Nicki Richards

"Summer Breeze"

This extraordinary vocalist takes a well known classic, gives it her special touch and brings it to a whole new level. From the album Naked (To The World).

Produced by Ronin Inc.

Management: Leslie Kirby, Sooze Wall, Steven Scott
Kirby Scott Management
CONTENTS

JUNE 7, 1991
VOLUME XVI. NUMBER 20

FEATURES

COVER STORY—Gladys Knight 24
PROFILE—Keith Washington 28
HAMMER—From The Bay To London, From London To The Bay 38
ON THE RADIO—Yvonne Anderson 42

SECTIONS

PUBLISHER'S 5
NEWS 6
JAZZ NOTES 13
MUSIC REPORT 14
BRE FLICKS 16
RAP, ROOTS & REGGAE REVIEWS 20
RAP PROFILE 21
RADIO NEWS 40
STAR VIEW 45
GRAPEVINE 46

CHARTS & RESEARCH

SINGLES CHART 10
ALBUMS CHART 12
JAZZ CHART 13
NEW RELEASE CHART 27
RADIO REPORT 29
PROGRAMMER'S POLL 30
THE NATIONAL ADDS 32

COLUMNS

IVORY’S NOTES 9
CANADIAN REPORT 17
BRITISH INVASION 18
FAR EAST PERSPECTIVE 19
RAP, ROOTS & REGGAE 22
BASIC TRAINING 31
MIDWEST REPORT 43

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A Legendary Artist
A Compelling Topic
The Performance Of A Lifetime

Gladys
KNIGHT

“MEN”

HER SOLO AND SONGWRITING DEBUT
FROM THE FORTHCOMING ALBUM GOOD WOMAN
PRODUCED BY ATTALA ZANE GILES  CO-PRODUCED BY GLADYS KNIGHT

© 1988 MCA Records, Inc.
June is Black Music Month, as designated by the Federal Government—a month set aside to pay special tribute to the artists whose music is unquestionably the most popular artform of the century, a time for recognition of the makers of today's black music as well as the many great legends who passed on to their place of rest without receiving financial restitution or notoriety.

We at BRE celebrate and praise the contributions of black music every week of every month of every year because that is exactly what BRE was conceived to do. We were encouraged by those who voiced strong resentment over the token treatment of black music and black radio by the then-existing trades.

Today, the number of blacks employed by trade publications has more than quadrupled. It doesn't take a rocket scientist to figure out that BRE has influenced this growth. With BRE dedicating its entire focus to black radio and black music, other trades had to make this move in order to justify advertising support from record companies promoting black product.

To all blacks employed by other trade publications, be sure that your nightly prayers include "long live BRE, black radio and black music." Without black radio, there would be no black music, and without BRE, your position at your trade would more than likely be deemed expendable.
MCA Fires Volley Back In Lawsuit Wars

By Ruth A. Robinson

MCA has filed its counter-suit in Los Angeles Superior Court, naming Boston Ventures, Motown Management Corporation and Motown Records L.P. in a cross-complaint charging, among other specifics, breach of fiduciary duty, intentional interference with contract and breaches of contract on the partnership agreement and the services agreement.

MCA says it filed suit to "bring an end to a series of malicious actions committed by Boston Ventures and Motown with the intent of depriving MCA of its contractual rights."

MCA is asking for damages exceeding $25 million. A seemingly irate Martha Crowninshield, Boston Ventures general partner, issued a statement branding the suit as "diversionary" and "a poor attempt at psychological warfare. Once again, MCA is dragging the red herring of Boston Ventures across the trail in an attempt to divert public attention from the lawsuit Motown has filed against MCA."

MCA is holding to its position that Boston Ventures has acted improperly and as part of a larger "scheme" has "breached fiduciary and contractual duties" to its partner in the ownership of Motown, MCA, by "blocking MCA from participating in the management of the business of Motown in express violation of Boston Ventures' and Motown's agreement with MCA."

Zach Horowitz, executive vp, MCA Music Entertainment Group, believes that it was "not coincidental that the Boston Ventures engineered lawsuit filed by Motown" came only days before the three-year period BV must wait before selling its interest in the company.

"The suit continues frantc attempts by Boston Ventures to improperly appropriate MCA's valuable rights for itself, with the goal of then using those rights to enhance the resale value of its interest in Motown."

Motown's president/ceo Jheryl Busby charges MCA with being "incapable of accepting Motown as a real company with real management," calling the lawsuit a demonstration that MCA "refuses to recognize what this dispute is all about. As it has repeatedly, MCA continues to say this is a dispute between MCA and Boston Ventures. It is not. This dispute is between Motown and MCA over MCA's failure to live up to its contractual obligations to distribute and promote Motown records."

MCA's suit claims that the partners agreed that because BV had no previous expertise in the record business, MCA would oversee the day-to-day operations of the then-new Motown, but "refuses to recognize what this dispute is all about. As it has repeatedly, MCA continues to say this is a dispute between MCA and Boston Ventures. It is not. This dispute is between Motown and MCA over MCA's failure to live up to its contractual obligations to distribute and promote Motown records."

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Busby says that "MCA is blaming someone else for the damage it alone has done and continues to do to Motown on a daily basis. The problem has never been that MCA was prevented from performing its obligations to Motown, the problem has been MCA's own disregard of its obligations."

Crowninshield says, "We at
RAFAEL TISDALE has been promoted to the position of sr. dir, business affairs, Capitol Records. Previously dir, business affairs, Tisdale is now responsible for the negotiation of talent contracts as well as overseeing the department’s attorneys and legal staff. Prior to joining Capitol in ’85, Tisdale was a partner in the Washington, D.C., law firm of Davenport & Seay.

TONY TOLBERT has been promoted to the position of dir, business/legal affairs, MCA Music Entertainment Group. Previously, he was assoc dir, business/legal affairs, and served two-and-a-half years in that capacity before the promotion. Before joining MCA, Tolbert spent two years as an associate in the music department at the Los Angeles law firm of Manatt, Phelps & Phillips.

BARBARA SELTZER has been appointed vp, promo, singles, Epic Records. Seltzer will be responsible for coordination, managing and directing all aspects of Top 40 promotion. In addition, she will lead the Epic promotion team in the implementation of promotion strategies and in the achievement of all airplay and chart goals. Seltzer has been sr. dir, promo, singles, for Epic since ’89.

TONY BENNETT has been announced as nat’l dir, promo, club and CHR, Delicious Vinyl. Prior to assuming the new job, Bennett served as dir, promo, clubs. In this new capacity, Bennett will be responsible for securing relationships and airplay from all CHR radio stations around the country.

MARCO NAVARRA has been appointed mgr, promo, dance music, Atlantic. Navarra’s years as a reporting DJ out of Tampa, FL, along with his experience as a radio programmer and on-air personality give him invaluable grassroots knowledge.

PHIL HARDY has been named dir, artist development, special rock operations, RCA Records. Hardy will be responsible for the direction, planning and development of all rock/hard and rock/metal product for RCA on a domestic and international basis.

JOHN STRAZZA has been appointed to the post mgr, promo, dance music, EC, Columbia Records (Sony). In his new position, Strazza’s responsibilities will include the implementation of promotional efforts behind all Columbia/DefJam/RAL 12-inch releases, including working with club DJs, retailers, record pools, and radio station hot mixers; acting as the department’s liaison on a national level with record pools; and promoting 12-inch releases at street level, including extensive visits to record pools, clubs.

JEAN ROUSSEAU has been promoted to the post of int’l product mgr, Virgin Records. In this new capacity, Rousseau is responsible for planning the international releases of Virgin artists as well as overseeing day-to-day communication between the Virgin International departments worldwide.

LARRY SILVER has moved up to the position of vp/controller, Virgin. Silver will oversee all the day-to-day aspects of the finance department and interface with other Virgin departments on a variety of finance and operational matters. Prior to joining Virgin, Silver was controller, Elektra Records, where he worked for nine years.

COLIN REEF has been appointed sr. vp, finance/operations, Virgin. In his new position, Reef will oversee the financial, administrative and operational areas of the company. Prior to assuming his new position, Reef served as vp, finance. Reef joined Virgin in ’87, prior to which he served for six years in various capacities with Warner Communications Inc., Elektra Records and Atlantic Records.

RADHA BHATTACHARJI has been named to the newly created position of sr. vp, EC, Quincy Jones Entertainment’s New York office. Initially, Bhattacharji will supervise production of existing projects, and will acquire and develop theatrical film and long-form television properties. In addition, she will produce selected projects. Prior to joining QJ Entertainment, she served as sr. vp, motion picture production, Guber Peters Entertainment Company.

DAVE MCLEES has been promoted to the position of mgr, A&R, Rhino Records Inc. A three-year veteran of Rhino’s A&R department, McLees’ boundless energy and musical knowledge will continue to be a great asset to the company. Before joining Rhino, he worked as an intern at Bug Music, the leading rock and blues publishing company whose artists include music legends Willie Dixon and Del Shannon.

JANET GREY has been promoted to the position of mgr, sales/mktg, Pacific Southwest, Rhino Records. Grey is a four-year Rhino veteran who previously worked as a customer service rep and as a manager of retail promotion. Grey joined the music business working abroad as a publicist for Lolita/Eva, a prominent label in France.

LINDA LOU MCCALL has been appointed to the position of asst gen mgr, Bust It Productions, Inc., in Oakland, CA. In her new position, McCall will be responsible for overseeing the financial, administrative, operations and business affairs for the organization. Prior to her promotion, she was dir, admin, business affairs, for Bust It Management/Productions.

LORI FROELING has been named as dir, business/legal affairs, MCA. Froeling was assoc dir, business/legal affairs, MCA, for three years prior to her promotion. She previously worked for Riordan & McKinzie, a private Los Angeles law firm.
Lynne and Wayne Linsey are a talented musical team. They've worked with Stevie Wonder, Whitney, Nancy, Madonna, The Jacksons, Bobby Brown and Miles Davis, to name just a few.

PERFECT LOVE

is their Virgin debut album

a multi-format radio delight. Full of hits like

Sweet Talk

INNER CITY

Til We Meet Again

Inner City is one of the hottest dance and crossover acts in the country. Coming off a string of hits from Big Fun to Good Life, from Ain't Nobody Better To Whatcha Gonna Do With My Lovin'. Kevin Saunderson and Paris Grey continue to break new ground.

'Til We Meet Again

is from their new album FIRE.
**IVORY’S NOTES**

**By Steven Ivory**

**Customs Carry Clout?**

The custom label was discussed in this space not long ago. Back then, we spoke of the value of these specialized entities to popular black music and referred to the successful run of Gamble and Huff’s mighty Philadelphia International—from the ‘60s through the early ‘80s—as a fine example of a custom supplying a major (CBS) with quality black music.

Since that column, the custom label trend has hit fever pitch. We sort of knew it was only a matter of time until Michael Jackson started his own (Sony-distributed) label, what do you give the man who has everything? However, in the label department, Jackson has nothing on the act Tony! Toni! Tone!, whose Boom Town imprint is distributed by Polygram, Full Force, who recently debuted their Warner Bros.—distributed Forceful label, or Teddy Riley’s MCA-issued Future Enterprise, among others. These artist/producer-run situations join customs as diverse as Prince’s Paisley Park and Quincy Jones Qwest, both WB-distributed, M.C. Hammer’s Bust It/ Capitol situation, Perspective, the Jam and Lewis deal with A&M, and of course, L.A. and Babyface’s Arista-distributed LaFace.

While the new artist/producer-led customs are certainly yet another way for blacks to attain a larger slice of the music business pie, one has to wonder if the trend isn’t approaching overload proportions.

Everyone, it seems, either has a label deal or one in the works. This includes film director Spike Lee, who has a deal with Sony, and Jazze B., whose Funki Dreads is distributed by Motown. (Curiously, no black female artist or producer has her own label—could an Anita Baker or Whitney Houston logo be far off?)

Nevertheless, today the majors don’t utilize the customs simply to plug into music trends. The label has since become a tool of woo, enticement and appeasement (Psst! Hey, artist/producer, want some candy?) Indeed, some skeptics view Paula Abdul’s new Virgin-distributed Captive label as Virgin’s way of reassuring the singer that she is forever their girl, in light of the label’s multi-million dollar Janet Jackson signing.

But depending on the deal, some of these customs could end up balls and chains for the artist/producer, especially if the custom/distributor relationship gets off to a rocky start. Most custom deals call for the act to work exclusively for the distributor of his label, if they don’t get along, the results could be disastrous to a music career.

And are some of these new customs really labels in the traditional sense? Most of them are still at the mercy of the promotion/publicity (and in some cases, in one way or another, the A&R departments) of their distributors, just as they’d be if the custom were an artist. Specialized music sometimes requires a specialized touch in those areas, too.

The fact is, a lot of the custom deals issued today won’t exist a couple of years from now; either the distributor will lose money, interest or both. But the trend is a healthy one, not only for the music but for the business of music, marking yet another avenue for the black musician to take control of his art and resulting revenue.

Still, we can’t help but see some deals as a waste of time. We couldn’t confirm it at press time, but rumor has it that Saddam Hussein has formed, by arrangement with the U.N. Council, his M.O.A.R.C. label (Mother Of All Record Companies) to be based in Baghdad. No word on a distributor MEANWHILE, BACK AT THE RANCH: Ever forget why MCA is a force in black music? Their list of projects, either in production or awaiting release, is a reminder. Among them, albums by Ready For The World, J.T. Taylor, Ray Parker Jr., Gladys Knight and Sue Ann MCA’s Jody Watley has been in the studio collaborating with Andre Cymone, and—surprise—the team of Nettles/Byrd and Coifey, who worked on the Keith Washington project, and Michael J. Powell, best known for his work with Anita Baker. Labelmates The Jets are in the studio with producer Vassal Benford, who’ll handle the bulk, while the coming solo debut of Keith Sweat back-up vocalist Jackee McGee features production by Sweat, Bobby Wooten, Bernard Bell and Mume. MCA’s Patti LaBelle is in the studio, as is former Loose Ends vocalist Jane Eugene. 3 Grand is yet another kid rap act due from the label. And who is this young black male vocalist MCA A&R vp Louil Silas recently went to woo in Memphis? We’re told that even if the guy couldn’t sing, his looks— he’s 23 years-old and 6’3”—would sell records,...Karyn White, whose Warner Brothers LP is due shortly, has signed with manager Rob Kahane, who also represents Jody Watley and George Michael.  

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**JUNE 7, 1991 / PAGE 9**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLOR ME BADD</td>
<td>I Wanna Sex You Up</td>
<td>Giant/WB</td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>Power of Love</td>
<td>Epic</td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>I Don't Wanna Cry</td>
<td>Columbia</td>
</tr>
<tr>
<td>KEITH WASHINGTON</td>
<td>Kissing You</td>
<td>Qwest/WB</td>
</tr>
<tr>
<td>EN VOGUE</td>
<td>Don't Go</td>
<td>Atlantic</td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>Miracle</td>
<td>Arista</td>
</tr>
<tr>
<td>BANG BANG</td>
<td>I Don't Wanna Lose Your Love</td>
<td>Rust It/Capitol</td>
</tr>
<tr>
<td>LISA FISCHER</td>
<td>How Can I Ease The Pain</td>
<td>Elektra</td>
</tr>
<tr>
<td>GUY</td>
<td>Do Me Right</td>
<td>MCA</td>
</tr>
<tr>
<td>ANOTHER BAD CREATION</td>
<td>Playground</td>
<td>Motown</td>
</tr>
<tr>
<td>THE O'JAYS</td>
<td>Emotionally Yours</td>
<td>EMI</td>
</tr>
<tr>
<td>DAMIAN DAME</td>
<td>Exclusively, LaFace</td>
<td></td>
</tr>
<tr>
<td>RALPH TREVANT</td>
<td>Do What I Gotta Do</td>
<td>MCA</td>
</tr>
<tr>
<td>BOYZ II MEN</td>
<td>Motownphilly</td>
<td>Motown</td>
</tr>
<tr>
<td>TONY TERRY</td>
<td>With You</td>
<td>Epic</td>
</tr>
<tr>
<td>BLACK BOX</td>
<td>Strike It Up</td>
<td>RCA</td>
</tr>
<tr>
<td>FREDDIE JACKSON</td>
<td>Main Course</td>
<td>Capitol</td>
</tr>
<tr>
<td>CHRISTOPHER WILLIAMS</td>
<td>I'm Dreamin'</td>
<td>Giant</td>
</tr>
<tr>
<td>WILL DOWNING</td>
<td>I Try, Island</td>
<td></td>
</tr>
<tr>
<td>YO-YO</td>
<td>You Can't Play With My Yo-Yo</td>
<td>East West</td>
</tr>
<tr>
<td>LEVERT</td>
<td>Baby, I'm Ready</td>
<td>MCA</td>
</tr>
<tr>
<td>ALEXANDER O'NEAL</td>
<td>What Is This Thing Called Love</td>
<td>Epic/Tabar</td>
</tr>
<tr>
<td>TRACIE SPENCER</td>
<td>This Time Make It Funky</td>
<td>Capitol</td>
</tr>
<tr>
<td>GENE RICE</td>
<td>You're Gonna Get Served</td>
<td>RCA</td>
</tr>
<tr>
<td>MICHELLE II</td>
<td>I'm So Lonely</td>
<td>Atlantic</td>
</tr>
<tr>
<td>LAZET MICHAELS</td>
<td>Krazy, Too Entertainment</td>
<td></td>
</tr>
<tr>
<td>STEVIE WONDER</td>
<td>Give Me a Hand</td>
<td>Motown</td>
</tr>
<tr>
<td>HI-FIVE</td>
<td>I Can't Wait Another Minute</td>
<td>Jive/RCA</td>
</tr>
<tr>
<td>RUBY TURNER</td>
<td>The Other Side</td>
<td>Jive/RCA</td>
</tr>
<tr>
<td>RUDE BOYS</td>
<td>Heaven, Atlantic</td>
<td></td>
</tr>
<tr>
<td>Oleta Adams</td>
<td>Circle Of One, Fontana/PG</td>
<td></td>
</tr>
<tr>
<td>SURFACE</td>
<td>Never Gonna Let You Down</td>
<td>Columbia</td>
</tr>
<tr>
<td>PEABO BRYSON</td>
<td>Can You Stop the Rain</td>
<td>Columbia</td>
</tr>
<tr>
<td>PAULA ABDUL</td>
<td>Rush, Rush</td>
<td>Virgin</td>
</tr>
<tr>
<td>JON LUCIEN</td>
<td>Sweet Control, Mercury</td>
<td></td>
</tr>
<tr>
<td>CHERYL &quot;PEPSI&quot; RILEY</td>
<td>How Can You Hurt the One...</td>
<td>Columbia</td>
</tr>
<tr>
<td>AFTER 7</td>
<td>Nights Like This, Virgin</td>
<td></td>
</tr>
<tr>
<td>KEITH SWEAT</td>
<td>Your Love, Elektra</td>
<td></td>
</tr>
<tr>
<td>MILES JAYE</td>
<td>Just Be Good To Me</td>
<td>Island</td>
</tr>
<tr>
<td>SOUNDS OF BLACKNESS</td>
<td>Optimistic, Perspective/A&amp;M</td>
<td></td>
</tr>
<tr>
<td>PHIL PERRY</td>
<td>Call Me, Capitol</td>
<td></td>
</tr>
<tr>
<td>THE NATION FUNKTASIA</td>
<td>Anti-Funky World, East West</td>
<td></td>
</tr>
<tr>
<td>OMAR CHANDLER</td>
<td>This Must Be Heaven</td>
<td>MCA</td>
</tr>
<tr>
<td>JASMINE GUY</td>
<td>Just Want To Hold You, Warner Bros.</td>
<td></td>
</tr>
<tr>
<td>INCOCENCE</td>
<td>Let's Push It Cool Tempo, Chrysalis</td>
<td></td>
</tr>
<tr>
<td>DE LA SOUL</td>
<td>Ring, Ring (Ha Ha Hey), Tommy Boy</td>
<td></td>
</tr>
<tr>
<td>JEFFREY OSBORNE</td>
<td>The Morning After I Made Love...</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>SHIRLEY MURDOCK</td>
<td>In Your Eyes</td>
<td>Elektra</td>
</tr>
<tr>
<td>SMALL CHANGE</td>
<td>Why, Mercury</td>
<td></td>
</tr>
<tr>
<td>THE WHISPERERS</td>
<td>I Wanna Be The 1</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE Dells</td>
<td>A Heart Is A House For Love</td>
<td>Virgin</td>
</tr>
<tr>
<td>READY FOR THE WORLD</td>
<td>Straight Down To Business</td>
<td>MCA</td>
</tr>
<tr>
<td>GERALD ALSTON</td>
<td>Tell Me This Night Won't End, Motown</td>
<td></td>
</tr>
<tr>
<td>RHYTHM SYNDICATE</td>
<td>P.A.S.S./O.N.E., Impact/MCA</td>
<td></td>
</tr>
<tr>
<td>BUFFALO SOLDIERS</td>
<td>Playing Your Game, Effect/Luke</td>
<td></td>
</tr>
<tr>
<td>TERRY STEELE</td>
<td>Tonight's The Night</td>
<td>SBK</td>
</tr>
<tr>
<td>RAY PARKER JR</td>
<td>She Needs To Get Some</td>
<td>MCA</td>
</tr>
<tr>
<td>DJ QUIK</td>
<td>Born And Raised In Compton, Profile</td>
<td></td>
</tr>
<tr>
<td>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</td>
<td>Summertime, Jive</td>
<td></td>
</tr>
<tr>
<td>TARA KEMP</td>
<td>Piece Of My Heart, Warner Brothers/Giant</td>
<td></td>
</tr>
<tr>
<td>GEORGE HOWARD</td>
<td>Baby Come To Me, GRP</td>
<td></td>
</tr>
<tr>
<td>CRYSTAL WATERS</td>
<td>Gypsy Woman (She's Homeless), Mercury</td>
<td></td>
</tr>
<tr>
<td>MICA PARIS</td>
<td>South Of The River, Island</td>
<td></td>
</tr>
<tr>
<td>WOOTEN BROTHERS</td>
<td>We Could Be Together, A&amp;M</td>
<td></td>
</tr>
<tr>
<td>SWEET OBSESSION</td>
<td>Elevator, Epic</td>
<td></td>
</tr>
<tr>
<td>RIFF</td>
<td>If You're Serious</td>
<td>SBK</td>
</tr>
<tr>
<td>TRINERE</td>
<td>Games, Luke</td>
<td></td>
</tr>
<tr>
<td>GLADYS KNIGHT</td>
<td>Men</td>
<td>MCA</td>
</tr>
<tr>
<td>LORENZO SMITH</td>
<td>I Can Tell</td>
<td>Alpha Int'l</td>
</tr>
<tr>
<td>TEDDY PENDERGRASS</td>
<td>It Should've Been You, Elektra</td>
<td></td>
</tr>
<tr>
<td>QUINCY JONES</td>
<td>Wee B. Doonit, Qwest/WB</td>
<td></td>
</tr>
<tr>
<td>JOODEC</td>
<td>I Gotta Love</td>
<td>MCA</td>
</tr>
<tr>
<td>AL B. Sure!</td>
<td>Had Enuf', Warner Brothers</td>
<td></td>
</tr>
<tr>
<td>LAMONT DOZIER</td>
<td>Love In The Rain, Atlantic</td>
<td></td>
</tr>
<tr>
<td>PHIL PERRY</td>
<td>Amazing Love, Capitol</td>
<td></td>
</tr>
<tr>
<td>THE WINANS</td>
<td>Don't Leave Me, Qwest/WB</td>
<td></td>
</tr>
<tr>
<td>GRANDADDY</td>
<td>I.U., Sugar Free, Reprise</td>
<td></td>
</tr>
<tr>
<td>TEDDY PENDERGRASS</td>
<td>I Found Everything In You, Elektra</td>
<td></td>
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HABIT FORMING

BEBE & CECE WINANS
"ADDICTIVE LOVE"

Get Addicted on Capitol Cassette Single, 12" and CD5.

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* BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT ✡ Represents NEW ENTRY ▲ ▼ Represents RE ENTRY
# Jazz Notes

## Opening Night

Christopher Hartford, Australian Consul General presents a plaque to band leader Ray Brown (c) as Atlantic recording artist James Morrison (l) looks on.

## Warner Jazz Crew

At a recent reception in Washington, D.C., were (l-r) guitarist Mark Whitfield; Joe Grant, car at label marketing; horn player Eric Leeds; and guitarist Earl Klugh.

## Jazz Men

RCA-Novus label mates 'rumpete' Roy Hargrove and saxophonist Antonio Hart stop in for a visit with label execs.

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### JUNE 7, 1991

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- **BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT**
- **REPRESENTS NEW ENTRY**
- **REPRESENTS RE ENTRY**
JUNE 7, 1991

**TOP 5 SINGLES**

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**SINGLE OF THE WEEK**

GLADYS KNIGHT  
*MEN*  
MCA

Gladys Knight has come back on the sneak tip with a slammin' release. She expertly uses an uptempo dance track as the backdrop for her lesson on relationships. Although men take a bit of heat on this cut, Gladys warns women that they too should be careful—"two wrongs don't make a right." This is more than vintage Gladys. The song was the second most added this week with 41, thanks to stations like KBMS-AM, KGFJ-AM, KHYS-FM, KKDA-FM, WBLA-FM, WDAO-AM, WDKX-FM, WJLB-FM and WGOK-AM. Demos: Adults.

**ALBUM OF THE WEEK**

CHERYL "PEPSII" RILEY  
*CHAPTERS*  
COLUMBIA

From the album's opener, "I Don't Wanna Be Alone," to the closing "Ain't No Way," Riley pours out her soul. "How Can You Hurt the One You Love," a slow-tempo cut that brings awareness to domestic violence, wrought sheer emotion from BRE conferencegoers in New Orleans, as did "In God's Hands." "How Can You Hurt the One You Love" is the fourth most added song at black radio this week and is testimony to the fact that Riley is back with a chilling, moving LP. Demos: Adults.
IMPORTANT RECORDS

SINGLES

RAY PARKER JR. – SHE NEEDS TO GET SOME – MCA — The man who begged to come back home has finally returned with this sultry midtempo track. Borrowing from his own hit “A Woman Needs Love (Just Like You Do),” Parker guarantees himself continued success with this radio heavy. Demos: Adults

EVAR KLUHG – MIDNIGHT IN SAN JUAN – WARNER BROS. — With a percussion-heavy intro, this jazz cut is more than deserving of the adds it’s been getting across the nation. Klugh’s guitar licks blend romantically with the underlying bass to set the mood for love. The sassy horn is yet another treat. Demos: Adults, Jazz Fans

BEBE & CECE WINANS – ADDICTIVE LOVE – CAPITOL/SPARROW — “Addictive Love” is the ultimate love song from gospel music’s best. “He’s taken my heart and showed me the right way” is the refrain echoed throughout this, the first release from the siblings’ forthcoming Different Lifestyles LP. BeBe and CeCe still define musical artistry. Demos: All

TROOP/LEVERT F/QUEEN LATIFAH – FOR THE LOVE OF MONEY/LIVING FOR THE CITY (MEDLEY) – GIANT/REPRISE — Ellis Jay and Vassal Benford tear it up on the production end of this cut. The third release from the “New Jack City” soundtrack, this medley is destined for the top. Considering the song’s overwhelming popularity off the album alone, it would appear that the label execs are on the late freight. A hit? Consider it said and done. Demos: All

ALBUMS

MILES JAYE – STRONG – ISLAND — Coming off his 1987 debut (which yielded “Let’s Start Love Over”) and its follow-up, “Irresistible,” Jaye presents an aptly titled LP full of creative, explosive adult music. The first release, “Sensuous,” is a tantalizing tribute that is complemented by Jaye’s violin. But it will probably be subsequent tracks like “Touch” and “Write You a Letter” that re-establish Jaye as a sensual balladeer. Demos: Adults

LOUIS PRICE – LOUIS PRICE – WEST GRAND PRODUCTIONS/MOTOWN — Price took advantage of the three years he spent as a member of the Temptations. This self-titled solo debut epitomizes the vocal stylings of decades past, but rings fresh with skilled production and killer tracks. Some of the album’s hottest picks include “Distant Lover,” “Play It by Heart,” the first release, and “Flesh & Blood,” a rousing appeal for unity. This album deserves a listen. You won’t be disappointed. Demos: Adults

JOĐECI – FOREVER MY LADY – MCA — This group is comprised of four young men who come to rip the mic in their own way. Sex appeal oozes from the opener “Stay” and its follow-up “Come & Talk to Me.” They pick up the pace on “My Phone” and carry the groove through their current single “Gotta Love” to “Treat U.” All but one of these songs were written by Jodeci. Executive producers Andre Harrell, Puff Daddy and Al B. Sure! insure this group’s success. Demos: Young Adults, Adults

SUPERHOT SUPERACTIVE

Looking at the radio add action around the nation this week, we see “Summertime” filling the airwaves. D.J. Jazzy Jeff & the Fresh Prince are back and Jive/BMG are behind this one all the way. Fresh Prince’s new TV stardom certainly hasn’t hurt this group’s name recognition. It’s the most added song this week (42), with stations like KZI-FM, KCEP-FM, KHYS-FM, KKDA-FM, WBLS-FM, WBLS-FM, WJLB-FM and WYLD-FM.

Jeffrey Osborne’s “The Morning After I Made Love To You” continues to maintain respectable adds. With 26 more this week, the Arista recording vocalist moves even higher in the eternal quest for a top 10 ranking. Some of the stations on this include WATO—AM, KATZ-FM, KCEP-FM, KGFJ-FM, WALT-AM, WYAA-AM and WPUL-FM.

“Had Enuf?” is apparently the wrong question to be asking Warner recording artist Al B. Sure! The right question, on the other hand, is “How many?” The song remains in double figure adds, with another 24 to its credit, including KBMS-FM, KBUZ-FM, KBIZ-AM, KHYS-FM, WHOV-FM, WPUL-AM and WVWE-AM.

Capitol recording artist Phil Perry leads the charge of the three songs that earned 23 adds each. “Amazing Love” is the name of his tune. Meanwhile, Shirley Murdock’s “In Your Eyes” on Elektra and Stevie Wonder’s “Gotta Have You,” from Motown, were all favorites among radio programmers. —JR
Sisters B Doin' It

Bustin' singing sensation B Angie B ain't losin' a thing. With approval from The Emotions' Wanda Vaughn, what more could Angie want?

Finger Lickin' Good

Guitar pioneer Les Paul (c) presented awards to the King (B.B. that is) and Chuck/Eric Johnson at the First Annual Orville H. Gibson Awards.

Down Wit' Downing

Celebrating Island vocalist Will Downing's SRO throwdown at the Bottom Line in NY were (clockwise) Lenny Green, WNHC, Melanie Rose, WBLS, Downing, Curtis Walker, WBLS, Carlos DeJesus, WJNR, and Ron Ellison, PLG.

Marley Makes Mo' Melodies

Ziggy Marley appears to be stunned as he signs his new co-publishing agreement with EMI Music Publishing. Helping him with details are his mother, Rita, and EMI MP execs.

Signing The Blues

Blues legend Albert Collins (c) and his wife Gwen don't have the blues that bad. They have lots to celebrate since Collins' co-publishing agreement with Warner-Chappell Music
Fans Treated To Soca Rhythms

Four thousand soca-hungry fans turned up at the “Get Something and Wave—Part II” presentation at the Concert Hall. Elsworth James, a leading Toronto-based calypso singer, and his wife Margaret, who operate Soca Village Productions, said, “This was one of the most entertaining and successful events that we have ever staged in Toronto.”

James also said that it is extremely important that “our Caribbean cultural ambassadors continue to feel welcome when they bring the culture to us.”

Two former calypso monarchs, two road march kings and a reigning calypso queen were in a cast of 12 performers from Trinidad and Tobago appearing at the SRO show.

During the three-day “soca” weekend, the Mighty Sparrow, Duke Shadow, Super Blue, Denise Plummer, Colin Lucas, James Jayson, Rootsman Junior Byron, Ever son Samba, Iwer George and Antigua’s most popular band, Burning Flames, appeared at the Concert Hall. Backed by Instant Jamm, dubbed Toronto’s No. 1 soca band, the performers put on a spectacular show.

The “Calypso King of the World,” the Mighty Sparrow, thrilled the audience with a string of his greatest hits. Duke, the only calypsonian to win four consecutive Calypso Monarch titles, entertained with his 1991 hit “Get On Radical.” Shadow, the “People’s Calypso King,” brought his unique style to the show.

Super Blue was well-received by the fans. He performed a medley of his hits. The 1991 Calypso Queen, Plummer, also performed. Plummer has won this competition on four consecutive occasions, and was also awarded the 1991 Road Monarch Carnival Queen title in Jamaica.

Colin Lucas made a long-awaited appearance in Toronto. The founder, and former lead singer, of Sound Revolution, Lucas created the hit “Dollar Wine.” Jayson, a local favorite, was welcomed by his own community. The four-time Calypso Monarch of Canada put on an excellent show. His song “Soldiers We Are All” won the 1991 Juno Award in the reggae/calypso category. Rootsman, one of Toronto’s favorites, had the audience going.

Two Canadian-based calypsonians, Byron and Samba, mixed soca songs with R&B love ballads. Both had no problem relating to the eager crowd.

George is one of the new kids on the block. Since 1986, when he sang “Boom Boom Time,” he has not looked back, and over the past five years has produced a string of successful hits.

The day before the soca blow-out, Burning Flames had the stage all to themselves. Dubbed “The Hottest Band in the Caribbean,” the group has made hits like “Chook and Dig,” “Squeeze Me” and “Island Girl.” Burning Flames has recently been signed to Island Records.

Frankie Paul, who has gained a reputation as the creator of “feel so good” love songs, appeared at the Great Hall, recently.

Jamaican-born Paul, who has been blind since birth, is an internationally acclaimed exponent of “reggae dance hall lover’s rock.” At age 12 he won the prestigious “Kingston Reggae Dance Hall Competition,” beating out other top performers such as Yellowman and Josey Wales.

In 1984, he released his first album, Pass the Tu-Sheng-Peng,” which gave him his first hit on the reggae charts. In 1985 he recorded another successful hit, “Tidal Wave.” Since then, he has continued to record regularly and, to date, has 32 albums and numerous singles.

Also sharing the stage with Paul on the Jones & Jones presentation were Devon Irie, Phil Wonder, Henry Morgan and Casey Man. The performers were backed by the band Hit Squad led by Bernie Pitters.

A group of young musicians in Hamilton, Ontario, has formed a coalition called Ground FX Studio, which they launched on the music scene before a sizeable audience at Studio 31. The show opened with renditions of “A-Love” and “Sweet Nikki.” These were followed by young musicians McKids, McDevious and Dizzy D—described by manager Ray Anglin as “the new school.”

More seasoned musicians ended the show on an even higher note. They included Legal I, Double Rock, Courtney Irie and McDef.

Ground FX Studio is currently preparing for the release of its first record next month. Entitled Base, the LP will feature Courtney Irie and Double Rock. Anglin was exuberant with the turnout and the group’s performance. He said that there is still room for artists wishing to join Ground FX Studio.

For more information, phone Anglin at (519) 545-8827 or (519) 551-9385.

More than 800 jazz performers from Canada and around the world will take part in this year’s du Maurier Ltd. Downtown Jazz Festival. The musicians appearing at the festival, which runs from June 21 to 30, will perform at concert halls, clubs, lounges, restaurants, hotels, shopping malls and on the streets of Toronto.

Persons interested in being considered for festival participation may submit their biographies, photos, cassettes and compact discs. They should be directed to the attention of Jim Galloway, artistic director of the festival. Contact The Edelman Houston Group, 40 University Ave., Suite 1120, Toronto, Ontario, M5J 1T1. For further information, phone (416) 979-1120.

The fathers of rap, the Last Poets, were scheduled to perform at the Bamboo Club, but cancelled. They were replaced by the crowd-pleasing local group the Satellites.
THE BRITISH INVASION

By Dotun Adebayo

Albums, Singles Sales Down In The U.K.

More gloom for the U.K. recording industry as the British Phonographic Industry (BPI) published shipment figures for the month ending March 1991. Figures for singles showed $130 million worth of units were sold, down nine percent from last year; and for albums, $1 billion in units was sold, down 8.6 percent from last year.

Despite the recession, EMAP, one of the biggest publishers in the U.K. (owning titles such as Smash Hits and O magazine), has gambled $418 million on buying up trouble-torn Liverpool station Radio City. Despite having the third largest catchment area in the country, Radio City, with its All-Speech programming, has only managed to garner a million listening hours a week from its listeners. A spokesman for EMAP has said that the All-Speech format is likely to be abandoned in favor of an All-Gold format.

Because of the prominence of U.S. rap, one finds U.K. rappers inevitably wanting to cross the Atlantic to the U.S. to get "real" recognition. We've seen Monie Love do it, and several British rappers, including the Cookie Crew and Derek B, have gone to the States to get production work done by the likes of Stetsasonic's Daddy-O.

But now, there's a twist to the story. U.S. rappers are coming over here by the busload. A case in point is New Jersey duo PM Dawn (Prince B and DJ Minutemix). They were responsible for the club hit "Ode To A Forgetful Mind," but have now signed to U.K. rap company Gee 31 (who recently signed a financially lucrative deal with Island Records) for their latest single, "A Watcher's Point Of View." The duo is currently in New York putting the finishing touches on its self-produced album due out in June, and are also working on a promo video and a live show.

MCA's Uptown label is to open up its first office outside the U.S. with a base in London at the end of the year. The set-up will include an A&R executive and promotion head. The move is likely to give Uptown an understanding of the ever-expanding U.K. dance music scene.

Uptown president Andre Harrell came to London a week ago to investigate the U.K. scene and to promote his label.

Other News

Cult German dance group Kraftwerk is to launch a comeback tour in the U.K. during July.

Lenny Kravitz played to two sold-out houses at the Brixton Academy. The feat was surprising because with a total of 6,000 tickets sold, Kravitz far exceeded his total crowd when he first came to the U.K. and played to 500 at the Borderline club.

Jazz magazine Wire is broadening its focus to incorporate articles on classical music starting in its June issue.

Cult '70s disco band K.C. & The Sunshine Band is back with a remake of its biggest hit, "That's The Way I Like It."
Japan’s New Quiet Storm Fever

The Stylistics, the Dells and Blue Magic were some of the last great black love song groups to make a substantial impact on the Japanese music scene. Despite the passing of time, these groups continue to receive diminished support and adulation from fans and music critics alike. So much so, that the Stylistics have had no difficulty touring Tokyo as much as three times a year to standing room only crowds—an event that has kept their sound alive for a new generation of listeners. Their original albums are selling in used record shops for as much as $200 each, and reissues of their greatest hits for the domestic market have been in hot demand.

While today’s black balladeers—namely Luther Vandross, Freddie Jackson, Jeffrey Osborne, Babyface, Johnny Gill, the Whispers and the O’Jays—have been able to gain massive appeal in the U.S. and Europe by their routine feats of selling albums in large numbers, they have been relatively unsuccessful in attracting a large and loyal following of fans in Japan compared to their soulful predecessors. However, that may soon change if the new and rapid emergence of Quiet Storm radio programs continues to spread throughout Japan’s major urban cities.

Osaka radio stations were the first to initiate the Quiet Storm formats over three years ago, and it immediately became a big hit with professional women in their early 20’s and 30’s. Tokyo’s radio stations were soon to follow suit, in a frantic effort to capture the large share of females whose tastes are turning toward a more mature, mellow and jazzy sound.

So far, the main beneficiaries of this new Quiet Storm/Adult Contemporary trend have primarily been “blue-eyed” soul and jazz influenced singers such as Michael Bolton, Harry Connick Jr., Bobby Caldwell and Boz Skaggs, who are currently outselling black balladeers by a ratio of 10 to 1. But the spectacular debut of Stevie B.'s recent album, Because / I Love You, indicates that with the right marketing and exposure, black crooners will have more opportunities than ever before to break into the main-stream as a result of the Quiet Storm phenomenon. Stevie B.’s album is on its way to becoming platinum, and the theme song has been snatched up for major commercial tie-ups and for TV advertisements.

Other black balladeers that are on their way to making a name for themselves here, with the help of the Quiet Storm movement, is the group Surface, whose recent sold-out appearance in Tokyo, cherished by the young here, but even the older adults. My wife Ellie, who is Japanese, wasn’t given permission by her parents to marry me at first, but after she slipped on our 2nd Wave album for one week, without mentioning who the group was, they fell in love with it. When she showed them my picture on the album, they changed their attitude and granted her permission, even though they had been staunchly opposed to her marrying a foreigner.” As a result of the marriage, Conley has been influenced by his wife to take up the challenge of playing the shakuhachi, a kind of Japanese flute, which he played on the 3 Deep album, and which is considered sacred by the Japanese people.

This has all made a good impression on the media, leading to a watershed of publicity on Surface’s second tour here. With plans for the group to spend more time in Japan together as a result of Conley’s move to purchase a house near his in-laws, Surface is definitely destined to make bigger inroads toward superstardom over the next few years.

This summer, an album that should grab some attention over Tokyo’s airwaves is Peabo Bryson’s Can You Stop The Rain, an album which some critics are calling his sizzling best. Barely known for his old classics “Feel The Fire” and “Reaching For The Sky,” Peabo’s only claim to fame among the Japanese public has been the duet he sang with Roberta Flack, “Tonight I Celebrate My Love.” On his new album Peabo does a duet with Regina Belle, “I Just Can’t Imagine,” which should leave no doubt that he is ready to take up where he left off as the Quiet Storm fever continues to spread from coast to coast.

Up and coming events for June are the Guy and En Vogue concert which fans have been anticipating since last summer. On the jazz tip, July will be bursting with outdoor jazz festivals that expect to host the best jazz musicians from all over the world. Top picks for the most excitement are the Mt. Fuji Jazz Fest, Playboy Jazz Fest, and the Budweiser Newport Jazz Festival.
## Rap, Roots & Reggae Reviews

### Singles

#### King Sun
**Big Shots**

**Profile**

King Sun mixes a fresh beat with some deep lyrics all about the gangsta life. Radio and clubs will both enjoy this cut from his LP *Righteous But Ruthless*. The Sun does it so well. Produced and arranged by King Shaneek. Demos: All.

#### Grandmaster Slice

**f/Marianne Tutalo**

**Thinking of You**

**Creative Funk**

Here's a slow rap for all the romantics in the house. Grandmaster Slice has a smooth sound. Demos: Rap Fans, Young Adults.

#### Shaliq

**976...(Sex Over the Phone)**

**Rascal**

Here's a little jazzy number for all you hip-hop lovers. This rapper's style is nice and mellow with a live flute playin' in the background, which only adds to the enjoyment of this jam. Demos: All.

#### El Bario

**Across 110 Street**

**4th & B’Way**

Here's a great club cut that's sure to please all the Latin music lovers in the house. Check out the remix, it's all that! Produced, arranged, and remixed by Eddie "Love" Arroyo for Lovemixx Music. Demos: All.

#### Double XX Posse

**On a Mission**

**Big Beat**

This cut has a catchy bass line. This rap group seems to know what the public likes. With some history teachin' lyrics, this cat will make the listener think twice. Produced by Melo Odonis for Mel-O-Productions. Demos: All.

#### Isis

**Hail the Word**

**4th & B’Way**

Isis is back with another cut off her debut *Rebel Soul* LP. She displays great mic skills as she puts deep thought into this jam. Demos: Rap Fans, Young Adults.

#### Fifth Platoon

**The Party Line**

**SBK**

This is a funny song for all you people who call the party lines. You know who you are! This new rap group has a live sound and their style of rappin' is fresher than fresh. Check 'em out. Demos: Rap Fans.

#### Diamond Shell

**Oh What a Night**

**Cold Chillin’/Reprise**

This is a new jack cut from the Biz Markie camp. The style is refreshing and the beat is dope. His debut LP, *The Grand Imperial Diamond Shell*, will drop soon, so be on the lookout. Produced by Biz Markie for Biz Markie Productions, Inc. Demos: All.

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*This week's reviews were written by LarriAnn Flores*
How does a pair of hitmaking producers step up to the mic and grab the spotlight? Well, if your name is Darryl "Big Dad" Pierce or Dwayne "Muffla" Simon, you do it with the greatest of ease. These two talented brothers have produced hits for L.L. Cool J, Run-D.M.C., Breeze, The Real Roxanne, Nikki D, Wise Guyz, Whodini, Tashan and Organized Confusion. Now they have their own project under their belt.

L.A. Posse makes its debut appearance on Atlantic Records. The album, They Come In All Colors, is packed with exciting material that is sure to take L.A. Posse straight to the top. The first single, "Countdown," is already charting well on the rap charts. The song is a hard-hitting jam that had a little help in the lyric department by their friend, L.L. Cool J.

This album displays the unique quality that Big Dad and Muffla possess. They have the ability to mix live music and samples and put them together with some thought-provoking lyrics to come up with one of the hottest LPs for the summer. One might wonder what took them so long to finally do an album for themselves.

The two met in college, Antelope Valley College to be exact, back in '82. Both became members of a group of guys known as Uncle Jam's Army. This group consisted of local DJs devoted to the belief that you can't fake the funk. These DJs spent hours spinning funky cuts by Parliament/Funkadelic, Bootsy Collins, Zap, Cameo, the Bar-Kays, Con Funk Shun and Barry White.

After doing a number of dances, the fellas left the posse to record their own brand of funk. This is where the game of "hustle" came in. They took menial jobs and saved up their money so they could make a good demo. "A lot of our buddies didn't think we could do it. They thought we were just jokin' around, but we fooled them all," says Darryl. "Sometimes I even worked two jobs at a time—at one point I was working 16 hours a day."

Their hard work paid off when, during a BRE conference, the duo had the chance to meet Russell Simmons, co-founder and president of Def Jam Records. "It was real crazy" Dwayne remembers. "There were 30 to 40 guys all trying to get Russell to listen to their demo tapes. He would put one in, listen for a minute or two, then take the tape out and go to the next one! Finally, he got around to our tape. He played it once then he rewound the tape and played it again. Man we were jazzed!"

Simmons was so pleased with what he heard that he asked the brothers to go home and pack their bags because he wanted them to move to New York. This was the start of great things to come for these dedicated young men. "We learned a lot out there," says Dwayne.

Darryl adds, "Movin' to New York was a culture shock, but we did it again in a minute. We called it the university of rap."

Five years and many interesting experiences later, the brothers have what it takes to become successful. During the time they were in New York, Simmons asked them to do some demo work for L.L.'s next album. He was impressed with their work and he made them producers of L.L.'s LP, Bigger and Deffer. This album produced hits like "I'm Bad," "Kandy" and the slow jam "I Need Love." This album made rap history, with the combined album and singles sales exceeding three million units! "I Need Love" was the first hip-hop record to hit the No. 1 spot on the R&B charts.

Next up for the mighty duo was the "Def Jam '87" tour, which included rap groups like Eric B. & Rakim, Stetsasonic, Kool Moe Dee, Public Enemy, D.J. Jazzy Jeff & The Fresh Prince, Whodini and L.L. Cool J. During the tour, Darryl was L.L.'s stage manager and Dwayne was Whodini's DJ. Darryl admits, "We learned a lot; we did everything from working the lights to doing the sound."

After the duo came off tour, they took continued on page 44
L.L. COOL J—Knockin’ ‘Em Out In L.A.

Over the Memorial Day weekend, L.L. the Future Of The Funk, took Los Angeles by storm or should we say by punch, with his very interesting performance at the beautiful Pantages Theater. As rap concerts go, this one was calm. There was heavy security at the door, as each fan was frisked from head to toe with an electronic device. Finally after all this searching, people got in!

The opening act was a new vocal group called Riff and they were really good. They did about five songs complete with smooth harmonies and fancy foot work, including acrobatics. The young crowd of girls in front of the stage screamed and hollered for more.

After a looong break, L.L.’s show started. Opening with his two D.J.’s, Cut Creator and Bobcat mixin’ and scratchin’ their fingers off, mister Cool came out to the loud screams of his fans and proceeded to do “Rock The Bells.” This was the perfect jam to open with. Everybody in the house was on their feet, rappin’ word-for-word right along with him. The fans hadn’t heard this song done like this before.


There were four parts to the show, as in rounds at a boxing match. L.L. only had two dancers and they weren’t very good, they were too skinny and too light. During the second part of the show, a weird figure came out on stage, his name, Death. It was pretty strange as this Death character walked around the stage, talkin’ about he’s going to get L.L. It was so funny, L.L. just busted a funny dope jam on him and death was no more.

Don’t we wish the real death were that easy to get rid of!

Although the show had its better moments, the overall view of the show could have and should have been better than it was. Perhaps he would do better on a bill with other rap acts. But whatever happens to pump up the jam, a rapper of his stature should not have been rappin’ over his vocal track. On certain songs, his mic was turned down too low so you could actually hear the voice track. Fans complained about Janet Jackson and Madonna when they sang over their vocal tracks.

His fans who don’t know any different seemed satisfied with the show, as they came out smiling and laughing about how the show was and how good it was to see L.L. Cool J in concert. BRE was also glad to see L.L. and can’t wait to see him in concert at the Budweiser Superfest at the end of this month, in Los Angeles. So for those of you who missed him, you’ll get another chance to see him in a bigger place with more production value, we hope, and then he can knock you out!

Weasel Marketing is looking for talent, so if you want to get in the act call: Lindsey Williams (213) 876-4446.

Scoop Marketing has just released a home video, entitled “Strictly For The Beat,” that is hosted by 4th & B’Way rapper, Laquan. The video is a compilation of hard-core funk, rap, beat and hip-hop music videos. It will feature the music of Stereo MC’s, Dream Warriors, Boosty Collins, Skatemaster Tate and Tony D. The closing of the video ends on a positive tip with Laquan and his posse saying, “Remember, you don’t have to sell drugs or be a thug to be cool. Stay
in school and follow the right rules. And last but not least, most important: peace amongst our people."' Now how's that for an uplifting and moving message.

This weekend in Los Angeles come and enjoy the celebration of Black Music Month with the students of the Los Angeles area, June 2. The event is a Stay In School pep rally — the all-star line up will include: Def Jef, L.A. Posse, Ice Cube, Regina Belle, LeVert, Wesley Snipes ('New Jack City'). And this is just to name a few. The event will be held at the Greek Theater. Help support our young people and come out and get inspired.

On their new LP that is due to drop June 30. Also if you haven't heard, Tone Loc and Def Jef are also droppin' their product, hopefully at the end of this month as well. Look out for a single from the queen herself, Queen Latifah. The title of the album is "The Nature Of A Sister." BRE expects it to be even greater than her first. The first single to be released will be "Fly Girl." We at BRE can't wait to hear it. Expect to hear the LP by mid-July and the single should be released this month.

ONE LOVE BRE

RAP PICK OF THE WEEK

D.J. JAZZY JEFF & THE FRESH PRINCE
"SUMMERTIME"
JIVE/BMG

It took 'em a while but they're back with another funky track that radio is super hot for. With a nice sample from Kool & The Gang's song "Summer Madness," this should be a great summer jam.

HOT RAP

"You Can't Play With My Yo-Yo"
Yo-Yo f/Ice Cube
East West

"Mama Said Knock You Out"
L.L.Cool J
Def Jam/Columbia

"Rampage"
EPMD
RAL/Columbia

"Rise 'N' Shine"
Kool Moe Dee
Jive/RCA

"Born And Raised In Compton"
DJ Quik
Profile
Gladys Knight

SUPER GOOD WOMAN
The Korean Conflict, 38 parallels away, wasn’t being called a war. The USA was just shaking itself out and beginning to enjoy the post-WWII economic boom. Television was becoming a prize fixture in most homes. It was 1951 when a small girl stood staring upwards in fascination at the Camel Man coolly blowing his smoke rings off into the sky above Times Square.

Little Gladys Knight loved to see those smoke rings. She’d tip her head, rock back on the heels of her patent leather shoes and let her ringlets fan out along the length of her dress. But as much as she loved to watch this fascinating event, as soon as one of the Old Gold Dancing Girls from Ted Mack’s Amateur Hour said, “C’mon Gladys, let’s go back to rehearsal,” off she’d go.

Born and strictly raised in Atlanta, GA, Gladys, like all the Southern girls of generations before her, was concerned with being a good girl, with doing the proper thing.

Even though smoking was considered proper, although more for men than women, in the ‘50s, good women didn’t smoke in the street. But cigarettes were accepted as part of the fabric of life, like that...
old-fashioned concept of the good girl who turns into the good wife, then the good mother—sacrificing for her family and nurturing the world. The world was about to change dramatically in the next few years. Gladys would go on to win the Ted Mack Amateur Hour, over and over again, setting her feet firmly and forever “on the road,” the entertainer’s lifestyle.

The Camel Man and other smokers would not be looked on so benignly and neither would the Southern concept about women. Over the next several decades, the good girl was replaced by the activist, the feminist and inevitably some good women became superwomen—responding to the rallying cry of “get out of the kitchen and express yourself.”

For Gladys, the next several decades would play out into fortune, fame and personal conflicts. It’s not easy for a woman to juggle the glitter of the spotlight with the apron and the stove.

In this first solo album for MCA, Good Woman, Gladys Knight lets the listener hear something of what it was like to be always on the road, always a contradiction, a woman who moved at her own pace through life, enjoying certain aspects of both her public and private life. It is a delicious, stunning, soaring LP, more intimate than the others she has made. It is a crowning achievement on a personal level, too. Finally, Gladys has stepped up and said it’s OK for a good Southern girl to be a good woman, particularly if that woman writes, produces, performs and calls the shots. You don’t have to be brash and disagreeable to take control. You can retain the Southern charm and aesthetics and still run things, like your own life.

Not that she didn’t really call shots as far back as when the Pips cut “Every Beat of My Heart,” or when they moved to New York, or even when they left Motown because it just wasn’t the right label for them. Not that she didn’t do the vocal arrangements, pick tunes for the albums, make “suggestions” to the producers, work on the choreography with Cholly Atkins, and work out the running order for the show with the musical directors. She did. She just didn’t do it like a prima donna. She did it quietly, not making much of a fuss. Like she worked five shows a day in the old circuit of the Apollo, the Howard, the Regal, the Uptown and the Royal when Gladys Knight and the Pips were stomping out those rough miles back in the day.

He also raised her kids, Jimmy, Kenya and Shanga, and spent hours “home-making.” Like many other women, rattlin’ those pots and pans was just another dimension in expressing herself. To this day, she still cooks. On any given day, a trip to her Southern California home will find Gladys balancing what to do about choosing clothes for an upcoming tour schedule/what to cook for a bunch of her son’s friends from school/which photos to pick from yesterday’s photo shoot.

Looking at Gladys these days, the first thing to notice is how sleek and gorgeous she looks. Then you feel the serenity. Gladys has always been quiet, but this is different. The album shouts it. Yes, I got this all figured out, says the glamour shot on the cover. I like what’s goin’ on.

Change is necessary to growth, it is said. A few years ago, when Gladys started to make some serious changes in her life, the shouting started. How did she dare to split from the Pips. Well, men group leaders do it all the time, but for Gladys, it was like separating Mom, the Flag and Apple Pie. The public liked the family portrait of Brother Bubba, Cousin Ed and Cousin Red. But Gladys wanted to stand alone up there on stage and stand alone on record for the world to hear.

CA was glad to hear it. “When you think of Gladys Knight,” said Ernie Singleton, pres. black music, “you think of quality. A woman of substance, an original, a woman who communicates with a sincerity that’s rare. Her new album is like a picture of love and its many passions and emotions. If you’ve ever been in love, fallen out of love or felt threatened by love, then Gladys has something for you on this album.”

This album is all Gladys. She’s co-written more than half the LP and co-produced eight of 10. She sang lead and did vocal arrangements.

“I’d get up in the morning and start writing. I kept thinking, why’d I wait this long. This feels so right. I’ve been working with a partner, Zane Giles, and anytime we’d run into a stumbling block, we’d just work it out. This is me.”

It’s her OK. The first cut and the first single release, “Men,” is a take on an old axiom. You know, “you can’t live with them and you can’t live without ‘em.” This song, and “Meet Me in the Middle,” with its new jack beat, is certain to appeal to the younger demographics.

“This Is Love” is a beautiful slow jam sure to become a heavy rotator at Quiet Storm. It’s those elegant vocals shining on an excellent song. It’s great for all formats and has absolute crossover potential, as do most of the songs.

Everybody in the world who’s ever bought a record or listened to the radio instantly knows the sound of Gladys Knight’s voice. The voice here is still Gladys, but darker, richer, more intimate. There used to be a joke that Gladys could beg better than anybody else on record. Remember, “If I Were Your

continued on next page
Woman," "Neither One of Us," and a bunch of other songs that were sung to show that basically stupid man what he was missing by being basically stupid. That catch in the voice. That alto run that she does better than any singer alive.

Then there were those songs that showed the man that she was the good woman, "The Best Thing That Ever Happened To Me," and "Midnight Train to Georgia."

But Gladys doesn’t beg on this LP. She states her case. On "Where Would I Be," she’s emotional. You know she loves this guy and she wants him to know it, too.

Then comes the blockbuster. All the other Superwomen better sit down. With the help of her "Sisters In the Name of Love," Patti LaBelle and Dionne Warwick, Gladys wrings the song out and breaks the listener down. In this brilliant production, from Michael J. Powell (co-produced by Gladys) Patti is used to punctuate the pain and Dionne brings it home. It could just jump back up the charts one more time.

Then there is Side II, kicked off with a duet with David Peaston. It’s a great dance song with strong club appeal. Following it is the title track. You hear the Southern thing in this song and it feels good. Gladys is strong here and fiery. It’s perfect for all formats, especially Quiet Storm.

"If You Only Knew" is one of those irresistible Gladys tunes with strong crossover potential. It’s stylish, with some Knight magic sprinkled on it.

"Mr. Love" takes several listens. It’s unusual, and meant for videos. But the most perfect video on the LP could come from "Waiting On You." This is a dynamic song on an album full, but Gladys evokes a sense of dignity and passion to the story here. This cut is destined to be a single.

As this feature is being written, there is a gathering to celebrate Gladys’ birthday, usually a time to reflect back and look forward. "In This Life," written expressly for Gladys by Barry Mann and Cynthia Weil and produced by Mann, seems to telescope the events of her life and celebrate it as well.

Like the bittersweet words she sings so affecting, Gladys is "only human," but for certain, she’s one good woman with one great album in charge of her life. That’s good, superwoman. That’s good. ☝️

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**NEW RECORD RELEASES**

**JUNE 7, 1991**

**LABEL** | **ARTIST** | **TITLE** | **FORMAT** | **RECORD** | **COMPACT DISC** | **CASSETTE**
---|---|---|---|---|---|---
**MAJORS:** | | | | | | |
A&M | LANCE ELLINGTON, Pain And Pleasure | | | | | |
ARISTA | CANDY DULFER, Lily Was Here | | | | | |
ATLANTIC | CHRIS ROCK, Born Suspect | | | | | |
COLUMBIA | CHERYL PEPSI RILEY, Chapters | | | | | |
EPIC | LAVAR, The Vanilla Melt | | | | | |
MCA | WILL T. MASSEY, Send Up The Smoke | | | | | |
WARNER BROS | RAY PARKER JR., She Needs To Get Some | | | | | |
| WHODINI, Judy | | | | | | |
| ZIGGY MARLEY & MELODY MAKERS, Jahmekya | | | | | |
| MONIE LOVE, Down 2 Earth | | | | | |
| EARL KLUGH, Midnight In San Juan | | | | | |
**DISTRIBUTED:** | | | | | | |
| DIAMOND SHELL, Oh What A Night | | | | | |
| PERE UBU, Worlds In Collision | | | | | |
| ICY BLU, Pump It (Nice An’ Hard) | | | | | |
| TROOP/LEVERT I/QUEEN LATIFAH, For The Love... | | | | | |
| STEADY B, Pay Me Baby | | | | | |
| D.J. JAZZY JEFF & FRESH PRINCE, Summertime | | | | | |
| JIGGIE GEE, Let The Rhythm Ride | | | | | |
| MARVA HICKS, I Got You Where I Want | | | | | |
| RICHARD X. HEYMAN, Falling Away | | | | | |
| JOYCE, Language And Love | | | | | |
**INDIES:** | | | | | | |
| LONDONBEAT, I’ve Been Thinking About | | | | | |
| MAURICE SMITH, Maurice Smith | | | | | |
| DEE!, I Want You | | | | | |
| STAN GETZ, Serenity | | | | | |
| EKO, Future Primitive | | | | | |
| RAFAEL NEL, I Been Mistreated | | | | | |
| BACKTRACK BLUES BAND, Killin’ Time | | | | | |
| BOB MARGOLIN, Chicago Blues | | | | | |
| A LIGHTER SHADE OF BROWN, Latin Active | | | | | |

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**RECORD** | **45** | **LP** | **SINGLE** | **ALBUM** | **CASSETTE** | **SINGLE** | **ALBUM**
---|---|---|---|---|---|---|---

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**BLACK RADIO EXCLUSIVE**

**JUNE 7, 1991 / PAGE 27**
KEITH WASHINGTON

Love To Share

W hen Keith Washington wrote the song "Kissing You," he says his desire was to show love in one of its simplest forms—a kiss. Anyone can relate to a kiss, he says. "It's a shared experience that anyone—a boyfriend, a husband, a lover, even a young person or a mother and her child, can take and make what they want of it." What most people wanted was to hear "Kissing You" over and over again. So, with radio play and record sales skyrocketing, Qwest's Washington has a hit on his hands.

"The only reason I can sell records is because people can relate to what I am saying," he says. Modesty not withstanding. Washington isn't entirely right. Yes, he writes great songs, but he's a pretty able vocal stylist as well. And he has the kind of good looks that give him instant appeal with female fans.

Washington says he also has a strong male following because men can appreciate his ability to communicate feelings they themselves can't always express to their women.

"One guy called in to KJLH (LA) to thank me because 'Kissing You' had given him the courage to ask his woman to marry him," said Washington. On another show a woman said that Washington's tape had helped her and her boyfriend to resolve problems in their relationship. "He told her that the song explained their relationship so perfectly that it opened up things he couldn't say to her himself."

"I try to answer the questions and say the things that I feel all men should say to women. It's important in a relationship to be sensitive and emotional, to make certain commitments. Those are the elements that all men should have—and a lot of us do," says Washington.

"Love is the key," he says. "But a lot of people are afraid of opening up. And I'm no different. I just use music as a way of opening up. I've been in certain situations where it was so right but maybe the timing was wrong, or for whatever reason it didn't work out. Then I'd find that situation or feeling coming out in my songs."

Washington says credit for the across-the-board success of "Kissing You" has to go to his writing partners, Marsha Jenkins and Rodney Shelton. "We didn't write for any particular market. We just had an idea for a song that would cover a lot of ground. The chorus line is just so easy for anyone, young or old, to relate to."

Washington's debut album, Make Time For Love, is an easy listening pleasure. There are more of the same mood-setting ballads like "Kissing You," but surprisingly, Washington handles the slow groove dance tune with his same particular flair for vocal finesse.

He feels confident with Quincy Jones and Warner Bros. behind his album. "Knowing Quincy and knowing his history in music, I knew that he would take good care of me and make sure that I did the right things. Warner Bros. is a sophisticated company and they have a history of standing behind their artists."

Warner Bros. and Qwest are definitely behind Washington. Obviously, they know a winner when they see one. Washington will make the television promo circuit this month with appearances on "Arsenio," Quincy Jones' "Know the Night," and "Soul Train." Then he'll be off to Switzerland to make his debut for the Montreux Jazz Festival. He is currently shooting the video for his next single, "Are You Still In Love With Me," which will drop, he says, "when the time is right."

Timing is everything, especially when it comes to love and music. Washington's got love to spare, and as long as he keeps sharing it in abundance, he'll be helping troubled lovers the world over to make time for love.
WNAA FACES SIGN-OFF
FIELDS NAMED WKSV PD
NABOB CONFERENCE WRAP-UP

L.L. VISITS WZAK'S BARON BROWN & D.J. LANKFORD

MARTIN NEW WKOK MD
Q. JONES TO KEYNOTE NAB

JOB OPPORTUNITIES
DJ LOOKING
This group has excellent vocal talent. It's been getting good phone play. I loved this song the moment I heard it. Demos: Adults

**BRAND NEW HEAVIES**

**"DREAM COME TRUE"**

What a truly "delicious" song. It's doing very well at all shows. If this is a taste of things to come from this group, I can't wait to hear more good funky music.

Demos: All

**ROBERT MITCHELL**

**WXAG/ATHENS, GA**

**"NEVER STOP"**

Ahh, at last, the return of live instrumentation to black radio! How refreshing. Everyone is going back to the funk-rich female harmonies imbedded in a wicked dance floor groove. Irresistible, invigorating. Check the LP.

Demos: All

**NATION FUNKTASIA**

**"ANTIFUNKY WORLD"**

A delighted return to the George Clinton era, complete with handclaps, strong keyboard riffs and fat bass synthesizers. Another step at re-establishing funk music as a dominant force in black radio. Demos: Funkateers, Young Adults

**MANTRONIX**

**"DON'T GO MESSIN' WITH MY HEART"**

An appropriate follow-up to "Step To Me." Mantronix continues to produce their distinctive brand of hip-hop/R&B mix on this cut. This is a mover that is sure to keep the dance floors packed with strong lead vocals, by Jade Trini, over a densely colored Mantronix groove.

Demos: Hip Hopsters, Young Adults

**PHIL LANGE**

**KMIX/LITTLE ROCK, AR**

**"WHERE'S TOMMY?"**

It's getting some airplay here with an exciting response. After each play we receive at least three to five calls. It's a hot, funky groove that deserves to be heard.

Demos: All

**CRUSADERS**

**"FUNDANCE"**

This is a chartbuster. Our listeners are excited about the jazz/crossover cut. Phone response is terrific. Perfectly titled, it's fun to listen to and fun to dance to as well.

Demos: All

**LINDA APPLING**

**KLUM/JEFFERSON CITY, MO**

**SOUNDS OF BLACKNESS**

**"OPTIMISTIC"**

Stevie Wonder "GOTTA HAVE YOU" Stevie's done it again. As always, he, the master of music, is hitting us with a new sound. If this is an experiment it's definitely a success. I expect this to be a heavy song.

Demos: Adults

**WILL DOWNING**

**"I TRY"**

Will Downing shows superior vocals on this. It looks very much like he's on his way to becoming a force for the future. Downing should take this track right to the top. There's also been positive phone response right across the board.

Demos: All

**RAY PARKER JR.**

**"SHE NEEDS TO GET SOME"**

I think this new sound will keep Ray's career going. It definitely adds a new dimension to his talents. Vocally, he still sounds as good, showing exactly how versatile he is. It should hit all demos.

Demos: All
Attention On Personality Radio

One of today’s major concerns in Contemporary R&B radio is the demise of personality in radio. With the proliferation of the music-intensive, “more music, less talk” approach to radio, there has been much less emphasis placed on strong air personalities.

Of the few stations that still have personalities, most are only in morning drive and, regrettably, there are few talents being trained to become the next wave of personality air talents, morning drive or otherwise.

Besides the growth of music-intensive programming, another reason for the demise of personality radio is market exclusivity. In years past, most major markets had a number of multiple black radio stations from which to choose. This created a need to differentiate between your competitors, with the difference often being the personality of the air talents.

Today many markets have only one strong contemporary R&B station and this eliminates, in the minds of many, the need for the competitive atmosphere of the past.

Still another reason for this demise is cost. For many non-African-American owners, a higher than normal profit margin is expected to justify involvement in contemporary R&B radio. This attitude creates a lower salary base, which affects the quality of the talent.

We are and will continue to be at a disadvantage with other contemporary formatted stations if we continue to let personality slip away. For those in the business who desire to affect this situation it’s important to understand the particulars of personality radio.

There are far more air talents with the desire to be personalities than there are air talents with the true abilities to accomplish this. Of all the air talents in the business who want to become or think they are personalities, only a small percentage are truly qualified to become legitimate radio personalities. It takes a lot more than a good voice and desire.

Personality in radio is not just something you do. You have to have personality in order to do radio. Even on a music-intensive radio station, an air talent with true personality can still shine through. Personality radio is a lot more than how long you talk. More importantly it’s the content of what you have to say, how you say it and how listeners relate to you.

Personality radio is more than doing impressions and voices, telling jokes and doing bits. It’s telling jokes well and doing bits that make sense.

All over the country there are air talents laughing and having fun and are nowhere near being remotely entertaining. Tell jokes only if you have some degree of comedic ability. If you don’t have proper timing and delivery then leave it to someone who does.

If you don’t have a humorous personality, consider surrounding yourself with humorous stories and information.

Make your bits easy to relate to and appealing to your core audience. Why do Buddhist, Muslim or Catholic humor if your audience is not predominantly Buddhist, Muslim or Catholic. Just as Luther Vandross or Mario Van Peeples bits might not be interesting to a Country station, Conway Twitty or Guns ‘N Roses probably wouldn’t be relevant to the contemporary R&B audience.

For morning drive personalities, never forget, no matter how good you may think you are, if you don’t do consistent time and temperature you’re working at a disadvantage. Consistent time and temp is a must element of

continued on page 44
### ALABAMA

**WATV-AM**  
Gladys Knight, Men  
Jeffrey Osborne, Morning  
Shelita E. Dragon  
Shirley Murdock, In  
PD: Ron January  
PO Box 29054  
BBN Birmingham  
AL 35208  
205-780-2014

**WBIL-FM**  
After 7, Nights  
Cheryl Riley, How  
Ray Parker Jr., She  
Tyrone Davis, Moms  
PD: Costie McSaw  
PO Box 666  
Tuskegee  
AL 36083  
205-727-2100

**WBLX-FM**  
Brand Hubbs, Slow  
Gladys Knight, Men  
Leverett, Baby  
Linsey, Sweet  
Phil Perry, Amazing  
Small Change, Why  
PO: Guy Christian  
PO Box 1967  
Mobile  
AL 36603  
205-432-7069

**WENN-FM**  
Al B. Surel, Had  
Gladys Knight, Men  
Harmon, Your  
Jazzy Jeff, Summ  
Loose Ends, Love  
Rufus, Til  
Terminator X, Home  
Whispers, I  
PD: Dave Donald  
MD: Michael Scarf  
404 16th St North  
Birmingham  
AL 35202  
205-254-1820

**WEUP-AM**  
Al B. Surel, Had  
Gladys Knight, Men  
Harmon, Your  
Latasha, Just  
Phil Perry, Amazing  
Pink, Col  
PD: Steve Murray  
MD: Steve Murray  
2040 Jordan Lane  
Huntsville  
AL 35806  
205-837-9388

**WGOK-AM**  
Cheryl Riley, How  
Chubbi Rock, Chubster  
Gladys Knight, Men  
Latasha, Just  
Stevie Wonder, Gotta  
PD: Charles Sherratt  
MD: The Vail Hatte  
1000 Gum  
Mobile  
AL 36603  
205-432-8664

**WIDO-FM**  
BBD, Let  
Gladys Knight, Men  
Jazzy Jeff, Summer  
Mica Paris, South  
D'Jays, Kasp  
Pebbles, Always  
Ray Parker Jr., She  
Tyrone Davis, Moms  
PO: Steve Williams  
MD: Steve Williams  
Route 3  
Box 76  
Eutaw  
AL 35452  
205-372-4387

**WJLD-AM**  
Frozen  
PD: Keith Reed  
MD: Keith Reed  
1449 S Railway  
Birmingham  
AL 35211  
205-942-1776

**WTQX-AM**  
Desi, Dab  
Gladys Knight, Men  
Gay, Du  
Jawson, Step  
Loose Ends, Love  
Dmar Chandler, You  
Pebbles, Always  
Ray Parker Jr., She  
PO: Bob Bailey  
MD: Frances Jones  
71 1/2 Franklin  
Selma  
AL 36701  
205-872-1570

**WUGT-AM**  
Al B. Surel, Had  
Gladys Knight, Men  
R.F.W. Straight  
PD: Alvin Brown  
MD: Alvin Brown  
1425 Springston Blvd  
Tuscaloosa  
AL 35405  
205-345-7290

**WVAS-AM**  
Latimer, L  
Lorenzo, Tc  
Louise Freeman, Save  
Shirley Murdock, In  
Tyrone Davis, Moms  
PO: Stephen Myers  
MD: Carol T. Stephens  
911 S Jackson Street  
Montgomery  
AL 36101  
205-283-4287

**WXVI-AM**  
Frozen  
PD: Roger Miller  
MD: Naccie Miller  
422 S Court St  
Montgomery  
AL 36116  
205-263-3459

**KGL-FM**  
Gladys Knight, Men  
Jeffrey Osborne, Morning  
T. Pendergrass, I  
PO: Shirley Jackson  
MD: Johnny Morris  
1100 S La Brea  
Los Angeles  
CA 90019  
213-900-9030

**WZZA-AM**  
Frozen  
PD: Ben Cat Bailey  
MD: Delores Garner  
1570 Woodmont Dr  
Tuscaloosa  
AL 35404  
205-381-1862

**KJLH-AM**  
Frozen  
PO: Lynn Briggs  
MD: Lynn Briggs  
3847 Comstock Blvd  
Los Angeles  
CA 90008  
213-295-5960

**KSOL-AM**  
Crystal Waters, Gypsy  
Freddie Jackson, Man  
Stevie Wonder, Gotta  
Taras Kemp, Fare  
PO: Bob Mitchell  
MD: Bob Mitchell  
4377  
San Mateo  
CA 94402  
415-341-8777

**XHRM-AM**  
Freddie Jackson, Man  
Jazzy Jeff, Summer  
Rede Boys, Heaven  
Stevie Wonder, Gotta  
Tara Kemp, Fare  
PO: Rod Car  
MD: Bailey Coleman  
2434 S Port Way  
San Rafael  
CA 94903  
619-336-4900

**WKND-AM**  
Candy Duffler, Lly  
Inner City, Til  
Sounds Of Black, Optimis  
Stevie Wonder, Gotta  
T. Pendergrass, I  
PO: Melissa McCann  
MD: Melissa McCann  
PO Box 1480  
Westport  
CT 06870  
203-888-9271

**WNHC-AM**  
Candy Duffler, Lly  
Jeffrey Osborne, Morning  
Mica Paris, South  
T. Pendergrass, I  
PO: Stan Benson  
MD: Lamy Green  
512 Washington Ave  
North Haven  
CT 06473  
203-234-1240

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**PAGE 32 / JUNE 7, 1991**
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IF YOU'RE NOT RECYCLING
YOU'RE THROWING IT ALL AWAY.

A little reminder from the Environmental Defense Fund that if you're not recycling, you're throwing away a lot more than just your trash.

You and your community can recycle. Write the Environmental Defense Fund at: EDF-Recycling, 257 Park Avenue South, New York, NY 10010, for a free brochure that will tell you virtually everything you need to know about recycling.

© 1991 EDF
The trip began with a supersmooth ride in Virgin's Upper Class from LAX to London's Gatwick. I know why Richard Bramson is laughing in his Virgin ads—he really does deserve the last laugh—I never want to fly to England again except on his planes. Then a limo ride to the Conrad Hotel in Chelsea Harbor. The very American-feeling hotel was buzzing in anticipation of the arrival of M.C. Hammer and company, due imminently.

Next day they came, lighting up the dismal English morning with a parading blur of bright colors. Just the Pepsi jackets alone have four or five LOUD colors in them. Smiles and good cheer seemed to be the order of the day as they created quite a stir all through the lobby and the motor court outside.

Slipped under my door about an hour later came a note from the Phantom with dress requirements and times of departure for Wembley, something that would happen each day for the next week.

Despite the fact this trooper had traveled nearly a million miles over the past two months to get to this place, they didn't look like road-weary warriors. This particular group of people is cheery and pleasant. In general, they are a good-looking bunch, too. It's probably from all that dancing, but they look healthy and sleek, with energy leaping off them all the time. Some faces and hairstyles (like the Pyramid) were recognizable from Hammer's videos. One foursome was gathered, pouring over an article in the Daily Mail, laughing at the writer's ignorance. "Yo," whooped one muscular young man, "What's up with this guy? He says Muhammad Ali invented rap." Laughs all around. One of the female dancers chimed in, "Yeah, he says a bunch of off things about Hammer—he don't know nothin'". Right. But the whole of London knows that Hammer and his company are in town. The image of the man in his trademark harem pants looms large on billboards and buildings all over the city. The dozen or so daily papers are having a field day. Let's face it, tabloid journalism has its roots, deep and dirty, in England. But there didn't seem to be much dirt about Hammer to reveal, so they just settled for saying he had to be older than he says he is and probably his childhood wasn't all that bad, really.

Fresh from their triumph at the MIP television convention in Cannes, Sidney Miller and Darnell Sutton breezed into the lobby in time to join Charles Freeman for the ride to Wembley.

In this prestigious venue, Hammer sold out all 11,804 seats for six nights, adding another 71,004 to the happy rap-fanatics who had seen the show during the international leg of the tour begun two months before in Auckland, New Zealand. Up to this point, about half a million people had seen Hammer. Go Hammer for it all.

At Wembley, the young Brits peered into the limo, hoping for a glimpse of Hammer, but didn't rush the car as in some but not being overbearing about it.

Everybody headed for the canteen, where the catering was from Eat Your Heart Out. Both the food, the service and the surroundings were pleasant.

Suddenly, in the door came Joey B. Ellis and his brand new security man, Michael Frazier, who had to stoop to get in the door. All the big men on the tour suddenly stretched themselves up to their full height. Brad Harper, from All Access, serving as the Pepsi liaison for the tour, half-whispered to Darnell, "What could you do against a brother that big but kick him in the knee, hope he falls and run like hell whether he does or not."

Musical director Felton Pilate was rubbing his temples, trying to push a headache away. I asked him if he wanted me to fix it. He said, "Are you kidding?" I sat with a piece of ice and applied it to the meridians in his head and over the course of the next few minutes, the headache disappeared. Old Chinese methodology mixes well with New Age awareness sometimes.

A very swell-dressed Hammer came to the door and peeked in, really early, I thought. I do like his discipline and the orderliness of his cast and crew.

Sidney, Hammer and I had a conversation about the future, while George Livingston snapped a thousand pictures. Hammer talked of changes he'll make in his next tour, the addition of more singers and a world-renowned music director. (Pilate needs to get back in the studio.) He's already added the Real Seduction and the Horns of Fire (formerly with Earth, Wind & Fire).

Then it was time for Hammer to change from his business suit to his Hammer suit for the big throw down. T.C. took us up to our seats and they cranked up the sound so loud the metal seats were vibrating. So was the crowd. Gone was the English reserve. One young girl two rows in front of us was crying and calling "Hammer, Hammer, Hammer."

Joey came on first, having to improvise a new entrance since Snap had set up a drum kit in the exact spot where he usually came in. His dancers were hot and Ellis was much better than could be detected from the abbreviated view of him in his videos. His seductive, athletic opening spot seemed all too short.

Snap was up next and seemed all too long. Then it was Hammer himself, appearing out of smoke to light a fire. All the crying girls and wriggling boys screamed with one voice.

Hammer is generous. It works against him in spotlighting the dancers too many times, but for him as he takes his time with four young singers who send chills up and down the spine when they sing. They're called the Real Seduction. The show is a visual treat. The
WNAA Loses Funding, Faces Sign-Off

WNAA, a college station of North Carolina A&T State University, serving the greater Greensboro, NC, area, is facing the prospect of going dark. The drastic measure is a result of the station losing $50,000 of its funding appropriated by the North Carolina General Assembly for fiscal year 1991-92. The cut represents a 50 percent loss in the station's funding; July 1 is the date the station will go dark, if a remedy to the station's financial woes is not found.

In an effort to combat the fiscal turmoil the station is facing, management is conducting a radiothon as a last ditch effort to circumvent shutdown of one of the country's contributors to black radio personnel. "SOS Save Our Station Fund Drive" is an on-air radiothon that will be conducted from June 1-8. The station staff and management, with strong support from university administration, will solicit donations and pledges from the audience to raise the $50,000 it has lost from the budget cuts.

WNAA is the only station on the FM band within the Greensboro/High Point/Winston-Salem metro market area that broadcasts hourly news from the Sheridan Broadcast Network. The station devotes 30 percent of its broadcast schedule to public affairs and information programs to benefit the citizens of the community.

"News and public affairs programming has always been an integral part of WNAA's broadcast day," said Yvonne Anderson, pd, WNAA. "I've always stayed aware of industry trends in programming. But I've never felt the need to incorporate everything that commercial stations were doing into our format just because commercial stations were doing it. The trend towards less talk and no information, including the announcing of records, just seemed wrong to me. It assumed that people didn't want to know, or if they did want to know something they would make a special effort to find out the news or information. We, on the other hand, wanted listeners to know what's what by providing them with the critical information they need to know for their daily affairs, up to and including where they should spend their money."

Anderson went on to state that WNAA's broadcast philosophy has been a consistent reminder to the citizens of the Piedmont triad of A&T State University's commitment to use its resources in the growth, development and improvement of the community and the state. "If WNAA goes dark, the current 200 A&T Communications students, future students of broadcast casting, the listening community, and the radio industry will lose an invaluable asset."

To make tax deductible contributions to the station, mail checks to WNAA Radio, WNAA, N. C. A&T S.U. Suite 200, Price Hall Greensboro, NC 27411-1135

NABOB Spring Conference Review

The National Association of Black Owned Broadcasters (NABOB) held their annual conference in Las Vegas this year and provided valuable information and dialogue about the current status and forecast for black broadcasters going into the 21st century. Panels were designed to focus on the specific concerns of black broadcasters such as increased ad sales, programming changes, broadcast legislation and high technology.

The conference opened with a panel that focused on the effective use of sales tools in the business. Dwight Johnson, minority affairs specialist for the U.S. Census Bureau, presented a wealth of information that included the most recent population tabulations by location and market, demographic research studies, data on ethnic consumer behavior and preference, and geographical lifestyle profiles. Johnson included in his presentation the fact that his agency offers information to tax-paying citizens at no cost.

Bill Shearer and Michael Carter, both broadcasters, moderated a panel that discussed the difficulties black broadcasters continually face when attempting to acquire national advertising dollars. They concluded that there is a gross mis-perception of blacks among advertisers, and that "it's up to us to change that perception."

Another panel discussed how to monitor and respond to changing listening habits in various markets and discussed the future of black radio programming. Yet another forum offered an update on FCC and congressional activities that pertain to broadcast legislation. In addition to the information provided, the panelists urged participants to establish a more open line of communication with congressional committees who have influence in pushing legislation that supports the interests of black-owned broadcast facilities and their owners.

Other panels discussed the problem that exists between radio and record labels, and explored means by which both entities' agendas may be accomplished without hurting the other. Digital Audio Broadcasting ('DAB') was discussed as it relates to radio and particularly how it may affect black broadcasters.

Fields Named PD, WKSV

Tony Fields was named national program director for Willis Broadcasting Corp. Willis owns 22 stations around the country and is based at WKSV, a black AC station in Norfolk/Virginia Beach that has recently signed on. Fields will oversee programming activities at all of the corporation's Urban stations.

Fields was formerly with KSOL/San Francisco and has also worked for WBLX/Cincinnati.

Martin New WXOK MD

Cary Martin was named music director for WXOK/Baton Rouge. Martin will be responsible for submitting a weekly playlist, taking music calls and reporting playlists to the trades.
WACR Looking

WACR — The Power Source — is now accepting tapes and resumes for on-air talent. Send air checks to: Lorna Newton, WACR P.O. Box 1078 Columbus, MS 39703

Q To Keynote

Producer Quincy Jones will deliver the programming keynote address during the National Association of Broadcasters’ (NAB) Radio 1991 convention. The conference will be held at San Francisco’s Moscone Convention Center Sept. 1-14.

In addition to delivering the keynote address, Jones will also make one of the major presentations for the Marconi Radio Awards. His appearance at Radio 1991 represents the first time a major record producer has been a keynote speaker at NAB’s radio show.

WQBH Jazz

"Jazz From the City" is hosted by Kenn Webb on WQBH/Detroit. The program has been on since October and, according to station officials, the response in Detroit is favorable. "Jazz From the City" currently airs on 48 stations throughout the U.S. and 24 stations in Japan. Due to its success, programmers hope to extend the scope of the show into other markets across the country and around the world.

DJ Looking

DJ looking for slot. Air personality or robo-jock, it doesn’t matter. If it works for you, then it works for me, too. Over 10 years experience says you can have it your way. For aircheck and resume call Nick, (513) 277-3866.

KJLH Colored

Greg Mack, ap, KJLH/Los Angeles (c), received a colorful visit from Giant/Reprise Record's Color Me Badd. Joining Mack and the group is Andre Fuller, mgr, promo, Reprise.

KBLX Salutes Hicks

KBLX /San Francisco gave Polydor recording artist Marva Hicks the red carpet treatment when she visited. Shown are (l-r) Keith Adams, PolyGram Labels Group (PLG), Hicks; Lee Michaels, KBLX, Hoesa, KBLX; Ron Ellison, vp, promo, PLG; and Maurice Watkins, PLG.

“Mystique” Visits Bobby Bennett

Mystique, the Washington Hitmakers trio, dropped by WHUR/Washington, D.C., to present pd Bobby Bennett (2nd from l) with a special award.
ON THE RADIO

YVONNE ANDERSON
Programming With A Mission

W
henever the subject of publically funded radio comes up, there seem to be two general responses. Most people end up just turning a deaf ear for fear they might be pressured into some sort of donation. Still, others can be downright supportive. In any event, it’s quite obvious that public radio receives at least marginal support from the public. That is, of course, the only way they can stay on the air. WNAA-FM/Greensboro, NC, is just such a station. Yvonne Anderson, the station’s pd/md, has proven that hard work and dedication can turn a college station into a competitive force.

WNAA is the radio station located on the campus of North Carolina A&T State University, the same school Anderson attended. Her interest in broadcasting came about long before then. She recalls growing up listening to the radio in her native New York. “I was always interested in radio. I remember listening to all the jocks on WBLS and WLIB back in the day. People like Frankie Crocker, Ken Webb, and the most important, as far as I was concerned, was Vy Higgensen. I never heard any females in radio until I heard her.”

As Anderson was coming up and listening to radio, she was also doing her homework. She found a great fascination in the industry and how it works. She explained, “I often wondered how someone could add a record and in that instant, know if the record would happen or not. It seemed as though programmers had somewhat of a sixth sense.” Anderson picked up those particular tricks of the trade early on—tricks that would only benefit her career in the future.

Upon graduating college Cum Laude, with a degree in journalism, Anderson was able to get work at two local newspapers, the Winston-Salem Chronicle and the Carolina Peacemaker. Starting out as a general assignment reporter, Anderson worked her way into the position of news editor in a very short time. She utilized her experience in journalism wisely. You could even say that she had a sixth sense which let her know that she would be using those writing skills in the very near future.

In the early 1980s, Anderson landed a position at WAIR-AM in Winston-Salem. She added, “It was a week-end overnight air-shift which I did despite some early reservations. I went ahead with it, realizing that was the way most people got started anyway.” Anderson went on until she suddenly realized that the copy she had to read wasn’t very good. She then started assuming copy writing duties part-time, prior to being hired full-time. In addition Anderson was in charge of overseeing sales production and coordinating traffic. Anderson added, “I worked as a freelance photographer as well I shot different entertainment events and supplied reviews with photos to several weekly news publications in the area.”

Anderson did that until ’85, when she arrived at WNAA-FM to accept the position of news director. In just a little over one year, Anderson was appointed station pd/md. She also guided the station through a power increase from 10 to 10,000 watts. “Between station gm Tony Welborne and myself,” said Anderson, “the two of us devised an alternative programming philosophy which highlighted the eclectic music expression of African-American culture.” Anderson also pointed out that she refined the nuances of her station’s day-to-day operations so that students were trained with a level of professionalism—basically making the station sound like anything but a college station.

News and public affairs programming has always been an integral part of WNAA’s broadcast day. Anderson noted that most Urban-formatted stations deliver information only during morning drive. She also said, “I’ve always stayed aware of industry trends in programming. However, I never felt the need to incorporate everything the commercial stations were doing just because they were doing it.” This is clearly the reason Anderson continues to bring the best in programming to WNAA and its listenerhip.

By Ray A. Myrie
Pebbles Gives Nordstrom The Benefit

By Jerome Simmons

Pebbles was in the Chicago area for a very unusual record promotion recently. Pebbles appeared at the Nordstrom department store in Oakbrook, IL. She appeared on the first floor in the clothing department, a section geared to the tastes of teens and young adults.

Approximately 1,000 persons gathered to get a glimpse of the entertainer, with the lucky ones receiving an autograph. Co-sponsoring the affair with Nordstrom was WGCI-FM, with the station’s own “Jammin’” Dave Michaels serving as the master of ceremonies.

During the three hours Pebbles signed autographs, Michaels kept the crowd on its toes with contests and comedy routines. But the singing portion of Michaels’ routine was so bad that Pebbles had to stop signing autographs and treat fans to an a cappella rendition of “Always.” The crowd responded by singing along to other songs like “Love Makes Things Happen” and “Giving You The Benefit.”

Although Nordstrom has no record department, Pebbles’ visit served as a very clever promotion to bring shoppers into the store, and served as yet another avenue for artists to generate money while promoting their product. Incidentally, the record store a block away sold out of Pebbles’ Always LP.

Long Live The Queen

Aretha Franklin made one of her rare appearances at Holiday Star Theatre in Merrillville, IN. Franklin opened the show in royal fashion, donning a lavish cape with a white collar. Adorning the stage were two giant sphinx. She was accompanied by three background singers and a full band. Franklin’s voice never sounded better as she performed her repertoire of hits.

She ended her show with songs from her upcoming album, scheduled to be released at the end of the month. Franklin’s rendition of “Higher and Higher” by Sly and the Family Stone brought the house down and spawned four encores.

GRP Records hosted a dinner for its premiere artist George Howard at Nick’s Fishmarket in Chicago. Among the many guests were Ben Sheats, branch mgr., Uni Distribution (MCA), Estes Fletcher and daughter Susan, Fletcher’s One Stop, Raymond Barney and Delores Jackson, Barney’s One Stop, Chuck Arrington, mgr., regional promo, MCA.

Doug Wilkins, vp, promo, and, host of the affair, Kent Anderson, dir., regional promo, GRP.

Howard was in town for an appearance at the Cubby Bear, located across the street from Wrigley Field. It has just recently started catering to live entertainment. Hosting the affair was WNUA’s Denise Jordan Walker.

Off The Record, a new organization in Chicago comprised of members of the radio and record industry, held its first affair at BRE Night. The charity affair was an auction of Chicago celebrities. The number one bid went to WGCI’s Bonnie DeShong, who fetched a cool $320. Second place was Debra Crable, “E!Ncy/Jet Showcase,” at $160. WGCI’s Alana Singleton, who garnered $250, was third. Also auctioned were Marsha Price, MS Distributors, Liza Cruzat, model, Cynthia Johnson, Columbia Records, and Dina Davis, Epic.

The ladies proved to be less giving when it came to bidding for the men. The top man, Chicago model Edward Cruzat, only went for $100. Not in attendance, but auctioned off anyway, were the Chicago Bulls’ Scottie Pippen and Cliff Livingston.

The winners got an all expense paid dinner date. Among the men auctioned were Wayne Williams, Jive Records, and Frankie Jay, WGGC.

The guest of honor, Cheryl “Pepsii” Riley, was in town performing with the musical “Mama Don’t.” All the men wanted to bid on Riley but, due to the rules, she was not eligible. Riley’s new album was introduced in its entirety at BRE Night. The album played for the first two hours of the evening.

The 1991 Midwest Radio & Music Business Conference has been re-scheduled to June 27-30 at Chicago’s Fairmont Hotel. The re-scheduling was due to conflicting schedules of the industry’s executives, and it was imperative that the conference be changed to a more accessible date. For conference information, Midwest Radio & Music Assn., 456 E. 79th St., Chicago, IL 60619-2820, phone (312) 488-5704.
this". "I'm That Type Of Guy."

Shortly after this success they were producing again, but this time they wanted a record deal. They had the idea of recording an album on the people that they worked with in the past, so the Posse approached Atlantic Records for a deal. "They gave us a chance to make an album," says Darryl, "but there was a catch. They wanted us to be the artists. It was kinda scary at first because we were so used to being in the back-

ground, the shadow. You know, the producers." There is mutual respect between the two. "We work very well together, we respect each other's decisions and if we don't like what the other has done, we talk it over and come to an agreement so that everything runs smoothly," says Darryl.

One thing is for sure. Listening to their debut album is like taking a breath of fresh air. Cuts to check out: "They Come In All Colors," "One Night Stand" and "Love Don't Live Here Anymore." For this to be their debut album, it sounds sooo good!!!

The future looks great for these "homeboys" from Los Angeles. Currently, they're working on the next project, which is a movie entitled "Waxwork II. Lost In Time." They will also be performing at the pep rally on June 2, at the Greek Theater in L.A., which will be their second live performance. The first one was for the wrap-up party at the Palladium for the Rap Symposium that took place in L.A.

As more rappers come on the scene, one thing is for sure, L.A. Posse are not your average new jacks. This is the start of something bigger and deeper. "We plan to take rap music all the way to the top. Rap music is definitely an art form and we plan to spread the good vibes around," stated Darryl. These brothers have what it takes to become major stars in this world we call rap.

BASIC TRAINING

Consider demographics when deciding on bits. A derogatory joke about Cleveland probably wouldn't work well in Cleveland; a derogatory joke about American made cars wouldn't carry well in Detroit. If you're below the Mason-Dixon line, you certainly want to give extreme consideration before doing negative jokes about Southerners. Be careful with fat jokes and humor regarding gays.

Be careful with shock radio. The black listening audience is far more sensitive than non-blacks. As African-Americans we are so often the brunt of unfair jokes and attitudes, that we can be extremely sensitive about ethnic-oriented material. Be aware of this.

A great many black people in America live in poverty. Give very careful consideration when doing poor people jokes. Radio is not a visual medium, so don't ever refer to something the audience hasn't seen or that you can't adequately describe.

Every element of personality radio has to have a payoff, an end result; it has to go somewhere. Balance abrasiveness with a degree of compassion. Jokes about ugly or stupid people have the advantage of being non-offensive because no one admits to being ugly or stupid.

Developing personality radio takes commitment from air personalities with raw talent willing to bust their butts and a commitment from management willing to make an investment in time and resources.
TAURUS (April 20 - May 20) — You could receive good financial news around the end of the week. A relationship is surprisingly harmonious this week. Though you may rock the boat, appreciate the relationships you are blessed with. You make important, pleasant changes in your surroundings. Your mind is on far-off places. Renew ties with foreign friends. Play it safe and double-check to make certain that everything you say or write means exactly what you want it to — I'll be worthwhile.

TAURUS (April 20 - May 20) — In the 12 months ahead, the planets steer you in a decidedly creative direction. Those with artistic leanings should take advantage of the beneficial winds blowing their way — especially after August. The world opens up, romance, travel and outdoor sports help you to unwind and bring out the best in you. The new moon in your sign signals the beginning of this phase of self-fulfillment. Don't take financial risks. Stay alert and seize the day. Eloquence reaps great reward. Have fun.

GEMINI (May 21 - June 20) — You will be working behind the scenes this week in an effort to tie up loose ends and clear the way for new endeavors. A relationship could be the focus of your attention and may even require a journey. Don't neglect finances and long-term plans. Remember, it's not how much money you make, but what you do with it.

CANCER (June 21 - July 22) — A dream could materialize for you this week. This week is excellent for group projects. You'll be very much in the public eye. Don't try to hide, turn on the charm. The end of the week could be pivotal for finances and career. Know your priorities. The atmosphere changes and you can enjoy a quiet, solitary and constructive period.

LEO (July 23 - Aug 22) — You attract attention now, so what you say or write is of supreme importance and could make or break you. The middle of the week could be memorable. In fact, you'll feel you have wings on your feet! Enjoy the flight! Use your dramatic flair and powers of persuasion for the general good. A secret love affair flourishes.

VIRGO (Aug. 23 - Sept. 22) — This week is excellent for travel and for work of international scope. You begin to smell success. A job-related romance blossoms. Don't throw caution to the wind, especially at the end of the week when all is not as it appears. Slow down and be careful. Protect your valuables and give yourself lots of time to get wherever you have to go.

LIBRA (Sept. 23 - Oct. 22) — Power and glamour conspire to draw you into their circle this week. Fascinating new people and projects come your way. Speak up and let people know how talented you are. Slow down and try to take some time for yourself. A business-related trip could be on the agenda at week's end.

SCORPIO (Oct. 23 - Nov. 21) — Love and faraway places are on your mind. Don't spend time worrying about what others think. Listen to your heart — especially concerning what you do and where you go. The middle of the week is critical for decisions. The end of the week could bring great news concerning finances. If a change of scene is what you need, now is the time to take the money and run.

SAGITTARIUS (Nov. 22 - Dec. 21) — You might feel caught between a painful sense of obligation and an uncontrollable urge for change. The solution is to attend to important duties in the first week and then break loose. The moon in your sign makes adventure irresistible. A current romance reaches a pivotal point, or a new one is blasting off.

CAPRICORN (Dec. 22 - Jan. 20) — It's vital that you slow down and relax or you'll be devastated by week's end. Creativity flourishes and can be both satisfying and materially rewarding. A relationship could achieve a rare level of harmony, but you must be less self-interested and more observant. This is the beginning of new social and romantic trends; accept invitations.

AQUARIUS (Jan. 21 - Feb. 18) — The beginning of the week brings important news from home, family or someone from the past. It's a great week for long-awaited domestic change. Your social circle widens. Make sure that you can distinguish between the illusionary and the real. Though your head is pointing to the sky, keep your feet firmly on the ground. The end of the week brings a romantic interlude.

PISCES (Feb. 19 - March 19) — Anything you do in the area of communications or travel could bring lasting rewards. Invest in things that save time and expand productivity — a new car, computer or fax machine. You are on the path to success; don't let minor hurdles frighten you. Romance gets exciting around the end of the week, but it may be distracting. Devote energy to family.
MONDAY'S FUNCTION: STONE COLD MUNCHIN'—Grape was privy to some sensational eats at the Memorial Day fest held at BRE publisher Sidney Miller's home. There were all sorts of food and drink and the conversation of the 120 or so people who came ranged from industry talk, of course, to who's going to beat who in the NBA playoffs. Some of those included Sidney Miller, Susan Miller, Ruth A. Robinson, Emnie Singleton, MCA, Ray Harris, Warner Bros, Hank Spann, Reprise; Bob Jones, MJJ Productions, Charles Freeman, Bust It, TV producer Darnell Sutton, publicist JoAnn Geffen, TV writer Alan Gansberg, manager Juanita Stephens, manager Dina Andrews, publicist Kevin Wafford, ICM's Dennis Ashley, ex-Commodore Milan Williams, and publicist Gwen Smith. There were many performers including Chris Calloway, talking about the sensational reaction to her "Lady Day at Emerson's Bar & Grill" one woman show. Joe Sample reminiscing with Ruth about the year they judged the Tokyo Music Festival together, Randy Crawford, still "Knockin' On Heaven's Door"; model Beverly Johnson, looking drop dead gorgeous, Freda Payne, producer Olie Brown, trying to find out the score of the game. Melinda Chatman Edwards, Cynthia Sissle and Big Dee Ervin talking about the oldies shows (Dae was lead singer for the Pastels). There was also Attitude's Terrah and rapper Slick Rick, wearing an out-sized gold medallion with a Libra birth sign. "That's not my sign, I just picked it up 'cause I liked it." There was somebody from nearly every label, noted were RCA's Barry Johnson, and BRE's J.R. Reynolds, LarriAnn Flores, Lynette Jones, Martin Blackwell, Angela Johnson, Ray Myrie, Terry Wuggleton, Ed Stanbury, Halemon Anderson, Lance Whiffield and Larry Johnson.

EAST WESTING IT—Hold on to your hats! Two young writer/performers from Los Angeles form the new rap duo called It. President Sylvia Rhone was seen dancin' in her office to the music from these guys. There's another act called J.T., who is coming with the look of mega-action movie actor Steven Seagal, ponytail and all. He could be East West Record's answer to rapper Vanilla Ice.

L.A. LATE NIGHT—Los Angeles is getting to be a late night kinda' place to go to clubs. First R&B Live on Wednesday's and now club Asylum has begun not one, but three nights of jazz weekly "Around Midnight," or precisely at the end of the B side. And the two songs were pretty good, as well as funny.

FAMOUS ARTISTS—Boyz II Men, Another Bad Creation and Shabba Ranks have all signed with Famous Artists Agency in New York City. Famous prez Jerry Ade is the responsible agent for Boyz II Men and ABC, while agent Erkstone Isaac serves as responsible agent for Shabba Ranks.

BOOTS Alert—An unidentified individual has been posing as funk star Bootsy Collins, who is currently touring with the group Deee-lite. Three incidents have been reported to Bootsy's management, including Deee-lite fans in the Bay Area having been promised tickets to the shows by the phony, a recording contract with a local indie label which was forged by the perpetrator, and a music store which gave the bogus Bootsy several thousand dollars of equipment. Funkateers, be on the lookout!

GRAPE LOOKS BACK AT THE PAGES OF BRE: Ten years ago this week, noted musician and arranger Ernie Freeman died of a heart attack. Earnest James was appointed general manager, KDIA/San Francisco, leaving his position as president of WGCJ/WVON. Jerry Boon replaced James Alexander as md at WBKM/Knoxville. WIGO/Atlanta held its annual High School Reporters Banquet honoring 21 area public school students.

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