The new single from the debut album BELIEF

innocence
SILENT VOICE
FEATURING GEE MORRIS

Moving on and on. It won’t take long.
Keep on moving on.
If we all believe, we can achieve.
Nothing but the truth.
Don’t make me,
The only single voice

EXPLODING NEW VIDEO
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Stop using words that hurt.

Start using words that help.
Words can hit a child as hard as a fist. And leave scars that last a lifetime. Even when you’re upset...stop! Think about what you’re saying. For helpful information, write: National Committee for Prevention of Child Abuse, Box 2866E, Chicago, IL 60690.
Hats off to the incomparable Quincy Jones as he adds yet another feather in his cap, co-producing the most famous music festival in the world: the Montreux Jazz Festival. Under the direction of Claude Nobs, the affair has become an extraordinary event that hosts the best musicians from across the globe. Twenty-five years is a long time for greatness, and the Festival continues to rein as one of the events to play.

Quincy, who has been a mainstay in the music community for decades himself, continues to take the celebrated high ground. His accomplishments are rivaled only by the creative energies with which the producer/arranger is consistently able to conjure during projects.

Held in Montreux, Switzerland, the Festival offers 19 days (July 2-21) of exquisite entertainment, and Quincy once again has set himself apart by making this year's Festival the best yet.

Multi-faceted, the music veteran continues to demonstrate his ability to turn events into something that are much more. Quincy Jones has the ability to take an already successful project (or product) and elevate it into a realm few others can achieve.

Quincy has done this so many times, it boggles the mind how a single man can have such a Midas touch time and time again. But have it he does, and for the next two years Montreux will have the luxury of teaming with Q to help make the Montreux Jazz Festival a gold mine of continued success.

Fantastic, Quincy.
Music Sales Mirror Economy

By Ruth A. Robinson

The sales of prerecorded music as reflected by certifications from the Recording Industry Assn. of America are mirroring the recession, giving mixed signals about its recovery. The awards charts look like a roller-coaster ride for certifications from January through June, when compared to the audits for 1990.

At the beginning of the year, both LP and single audits were way up over the same period in '90, with 25 LPs against 20, and nine singles over five. The bottom fell out of the audit in February. There were 13 LP certifications in '90 and eight in '91; it was four for four singles.

March seemed to start a slow build upward for LPs, which could reflect the consumers' need to get more for dollars expended. There were nine LP certs over 13 in '90, but singles were down, four against five for '90.

In April, LPs received 12 certifications, up over the previous month, but still down from the 17 certs in April of '90. There were only five singles, over 11 for '90.

Things started to look better for singles in May, a terrific boost in certifications to 12; almost triple the number in '90, which was five. The LP certs matched exactly, 17 for 17.

June presented a happy picture for LPs, but single certifications were down. There were 19 LPs, perhaps all the returning troops are buying long-playing product.

Album totals overall are slightly higher for the first six months of '91. January through June '91 shows 90 gold versus 89 in '90; 55 platinum LPs in '91, a rise from 37 in '90; and 53 multi-platinum LPs for '91, compared to 45 in '90.

That same wild ride proved true for platinum certifications. A month by month comparison reveals the year kicked off with 22 over 10 LPs; three for three singles; Feb. was up with five certifications for LPs, one for singles, compared to three/zero in '90. In March the figures were the same for both years, 6/0. April saw LPs move up three from five in '90 to eight in '91, but singles were down to only one for '91 against four in '90. May was numbing. There had been 10 LP certifications for LPs in '90, there were only five in '91. Singles had one each for both years. For June, again it seemed long-playing product got the investment. There were nine certifications in '91 against only three in '90, but zero single certs against three for the same period in '90.

Music video certifications remained steady for the first half of the year. In March, the RIAA announced the introduction of the video single category. Madonna's "Justify My Love" was the first to certify and reach sales in excess of 400,000 units.

In April, Whitney Houston's patriotic "Star Spangled Banner" reached both the gold single and multi-platinum video single status for the sale of 100,000 units. The war in the Gulf had an impact here, too.

While veterans were earning medals on the Desert Storm front, some medals were being earned on the home front. Giant's "Voices That Care," a collaborated effort from a variety of artists as a tribute to those fighting, went gold, while the video single went platinum.

The first half of '91 proved successful for debut artists. Another Bad Creation's 'Coolin' At The Playground Ya Know went platinum and

continued next page

SBK Is Smokin'

Shown backstage at the T.J. Martell Humanitarian Dinner celebrating SBK Record's signing of Smokey Robinson are (l-r) Tamiko Jones, mgr; Daniel Glass, exec vp/gm, SBK; Charles Koppelman, chairman/CEO, SBK; Robinson; Michael Roskind; and Martin Bandier, pres/COO, SBK.
**WEA, Time Sponsor Reception, Scholarships**

The Warner/Elektra/Atlantic Corporation (WEA) and Time Warner, Inc., hosted a Capitol Hill reception in celebration of Black Music Month (June). The event was highlighted by the establishment of two full four-year scholarships to black colleges through the Thurgood Marshall Scholarship Fund.

The corporate sponsors presented a check in the amount of $32,000; $16,000 for each of the two four-year scholarships. One of the awards is slated for music studies, while the other is in communication.

U.S. congressman John Conyers (D-MI) served as host for the event which also saw five members of the Congressional Black Caucus. Also attending the affair were Time Warner recording artists Al B. Sure!, MC Lyte, Melissa Morgan, Monie Love, and Mic Murphy.

Recording executives from around the industry who attended included Sharon Heyward, Virgin; Ray Harris, Warner Bros.; Richard Nash, Atlantic; and Ruben Rodriguez, Elektra/Pendulum.

Presenting the check to Dr. N. Joyce Payne, who represented the Thurgood Marshall Scholarship Fund, were Ornette Barber Dickerson, vp, black music marketing, WEA; and Tom Draper, vp, community relations, Time Warner.

"Time Warner artists and executives came from across the country to participate in the reception and show their support for helping our young people to attend college through the Thurgood Marshall Scholarship Fund," said Dickerson. Draper added, "Time Warner has always been supportive of and involved in education as a critically important vehicle to economic advancement. We are especially pleased to provide needed resources for talented black and other minority students in higher education."

**Mirror Economy**

continued from previous page

C+C Music Factory sweated out a multi-platinum certification for two million units.

**Mogull Forms JRS Records**

Artie Mogull was named pres, JRS Records, a newly-formed label conceived by financier Stephen Swid. The label will be distributed in the U.S. by BMG. Of the three albums set for release next month, one features Oregon-based bluesman Curtis Salgado. The other two are rock acts. JRS has signed seven "new" bands and plans to release about 12 albums per year. The company is described as being a full-service label, with initial emphasis on AOR and CHR music.

Swid is the former chairman/ceo of SBK Entertainment World, and will serve as chairman/ceo for JRS. Mogull was formerly pres, United Artists Records.

Regarding his immediate staffing, Mogull named Stan Shuster vp/head of A&R. Shuster was a former personal manager. Joining him in A&R are director Beth Hollander, formerly with Elektra; A&R rep Gary Arian; and Alison Mogull, coor, A&R. Mogull also named Dave Urso vp, promo.

Paula Abdul got a pair of gold certifications in June, her single "Rush Rush" went gold as did her sophomore LP, Spellbound, which also went platinum.

C+C Music Factory's LP Make You Sweat hit multi-platinum; Tara Kemp's single "Hold You Tight" went gold, making this a heavy month for Giant Records. Salt-N-Pepa hit gold with their single "Do You Want Me."

Luther Vandross' love proved very powerful as he hit the platinum mark with his Power of Love LP. Crystal Waters' single on homelessness, "Gypsy Woman (She's Homeless)," went gold.

*Luther Vandross*

It would seem the troops and everybody else is buying Giant Records' Color Me Badd's "I Wanna Sex You Up." It is the year's first multi-platinum single, hitting the two million mark just three months after its release.

Multi-platinum singles are hard to come by. Last year there was only one (Madonna's "Vogue"). LPs fare better with 43 being certified by this time last year, against 45 for '91.
MARLENE OWENS-RANKIN has been named exec dir, Jesse Owens Foundation. Owens-Rankin brings strong credentials of nearly 25 years of management experience in the not-for-profit area. She most recently served as dir, human resource mgmt, Chicago’s Museum of Science and Industry. She spent 10 years at United Charities of Chicago, eventually becoming its dir, personnel. She holds a Master’s degree in social work from the University of Chicago and is listed in Who’s Who of American Women, ’85.

BILLY HENDRICKS has been appointed to the newly-created post of coor, nat’l promo, Esquire Records, and will be based in Philadelphia. Hendricks entered the field in 1967 with WDAS radio, working with legendary Joe “Butterball” Tamburro. Some five years later, he was tapped by Art Cass of Buddha Records, promoting such notables as Gladys Knight, Curtis Mayfield and Melba Moore.

LESLIE DRYE has been named dir, artist development, PWL America Records, LTD., and will work out of New York. She comes to the label from Bum Rush Records, where she was the gen mg. Her responsibilities include the planning and execution of the image and direction of PWL artists as well as coordination of press, publicity and video promotion. She will receive her B.A. from the University of New York next year.

KEN SMITH has been named professional mgr, PolyGram/Island Music. As a professional mg, Smith will be working with artists and writers, exploiting their catalog and securing cover songs, along with talent acquisition. Prior to his promotion, Smith held numerous positions in PolyGram’s A&R department, most recently as asst to Ed Eckstine, co-pres, Mercury Records. Smith graduated from the University of Wisconsin with a Bachelor’s degree in business administration.

LEE ANN SCHULER has been promoted to the post of mg, artist relations, Atlantic Records, and will be based at the company’s New York headquarters. Schuler works closely with artists’ managers and booking agents, overseeing the dissemination of information regarding tour/travel itineraries, performances/appearances, and artist contact personnel. She is the primary point person for artist promotional/media visits, travel coordination and interview schedules in conjunction with other label departments. In addition, Schuler serves as liaison with Atlantic artists on tour, including arranging backstage access and other label support activities.

PHyllis PURPERO has been appointed to the post of mg ad/merchandising, Charisma Records. Purpero, who will be based at the New York headquarters, joins the company from Record World Inc., where she worked for the past six years, most recently as sr. dir, advertising and promo. In her new post, she will coordinate all tip sheet and consumer advertising and will oversee the manufacture of pop materials.

JAY PERLOFF has been appointed mgr, sales, EC, Charisma Records. He will be based at the WEA Branch in Bridgeport, NJ. He joins the label from Universal Record Distributors in Philadelphia, where he had worked for the past 15 years. In this new position, Perloff will work closely with all WEA Branches in the Northeast in coordination of Charisma’s retail activities on the east coast.

HELEN STOTLER has been named mgr, business affairs, Charisma and Cardiac Records, and will be located at the Charisma/Cardiac offices in New York City. Stotler will be responsible for drafting and negotiating agreements, and overseeing general business affairs administration. Stotler comes to Charisma from her position as dir, creative affairs, at the law firm of Carro, Spanbock, et al, where she worked for two and a half years.

BRUCE HARRIS has been appointed to the post of mg, product, EMI Records, USA, and will be working out of the company’s New York base. In his new capacity, Harris will be handling the day-to-day marketing activities, and product management duties with regard to artists such as Huey Lewis and the News, Robert Palmer, George Thorogood and the Pet Shop Boys amongst many others. Harris will also be very involved in the development of new acts.

CHRISTINE GRBELJAs has been named vp, royalties, Sony Music. Grbelja is responsible for the payment of royalties to artists, producers, publishers and the American Federation of Musicians on all Sony Music sales including Sony Music Video and the Columbia House Company sales. She has been dir, royalty accounting, Sony Music, since May ’98.

FRANCESCA DEFEo is now assoc dir, pub, Columbia. In this capacity, DeFeo will be working with assigned artists on the roster, on whose behalf she will be responsible for the development and implementation of publicity campaigns at both the local and national levels. In addition, she will assist the vp of publicity in maintaining the label’s extensive relationships with key print and broadcast media.

ROBIN CECOLA has been promoted to the position of dir, nat’l sales, promo, WC, Columbia. In this new post, Cecola becomes an integral part of the national staff. His responsibilities will be to help maintain and maximize radio airplay, to work in conjunction with the national staff as liaison to Columbia artists and various trade publications, and to travel extensively as a representative of the promotion staff.
On The Road: Chicago/The Apple/Quaketown

Ever since Jerome Simmons had started planning his Midwest conference, I was determined to go and support his efforts. I didn’t know how tough it was going to be to just get off the ground—not the conference, the airplane. I had a noon flight from Los Angeles to Chicago, but after cancelled equipment, switched flights and some yelling, I finally managed to get an American flight—seven hours later. I could have flown the Atlantic in that amount of time.

I landed in the Chicago summer, when the city is hot and sweaty but full of energy. The car drove me to the gorgeous Fairmont Hotel where the event was being held. Over the next two days, I was more and more impressed with the group of people calling themselves the Chicago Posse. If everybody else in the industry—rivals at different labels, in different cities—could come together like these people in the Windy City, we’d all be better off. Jerome’s event was small in numbers, but not in importance. The 200 plus people who showed up were 200 plus of the right people. You can see their smiling faces on the double page layout this issue. And no, Jerome didn’t take the pictures, he was a busy, busy man running around making sure things were in order.

I took time out to make an unrehearsed speech about Chicago’s music and rich heritage. Did you know that that piece of black history called the one-stop still thrives in Chicago. The city boasts the only four black-owned one-stops in the nation—Fletcher’s One-Stop, Barney’s One-Stop, Color-rite Records and George’s Music Room. I really think this city is so full of talented people, somebody’d better get on the bandwagon and shine a light on Chicago. But having watched the Posse at work, that should all happen sooner than anybody might think.

Then it was off to New York to hang with the Elektra people who are excited about Shirley Murdock. Ruben Rodriguez kept talking about Shirley being away too long, but back with a vengeance with her fabulous new album, *Let There Be Love*. Ruben also kept talking about the Natalie Cole cover and everybody was talking about the amazing video of Natalie and Nat on “Unforgettable.”

It was hot and smokey and cookin’ at New York’s 28th Street Ballroom. People cheering along with me included Elektra chairman Bob Krasnow, Joseph Morrow, vp, promo; others cheering on the sizzling hot Shirley were labelmate Lisa Fischer, Capitol recording artist Melisa Morgan; Shirley’s producer Roger Troutman; Columbia recording artist Regina Belle; and the entertainment press and black radio turned out in great numbers.

Shirley didn’t disappoint her gala audience. From beginning to end she was well-deserving of the two standing ovations bestowed upon her. The crowd participated, captivated by her charisma and delivery. It was a real treat and she looked and sounded at the top of her form.

It was time for me to get out of the Big Apple, where people were talking about the Grammys returning there for the second time in a row, and head home to Los Angeles.

I struggled off the plane, had Jackson’s Limo drop me and Joe Morrow off at our homes, grabbed a quick shower and headed for R&B Live. I’d learned earlier in the day that BeBe and CeCe Winans were going to be there and I really wanted to see them.

Thank goodness for portable phones. One look at the crowd gathered outside R&B and I used mine to call Ruth on hers and she came outside and got me through, just in time to see my old friends Verdine White and Al McKay throwing down with the now-named “Horns of Fire.” They sounded good, too. BeBe and CeCe, in addition to being great people, are such amazing singers. They just wore the crowd out and got a standing ovation, a tough thing to come by from an industry crowd. But it was so real. I kept thinking that black people are lucky. As much as they try to take our music away, this is the kind of night only we could have. This was our music, all of it, ranging from praising the Lord to praising the physical pleasures, to praising life in general.

The men of EW&F, the Winans and the Ohio Players, followed by Stevie Wonder, who’d been at Rick Dees’ “Into the Night” all day, also appeared. Stevie didn’t seem tired at all as he rocked the house for half an hour. The industry crowd went crazy. Everybody in the world loves Stevie, including the singers who joined him on stage. The tiny stage at this club could barely hold the singers—all of Stevie’s singers, including his bride-to-be Kimberly Brewer, and Little Willie John’s son, Keith. Also on stage were the pair who regularly provide harmonies for the club’s performers, plus Howard Hewett and Christopher Williams. There were other singers in the house who might have liked to get up on stage, but it was just too crowded.

After Stevie’s jam, the happy crowd was invited to dance, but I was so exhausted, I slipped out the door and drove home, happy about the music and the people in our business.
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**BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT**

**D** REPRESENTS NEW ENTRY

**★** REPRESENTS RE-ENTRY
Nothing can stop...

PRINCE and the NEW POWER GENERATION

"Get Off"

THE NEW SINGLE

PRODUCED, ARRANGED, COMPOSED & PERFORMED BY PRINCE AND THE NEW POWER GENERATION

THEY'VE GETTIN' OFF AT...

WILD WNJR WOWI WQOK WIKS WGCI

WWDM KSOLE KKFX WEE WAGH

WENN WHJX WPEG WANM WJIT

KMJQ WDAS WDXZ WPAL WUJM

WLWZ KRIZ WEUP WHQT WNKR

WYLD WTLZ WBLK WLOU WAMO

MANAGEMENT BY PAISLEY PARK ENTERPRISES
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Tenor saxophonist Johnny Griffin is accompanied by Chris Fuller, trombone, Steve Nelson, vibraphone, Kenny Washington, Drums, Dennis Irwin, bass, and Michael Weiss, piano, on this interesting project that was produced by John Snyder.

The title cut for this project, "The Cat," has sparks of Monkdom, and features interesting solos combined with chord changings that offer a refreshing feel. "The Count," as the title suggests, offers a melody befitting Count Basie's Orchestra. Throughout the piece there's Griffin's sax play, sounding as rich as a human voice.

"63rd Street Theme" uses a Griffin sax solo, blues style, to set itself off. Memories of old Chicago are laced throughout this cut. With nine cuts in all, The Cat blends blues with straight-ahead jazz to create a Chicago style that reflects Griffin's upbringing in music, and he does not disappoint.

Bob Margolin
Chicago Blues
Powerhouse/Ichiban

More Chicago blues at its best, Bob Margolin waits with emotion while licks guitar strings. Recorded over five sessions, the 15 cuts on this project feature the work of several performers, including Jimmy Rogers, guitar; Kim Wilson, harmonica; Willie "Big Eyes" Smith, drums. Pinetop Perkins, piano; Calvin "Fuzzy" Jones, tender bass and vocals. Kaz Kazanoff, sax and harmonica; and Tom "Mookie" Brill, harmonica and acoustic bass.

"Sugar Sweet," "Born In The Wrong," and "She And The Devil," are the bonus tracks on a project that brings Chicago blues to life. The first four songs on the CD are a tribute to Muddy Waters' original Blues Band and offers a special feeling—that down home feeling. The rest of the CD features music that will also move your soul and rock your body.

Nappy Brown
Aw Shucks
Ichiban Records

Nine cuts fill out this music project that features spicy vocals of Nappy Brown. Combining good fun with melodic rhythms that are sure to strike your fancy, Aw Shucks features sounds from such musicians as Randy Brown, bass, Steve McRay and Buzz Amato, keys. Jimmy O'Neil lead and rhythm guitar, and Bryan Cole, drums.

Produced by Cole, the project has some very intriguing styles of music with a variety of relaxing listening pleasure. There are nine cuts in all on this project.

By J.R. Reynolds

Johnny Griffin
The Cat
Antilles/Island

JAZZ REVIEWS

JULY 19, 1991

ARTIST/TITLE

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BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT ★ REPRESENTS NEW ENTRY ★ REPRESENTS RE-ENTRY
SINGLES

DAVE KOZ/JOEY DIGGS
NOTHING BUT THE RADIO ON CAPITOL

FRANKIE KNUCKLES
THE WHISTLE SONG
VIRGIN
This house pioneer has a catchy song with an infectious beat. The ravers will soon be jumpin' on this first release off Knuckles' Beyond The Mix LP. Strong whistles can be heard throughout and mix with some more excellent house beats, courtesy of Frankie Knuckles. Demos: House Fans.

DAF
BROTHERS
WARNER BROS.
This catchy house/techno groove displays hints of German-techno founders Kraftwerk. Both Popular and Urban formats have been getting down to this right across Europe. You can also hear this song on the ROIR label's Funky Alternatives LP. Demos: Techno Fans.

90 LOVERS
I KNOW YOU GOT SOUL
LOGIC
This European hip-house cut has a strong house beat that was produced by Snap. The clubs are where this song should enjoy the most success, although the various mixes that are featured could break into radio formats as well. Demos: All.

TRACIE SPENCER
TENDER KISSES
CAPITOL
This, the latest from Tracie Spencer, will almost certainly become a major Quiet Storm hit as well as cross over to various other formats. As usual, Spencer's vocals sound years older than her age. "Tender Kisses" is the fourth release off the Make The Difference LP. Demos: All.

PRIDE N' POLITIX
HOLD ON EASTWEST
This dance groove is lively and definitely doesn't lack class. The clubs and airwaves will definitely receive positive vibes, as its appeal is massive. A strong pop/house feel should also enhance the song's crossover potential. Demos: Young Adults.

CHRISS PITTMAN
SHOW ME ATLANTIC
Pittman displays strong likeable vocals on this, the first release off his C.P. Time LP. The cut has a midtempo feel that's equally good for dancing or relaxing. Featured on background vocals is Perfect Gentlemen. It was produced by Maurice Starr. Demos: Young Adults.

LINSEY
SEARCHIN' VIRGIN
This, the second release off their Perfect Love album, should keep this happy couple firmly planted on playlists all over. Linsey wrote and produced the second hit off their album. Demos: All.

TEENA MARIE
SOME DAY ONE EPIC
Teena Marie lovers will not be disappointed with this, the fourth release off her Ivory LP. Also worth noting is a special mix courtesy of Soul II Soul's Jazzie B. A solid hit all the way. Demos: All.

KENNY G
THEME FROM DYING YOUNG ARISTA
Kenny G's music appeals to a wide range of formats and has always crossed over well. With this being the song from the movie, this track should attain the same success that Kenny G usually has. Demos: Adults.

STARLEANA
I'LL TAKE YOU THERE VIRGIN
This former member of the group Deja shows her worth on this, the first release off her debut album. The older demos will remember the original by the Staple Singers. This excellent new artist should have her first solo hit with this. Demos: All.

ALBUMS

VARIOS
SOUL HITS OF THE '70S
RHINO
This sampler features some of the top songs featured on the Rhino collection, Volumes 1-15. Some of the memorable songs featured include the O'Jays' "Love Train," Tavares' "It Only Takes A Minute," and "Didn't I (Blow Your Mind This Time)" by the Delfonics. Demos: All.

BIG BLACK CAT (BBC)
POP-A-DELIC UNDER THE SAME SKY AIRBORNE
BBC claims to blend all elements of funk, pop, rock, R&B and jazz on this. The album opens with a funkified version of John Lennon's "Instant Karma." After this, nearly each song features different styles of music. The album's best are "All World Girl," a strong pop/house cut, and "Scream And Shout." All songs were written by BBC, except Lennon's "Instant Karma." Demos: Adults.

THE CAMPBELL BROS.
THE CAMPBELL BROS.
MARQUIS
These three brothers have a funky, groovy style of jazz that's upbeat and rich with rhythms. The Campbell Bros., Alex Jr., Garland and David, open the LP with "Retrospective Funk" and lead into more strong jazz/funk grooves from there on. "Seaside Groovin'" and "Beans and Franks" are songs that leave the longest impression. Demos: Jazz Lovers, Adults.

SANDEE
ONLY TIME WILL TELL FEVER/RAL/COLUMBIA
If this album does as well as the first release ("Love Desire"), Sandee should have a hot dance-oriented album. A strong remake of the disco classic "Doctors Orders" is prominent. On the slower side, Sandee shines with the LP's title track. Demos: Young Adults. S

This week's reviews were written by Terry Muggleton and LarrAnn Flores.
Rap, Roots & Reggae Reviews

SINGLES

OAKTOWN’S 3.5.7
TURN IT UP
BUST IT/CAPITOL

The ladies of Oaktown are finally back with a hot slice of wax to start all the summer jams, get the music and turn it up. The sisters sound better than ever on this fresh cut. Live vocals by Tata Vega make it even more hype. Radio is already all over this one. Produced by James Earley and Michael Kelly. Demos: All.

LATIN ALLIANCE f/WAR
LOW RIDER (ON THE BOULEVARD)
VIRGIN

A new twist on an oldie but goodie. This rap group has street beat funk packed with in-your-face bass. So play it when you say it and pump it up. Live production by Will Roc, Tony G. and Frost. Demos: Rap Fans.

KID CAPRI
JOKE’S ON YOU JACK
COLD CHILLIN’/WARNER BROS

For the hard-core, jazzy feel, take a listen to this funky jam. Kid Capri has that live, dope, East Coast flavor that all rap music fans can appreciate. Super fat production by Biz Markie for Biz Markie Productions, Inc. Co-produced by Cut Master Cool V. Demos: All.

ALBUMS

PETE ROCK & C.L. SMOOTH
ALL SOULED OUT
ELEKTRA

Whatever your heart desires these brothers can fill your needs—from funk to hip-hop. Pete Rock and C.L. Smooth have some fat beats and def lyrics to make you groove the right way. Check it out. Produced by D.J. Pete Rock for Untouchables Entertainment. Demos: All.

D.J. JAZZY JEFF & THE FRESH PRINCE
HOME BASE
JIVE/RCA

The Fresh Prince is back in full effect and comin’ correct with this new product. The 12 cuts on this album are all slammin’. Special cuts: “Summertime,” “The Things That U Do,” “This Boy Is Smooth,” “Caught In The Middle (Love & Life),” “Trapped On The Dance Floor,” “Who Stole The D.J.” and “Dumb Dancin’.” Check it out and say it when you play it. Produced by J. Townes for A Touch Of Jazz, Inc. Demos: All.

LEADERS OF THE NEW SCHOOL
A FUTURE WITHOUT A PAST
ELEKTRA

This group is taking rap music to another level. With their debut LP for Elektra, the group should do quite well. The first single release, “Case Of The P.T.A.,” had everybody talkin’. Their performance at this year’s BRE convention sent hip-hoppers into a dancin’ frenzy. Now that the album is out, there will be no denying these brothers the stardom that is sure to follow with this hot LP. Live cuts: “What’s The Pinocchio’s Theory?,” “Sobb Story,” “Feminine Fat,” “Show Me A Hero,” “My Ding-A-Ling,” “Where Do We Go From Here” and “Teachers Don’t Teach Us Non-sense!” Super fat beats and some dope lyrics make for one of the hottest rap albums for the summer. Various producers. Demos: All.

HEAVY D. & THE BOYZ
PEACEFUL JOURNEY
UPTOWN/MCA

The latest from the heavy one, Heavy D. On this LP, the Boyz and Heavy give thanks and praises to the most high, God. There are some super deep tracks like “Let It Rain,” “I Can Make You Go Oooh,” “Sister, Sister,” “Don’t Curse,” “The Lover’s Got What U Need,” “Peaceful Journey,” “Cuz He’s Always Around,” “Letter To The Future” and “Body and Mind.” The entire album is wonderful. It’s dedicated to Troy “Trouble T-Roy” M. Dixon, who is truly missed by his fellow hip-hoppers. This album will move you as well as groove you. Produced by Teddy Riley, Pete Rock, Howe Tee, Marley Marl, DJ Eddie F. and Maurice “Nevelle” Hodge. Demos: All.

This week’s reviews were written by LaRriAnn Flores.
**Top 5 Singles**

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**Single of the Week**

**JAMES BROWN**

*(SO TIRED OF STANDING STILL WE GOT TO) MOVE ON*

SCOTTI BROS./BMG

The Godfather of Soul is back and in top condition on this funky groove. "Move On" is making radio come back to life, so programmers should have fun with this one. Produced, written and arranged by James Brown, this cut is destined to give any party that extra kick. Demos: All.

**Album of the Week**

**BEBE & CECE WINANS**

*DIFFERENT LIFESTYLES*

SPARROW/CAPITOL

With this album’s first release, "Addictive Love," doing so well, you can be assured that this album is full of more of the same. M.C. Hammer is featured on a cut called "The Blood." Not only do such notables as Mavis Staples, Whitney Houston, Luther Vandross and Paul Jackson Jr. lend their musical expertise to this project, but the rest of the Winans clan lend their assistance as well. Most of these songs are yearning for release. Demos: All.
IMPORTANT RECORDS

SINGLES

PRINCE AND THE N.P.G. — GETT OFF — PAISLEY PARK/WARNER BROS.—The first song to be taken off the forthcoming Diamonds and Pearls LP, this song has got that unmistakable Prince sound that is highlighted by a funky, uptempo beat. It also features the official recording debut of Prince's New Power Generation band. Look for this to become one of this summer's top crossover tunes. Demos: All

JENNIFER HOLLIDAY—I'M ON YOUR SIDE—ARISTA—What a great song! This should spring Holliday right back to the top—where she belongs. Her powerful vocals come through loud and clear. She also has a new look to go along with her great sound. Produced and arranged by Barry J. Eastmond. Demos: All

WILL DOWNING—I GO CRAZY—ISLAND—Will Downing has got a sure winner here with this excellent follow-up single to "I Try." Like the previous release, "I Go Crazy" is full of the soulful vocals and class that have garnered him so much respect. From his A Dream Fulfilled LP, this is yet another hit by Downing. Demos: Adults

ALBUMS

ARETHA FRANKLIN—WHAT YOU SEE IS WHAT YOU SWEAT—ARISTA—The Queen of Soul is in great form on her latest LP. There are some wonderful cuts, including two duets (one with Michael McDonald and the other with Luther Vandross). The first single, "Everyday People," sets the pace for an album that displays what it is that has made Franklin a legend. Every song is incredible. Demos: All

PHYLLIS HYMAN—PRIME OF MY LIFE—PHILADELPHIA INT'L/ZOO ENTERTAINMENT—Rhythm and blues lovers, young and old, will rejoice with the knowledge that Phyllis Hyman has returned. There are nothing but classy songs highlighted by sultry vocals on this LP. "Don't Wanna Change the World," the debut release, is one of the more uptempo songs. Other brilliant songs—"I Found Love" and "I Can't Take It Anymore"—are on the slow jam side. This album is simply pleasing. Demos: All

CLÉO LAINE—JAZZ—RCA/VICTOR—Cleo Laine, one of the U.K.'s top jazz singers for more than 40 years, joins forces with her husband, John Dankworth, and shines on this LP. "Just a Sittin' and a Rockin'" and "It Don't Mean a Thing," written by Duke Ellington, are two songs Laine expertly executes. She also makes good on George Gershwin's "Lady Be Good." Demos: Jazz Fans. Adults

SUPERHOT SUPERACTIVE

Looking at the radio station add action this week, we find J.T. Taylor leading the way with 34 adds. "Long Hot Summer Night" is getting good reviews from radio and its listeners. The MCA recording artist is continuing to demonstrate the appeal he has and there seems to be no stopping him. Stations adding include KBUZ-FM, WDAS-FM, KSOL-FM, WAMO-FM, KYEA-FM, WANN-AM, WEUP-AM and WGGI-FM.

Don't Want To Be A Fool" is Luther Vandross' newest release and Epic Records is behind their premiere ballad- eer all the way. There were 23 adds for the man this time around from stations like KALO-AM, KCOH-AM, KJMS-FM, KMJQ-FM, WAAA-AM, WEUP-AM, WHUR-AM and WILD-AM.

"Turn It Up" continues to slam at radio and 21 more programmers are on to it. Bust It's Oaktown's 3.57 is really turning up the volume on things around the nation with this jam. They're on their way to the top with help from stations like KJAY-AM, KFX-AM, KPOO-FM, WATV-AM, WBXL-FM, WDAO-AM, WJLB-FM and WTUG-FM.

Motown's Pretty In Pink received 20 adds for their song "All About Me (All About You)." Pretty is an understatement for what these talented young ladies are. Their song is sure to be a winner on the charts, just as they are setting up that way with radio. Stations like KBMS-AM, KBUZ-FM, KILZ-AM, KMJQ-FM, KJZ-AM, WDAO-AM and WYLD-FM.
The Ram Slam Dub Jam—Takes L.A. By Storm

Crowd pleasers were "Human Beatbox," "Article Don," "Nuff Respect," "Ragga House (All Night Long)" and the real teaser, "Go Freddy Go."

When Freddy broke into "Daddy Freddy's In Town," the audience went wild. He definitely has a large following here in Los Angeles. Freddy's new DJ was really on the money as well.

Next on stage was U.K. band Special Beat, who did their thing and proceeded to smash it up a bit. However, the real show stopper was Steel Pulse. When they hit the stage the crowd went mad with excitement. Their set was about an hour and a half long and included such great songs from the past as "The Ku Klux Klan" and "Rally Round" (which the entire audience sang word for word right along with the group).

A true crowd pleaser was "Leggo Blues." Songs from their latest LP on MCA Records, entitled Victims, also received great response. "Soul Of My Soul," "Grab A Girlfriend" and the funky "Gang Warfare" made the crowd of Steel Pulse fans like them even more. Other cuts off the LP, "Taxi Driver" and the title cut, had great harmonies.

Over the years, this group has grown into one of the finest reggae bands to ever put music on wax.

The tour will be in the Los Angeles area until July 15. After that they will travel to Chicago, and then on to Hawaii. If you miss this show you'll have no one to blame but yourself.

Steel Pulse

The 4th of July holiday was great this year thanks to the Steel Pulse tour that came to Los Angeles on the third and fourth. Also on the bill were Shelly Thunder, Daddy Freddy and Special Beat. The show itself was wonderful, full of irie vibes and good reggae music.

Shelly Thunder came on first to the delight of the small audience. Her set was about 20 minutes in length but was long enough to produce a touch of reggae house that has a great following here in L.A.

By the time the fastest raggamuffin rapper around, Daddy Freddy, came on stage, there were more people present. Doing most of the material off his debut Chrysalis album, Freddy's show was magnificent. The crowd was hyped up by his performance. People were dancin' and chantin' right along with him.

Daddy Freddy

Steel Pulse
BRE To Attend Reggae Sunsplash ’91 In Montego Bay, Jamaica

This will be the 14th year for the Sunsplash concert series and this year promises to be the best one ever. This is the 10th year memorial of the death of the father of reggae music, Bob Marley. There will be a special tribute to him on the last day of the festival. Ziggy Marley & The Melody Makers will be on hand, as will Bob’s vocal group, The I-Threes.

The event will be held in the Bob Marley Memorial Stadium and only the strong will survive this endurance test that starts in the morning and lasts until the next day. The show will run for one week, from July 16-20. People from all over the world will come together for this historic event. This year’s lineup will include Freddy McGregor, Third World, Shabba Ranks, Dennis Brown, Shinehead, Lucky Dube, Mutabaruka, Ninjaman, and even some American entertainers—Al B. Sure! and Heavy D. & The Boyz.

Each night will have a different theme: Tuesday night will be “Caribbean Night” and will give local artists the advantage of the high technology that will be used this year. This night will feature a mixture of soca, calypso and other island music that is sure to please.

The next day, Wednesday, will be “World Beat,” featuring South Africa’s Lucky Dube, the Jamaican group the Ital and dub poet Oko Onoua.

Thursday promises to be one of the best days of the week with “Dancehall Night.” This is when the talented Jamaican DJs show their stuff. The youth of Jamaica come out to see and hear their favorites—people like Shabba Ranks, Ninjaman, Cutty Ranks and Papa San.

Friday features “Singers Night.” All the lovers will come out to hear some great singers like Gregory Isaacs, Frankie Paul, John Holt and Freddy McGregor. This will be one night not to miss.

The last night will be the night to remember. It will be a special tribute to the late, great Bob Marley. Besides his sons and daughters performing, there will be Shinehead, Al B. Sure!, Heavy D., Andrew Tosh, Dennis Brown, Carlene Davis and Little Lenny.

One added attraction will be the new light and laser show. So come on out to the sand and sea and enjoy some of the finest reggae music around today.

The New Black Music Showcase will debut in New York City during the 12th Annual New Music Seminar, Monday, July 15, at 8 p.m. The showcase will be held at the N.Y. California Club. Special guests include X-Clan, Isis, Queen Mother Rage, The Black Watch Movement, Africa Bambastasia, Super Lover Cee and Casanove Rud, Two Positive and The Dismasters.

Scheduled to perform are ReecEe, Ed Melvin, King Akeen, MC Lovely, 1-One-1, Chastity, J. Dibbs, Twin “B,” Average Joe, IV Eyes, GL (The Ultimate Destroyer), O.U.T., Lady Spice, KAM, Organized Mind, The Dark Realm, Shameek and The Guess Riders. Along with all the other exciting events that will be going on at NMS, this is one event you shouldn’t miss. For more info on the showcase, call (718) 643-6479.

One intro this week: Pete Rock and C.L. Smooth have just released their EP, entitled All Souled Out, for Elektra Records. It’s filled with fat beats laid down by Pete Rock, with witty, fun lyrics written by C.L. Smooth. These guys are no strangers to the rap world. They have produced records for Kid-N-Play, EPMD, and Heavy D. & The Boyz. In fact, Heavy’s last LP, Big Tyme, was co-produced by Pete. On Heavy’s latest album, Peaceful Journey, C.L. is featured rapping on one track. The song is “Don’t Curse” and it sounds real good, on that positive tip. The two met in high school in Mt. Vernon, NY. They made homemade tapes together and later hooked up with producer Eddie F. (of Heavy D. & The Boyz fame) and this gave them their first real start in the business.

Now with their own debut out, everybody will get the chance to hear their funky jams.

ONE LOVE.
African Unity—Uniting The World Through Music

By LariAnn Flores

Are you ready for something new and different in rap music—lyrics with a meaningful, uplifting message? Well, Tabu/A&M Records has just what you need: African Unity. Spreading the love of God through their super-hyped, hip-hop beats and lyrics, African Unity will make people stand up and take notice, perhaps even heed The Word.

Every once in a while, real talent comes shining through in a new rap group and that is just what this rap group has. The focus is on the lyrics. The words they use have a serious message in them. Being very spiritual brothers, they display their beliefs through their super funky beats, expertly laid down by DJ Alywood. Their conscious lyrics will inspire the listener to pick up the Good Book and read a psalm a day. You might say they are putting a new twist on rap music. Although this group raps about the joys of God, they're not preachy or demanding, they simply let their lyrics and beats speak for themselves.

African Unity consists of rapper/writers Alby T, Jeff Benji and Jef Levi, and DJ Alywood, writer/beatmaker/producer. All the brothers are in their early 20s and are wise beyond their years. They met in high school and started hanging out together, each having the knowledge of God and the power that one can possess when one believes in Him. They also loved rap music and wanted to get involved with it.

Alby had a gift for writing since he was a young boy with an astonishing ability to make words flow. As he got older and more aware of the world and all the problems people had, he wanted to write inspiring and uplifting messages for people (young and old) to listen to and enjoy.

Benji loved to shoot basketball and when he wasn't playing ball, he was writing rhymes to hip-hop and reggae music. Benji brings his love for the reggae groove to the group. This groove can be heard in their beats.

Levi also started writing rhymes while he was in high school. Coming from South Central L.A., he grew up hard and ran with the wrong people. His life changed when he started going to Granada Hills High. That's where he began to realize that there was a better way of life for him. Levi discovered that he could turn his life around and do something positive for himself and his community.

Levi's blood brother, Alywood, always had the talent for spinning records and was never really interested in anything else. Alywood would spin sounds for house parties and was soon getting a rep for being the best DJ in the 'hood.

Discovering that all four brothers had basically the same thought in mind, they got together and started performing at neighborhood and school parties. The fellas soon had a good, solid following of fans in their different neighborhoods and also in the suburbs. They realized that they're music and lyrics could be felt by all people, white and black. As brother Levi put it, "We want to rap about positive things because young kids listen to rap music, and we want to teach them that the love of God is stronger than any man-made object. Our philosophy is one God, one people and one love."

Levi goes on to say, "We say, 'Chanting a psalm a day will keep Satan away.' What we mean by that is just believe in God and no other. There is no other power on this earth that will uplift you and bring light into your life when you're down. Trust in God and you can't go wrong.' Those are some pretty strong and powerful words coming from a rapper. Whoever said rappers were stupid needs to take a listen to African Unity.

The members of African Unity have a great relationship that most new groups are lacking. They all share a trust and love for one another. Their goals are to make funky music that has a meaningful message as well as a hip-hop groove. So if you want some thought-provoking lyrics to listen to and a def beat to groove to, check out African Unity and feel the good vibes.
Here’s news from the East: Slick Rick is back with his latest. The new single, "I SHOULDN’T HAVE DONE IT", drops the historical style of rhyme that Ricky owns. Featured on the soundtrack for The Samuel Goldwyn Company film, “Livin’ Large!”

Livin’ Large!

From “The Ruler’s Back,” the new album from Ricky D.

SLICK RICK
I SHOULDN’T HAVE DONE IT
The new single.
On Def Jam/Columbia.

Produced by Vance Wright Productions, Ltd.
Management: Rush Management
C+C Music Factory: Keepin’ Japan’s Dance Machine Movin’

C+C Music Factory roared into Japan last week after a whirlwind tour through Osaka and Nagoya, and a quick jump down to the lower island of Kyushu. They pulled out all the stops and conquered the hearts and feet of thousands of Tokyo’s dance fans, who filled up the 10,000-seat Budokan Coliseum to witness the force behind the sensational hit “Gonna Make You Sweat.”

Performance time was shorter than expected, but it didn’t prevent rapper Freedom Williams and his fabulous female counterpart, Zelma, the nucleus of C+C Music Factory’s dance arsenal, from working the crowd into a frenzy right from the start with the rollicking jam “Here We Go.” They sustained the groove til the end with the slammin’ beats and slick rhymes of “Things That Make You Go Hmmm...” and the hot-to-trot “Livin’ Happy.” Even David Cole, the mastermind behind the C+FC sound, got a chance to come out from behind the shadows and pump up the crowd on his own dance track, “Ooh Baby.” It was obvious that the years he spent touring with Martha Wash and Two Tons of Fun was not a wasted experience.

However, it was not until after the encore that the song that everybody had been anticipating got the thumbs up. As soon as the tiny 5’4” vocal powerhouse ripped into the opening chant “Everybody Dance Now,” the rafters of the Coliseum erupted like a hungry volcano, turning the arena into one of the biggest dance parties that Tokyo has ever seen. After all was sung and done, the C+C Music Factory concert turned out to be one of the most successful events of the year. It also brought a sigh of relief to an entertainment industry that had become fearful that the dance boom was about to become another quick fatality to theickle whims of Japan’s music fans.

Since discs here have been closing down left and right recently, fears became more credible when music critics began predicting that without another M.C. Hammer, dance fans would soon lose interest in black and dance music and quickly follow a new trend. With no new “Dance Messiah” in sight since the departure of Hammer, Janet Jackson and Bobby Brown, the emergence of C+C Music Factory came at just the right time, reassuring promoters that Japan’s dance boom is not about to bite the dust for quite some time.

In an effort to keep the dance boom from collapsing, music promoters have made it their number one priority to fly regularly to the U.S. in search of the next mega-potential dance act that will appeal to the Japanese music market. Still marveling at the success of Janet Jackson and how her appearances made the economy’s heart beat just a little faster, the main quest at the moment is to find Ms. Janet II. Nominees for this title include none other than Paula Abdul, B Angie B, Monie Love, and even Tracie Spencer. But with the recent emergence of C+C Music Factory, music promoters may have found what they’ve been looking for.

While other techno funk/dance units such as Techno-Tronic, Snap, Black Box and Soul II Soul have been able to make some headway over the radio and have a popular following, none have come close to accomplishing the level of acceptance and excitement that C+C has achieved in so short a period. Soul II Soul is the only other group that came close to duplicating the success of C+C Music Factory, but they never did take off and make the grade in gaining massive exposure. Although Soul II Soul appeared in concert last summer to sold-out audiences, and gave one of the best performances of the year, the hard fact still remains that C+C Music Factory drew more people in one night than Soul II Soul drew in one week. Whatever the reason, David Cole and Robert Clivilles, the creative minds behind the C+C connection, have put together a musical formula that, for the Japanese, combines the right elements of image, sound, sophistication, and fun, and it’s allowing music promoters here to smile all the way to the bank.

Other concerts that came out smoking during the month of June was the joint event given by Guy and En Vogue. The diva quartet raised such a joyful noise continued on page 42
Michael Bivins: Mogul in the Making

BELL, BV, DEVOE

Michael Bivins is boppin' his head to the music as if he's hearing this stuff for the first time. Everyone else in the general vicinity certainly hears it; Bivins, dual member of New Edition and Bell, Biv, Devoe, in Hollywood on business, is camped at a five-star hotel. Yet, rather than do business in his room, like many music biz types, he prefers to review music in his car. So, here he and a guest sit in Bivins' Mercedes, underground on parking level A, blasting a rough mix of Another Bad Creation's "iesha" at the decibel level of your basic Civil Defense alert. When the tape finishes, Bivins, 24, sighs and smiles his approval. "I think we got somethin' here."

That was almost a year ago. Since then, ABC's Coolin' at the Playground LP—the first release of Bivins' Biv Entertainment Inc. exclusive multi-act deal with Motown—has sold more than 1.7 million copies and is still going strong. Cooleyhighharmony, the debut LP of vocal group Boyz II Men, another BEI/Motown act, went gold just weeks after its release, on the strength of its first single, "Motownphilly." The sales figures are impressive under any conditions.

Another Bad Creation

First and foremost is Bivins' understanding of his musical marketplace. It was largely his idea—after producers Jimmy Jam and Terry Lewis put the idea for the group in his head—that BBD take a harder urban musical stance than mothership New Edition. "NE had the doo-wop vocal thing covered," reasoned Bivins. "The concept of mixing rap and singing was big—we figured we'd get on that tip. The thing is, everybody laughed at us. They felt like BBD was something for us (NE members Ricky Bell and Ronnie Devoe) to do until Ralph (Tresvant) and Johnny (Gill) finished doing their solo thing. There were people at our own label (MCA) who laughed at us." To date, the BBD album has sold more than three million units, more than the Gill and Tresvant projects combined.

Bivins tackles his projects with the vengeance of a determined hustler, taking a total hands-on approach as a songwriter, co-producer and executive producer. The street-edge on Bivins' projects emanates from his preference for young, generally unknown producers—like Dr. Freeze, anonymous...
Motoring onto the lot of her record label is an attractive woman with an energy level that rivals any nuclear power plant. She pulls her sparkling, jet black, two-door Mercedes Benz (with personalized “VV” license plate) up to the front of hotel.
n a D y p l a t e s) e n t e r t a i n i n g i n i r o n t o p u b l i c i t y h i t i l d i n e ' i t h a n  e n c h a n t i n g s m i l e t h a t o n l y t s a t t h e p r o f o u n d d o n s h e p o s e s , w h i c h h a s c o n - p o s e s , w h i c h h a s c o n - t i p r o p e d h e r r i c h m u s i c t o h e s i c c h a r t s , t h e s u l t r y v o c a l d i v a g l i d e s u p t h e s t a i r s a n d t h r o u g h t h e d o o r i n t o h e r i n t e r v i e w . f r o m t h e w a y t h e l a d y m o v e s y o u k n o w s h e ' s a s p e c i a l w o m a n , b r a n d e d w i t h t h e l o o k a n d f e e l f s u c c e s s . S p e c i a l i s t h e t i t l e o f t h e t h i r d a n d l a t e s t r e c o r d i n g p r o j e c t f o r R & B s e n s a t i o n V e s t a . a n d t h i s m o s t r e c e n t m u s i c e n d e a v o r i s a r g u a b l y h e r b e s t t o d a t e . w i t h c o m m i t t e d A & M R e c o r d s b e h i n d h e r , c o m b i n e d w i t h a n e x t r a o r d i n a r y p r o d u c t i o n t e a m i n A t t a l a Z a n e G i l e s ( w h o p r o d u c e d a l l b u t t w o c u t s ) , D a v i d C r a w f o r d a n d T e n a C l a r k , a l o n g w i t h V e s t a ' s o w n s i n g i n g a n d c r e a t i v e t a l e n t s , t h i s a l b u m p r o m i s e s t o b r i n g h o u r s o f l i s t e n i n g p l e a s u r e t o b a l l a d l o v e r s a n d s o u l m u s i c f a n s t h e w o r l d o v e r . w i t h m o r q t h a n j u s t h e r f i n g e r i n t h e p u d d i n g , V e s t a t a k e s c o - p r o d u c e r c r e d i t s , a m o v e d e s i g n e d t o p u t y e t a n o t h k r t o u c h o f V e s t a o n t h i s a l b u m , m a k i t a l l t h e m o r e s p e c . S e t t l i n g i n t o a p l u s h l e a t h e r s o f a , V e s t a r e q u e s t s a r e g u l a r C o k e , s h o o t s
another killer smile and the interview begins. “I always try to remain in a good mood,” she says. “I try to maintain the best vibes possible, especially when talking about music.”

Coming off the heels of Vesta (’86) and Vesta 4 U (’88), Special spotlights a more subtle Vesta, allowing her to work more with the lyrical content and more mellow lines of music. “We really took our time on this project,” comments Vesta. “We wanted to show that we could deliver the message of my music as well as the music itself this time around, so we went strong on the lyrics.”

The result is an album that is chock-full of meaningful lyrical expression, set off by the ever-powerful voice of a female vocalist who is regarded as one of few in the business who can really sing. “I like to think of myself as a vocal instrument,” she says, sipping her soft drink. “Because of that line of thinking, I don’t feel restricted by what I do vocally.”

“I’m very satisfied with the outcome,” says E.J. Jackson, Vesta’s manager and executive producer of Special. “Everyone knows that she’s got pipes and can really blow. On this project, we’re offering a smoother side, but it’s consistent with Vesta.

“Her voice is the type you want to hear. She’s working to be the best vocalist she can be. Vesta is here to be reckoned with. I don’t believe in hyping greatness, and I don’t need to hype her because the music speaks for itself.”

With 12 selections on the project, Vesta renders her familiar vocal talents to send the listener on a magical music journey into her special realm. The two sides of the disc are divided by the type of music she sings. Side A is called “Love Storm” and features smooth love ballads. The flip side, “Thunder Storm,” increases the tempo to dance speed and really lets the energy loose.

The first release from the album (and title cut) is destined to be continued next page
a chart-topper. A rousing ballad, “Special” features a lovely saxophone interlude with a melodic tone that perfectly reflects the endearing emotion brought to the song by Vesta’s unique sound.

Produced and arranged by David Crawford, “Where Does The Love Go” offers the light-fingered piano play of John Barnes, who starts off the ballad and maintains its wonderfully airy feel. Credit Charles Fearing and Neil Stubenhaus (guitar and bass) for their great strings work, along with the divine and understated percussion performance by Ndugu Chancler, who together bring the music out on a song that Vesta simply nails, both vocally and lyrically.

The beginning of the “Thunder Storm” side begins with a campy, blues-packed skit that features Vesta and company singing and dining at a restaurant called the “Rib Joint.” The number offers some down home talk of good food and fun. “Rib Joint” mixes into “TLC,” with its hip-hop feel. The groove really shows off Vesta’s incredible range of musical style.

Vesta slams with “Do Ya,” bustin’ vocal moves left and right. It has a deep bass line that’s Johnny-on-the-spot, and the tribal-like rhythm will surely entice any listener into some head-bopping.

Every cut on this album has genuine quality written all over it, a rarity these days. But according to Vesta, production people involved understood what she wanted out of this project and the feeling was mutual. “I keep saying it over and over again, but we wanted to make this album special.”

“Vesta’s a dream come true for a producer,” comments Attala Zane Giles. “Her voice is truly a musical instrument. Working with her in studio is like attending a concert because of her excellent control. We did most of the cuts in only one take. You don’t get that with most singers. She’s a true vocal professional, in every sense of the word.

Known for her sometimes overwhelming enthusiasm, Vesta has channeled that energy into vehicles that have helped enhance her career. “I think I’m at my best when I play to large audiences,” she speculates. “I love playing to the crowd and feed on their excitement, which takes my live

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“W e're behind this project 100% and will put Vesta up among the superstars where she belongs.”

— DON EASON, VP OF R&B PROMO/BLACK MUSIC MARKETING, A&M

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continued on page 42
I magine writing a song for another artist, then the song’s producers telling you that your version sounds much better and that you should record the song yourself. Once the song is released, it excels around the world, leaping to the top on both Pop and Urban formats. It sounds like a pretty unbelievable story, but it’s true. The person that this happened to is Mercury recording artist Crystal Waters. The song “Gypsy Woman (She’s Homeless)” was originally written by Waters for house diva Ultra Nate. Waters recalls, “When I was told to record the song, I thought to myself, ‘I can’t see this song doing that well.’” She adds, “The song floated around for quite some time before breaking nationally in the U.K.”

“Gypsy Woman” originally posted on the pop music charts before receiving the “Strip To The Bone” mix. It was after this mix was done that top British club deejays began playing it. Pretty soon Waters had a song with excellent crossover potential. With the song doing well across the board, Waters was on her way to celebrity status in the U.K.

Waters first became interested in music in her native New Jersey. Both her parents were very musical. In fact, continued on page 44

TRINERE: No More Games
By Lynette Jones

Luke Records is most notorious for being home to some of rap’s most controversial acts, with 2 Live Crew leading the pack. But just as the label signed on with Atlantic, it began to broaden its horizons and has since added a softer touch, a smoother edge. One part of that new side of Luke is 26-year-old vocalist Trinere (Farrington). Probably best known for her contributions to the world of Latin hip-hop in the early ‘80s, Trinere is now re-asserting herself with yet another album, Games, and a hot, fast-moving single by the same name.

The Miami native got most of her early inspiration from such sultry and powerful vocalists as Phyllis Hyman, Donna Summer and Natalie Cole. It was at the age of 14 that Trinere decided she wanted to dive into the world of music that these dynamic women had come to represent.

Trinere says it was in high school that she realized she “had a voice.” “I didn’t really take music seriously until I started winning contests.

“My father was worried about my being able to take care of myself,” she continues, “and tried to encourage me to pursue a career where financial security was guaranteed. But when it was time to go to
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PUBLISHER SIDNEY MILLER VISITS GROVER WASHINGTON AND NANCY WILSON
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DIST. OF COLUMBIA

WHUR-FM
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Luther Vandross, Don't Mint Condition, Are
Phyllis Hyman, Doesn't Redhead, It's
Will Downing, Are
Yours Truly, Come

WPUL-AM
Dells, My
Ex-Girlfriend, Why
Keith Morris, Seasons
Lalah Hathaway, I'm
Dakota, Turn
Prince, Get
Teena Marie, Since
Tony Terry, That

WRHD-AM
Chris Pittman, Show
David Sea, Shoot
Dee, I
J.T. Taylor, Long
Jiggle Gee, I
Kool Moe Dee, How
Lakeshia, Just
Main Source, Just
Natalie Cole, Unforgettable

WSWN-AM
Aretha Franklin, Everyday
Chris Pittman, Show
Jiggle Gee, I
Rude Boys, Are
Slick Rick, I
Will Downing, I

WTMP-AM
Chris Bender, I
Chris Pittman, Show
Entouch, Drop
J.T. Taylor, Long
K. Washington, Are
Precise MC, I
Pretty in Pink, All

WHFX-AM
Gladys Knight, Men
Henry D., Now
Ice Cube, Groove
L.L. Cool J, 6
Prince, Get

WZAZ-AM
C+C Music, Things
Chris Pittman, Show
David Sea, Shake
Diamond Shell, On
J.T. Taylor, Long
Luther Vandross, Don't
Pretty in Pink, All
Prince DI Ray, Don't
Tevin Campbell, Just
Will Downing, I

WBB-AM
Chris Pittman, Show
J.T. Taylor, Long
Toni Terry, That

WJZ-AM
J.T. Taylor, Long
Lazarette Michaels, Give
Prince, Get
Rance Allen, Miracle
Rodney D, Gettin'
Tevin Campbell, Just
Will Downing, I

WFJA-AM
J.T. Taylor, Long
Tevin Campbell, Just
Tony Terry, That
Tracie Spencer, Tender

WFUE-AM
C+C Music, Things
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Mint Condition, Are
Sheena Easton, You
Will Downing, I

WBCP-AM
Shiree, Now
Inner City, Till
K. Washington, Are
Peabo Bryson, I
Will Downing, I

WGOV-AM
BHM, Never
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Natalie Cole, Unforgettable
Prince, Get
Steve Wonder, These

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Jugie Gee, I
La Rae, I
Larry Larr, Confused
Main Source, Just

KFXZ-AM
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Chris Pittman, Show
La Rae, Wish
Tony Terry, That

FLORIDA

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J.T. Taylor, Long
K. Washington, Are

WPUL-AM
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Ex-Girlfriend, Why
Keith Morris, Seasons
Lalah Hathaway, I'm
Dakota, Turn
Prince, Get
Teena Marie, Since
Tony Terry, That

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Precise MC, I
Pretty in Pink, All

WHFX-AM
Gladys Knight, Men
Henry D., Now
Ice Cube, Groove
L.L. Cool J, 6
Prince, Get

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Rance Allen, Miracle
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Tracie Spencer, Tender

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Prince, Get
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Jugie Gee, I
La Rae, I
Larry Larr, Confused
Main Source, Just

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INDIANA

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Pretty in Pink, All
Will Downing, I

MLHY-AM
J.T. Taylor, Long
Toni Terry, That

WLTH-AM
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Pati LaBelle, We
Ten City, I

WTC-AM
C+C Music, Things
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Prince, Get
Steve Wonder, These

ILLINOIS

WPCB-AM
Deborah Kennedy

WGOV-AM
BHM, Never
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L.L. Cool J, 6
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J.T. Taylor, Long
Jugie Gee, I
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Larry Larr, Confused
Main Source, Just

KFXZ-AM
C. C. Music, Things
Chris Pittman, Show
La Rae, Wish
Tony Terry, That
KHRN-FM
Gates Boys, My Joe Lucien, Nothing La Passe, Countdown Lineary, Searchin Ruby Turner, Rumors

KIIZ-AM
D.J. Quick, Tonight Ex-Girlfriend, Why Pabables, Always Pretty In Pink, All Redhead A Tony Terry, That

KJXZ-AM
C+C Music, Things Heavy D, New K. Washington, Ave L.L. Cool J. S Prince Of Rap, This Shirley Murdock, In Special Gay, One Tevin Campbell, Just Tony Terry, That Vesta, Special

WPAK-AM
Aretha Franklin, Everyday Betty Wright, Tonight New School, Case Oaktown, Tom Rick Webb, I'm

WASHNGTON
KKFX-AM
C+C Music, Things Oaktown, Tom Prince, Get Tevin Campbell, Just Will Downing, I

KKIZ-AM
Chebbs Rock, Chucker J.T. Taylor, Long La Rox, Wish New School, Sobb Pretty In Pink, All Prince, Get Tevin Campbell, Just

KMJQ-AM
BNH, Never Chris Bender, T J. Swing La Rox, Wish Lassey Kravitz, It Lurther Vandross, Don't Pretty In Pink, All Prince, Get Redhead, Love

KJZAM-AM
Bobby Caldwell, Even James Brown, Move Lineary, Searchin Lee Lucien, Neithn Tony Terry, That

WMVP-AM
J.T. Taylor, Long Prince, Get

WOAM-AM
J.T. Taylor, Long Prince, Get

WPRK-AM
C+C Music, Things C+C Music, Things Pretty In Pink, All Prince, Get Tevin Campbell, Just

WTVS-AM
K. Washington, Ave L.L. Cool J. S Prince Of Rap, This Shirley Murdock, In Special Gay, One Tevin Campbell, Just Tony Terry, That Vesta, Special

WPLM-AM
C+C Music, Things Heavy D, New K. Washington, Ave L.L. Cool J. S Prince Of Rap, This Shirley Murdock, In Special Gay, One Tevin Campbell, Just Tony Terry, That Vesta, Special

WRRK-AM
Rich Stone, Everything C+C Music, Things Huey Lewis, It Jomanda, Got Paul Abdul, Promise Rosette, Fading

WTCI-AM
Tom Greene (r), ap. FM 92-The Beat/Los Angeles, received a trophy as finalist at the Rock And Celebrity Tennis Tournament in Hollywood. The event benefitted the T.J. Martell Foundation.

Happy Feelings

Celebrating City One-Stop’s 10th Black Music Day are (l-r) Allen Carroll, MCA; GRP’s George Howard; and MCA's Ray Parker Jr. (photo credit: “Jimmy Eyes”)
FRANKIE DARCELL
Radio Diva Doin' It All

More and more strong black women are emerging on the scene in black radio every day. Not too long ago the very inclination seemed nearly improbable. Now in the '90s, sisters are definitely doin' it for themselves in the radio biz, working in all capacities ranging from pd/mds, op mgrs and gms, even consultants and station owners. The Carolinas—still considered a secondary market—serves as home base for just such a woman—WPEG-FM md and BRE MD Of The Year In A Secondary Market ('91), Frankie Darcell. Nearly a 10-year veteran of black radio, Darcell also serves as president of the Carolina chapter of the Young Black Programmers Coalition (YBPC).

While attending Morgan State University (Baltimore, MD) in 1982, she started working professionally at the campus station, WEAA-FM. "I started as a phys ed major, but then I made a gradual transition to telecommunications through my interest in creative writing. From there I studied speech technique and applied what I learned to my announcing skills." Darcell was trained under the direction of Larry Dean, which for the next two years made a positive impact on her budding career. She later graduated, earning a B.A. in telecommunications with a minor in marketing.

Darcell went straight from college to Norfolk, VA's, WRAP-AM. There she worked under pd Chester Benton, doing overnight spots for about two years. Her next move was to WZAM-AM, a gospel station, where she worked the morning air shift. Darcell offered some views on announcing at a gospel station. "The whole experience was very interesting for me. I discovered that there was a serious market in gospel music. It's a market that's been untapped for a long time and with proper funding could turn out to be one of the major forces in the music industry." Darcell also added that upon her arrival to the station the ratings increased considerably.

Two years later, Darcell moved on to the reputable WOWI-FM, a station which has a list of alumni that reads like a who's who in Urban radio. Darcell reflected on her stay there by saying, "When I first got there Don Early Allen was still programming. Then Steve Crumbley came on board after serving as group pd for the Willis Broadcasting Corp. Ron Atkins was also at WOWI during that time and along with Steve, taught me many things. I was very fortunate to have been there during that time."

Darcell stayed at WOWI for two-and-a-half years before making her next move to WOOK-FM/ Raleigh, NC. She started out working a 7 p.m. to midnight shift which moved the station to a No. 1 position in the market. This earned Darcell her first afternoon drive slot. She continued by saying, "Not long after that, I got wind of an opening for the position of station md. I wasn't really interested at the time, but I applied nonetheless, only to be overlooked for the position anyway."

The irony about this whole thing was that Michael Saunders—pd at WPEG-FM/Charleston, SC—had then recently been talking with Darcell about the possibility of becoming an md. Not necessarily at WPEG, but anywhere. He felt that she had a natural ability for it. Darcell took his advise and left WOOK. But before doing so, she applied for the job in the most unusual way. Darcell was happy to explain, "I sent Michael my resume in a shoe box with only one shoe in it. There was also a note attached which read, 'Now that I have one foot in the door, I'm looking forward to meeting and eventually working with you.' Then when I got the position, I brought the matching shoe to give to him."

Darcell always knew that Saunders had a great sense of humor. So this ploy was her golden opportunity to put it to the test. She arrived at the station and fit right into her md seat. Darcell takes her position very seriously and shows a real commitment to excellence in the course of executing her everyday tasks.

As mentioned earlier, Darcell received the BRE Drummer Award for MD Of The Year In A Secondary Market during the
**PROGRAMMER’S POLL** Compiled by Terry Muggleton

**JOHN K. WILSON**
KYEA/WEST MONROE, LA

**J.T. TAYLOR**
"LONG HOT SUMMER NIGHT"
This is a nice and smooth song. It’s also nice to listen to as it has a nice, midtempo shuffle beat. It’s a great song to enjoy with someone on a "long hot summer night." Demos: All.

**KLOUTOWN’S 3.5.7**
"TURN IT UP"
If you think you can "turn it up," Oaktown’s 3.5.7 has a song for you. It sounds great on radio and should become really big in the clubs. Demos: Young Adults

**TEVIN CAMPBELL**
"JUST ASK ME TO"
Here’s a future superstar on the rise. With each release he just seems to get better. On this song, Tevin is a force. The song is well balanced and has good background vocals. It’s definitely a song to watch. Demos: All.

**Kool Man Zoo**
KLUM/JEFFERSON CITY, MO

**BANGIE B**
"SO MUCH LOVE"
Another No. 1 jam for Bust It Productions. It’s an excellent love song and we’ve gotten a strong response from all ages. This young lady can really sing. Demos: All.

**D.J. QUIK**
"TONIGHT"
A great follow-up to “Born And Raised In Compton.” D.J Quik is the rapper of the ‘90s. It’s getting ‘smokin’ phones and is one of our top songs. Demos: Young Adults.

**PHIL ALLEN**
WZFX/FAYETTEVILLE, NC

**BEBE & CECIE WINANS**
"ADDICTIVE LOVE"
This is a smooth flowing cut that builds to a beautiful hook. It makes the station sound great. Demos: Teens. Young Adults.

**MINT CONDITION**
"ARE YOU FREE"
This slammin' single came across my desk a few weeks ago. I picked this one the first time I heard it, and now it’s burning up the air. Demos: Teens. Young Adults.

**PRINCE**
"GET OFF"
This one cuts straight to the chase. Prince does "Gett Off." It’s funky and danceable. Early reaction says listeners love it! Demos: Teens. Young Adults. Prince Fans

**BILLY YOUNG**
WMVP/MILWAUKEE, WI

**J.T. TAYLOR**
"LONG HOT SUMMER NIGHT"
This is a perfect summer cruis’in' tune. Fall in love on this one. This cut sounds like the J.T. of old and brings back that Kool and the Gang groove with force. Demos: All.

**VESTA**
"SPECIAL"
It won't stop building. The more people hear it, the more they love it. Here’s hoping it rolls up to No. 1. She deserves it ‘cause she’s ‘special.” Demos: All.

**PHYLLIS HYMAN**
"PRIME OF MY LIFE"
I’m glad her prime coincides with mine! Every fan of just simply good music must have this album. Couldn’t find a song not to play! Demos: Adults. Quiet Stormers.

**CHRIS KNIGHT**
WYGB/BEAUFORT, SC

**FREDJIE JACKSON**
"MAINCOURSE"
This is a song that’s suited to all demos. On this song Freddie Jackson declares himself as one of today’s true romantics. It looks like another big hit. Demos: All.

**THE DELLS**
"MY LAKE (SO PERFECT FOR ME)"
The Dellys have re-established themselves as strong rhythm ‘n’ blues artists. I feel it’s really important for the kids to get into this. Demos: Adults.

**PEABO BRYSON**
"CAN YOU STOP THE RAIN"
Another case of our classic R&B artists re-establishing themselves. This will be a big hit for Peabo with all ages. Demos: All.

**EDGAR M. MITCHELL**
SKIN SPECIALIST

**SHAVING BUMPS. PIMPLES. BLACK HEADS. ACNE**

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

ACNE SKIN CARE CENTER

**PROBLEM SKIN “TREATMENT THAT WORKS”**

**DANA HALL**
WILD/BOSTON, MA

**SWEET OBSESSION**
"I’M A GOOD WOMAN LOOKING FOR A GOOD MAN"
As you can probably guess, the female listeners love this and we have the calls to prove it. These girls can really sing, so there’s no reason why you shouldn’t play this. Demos: All.

**BRAND NEW HEAVIES**
"NEVER STOP"
If you missed out on this group’s first release, don’t make the same mistake twice. "Never Stop" is even bigger and better, with more mass appeal. I fully expect to hear a lot from BNH over the next few years. Demos: All.

**QUEEN LATIFAH**
"FLY GIRL"
The first lady of rap is back with a melodic rap that appeals to young and old alike. Don’t be foolish and let CHR play this first. Demos: All.

**3RE BLACK RADIO EXCLUSIVE**

JULY 19, 1991 / PAGE 39
MRMA Highlights

The 1991 Midwest Radio & Music Association Business Conference was a well calculated event. Sponsors like Mercury, Motown, MCA, RCA, Virgin, EMI, Warner Bros., Elektra and Atlantic were responsible for making this conference a dynamic success. From the following pictorial highlights, you, too, can see that black music is alive and kicking in Chicago.

Networking at the MRMA Business Conference are (l-r) Pat Edwards, James Cochran, Motown Records, Dave Rosas, Virgin Records, and Vic Givens, RCA Records.

Sharing a light moment at MRMA are (l-r) Hank Spann, Warner Bros.; Sidney Miller, publisher, BRE; Jay Johnson, WTLC; Doug Banks, WGCI; and Gus Redmond, indy promo rep.

Attending the retail seminar are (l-r) Linda French, John Davis, Eddie Carter, Estes Fletcher, Dedrick Taylor, Nellie Thomas, George Daniels, and Susan Fletcher.

Dara Langford, Mercury Records (c), and Pop Staples (r) show off their MRMA awards (received in recognition of their career achievements) to Jerome Simmons, BRE.
Move over, Oprah. James Alexander has found a new career as he thoughtfully fields a question from an audience participant.

Members of the newly-formed Midwest chapter of the YBPC share a triumphant moment with Vesta.

Ben Sheats, branch mgr. Uni Distribution (2nd from r), proudly displays the award he received for becoming the first black branch manager for a major record company.

Alana Singleton, sales mgr. WGCI, delivered the keynote address at a luncheon honoring women in radio, records and media.

Sharing in the feeling of comraderie at MRMA are (l-r) David Lynton, Hank Spann, Warner Bros., Carl Washington, A&M; Jerome Simmons, BRE, Cliff Livingston, Chicago Bulls, Sylvia Rhone, EastWest; (front) Kirkland Burke and Hilda Williams, Warner Bros.
performances to a higher level.”

During one segment of her live shows, Vesta demonstrates her celebrity impersonation talents, mimicking popular singers of the day. If imitation is the sincerest form of flattery, then her on-stage impersonations are indeed a highlight. “Everyone has their own singing style,” she offers. “Including me. I think it’s a challenge to try and duplicate those qualities other singers have. It’s all in good taste and the audience enjoys it.”

Another result of Vesta’s vivacious personality has been her ability to parlay her entertainment talents into other arenas, including television and stage. “I want to be a complete entertainer,” she says. Since her range seems to have no boundaries, Vesta has also performed on film and television soundtracks, including songs from the movies “Soul Man” and “Mississippi Burning,” and the theme from the television mini-series “Women Of Brewster Place.” She has also been the singing voice behind numerous TV commercials for Coca-Cola, McDonald’s, Revlon, Budweiser, Reebok and Nike/Air Jordan.

Vesta sees her career in entertainment as an ever-growing pursuit. “My goal is simply to progress, not regress. As long as I keep moving forward seeking new challenges, I’m happy.”

FAR EAST PERSPECTIVE continued from page 22

that fans were wondering why they were not the headlining act. After two cancellations for previous concerts that had been scheduled for Tokyo, the long wait proved worth it. Scheduled for the end of the summer is Black Box, whose music is also getting a huge dose of airplay. If they can top what C+C achieved last week, Japan’s fascination for dance music may never get a chance to cool down.
Look Out, Luther

Vocalists Will, Keith and Phil make plans to form a trio to be managed by Sidney and Jackee.

How Could She?

Whitney and Clive discuss their uncanny resemblance.

Baby Faces

Happy to be back in the mix, producer Nick Martinelli gets in tight with two he's produced #1 hits for.

Video director D.J. comforts Aaron Neville as he prepares to go public on how BRE's Ruth Robinson left him waiting on the biker's trail.
before his work with BBD and, subsequently, the Color Me Badd smash "I Wanna Sex You Up." and ABC producer Dallas Austin—who know what's going on in the streets and in the clubs.

From the beginning, image is important to Bivins, who oversees that area as well. "With BBD, the way we dress is as much a part of the vibe as the music. ABC is actually just an extension of all the groups I've been involved in. There's a little New Edition and a lot of BBD. There are little kids out there who are into hard music. I figured if ABC sounded dope and looked 'down,' the kids would get into it."

The music videos for BEI acts (the ABC clips "lesha" and "Playground" were directed by Lionel Martin) have a distinct style. They are urban-hip, MTV-slick and to another act on the Bivins roster—or New Edition or BBD. It's subliminal manipulation. MTV style.

Set-ups like Bivins' should be enticing to the majors, simply because they are self-contained, from production released her debut album, Surprise. It's an album on which Waters wrote seven of the eight songs featured, further showing her superb songwriting skills.

Although Waters has had incredible success, she only recently gave up her 9-to-5 job filing bail bonds. With "Gypsy Woman" being a song that touches on the subject of homelessness, Waters has been asked and has offered to lend her services to charities in both the U.K. as well as the U.S. She is currently working with five-member vocal act that looks a lot like New Kids On The Block, who resembled New Edition. In the music business, what goes around comes back around, and this time Bivins wants to be a part of it. "The future for me—for all young brothers who want to work for it—is behind the scenes. I like being on stage, but if I can get paid behind the stage, too, why not?"

Waters often toured with her father's jazz band during her school holidays. This inbred love of music soon led to Waters writing her own poetry and performing at local talent contests. Her love of the written word continued after she graduated from Howard University.

It was after leaving college that Waters began to make demos as well as sing background for various acts in the Washington, D.C. area. It was also around this time that she met Maryland-based producers The Base-ment Boys at a music seminar. Waters says, "I hit it off instantly with them." She further recalls, "We were perfect for each other because we were both interested in creating our own dance music."

Pretty soon Waters and The Basement Boys were creating their own style of dance music for artists such as Ultra Nate. One of the 20 or so songs written by Waters was "Gypsy Woman:" the song she was persuaded to record herself. With the song doing so well, Waters

was chosen over many of the university students who auditioned, Trinere declined the offer to work with Iglesias and instead decided to continue her studies.

During her second year, Trinere became lead vocalist for a band called UREA. It was only a short time later that she was introduced to producer Tony Butler, and they have been a musical match made in heaven ever since. Together, they have been responsible for a number of top club hits, including "All Night," "I'll Be All You Ever Need" and "Can't Stop the Beat."

"I think my audience remains loyal," says Trinere of her change from dance-oriented to R&B music. "They really enjoy my work and when I go out to perform, they give me a warm response. I did Latin hip-hop because that's what was happening back then with artists like Shannon. "Now I think I'm doing what I really like," she concludes. "My producer and I work closely together and he knows what I want and what I'm trying to achieve."

If more radio success is what she's after, then that's exactly what this lovely lady will get. She's already taken clubs and radio by storm, now she's after your heart— and she's not playin'.
Hollywood—Rocker Jimi Hendrix and screen character actor Clarence Muse ("Show Boat," "Car Wash," etc.) are two of the long overdue names who will be given a star on the Hollywood Walk of Fame during the upcoming year. In fact, the strollers on Hollywood Boulevard (even those cruising in front of BRE headquarters) will be stepping on more black folks in a whole new meaning of the word. Academy Award winner Louis Gossett Jr., Emmy winner Debbie Allen, octogenarian performer Jester Harriston, Enterprise crew member Nichelle Nichols, trumpeter Dizzy Gillespie, disco queen Donna Summer, and actor extraordinare Brock Peters will also see their stars unveiled during the year... Speaking of Peters, and it is always a pleasure to do so, he's the subject of a lengthy interview in the current issue of the Screen Actors Guild members publication as part of being honored for his achievements on the screens—big and small. Peters speaks with candor about the color issue and about being typecast as a "black buck," but with little bitterness. By the way, did you know that he's a first generation American and that his father is an immigrant from Senegal? It may be a sacrilege to say this, but doesn't Supreme Court nominee Clarence Thomas kind of remind you of actor Art Evans? Of course, if Thomas votes in ways that make our hair stand on end, we may say he bears a more striking resemblance to Don Quayle... The Daytime Emmys have been awarded. Thank goodness for Oprah Winfrey or one might think the entire daytime schedule is a pale wasteland... And just for the record, did you notice that CBS' telecast of the Daytime Emmys scored higher Nielsen numbers than last year's Fox airing of the prime time Emmys? Nuff said... Look for some sprucing up and perhaps some minor changes on Arsenio Hall's late-night series. Seems the show slumped in the last big ratings period and distributor Paramount wants a slight transfusion. This does not mean that Hall's show is facing the ax—nothing could be further from the case. It's just that the audience tends to eat television shows alive, thus the show must remain vibrant. Hall is taking several weeks off from the show this summer to do a feature film, although details have been a little hushed... "Talkin' Dirty After Dark," the upcoming New Line feature film directed and written by Topper Carew, which deals with black comedians, has been SRO in its test run at 20 Detroit movie houses. This film won't win critical praise 'cause it's, shall we say, raucous (and you know critics hate raucous). But it was made for a mere $1.7 million, offers good production values and a mindlessly good time for some and should earn its money back and then some... Traveling this summer? You may want to pick up a copy of Black American Landmarks by George Cantor, published by Visible Ink Press. Reginald VelJohnson used his hiatus from the ABC series "Family Matters" to slide into a starring role in the "Grass Roots" mini series. When VelJohnson returns to his series in the fall, it will be in a new time period—moved up to 8 p.m. on Fridays. That means the network must have real confidence in the show. Not to mention confidence in the rising popularity of Jaleel White as the Cast nerd... You may have heard that a new feature film version of the Babe Ruth story is being produced in Chicago as we speak. Wonder if the script will include the games that major leaguers such as Ruth played against teams from the Negro leagues—and inevitably lost. Wonder also if they'll throw in that it was, from time to time, rumored that the Babinio himself was "passing." Hardly true, but the rumor says a lot about the stereotypes of the 1920s and, perhaps, those remaining in the 1990s as well. The decision by Bill Cosby to follow up his hyper success in sitcoms with hosting (and executive producing and co-owning) an updated version of "You Bet Your Life" for syndication may be a stroke of career brilliance on his part. First of all, he's perfect to twirl these quick ripostes which made the 1950s version with Groucho Marx so popular. Secondly, we must not forget that Cosby was a major stand-up comedian before he was induced to step into acting roles. Thirdly, it is a way for him to keep working, but in a new genre—one in which he would not face comparisons to "The Cosby Show," for which there will never be any comparisons. Also, "You Bet Your Life" is theoretically a game show, and as such, will require a more relaxed schedule than a sitcom once it gets rolling. Of course, Cosby's announcement firms what was already assumed—that this will be the last season of his NBC sitcom. What will happen to the other performers from the long-running hit? Malcolm-Jamal Warner is directing a short film in L.A. this summer, has directed "Cosby" episodes as well as music videos, and should have a career as a director and actor ahead of him, if he wants it. Phylicia Rashad will do some TV movies and, after a rest, probably a series of her own. As for the rest of the cast, Erica Alexander should have the easiest time getting work. Until next time...stay focused!!
Grapevine

Precious Pryor—We love Richard Pryor. He makes us laugh and cry, sometimes all in the same 30 seconds. He was seen at R&B Live last week looking terribly frail and having to be helped to walk. Our prayers go out for his good health to return.

Sarafina! Day—L.A. waxed afro-centric last week when Mayor Tom Bradley welcomed the South African cast and company of “Sarafina!” at a reception at the Ahmanson Doolittle and proclaimed July 8 Sarafina! Day. Guests munched on African fare catered by The African Food Nest and feet kept the beat to an a cappella selection performed by the cast. The play, which explores the effects of apartheid on South African schoolchildren, features songs by Hugh Masekela and is dedicated to Miriam Makeba.

About Face—Although Lament Boles is pleased as punch to take over as vp operations, LaFace Records, he says, despite press to the contrary, there’s no ill will between he and Vernon Slaughter, who was released from his post Boles says he’s about getting the business on at LaFace not entertaining the media hype.

Arista News—Jerry Griffith takes over the newly-created post of sr. vp, black music, Arista, while the search is still on to fill the post of vp, promo.

Not Jazzed On Rock—Grape hears that drummer Terri Lyne Carrington is back in the studio to cut more tracks for her second Capitol LP after her totally rock tracks were rejected by A&R. Carrington enlists background singer to the stars, Nadirah Shakoor, for lead vocals on the project. After touring with the three top female acts of the ‘90s (Janet, Paula and Madonna), Milli Vanilli and Jasmine Guy. Grape hears Shakoor is raring to show that she can really sing. Seems she’s a bit tired of doubling vocals.

Sky High Fire—Joey Bonner and Adam Levy of Nucleus (NY indie promo firm) threw a 4th of July big-bash that added some fire to the New York skyline. The 2,200 acre Adam’s Farm was the site of the event which featured a blazing fireworks show and BBQ extraordinaire. On hand to ride horses and hay hay were Hank Caldwell, Epic; Sylvia Rhone, EastWest/America; Vernell Johnson, EMI; Vaughn Harper, WBLS/New York; Elroy Smith, WYLD/Boston, and a host of others. Grape hears Bonner and Levy plan to make the hoe-down an annual affair.

Rad O Moves—B.K. Kirkland, formerly of WBLS, is now at WHUR/Washington.

Cha’town Expo—the 1991 Black Expo Chicago pulled its share of music celebs from the East and West Coasts to be a part of the three-day event. The Sounds Of Blackness and Bebe & Cece Winans were featured in a gospel selection. Their live performances, as usual, had the audience enthralled. Chuck D sat on the panel at the music producer’s seminar.

Phyllis Hyman’s Can’t We Fall In Love Again was radio’s Album of the Week KGJ tied with KDAY in the Spring ARBtrons ratings for the first time since KDAY moved into R&B format.

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