musical talent is hereditary." He further explains, "I was inspired by being around them in the studio while they were recording. I started playing around with his (Cecil Sr.'s) material and from there was motivated to start writing on my own."

Continuing on with black music heritage is second nature to him—truly a family tradition. He feels it's "important just to carry on and keep the flow of good music going to black radio."

GERALD AND SEAN LEVERT, LEVERT



It seems only natural that Gerald and Sean Levert (members of the singing group LeVert) would name their debut Atlantic LP *Bloodline*, considering they are the second generation of a strong bloodline of singers beginning with R&B vet Eddie Levert, their father and one of the founding members of the legendary O'Jays. Sean says that "just to see how my father got the crowd into the show inspired me and seeing him perform on stage made me want to be on stage, too."



While the family resemblance to his father is strong, Gerald says, "Sometimes it's hard to live in the shadow of someone." He adds that "the whole thing is about being able to live up to the comparisons and being prepared to follow in those footsteps and do something positive. I've grown to be able to appreciate the comparison." ☞☞

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JAMES BROWN

Cornerstone Of Black Musical Heritage

By J. Roland Reynolds

HE'S BEEN REFERRED TO AS MR. DYNAMITE, the Godfather of Soul, Soul Brother No. 1, and the Hardest Working Man in Show Business. James Brown is not just one of the most popular recording artists who's ever lived, Brown is a living legend. His records have defined a music culture that not only transcends the color barrier, but played a great part in molding the opinions of millions of people across the country in terms of their black identity.

From the '50s through today, Brown's influence has been indelibly imprinted on black music, firmly preserving a heritage that he helped develop. The hottest music today comes from the urban streets and is called rap. Brown's music is the most sampled of all the music ever recorded—a tribute to the eternal sound the man was able to create. His incredible dance moves continue to be rejuvenated, decade after decade, by the young superstars of today, another example of this legend's innovative prowess. And despite the problems he's had in recent years (with the IRS, drugs, prison, etc.), his legacy continues to remain intact and receive support from both the music and black communities.

Born in Bamwell, SC, Brown grew up in a whorehouse, not knowing a real father figure or having a positive family environment. Despite the apparent lack of direction, from a family perspective, Brown had an inner-drive for excellence. Although that energy was channeled in several directions during his early years (sports, music, and making a fast buck) he made his first attempt at music by forming a small group. He was 13 at the time and the assemblage was called the Cremona Trio.

Though encouraged by early, if limited, success, Brown continued other hustles on the side, which landed the future star in jail. Following his parole in 1962, Brown moved to Topeka, GA, where he fired up his ambitions to establish a music career. There, he joined a group called the Avons. It was during his career with the Avons that Brown's potential became evident. The group got the opportunity to perform at a show that Little Richard was headlining.



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From there the group renamed themselves the Flames and enjoyed a series of successes, including the release of the tune "Please, Please, Please," and eventually were signed to the King/Federal label for \$200.

"Please, Please, Please" made it into the Top 5 on the national R&B charts and positioned the Flames for their rise to fame. But it didn't happen. The next nine singles released were flops. As a result, the group eventually disbanded and went home, all except Brown, who remained determined to make his mark.

Undaunted, Brown came up with "Try Me," a song that gave him a No. 1 hit on the R&B chart and his first crossover success, moving into the Top 50 on the pop chart. With that achievement and new band members in place, Brown was on his way. In 1962, he released "Night Train," which also made it on the pop charts. By this time, Brown was creating quite a stir around the nation with his high energy show and creative musical talents.

In 1963, Brown formed his own label, Try Me. The following year, Brown's band was joined by the incomparable Maceo Parker and his brother Melvin. The recording act's popularity continued to rise and Brown and company made appearances in a couple of mainstream film projects a year later.

By the mid-60s, Brown had toured Europe and later appeared for the first time on the "Ed Sullivan Show." In between all of this he released three classics, including "Pappa's Got a Brand New Bag," which earned him his first Grammy, "I Feel Good," and "It's A Man's World."

In 1968, several creative and business partners of Brown departed, leaving a professional and personal void. It was a year of strife, not only for Brown, but for an entire nation. Around the world, people were reeling from the assassination of Dr. Martin Luther King, Jr.

Because of the tremendous effect Brown had on the black masses, the day after King was killed he was flown by political officials to

Boston, where he performed in concert on television. The goal was to quell the rioting that had erupted because of the terrible loss of the nation's most influential black leader. As a result of his success, it became apparent that Brown also had influence, and he journeyed to other hot spots across the country, including Washington, D.C.

Later that same year, Brown realized a very important industry success. He purchased two radio stations. He also found triumph with the release of his heritage-inspiring hit "Say It Loud—I'm Black And I'm Proud," a hook that super-charged the civil rights struggle of the time.

Brown's volatile temperament was as demanding as his passion for perfection. Ironically, those same qualities he had used to rise as high as he had may have contributed to the eventual departure of most members of his band. Joining the ranks of those who left in 1970 were Maceo Parker and his brother, leaving a shell of a band. But that void was filled by a new breed of musicians, led by the funky bass of William "Bootsy" Collins. And while these "JBs" remained in place for only a year, Brown set the nation on end with hot soul singles like "Sex Machine," "Soul Power," "Get Involved," and "Super Bad."

Brown continued his music, adding trombonist Fred Wesley to the band. That year, Brown signed with Polydor Records and continued to release hit after hit through the mid-70s. In 1986, Brown won his second Grammy as Best R&B Performance, Male for "Living In America." That same year, Brown was inducted into the Rock n' Roll Hall of Fame.

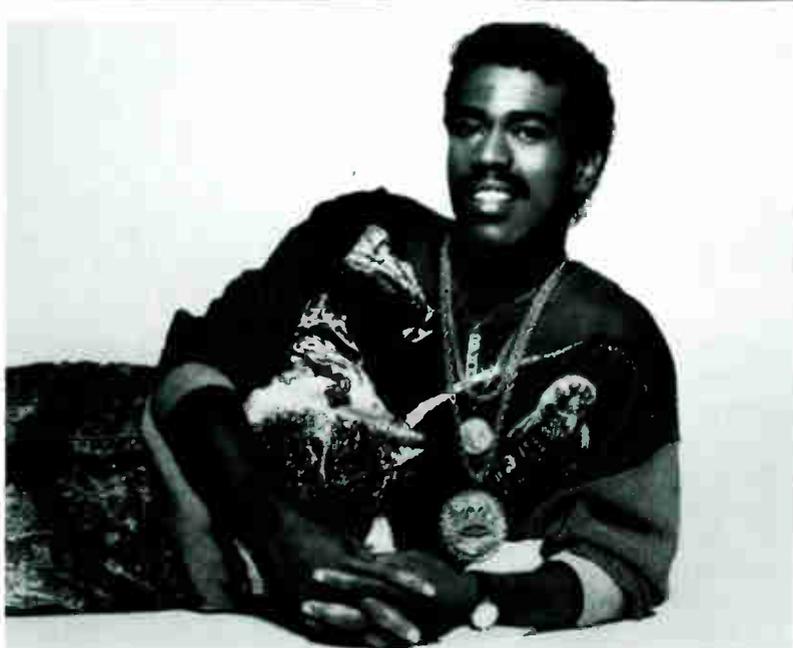
Currently, there is a video chronicling Brown's tremendous career. There is also a four CD compilation entitled *Star Time* offering over five hours of music from a man who has been at the forefront in marketing black musical heritage for four decades. The project is set for release in May and features liner notes from some of the most well-respected people in music today, including Nelson George, Alan Leeds, Cliff White and Harry Weinger. BRE

THE NEW MUSICAL HERITAGE

By Darryl James



Run-D.M.C.



Kurtis Blow

A CLOSE LOOK AT THE HISTORIES of jazz, rock and R&B will reveal some undeniable similarities in their development, and in their struggle to be recognized and marketed properly.

All three musical styles emerged from a pool of talented, innovative youth, yearning for new and personal expression through music. Each style, in its formative years, was rejected and attacked by the contemporary mainstream, causing an initial necessity for underground exposure and marketing.

Hip-hop music is no different.

Rap, just like jazz, rock and R&B, began as an underground pursuit. Its eventual emergence into the mainstream is not pure rap, but a metamorphosed version, genetically altered to be more palatable for the establishment. The eventual acceptance of each new musical style is directly related to the discovery of its selling power.

However, before successful marketing plans can be created and implemented, the background of the musical style must be understood. Even before the commercial introduction of rap in 1979, young deejays in New York City were in the streets at block parties and house jams, talking to the beat over their favorite records to keep the crowd hyped. The disco era was on its way out, but the repetitive rhythms were useful as a backdrop for rhymes that motivated the crowd to party just a little bit harder.

The name of this new art form would be taken from the first line of "Rapper's Delight." "Hip-hop" was given a formal introduction to the music industry. In the most remote

places of the country with pockets of black youth, hip-hop, via "Rappers Delight," and a cut that immediately followed, Kurtis Blow's "Christmas Rappin'," was beginning to carve out a slice of the musical sales pie.

"Rapper's Delight," just like peer group rap cuts that followed, was all about bragging and even featured some light dissing (meaning putdowns, short for disrespecting) of a friend's family cooking and Superman's sexual prowess.

For the first three years of rap's commercial success, everyone who could make moon rhyme with June would get on the microphone to dis and brag to the beat—almost always someone else's beat with the original lyrics removed.

Hip-hop had a great deal of critical opposition even in the early days. Those who were quick to dismiss it as a fad were beginning to say after three years that it had been as creative as it would ever get, and that it was slowly dying—how much bragging and dissing could music lovers take?

By 1982, it was clear that rap music would have to take on a new and different twist in order to hold on to its audience, and prove that it was more than a passing fad. That proof came from Grandmaster Flash & The

Furious Five. Their 1982 release, "The Message," brought social relevance to rap, something that R&B had abandoned at the close of the '60s. Shortly after "The Message," hip-hop returned to bragging and dissing, but the path laid by Grandmaster Flash & The Furious Five would later be dusted off and followed by rapmasters like Public Enemy and KRS-One.

In 1983, rap took another twist. Two rappers from New York slammed onto the hip-hop scene with some deep bass lines, and a smooth vocal exchange style that would be openly imitated by Salt-N-Pepa. Run-D.M.C. were rapping straight from the street with "It's Like That," and "Hard Times," two

musical statements of a young black nation. Three years later, in 1986, Run-D.M.C. became the first rap group to cross over with "Walk This Way." Fans were upset with the crossover, and once again, critics began to talk about the death of rap—until 1987.

In 1987, Public Enemy, a group discovered by Run-D.M.C., released their first album, *Yo! Bum Rush The Show*, which accomplished two things in the development of hip-hop. The creative sampling employed by the production team, The Bomb Squad, began to give credibility to the artistic value of rap. In addition to creative sampling, the group created their own percussion rhythms with the aid of modern technology.

The lyrical content of that album followed Grandmaster Flash & The Furious Five's lead of social consciousness, and took it one step further, setting the new militant afrocentric agenda for rap music and rap fans.

Changes in the nation's economy and open acts of racism began to dominate the thoughts and minds of urban youth across the nation. Just like in the '60s, when soul (the predecessor of R&B), then the music of the youth, reflected their frustrations and anger, rap, today's new music of the youth, began to reflect their frustrations and anger.

On the hip-hop culture scene, the gold chains began to disappear, reappearing as African medallions. While some artists have been resistant, jheri curls and high tops began to reappear as "low, funky dreds."

On the West Coast, in the same area that produced the Watts Riots, a group of hard core street youth got together to rap, calling themselves N***** With Attitude, or NWA for short. The lyrics and the style of NWA became the subject of PTA meetings, school board meetings, and one cut in particular, "F*** Tha Police," made them the subject of FBI and police meetings. While NWA may enjoy recognition as the first major West Coast rap act, its development out West simultaneously took root in Oakland with Too Short, and in Seattle with Sir Mix-A-Lot.

At the close of the '80s, hip-hop began



Ice Cube



N.W.A.

to move away from simply laying down rhymes over someone else's music track. Rappers began to get more creative with their sampling, and even more creative with their vocal styles.

Rap has become as much a part of mainstream life as sports or apple pie, even as the mainstream continues to attack it and claim to reject it. Commercials feature rap, and movie soundtracks feature rap. Rappers are being placed in movies and television, and rap has even found its way into cartoon shows, like "Teenage Mutant Ninja Turtles." It is clear that what Quincy Jones calls "the freshest new musical style to date" will continue to grow as some even predict the death of R&B.

The current trend with popular records in several formats, including R&B, is to feature a rap in the bridge of the record, to increase the hype.

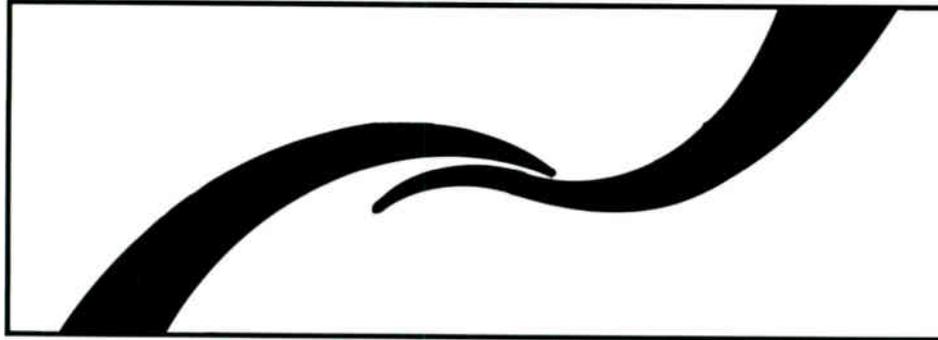
Ice Cube, who left NWA last year in a flurry of controversy to establish himself as one of the major rappers from the West, has perhaps best summed up the current relationship between rap and R&B.

"R&B, I call it Rap Biters, because they're takin' rap and sampling, while accusing us of sampling from R&B. No, we don't sample from R&B. We sample from soul music. R&B used to be called soul music, but now it's rhythm and blues. We're sick of singing the blues."

As hip-hop continues to position itself as a major musical style, with gold and multi-platinum artists, the marketing plans must include a thorough respect and understanding of the evolution of this proud musical art form. **BR**

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HAMMERTIME REVISITED Hammer Tour By LARRIANN FLORES

Moving lights, milling throngs, screaming fans, anticipation at a fever pitch. The stage was set for what was about to become an amazing night filled with a spectacle of sights and sounds, not necessarily associated with a rapper. But this is not your ordinary rapper—or even your extraordinary rapper. This night to be remembered for some time to come was delivered at a multi-decibel level by the one and only M. C. Hammer and his posse of 40 dancers, singers and musicians.

With a blast of red and yellow fireworks, Hammer appeared on stage with explosive force. A big screen came down, so there was no missing any parts of this thrill-a-minute show. The Forum was jammed packed with enthusiastic fans of all ages who came out to see the showman of the '90s do his thing.

Hammer and the crew opened up with "Here Comes The Hammer." His sexy dancers came out and got the crowd pumped up, as they moved and grooved from one end of the stage to the other. The Hammer has the fastest feet on stage and the moves to match.

The next song was "They Put Me In The Mix." With a little help from B Angie B, everybody got in the mix. The level of energy was unbelievable from the non-stop dancing, punched up by the fantastic light show. The crowd kept getting crazier and crazier.

All the long hours of practice really paid off, as each dancer had a moment and also danced ensemble with great precision steps that made the whole show a success.

Even though the air was filled with excitement, Hammer had a few serious words to say about freedom of expression, revealing that he and his posse stand up for the rights of 2 Live Crew to perform and to rap about whatever they want. Message sent, he kicked into "Let's Get It Started."

The female part of the crowd loved every move Hammer made, judging by the screams of delight. He really knows how to please his fans and give them what they want—more, more, more. Hammer has all the style and finesse of a seasoned performer. With each move, the Hammer proved that nobody can touch him when it comes to rappin' and dancin'. His background vocals were done by two groups on his Bust It Posse—the men of Special Generation and the women of Soft Touch—they sounded good.

At this point in the show, Hammer got serious again as the lights were turned down low and Hammer's voice rang out into the night. He spoke to the young people in the audience, "Stop killin' each other. Look out for one another because we're all in the same gang. We're all one people, black, white, red and yellow." Then he rapped "Help The Children." This song was very moving and it was heartwarming to see and hear a rap artist so filled with sincerity and emotion. This song led into "Pray," with the background vocalists in choir robes. Hammer made another moving statement for everyone to pray for one another. The song "Pray" was great, it built up the crowd and took them on an emotional rollercoaster ride.

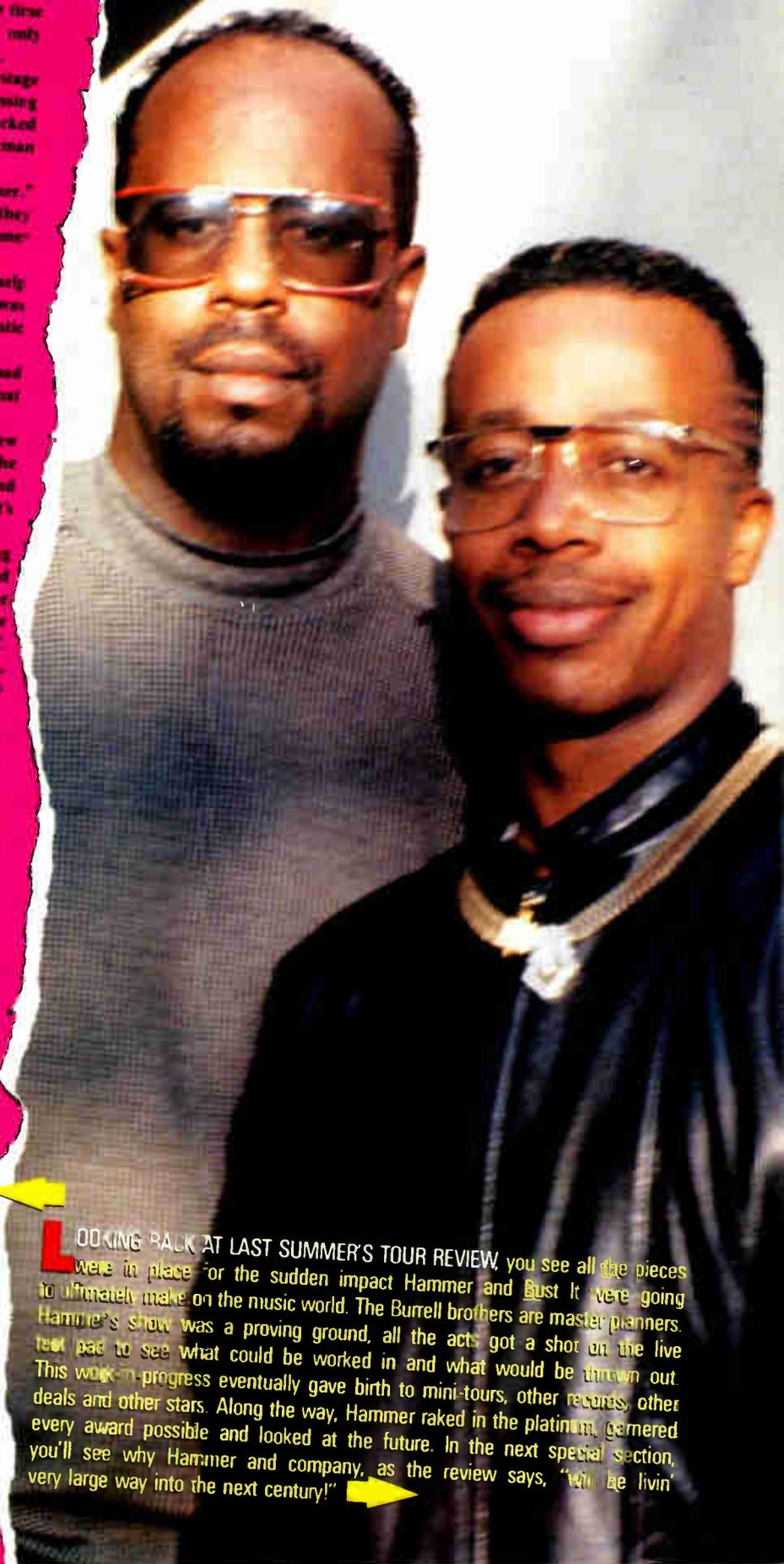
Hammer pulled out every stop this night in the best tradition of great performers. He got the crowd fired up and on their feet once again with "Davin' Machine." One of his first singles, "Pump It," popped and that's what they did, pumped it on the floor, in the air and everywhere. At this point, Flavor Flav came on stage with Hammer and sent the crowd into fits. Everybody seems to love Flavor's crazy dancing.

"Turn This Motha' Out" did just that with people dancing in the aisles, everybody was partying and there wasn't one person left sitting. Then they went deeper with the song "Let's Go Deeper." This show was perfectly paced—there were no gaps between songs and each song led into the right follow-up number.

The rapper put on his businessman's hat and brought out an unknown singer, David Black, for a rendition of Johnny Gill's "My, My, My." Judging from this performance, the public will be hearing from him soon. Hammer and Special Generation then asked the crowd "Have You Seen Her?"—giving it much of the lustre of the Chi-Lites' original.

At this time, everybody left the stage and three huge hammers made out of lights came down out of nowhere and the crowd knew it was hammer time. They did "Can't Touch This" and Hammer brought out all the stars that were in the house: Fab Five Freddie and Ed Lover from "Yo! MTV Raps," Magic Johnson, Arsenio Hall, members of Above The Law, Troop, and Little Richard, who looked fabulous. Now this was a finale from a showman who will be bustin' very large way into the next century! **EE**

THE BURRELL BROTHERS BUST OUT



LOOKING BACK AT LAST SUMMER'S TOUR REVIEW, you see all the pieces were in place for the sudden impact Hammer and Bust It were going to ultimately make on the music world. The Burrell brothers are master planners. Hammer's show was a proving ground, all the acts got a shot on the live test pad to see what could be worked in and what would be thrown out. This work-in-progress eventually gave birth to mini-tours, other records, other deals and other stars. Along the way, Hammer raked in the platinum, garnered every award possible and looked at the future. In the next special section, you'll see why Hammer and company, as the review says, "will be livin' very large way into the next century!"

LOUIS BURRELL

BUSTIN' OUT OF THE MOLD

The tea room of the Plaza was as upper-crusty as ever the day after the Grammys. Chamber music played, elderly women in furs perched slightly forward on chairs as they balanced tea cups and cucumber sandwiches. Men with somber faces listened with half an ear to the music as they watched the parade through the lobby. Oakland's neighborhoods are farther away from this elegant New York home of "Auntie Mame" and other such fantasies than even the geographical distance. But into this rarified strata strode a man from Oakland who might have seemed familiar even to many of the people listening to chamber music. As Louis Burrell moved forward, the family resemblance to his brother was evident, likely making him vaguely recognizable. M.C. Hammer's face has been in the face of the entire world for the last few years and the man pushing that public awareness came to talk to BRE about perceptions. As teatime stretched into the cocktail hour, Burrell



COVER AND FEATURE PHOTOGRAPHY BY GEORGE LIVINGSTON

covered a range of topics from the realities of the past to his vision of the future.

Rap didn't get much dap in major circles not so long ago. But M.C. Hammer gave the world a slogan and sent label executives pounding the sidewalks to find another whirlin', spinnin', dancin' dynamo who would be welcome into the hearts and homes of America to the tune of 10 million units sold.

Louis Burrell didn't have to look any further than under his own roof to find his brother Kirk, but there's no doubt that Burrell doesn't get a lot of dap as being a real manager. The first thing he had to overcome was the fact that most people simply discount him. "There's a double situation here. In this business, the black manager isn't given much respect and a manager who is a relative isn't normally given any."

Respect seems crucial to Burrell, who talks casually about the fact that his family was on welfare. So casually in fact, it's apparent he

BY YYYYYYYYYY
R RUTHHHHHH
AAADKINSSS
RRROBINSON

B ANGIE B



The smash hit,

"I Don't Want To Lose Your Love,"

From her debut album,

B. Angie B.

Now on the Bust It Tour

ON BUST IT/CAPITOL CASSETTES, COMPACT DISCS & RECORDS



BUST IT

RECORDS

QUIETLY, WE ARE MAKING A LOT OF NOISE...



finally got a reward for all their patience and hard work. For this Florida-born group, that reward came about when Hammer was in Miami performing. An old school friend of the group, who also happens to be Miami Dolphins' wide receiver Ernest Givens, managed to slip Special Generation backstage passes for M.C. Hammer's per-

formance. Dowdell states, "We knew that Hammer was always looking for new musical talent, so when we were invited to go and audition in his hotel room we jumped at the chance."

When Special Generation arrived at Hammer's room, he was nowhere to be seen, so they began to harmonize for his brother, Louis Burrell. "Louis was really impressed," Dowdell adds. "His face had a great big, broad smile on it," he continued excitedly. So impressed was Burrell that he tried to contact his brother, who was tired after one of his hundred mile per hour shows. Eventually, Burrell summoned his brother and the rest is history. Like Burrell, Hammer loved the sound he was hearing. In between songs, Hammer would relay his ideas.

The audition went on until 7 a.m. the following morning. By the time it was over Special Generation had already decided Hammer's label, Bust It, suited them perfectly. The group echoed that the "family atmosphere" helped to make their decision easier.

The first project Special Generation worked on for Bust It was Hammer's *Please Hammer Don't Hurt Em* album.

The group was featured in numerous roles on this album. Besides singing background vocals on "Help The Children," they also appeared in the thought-provoking video that accompanied the song. After the notoriety the group received from that album, they soon set about launching their own album. The album, which contains songs in all tempos, has M.C. Hammer featured, this time in a production role.

Take It To The Floor has already brought forth two hits, those songs being "Love Me Just For Me" and their current release "Spark Of Love." With other songs featured that have true chart potential, the group seems set to have an eventful 1991. With each member keen to pursue other goals such as acting, producing and developing real estate, you can sense right away that this quintet is shaping up perfectly for future generations.



Their final comments basically sum up Special Generation. "Our big thrill in life is to go out and please people and to keep our strong church beliefs."

HO FRAT HOOO!! **'Nother Kind Of Frat House** By LarriAnn Flores

THE WORD "HO" HAS MANY CONNOTATIONS AND THERE ARE many types of fraternities. But an entirely new spin develops when you combine these two words and get Ho Frat Hooo!—the rap/dance group from the Bust It label. Ho Frat Hooo! is five young brothers who rap and dance their pants off, the very activities they've been working hard at on the "Please Hammer Don't 'Em Tour."

Actually, only one member of the group, Lo Ho, is in a fraternity. Lo Ho hails from Los Angeles and went to Long Beach State. It was there that he pledged Kappa Alpha Psi. The other L.A. group member is X Ho, who went to UCLA. King Ho went to Cal State Hayward, Mighty Ho went to Cal State Northridge and Heavy Ho went to Chico State. All have plans to return to college this summer.

King Ho says, "We can't wait to get back to campus life and get back in touch with all our friends and supporters. We really miss them. The level of high energy and enthusiasm the college students have is exciting and fun." It should also be noted that Ho Frat Hooo! is not a fraternity. King admits that although the group is not a fraternity,

"We have our own thing going on. Anyone can be a frat hooo! (hooo! meaning 'Let's party,' not whore) as long as they have a positive mind and a good heart."

King said, "We want to reach as many people as possible though our music, lyrics and dancin'. First of all, Ho Frat Hooo! is all about having good clean fun. You can party and hang out with your friends, but do it with a clear mind. Secondly, we want to tell people to get an education. Stay in school. After all, you never know exactly how all your hard work will pay off." King should know

about hard work, he has been Hammer's right hand man for the past two years.

Although they didn't meet on the frat scene, school did play an important part in the scenario that put Hammer and the talented quintet together.

"Hammer came to my university where Mighty, Heavy and I were doing a dance routine. When Hammer came by and saw us 'scapping,' he liked what he saw." King remembers. After this chance encounter, they exchanged numbers with Hammer and every time Hammer performed at home (Oakland) he invited the dancers to come to the venue.

After a while Hammer asked them to join him on stage. That was the start of a lasting friendship that turned into a good working relationship. King is quick to interject, "We got along great, right from the start. Our personalities just clicked."

After about a year of doing live performances with Hammer at

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BUST IT ARTISTS *continued*

local clubs and such, he then invited the fellas on the set of his first video shoot for the song "Let's Get It Started," which led to the video "Turn This Mutha Out." They danced in the first and played extras in the second video.

Two months later, Hammer called on their choreography talents to do Oaktown's 3.5.7's video for the song "Yeah, Yeah, Yeah," the ladies first single. This is where they met their soon-to-be-dance-partners, Lo and X. Hammer had invited those two to dance behind Oaktown's 3.5.7 during the video. They all got together and started their own fraternity, there by giving birth to Ho Frat Hoo!

The group's credo is "Respect Brotherhood, Have Unity and a Belief in Christ." Whether they're performing or talking to a group of students, they always want to stress, "You can come from different places and still have unity and have a good time. We want to be positive role models

for the students of today and tomorrow. Through our lyrics and music, we want to relate to the people that we understand what they're going through, whether they've given up on school or themselves. Because we can relate to both situations, even though we are in school, we still come from the streets. We understand what's goin' on out on those mean streets."

He goes on to say, "We try to reach out and stress getting an education is very important for your survival in today's society. You have to be smarter than the next guy. We never stopped working hard and we stayed in school. We turned our dreams into a reality."

Hammer's first tour in '89 featured Ho Frat Hoo!, Oaktown's 3.5.7, and Hammer of course. While they were in Detroit, they shot five videos in one day! Three were for Oaktown's 3.5.7's songs "Ace Juice, Go Go," "Straight At You," and "Juicy Gotcha Crazy." One was for Hammer's first single, "They Put Me In The Mix," which was shot during the live performance. And the last one was for a George Clinton project. All except the last video were choreographed by Ho Frat Hoo!

This is just a taste of the hectic pace that M.C. Hammer's posse maintains. In July of the same year, the Hooos made their TV debut on the "Arsenio Hall Show" when they performed with Hammer on "They Put Me In The Mix." Dressed in all white, the group made a lasting impression on all who saw them.

Ho Frat Hoo! was also at last year's *BRE* conference when Hammer showed off his entire Bust It Prods. family. Wearing their signature colors of red, black and white, they proceeded to tear the stage apart



with their fancy foot work and high energy. They introduced 'frat steppin'' to the young audience who was there and the response was exciting to see.

King says, "Being on tour with Hammer these past two and a half years has made us into what we are today—responsible, independent and mature. In other words, we grew up on the road. Hammer told us that if we could survive on the road, then we could survive the 'business.' And that's just what he taught us, the business—inside and out. He taught us how to invest our money so we wouldn't come up broke." The fellas were well taken care of on the road by people like Louis Burrell, Chris Burrell, Jonathan Mosely, Craig Brocks and Hammer, says King.

He adds, "Ho Frat Hoo! did 90% of the choreography for the entire tour, including that for all the background dancers, singers and musicians. How we did it was, I would make up the large routines and then Hammer would

come in and either approve or disapprove. If he didn't like something, he would simply add some 'freestyle' moves to it and that was that. Hammer is wonderful at freestyle."

Now that the tour is over, Ho Frat Hoo! has all their time to work on their own project, which should drop in August. Each member

of the group writes and raps as well. One song King is particularly fond of is "Grease It Up," which means to dance hard. The album itself will combine many different styles of music, from dance and street to message and maybe one ballad. The group had a wonderful group of talented writers and producers from the Bust It family who worked on the project with them—One Cause, One Effect, Thymine Duncie (Hammer's drummer); George William (Hammer's keyboard player); Michael Kelly (producer); James Earley (producer); Felton Pilate and M.C. Hammer.

Like any frat house in America, this group is filled with high energy, and like the best of them, these men project positive vibrations.

B ANGIE B The Sparkle of Oaktown By Lynette Jones

FEW PEOPLE HAVE EVER ASKED WHO IS THE VOICE BEHIND THE man. Although the general consensus has been that the woman urging us to "pump it louder" on M.C. Hammer's "Pump It Up," she could sing" and "the gal" who scorched the mike when she belted the hook on Oaktown's 3.5.7's "Juicy Gotcha Crazy" sounded like

"We want to be positive role models for the students of today and tomorrow. Through our lyrics and music, we want to relate to the people that we understand what they're going through, whether they've given up on school or themselves."

—KING HO

JOEY B. ELLIS



"Go For It,"

The international smash single,
(Performed with Tynetta Hare)
And "Thought U Were The One For Me,"
The current single

From the Rocky V Soundtrack

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BUST IT ARTISTS continued

"somebody from back home," there were enough listeners who stepped out of the "amen corner" long enough to recognize that the hooks from their favorite jams originated from one vocalist.



Finally, we got a sneak peek of Bust It vocalist B. Angie B. in Hammer's "Pray" video. But it's more than likely that the only people who recognized Angela Boyd as the woman clad in a blue robe, kneeling in prayer, were those from her hometown of Morton, MS. As far as some of them were concerned, Angie had made it to the "big time."

However, "big time" is not how Angie views her recent move from background to foreground. Although she was the lead female vocalist and only solo performer of the 31-member concert group, Angie doesn't consider herself a star by any means. "I know that I have a long way to go," she admits. "I don't want to limit myself in any means."

Now making a video appearance of her own in "I Don't Want to Lose Your Love," the first single from her self-titled debut LP (and cover of the Emotions' 1976 hit), Angie showcases her confidence and independence—never appearing unrealistic or intangible. "People relate to me because of my personality," Angie explains. "I could never have gotten this far without being myself."

"I wasn't brought up around drugs or in an atmosphere that would present such negative elements to me," she continues. "I was taught to respect my elders, my peers, and myself. I just wish that there were more people in prominent positions who were the same way, because those are the kinds of ethics young people need to learn."

Angie was always thrilled by music. Revealing that she performed her first solo at age four in her father's church, she admits that it was the applause that made her want to make a career of using

song to inspire others. "People thought I was 'so cute.' Little did they realize that when I said I wanted to be a singer at age five, I was serious. But, no one listens to a child at that age."

Going on, Angie admits that she had extravagant day dreams. "When I was 12, I dreamt of replacing the background vocalist of someone's group. I mean I used to actually picture someone's background singer getting sick. Then, people would call on me to replace her, and I would become a superstar."

Angie knew that in order to fulfill those dreams she would have to relocate to a major city. When her father denied her permission to move to New York at age 17 because she didn't know anyone there, Angie decided to move to California and, hopefully, live with an aunt. She was so anxious, in fact, that she had her bags packed two weeks before her high school graduation and was on a plane to Cali only hours later!

During those years of church choirs and dreams, Angie aspired to obtain the vocal genius of her No. 1 idol, Patti LaBelle. "Patti LaBelle is my sole inspiration. It was, has always been, and always will be her. There is no other. She has always been so real."

Perhaps Angie has learned a few things from her mentor. Though she is young, the Bay Area singer has already begun to derive on the teasing charm for which LaBelle has become known. As has been evident through her show on the Bust It tour currently in session, Angie has a knack for making audiences feel

a part of the show, often encouraging them to persuade the lighting director to turn off the spotlight and some of the stage lights so that she can see the audience.

As a matter of fact, it is her down-to-earth demeanor that spawned her name. "One of our producers, James Early, and Hammer used to always tell me to be myself. 'Just be yourself, Angie B,' they'd say, 'and you'll be OK.'"

Well, it looks as if such good advice has paid off. Yeah, she may slip into a bit of a drawl when she gets excited, but that's OK. There's a little bit of country in all of us, and that's never a bad thing. But intelligence, beauty and talent are in abundance here. And if that's what it takes to be a

priority at a new label, then a lot more people are going to want to be Angie B.

JOEY B. ELLIS AND TYNETTA HARE

"Rocky V" Duo Goes For Gold

By Lynette Jones

AS THE BELL SOUNDS, TWO CONTENDERS STEP INTO THE RING to go head-to-head with every aspiring superstar in the music industry. But there are very few punches to be thrown in this particular bout. With some hard rhymes, a slammin' track and equally powerful vocals, Bust It's Joey B. Ellis and Tynetta Hare have all it takes to share the championship belt.

"I was taught to respect my elders, my peers, and myself."

—B. ANGIE B.

BUST IT ARTISTS *continued*

With the release of yet another "Rocky" film—the fifth—who would have thought that an entrepreneur from Philadelphia and a teenaged Charlotte, NC, native would bring world class merit to the soundtrack of a film that faired poorly at the box office? Not only did the two push the premiere single "Go For It (Heart and Fire)" up the charts, but they virtually made the song yet another "Rocky" anthem—following in the footsteps of Bill Conti's original theme song and Survivor's "Eye of the Tiger." What few fail to realize, however, is that the dynamic duo are, in actuality, two separate parts of an even greater whole.

Formerly MC Breeze, 21-year-old Ellis was inspired early in his youth to pursue a music career by a guitar-playing uncle and admits that he never idolized any particular artist. "I was more influenced by the music itself rather than the people playing it," he said during a two day hiatus the Bust It posse was having while on tour in New York. "I liked the way it made me feel and wanted to give that back. In that sense, rap was an outlet."

Having tried to break into the industry as a member of a band, Ellis decided to launch his own label after having five demos of the band returned unopened. He served a short stint at a pizza company, working solely to amass capital with which to bring his dream to life. In 1985 Breeze Records became a reality.

Only two years later, Ellis met Hammer at the New Music Seminar in New York City where Ellis was one of the contestants in a rap contest. Impressed with Ellis' talent, Hammer enlisted Ellis to join his entourage and immediately began putting his talents to use.

In addition to "Go For It," Ellis also composed and recorded the cuts "Thought U Were the One for Me" and "All You Gotta Do is Sing" for the Rocky V LP. Still operating his own label (now called Masters of Disaster), he also has to his list of accomplishments the production of a song on Oaktown's 3.5.7's upcoming LP, as well as writing credits on three of the tracks on the album for Soft Touch—the female quartet of which Hare is lead singer.

And speaking of a soft touch, it is the dynamic vocal talent of 19 year-old Hare that mixed so expertly with Ellis' rap to create the knockout combination that still has fans shaking in their boots. Hare's fellow group members (Novella Simpson, Carla Coleman and Erica Bond) took some chances, however, to make the acquaintance of the man who "got it started" in Oaktown. As a matter of fact, as Hare explained it, it wasn't Hammer's attention that Soft Touch was originally after.

"When Hammer had stopped through Charlotte (NC) on his 'Let's Get It Started Tour,'" she began, "Novella, Carla and Erica went to the hotel looking for Teddy Riley, who was also on the tour with Guy. Although they never

You know, sometimes we talk about what would happen if three or four Bust It artists were nominated in the same category on a music awards show. It wouldn't even matter who won. It would just be exciting to know that we were all good enough to be honored with a nomination."

—TYNETTA HARE

she continued. "After Hammer had watched their performance, he agreed to sign the group immediately upon our graduation from high school. Of course, we thought it was just a line to save our feelings, but the summer that we graduated the label picked us up and we relocated to Oakland.

"On one side of the stage you've got Special Generation and Soft Touch on the other," she explained. "There's no competition, we're more of a family. My only desire as a soloist is to gain more recognition for Soft Touch."

Laughing, Hare continued. "You know, sometimes we talk about what would happen if three or four Bust It artists were nominated in the same category on a music awards show. It wouldn't even matter who won. It would just be exciting to know that we were all good enough to be honored with a nomination."

Those conversations could very well become a reality, since Soft Touch is preparing to release product at about the same time as labelmates Ho Frat Hoo!, David Black and others. Ellis and Hare are jabbing with the left, hooking with the right, and showing all competitors that if they want to "hang," they'll have to roll with the punches. **ERE**

found him, they did meet up with Hammer's body-guard and he promised them that he would get Hammer to listen to them.

"Well, he came through,"

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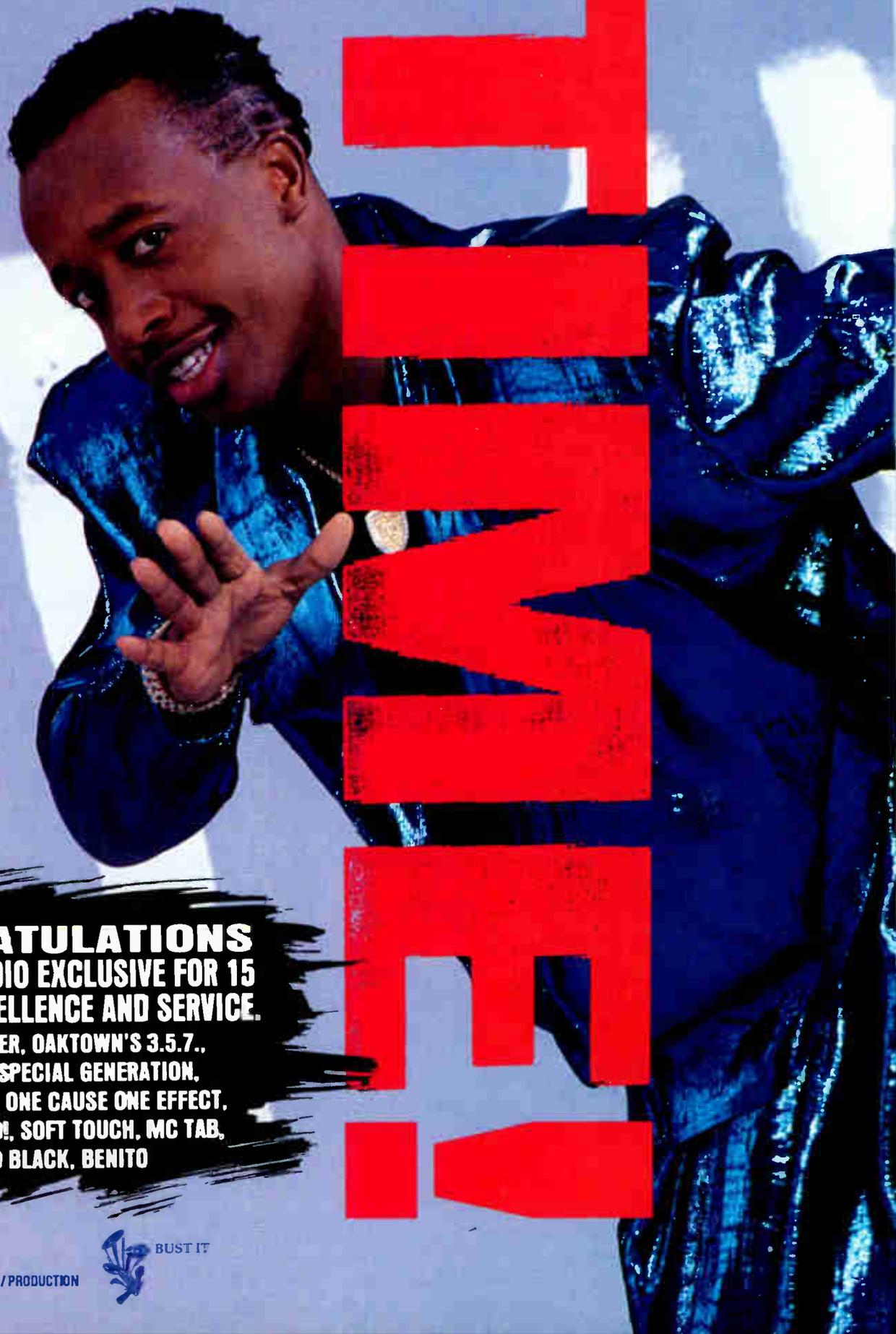
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BUST IT MANAGEMENT / PRODUCTION



BUST IT RECORDS

Marketing With a Full-Service Slant

By Steven Ivory

IF YOU DIDN'T KNOW, YOU'D NEVER KNOW.

Aside from the occasional stretch limo maneuvering out of the parking lot, there are few signs outside this ho-hum office park to suggest a pop music empire. However, inside the complex, in a suite of offices on two floors, it is forever Hammer Time. This is headquarters for the celebrated rapper's Bust It organization. From these low-key but tastefully adorned Oak-town Quarters operate Hammer's companies, among them Bust It Productions, which creates music for Hammer and other Bust It acts, and Bust It Management, which handles a roster of Bust It acts and others. And then there is the gem in Hammer's crown, Bust It Records.

The Capitol-distributed label could easily be dubbed the "little label



Jonathan Moseley, gen mgr

An indication of Bust It's dedication to diversification was the label's *Rocky V* album, which featured music from and was inspired by the Sylvester Stallone movie. In addition to urban music acts such as Snap and Rob Base, the LP featured tracks by Elton John and film scorer Bill Conti.

PHOTOS BY GEORGE LIVINGSTON



Darrell Butler, nat'l dir, promo

that could." Since its official July 1990 start-up date, Bust It, through a roster of acts that include Special Generation, One Cause, One Effect, Joey B. Ellis and B Angie B, is steadily carving out a niche for itself among industry peers and the retail marketplace.

According to Bust It general manager Jonathan Moseley, there are two phrases that best define the label: "Marketing and full-service. Being a label started by a man [Hammer] who from the beginning has been big on image and self-promotion, and another man [Burrell] who found a way to make it all happen, it's only natural that we'd consider marketing as a major ingredient in the music we make. Our ultimate goal is to be a full-service label, not simply confined to black music, but open to all areas. If we compared our ambitions to any label, it would be Geffen."

Moseley says establishing the identity of a label formed by an entertainer has its own special obstacles, including the tendency by some to associate Bust It solely with Hammer, who, incidentally, doesn't record for the label. "Now that we have records on the charts, people can see beyond him, but you have to keep it in folks' minds, that we're a real company with our own promotion, marketing and publicity staffs."

Getting past the notion of Bust It as one man's candy store means promoting the company's image and identity not only at the consumer level but within the music industry itself. "It's a process that consists of everything from making sure all business communication goes out on Bust It

stationary, to making sure the trades don't forget to list our company when reporting our records. You don't know how many times we've seen a Bust It record on a chart credited to Capitol only. It's not Capitol's fault, it's the person at the trade who innocently assumes that the distributor's logo is enough. At radio, quite often they'll say, 'Well, we're already playing plenty of Capitol product,' and we'll say, 'But this is a Bust It record.' "

When it comes to marketing the music, Moseley, who came to the Bust It Organization after a tenure as regional director/West Coast for Troop fashion wear, says "I'm a firm believer in commodity, image and reaching the right market. Take, for instance, soap commercials. You don't see many of them on late-night TV because they advertise during daytime TV, when housewives and heads of households are

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Venise Curry, asst dir, dance div, fan club services



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watching. Same thing with marketing music—target audience is everything. Special Generation is a commodity filling a void of young singing groups. Troop and New Edition are between records; we're aiming to fill that gap."

Historically, artist-run custom labels have not done well, primarily because they aren't run like real companies. Likewise, Bust It promotion director Darryl Butler says the star association can be a mixed blessing. "It isn't a negative thing, but sometimes radio will figure you've got hits—you've got Hammer. But Hammer isn't a Bust It act. His name will always open doors, but then it's up to the product under your arm, like every other label." Bust It assistant general manager Charles L. Freeman, based at the company's Los Angeles office at Capitol Tower in Hollywood, agrees. "Obviously there's a certain power and latitude that comes with Hammer's name, but the other companies don't have a Louis Burrell running them. He runs Bust It as a business, not a hobby."

Freeman, who joined the label in September



Charles Freeman

of last year after serving three years in an administrative assistant's post at Kalimba Productions, points to major-label activities like a current 40-city promotional tour by roster acts which kicked off February 22 in Miami. The tour includes visits to retail and radio outlets, along with live performances in clubs and theaters—"the same places Hammer played three years ago." Bust It acts have also made appearances on TV shows such as "Into The Night With Rick Dees," "Soul Train," "The Party Machine," and the "MTV Music Video Awards" among other visual outlets.

To help with publicity, Bust It recruited high-profile Los Angeles-based firm Solters, Roskin and Friedman to coordinate PR activities with Bust It in-house publicity executive Ramona Spotsville and the Capitol publicity department. "Louis and Hammer have guaranteed all of our acts the same kind of attention Hammer got in building his act in the beginning," says Freeman, "and that's what we're doing." Key to the company's success in doing business on a day-to-day basis, says Freeman, is its commitment to sharing the glory: "When Hammer's album reached the 10 million unit mark, the platinum awards went to everyone from the road crew to the attorneys."

In addition to its current releases, Bust It is gearing up for debuts from Soft Touch, a girl group, and vocalist David Black, whom Hammer discovered

"He runs Bust It as a business, not a hobby."

—CHARLES FREEMAN



(L-r) Kymberlee Thornton, dir, A&R, EC; Je'Naine Brown, travel coordinator/administrative assistant; Tracy Anderson, coordinator, artist relations.

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while on tour. Even so, Moseley says the label's roster size won't grow by much. "We want to be able to serve each act properly,

"We don't think small around here, what we're aiming to do at Bust It is build a legacy on quality acts and good music."

—JONATHAN MOSELEY

but at the same time, we won't turn down the opportunity to sign a Guns n' Roses. What company in business to make its mark in

the marketplace would?" And does Moseley see any danger of conflict of interest, what with Bust It management, production and recording execs being one and the same? "Actually," he says, "there's an advantage for the act. This way, we're all on the same team working for a common goal—to win. Also, internally you avoid all the posturing that goes on between artist, management and record company."



Deirdra Chilton, admin asst, artist relations

Currently, Bust It is looking to consolidate. The company already owns a recording studio in nearby Fremont, but is looking to invest in facilities they can transform into a full-service complex of administrative offices and studios. After substantial success in the department of long-form videos, the company also has plans for film production, with a feature-length Hammer movie tentatively logged for 1992.



Earyn Smith, exec asst to the pres

"We're well aware that not everyone gets the shot we've got," says Moseley. And Capitol has been there for us all the way. We don't think small around here, what we're aiming to do at Bust It is build a legacy on quality acts and good music." **BR**

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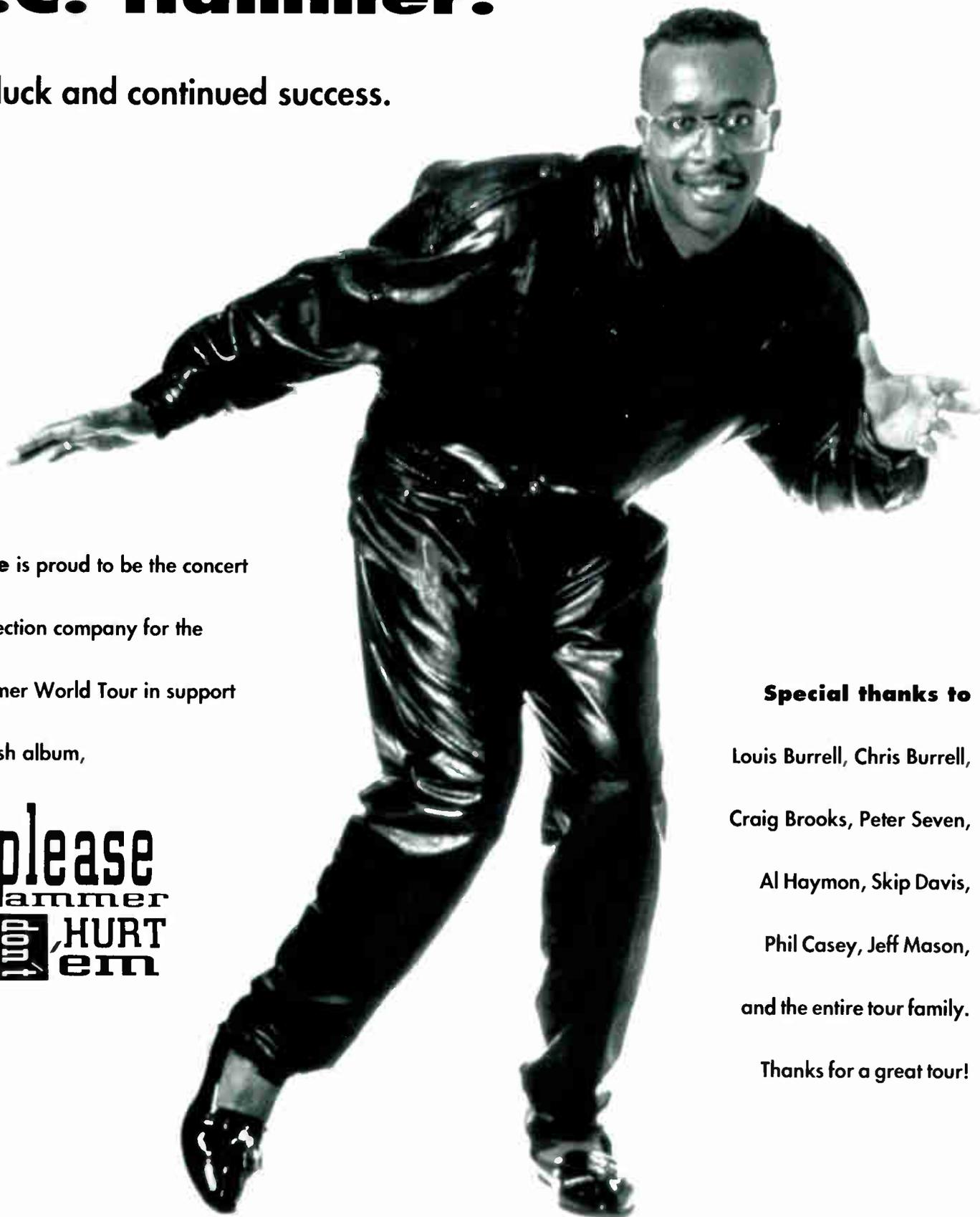
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Thanks for a great tour!

BUSTIN' IN THE MIX

The Producers

By Lynette Jones

AS IF THEIR ARTIST ROSTER ISN'T DOPE ENOUGH, Bust It has the nerve to be the source of even more production genius in Northern California. Let's see. You've got your Denzil Fosters and Thomas McElroys (En Vogue), your Tony!Toni!Tone!s and your Shock Gs (Digital Underground). Now, as if these talents weren't enough, along come Bust It's Felton Pilate, James Earley and a slew of newcomers.

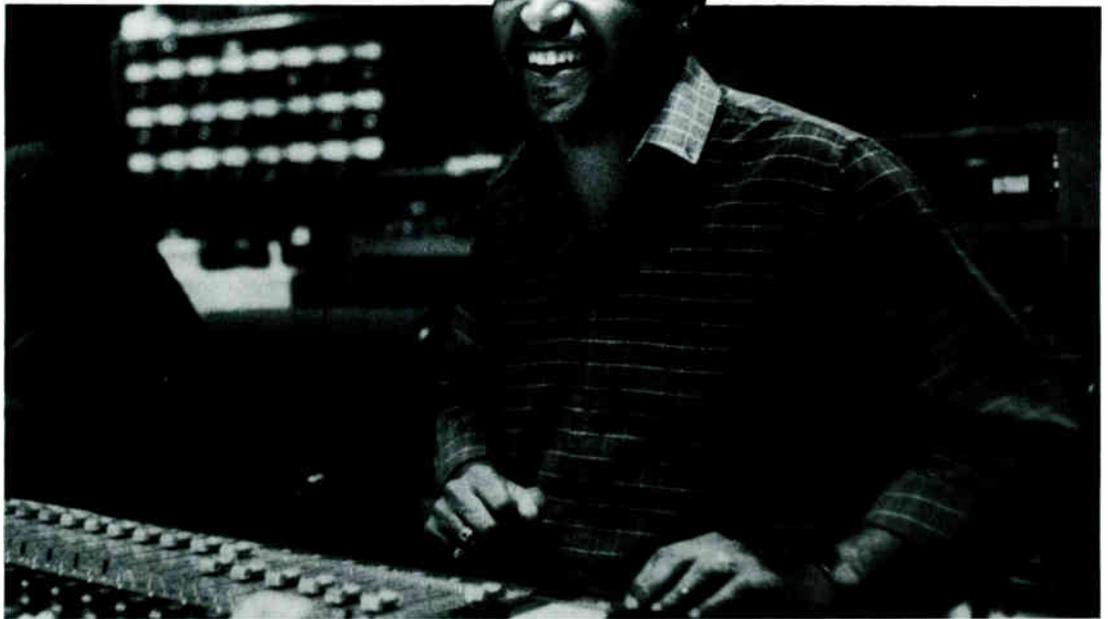
Industry reference to the label as the new Motown is fairly accurate. Granted, the artist roster is to die for, but it is the diverse expertise of the producers that has left listening audiences even more in awe. They have made jamming a part of their lives and have brought funky tracks into the speakers of Kenwoods, Alpines and Sony Walkmen alike, jackin' the beats like sultans of slam, gurus of groove and doctors of destruction.

As we all know by now, it all started with Kirk Burrell (M.C. Hammer, a knowledgeable producer in his own right). But, what about the events that led to the emergence of the rapping/dancing sensation? Who was it that took part in the initial transformation of the unknown Holy Ghost Boy to the omnipresent Hammer? It seems that a former member of the hit '70s band Con Funk Shun holds the key to a treasure chest of questions.

Felton Pilate, co-producer of Hammer's debut *Let's Get It Started* and multi-platinum *Please Hammer Don't Hurt 'Em* LPs, is currently serving as musical director for Hammer's "Please Hammer Don't Hurt 'Em" tour which is scheduled to go to Europe and Japan in coming months. It was his Felstar Recording Studio in Vallejo, CA, a project Pilate initiated upon the disbanding of Con Funk Shun in 1986, that afforded him the opportunity to work with an aspiring Christian rapper known as the Holy Ghost Boy, who was signed to the only big label in the Bay Area, Fantasy/Volt Records—most known for their reissuance of jazz product.

As a solo artist himself signed to the same label, it was no wonder that Pilate's songwriting, arranging and producing know-how was enlisted by label executives to work with several artists, including the Holy Ghost Boy. When both artists left the label, Pilate proposed that the rapper record an album in his 16-track Felstar facility, promising sound comparable to that on a 12" single the rapper had made at a 24-track studio, but at a lower price. Having agreed, the Holy Ghost Boy became M.C. Hammer and the *Let's Get It Started* LP was born.

"The initial idea that I sold to him," Pilate recalls, "was the promise



Felton Pilate

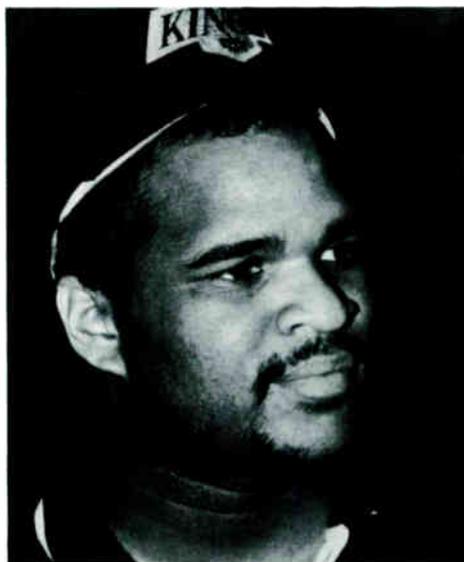
to save him some money. However, what that turned into was a blend of our respective creativity. And what I brought to the table was the idea of adding what 'traditional' or 'normal' music is supposed to sound like."

Not used to working with many rap acts, Pilate often found himself wondering if things were going as they should. "Sometimes, I would be in the middle of saying, 'Hold on, this doesn't sound right.' And Hammer would have to say, 'Don't worry, it works.' That's when I was learning what hip-hop was about." Pilate's learning experience enabled him to expand his musical diversity as well as show the big man a little more of what arranging background vocals was all about.

Responding to criticisms about rappers sampling and how Hammer's use of the hooks from older hits affects his originality, Pilate pauses and replies, "I'd say they were listening to the wrong cuts on the record. On the song 'U Can't Touch This,' we obviously used an entire phrase from Rick James. From a commercial point of view, that worked out pretty well. In this case," he decides, "I would probably have to agree; it wasn't the most original thing we could have done. But I'm not so sure if the 'original' in this case would have made the record as successful as it was."

And insuring success is what has made Pilate one of the key figures in the expansion of Bust It. It was he, after all, who taught the studio engineering ropes to fellow producer

James Earley, thereby etching the label's signature sound in musical history. But, like so many pioneers before him, Pilate has not received full recognition for prior works. "For some of the artists on Volt, I was hired to be an arranger. What I was doing, in actuality, though, was playing all of the instruments and supervising the vocals and recording loggings. Unfortunately," he continues, "as



James Earley

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long as there are people who are unaware, there is going to be someone willing to take advantage of that unawareness."

Pilate goes on, "There's not much opportunity for people, black or white, to gain much experience about what is supposed to be happening in the music industry. Pay scales are very gray areas and, I guess, it sometimes comes down to negotiating skills. Most things are learned through experience."

Having already felt his way through the darkness and into the light, Pilate was able to guide Earley through the maze. Originally a client in Pilate's studio, Earley eagerly became Pilate's mentee and took advantage of every waking moment to learn engineering techniques as well as took control of the console on his own time. Though only a newcomer in the producer's chair, Earley, too, has a long list of credits, including all remixes for Bust It singles.

"We've worked with Hammer so long that things pretty much run smoothly," Earley says of the killer combination. "He (Hammer) usually comes to the table with the concept, like a catchy hook, and probably some drum beats. Hammer seems to have a knack for picking out catchy beats and lyrics to enhance a song. From there Felton brings in the ideas for vocal arrangements and harmonies."

"As long as there are people who are unaware, there is going to be someone willing to take advantage of that unawareness."

—FELTON PILATE

That's how the music is enhanced and remains diverse.

"Every time I get with an artist I want to get to know them a little bit," he continues. "I like to have some input from them. Not that I'm going to let them tell *me* what to do," he jokes, "but I want them to be really comfortable with what we're doing."

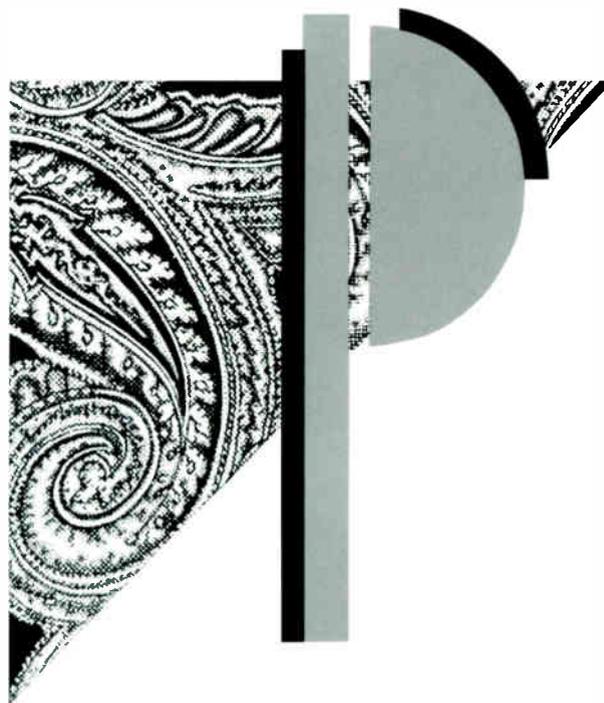
Admitting the label has already begun to change—defining more roles and taking on more responsibility—Earley believes that the Oakland explosion can only be viewed as something positive. "Basically, from a black perspective, we needed this—whether Bust It or somebody else did it. There's a lot of talent here, so it's great that Hammer and Louis (Burrell) have come up with an outlet through which to showcase that talent. Our music can only get better."

With up-and-coming producers like Michael Kelley and label artist Joey B. Ellis, among others, on the rise at Bust It, there's no wonder why the label seems to have a monopoly on Bay Area talent. Earley claims that the label is trying to "ride out the wave" of its current success. Most likely, since it can boast an early takeoff, the label will soar to even greater heights on the wings of its producers. **ERE**

Because Pilate is so busy concentrating on Hammer's upcoming project, Earley balances the responsibility of working with the ever-increasing roster of Bust It acts. Having already completed work on LPs for B Angie B; Special Generation; One Cause, One Effect; and Ho Frat Hooo!, Earley must now focus his attention on compiling material for Soft Touch and others.

"Just like L.A. and Babyface and Teddy Riley give their sounds to other people, we, too, have a 'Bust It' sound," the young producer concedes. "But, it's up to the artist to have his own, unique style."

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To: *M.C. Hammer*
Louis K. Burrell
and the entire staff of
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Congratulations on your outstanding achievements in 1990. In the brief existence of the Bust It organization you have achieved heights that no one but you thought were attainable, and you have opened the door of opportunity to a multitude of deserving people, from performers to production staff to office staff.

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We are proud to have been with you from the beginning and to have done our part to help you make your dreams a reality.

Keep dreaming, keep bustin'.



Lawrence J. Blake
Manatt, Phelps & Phillips

MINORITY DEMOGRAPHICS

Targeting The Black Consumer

By Lynette Jones

THERE HAS NEVER BEEN ANY DOUBT that one of the most effective ways of assuring advertising and marketing success is by accurately pinpointing the demographic market you wish to persuade. By targeting specific demographics, businesses find that their products are more widely accepted by those who feel that they can relate to the advertising message. By presenting certain values, beliefs and ideas, advertisers can hopefully influence the purchasing behavior of its audiences. If advertisers are successful in making the consumer believe that there are similarities between the two, the businesses are successful in changing the attitudes of the consumer, which consequently affect his cognitions, emotions and behavior.

Within the last 10 years, there has been an increase in the targeting of minorities for ad campaigns. Although there were some errors early on, messages and channels have been redefined so as not to offend and have, subsequently, been quite successful. Researchers have found that among specific minorities like Latinos and blacks, if they can establish a good reputation early on, their successes are guaranteed. These cultural groups tend

of targeting minority groups in advertising. Marty Westerman's article in *American Demographics* magazine, "Death of the Frito Bandito," focused on the demand by ethnic groups that advertisers stop using negative stereotypes in their campaigns. What resulted was a drastic change in marketing strategies, putting some companies out of business while allowing others to maintain the support of those cultural groups that they were trying unsuccessfully to represent.

Although blacks, Latinos and Asians make up only 20 percent of the U.S.

to stick with brands that work, whatever the cost. In attempts to win approval from their target audiences, many corporations have even altered their trademarks as a means of trying to reflect the views of more contemporary consumers, while others had to concentrate on overcoming more than difficult language barriers.

Through a look at different commentaries and research on advertising demographics, we can see how blacks are targeted and the success they have in influencing the corporate moguls for whom their buying dollars work.

March 1989 marked an increase in studies on the effects





loyalties, citing support from a Market Segment Research representative. He says that the buying preferences of Latinos and Asians are greatly influenced by those of their peers. The majority of these minorities being immigrants, they are easily influenced by television advertisements.

population, according to Westerman, they account for \$218 billion, \$134 billion and \$35 billion in market spending, respectively. Westerman further presents the notion of brand

But, what does the consumer want in return? As this researcher puts it, cultural groups look for positive images that promise a more financially prosperous future. As we know, that hasn't always happened, with advertising stereotypes depicting Mexican bandits, pig-tailed Chinese and subservient blacks. Fortunately, with the dawning of the Civil Rights Movement in the '60s, things began to change.

The demise of ethnic stereotypes saw the fall of Frito-Lay's Frito Bandito of 1971. Today, the company donates money to build playgrounds in Hispanic neighborhoods. Likewise, Quaker Foods, under pressure from their primary consumer, blacks, changed the image of Aunt Jemima from that of a kerchief-wearing servant mammy to that of a "black Betty Crocker." Even Uncle Ben and the Cream



of Wheat Chef Rastus have undergone dynamic transformations. Instead of being full portraits, they have evolved into simple, two-dimensional figures, allowing the companies to still maintain the images without jeopardizing their lead marketing positions.

Businesses like the Lincoln City, OR, diner called Li'l Black Sambo, on the other hand, were not as successful. The owner dropped the word "Black" from the title in the early '70s. Then, a California-based group created a nationwide Sambo's restaurant chain, trying to avoid the racial issue

by using a turbaned Indian boy as its trademark. Unfortunately, the public didn't buy it and the chain went out of business in 1982.

As is extensively pointed out in this analysis, ethnic groups are complex markets with specific and delicate social and cultural behavior. The only way to truly insure proper representation is through the

use of ethnic specialists, surveys and focus groups. The ideal campaign will inspire or entertain ethnic customers and promote their integration into society's mainstream.

A piece in the June 22, 1989, edition of the *Los Angeles Times* verified, through surveys, what was already known—black customers represent a vast potential for profits.

This article focuses on the findings revealed in a 150-page report on the black consumer from Impact Resources, a Columbus, OH, research firm, and another by Touche Ross Retail Services Group of New York. It seems that both researchers concluded that blacks make up a large and loyal market that could prove to be profitable to any institution willing to make the effort to tap their billions of dollars in yearly income.

The Impact report surveyed 21,470 black adults age 18 and older, and 145,540 whites in the same age group

Cultural groups look for positive images.

Stack up those Aunt Jemimas for the **Real American Breakfast!**



As we know, that hasn't always happened, with advertising stereotypes depicting Mexican bandits, pig-tailed Chinese and subservient blacks.

in 35 U.S. markets. The Touche Ross study was based on the findings of the Impact report as well as other sources. The Impact study revealed that while blacks are less likely to own expensive luxury items such as cars, when they do own these items, they are more likely to be the owners of an expensive model like a BMW or Mercedes-Benz. The study further revealed that

the differences between black consumers and their white counterparts is that blacks have fewer choices. Not only are they less likely to engage in regular department store shopping, but they are also less likely to be recipients of direct mail catalogues, because they usually reside in urban areas not served or desired by such retailers.



what it referred to as "hipper and more 'authentic' adds." This treatise focused on advertisers' ability to hone in on and get a feel for black lifestyles. Some of the examples of advertisers who have been successful in doing so include Nike and the McDonald's corporation.

By using spokespersons (basketball superstar Michael Jordan and filmmaker Spike Lee for Nike athletic shoes) and music (rappers Young M.C. for Taco Bell and M.C. Hammer for Pepsi and British Knights athletic shoes) that relate to the everyday lifestyles of their consumers, companies have been able to rid their ads of stereotypes and present

The differences between black consumers and their white counterparts is that blacks have fewer choices. Targeting black consumers has heightened the competition for the new ad business.

"Researchers are making concerted efforts to attract [Latinos] and Asian-Americans," said the report. "They have overlooked the nation's largest minority, the black community. Continuing that oversight could be a serious error."

Along those lines came the *Newsweek* article entitled "A Long Way From 'Aunt Jemima.'" Instead of revealing the error companies may realize by not focusing on minority demographics, this piece was a revelation of how marketers have been able to successfully target black consumers with

affect the black market. They claim to be more adept at using Census Bureau data and personal affiliation to draw black consumers into the advertising lore. White firms have countered this notion, the article states, by establishing their own research groups in order to maximize their share of the "marketing niche."

In June 1990, Frank DiGiacomo wrote an article entitled "Doing the Right Thing" for *Marketing and Media Decisions* magazine. In his piece, DiGiacomo outlined a few do's and don'ts of minority marketing, pointing out a few rules that apply to the politics, culture and sensitivities of the target audience. In his attempt to show the sensitivities involved, DiGiacomo compiled separate treatises on the struggles that certain companies must undergo. Instead of doing direct research of target audiences, he instead consulted the expertise of those knowledgeable in specific marketing arenas and presented some of their comments and ideas on the difficulties faced by big businesses and the response of minority communities. As he so aptly shows, big money doesn't always spell success or a happy ending.



more positive, modern depictions of African-American life. This article goes even further to say that targeting black consumers has heightened the competition for the new ad business.

Responses to increased competition have been quite different. Black-owned agencies are insisting they are better equipped than white-run agencies to reach and

DiGiacomo reveals that liquor and tobacco companies have the most difficult time being accepted by black and Latino communities today. It seems that activists in low-income communities believe that the presence of these elements in their communities is detrimental to their youth, and liquor and tobacco industries only make the situation worse by openly

continued on page 102

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New Orleans Jazz: Origins Of A Musical Heritage

While many consider it a travesty, most African Americans feel closer cultural ties to the American South than of Western Africa, from where our original descendents came. Not surprisingly, our heritage of spiritual music originates mainly from the South and while there are powerful elements to Western Africa, from where our black music, most of it was developed during the horrible days of slavery.

However, the basic elements of jazz, blues and other spiritual offshoots of black music seem to have been derived from rudimentary concepts of sound, tonation and rhythm, which the slave-owners were unable to completely erase from their African captives. As a result, when the emancipation of slaves came about in the South and blacks were freer to study their own pursuits, New Orleans became a hotbed for the emerging new sound that would be called jazz.

Described as having a basic, pulsating rhythm section, with melodic instrumental support that weaves an independent sound that is counter to that rhythm, jazz during the latter part of the 19th century was emerging as a type of music unlike other contemporary forms of the time. Because of its newness, there were no real critics of the sound and countless young musicians found jazz a most interesting style of music.

Another case for jazz having more of a West African influence, than the often proposed speculation that jazz ties are more firmly connected to European inspiration, comes from the old Negro chain gangs and their rhythmic chants accented by the sounds of their own tools, that produced a higher level of productivity than other ethnic (especially European) gangs at work. Adding to that argument, the typically West African use of antiphonal styling and overlapping of harmony is also present in jazz, not to mention blues and other spirituals. Many jazz riffs are also seen as having their origins in West African music styles, and are a major part of American black music.

Through its evolution, jazz saw the likes of drummers like **Zutty Singleton**, **Warren "Baby" Dodds** and their contemporaries as recognized New Orleans pioneers of jazz drummers. All of the rest of the traditional jazz instruments were pioneered in New Orleans as well. And while it wasn't until

the music became a fixture in the North that the piano would be added to the jazz ensemble, it was "**Jelly Roll**" **Morton** who developed a style of playing that found much of its influences from early New Orleans bands.

Even **Louis Armstrong**, the great trumpeter, never underestimated the power of studying the music form in a city that continues to produce world-class jazz talent. At age 18 he was offered the chance to move to New York to work with **Fletcher Henderson**. Armstrong declined and later reflected that it had probably been in his best interest to stay, for he continued to learn about jazz from players in New Orleans and on riverboats, living and working around those who could teach him what he needed to know about jazz.



Armstrong's B-flat trumpet.

In the '20s, jazz was still held by the critics in low regard, but in New Orleans, the sporting-life district offered the music a chance to be show-cased. And ironically, on a national level, it was the popular speakeasies, during prohibition, that made the music the choice of

an audience bent on being entertained.

Also a hotbed for controversy, New Orleans became involved in class and color struggles after the Civil War which filtered down into the music world. In the later 1900s and early 20th century, factions among jazz performers developed. The Creole-trained musicians, who usually learned to read music before they could play it by ear, clashed with the blues-based performers, who were the opposite in color and style.

Creole, Negro, Mulatto, Quadroon, Octaroon, Griffe; the city was abound with racial classifications and stratifications. Downtown, sophisticated colored-Creoles combined with uptown, "down-home" Negroes to create a sound that would move the entire nation. Where the division of music styles often paralleled similar barriers imposed because of color, much of the separation was eventually penetrated, due in part to the need for musicians of both factions to develop and evolve.

The first important break from the New Orleans style of group improvisation—that is, after **Joseph "King" Oliver**, whose style anticipated the new, more harmonic approach to ensemble—was the greater and greater attention paid to the talent of the individual. Still another break from traditional New Orleans jazz came when bands began the planning of orchestral color where group improvisation would be able to proceed.

Some of the other New Orleans jazz masters and pioneers include trumpeter **Buddy Bolden**, clarinetist and saxophonist **Sidney Bechet**, trombonist **Edward "Kid" Ory**, trumpeter **Willie Gary "Bunk" Johnson**, and trumpeter **Henry "Red" Allen Jr.** Though this list is far from complete, bearing in mind the tremendous contribution New Orleans made in the early days of one of America's few original music art forms, it provides a stepping off point into a world filled with innovative and creative jazz men.

The world of jazz continues to evolve, and New Orleans continues to generate tens of young musicians dedicated to continuing the city's rich musical heritage. Having become an international source of pleasure, American jazz is destined to increase its position as one of the world's greatest music influences. BRE

GEORGE HOWARD

"Baby Come To Me"
From the new release
"Love and Understanding"

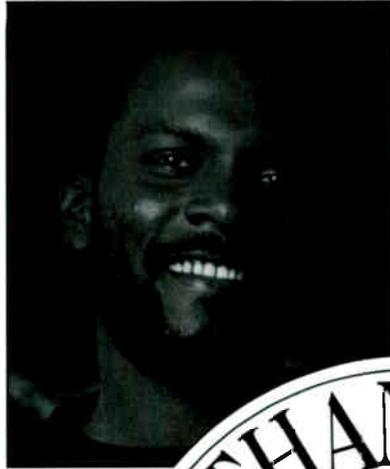
DIANE SCHUUR

"Nobody Does Me"
From the new album
"Pure Schuur"

"Sales Exploding"
"Great In-Store Play Record."
—Howard Applebaum, Kemp Mill Records
Balto/Wash.

"Biggest George Howard Yet"
—Lou Rosenfeld, Douglas Stereo/The Wiz
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CARL ANDERSON

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From the album
"Pieces Of A Heart"

PATTI AUSTIN

"Soldier Boy"
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Diane Schuur: Paul Cantor Ent. Ltd.
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Coming Soon: The Temptations "Shake Your Paw"
The first single from the album "Garfield, Am I Cool or What?"

SURVIVAL TACTICS FOR CONFERENCE '91

The Ins And Outs Of A Music Trade Conference

By V.L. Owens

WHETHER THIS IS YOUR FIRST CONFERENCE OR you're an industry veteran with a few dozen of these whirlwinds under your belt, there are a few things you need to know about surviving *BRE's* Conference '91. First of all, if you're reading this, then you're already in New Orleans and either soaked from the rain or *feeling* soaked from the ever-present humidity of the climate. Since you know by this time whether or not you've packed the right clothes and it's too late in any event to do anything about it, suffice it to say, welcome to New Orleans in April.

Now then, there are a few rules you need to follow in order to make it through this trade conference. Some of them are obvious. Others are unspoken quirks that vets have learned through the years and are vital for the survival of both yourself and your career in

know what's up. It is advisable to check the conference itinerary for the events that will be offering "free" food. Use these events to your stomach's advantage. Another suggestion is to ask the hotel concierge for places to eat that are within your budget. A crafty suggestion for cash poor programmers is to get that promo person who's been bugging you to play their record to spring for a meal or two. It is likely that they will be only too happy to oblige. Of course, business ethics may come into play, so be careful.

Since the conference is a time for meeting people and letting them know who you are, some goers find themselves with the chance to meet high-level execs (vp and above) in a one-on-one situation. Yes it is socially acceptable to introduce yourself to that VIP, but there are certain rules on how to conduct yourself. Don't think that just because that executive greets you with a hearty

hello and slaps you on the back that you can do the same thing to him or her. They're just being cordial. It is also advisable to keep the encounter time at a minimum, especially if you see the exec is restless, or looking at everyone in the room but you.

Excuse yourself from the conversation the moment you have introduced yourself and covered the basics—like who you are, where you work, what you do, the weather situation, and the wonderful time you're having. If there is a more specific reason for taking the person's time, be as



the industry. In both cases, what you do or don't do can spell either success with your peers (and higher ups), or make you one of the dubious award winners in the categories of "Complete Idiot" or "Former Industry Hopeful" that a secret, inner-circle of high level execs conduct at the end of each conference.

One of the most important, and perhaps vital things to understand about any conference is that behind all of the "big fun" that is had, there is some deadly serious maneuvering. People who attend conferences are on display. You may not *think* people are watching you, but they are—watching and evaluating. The lower you are in the pecking order, the more serious the matter. Keep this in mind when you're partying in one of the hospitality suites one night and considering blowing up condoms to use as balloons. Promotion managers (perhaps due to their stressful jobs) have sometimes been guilty of this offense and then wonder why they haven't move up.

Because most people are on somewhat of a budget during their stay in New Orleans, obtaining food can become costly if you don't





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Z-16, KMJQ, WQFX, KDIA, KHYS, WHQT, WEDR, WXYV,
WHOR, WHYZ, KDKO, KBLK, WGCI, WBLS, KSOL, KJLH

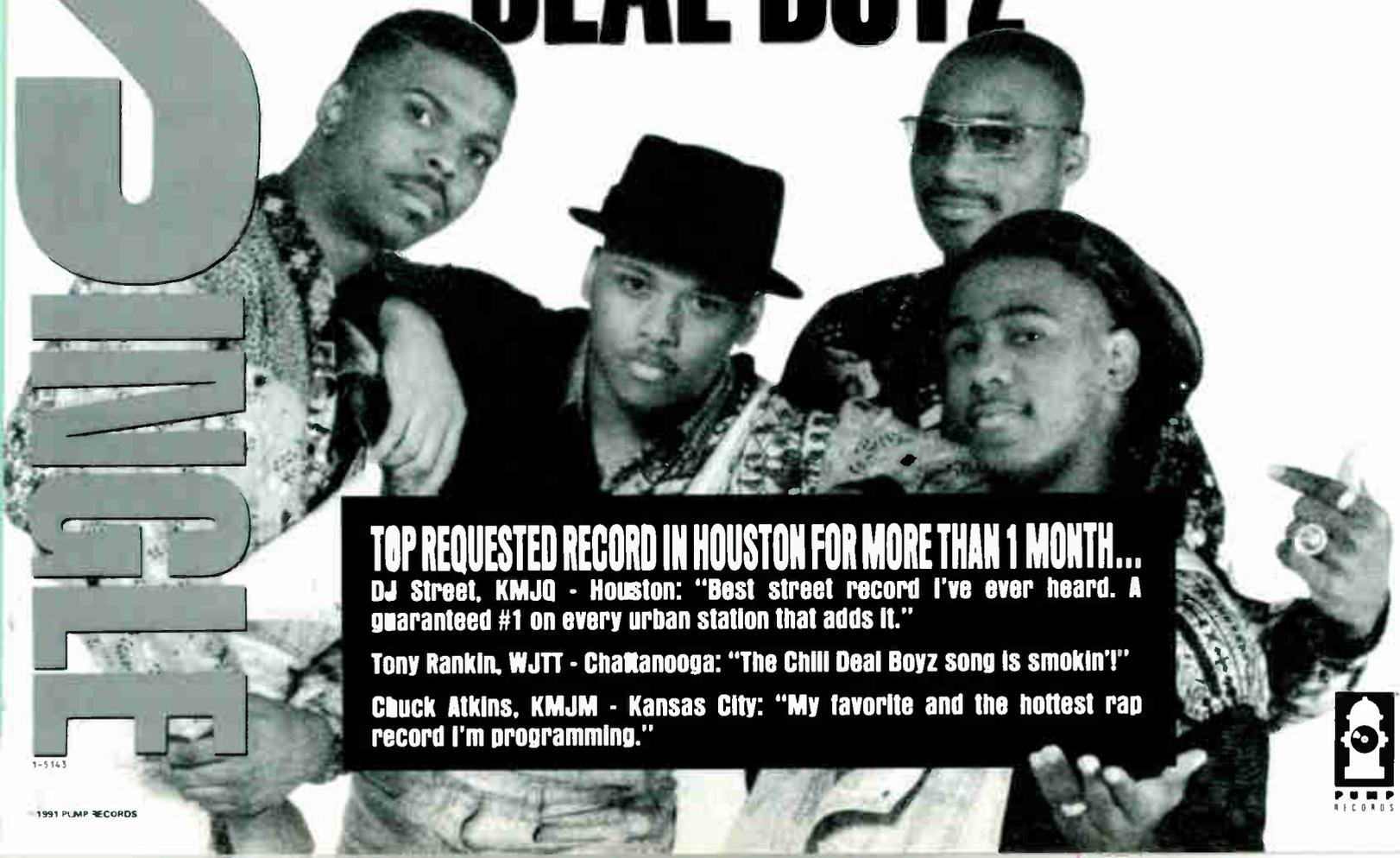
From her forthcoming album *Miracle*
(15164)

1991 QUALITY RECORDS



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Tony Rankin, WJTT - Chattanooga: "The Chill Deal Boyz song is smokin'!"

Chuck Atkins, KMJM - Kansas City: "My favorite and the hottest rap record I'm programming."

1-5143

1991 PLUMP RECORDS





like a swollen black eye, or become the invisible man. Assuming that you do want to open your mouth and contribute something positive, we'll eliminate the third option and consider the first two.

To come out of a seminar looking good, all you have to do is say things that are timely, relevant, and easily understood by the audience. And be brief. Too many times, a seminar becomes a talking marathon, with one or several panelists competing to see who can fill the room fastest with the most hot air. Making comments that are considered personal attacks are also inappropriate. Moderators take note: You

are directly responsible for the success of your panels. It is advisable to declare the rules *before* the seminar begins, not while it is in full swing.

precise as possible and brief. You can easily be lulled into a sense of familiarity with some of the higher level people in this business because most are good at communicating. That's why they're where they are. Regard the hellos as social until the exec shifts gears, then follow accordingly.

The same applies to people in the audience who choose to offer comments or ask questions. Remember, your peers are judging you by the relevance of what you say and the way you say it. What you do in a seminar may not get you into a higher level job but it certainly can keep you from getting there. Somebody's always watching.

Don't ever paint an exec into a corner by asking for something cold. It's one thing to let that person know you're interested in moving, and quite another to press him for a position right after you've just introduced yourself. And don't think that just because an exec stopped for a chat with you that now you're best buddies. Always remember your position in relation to the execs', because they will.

Finally, there are the lunch and dinner events. These are key events for professionals because you simply must be on your best behavior,

The same goes for big name recording artists who you might run into. Remember, they get stopped by people all day long. Try to be brief and to the point. Nothing is more annoying than a groupie who works in the entertainment business. Artists feel you should know better, and you should. And please don't come with that tired line, "Remember? We met once backstage at the concert you did 10 years ago in Kalamazoo." because they won't. They'll say they do, and then remember you as "that idiot" the next time they see you.



One of the best opportunities you'll have during the conference to show off your knowledge and savvy is if you're sitting on a panel at one of the numerous business seminars. As a panelist, you have three options during those meetings: You can shine like a star, glare

even while you're enjoying yourself. Table manners count. Use this opportunity to get to know the 10 or so people at your table. Since you will have a captive audience of sorts, it is a good time to acquaint yourself with strangers as well as cultivate

continued on page 107

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MINORITY DEMOGRAPHICS

continued from page 94

advertising items which could lead to dependency and complete the inevitable cycle of self-destruction. Their public outcry on what will and will not be accepted in their communities has become a trend to be expected of minority markets. Subsequently, their dollars are taken with more seriousness when compiling strategies that are essential to long-term growth.

An example of a strategy employed by one company responding to protest was

the new marketing strategy employed by Brown-Froman's Canadian Mist liquor. Instead of following their traditional policy of promoting and publicizing whenever and wherever possible, the company instead decided to move its publicity campaign into black magazines and off the street level billboards. One of their largest changes has been in reinvesting their marketing dollars to their Mist Behavior Fashion Show, which benefits nonprofit black organiza-

continued on page 111

PUBLISHER'S *continued from page 3*

Stevie Wonder and M.C. Hammer have given us the product to market our heritage into the most popular art form of the century. We've come a long way, but we still have a long way to go.

Part of the way along, we need to turn around and look back at the people coming up. One of the most valuable assets in the musical heritage is people. If Cannon, Nancy and Lou had not given me a hand, I don't know if I would have come in this direction. I've made it possible for others to start companies and publications. It's the right thing to do in preserving the her-

itage, to preserve the people.

Although my title was regional head of promotions, I quickly learned that if I didn't involve myself in the sales end (without commission) of the product that I promoted, I would fail. That was because the sales staff in my region could sell out the maximum credit line on all of their accounts without even selling any of my product. This was due to the extensive roster of hit white acts available like the Beatles, Bobby Gentry, Glen Campbell, Merl Haggard, and many more. Therefore, I had to establish relationships with all of the accounts, let them know

RAP MUSIC *continued from page 45*

through African culture is what Brand Nubian is all about.

One rapper who truly knows the meaning of the word survival is Jive's KRS-One of Boogie Down Productions. Having survived the cold, hard streets of New York City, overcoming the tragic loss of his close friend and business partner, Kris Parker can speak from the heart when he speaks to young people about getting their lives together and staying in school. When Parker is not on tour rockin' the mic with his posse, BDP, he is spreading the word of truth—truth about God, being black in America, and being proud of who and what

you are. Parker goes from community to community in and around New York state, as well as other parts of the U.S. On these lecture tours, Parker talks to students of all ages, starting at the pre-school level and going all the way up to the college level. BDP's music and lyrics send out a strong message of hope.

For the more hard-core rap listener, Public Enemy shouts out their message of the black struggle. Until this group came out in the late '80s, no one had the courage to really speak out against the crimes committed by the police, the politicians and people in power. This group has faced many controver-

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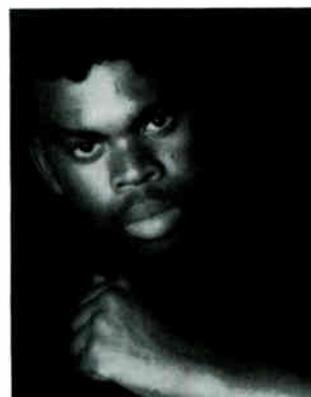
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what I was promoting in their areas and get them to order. At first the orders were minimal, but after establishing a good working rapport, I was allowed by most accounts to determine the size of their orders.

Today, most major record labels have black sales staffs

to deal with black product sales and point of purchase sales displays. The sophistication of the marketing of our musical heritage continues. Attend the seminars at BRE and learn the game plans from the best in the business. **BRE**



Laquan

sies in the past, but have maintained their dignity throughout. Many respects.

As far as female rappers go, Queen Latifah is in a category all by herself. Latifah truly started others thinking about the African woman and how much she

has sacrificed to this country's growth. She is proud of her people and of what they have accomplished.

Last but not least, **BRE** would like to acknowledge the rap group Gang Starr. Writer/rapper extraordinaire G.U.R.U and DJ Premier are a dangerous duo who display an array of talents. Gang Starr blends positive philosophies over melodic, mellow textures of music that work well and send out a strong message of black unity.

All of the above-mentioned rap artists are on the serious positive tip that incorporates love, unity and black awareness—something that every community could use a strong dose of.

Hats Off! **BRE**

BLACK COLLEGE RADIO CONFERENCE

Opportunities For Exposure

By Ray A. Myrie

COLLEGE STUDENTS. WITH KNOWLEDGE AT THEIR GRASP and experience just beyond the horizon, the world offers a host of opportunities. The world of college broadcasting gives students the chance to enhance their craft through hands-on training. That gives them the knowledge plus the experience to pursue choice positions at commercial stations in major markets. Another way for student broadcasters to stay ahead of the game would be to create an organization which especially caters to their needs. This would also put them in touch with industry professionals as well as other students, so that they could meet and exchange ideas and concepts. Well, there is such an organization in existence. Best of all, this particular organization caters exclusively to the black student broadcaster.

which is the theme for the BRE Conference this year. "I feel that all of us as African-American professionals in the entertainment industry have an obligation to do just that. One way that young black college broadcasters could become instrumental in preserving our musical heritage would be to stimulate an awareness of our cultural roots found prevalent through-out our musical past.

Jelks is a graduate of Clark Atlanta University and possesses a strong awareness of the black college broadcaster. He discussed the organization and how it began. "I was operating a cable television station at the time, WAUC out of Atlanta University, which I did for about 10 years. Larry Davis—who was attending Morehouse at the time—and I later became very instrumental in helping to get the organization off the ground. We basically felt a great need for



It's called Black College Radio. The organization was founded in 1978 by chairman Lo Jelks. With headquarters based in Atlanta, GA, BCR is currently hosting their 13th annual convention. The two-day conference consists of morning panels, luncheons featuring keynote speakers, and finally an awards dinner. Throughout the conversation Jelks expressed a great need for preserving our musical heritage,

this type of opportunity to be exposed to black college broadcasting students, considering there was absolutely no mass communications curriculum offered at the time."

During the discussion, Jelks touched on some of the subjects being covered in this year's panels. "Some of the subjects this year are very interesting. One panel covers the technique of *continued on page 115*

Marketing Our Heritage In The UK

Black music needs some serious marketing in the U.K. Black music here is becoming little more than a beat and an uninteresting artist dancing away to it. Marketing in the right direction has changed everything to do with a successful career, as exemplified by the recent careers of five different artists in the U.K.

Monie Love, U.K. rapper, but resident in the U.S., felt that travelling to America was the way to go about marketing. Her success subsequently increased.

Reggae star **Shabba Ranks** is currently on a Top 40 pop single with the mainstay of Scritti Politti. What happens there? Who's zoomin' who? How does a record company successfully market a Jamaican ghetto street DJ with a squeaky clean white pop artist?

Rappin' Is Fundamental and **Gang Starr** are just two U.S. rap artists who have discovered that marketing in Europe for rap stars has to be substantial and different from their marketing in the U.S.

We're working our way through the hip-hop lexicon here. Hip-hop, hip-house, raggamuffin hip-hop, hippy-hop...brace yourselves for a new entry: Doo-hop. New York group **Rappin' Is Fundamental** is made up of **Easy Mo B**, **Jay** and **Money** and the new style is all their own.

"We were full fledged entertainers before we ever got into rap. Dancing and singing five part harmony was all part of it," explains Money. "We're bringing that into rap now. Some of the best records ever made were ones your parents were listening to—doo wop and all those greats. Well, we're rappers reviving that tradition."

Their first release *Rappin Is Fundamental* lives up to these radical principles. According to Easy Mo B, they are the new jacks and he ventures that hardcore rap is now dead.

"Rappers like **Ice Cube** have done great things musically but lyrically he's coming from a dangerous level. The gang bangers have a place but there are new paths to follow."

.....

Time to turn your clocks back—20 years. The '70s revival, which has been



Four Tops

ongoing for some time, gathers pace with the arrival of the Memories Music Club. The Bognor based club has been attracting a huge membership by booking stars from yesteryear to step forth from the grave and rave again. Their most bizarre discovery to date is '70s "Rock You Baby" star **George McCrae** who was tracked down managing a fish shop in Toronto. From has-been to is-again, McCrae is doing rather well for himself the second time around. Says Mike Taylor, of the Memories Music Club, "Nowadays he (McCrae) is a very expensive artist to book. There's a massive following out there for a lot of the old stars. In the four months we've been going we've got 130,000 members, and they all want to see the old faces back."

Also currently on the books of the club are the **Four Tops**, **Bobby Farrell**, **Boney M**, **Chubby Checker** and **Percy Sledge**.

"Basically, we'll try and get anyone who's requested," says Taylor. "New names, or ones that have been forgotten, crop up all the time. The old favorites never die, they just end up running fish shops or selling insurance and it's up to us to tell them there are thousands of people out there who still love them."

.....

Samantha Fox, the former topless model, has now teamed up with **Full Force**. That's a brilliant opportunity for a sharp-eyed marketing person if ever I saw one. A new record by Fox and Full Force looks set to cause outrage in the United States and re-open the row over music censorship. The single "Hurt Me,

Hurt Me (But The Pants Stay On)" features lyrics which are highly degrading to women and will probably never see the light of day in Britain. In America, however, where rap artists **2 Live Crew**, **NWA** and the **Geto Boys** last year found themselves pilloried in the media and in the courts for alleged obscenity, the record seems set to cause a new storm.

Although only a minor star here in Britain, in America Fox has established herself as a major soft porn attraction filling

stadiums of up to 50,000.

Previous collaborations with Full Force, such as "Naughty Girls Need Love Too," have earned Fox notoriety already, but to date she has remained outside the campaign waged by America's right-wing moral majority against black artists for alleged obscenity.

"You can bet there will be a reaction to a record like this," says Robyn Blumner of the American Civil Liberties Union in Miami, FL, which has been keeping a close eye on developments in the 2 Live Crew court case. "Any record with sexually explicit lyrics is bound to be attacked by conservative groups. The big question now is whether anyone decides to take it further and prosecute."

Meanwhile, right-wing pressure groups are awaiting the outcome of an appeal in the 2 Live Crew trial before deciding whether to bring another case relating to their live appearances.

.....

Gang Starr's **DJ Premiere** has angrily lashed out at producers of the "Jonathan Ross Show" after they slammed fans for enjoying themselves too much. Having flown in from New York for the peak time TV appearance, the acclaimed jazz rappers launched into their set. But as members of the audience raised their arms in jubilation, studio personnel waded into the crowd and asked them to stop.

"I just don't understand that attitude," a furious Premiere told a U.K. publication. "They seemed to be scared that the audience was going to have a

continued on page 107

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Sony Plan Takes Black Urban Music Higher

The art of breaking black contemporary music in Japan's major metropolitan areas—primarily Tokyo and Osaka—has over the years been left up to the forces of good luck and blind faith. But with the radical changes occurring as young consumers favor rap over rock and jazz over classical, record companies have been left with no choice but to fall in step with the times.

A record executive at Sony Music Group, Japan, conceded that "M.C. Hammer's success here in Japan was the straw that broke the camel's back. Capitol Records should be commended for the hard work and commitment they put toward breaking him at a time when rap music was not widely accepted. His album recently went platinum and his popularity is proof that we at CBS-Sony must push our black music roster this year without fail."

Although Sony Music has had no reservations about developing strategies to market soul-inspired artists who have crossover appeal, namely **C & C Music Factory**, **Surface**, **Earth, Wind & Fire**,

Mariah Carey, George Michael and New Kids On The Block, little emphasis has been placed on breaking hard core rap and dance talent. Besides L.L. **Cool J** and **Public Enemy**, many of Def Jam's artists distributed by the Sony Group in Japan have been treated with benign neglect.

Nevertheless, Sony's new attitude toward promoting dance and rap music has gradually started to be put into affect with the release of their new compilation disc entitled *Kiss My Thang*. All of the music on the disc was carefully selected by Japan's No. 1 funk star, Sony's T. Kubota, and the reaction to the disc has been phenomenal. As a result, Kubota has given extensive interviews with several of Japan's leading and most widely read entertainment publications, allowing him to share with millions of young readers his recommendations of pivotal black discs spanning from the beginning of the funk era in the early

'70s, to the new sounds of the '90s, ending with hip-hop and new jack swing.

These nationally syndicated interviews with Kubota have not only served as excellent publicity for Sony's new and old black catalogues, but has awakened Japanese consumers to a whole new world of black groups who at one time

viewers due to the overwhelming popularity that Kubota is experiencing at the moment. As Kubota takes on his new role as the new ambassador and advocate for black contemporary music in Japan, the Sony Group is thinking up new ways to use him for pushing their dance and rap music over the top.

One project that is being considered in the near future is a high-powered rap video using Kubota as narrator and featuring some of Def Jam's most exciting rappers. Since rap is still in its infancy here, the video would be made on the basis of entertaining and educating Japan's rap fans at the same time. One possible title that may get used is "Everything You Wanted to Know About Rap, But Were Afraid To Ask...". Some rappers who could get a chance to make a debut in the video made specifically for the Japanese market are **The Afro's**, **The Black Flames**, **EPMD**, **3rd Bass**, **Terminator X**, **Nikki D.** and **No Face**. With Japan's penchant for innovative marketing, the video would come equipped with a portable dictionary



Aretha Franklin

were on the cutting edge of black music in America. Some of his picks from the '70s and '80s to get favorable mention were **LTD's** "Love Magic," **Graham Central Station's** "My Radio Sure Sounds Good To Me," **Jennifer Holiday's** "Feel My Soul," **Zapp's** "Wonder Zapp Land," **Major Harris' "My Way,"** **Cameo's** "She's Strange" and greatest hits collections by **Harold Melvin and the Blue Notes**, **Isley Brothers**, **Marvin Gaye** and **Donny Hathaway**.

For the '90s, he chose recent releases by **Guy**, **A.B. Sure!**, **Alyson Williams**, **Digital Underground**, **Keith Sweat**, **The Whispers**, **The Time** and **George Duke**. Besides that, Kubota was recently asked to host an overseas program about the roots of black music which took him to various parts of Africa, Brazil and the United States in an attempt to understand the link between blues, jazz and soul, as they relate to other ethnic genres. It is expected to receive a wide audience of

of rap terminology, a CD with singles from each of the featured rapper's latest releases and special rap paraphernalia, which would include caps, chains, medallions and T-shirts.

If Sony leads the way, domestically released rap videos will get industry-wide support instantaneously. Other major videos will get the Sony Group to support the music through the music TV channel which comes under the auspice of Japan Satellite Broadcasting's new national cable network better known as Wowow (World Entertainment). One of the highlights of Sony's new channel will be a 120-minute nonstop broadcast of M.C. Hammer's videos and performances. Why not Sony's rap stars? Since they are not as popular in Japan yet, Sony is trying to lure subscribers to the cable network with programming they know will win. After gaining a solid

continued from page 107

JAMES ALEXANDER *continued from page 14*

qualified to work that day-part, both style-wise and from an experience point of view. When it comes to DJs in general, I choose jocks who have a good personality and possess their own personal style. That translates into effective, succinct communication without long-windedness."

Discussing the long-time

feud between proponents of personality radio versus "programmed" music, Alexander says he's in favor of allowing jocks the opportunity to incorporate their own unique qualities into their air shifts. "I come from the old school of radio. I favor DJs having their say. But I don't believe a DJ should ramble when on the air. Instead, I

continued on page 108

BRITISH INVASION *continued from page 104*

good time. The British audiences are too laid back. Back home you get people jumping on each other, they get so hyped by the sound. They fight more and they carry more guns, which isn't necessarily a good thing, but they do have a good time."

Gang Starr, soon to release a new single "Lovesick", will tour Britain extensively next month. DJ Premiere and

rapper **G.U.R.U.** are hoping British crowds won't hold back this time around.

"The only thing that stops a good show from being a great show is a bad bouncer or some other guy who wants to throw his weight around and make sure nobody has a good time. We're looking forward to the tour, but I hope the British fans aren't afraid to loosen up a little." **ERE**

FAR EAST *continued from page 106*

cross-section of viewers, there is no doubt that Sony's rap artists will get the long overdue exposure they deserve.

Other marketing gimmicks expected to be manipulated by Sony to sell dance music will be the new pact made with Coca-Cola, whereby 5.6 million miniature compact audio discs will be given away with six and 12-packs of Coca-Cola beverages. Since Sony will provide all of the music for the CDs from 19 Sony artists—they will have the opportunity of catering to music fans of all ages and backgrounds. Depending on the success of the venture here and in the United States, a CD featuring rap music for rap fans will be a strong possibility. With future plans to develop new CD software dubbed CD I (compact disc interactive) that will be able to reproduce sound and visual images for new space age technology like the music book, the Sony Group can be expected to be in the forefront of marketing black music in Japan for the remainder of the 1990s. In

regard to reissues of soul music from the 1950s to 1970s, Japan's Atlantic/Atco label is churning out black gems at an incredible pace, gaining them lots of accolades from other affiliates in S.E. Asia, who have requested to import the discs directly from Japan.

Numerous classic recordings of **Aretha Franklin**, **Otis Redding**, **Solomon Burke**, **Wilson Pickett**, **Percy Sledge**, **Clarence Carter**, **The Spinners** and **Blue Magic** have been given ample coverage by specialty magazines, and various music stores have given the product high visibility. For jazz, there has simply been no better time to market reissues as a result of the jazz club boom occurring throughout Tokyo. Besides the comprehensive scope of publicity that both the *Swing* and *Jazz Life* magazines have been able to give up to now, various jazz labels such as King and Alfa Records can be just as effective. All in all, 1991 will see more companies taking black music directly to the people. **ERE**

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SURVIVAL TACTICS *continued from page 98*

relationships with people you know but rarely make time to really talk to. Keep in mind that this business is tightly knit and that word gets around. So keep your negative opinions about other people in the business to yourself, you never know who's friend is listening.

One final note to all you men and women who loved-dressing to the nines with four

inch pumps and your best pair of Ballys: If you're going on the boat ride and plan on walking in the parade to the dock, wear something comfortable. The parade on the way up and march back from the boat is murderous on the bunions and your dogs will let you know about it the whole way if you're wearing the wrong shoes. **ERE**

JAMES ALEXANDER *continued from page 107*

want people who are personable. And being personable leads to personality. Everyone is different and I want them to express themselves when they broadcast."

True to his belief that maintaining a smooth running organization calls for people who know and understand their roles, Alexander says that to maintain an edge over the competition, he keeps his own "house" clean. "We work hard to keep the station the best it can be. We con-

duct plenty of research to know what it is our listeners enjoy hearing. We run the best promotions we can; we air items in the news that are the most pertinent to our listeners.

"From the administrative people who keep the station running effectively to the DJs who go on the air to provide the very best in entertainment possible, we all do the very best we can and let our broadcasting speak for itself." **ERE**

RAY HARRIS *continued from page 15*

where he was made president of black music. Three years later, in 1985, Harris left Solar to form his own production company. It was during his stint at Avant Garde Management in 1988 that he accepted the position of vp, mktg/promo, black music, Warner. Two years later he added sr. vp stripes.

"Working in this business is never boring," says Harris. "There are so many facets of the business that are challenging. I am particularly interested in preserving our black music heritage through the proper instruction of the younger people coming through the ranks. 'Each one teach one' is a philosophy I

encourage everyone in the business to follow. It's important we all do whatever we can to continue to push black music forward. To do that, we must encourage our young people to remember their roots. They must know who the earlier programmers and executives are and understand their way of doing things in order for our heritage to continue to thrive.

"We must also understand that black music is more than just rap and ballads and funk. There is a tremendous diversity that exists within the black music genre, and we must do everything that is possible for all of our music to receive its fair share of

CARL H. DAVIS *continued from page 14*

"The main reason why I began that label is because Chicago had a very rich heritage musically, but it was slowly disappearing because the major recording labels that had been based here moved to either New York or Los Angeles. I felt that in order to keep some of that heritage here, I should create a label here in the city."

Because of this rationale, Davis ended up helping hundreds of musicians who had been out of work be-

cause of the major label exodus. "I just did my part," he comments. The 'part' he did endeared him to many music people in the business. Davis has grown in respect for his dedication to the craft of producing quality recordings, while remaining in Chicago.

For Davis, though, it's more than just keeping the music in Chicago that helps him maintain that same enthusiasm he brought into the industry. "Maintaining your perspective regarding the business of music from a heritage standpoint is very important to me. It's good for the black music industry to reach back and remember those in the past who have been instrumental in bringing us as far as we've come today.

"I am a person who remembers. And I try to do everything I can to preserve our black musical heritage and move forward the ideals that have taken black music as far as it is today. Everyone has dreams. But to make those dreams a reality takes dedication and belief in what you're doing. I believe in black music and I'm sure it will continue to thrive, just as we have as a people." **ERE**

CATHERINE L. HUGHES *continued from page 15*

fiscal management and ingenious marketing strategy. That strategy paid off because by the time she left the station, she helped catapult the station from the No. 28 position, when she arrived, to one of the top three stations in the city.

From WHUR, Hughes became vp and gm of WYCB, also in Washington. Because of the station's legal problems, the station had been off the air for 12 years. Nevertheless, she relished the challenge of building the station over "from scratch." To do it, she developed the concept for the station which is now known as contemporary gospel radio. She remained there until she

departed to buy her own station.

Today, Hughes regards her position as one of a vanguard, ever trying to maintain and promote the welfare of black radio. One of the ways her station does this is by programming prominent black historic recording artists. "Certain artists must always be remembered for the tremendous contributions they've made in our music. As such, we have a whole classification of music that is continuously rotated into our regular programming. Some of the artists we always make sure are played include James Brown, Quincy Jones, Aretha Franklin, Jackie Wilson, Sam

Cooke and Otis Redding."

While this list is by no means exclusive (there are numerous others), it conveys the dedication Hughes and her station have with regard to the preservation of black music. "We have a tradition to uphold and I feel we have a mandate to see to it that the music continues to get the respect it deserves.

"We play classic black music and have the best variety in oldies and hits." Hughes says her station is able to play music from all genres of black music and still win in the ratings game because of the station's careful research and special attention paid to the actual music played.

"We're able to maintain a high level of profitability because we play music according to artist, as opposed to music. Any song we play has to have a great deal of potential before we consider it." That "specialty programming" has paid off since the station has consistently brought in respectable numbers.

In terms of future challenges, Hughes says there are numerous goals in the works. "I'm currently hosting my own television talk show; that's in addition to my regular radio morning talk show. I'm also working toward increasing the number of combo stations I own." **ERE**

EXEC PROFILE

JOI HUCKABY: Armed For Success

Joi Huckaby is vp, business affairs, Dick Scott Entertainment and General Entertainment Management in New York City. To her credit, she has a law degree from Harvard University in Cambridge, MA, and has a deep background in corporate finance and entertainment law. As such, you would think of her as a highly intelligent, no-nonsense woman.

But beneath the seemingly stern exterior of Huckaby exists a woman who passionately embraces all forms of art, from painting, to music, to film. Quite a contrast from the usually cool and logical environment that surrounds most attorneys. However, since Huckaby also possesses a Bachelor of Arts degree in art history and her extra curricular interests include art, film and dance, a more accurate picture begins to develop of this Houston native.

"I consider myself a well-rounded person," says Huckaby. "Of course my position with the company puts me in the position of having to be highly disciplined during office hours. When I'm on my own time, I find myself involved in more creative endeavors."

Though accuracy and logic are staples in her world of law, Huckaby sees herself as being fortunate to be working in an industry where there is so much creativity and artistry to pull from. "Actually, I get the opportunity to be creative much more than you might think. Working with



Maurice Starr and Dick Scott offers me chances to work closely with recording artists as well as business people from numerous aspects of the entertainment business such as public relations, video and film, and recording labels and artist management."

Huckaby originally wanted to earn a Ph.D. in art history, but chose law instead. "It was a difficult decision, but one that was in my best interest at the time." After finishing law school, Huckaby entered the corporate law sector, working for Cahill, Gordon & Reindel in New York City. Three years later, she focused on entertainment law, taking a position with the law firm Beldock, Levine & Hoffman, also in the Big Apple.

Gaining key experience in the legal field as it relates to entertainment, Huckaby met Scott in 1987. "I met him

during work that I was doing on an account," she says. "I worked with his lawyer on a particular project and as a result developed a strong working rapport, which blossomed into a job offer."

Huckaby regards her position at the companies as quite challenging and very demanding. "My job is to act as legal council, negotiate agreements and review contracts. I also trouble-shoot problems to ensure smooth operations."

"Because my position is multi-faceted, I find myself faced with multiple tasks that need to be accomplished immediately. I'm 200 percent swamped 100 percent of the time. Everything has to be done right now," she says.

Time management is perhaps the most difficult aspect of her job, Huckaby says. "Managing my time is difficult because I work on so

many different types of things. But the gratifying thing about it all is at the end of the day, when I can step back and take a look. I really know that I accomplished something that day."

Since Huckaby has settled into her niche, she has quietly moved forward with her other career goals in the business. "Some of my goals are to help develop film and television projects. In addition, I am vp of the board of directors for Women Make Movies, a not-for-profit group that exists to promote the various career aspects of women in film."

Armed with the strong background she gained from school and key experience she's acquiring through her work with Starr and Scott, Joi Huckaby is preparing to take on the entertainment world with a vengeance that should propel her high into the ranks of this industry's best. **BRE**

Marketing: It All Begins With The Act



Jesse Johnson

When guitarist **Jesse Johnson's** domestic woes with his wife made headlines recently, both Johnson's industry peers and some of his most ardent fans responded in like fashion: they didn't even know he *had* a wife. Johnson, who had been attached since the heyday of **The Time**—when he was the group's ladies man—invoked marketing savvy at its most basic level—like many entertainers considered sex symbols by their adoring public, he kept his relationship out of the spotlight and to himself.

It's called marketing.

However basic, in the music industry, that's what marketing is—establishing a product or image and then (hopefully) tastefully exploiting it. It's been proven time and again over the years; acts that have anything going for them also have, perhaps unwittingly, a zest for marketing their desired image.

It may be as simple as an artist refusing to have his picture taken while holding a cigarette, when in reality they may puff a pack a day, or not being seen drinking alcohol in public. Indeed, today's young acts have taken lessons from the veterans and are

learning how to market themselves to their target audiences. The only thing wrong with **Bell Biv DeVoe's** street style, which successfully separated the trio from the supper club look of **New Edition**, is that the group has discussed its engineering in the press. A marketed image should appear as second nature. And **Michael Bivins'** imageing of kid group **Another Bad Creation**, the act signed to his production company which he co-manages, was right on the money from day one.

For many of the veterans, you couldn't separate the public persona from who they were privately. The public attitude and garb of **Sly Stone** and **Jimi Hendrix**

reflected their musical craft to the point that you often wondered which came first—the clothes or the lifestyle. It's quite hard to imagine a perplexed Hendrix surrounded by make-up, hair and wardrobe personnel, hovering about to assure that his crushed velvet bell bottoms work with the pattern in his tie-dyed shirt.

Record companies can be proficient at marketing product and style, but in most cases the project comes off best when the seed comes from the act itself. For example, his confidants know him as one who certainly loves good conversation and laughter, but **Prince**



Prince

created interest in his work by marketing himself as an eccentric weirdo. (He was obviously onto this years before stardom; photos accompanying local Minneapolis newspaper articles about the town's then-teenaged musical whiz featured The Kid sporting that same somber scowl.) Those who have met Prince have often been disappointed that he wasn't, well, more strange.



Jimi Hendrix

There exists a certain skill to marketing personality. If the image doesn't truly reflect the act to some extent, then it is bound to come off hokey. How many times have we seen a female star in wigs and gowns that don't suit her or the so-called "street" act attempting to live up to a manufactured bravado? On the other hand, if an artist's personality is even generally appealing in private, chances are good that a larger-than-life version of it will go over well with the public. Aside from his music—or, directly complimenting it—it was **Lionel Richie's** "good ol' boy" persona which sold crossover audiences on him. When songwriter/producer **Kenny Edmonds** speaks of his career as **Babyface**, the recording artist, it's often as if he is discussing someone else. Edmonds is 'Face; he is reserved, shy and disarming. However, Babyface fans never see the shrewd businessman that Edmonds surely has to be when he and partner **L.A. Reid** make decisions.

In marketing, the hook is ever-important. As rapper **Kwame** recently said on a BET talk show, "You can't just come out with something that has no meaning to it." He said this after dutifully

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MINORITY DEMO

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tions. This is one of the more contemporary attempts to recycle black dollars and maintain good relations in the black community.

Advertisers will have their work even further cut out as they take on new communication technology. The equipment, organizational structures, and social values by which individuals collect, process and exchange information has already been advanced through fax machines, voice mail, and computer bulletin boards. Not only will there be greater interactivity—the degree to which participants in a communication process have control over roles in their

mutual discourse—but there will also be increased levels of demassification and higher levels of asynchronicity. This will allow advertisers to reach larger audiences at times more convenient to users, so as not to require participants to use communication systems simultaneously.

As minorities become increasingly aware of the roles they play in the corporate game, one can only wonder if there will be increased attempts by minority-owned businesses to successfully target white audiences in what has traditionally been a one-sided issue. **BR**

DADDY U ROY

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promotion or airplay in the U.S., the music somehow made its way into the consciousness of American music fans. More than likely, the records were carried in some Jamaican's suitcase into New York and played in the neighborhoods there.

Fatefully enough, when he left home in '71, he went to New York for some club dates. The response was fantastic and the rhythms and the rap of Jamaica left a mark on the young performers in the city.

After going back to Jamaica briefly, U Roy was on his way to places like The Cayman Islands; Freeport, Bahamas; London and France. U Roy admits, "I loved all the places I was going. But, mon, I truly loved

London. The people there were so good to me. They really understood and enjoyed my music. I can still remember how good it made me feel for them to appreciate me."

His continued recording and touring has made U Roy popular and as he spreads the reggae beat and message all over the world. Like most reggae artists, he's recorded on labels large and small. During the '80s, he recorded seven albums on the Virgin Record label in England, which accounts for millions of units, including the smash single "Natty Rebel."

He's a staple on the Sunsplash tours. In 1990 U Roy toured Japan, England, Europe, Canada and the Caribbean performing on the

IVORY'S NOTES

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explaining that, of his trademarked polka-dot garb, the white dots symbolize white

background, which represents the country's black majority. Whatever you say, Kwame.



Earth, Wind & Fire

people in South Africa, surrounded by the black

Sunsplash USA tour.

In this same year, Balance Records released the single "Keep On Learning" to good response. But the turn of fate which generated another level of awareness of U Roy was the use of "Wear You To The Ball" as the title track for the movie "Men At Work."

This 'grandfather' of reggae is not sitting in a rocking chair, reminiscing over past successes, however. So far this year, U Roy has been in the studio working on new material, and plans are in the works for another tour that will take him to Los Angeles, Miami and again to Europe. He smiles as he reveals these plans. "I will never stop making music, it's what I live for. It's my life force." **BR**

However, one of the greatest marketing/imageering plans in black music will forever belong to songwriter/producer/band leader **Maurice White**, who successfully marketed **Earth, Wind & Fire** as what can only be referred to as the first R&B/funk New Age band. In the '70s, EW&F was ahead of its time with their majestic, often Afro-centric uniforms, which coincided with the band's musical message of spiritual awareness and love of mankind. Legendary was the EW&F regimen—yoga, vegetarianism and the avid exploration of world religion, though some EW&F members preferred conventional Christianity to pyramid power and a good steak to soybeans. No matter; to this day, EW&F is revered as the musical guardian of universal good. Del Monte or Kraft couldn't have engineered a more effective campaign. **BR**

Marketing The Company Before The Act

Marketing is a word thrown around in the record business that, for the most part, cannot be correctly defined. Most will say that it is a combination of sales, promotion, and advertising. To the true marketer, marketing is a concept of research more than that of sales and promotions.

The true idea of marketing starts with the customer. It should gear all efforts to giving the customer what they want. A good marketing plan takes months and sometimes years to perfect, before it is introduced to the public.

In the case of the record industry, true marketing happens after the promotion and sales. Marketing can result in a record that lasts a year, as compared to a hot, two-month hit. For many records, by the time a marketing plan is developed the record is over.

Motown Records was the only company to have a plan for a record before it was conceived, regardless of whether it was a hit or not. They marketed the company and then the artist.

In the eyes of the public the company was bigger than the acts. When the names of the Supremes, Temptations, Jackson 5, etc., were mentioned, the company was usually mentioned first. This shrewd concept made the artist totally dependent on the company regardless of the amount of success attained by the artist. Motown Records was the first recording company to sell the company to the general public over the artist.

When a piece of product was released with the Motown name attached, it was like having the blessing of God. The name was so strong, that many radio stations would play the

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WCLK
919 FM
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product simply because of the company name. The name Motown was magic in record stores and dominated their windows and walls.

When purchasing a Motown product, such as a new **Miracles** album, you were introduced to at least five other artist, via the album jacket and record shucks.

Not only was a consumer exposed to other artists, but the jackets and record shucks also were selling other Motown catalog entries. **Temptations** posters advertised the **Four Tops**, **Shorty Long** and **Jr. Walker**. A new Motown poster meant sales for catalog and other new releases.

With the advent of CDs containing every recording a company can get its hands on, there is little marketing of the old with the new.

The best kept secret in the record industry is the availability of old records. Market the company, market the product. **ERE**

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INTRO...

DAMIAN DAME The Sound Of Exclusivity

Damian Dame is the premiere act to record on the new LaFace label. They are a product of their own creative talents, mixed with the splendid production skills, wisdom and guidance of Antonio Reid and Kenneth Edmonds (L.A. & Babyface). Deah Dame and Damian say they're excited to represent the Atlanta-based label as their flagship act, of sorts.

Damian says he's comfortable about the duo's role in history with regard to the pioneering label. "It's a wonderful feeling to be a part of such a class act as LaFace Records," he says. "Everyone over here is very professional. It's a class operation."

Deah agrees. "Damian and I think the opportunity to work with L.A. and Face is one of the greatest challenges to befall a new act, she says. "The amount of energy and creativity they have creates an incredible environment in which to work."

Explaining how Damian Dame came together, Damian explains that it was just one of those "love at first sight" (sound) kind of things. "I was listening to one of my producer-friend's music one day and Deah's voice was on the track. I asked him, 'Who is that?' Right then and there, I knew I wanted to work with her."

Describing the work relationship the two have together and working in Atlanta, Deah says, "We have a good working rapport with each other. Working in

Atlanta as opposed to Los Angeles or New York was a good experience for us. We're kind of set apart from things here in Georgia and I think it helps keep you focused on what you're doing."

Discussing the project itself, Damian says that while it's true he and Deah were working with two of the hottest production teams in music today, there were no problems. "They're like homeboys," he says. "It's so easy to work with them. And the really good thing about it all is that they gave us a lot of room, creatively. We got to make a lot of decisions on our own and we were really glad for that."

"Working with L.A. and Face was unbelievable," adds Deah. "They were so helpful, and really know the business side of the music."

The first single to be released from their self-titled album is called "Exclusivity." The song offers a nice hook and has a poppin' R&B/funk-type beat. The tune is topped off by some rap vocals that give this song even more appeal. "We're definitely not your ordinary recording act," explains Deah. "We're into making our mark in music and this song is a fine representation of what we're about."

Other hot cuts from the album include "Gotta Learn My Rhythm," a happenin'



groove that features the sliding notes of an accordion (you won't believe the incredibly funky sound), giving the piece a unique flavor.

"Virgin Island" is a soft ballad that has very emotional lyrics and an easy sound to it, demonstrating the ability of the group to change gears at will. "Whack It On Me" has a funky rap flavor with an infectious, fluid beat that won't quit. "Don't Remind Me" has a heavy but cool cadence that urges the listener to rock to its urban vibes.

A native of Houston, but raised in Northern California, Deah says music has been a part of her throughout her

life. Damian hails from Battle Creek, MI, and says he was doing music gigs professionally when he was only 16. Together the two embody Damian Dame, a recording act that banks on its ability to create innovative sounds designed to engage and delight the ears of everyone who listens.

"It all boils down to closing the gap that's between our black brothers and sisters," says Damian, explaining their musical purpose. "With our music, we hope to help present a foundation where we'll all be able to come together as one and continue our proud black heritage." **ERE**

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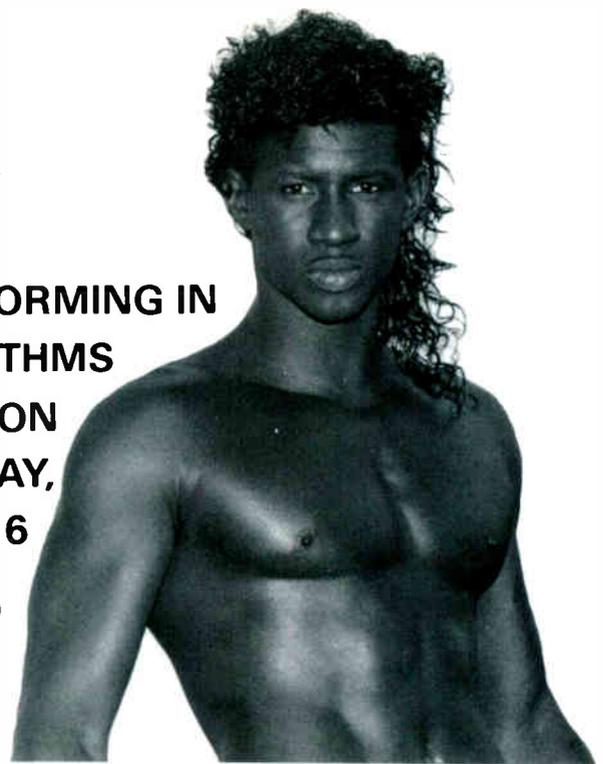
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BLACK COLLEGE RADIO *continued from page 103*

professional audience measurement in radio. However, the most interesting of all the panels is one that covers the new concept of digital radio broadcasting. This new concept—still in the talking stages in the U.S.—is currently being tested in Europe. While in the current age of digitally mastered recording and DAT, this seems to be the beginning of things to come in the future of broadcasting."

Jelks and BCR sponsored a tour of CNN Center in Atlanta nearly three years ago. In compliance with many delegates who visited then, Jelks has announced that BCR will sponsor a tour of the center for this year's conference. Jelks went on to describe some other scheduled conference events. "One of Saturday's events will feature what's called the Creative Problem Solving & Brainstorming Workshop.

This is basically a give and take, one-on-one discussion between students in the way of airing out problems or certain obstacles they may have in common."

Another special event includes a video presentation called "Minorities in Journalism: Making a Difference." This video features established black journalists discussing many of the ins and outs of the business as they pertain to minority journalists. With the likes of such industry professionals as Ed Bradley of "60 Minutes" and public television's Charlayne Hunter-Gault, the video is geared to spark interest in journalism behind the scenes as well as in front of the camera.

BCR also offers an awards dinner that will include an award presented to the station of the year. This will be awarded to the station most influential in the areas of community service and crea-

tive programming concepts. Continuing on, Jelks offered the remaining list of awards scheduled to be presented. "We will be presenting awards for most popular/established artist: male, duo or group; best new artist: male and female; and most popular gospel artist or group. The awards are usually accepted by record label representatives on behalf of the artist selected." Keynote speakers to be featured during the awards presentation include Al Bell, pres., Bellmark Records in Los Angeles, and Jamie Brown, publisher of *Sister 2 Sister* magazine based in Washington, D.C.

While discussing some of the ways BCR has helped young black college broadcasters, Jelks offered, "In our 13 years of existence, our organization has given young black broadcasting students many opportunities. We've been successful in affording

students the opportunity to get extensive input from industry professionals. Station owners, gms, sales executives, and even record producers have devoted time to extending their knowledge and professional experience in the industry. Students are also able to network with one another as well. All in all, BCR is the only organization of its kind."

On a final note Jelks was asked if he thought black college radio in general could ever compete with commercial stations in major markets. "The two are programmed so differently. I don't think they could ever compare to one another. Major market stations are programmed strictly for high ratings and high dollars. On the other hand, black college radio is, for the most part, alternatively designed to educate and entertain." **BRE**

Black Music: Not Spanning The Miles

Marketing black music in Canada is an arduous task. While Canada is the second largest country on earth in size, its population is only 25 million. This presents complications because Canada's major cities, Toronto, Montreal, Vancouver, Halifax etc. are hundreds of miles apart. This makes it difficult for small independent artists to distribute their records and to tour the nation.

BRE spoke to managers, record company executives and artists about how they go about marketing black music in Canada. The rapper **Maestro Fresh-Wes** is without a doubt the hottest artist in Canada at the moment. His album *Symphony in Effect* has gone platinum in Canada, his videos have won awards and he has toured with **M.C. Hammer**, **Public Enemy** and other giants in the hip-hop world.

Fresh-Wes' label in Canada is A&M/Attic. He is managed by Full Flex Management and Productions, a company headed by a gentleman who prefers to be called **Farley Flex**. Full Flex Management also looks after the affairs of hip-hoppers like **MC Kish**, **D-Shan**, **Prophet Z**, hip-house artist **Landlord**, and R & B vocalists like **Thando Hyman**, **Thyron Lee White** and **Kerwyn Rolle**.

Flex helped mastermind Fresh-Wes' rise to fame in Canada. He talked about how he went about marketing Fresh-Wes' music. Says Flex, "We were on a U.S. label (LMR). Initially, when the record was released, I was having copies shipped up here from New York City. I was distributing them on the street. I gave a couple of copies to Starsound, (a local retailer) and they started importing them and getting them out to the DJs. They broke a lot of ground for us.

"We hit all the street stores first. We hit Carnival Records (a local retailer) and a lot of the black-owned stores. I firmly believe that in Canada you have to break black music on the street because of the lack of commercial radio. It was more of a problem two years ago when I was trying to break Maestro. Today radio stations like CFTR are jumping onto black music.

"What that did was to create an instant

buzz on the single 'Let Your Backbone Slide.' We also did a lot of interviews with community radio stations, like CKLN-FM and CIUT-FM. We did all the black and hip-hop shows. We even did a lot of the Caribbean shows. Black people jump on new things quicker than

Records and Robles spoke about how these three acts are being marketed in Canada.

Says Robles, "We try to get as much publicity as we can by press. Next, we take the 12-inch singles to the record pools. From there we go to radio and



Spunkadelic

a lot of others. The communication lines are so quick, when something new comes out everybody hears about it within 24 hours, it seems. I used the street approach with all my acts, because the street people are the best critics you're going to find."

Capitol Records, Canada, is the first and only label here to create a black music department. **Ron Robles** is the black/urban/dance product manager for the label. **Spunkadelic**, **Simply Majestic**, featuring **B. Kool**, **MCJ** and **Cool G**, are handled by Robles.

Spunkadelic, who recently performed on the television show the "Party Machine" is signed to SBK Records in the United States. The Canadian based duet **Ali**, and her partner-in-rhyme **Ray**, have a new album called *Spunk-Junk*. SBK Records decided to introduce Spunkadelic via the "Teenage Mutant Ninja Turtles" motion picture soundtrack. The group contributed to "9.95," a sinewy song written by Dan Hartman.

Simply Majestic, featuring B. Kool, recently won a Juno Award for their single "Dance to the Music (Work Your Body)". MCJ and Cool G. have an album on Capitol entitled *So Listen*. Capitol

promote it as much as we can." Robles makes a point that Toronto needs a 24-hour-a-day radio station that programs black, dance and hip-hop music. He feels that this is the key element missing in marketing black music in this country.

One of the creative ways Capitol has marketed MCJ and Cool G. was by what they call a mall tour. MCJ and Cool G. travelled to shopping malls in Toronto, Montreal, Halifax and other Canadian centers to sign autographs and perform a short set. This method has worked so well for MCJ and Cool G. that Capitol is planning a similar tour for the group Spunkadelic.

Jay W. McGee is about to have his third album, *Turn It Up*, on the independent label Quantum. McGee's last album *Survivor* was a turntable hit in Canada. Out of nine songs on his *Survivor* album he received substantial airplay on eight of them. His major problem, however, was that his album wasn't in the stores to capitalize on the airplay. He says that this time around he plans to work the Toronto and Ontario market through a different independent distributor until he can get a deal with a major record label, thus reaching a broader audience. **BRE**

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RECORDS

The Same Message, A Changing Marketplace

In your wildest dreams could you ever visualize such legendary gospel music figures as **Dr. Thomas Dorsey**, the Father of Gospel Music, with **Sallie Martin** and the **Sallie Martin Singers** appearing on **Don Cornelius'** "Soul Train"? **Donnie Simpson** showing video clips of **Mahalia Jackson** on BET's "Video Soul"; **Clara Ward** and her singers taking their flamboyant act to the stage of the "Arsenio Hall Show."

As far fetched as it sounds, gospel music today has reached the level where it is not uncommon to see gospel artists appearing on any of the aforementioned TV shows.

The marketing and promotion of gospel recorded music has changed drastically since its infant stages, going back to the '50s. Although they still exist in some cases, gone are the days when boxing up thousands of records and shipping them to retail and radio was the extent of marketing and promotion. The artistic change of the guard has warranted a change in the business-as-usual stance taken by a majority of the labels representing gospel music. Artists, from the "Father of Contemporary Gospel Music," **Andrae Crouch**, to today's trendsetters, the **Winans**, **BeBe** and **CeCe Winans**, **Take 6**, **Al Green**, **Deniece Williams**, etc., have demanded a change in how gospel music is marketed through the progressive nature of their music and the mainstream audience it has begun to penetrate.

Today, gospel record companies have had to keep pace with secular music giants (Warner Brothers and PolyGram, for example), who have entered into the gospel music arena by creating gospel divisions. Because of this, gospel companies have had to formulate marketing and promotion departments similar to those of their big brothers and sisters in order to assist in developing careers as well as creating strategies geared towards getting the total mileage from each piece of recorded product.

These changes have seen labels employ knowledgeable, energetic, innovative Afro-American business professionals not afraid to challenge and break through the stereotypes that



Al Green

have long hindered the growth of gospel music. **Vicki Mack Lataillaude** and **Denise Marcia**, Sparrow Records; **Robert Butler**, **Teresa Hairston**, and **Vikki Lewis**, Benson Records; **Frank Williams**, **Jerry Mannery**, **Roy Wooten**, **Rick Simone**, Malaco Records; **Milton Biggum**, Savoy; **Butch McGhee**, MSSG Records; **Raina Bundy**, Lektion/Polygram; **M'ynon Lewis**, Light Records; **Juandolyhn Stokes**, AIR; **Demetrius Alexander**, Warner/Alliance Records; **Kevin Evans**, A&M Records; **James Bullard**, **Joyce Logan**, Word Records; **Bryant Scott**, **Steven Lamont**, Tyscot Records; **Ben Tankard**, Tribute/Diadem Records; **Al Bell**, **Debra Walker**, Bellmark Records; **Tayna Harris**, **Sharon Sadler**, TM Records; as well as independent entrepreneurs such as **Vernice Watson**, Prestige; Rev. **Sam Williams**, NGE Production; **Telisa Smith** and **Dan Underwood**, Glorybound Promotions; along with countless others, are part of the new structure responsible for seeing that the barriers that have long kept gospel music from entering the mainstream are deterred.

Contemporary and the newly baptized creation, urban contemporary gospel music, long considered by traditional purists as nothing more than "warmed over rhythm and blues with a quasi-religious message," have been the vehicles instrumental in incorporating these "new" marketing methods into the message of gospel music.

Marketing and promotion departments have broken with tradition, instituting groundbreaking marketing campaigns targeted towards secular radio, publications and television in an undaunted effort to gain mass appeal for gospel artists and their music. It has met with surprising success, as can be witnessed by the appearance of the **Winans**, **Al Green**, **Tramaine Hawkins**, **Shirley Caesar**, **Walt Whitman** and the **Gospel Soul Children**, **Tremora Parker** and the **L.A. Cathedral Choir** on such mainstream programs as "Soul Train," the "Arsenio Hall Show," and the recently aired program hosted by **Patti LaBelle** "Going Home To Gospel."

Although purists have long stood against gospel artists treading into the pastures of the secular world, broadening the gospel horizon has also been beneficial to traditional gospel music as well, bringing greater awareness to the rich heritage of both the musical style and the artists that are rooted and grounded in the traditional sound.

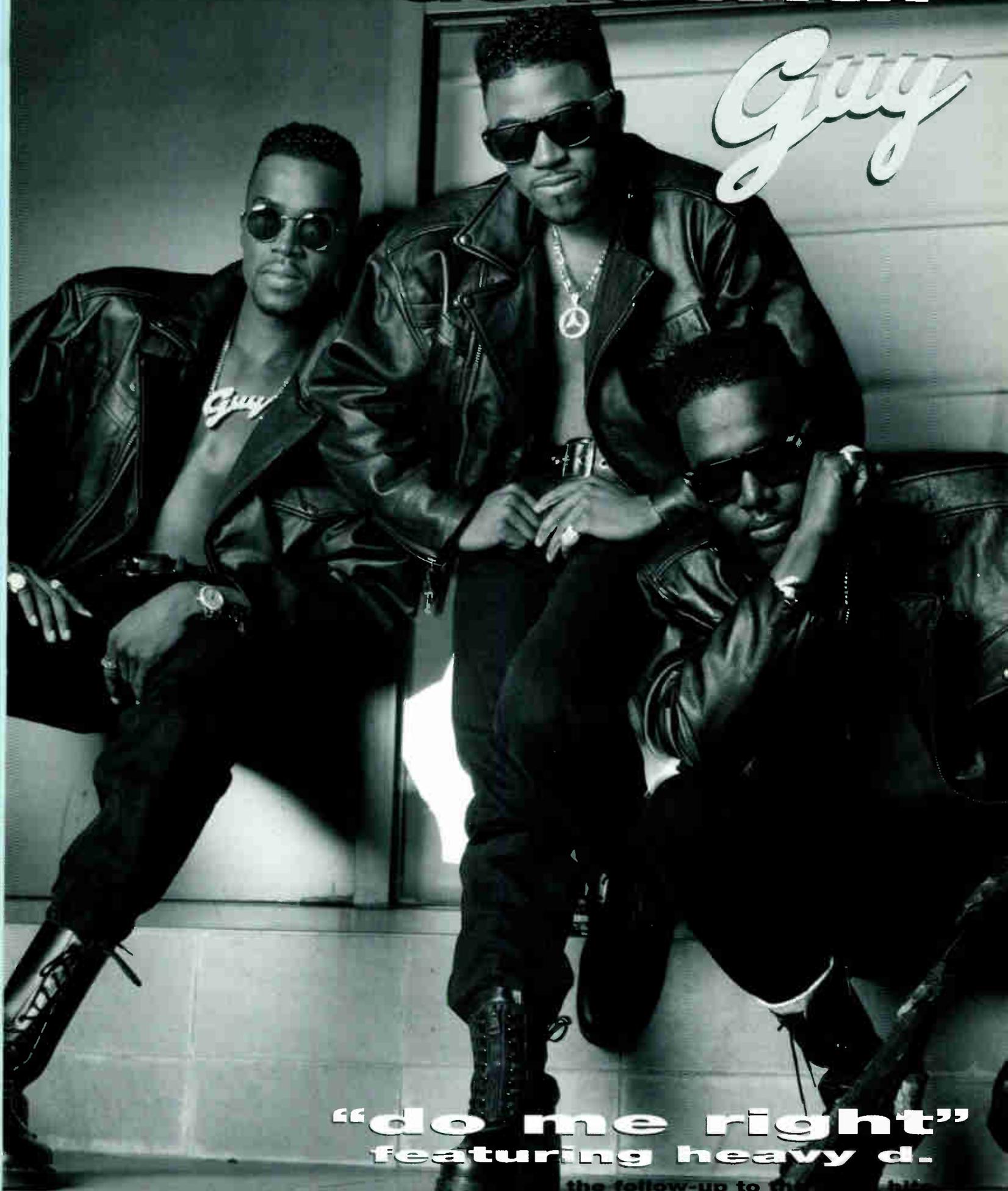
Today, gospel music is big business. It is not just relegated to the confines of church on Sunday morning. It has moved from the church and the traditional gospel sound, engulfing many alternative and/or avant garde styles of gospel expression: contemporary, urban, jazz, pop, dance and rap.

The musical base of gospel has advanced from the basic organ and drums to layers of electronic keyboards, gospel artists have joined forces with those of the secular genre to record and produce gospel music (**Anita Baker**, Michael McDonald, **Teddy Riley**, **Stevie Wonder** and **Kenny G.** joining the **Winans**; **Al B. Sure!** with **Al Green**; **CeCe Winans** with **Phil Perry**, etc.) and the music today is being marketed for mass appeal. Yet, through all of these physical changes, the gospel-rooted message has not changed. To remain gospel, the message must always remain constant and evident.

This message and music being marketed to the masses is not only gospel, but an intricate and important segment of the Afro-American cultural experience which we as a people should hold in high esteem. **BRE**

do it with

Guy



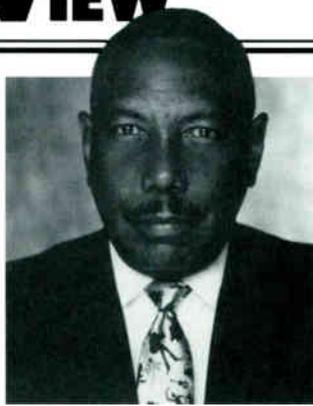
“do me right”
featuring heavy d.

the follow-up to the... hit
“wanna get with u” and “let’s chill”
from the platinum album **guy...the future**

produced by teddy riley • co-produced by guy
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MCA

Climate and geography both have an impact on how the signs move through the worlds of business and love. You know how rain on the roof can inspire romance, for instance. Or that some signs feel more at ease in the city than in the country. For this conference issue, we



Sidney Miller Sagittarius

thought you'd like to know how you, your friends and colleagues might fare in the magic city of New Orleans. In April, there might be some gentle rainfall and some humidity—both these things and the pull of the Mighty Mississippi influence behavior and perception. You might want to take a look at the signs of the people you are looking to do business with, just to see how to proceed—not to mention a peek at the loves who might interest us.

ARIES (March 20-April 19)—During the convention, natives of this sign will be helped 100 percent by the position of Jupiter. This means in business, Jupiter chooses for Aries a relationship with a Pisces man or Scorpio man—both of these will be very profitable. You are warned to stay away from Virgo, especially during the convention. Take note, this is even more important if the weather is hotter than 60 degrees. Aries will do more business here than almost anybody else. But the Aries man will not make any decisions on the spot. You will go home and think about all you have heard and discussed, but will give all the answers after the convention is over.

TAURUS (April 20-May 20)—You are surrounded by the sexual desires of all the other signs—particularly all the air signs. Both the male and female Taurus will be irresistible and will need to concentrate seriously if you want to do any business. Women of all the other signs should try to avoid the Taurus man because you can fall in love, dramatically, and he will only be looking for some convention romance. The heat drives the Bull. You won't want to do much but look through the French Quarter and in secret places for secret activities.

GEMINI (May 21-June 20)—You are more serious than anybody right now. But if anybody wants to do business with you, they'll have to seek you out. You are going to be very selective at the moment, and many—particularly you women—will hide in your rooms. Neither the male or female likes crowds. The men

will have a lot of success with Sag women and Pisces men.

CANCER (June 21-July 22)—If you know any natives of this sign, you might as well resign yourself to being outside the Moon Child's area of interest this week. That is, unless you too are born a Cancer. Natives

of this sign are drawn together and stay together like captives under a glass bell dome. They can see and be seen, but won't be touched.

LEO (July 23-Aug. 22)—The woman of this sign is going to be completely crazy. Her fire and heat is fanned by the beat of New Orleans. She's all over the place and you'll see her smiling face at every party, every function, each panel. She knows no strangers and every sign is compatible this week. You Leo men, on the other hand, must be very careful, whether it be in business or with a sexual partner. Don't be made nervous by the hot weather.

VIRGO (Aug. 23-Sept. 22)—You women are going to be very precise during this time—very calm and serene. During all the hustle and bustle of the conference-goers, Virgo females will be like an island of calm. Because of this, she'll attract lots of attention from Sag men. She must be very careful not to fall in love with Taurus or Aries men. The Virgo man isn't calm. He'll be running around spreading oil to all the women, pay no attention to anything he says. If he finds time to do any business, then and only then will he get a bit serious.

LIBRA (Sept. 23-Oct. 22)—Any of the shows with Libra men on the bill are guaranteed to be smashing successes. This is his time to shine. On the business side, Libras should take every moment to make important deals and career decisions this week. It's good that business is good for the Libra man, this is a time when no romance is on the horizon. The Libra woman is likely to be found ordering room service and reading magazines, too lazy to stir out of her room. This is a period of do-nothingness for this woman.

SCORPIO (Oct. 23-Nov. 21)—The Scorpio woman can't afford to go out in the hot weather. It drives them to be even crazier than normal. Heat makes them miserable and they make everyone around them know it. Stay close to the air conditioner, be calm and just look



Ruth A. Robinson Scorpio

out the window at the activities on the streets below. Her opposite, the Scorpio man, is going to be very active and very successful. He likes to move in the hot weather and he always has his choice of sexual partners. The Scorpio woman must be careful with Capricorn, Scorpio and Sag men. Her

dilemma? To choose the right one from the men who will find her, even if she hides in the hotel.

SAGITTARIUS (Nov. 22-Dec. 21)—This is the week. You are going to be very active and successful. You like the heat and rain, nothing can rearrange the good mood you feel now. Sag men can expect a lot of attention right now, particularly from Gemini and Virgos, but be careful of Gemini men. You female Sags can look to have great artistic and business success. For once, you are not interested in love or sex.

CAPRICORN (Dec. 22-Jan. 20)—You are the woman of responsibility. If any of you have secrets, the Capricorn woman is the one to trust with them. She's going to be very discreet, both with her own information and your secret. The men of this sign are going to be in a little depression, maybe there are career problems in the air. They are really not interesting to be around. Have a drink with someone else.

AQUARIUS (Jan. 21-Feb. 18)—Are you ready for this, Aries woman? This week, in this place, you could find the love of your life, the man of your dreams. He will be either a Pisces or a Scorpio. Run and hide in the Quarter if a Lion approaches you, it would be disaster for you. You can also have business success with Pisces. The Aquarius man is stimulated by the water and the hot weather. Turn that stimulation to a Scorpio woman or a Libra woman. You'll be glad you did, they both give you confidence.

PISCES (Feb. 19-March 19)—You, in this sign, are comfortable in any situation. This week may call for physical force, but it could be just the energy you use going to all the panels and the parties. If anybody is looking for help in New Orleans, look for a Pisces to do it. They are very hard workers, both mentally and physically and they can be trusted with completing any task, small or large. They are discreet, charming and cheerful. Tall Pisces are dominant this week. Look for the short Pisces woman to be very depressed right now. **ERE**



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