BLACK ENTERTAINMENT'S PREMIERE MAGAZINE FOR 16 YEARS

BLACK RADIO EXCLUSIVE

STATE OF ART

Music For A People

VOLUME XVII, NO. 1 JANUARY 23, 1992
Southeast M.U.S.I.C., Inc.
7th Annual
Milton "Butterball" Smith
Scholarship Conference
February 21-23, 1992
The Miami Lakes Inn,
Miami Lakes, Florida

Contact:
Glynne Daniels (305) 757-1969
Kathy Edwards (305) 623-7711

Jerry Rushin, Chairman

SOUTHEAST
(Musically United Supporting Industry Careers)
INC.
P.O. Box 56-1926 • Miami, Florida • 33055 • (305) 624-6694

PRIDE
RESPECT
PROGRESS
Natalie Cole has brought the unforgettable music of her father, who really was the King, into the '90s. Her beautiful, sensitive renditions of Nat Cole's lush ballads, propelled by the electronic magic of the video duet with Bobby, made her Elektra album one of the best. So wondrous is this LP it is unappurposing trophies at every opportunity. No awards show is likely to miss Ms. Cole.
Conference '92
Sheraton Hotel, New Orleans

Wednesday, Thursday, Friday & Saturday
May 20 - 24

- Golf Tournament
- Business Seminars
- New Talent Showcases
- Celebrity Performances
- Annual Awards Show
- Boxing Matches
- Booths, Exhibits
- Cocktail Receptions
- New Orleans Cuisine
- Boattride Gambling
- Parades

Reserve your place now at the industry conference that takes care of business first. Call (213) 469-7262.
Not your average bunch of Joes.

They're writers, singers, musicians, performers and producers. They're also the high-energy, unique sound behind Keith Sweat's hit single 'Keep It Comin'. And all their talents come together in

"Live And Learn"

The debut single. The debut album.

Produced by Lionel Job and Joe Public for Lionel Job Inc. Management: Lionel Job Management.
Just a fraction of what we spend on entertainment could be music to someone's ears.

If we all shared just a small part of our extra money and time, we could turn up the volume on some of society's problems. Like the homeless. Hunger. Or illiteracy.

Millions of people have helped establish five percent of their incomes and five hours of volunteer time per week as America's standard of giving.

If we all reached this standard, we could generate more than $175 billion every year. With a force equivalent to 20 million full-time workers.

This year, make it your goal to give five. And help pick up the tempo in your community.
This new year promises to bring some of the most promising and positive opportunities for our world. A new world order is falling into place across the Atlantic. With the new European economy almost in place, combined with the budding democracy throughout Eastern Europe, bigger and better things seem to be in store for our blue and green planet.

The environment finally appears to be getting some of the important attention it deserves. A major thrust is underway to provide awareness of the AIDS virus, and the government has at last recognized the dreadful disease for what it is and is seriously working to find a cure.

In the music industry, there are exciting new recording acts that are on the horizon to spark the year, as well as a welcome return by some of the familiar faces we’ve come to know and love. And in radio, it is now apparent to all that the power of black radio cannot be ignored. The top eight major markets all have at least one Urban station in a competitive position, with many in the hunt for No. 1.

But, the beginning of every new year is also a time for reflection. Strides made in the past year must be backed up with a renewed commitment. We must always be vigilant, for this is not the time for any backsliding.

Nineteen ninety-two holds bright hopes for many. In order to accomplish desired resolutions and goals, preparation is the key—preparation and the drive to succeed. I bid you welcome in 1992, and let the journey begin!
PRINCE
AND THE NEW POWER GENERATION

“diamonds and pearls”

THE FOLLOW-UP TO THE NO. 1 SINGLE “CREAM,” FROM THE PLATINUM ALBUM DIAMONDS AND PEARLS

PRODUCED, ARRANGED, COMPOSED AND PERFORMED BY PRINCE AND THE NEW POWER GENERATION
MANAGEMENT BY PRINCE PARK ENTERPRISES

© 1991 WARNER BROS. RECORDS INC.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEVIN CAMPBELL</td>
<td>Tell Me What You Want Me To Do, Owest/WB</td>
<td></td>
<td>NAUGHTY BY NATURE</td>
<td>Everything's Gonna Be Alright, Tommy Boy</td>
<td></td>
</tr>
<tr>
<td>KEITH SWEAT</td>
<td>Keep It Comin', Elektra</td>
<td></td>
<td>GAME</td>
<td>All Night All Day, Luke</td>
<td></td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Black or White, Epic</td>
<td></td>
<td>NICE &amp; SMOOTH</td>
<td>How to Flow, RAL/Columbia</td>
<td></td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>Rush, Epic</td>
<td></td>
<td>MC LYTE</td>
<td>Poor George, First Priority/Atlantic</td>
<td></td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>The Comfort Zone, Wing/PG</td>
<td></td>
<td>GARY TAYLOR</td>
<td>In and Out of Love, Valley Vue</td>
<td></td>
</tr>
<tr>
<td>JODY WATLEY</td>
<td>I Want You, MCA</td>
<td></td>
<td>GLENN JONES</td>
<td>Here I Go Again, Atlantic</td>
<td></td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>I Can't Let Go, Columbia</td>
<td></td>
<td>ROBERTA FLACK</td>
<td>You Make Me Feel Brand New, Atlantic</td>
<td></td>
</tr>
<tr>
<td>JO DECII</td>
<td>Stay, Uptown/MCA</td>
<td></td>
<td>P.M. DAWN</td>
<td>Set Adrift on Memory Bliss, Gee Street/Island</td>
<td></td>
</tr>
<tr>
<td>KARYN WHITE</td>
<td>The Way I Feel About You, Warner Bros.</td>
<td></td>
<td>BEBE &amp; CECE WINANS</td>
<td>I'll Take You There, Sparrow/Capitol</td>
<td></td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>I Belong To You, Arista</td>
<td></td>
<td>DAVID PEASTON</td>
<td>Luxury of Love, MCA</td>
<td></td>
</tr>
<tr>
<td>BOY II MEN</td>
<td>Uhh Ahh, Motown</td>
<td></td>
<td>ARETHA FRANKLIN</td>
<td>Ever Changing Times, Arista</td>
<td></td>
</tr>
<tr>
<td>SHANICE</td>
<td>I Love Your Smile, Motown</td>
<td></td>
<td>CHRIS WALKER</td>
<td>Take Time, Pendulum/Elektra</td>
<td></td>
</tr>
<tr>
<td>STEVIE WONDER</td>
<td>These Three Words, Motown</td>
<td></td>
<td>PHYLISS HYMAN</td>
<td>When You Get Right Down to It, Philly Int'l/Zoo</td>
<td></td>
</tr>
<tr>
<td>TONY TERRY</td>
<td>Everlasting Love, Epic</td>
<td></td>
<td>PUBLIC ENEMY</td>
<td>Shut Em Down, Del Jam/Columbia</td>
<td></td>
</tr>
<tr>
<td>TONE LOC</td>
<td>All Through the Night, Delicious Vinyl/Island</td>
<td></td>
<td>PEABO BRYSON</td>
<td>Lost in the Night, Columbia</td>
<td></td>
</tr>
<tr>
<td>GUY</td>
<td>Let's Stay Together, MCA</td>
<td></td>
<td>SOUNDS OF BLACKNESS</td>
<td>Testify, Perspective/A&amp;M</td>
<td></td>
</tr>
<tr>
<td>READY FOR THE WORLD</td>
<td>Can He Do It (Like This ... MCA</td>
<td></td>
<td>PUBLIC ENEMY</td>
<td>Can't Trust It, Del Jam/Columbia</td>
<td></td>
</tr>
<tr>
<td>DIGITAL UNDERGROUND</td>
<td>Kiss You Back, Tommy Boy</td>
<td></td>
<td>ERIC GABLE</td>
<td>Straight from My Heart, Epic</td>
<td></td>
</tr>
<tr>
<td>BRAND HEAVIES</td>
<td>Stay This Way, Delicious Vinyl</td>
<td></td>
<td>MARC NELSON</td>
<td>Count On Me, Capitol</td>
<td></td>
</tr>
<tr>
<td>GERALD LEVERT</td>
<td>Baby Hold On To Me, ATCO/EastWest</td>
<td></td>
<td>BARRY WHITE</td>
<td>Put Me in Your Mix, A&amp;M</td>
<td></td>
</tr>
<tr>
<td>HAMMER</td>
<td>Too Legit To Quit, Capitol</td>
<td></td>
<td>VANESSA WILLIAMS</td>
<td>Save the Best for Last, Wing/PG</td>
<td></td>
</tr>
<tr>
<td>LISA STANSFIELD</td>
<td>Change, Arista</td>
<td></td>
<td>HEAVY D. &amp; THE BOYZ</td>
<td>Is It Good to You, Uptown/MCA</td>
<td></td>
</tr>
<tr>
<td>R. KELLY &amp; PUBLIC ANNOUNCEMENT</td>
<td>She's Got That Vibe, Jive</td>
<td></td>
<td>OAKTOWN'S 3.5.7</td>
<td>It's Not Your Money, Capitol</td>
<td></td>
</tr>
<tr>
<td>GENE RICE</td>
<td>Love Is Calling, RCA</td>
<td></td>
<td>GLADYS KNIGHT</td>
<td>Where Would I Be, MCA</td>
<td></td>
</tr>
<tr>
<td>PATTI LABELLE</td>
<td>Somebody Loves You Baby, MCA</td>
<td></td>
<td>JOE PUBLIC</td>
<td>Live and Learn, Columbia</td>
<td></td>
</tr>
<tr>
<td>LISA FISCHER</td>
<td>So Intense, Elektra</td>
<td></td>
<td>TRACIE SPENCER</td>
<td>Tender Kisses, Capitol</td>
<td></td>
</tr>
<tr>
<td>ATLANTIC STARR</td>
<td>Love Crazy, Reprise</td>
<td></td>
<td>ED O.G. &amp; DA BULLDOGS, Be a Father to Your Child, Mercury</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOURPLAY</td>
<td>After the Dance, Warner Bros.</td>
<td></td>
<td>JEFF REDD</td>
<td>You Called &amp; Told Me, Uptown/MCA</td>
<td></td>
</tr>
<tr>
<td>JAMES INGRAM</td>
<td>Get Ready, Warner Bros</td>
<td></td>
<td>C'VELLO</td>
<td>Turn You On, RCA</td>
<td></td>
</tr>
<tr>
<td>THE TEMPTATIONS</td>
<td>The Joneses, Motown</td>
<td></td>
<td>SMALL CHANGE</td>
<td>This Must Be Love, Mercury</td>
<td></td>
</tr>
<tr>
<td>KEITH WASHINGTON</td>
<td>Make Time for Love, Owest/WB</td>
<td></td>
<td>KID 'N PLAY</td>
<td>Ain't Gonna Hurt Nobody, Select/Elektra</td>
<td></td>
</tr>
<tr>
<td>ROGER</td>
<td>(Everybody) Get Up, Reprise</td>
<td></td>
<td>JO DECII</td>
<td>Forever My Lady, Uptown/MCA</td>
<td></td>
</tr>
<tr>
<td>JENNIFER HOLLIDAY</td>
<td>Love Stories, Arista</td>
<td></td>
<td>P.M. DAWN</td>
<td>Paper Doll, Gee Street/Island</td>
<td></td>
</tr>
<tr>
<td>BIG DADDY KANE</td>
<td>Groove With It, Cold Chillin'/Reprise</td>
<td></td>
<td>HEAVY D. &amp; THE BOYZ</td>
<td>Peaceful Journey, Uptown/MCA</td>
<td></td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>What Goes Around Comes Around, Virgin</td>
<td></td>
<td>SHIRLEY MURDOCK</td>
<td>Let There Be Love, Elektra</td>
<td></td>
</tr>
<tr>
<td>LEVEL III</td>
<td>Groove Ya, EM</td>
<td></td>
<td>SALT-N-PEPA</td>
<td>You Showed Me, Next Plateau</td>
<td></td>
</tr>
<tr>
<td>PHYLISS HYMAN</td>
<td>Living in Confusion, Philadelphia Int'l/Zoo</td>
<td></td>
<td>TIM OWENS</td>
<td>Smile, Atlantic</td>
<td></td>
</tr>
<tr>
<td>ANN G.</td>
<td>Get a Life, Atlanta</td>
<td></td>
<td>CHILL DEAL BOYZ</td>
<td>Make Ya Body Move, Quality</td>
<td></td>
</tr>
<tr>
<td>CE CE PENISTON</td>
<td>Finally, A&amp;M</td>
<td></td>
<td>SYBILL</td>
<td>Open Up the Door, Next Plateau</td>
<td></td>
</tr>
<tr>
<td>MINT CONDITION</td>
<td>Breakin' My Heart, Perspective/A&amp;M</td>
<td></td>
<td>STEVE AARRINGTON</td>
<td>No Reason, RCA</td>
<td></td>
</tr>
<tr>
<td>CHUBB ROCK</td>
<td>Just the Two of Us, Select</td>
<td></td>
<td>COLOR ME BADD</td>
<td>Color Me Bad, Giant/Reprise</td>
<td></td>
</tr>
<tr>
<td>HAMMER</td>
<td>Addams Groove, Capitol</td>
<td></td>
<td>FRANKIE KNUCKLES</td>
<td>It's Hard Sometime, Virgin</td>
<td></td>
</tr>
<tr>
<td>ICE CUBE</td>
<td>Steady Mobbin', Priority</td>
<td></td>
<td>BOY II MEN</td>
<td>It's So Hard to Say Goodbye to Yesterday, Motown</td>
<td></td>
</tr>
<tr>
<td>EX-GIRLFRIEND</td>
<td>You (You're the One for Me), Forceful/Reprise</td>
<td></td>
<td>SHABBA RANKS</td>
<td>Housecall, Epic</td>
<td></td>
</tr>
<tr>
<td>PRINCE &amp; THE N.P.G.</td>
<td>Diamonds and Pearls, Paisley Park/WB</td>
<td></td>
<td>PATTI AUSTIN</td>
<td>Givin' In To Love, GRP</td>
<td></td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Do You Remember the Time, Epic</td>
<td></td>
<td>RIFF</td>
<td>Everytime My Heart Beats, SBK</td>
<td></td>
</tr>
<tr>
<td>QUEEN LATIFAH</td>
<td>Latifah's Had It Up 2 Here, Tommy Boy</td>
<td></td>
<td>NAUGHTY BY NATURE</td>
<td>O.P.P. Tommy Boy</td>
<td></td>
</tr>
<tr>
<td>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</td>
<td>The Things That You Do, Jive</td>
<td></td>
<td>MARWA HICKS</td>
<td>One Good Reason, Polydor</td>
<td></td>
</tr>
<tr>
<td>STATE OF ART</td>
<td>Understanding: 40 Acres and a Mule/Columbia</td>
<td></td>
<td>GEORGIOL</td>
<td>This Time, RCA</td>
<td></td>
</tr>
<tr>
<td>ERIC B. &amp; RAKIM</td>
<td>What's On Your Mind, MCA</td>
<td></td>
<td>RUDE BOYS</td>
<td>Are You Lonely For Me, Atlantic</td>
<td></td>
</tr>
</tbody>
</table>
What To Do At MIDEM '92

By Ruth A. Robinson

For the Newcomer

The first thing you must realize about the Marche International du Disque, de L'Editions Musicales et de la Video Musique (MIDEM) is that like its sister event, the Cannes Film Festival, it overwhelms that small resort city where it is held. Believe me, you too can be overwhelmed on the French Riviera, if you don’t think carefully about what steps to take.

You’ll save yourself some time if you don’t let the apparent lack of English throw you. It’s there. If you ask nicely, there’s usually somebody around who is very willing to help you.

RIAA Certs Show Booming Biz

By Haleemah Anderson

The music industry thumbed its nose at the rest of the financially stricken economy in 1991, demonstrating that, as far as the consumer is concerned, it’s still easier to get through hard times with music and no money than it is to get through good times with money and no music.

RIAAX year-end certifications showed a healthy increase in LP sales across the board, with 217 gold certs last year versus 187 in 1990. There were 163 platinum certs, up from 99 in 1990, and 138 multi-platinum, compared to 117 in 1990. Single awards remained steady, with one single, Color Me Badd’s “I Wanna Sex You Up,” breaking away from the pack to hit the multi-platinum mark at two million

After the often frustrating task of getting your badge and official package, go sit down somewhere, like upstairs on the third level or at one of the outdoor restaurants, and read the “Exhibitors Map and List.” It tells you where everyone you might want to see is located. Keep in mind that the Palais is laid out in a triangle, odd numbers along one side and even along the other, with the main path down the center of the triangle. Booths are arranged according to what they do. They are also color coded. Look at the map.

Most of the first day is spent getting credentials and finding out what your hotel does and doesn’t have.

Here are a few operating tips when you do get into the Palais and are trying to set up appointments. Be certain to try to do it on the first day or you will find that old axiom true about the early bird. If you don’t know how to contact someone and can’t find them, there are forms you fill out and give to one of the young ladies in the MIDEM uniforms. She will have it put up on the video screens throughout the Palais. Then remember to check the screens for your name and a response.

If you don’t have a booth, there is a special welcoming service to help you to make appointments and meet people.

continued on page 12

Nat “King” Cole

Multi-platinum albums kept the industry in the black, and R&;B artists contributed to the coffers with 15 albums certified platinum-plus in 1991. Hammer led the pack with 10 million units certified in April on his 1990 release, Please Hammer Don’t Hurt ‘Em, while his 1988 debut LP, Let’s Get It Started, continued to gain ground, certifying at two million in August.

Veteran Natalie Cole had a year that won’t soon be forgotten—her tribute to her father, Unforgettable with Love, Natalie Cole, hit the three million mark in November, six months after release. Meanwhile, her legendary father, Nat “King” Cole, was still making waves with his smooth-as-silk voice. His Best

continued on page 12
NARAS’ 34th Annual Grammys To Honor R&B Vets

James Brown

James Brown, John Coltrane, Jimi Hendrix and Muddy Waters will be honored at the Grammy Awards as recipients of the Recording Academy’s 1992 Lifetime Achievement Award.

Michael Greene, president of the Academy (NARAS), made the announcement, acknowledging that the 1992 Trustees Awards would go to Broadway composers Oscar Hammerstein II and Lorenz Hart, the “Godfather of Gospel!” Thomas A. Dorsey, and the Academy’s Christine Farnon.

Jimi Hendrix

made outstanding contributions to the recording arts in a non-performing capacity.

A partial list of the nominations for Grammys at this year’s 34th annual awards includes:

Record Of The Year
“Unforgettable,” Natalie Cole (with Nat King Cole) – Elektra Entertainment; producer: David Foster

Natalie Cole Leads Pack For 24th Annual Image Awards

By J.R. Reynolds

Natalie Cole led all comers, garnering three trophies at the NAACP’s 24th Annual Image Awards held at Los Angeles’ Wiltern Theatre. Other multiple award-winners included Luther Vandross, director John Singleton and the O’Jays.

Music was the word of the night as MCA’s Patti LaBelle came away with Entertainer of the Year, and Virgin Record’s Janet Jackson received the coveted Chairman’s Award. In addition, this year’s corporate award went to recording label A&M Records.

Accenting music’s bountiful year at the show were the 1991 Hall of Fame Awards, going to four veteran music groups.

The big winner in the music categories was Elektra’s Natalie Cole, who was named Best Female Recording Artist. She was also selected as Best Jazz Artist and got a third award for Best Music Video for the song “Unforgettable.”

Continued on page 13
MIDEM continued from page 10
It's called the "Club for Participants Without Stands." It is also there to take messages for you. There is a place to send faxes and make Xerox copies and one of the best services is the Midem Law Center. It's an international legal center run by lawyers specializing in the field. They will inform you on the legislation and provide you with assistance in negotiating your contracts—for free.

Here are tips for eating. It takes on another dimension when you can't just run down to the 7-Eleven in the middle of the night. The French are very serious about their eating, and they only do it during specific hours. Don't get caught napping, literally (whatever havoc jet lag wreaks on you). Many people spend the entire week just figuring out how to get fed. Breakfast is over at 10:00; lunch is from 12:00 to 3:00 and dinner is from 6:00 to whenever. Don't get caught hungry.

Another cautionary note. The night life is fast paced, but don't get so swept up in it that you won't be able to make those daytime appointments. Although no-shows are a common enough occurrence, don't let it happen to you. Think about all that money you are spending to be there and make those once in a lifetime contacts work for you. Make your appointments, even if jet lag and party-going beats you. Remember, you can always rest on the plane coming back home with deals negotiated in your pocket.

Strictly Business
As usual, the Midem begins with the International Assn. of Entertainment Lawyers Conference. This year, this Sunday, the topics are Mechanical Rights, Music Business and the Law. The confab is continued at a morning session at 9:45. In the afternoon, a four-hour session on Record Distribution in Europe is scheduled. The next day at 4:30 is an event that is sure to be packed: The Effect of European Single Market and the Music Sector.

Monday is packed with a wide range of business workshops and radio topics, including DAB, a debate as to whether music quotas help or hurt the music and radio industry, and The Future European Music Policy, including a discussion on how radio can help in the development of talent.

Tuesday is filled with many radio seminar topics. The keynote speech is "The Hit Men," on the relationship between record promoters and the radio industry; there is a debate scheduled on the topic "Does Radio Play Enough New Music?" and another called "Radio: Part of the Music Industry," which asks the question what does radio contribute to the music industry and what are the responsibilities on both sides of the equation?

Wednesday, radio is covered during six hours of panel discussion, including Multimedia Broadcasting; Radio in the Media Mix; Satellite Programming; Programming: Local, National or International; and Small Market Radio.

Late Night Fun
Smokey Robinson will perform at the Palais des Festivals at the SBK-EMI Evening, Tuesday; EastWest Records also has a concert that night at the Martinez, and artists from Senegal and Uganda will appear on Sunday Night.

RIAA continued from page 10
was certified gold in December.
Several artists hit multi-platinum status in 1991 with LPs released in 1990 and prior. Among those were C+C Music Factory, with three million units for the LP 'Gonna Make You Sweat (Everybody Dance Now). Whitney Houston's 'I'm Your Baby Tonight' certified at three million units in May '91; Johnny Gill's self-titled solo hit the two million mark in February.
GRAMMYS
continued from page 11

Album Of The Year
Unforgettable, Natalie Cole (with Nat King Cole) — Elektra Entertainment; producers: Andre Fischer, David Foster and Tommy Lipuma

Song Of The Year
“Unforgettable,” Irving Gordon

Best New Artist
Boyz II Men — Motown

Best Pop Vocal Performance, Female

“All The Man That I Need,” Whitney Houston — Arista

Emotions,” Mariah Carey — Columbia

“Get Here,” Oleta Adams — Fontana

Best Pop Vocal Performance, Male


War Pimp Heart,” Aaron Neville — A&M

“When A Man Loves A Woman,” Michael Bolton — Columbia

Best Traditional Pop Performance

In A Sentimental Mood: Mathis Sings Ellington, Johnny Mathis — Columbia

“Unforgettable,” Natalie Cole (with Nat King Cole) — Elektra Entertainment

Best R&B Vocal Performance, Female

Burnin’; Patti LaBelle — MCA

Good Woman, Gladys Knight — MCA

LISA FISCHER

“How Can I Ease The Pain,” Lisa Fischer — Elektra

“Runnin’ Back To You,” Vanessa Williams — Mercury

What You See Is What You Sweat, Aretha Franklin — Arista

Best R&B Vocal Performance, Male

“Can You Stop The Rain,” Peabo Bryson — Columbia

“Gotta Have You,” Stevie Wonder — Motown

IMAGE AWARDS
continued from page 11

Luther Vandross

Epic’s Luther Vandross won two Image Awards, one for Best Male Recording Artist and the other for Best Album (Power Of Love). The veteran EMI recording group The O’Jays also took home two awards — Best Vocal Group and a special Hall of Fame Award.

Also receiving the special Hall of Fame Award were The Four Tops, The Dells (Virgin), and Motown group The Temptations.

Netting an award in the category of Best New Recording Artist, Act was Motown’s Boyz II Men. Capitol’s BeBe & CeCe Winans won for Best Gospel Artists, and honors for Best Rap Act was won by Jive/RCA’s D.J. Jazzy Jeff & the Fresh Prince.

Winners in the television categories included Lynn Whitfield for Best Actress; James Earl Jones for Best Actor; Jasmine Guy won Best Comedy Actress; and Bill Cosby won Best Comedy Actor.

Lisa Fischer

“How Can I Ease The Pain,” Lisa Fischer — Elektra

“Runnin’ Back To You,” Vanessa Williams — Mercury

What You See Is What You Sweat, Aretha Franklin — Arista

Best R&B Vocal Performance, Male

“Can You Stop The Rain,” Peabo Bryson — Columbia

“Gotta Have You,” Stevie Wonder — Motown

continued on page 18

CONTINUED FROM PAGE 12

Best Contemporary Soul Gospel Album

continued on page 18

continued on page 18

continued on page 18

continued on page 18
1992 Six-Month Events Calendar

JANUARY
19-23 Midem Music Market/Cannes, France
26 Black Achievement Awards/Arriving in L.A.
27 19th Annual American Music Awards/L.A.

FEBRUARY
5-9 Urban Network Jam/Stouffer Concourse Hotel, L.A.
7-8 NACB Midwest Conference/Indiana University, IN
13-15 Gavin Seminar/Westin St. Francis Hotel, SF
21-23 SE M.U.S.I.C.'s "Butterball" Smith Scholarship Conference/Miami Lakes, FL
25 34th Annual Grammy Awards/New York
26 Rhythm & Blues Awards/Rainbow Room, N.Y.

MARCH
10 RIAA's 19th Cultural Award Dinner/Washington, D.C.
11-15 SXSW Music Conference/Hyatt Regency, TX

APRIL
4 NACB Atlantic Conference/Luzerne College, PA
11 NACB Southern Regional Conference/Middle Tennessee University
23-26 Impact Super Summit Conference VI/Bally's Park Place, Atlantic City, NJ

MAY
4-7 International DJ Expo/L.A.
6-10 20th Annual NAIRD Convention/Austin, TX
20-24 BRE Conference/Sheraton New Orleans, LA

AUGUST
13-16 Jack The Rapper Conference/Hilton Hotel, Atlanta, GA
Jazz Notes

Grammy Jazz Noms Focus On Old School

W

Having a generous offering of traditional jazz nominations, this year's Grammy Awards present a collection of recording artists whose music has stood the test of time. With the ever increasing popularity of jazz among young people, it's nice to see the "old school" still getting theirs.

The following is a listing of the 34th Annual Grammy Awards final nominations in the jazz categories:

Best Jazz Vocal Performance

"Ellington Medley" (from Mel & George Do WW II), Mel Torme—Concord Jazz

He Is Christmas: Take 6—Reprise

"Long 'Bout Midnight" (from Garfield; various artists), Natalie Cole—GRP

The Offbeat Of Avenues: Manhattan Transfer—Columbia

You Won't Forget Me, Shirley Horn—Verve

Best Contemporary Jazz Performance

Ashes To Ashes: Joe Sample—Warner Bros

Medicine Music, Bobby McFerrin—EMI

Claud Ogerman Featuring Michael Brecker, Claud Ogerman and Michael Brecker—GRP

Flight Of The Cosmic Hippo, Beia Fleck & The Flecktones—Warner Bros

Greenhouse, Yellowjackets—GRP

"Sassy" (from The Offbeat Of Avenues), Manhattan Transfer—Columbia

Best Jazz Instrumental Solo

"All Bird's Children", All Bird's Children, Phil Woods—Concord Jazz

"Another Hand": Another Hand, David Sanborn—Elektra/Musician

"Bluesette", Cleo Laine's Jazz, Toots Thelemans—RCA/Victor

"How Long Has This Been Going On?", The Gershwin Connection, Dave Grusin—GRP

"I Remember You", Sereniy, Stan Getz—Emarcy

Best Jazz Instrumental Performance, Group

Alive: Chick Corea, Acoustic Band—GRP

Another Hand: David Sanborn—Elektra/Musician

The Gershwin Connection, Dave Grusin—GRP

Lionel Hampton & The Golden Men Of Jazz Live At The Blue Note, Lionel Hampton & The Golden Men Of Jazz—Telarc

Saturday Night At The Blue Note, Oscar Peterson Trio—Telarc

Best Large Jazz Ensemble Performance

Ail Of The Big Band, BCB Mintzer—Digital Music Products

The Brass Is Back, Rob McConnell & The Boss Brass—Concord Jazz

Dream Keeper: Charlie Haden and the Liberation Music Orchestra—Blue Note

Live At The Royal Festival Hall, Dizzy Gillespie & The United Nation Orchestra—Enja

Once More With Feeling, Doc Severinsen and the Tonight Show Band—Amherst

Paris All-Star Blues (A Tribute To Charlie Parker), Jay McShann—Musicmasters

JANUARY 24, 1992

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>W</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELIANE ELIAS</td>
<td>A Long Story</td>
<td>16</td>
<td>JIMMY McGriff</td>
<td>In A Blue Mood</td>
</tr>
<tr>
<td>ABBEY LINCOLN</td>
<td>You Gotta Pay The Band</td>
<td>17</td>
<td>GONZALO RUBALCABA</td>
<td>The Blessing</td>
</tr>
<tr>
<td>SEBASTIAN WHITAKER/CREATORS</td>
<td>Searching For The Truth</td>
<td>18</td>
<td>MACEO PARKER</td>
<td>Mo’ Roots</td>
</tr>
<tr>
<td>KENNY DREW, JR.</td>
<td>Kenny Drew, Jr.</td>
<td>19</td>
<td>KENNY BARRON QUARTET</td>
<td>Lemonia-Seascape</td>
</tr>
<tr>
<td>MILES DAVIS &amp; MICHEL LEGRAND</td>
<td>Dinga</td>
<td>20</td>
<td>KEVIN LATTAU/SPRAGUE/SHAPIRO</td>
<td>Braziljazz</td>
</tr>
<tr>
<td>RICK MARGITZA</td>
<td>This Is New</td>
<td>21</td>
<td>MAX ROACH</td>
<td>To The Max</td>
</tr>
<tr>
<td>HARRY CONNICK, JR.</td>
<td>Blue Light, Red Light</td>
<td>22</td>
<td>EARL KLUGH TRIO</td>
<td>Volume One</td>
</tr>
<tr>
<td>CHARLES FAMBROUGH</td>
<td>The Proper Angle</td>
<td>23</td>
<td>SONNY ROLLINS</td>
<td>Here’s To The People</td>
</tr>
<tr>
<td>STEVE KAHN</td>
<td>Let's Call This</td>
<td>24</td>
<td>NANCY WILSON</td>
<td>With My Lover Beside Me</td>
</tr>
<tr>
<td>KENNY KIRKLAND</td>
<td>Kenny Kirkland</td>
<td>25</td>
<td>KENNY RANKIN</td>
<td>Because Of You</td>
</tr>
<tr>
<td>GENE HARRIS QUARTET</td>
<td>Black and Blue</td>
<td>26</td>
<td>BOBBY LYLE</td>
<td>Phonogramic</td>
</tr>
<tr>
<td>BOB BERG</td>
<td>Back Roads</td>
<td>27</td>
<td>DAVE GRUSIN</td>
<td>The Gershwin Connection</td>
</tr>
<tr>
<td>BRANFORD MARSALIS</td>
<td>The Beautiful Ones Are Not Yet Born</td>
<td>28</td>
<td>KENNY BURRELL</td>
<td>Sumpa To Sundown</td>
</tr>
<tr>
<td>HOUSTON PERSON</td>
<td>The Party</td>
<td>29</td>
<td>DONALD BROWN</td>
<td>People Music</td>
</tr>
<tr>
<td>GERALD ALBRIGHT</td>
<td>Live At Birdland West</td>
<td>30</td>
<td>SAM RINEY</td>
<td>Talk To Me</td>
</tr>
</tbody>
</table>

Come Blow Your Horn at BRE Conference '92

Register Now!
### Top 5 Singles

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEVIN CAMPBELL</td>
<td>TELL ME WHAT YOU WANT ME TO DO</td>
<td>QWEST/WB</td>
</tr>
<tr>
<td>KEITH SWEAT</td>
<td>KEEP IT COMIN’</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>BLACK OR WHITE</td>
<td>EPIC</td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>THE RUSH</td>
<td>EPIC</td>
</tr>
<tr>
<td>VANESSA WILLIAMS</td>
<td>THE COMFORT ZONE</td>
<td>WING/PG</td>
</tr>
</tbody>
</table>

### Single of the Week

**PATTI LABELLE**

**SOMEbody LOVES YOU BABY**

*(YOU KNOW WHO IT IS)*

MCA

Soul diva Patti LaBelle has done it again with this second release off her *Burnin’* album. Upon hearing the song you can tell right away that this is a sure-fire winner. Patti delivers this song with a passion that really plays on the heart strings. So sit back with the one you love and peep out this jam. This could be her best to date. The song was produced by Walter “Bunny” Sigler for Gamble and Huff Productions. Demos: All

### Album of the Week

**VICKIE WINANS**

**THE LADY**

MCA

With this being an album from a member of the Winans family, you know that this will not be an album packed with traditional gospel songs. Instead, Vickie proves right from the start that it’s a jammin’ album that features some definite ’90s beats. Opening with the house-influenced first release, “Don’t Throw Your Life Away,” Winans really sets the rest of the album up perfectly. The album also features some quality slow jams. “The Way That You Love Me” and the thought-conjuring “Just When” are prime examples. Also featured is a strong cover of the “West Side Story” song, “Somewhere.” Demos: All
**SINGLES**

**BARRY WHITE & ISAAC HAYES—DARK AND LOVELY (YOU OVER THERE)—A&M—**
These two soul legends display their remarkable talents on this cut taken from Barry White's Put Me In Your Mix album. The tempo is soft and really sets the mood for love. The female demos will be requesting this nonstop. There's a slight similarity with another great song White is featured on, 'Secret Garden'. Demos Adults

**PEABO BRYSON—L O S T I N THE NIGHT—COLUMBIA/SONY—** Taken from his Can You Stop The Rain album, Bryson shows top form on yet another slow jam. "Lost In The Night" has that dramatic feel that all Peabo Bryson jams have. So grab your honey tight and get lost in the night with this one. Demos Adults

**GLADYS KNIGHT—WHERE WOULD I BE—MCA—** From the album Good Woman. Gladys has another great song on her hands with this new release. It has a great sound for Quiet Storm formats and lovers alike. With its sweet melody and sexy sax solo, this one should have everyone talking. She just gets better and better each time around. Produced by Michael J. Powell. Demos Adults

**BUBBA—I LIKE YOUR STYLE—MOTOWN—** From the vocal group Today comes Bubba, on the solo tip. This is a good ballad, complete with the Teddy Riley sound. It should do well on radio in Quiet Storm and R&B formats. Produced and arranged by Teddy Riley. Demos Adults

**CHRIS WALKER—TAKE TIME—PENDULUM/ELEKTRA—** Here's a lively and upbeat song from the fine young singer Chris Walker. This song, featured on his debut album titled First Time, should see Walker once again race up the charts. Keeping up with the times, Walker has a little rap in the middle performed by Shazzy. These rhymes really set this song off. All Walker's fans are sure to enjoy this jam. Produced by Nick Martinelli for Watch Out Productions. Demos All

**ALBUMS**

**GLENN JONES—HERE I GO AGAIN—ATLANTIC—** This veteran recording artist returns with his debut album on the Atlantic Records label. It's an album that attracts instantly and features a host of heavy rotation cuts. With a solid title track leading the way, Jones further impresses on a funky groove titled 'I've Been Searchin' (Nobody Like You)' and the beautiful ballad 'Love Is Forever'. With Jones sharing in the writing of 10 of the album's 11 songs, he can feel safe with the knowledge that he has an album that's laden with hits. Demos All

**R. KELLY AND PUBLIC ANNOUNCEMENT—BORN INTO THE 90'S—JIVE—** There's a strong new jack feel to this album that jumps up and says party. Kelly's first release, the uptempo "She's Got That Vibe", is featured and is backed up by two red hot slow jams, "Dedication" and the superb "Slow Dance". It's an album with strong songs in both slow and dance tempos. Demos All

**FIVE STAR—SHINE—EPIC—** Those U.K. darlings are back with a good album that features 10 cuts in all. The theme this time around is love. "Come To Me (For Love)." "Love Can't Wait." "The Love You Bring To Me" and "Sentimental" are just a few of the love inspired songs featured. Check out the whole album, you'll like what you hear. Demos All

**DANNI MINOGUE—LOVE AND KISSES—MCA—** For all you house music fans, this one's for you. Love And Kisses is the name of the album and also happens to be the title of the album's first song. The album is tough and features that house sound that soon gets your feet movin'. There are 12 tunes in all, check out "Success." "Party Jam." "Work." "Jump To The Beat" and "Love Traffic." The album was produced by Alvin Moody and Vincent Bell for Slam City Productions and Door Bell Productions. Inc. Demos All

**SUPERHOT SUPERACTIVE**

Looking at the radio add action around the country this year, we find Michael Jackson heating up the radio waves and in position to burn up the charts. His latest, just in time to jump start '92, is titled 'Do You Remember The Time'. Leading the pack, as is usually the case when he releases a single, Jackson feeds 77 stations with this one, including KFJ-AM, KJLH-FM, KMJG-FM, KKDA-FM, WAMO-FM, WBLS-FM, WDAO-AM, WEDR-FM and WJLB.

In second place, with numbers that could have easily been No. 1 during any other week, is Glenn Jones. Atlantic says it's 100 percent behind their newest catch, and his 47 adds reflect that commitment. Some of the stations on this include WBLX-FM, WGPR-FM, WHUR-FM, WIKS-FM, WVVE-FM, WZAK-FM and WJLB.

Peabo Bryson is up next with his tune "Lost In The Night." The Columbia recording artist works his way into third place with 31 adds. Certainly, this song is a "find" for stations interested in keeping listeners Programmers on this hail from stations like KBMS-AM, KCKL-FM, WEDR-FM, WJBL-FM, WJBL-FM, WTIZ-FM, WTMQ-AM, WWIN-FM and XHRM-FM.

Rounding out our superhot list is newcomer Chris Walker. This week, the Pendulum recording artist earns 29 adds with his single "Take Time". Radio has taken to Walker in no time and with the voice he's got, he'll be around a while. Stations playing him include KCOH-AM, KIZZ-AM, KJMS-FM, WILD-FM, WNOO-FM, WUFO-AM, WUSS-AM, WYNN-FM and WAZA-FM.
GRAMMYS
continued from page 13

Different Lifestyles, BeBe & CeCe Winans—Sparrow/ Capitol
Look A Little Closer, Helen Baylor—Word
Mean What You Say, Witness—Maxx/Star Song
Phenomenon, The Rance Allen Group—Bellmark
The Promise, Ricky Dillard’s New Generation Chorale—
Muscle Shoals Sound Gospel
Best Gospel Album By A
Choir Or Chorus
Above And Beyond, O’Landra Draper & The Associates—
Word
Edwin Hawkins Music And
Arts Seminar Chicago Mass
Choir, Music And Arts
Seminar Chicago Mass
Choir—Leection/PolyGram
The Evolution Of Gospel
Sounds: Of Blackness—Per-
ceptive/A&M
Hand In Hand, Christ Church
Choir—Star Song
Jesus Be Praised, The Brooklyn
Tabernacle Singers—
Word/Word Inc.
Rev. James Cleveland And
The L.A. Gospel Messengers—
L.A. Gospel Messengers—
Savoy
Best Traditional Blues Album
All My Life, Charles Brown—
Bullseye Blues
Johnny B. Bad, Johnny John-
son—Elektra/Nonesuch
Live At The Apollo, B.B.
King—GRP
Mr. Lucky, John Lee Hooker—
Charisma
Live—Simply The Best, Irma
Thomas—Rounder
Signature, Charlie Mussel-
white—Alligator
Best Reggae Album
As Raw As Ever, Shabba
Ranks—Epic
Gumption, Bunny Waite—
Shanachie
Iron Storm, Black Uhuru—
Mesa
Jahmekya, Ziggy Marley & the
Melody Makers—Virgin
Victims, Steel Pulse—Elektra
Entertainment
We Must Carry On, Rita Mar-
ley—Shanachie
Best World Music Album
Amen, Salif Keita—Mango/ Island
Brazilian Serenata, Doni
Caymmi/Quoesi
Este Mundo, Gipsy Kings—
Elektra/Musician
Planet Drum, Mickey Hart—
Rykodisc Inc
Tao, Milton Nascimento—
Sony Music
Best Album Notes
The Birth Of Soul (Ray Cha-
dles), Robert Palmer—Atlantic
The Bootleg Series Vol. 1-3
(Rare and Unreleased) 1961-
1991 (Bob Dylan), John
Bauldie—Columbia
The Complete Stax / Volt Sin-
gles 1959-1968 (Various),
Rob Bowman—Atlantic
The Original Singles Collection—
Plus (Hank Williams),
Colin Escott—Polydor
Star Time (James Brown),
James Brown/Cliff White—
Harry Weininger/Nelson
George/Allan M. Leeds—
Polydor
Best Historical Album
Billie Holiday, The Complete
Decca Recordings (Billie Hol-
day), producers: Steven
Lasker and Andy McKate—
GRP
The Complete Stax / Volt Sin-
gles 1959-1968 (various),
producers: Steve Green-
berg—Atlantic

IMAGE AWARDS
continued from page 13

Actor Award; Whoopi
Goldberg earned Best
Actress; and writer/
director John Singlet-
on’s “Boyz N the Hood”
won Best Motion Pic-
ture. Singleton also
won a special award
(along with 20 other
film and TV directors).
The show itself was
a star-studded evening
of music, entertain-
ment and fun. But the
annual event also
served as a time of
reflection for black
Americans. Included in
the program was mention
of vivid memories of an
impeccable year gone by.

As usual, the emphasis
of the Awards was black
achievement in glitter worlds
of music, television and film.
But the highlight of the
evening was arguably the award
acceptance speech offered
by former NBA Laker star
Earvin “Magic” Johnson.

Awarded the Jackie Robin-
son Sports Award, Johnson
couraged the young black
community to be more
responsible in all aspects of
their lives. The highly visible
sports figure, who rocked
the world with his sobering
announcement that he had
become infected with the
deadly AIDS virus, also
issued a call to arms for
blacks to “take the higher
ground,” in reference to
more black business owner-
ship.

After an inspiring oration
that drew several rounds of
applause, Johnson got a
welcomed surprise when
most of the Laker basketball
team joined him on stage.

The award show itself
proved entertaining, though
the five-hour “marathon”
taping began almost 45 min-
utes late. However, pacing
was fairly swift, with present-
ers and award winners
being brief in their intro-
ductions and acceptance
speeches.

The 24th Image Awards
show is scheduled to air
January 25 on NBC.

The following is a list of
winners:

Best Performance by an Actor
in a Drama Series, Telefilm or
Miniserie
James Earl Jones/“Gabriel’s
Fire”

Best Drama Series, Telefilm
or Miniserie
“In The Heat of the Night”

Best Performance by an
Actress in a Comedy Series
Jasmine Guy/“A Different
World”

Best Performance by an
Actor in a Comedy Series
Bill Cosby/“The Cosby
Show”

Best Comedy Series
“Fresh Prince Of Bel-Air”

Best Variety Series or Special
“The Arsenio Hall Show”

Best News, Talk or Informa-
tion Program or Special
“The Oprah Winfrey Show”

Best Performance by an Actor
in a Motion Picture
Wesley Snipes/“New Jack
City”

Best Performance by an
Actress in a Motion Picture
Whoopi Goldberg/“The Long
Walk Home”

Best Motion Picture
“Boyz N the Hood”

Special Awards Recipients
Entertainer Of The Year
Patti LaBelle

Jackie Robinson Sports
Award
Earvin “Magic” Jackson

Corporate Award
A&M Records

Key of Life Award
Arsenio Hall

Hall of Fame
The Four Tops

O’Jays
The Temptations

Roy Wilkins Civil Rights
Award
Thurgood Marshall

Chairman’s Award
Bernard Shaw

Chairman’s Award
Janet Jackson

Special Award—Directors
Julie Dash

Charles Burnett
Bill Duke
Wendell Harris
George Jackson & Doug
McHenry

Jamia Fanaka
Romell Foster-Owens
Roland Jefferson
Charles Lane

Mattie Rich
John Singleton
Robert Townsend
Topper Carew

Joseph B. Vasquez
Ron O’Neal

Spike Lee
Mario Van Peebles
Kevin Hooks

Michael Schultz
Ernest Dickerson

PAGE 18 / JANUARY 24, 1992
King on TV/Video

The BIRTHDAY of Dr. Martin Luther King Jr. is now a national holiday, once celebrated in virtually every state (who needs the Grand Canyon anyway?) and cause for post offices, banks and a larger percentage of businesses to close. Certainly many schools, at least the elementary ones, will have some lesson plan attached to the day, and news programs will offer some sort of “sound bite” retrospective, particularly the golden voice intoning, “I have a dream.”

But we must ask if Dr. King’s story has been adequately told in the visual media, or if making his birthday a national holiday has made him, like Abraham Lincoln and George Washington, more of a national icon than a voice which can still speak to us today.

This question is particularly relevant in light of two current feature film projects. One, “JFK,” directed by Oliver Stone, has re-opened the national debate as to whether a conspiracy was involved in John F. Kennedy’s assassination. The second, a film biography of Malcolm X, directed by Spike Lee and co-written by the late James Baldwin, will be released in 1992 and certainly bring that leader and his message back into the spotlight.

But what of Dr. King? There is a script by former Black Panther ally Donald Freed, award winning playwright-screenwriter (including “Secret Honor,” which interpreted Richard Nixon), making the rounds which endorses the assumption that James Earl Ray did not shoot King—an idea supported by Jesse Jackson, the Rev. James Lawson (a King associate), as well as activist writer-attorney Mark Lane and Ray himself, both of whom have written books on the subject.

Will the commercial success of “JFK,” despite the debate in the press, help the Freed script to find its financing? Will there be a re-opening of the King case?

Currently, the most widespread King biographical film in circulation is aptly named “King,” and originally aired in 1978 as a four-hour ABC mini-series with Paul Winfield in the title role. Written by Abby Mann, who also created “Kojak,” the project is available on home video and does suggest something more than a lone gunman was going down in Memphis on that fatal day. Although hardly definitive, the mini-series has its solid moments.

Network television has often made King a peripheral character in his own struggles. “Unconquered,” a TV movie which CBS ran for King’s birthday in 1989, focused on the Montgomery bus boycott from the perspective of Raymond Flowers Jr., the son of the white Alabama attorney general who worked for integration in the state. In fact, the King character was seen in only a handful of scenes. This film is also available on home video now.

Many stations around the country air a one-hour special, produced locally in Atlanta, entitled “Young Martin,” which focuses on the youthful King and his influences: father (portrayed by Howard Rollins), mother and especially grandmother. Young Martin is shown being hauled to the police station for refusing to give up his seat on a bus, insulted at a white shoe store, and winning a public speaking contest.

Check your local listings for this syndicated effort.

There are a few video collections of King’s speeches, but unless you are near a store offering African-American, you probably won’t be able to buy it over the counter. (In fact, this reporter checked three African-American stores in Los Angeles and only one had King on tape.) Instead, the biggest sales of these tapes, which are produced and distributed by independent companies, are through TV advertisements.

Similarly, there are audio collections of King’s speeches on cassette with slightly more mainstream availability.

Of course, numerous King-authored books are still readily available in major bookstores, and some of the chains even make a bit of an effort to order a few for Black History Month in February. One of King’s more profound texts was “Why We Can’t Wait,” published in softcover by New American Library.

A few TV series have done King-themed episodes to coincide with his birthday. Episodes of “The Cosby Show,” “A Different World” and even “The Hogan Family” are in syndication, and some smart stations may pull them out of the wheel to run especially on Monday. King celebrations may be a part of episodes this season, although no such synopsis was available at press time.

Unlike other Americans whose courage and heroics occurred prior to the proliferation of the visual media, Martin Luther King Jr. is on film and tape for all to see—if broadcasters, producers and educators make the effort. How sad it would be if the current school-age generation and those to follow merely read about King when there is so much they could see and hear. 

BY ALAN LEIGH

BRE

BLACK RADIO EXCLUSIVE

JANUARY 24, 1992 / PAGE 19
This year started off with a bang, with the first rap concert going on without incident. At the Hollywood Palladium, Ice Cube, Yo-Yo, Cypress Hill and W.C. and The Madd Circle got seriously busy rippin' the mic and the crowd. There was no dress code, so you know W.C. and his crew were down wit that. The Madd Circle opened the show performing cuts off their latest LP, Ain't A Damn Thing Changed. The song that got crazy response was 'Dress Code,' which everybody bobbed their heads to.

Next up was those hometown broths Cypress Hill. These funky feel ones definitely got off. This was their first performance in Los Angeles and they thanked Cube and the promoters for the opportunity. When they did their jam "I Could Just Kill A Man," the audience was right there in the mix.

After a very short break, the only female member of the Lench Mob, Yo-Yo, came on stage. She was great, looking slimmer for the new year dressed in all black, with the exception of her signature hat—this one was a sparkling silver. Yo-Yo has a rough and tough rhyme style and she showed and proved she was all that this night. She rocked the house with her jams "Stompin' to the '90s" and "You Can't Play With My Yo Yo" (why didn't Cube come out and perform with her on this cut?) Then she did a new cut from her soon-to-be released album, we didn't catch the title but the rhyme was fat and the beat was dope. On the turntables was Chilly Chill, who knows how to turn those wheels of steel at a vicious pace. Yo-Yo also did "Mama Don't Take No Mess," off the move soundtrack for "Boyz N The Hood."

Then it was time for the man everyone came to see, the one and only Ice Cube. Cube was electrifying, as he took the mic in hand and tore up the rhymes with split-timing precision. The fans were hyped up and ready to rock. When Cube did the song "Once Upon A Time In The Projects," the audience rapped right along with him, it was all the way live. He would rap one verse and then the crowd would rap the next. This was definitely the way to start off the new year. Without missing a beat, Cube went right into "Jackin' For Beats," then Yo-Yo came out to accompany him on "It's A Man's World." The fans went crazy with excitement, especially the women, as they sang right along with Yo-Yo. The temperature at the Palladium got hotter and hotter. 

continued on page 22
Picture Me  Picture You As A Paper Doll

Regardless of how you think,
Regardless of how you feel,
You see yourself as more than a human being.
It's recognizable spiritually and mentally.
Hold my hand forever
Paper Doll.

Paper Doll
The follow-up single and video to
the #1 hit, Set Adrift On Memory Bliss.
For Hammer, Chasing MJ Just Too “Dangerous”

YOU HAVEN’T HEARD] Hammer challenge Michael Jackson to anything recently, have you? Chances are good that you won’t hear that kind of talk from the entertainer or his camp anytime soon, either.

One of Hammer’s last appearances in ’91 was his guest host slot on NBC’s “Saturday Night Live.” At the opening of the customary host monologue, Hammer was interrupted by one Michael Jackson—played by SNL’s Chris Rock—who called Hammer out on the carpet for the rapper’s publicized requests for a duel. The skit ended with Hammer trying to get through the monologue, conceding to Jackson, “You’re the baddest.” It was funny, but according to insiders the segment made for more than simply good fun.

According to an insider at SNL, Hammer’s camp used the skit to quietly put to rest the Hammer vs. MJ thing. “It wasn’t like it was a big deal, but there was consideration given,” said the source. “Apparently, Hammer and his people decided that it wasn’t a good idea to carry on this quest for The Glove, and figured a lighthearted approach was the best way to put it all down.”

The Hammer/MJ hype began simply enough. During a Los Angeles press conference announcing his “Hammerman” cartoon series, Hammer casually challenged MJ to a “dance-off” for MJ’s trademarked glove. The challenge took on a new intensity when Hammer brought James Brown into it, saying that if he won the glove, he’d present it to Brown, whom he felt hadn’t been given his proper by Jackson for his influence on the art of R&B showmanship. Hammer’s “Too Legit To Quit” video begins with the Godfather of Soul sending his student, Hammer, out on his quest for the glove and ends with a character meant to be Jackson—apparently dazed by Hammer’s incredible talent—practicing the “Too Legit To Quit” hand movements Hammer introduced in the clip. It was all in good fun—until the public got into the picture.

Black fanzines began getting letters from readers that Hammer had become “too big for those balloon pants he wears.” Some black radio outlets reported call-in listener debates on the Hammer/MJ subject. The mild hoopla doesn’t seem to have affected Hammer’s sales—Too Legit To Quit continues to sell briskly. However, Hammer’s image of hard-working humility was in danger of being tainted by what some fans viewed as a streak of arrogance, not unlike what Rick James exhibited in the early ’80s, when he took public aim at Prince, and what’s bad for business is bad for Hammer. Thus, the SNL move.

“It was just getting out of hand,” says a member of Hammer’s camp. “People were taking it too seriously. Fact is, Hammer is one of the biggest Michael Jackson fans around. He would have loved to let the thing play up to some Hammer/Jackson stadium dates—for charity or something—but when he saw it all being taken the wrong way, he decided it was best to leave it alone.”

Through it all, Jackson never made a peep.

MEANWHILE, BACK AT THE RANCH! Let’s Get Smooth, the upcoming Solar LP from Reggie and Vincent Calloway, features a rendition of the Sly and the Family Stone classic “Family Affair,” with help form George (Brothers) Johnson on guitar, Gerald Levert, The Boys, and Family Stone alumni Rose Stone on vocals and Larry Graham on thumping bass. The LP is due next month… “Strollin’” will be the next single from Prince’s platinum-plus Diamonds and Pearls Warner Bros. LP. The musician reportedly had plans to perform on an episode of the Fox TV show “In Living Color” the same day as the Superbowl (his set would have been positioned in the show during game half-time so that ball fans could tune him in without missing a play), but now plans are for he and the New Power Generation to perform at the Bowl itself! Prince, who apparently bores easily, is said to have a new album ready in the can and wants to release it—soon… What’s this about Virgin Records PR man Daryl Clark being wooed by the new Lee Solters company? Sade is in the studio… Denise Weathersby has moved into the EMI Music slot of creative manager, R&B music, WC… Rap music impresario Russell Simmons is said to be overseeing the solo aspirations of Arron Hall, now that the new jack trio Guy has disbanded. Jam and Lewis are doing the soundtrack for the upcoming Damon Wayans comedy “Mo’ Money”… Now that Branford Marsalis has been tapped to head up the new “Tonight Show” band under the Jay Leno regime, will it be an all-black band? Does it have to be?
GOING FOR ADDS NOW
THE NEW SINGLE FROM THE CHARTBUSTING
MULTI-PLATINUM SUCCESS STORY OF 1991!

"I WANNA SEX YOU UP"—NO.1 BLACK, NO. 2 POP
"I ADORE MI AMORE"—NO.1 POP, NO. 2 BLACK
"ALL FOR LOVE"—NO. 2 POP

From the double platinum album (C.M.B.)

Produced by Royal Bayyan and Hamza Lee for Spook Productions, Ltd.
Mixed by J. Pollock, Hamza Lee and Royal Bayyan

Management: Adi Bayyan, Myles Sanders/Good Management, Inc. in association with Ron Sweeney

©1992 Giant Records
### Music Reviews

#### Singles

**THE ESCOFFERY'S**  
**UNOBTAINABLE (STANDING IN NEED)**  
**ATLANTIC**

With the second release off their debut LP, *Opinions*, The Escoffery's join the ranks of En Vogue and other female vocal groups that can bring harmony and class to a song. This record is excellent for Quiet Storm formats because it has a nice slow tempo that's just right for those cold and rainy nights. So say it when you play it. Produced by Marcus Johnson and Steve Campbell for Ethnic Boyz Productions. Demos: Adults.

**TRINERERE**  
**IT'S THE MUSIC**  
**LUKE**

Trinere has a very uptempo cut this time out. It features a sound perfect for AC radio mainly due to the pop-styled rhythms that can be heard. Luther Campbell produced this for Trinere. Demos: Young Adults.

**SYBIL**  
**OPEN THE DOOR**  
**NEXT PLATEAU**

Sybil's back with another release off her *Sybilization* album. This song is already seeing success on the dancefloors of Europe. As usual, strong vocals are apparent as Sybil shows why she has been one of the top female performers worldwide. Demos: All.

**DEGREES OF MOTION F/BITI**  
**DO YOU WANT IT RIGHT NOW**  
**ESQUIRE**

House lovers and rave goers, listen out for this jacker of the highest quality. With its uptempo beat and a strong display of vocals from Bili, this song looks set to become a monster crossover jam for Degrees Of Motion. The song is currently seeing action on varying mixes but looks set to break into regular formats very soon. Demos: House Fans. Young Adults.

**C'VELLO**  
**TURN YOU ON**  
**RCA**

Taken from their forthcoming self-titled album, this is a song that should draw heavy response from the young adults. A pumping bass that's extremely uptempo attracts and could make this a success. A few listeners and you'll be hooked on this one. Demos: All.

**GERALD ALBRIGHT**  
**GEORGIA ON MY MIND**  
**ATLANTIC**

Close your eyes and Gerald Albright will soothe you with this instrumental version of this timeless classic. Recorded live, Albright shows why he's often regarded as one of the premier saxophonists in the world. Soft keyboards add to a mellow cut that's covered with style. Demos: Jazz Lovers. Adults.

**MARVIN SEASE**  
**SHOW ME WHAT YOU GOT**  
**MERCURY**

With this throwback to the '70s, Sease should win the hearts of the older generation out there which loves its music soulful and mellow. With a midtempo beat, this is a perfect cha-cha record that was also produced by Sease. Demos: Adults.

### Albums

**JAMIE PRINCE**  
**THE MIDNITE HOUR**  
**SMASH**

Here's an artist who's been long associated with house music for close to a decade now. With "Hot Body," Prince could have a club and radio smash on his hands. Another fine song is "You're All I Waited 4," a song that's drawn a positive response on the rave scene. Producing the album is Steve "Silk" Hurley, who seems to have the grooves to accompany Prince's sensuous vocal style. Demos: Young Adults. House Fans.

**EARL THOMAS**  
**BLUE...NOT BLUES**  
**BIZARRE/STRAIGHT**

On this debut album on the Bizarre/Straight label, Thomas draws from a variety of styles of music. Hints of blues, gospel and rock can be heard. "I Sing The Blues" and the pop-styled "Your Love" really stand out as two of the album's top cuts. Also of interest are "Nothing Left To Lose," a song with a really old fashioned blues sound, and the easy listening "I Won't Be Around." Demos: Adults.

**NELSON RANGELL**  
**IN EVERY MOMENT**  
**GRP**

Rangell creates a relaxed mood on this album that has a definite calming effect. Out of the 10 songs featured, "NY/LA" and "Someday" have the vocals of Syreeta Wright. Other songs that stand out include the very uptempo "Boomtown," sporting an ever so funky beat, and "Map Of The Stars," a cut that is delivered with the sort of class you come to expect from one of the top horn players in jazz music. Demos: Jazz Fans. Adults.
<table>
<thead>
<tr>
<th>LABEL</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>RECORD</th>
<th>FORMAT</th>
<th>CASSETTE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAJORS:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATLANTIC</td>
<td>THE ESCOFFERY'S, Unobtainable (Standing...)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>GLENN JONES, Here I Go Again</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>TIM OWENS, Smile</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CECE ROGERS, Never Give Up</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>JOE PUBLIC, Joe Public</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DIRTY DOZEN BRASS BAND, Open Up Whatcha Gonna Do</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PEABO BRYSON, Last In The Night</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EPIC</td>
<td>FIVE STAR, Shine</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCA</td>
<td>GLADYS KNIGHT, Where Would I Be</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAVID PEASTON, Luxury Of Love</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B.B. KING, The Blues Come Over Me</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIRGIN</td>
<td>MASSIVE ATTACK, Be Thankful For What</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INDIES:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIZARRE/RHINO</td>
<td>EARL THOMAS, Blue...not Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C E</td>
<td>CATHY CARLSON, Fresh And Colorful</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARDIAC</td>
<td>DEFINITION OF SOUND, Love And Life: A Journey</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEAN CUTS/ROUNDER</td>
<td>TOM ALONSO, Indian Summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESQUIRE</td>
<td>DEGREES IN MOTION, Do You Want It Right Now</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDEN GATE</td>
<td>GARY LAMB, Imaginations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ICHIBAN</td>
<td>PHIL UPCHURCH, All I Want</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VERNON GARRETT, Caught In A Crossfire</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>BUSTER BENTON, I Like To Hear My Guitar</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>JAMES PETERSON, Too Many Knots</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ROOT BOY SLIM, Root 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INDEROC</td>
<td>HIMALAYA, Friend To Friend</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIVE</td>
<td>BOOGIE DOWN PRODUCTIONS, Duck Down</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAZY BONES</td>
<td>CHESTNUT, To B. Or Not To B</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEFT FIELD</td>
<td>PAM TATE, Die Happy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEXT PLATEAU</td>
<td>SYBIL, Open Up The Door</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PUMP/QUALITY</td>
<td>SOUTH CENTRAL CARTEL, U Gotta Deal Wit Dis</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHANACHIE</td>
<td>RARA MACHINE, Break The Chain</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>NELSON, Bring Back The Voodoo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOMMY BOY</td>
<td>JC LODGE, Tropic Of Love</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DISTRIBUTED:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANTILLES/ISLAND</td>
<td>ANTHONY COX, Dark Metals</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEF JAM/COLUMBIA</td>
<td>PUBLIC ENEMY, Shut Em Down</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PUBLIC ENEMY, By The Time I Get To</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OEF JAM/SONY</td>
<td>FAM-LEE, The Fam-lee</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EASTWEST/ATLANTIC</td>
<td>ORCHESTRA JB, Tambourine Fever</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MIC MURPHY, Fit To Be Tied</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SMOOVE, (Meanwhile) Back At The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRP/MCA</td>
<td>NELSON RANGELL, In Every Moment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOVUS/RCA</td>
<td>VANESSA RUBIN, Soul Eyes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOHN PIZZARELLI, All Of Me</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PENDULUM/ELEKTRA</td>
<td>CHRIS WALKER, Take Time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PERSPECTIVE/A&amp;M</td>
<td>THE SOUNDS OF BLACKNESS, Testify</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MERCURY/POLYGRAM</td>
<td>MARVIN SEASE, Show Me What You Got</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAVAGE/MCA</td>
<td>DANNII, Love And Kisses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCOTTI BROS/BMG</td>
<td>TAG, Love And Money</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIRE/WARNER BROS</td>
<td>PRIMAL SCREAM, Slip Inside This House</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WORD/EPIC</td>
<td>SHIRLEY CAESAR, He's Working It Out For</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
STATE
Music
IT FIGURES THAT THE ANSWERING MACHINE AT RAYMOND Jones' Los Angeles home would greet callers with the Parliament relic "Make My Funk The P-Funk"—and that the songwriter/musician/producer would be monitoring his calls between passages of some obscure book on the history of Brazilian music. Jones, you see, doesn't view any particularly challenging disparity between P-Funk and the Bosa Nova; he is a student of music, period.

BY STEVEN IVORY

On the other hand, it also makes perfect sense that when you call Norma Jean Wright's New York residence, the singer/songwriter's conversation is interrupted by a random query from her five-year-old son. Wright, as it turns out, is a student of life, a significant detail that rages on, even while she is taking care of business. On New Year's Day, no less.

Together, Jones and Wright, students of life and music, comprise State Of Art, the writing/production/performing duo whose debut album, Community, also marks the christening of filmmaker Spike Lee's latest spin-off, the Sony Music-distributed 40 Acres And A Mule Musicworks. That "Understanding," the album's first single, is making a proud showing on national charts is gratifying to Jones and Wright—especially when you consider that musically, the team covers ground generally tread either by modern black folkies or socially-conscious hip-hoppers.
community. The two met in New York City in the late '70s while augmenting Chic—Norma on lead vocals and Raymond on keyboards—the Bernard Edwards/Nile Rodgers music machine that produced the sleek disco funk hits “Dance, Dance, Dance (Yowsah, Yowsah, Yowsah),” “I Want Your Love,” and the smashes “Le Freak” and “Good Times.” (“No, I wasn’t playing the acoustic piano on ‘Good Times,’” Jones adds wearily, apparently for the umpteenth time.) “That’s where State Of Art actually started,” says Wright. “I enjoyed Chic—it was the chance of a lifetime for someone like me, who had just hit New York City from Ohio and didn’t know a thing about the music business. But vocally, the music wasn’t always that challenging. Raymond and I began sharing ideas on the side back then.”

After leaving Chic to record an obscure Edwards/Rodgers-produced solo album for Bearsville/Warner Brothers, Wright plugged into New York’s session scene, backing the likes of Luther Vandross (another Chic vocalist), Aretha Franklin, Chaka Khan, Madonna, Michael Jackson and C+C Music Factory, among others. Meanwhile, in 1985 Jones, at the invitation of producer George Duke, migrated to Los Angeles, where he assisted Duke in production and began raking up songwriting/production credits. Among them: the Jeffrey Osborne hits “Borderline” and “Stay With Me Tonight,” and Stephanie Mills’ “Rising Desire.” Jones also had the literal good fortune of co-writing (with bassist/songwriter Freddie Washington) “Someone For Me,” which made it onto Whitney Houston’s multi-million-selling debut Arista LP and was the B-side of Houston’s pop smash single “How Will I Know.” But even as he contributed songs to the soundtracks of the Spike Lee films “Do The Right Thing” and “Mo Better Blues,” Jones had his eye on making his own record. He had been in touch with Norma Jean back in New York, and she felt the same way; they began collaborating.

Jones and Wright actually made their first record as State Of Art in early 91 on the Polydor label, with a single called “Hero.” A low-budget video got heavy airplay on BET, but when Polydor didn’t pick the duo up for an album, they turned to Spike Lee.

“We went with Spike for several reasons,” says Jones. “He’s trying to make an impact as far as blacks controlling their interests, both creatively and financially, and musically he knew where we were coming from. And quite frankly, the labels weren’t exactly knocking down our doors.”

Adds Wright, “Thank God that someone with clout like Spike’s was willing to even give us a chance.” In turn, Jones introduced Spike to Lisa Jackson, who now runs 40 Acres Musicworks’ day-to-day operations.

As Jones writes in articulate, informative LP liner notes, Community “was conceived as a total entity. It was approached from a wholistic perspective.” But don’t let the intelligent banter deter you: Community is anything but esoteric: as writers, musicians and producers, Jones and Wright conjure music that breathes. While selections like the bold, swaggering “Understanding” and “Know Who You Are” are pure, neck-bobbing hip-hop, tracks like the moody “Laughing At The Years,” sultry “I Like” and the melodic “Beating Heart” lovingly capture the essence of urban romance. The dark, urgently funky “Police State” perfectly mirrors the inner-city terror of law enforcement gone amuck, and the ballad “27 Years”—an ex-con’s loving words to the wife who stuck with him through incarceration—is sad, but elegant nonetheless.

There’s even “Heaven,” a sparse Sting-esque thing that simply rocks. Norma Jean sings with an understated soulfulness. On keyboards, Raymond is a chordin’ fool. Featuring guests as musically diverse as P-Funk stalwarts bassist Bootsy Collins and keyboardist Bernie Worrell, jazz man
Joe Henderson and South Africa’s Ladysmith Black Mambazo, *Community* is easily the “Westside Story” of L.A.’s South Central, New York’s Harlem or any other urban center where black folk dwell.

“We wanted to show the correlation between Negroes—American blacks—and Africans,” says Jones. “We seem to have forgotten about that, and understanding our roots will always be the only way to understanding ourselves today. Musically, it was also important that *Community* dabble in all sorts of musical interpretations. R&B and hip-hop are fine, but we don’t raise our kids today beyond those sounds, and we’re gonna suffer for it.”

“Commercially, I think black music is going back to the real artistry, anyway,” adds Wright. “And, because of the economy, people are being more selective.”

Jones is content with Sony’s treatment of the project. “It’s not like they just threw the record out there and hoped it would stick...they’re actually seeing to it that it gets a shot at black radio and black press, and you can’t ask for much more than that.”

Meanwhile, State Or Art plans on taking its case to the people via a concert tour of colleges and small clubs, possibly later in the spring. While the album focuses on the talents of Jones and Wright, the duo says the stage presentation will be a virtual Kabuki theatre, with a supporting cast of musicians and singers. “State Of Art is about whatever Norma and I feel like at the time we record,” says Jones, who insists the next album could go anywhere, musically. “There’s nothing like musical freedom. Spike has given us that, and it sure feels good.”

---

Joe Henderson and South Africa’s Ladysmith Black Mambazo, *Community* is easily the “Westside Story” of L.A.’s South Central, New York’s Harlem or any other urban center where black folk dwell.

“We wanted to show the correlation between Negroes—American blacks—and Africans,” says Jones. “We seem to have forgotten about that, and understanding our roots will always be the only way to understanding ourselves today. Musically, it was also important that *Community* dabble in all sorts of musical interpretations. R&B and hip-hop are fine, but we don’t raise our kids today beyond those sounds, and we’re gonna suffer for it.”

“Commercially, I think black music is going back to the real artistry, anyway,” adds Wright. “And, because of the economy, people are being more selective.”

Jones is content with Sony’s treatment of the project. “It’s not like they just threw the record out there and hoped it would stick...they’re actually seeing to it that it gets a shot at black radio and black press, and you can’t ask for much more than that.”

Meanwhile, State Or Art plans on taking its case to the people via a concert tour of colleges and small clubs, possibly later in the spring. While the album focuses on the talents of Jones and Wright, the duo says the stage presentation will be a virtual Kabuki theatre, with a supporting cast of musicians and singers. “State Of Art is about whatever Norma and I feel like at the time we record,” says Jones, who insists the next album could go anywhere, musically. “There’s nothing like musical freedom. Spike has given us that, and it sure feels good.”
The Remix Master of Hip-Hop

BY LARRIANN FLORES

FROM HIS STUDIO to your boomin’ systems, Marley Marl delivers quality hip-hop music. He is no stranger to the rap community. He has remixed and/or produced for some of the best rappers around—people like LL Cool J, Heavy D, & The Boyz, Big Daddy Kane, Tragedy, The Intelligent Hoodlum, BBD and Biz Markie, just to name a few.

We first heard of Marley back in the early ’70s with his first posse, the Juice Crew, which consisted of some neighborhood buddies like Big Daddy Kane, Kool G Rap & DJ Polo, MC Shan and Roxanne Shante, who would go from park to park spreading Marley’s brand of hip-hop. Marley started the drum beat sampling now heard throughout rap music. He is also responsible for the fat Miami bass sound.

Marley got the mixin’ bug back when he was in junior high school. His brother was a DJ and had all the equipment at home. Marley says, “Whenever my brother would leave the house, he would tell me, ‘Don’t touch my stuff.’ As soon as the door slammed, I would hit the power switch and it was on.”

During this time, Marley put together his second posse—the Sureshot Crew. Soon Marley had a rep for his special brand of razor sharp mixin’, and musicians were approaching him to cut their tunes. Marley hooked up with keyboard player Andre Booth and they produced Marley’s first record, “Sucker DJ’s,” performed by Dimples D., at Marley’s then four-track home studio. This song was released right after Run-D.M.C.’s “Sucker MC’s.” “Sucker DJs” was one of the first answer records, in fact this was the beginning of the response/challenge phenomenon.

Marley was on his way to major successes. Shortly after the single came out, he started an internship at Manhattan’s Unique Recording, which exposed Marley to top-notch equipment and recording techniques that he was soon putting into his own music. He soon had a bonafide hit with Roxanne Shante and the record “Roxanne’s Revenge.” By this time it was clear to many in the rap community that Marley was no flash in the pan. After he sold the rights to “Sucker DJs,” he took his share of the money and bought a Roland 808 drum machine. It was on this machine that Marley changed the way rap music was made.

During this time he was deejaying on WBLS radio in New York, and eventually his show was in households throughout New York City. Marley’s time was soon consumed by the radio station and his production projects. He was producing hits like “Eric B. Is President,” by Eric B. & Rakim, and Biz Markie’s first record, “Pickin’ Boogers.”

From there Marley went on to producing and remixing and making hits for people like LL Cool J, who Marley says is one of his favorite artists to work with. “I like working with LL Cool J. We work very well together. He brings out things in me no other artist can, and I bring out things in him that no other producer can.” Marley also enjoys his work with the Intelligent Hoodlum.

These days you can find Marley at his 64-track home studio completing albums on Uncle L., Intelligent Hoodlum and Monie Love. On working with Monie Love, Marley said, “She’s great and I’m determined to make her the biggest female rapper out there.”

Marley has had many successes in his career. His latest album out, entitled Marley Marl in Control Vol. II for Your Steering Pleasure, features some of the top rappers of today. There are 20 cuts in all, one of which features Marley doing a little rapping himself. On the track “No Bullshit’s” Marley comes off with a fresh rhyme style. One cut worth giving a real listen to is “America Eats The Young,” which features Tragedy The Intelligent Hoodlum and Chuck D. The beats on this one are super hype.

The first release is the cream of the crop, “The Symphony, Pt. II,” which features some dope rappers like Master Ace, Kool G. Rap, Big Daddy Kane, Craig G. and Little Daddy Shan. Uncle L. is featured on the jam “I Be Gettin’ Busy.” Another def jam is “Keep Control,” which features Tragedy, King Tee, Grand Pubah, Def Jef, Chubb Rock and Rap Industry For Social Evolution.

This is one album that was made for your boomin’ systems. It’s full of deep bass beats and super-hyped rhyme styles by some of rap’s top artists. Marley Marl has proven that it’s not where you’re from but where you’re at, and right now Marley is right where he wants to be, on top.
INJUSTICE. BLACK ON BLACK VIOLENCE. POLICE
BRUTALITY. MASS HYSTERIA. DRUGS. GUNS. LIES. PAIN.
HATRED. DESTRUCTION. TEARS. INTOLERANCE.
DISCRIMINATION. MISINFORMATION. MISEDUCATION.
CONDEMNATION. EXPLOITATION. DISRESPECT. YOUR
DESTRUCTION.

PUBLIC ENEMY SAYS,

SHUT EM DOWN

THE NEXT APPROACH. THE NEW SINGLE.

From "Apocalypse 91, The Enemy Strikes Black."

THE NEW SINGLE FROM PUBLIC ENEMY WITH GUEST
APPEARANCE BY PETE ROCK. BW BY THE TIME I GET TO
ARIZONA IN OBSERVANCE OF DR. MARTIN LUTHER KING,
JR'S BIRTHDAY.

AVAILABLE ON CASSINGLE. MAXI-CASSETTE. 12" SINGLE
AND A SPECIAL ISSUE CD SINGLE INCLUDING A PUBLIC
SERVICE ANNOUNCEMENT IN HONOR OF DR. KING.

On Def Jam/Columbia
Executive Producers: The Bomb Squad.
Produced, Created, Arranged, Directed & Sequenced by The Imperial Grand Ministers of Funk: Stuart Roberts,
Geoff E. Insley, Rock E. Way, and "The JRC.
Management: René & King Management.
Bloodlines

Professor Longhair: The Bach of Rock

With effortless ease and steady command, Professor Longhair, the man who started the New Orleans R&B piano tradition that played a formative role in the early rock 'n' roll sound, smoothly displays the piano style that he developed by combining boogie blues piano and Caribbean rhythms that permeated the seaport city of New Orleans. The resulting style was dubbed "rhumba boogie." Relatively unknown to the world compared to his famous proteges—Fats Domino, Allen Toussaint, Art Neville of the Neville Brothers, Huey "Piano" Smith, Dr. John, and James Booker (who all proudly acknowledge Longhair as their mentor)—but nevertheless a veritable musical giant, Longhair's import is evidenced by the descriptive dub, the "Bach of Rock," given to him by Toussaint.

Born Henry Roeland Byrd in Bogalusa, LA, late in 1918, Longhair moved to New Orleans with his family as a child and as a youth, barrelhouse piano players like Tuts Washington, Sullivan Rock, and Kid Stormy Weather were his inspiration. Before serving in World War II, Longhair made his mark as a street tap dancer, boxer, and card shark, but when he got out of the service, he began making the rounds of the New Orleans night clubs. He was playing with his band in the Caledonia Inn in 1949 when the club owner dubbed the group Professor Longhair & His Four Hairs—"Professor" being the traditional Crescent City name given a piano wizard and "Longhair" for Byrd's unusually long coiffure for the times. Other colorful names given Longhair's groups are The Blue Scholars, The Blues Jumpers, and Professor Longhair & His Shuffling Hungarians—a name that came about when he began recording for a number of small, independent R&B labels during the late '40s and early '50s. Longhair recorded two 78s on the short-lived Star Talent label before sessions for Mercury yielded a minor hit in 1950 called "Bald Head," which reappears on this CD in its alternate form as "She Ain't Got No Hair."

A famous story has Ahmet Ertegun of Atlantic Records trekking through the fields to some Louisiana country juke joint and seeing Longhair provide percussion accompaniment to his playing by kicking the bottom of his piano. Well, Longhair recorded his most esteemed early sides for Atlantic, and also recorded for Federal between 1950 and 1954, but never sold enough nationally to advance beyond the local celebrity stage. He recorded six sides for Ebb Records in 1957, and in '59 Ron Records released "Go To The Mardi Gras," a single that is re-issued every February in time for Mardi Gras, perpetuating his local fame while his desire for national stardom remains unfulfilled.

In '65 he cut "Big Chief" on Watch, but still no national fame. Longhair, despairing by not achieving success, returned to card hustling and odd jobs. He was sweeping up a record store when Quint Davis, the producer of these fine sessions and a prime mover behind the Jazz Heritage Festival, tracked him down after a year-long search. This album is entitled Mardi Gras in Baton Rouge. (Baton Rouge, only because the absence of a state-of-the-art studio in New Orleans in '71, forced Longhair and his crew—blind guitarist Snooks Eaglin, drummer Shiba and bassist Will Harvey Jr., who were well-versed in Longhair's rhumba boogie style—to record there.)

In June of '72, a super session showcasing Longhair at Memphis' Ardent Studios with a preeminent New Orleans player on each instrument—Eaglin, the Meters second-line wizard, drummer Joseph "Zigaboo" Modeliste, and George Davis, who played a major role in producing, arranging and writing Aaron Neville's Tell It Like It Is album—combined again.

Longhair's innovative rhumba boogie style placed him in demand with many companies, as his college of musical knowledge turned out more alumni. Fess, as he is affectionately called by fellow musicians, has a stylistic signature and interpretive skills that simply enchant his listeners. Few artists have that gift. His singing voice is far from being termed exciting, but because his humorous vocal style sounds sort of like the common guy next door singing to excellent instrumental tracks (Longhair does sing in tune, though), his audience readily feels his festive mood and the party is on. One gets the feeling that if Longhair actually wanted to, he could be more lucidious in his vocal stylings, but the greater portion of his love is expressed through his piano playing, which is truly irresistible.

"Mardi Gras in New Orleans" sports an air-light rhythm and horn section perfectly complementing themselves in a happy-go-lucky uptempo celebration. Hank Williams' "Jambalaya (On the Bayou)" proves to be a worthy vehicle for Longhair's rhumba, and Ivory Joe Hunter's "Since I Met You Baby" is almost a parody from Fess' vocalizing. The hit "Tiptina" gives a full blast of Creole patois, yeah. A special highlight of the album is "Fats Domino Medley," and Little Walter Jacobs' "Mean Ole World" recalls Chicago blues. This is an excellent album of historical importance produced by Quint Davis. 

By Tony Mathews
**New York, New York**

HOLLYWOOD—The year 1992 is now a reality, but we're still savouring our jaunt to New York for Christmas, an annual event which, naturally, included a rejuvenating—or one might say resuscitating—trek about the streets of Harlem. Started by taking the IRT to 135th and Lenox. The street is now called Malcolm X Boulevard, but the financially strapped city has yet to change the street signs.

It was apropos to commence here, as while it may be little known, this corner was the first enclave of African-American habitation of this part of Manhattan and later the seat of the Harlem Renaissance. And that chair is now housed at the Schomburg Center for Research in Black Culture, where we did some project digging for our work in, well, other media. More rules for researching at this library than there are brads north of 110th Street, but so be it.

Walked about the many sites and sounds of the area, then dashed down to the The Shark Bar on the Westside for dinner and discourse. Had Eddie Murphy's Christmas card on our person—push a button and his patented laugh erupts for all to hear and enjoy. Ilyasah Shabazz spent at least five minutes pushing the appropriate point and chuckling along, while we concentrated on chomping on corn bread 'n sweet potato muffins and selecting one of the marvelous main courses—when you go (and you will), don't miss the spicy boneless chicken breast with sweet potato fries, and the Cajun-escque shrimp is a mad favorite.

The buzz at the Shark was about director Matty Rich and his squiring of "L'vin" Large actress Lisa Arrindell about town, and, indeed, days later their appearance at a performance of "Mississippi Delta" (a play you must see) was obviously more than an audition. Early word also filtered in about the latest marketing and merchandising coup by entrepreneurial director/actor/writer/producer Spike Lee, who has made a def deal with MCA/Universal and Miller Brewing. People who purchase videos of "Mo' Better Blues" or "Do the Right Thing" during Black History Month will be offered discounts on merchandise from the Spike's Joint catalogue, and for each order placed, Miller Brewing will make a $2 donation to the Thurgood Marshall Scholarship Fund. Buy your "X" cap today.

About 20 blocks up Amsterdam Avenue from the Shark Bar, stopped in at Black Books Plus, where owner Glenderlyn Johnson has become a living depository of books etc. about the folks. Grabbed a copy of "Glanton's Guide to the African American New York," which we know you'll want for your next trip, and take a subway to Ft. Greene in Brooklyn as well. Another highlight of the New York excursion was meeting and chatting with Regina Taylor, star of the superb NBC series "I'll Fly Away," who was in town for the holidays from Atlanta, where the series is filmed. They've got about 11 more episodes to do and, in between takes, she's writing a children's book.

Back to things Hollywood, a belated cheer for the Golden Globe Award nominees—Lynn Whitfield for (you guessed it) "The Josephine Baker Story" and Sidney Poitier for "Separate But Equal". Nell Carter sold her home in the hills over Beverly to Slash, guitarist of the rock band Guns 'N' Roses. Think of all the misbehavin' that'll go on there now... Tyra Ferrell is working hard on her latest film, "Equinox," and Lincoln Kilpatrick will be seen this year in "Fortress".

They say his commercial endorsements may dry up, but Earvin "Magic" Johnson has signed a three-book deal with Random House, a pact which will include an autobiography as well as a tome about safe sex to be written with former Surgeon General C. Everett Koop. The deal is said to be worth $5 million to $8 million, depending upon which "insider" is blabbing. What is known is that super agent Mike Ovitz, who is also the most die-hard of Lakers fans, negotiated the terms "pro bono," which any "L.A. Law" viewer knows means he isn't taking 10 percent. What a fan, indeed! Johnson's previous memoir, "Magic," which was published in 1983, is being re-released by Signet Books in paperback. Also on the book beat, Little Brown is publishing "Songs of My People" on February 12, a collection of 150 photos of African-American life taken by 50 premiere African-American photographers in 1990. And here's the even-better news: Time-Warner is sponsoring the photos as a touring exhibit under the auspices of the Smithsonian Institution Traveling Exhibition Service, and Time-Warner subsidiary HBO will make it into a pay-TV special co-produced by Quincy Jones Entertainment and Blackside, Inc. The exhibit opens at D.C.'s Corcoran Gallery of Art February 15, and between then and 1994 will also tour Los Angeles, New York, Chicago, Kansas City, St. Louis, New Orleans, Milwaukee, Detroit, Philadelphia, Atlanta, Oakland, Little Rock, Tampa, Columbus (Ohio), Jackson (MS), Memphis, Indianapolis, San Diego, and other cities. You get the picture (no pun intended). Until next time...stay focused!!

---

**In Other Media**

**BY ALAN LEIGH**

**BLACK RADIO EXCLUSIVE**

**JANUARY 24, 1992 / PAGE 35**
The deepening economic recession saw major record companies tightening their belts in 1991, effectively stunting the possibility of any innovative music coming out of the U.K. Seal was a noticeable exception. Recession or no recession, his record company was determined to make 1991 his year, and they set out to 'seal' his success now that the young U.K.-based singer has been nominated for a Grammy in the Best Newcomer category.

Nineteen ninety-one may become known as the year that saved U.K. black music. As if the success of Soul II Soul, two years previously, was really just a taste of what was to come, Seal kicked his way onto the charts with the haunting and addictive "Crazy." It wasn't that Seal was doing anything new, either. But after the decade of British black artists shunning conventional instruments for a sampler, black music ran the real risk of running out of steam with nobody to play the music. until Seal came back into the running and proved that rock 'n' roll still belonged to the black man who could strum a guitar and write a melody. "Crazy," says Seal. "is just a standard song—E, G, and A chords—an age old profession." But the transformation from haunting ballad to haunting and addictive soul-bop came about after a plethora of versions in the hunt to mix what was to be the classic song of '91.

Also brightening up '91 and getting set to steamroll through 1992 are the Young Disciples. Like an oldie but goodie, they threw in the powerful "Apparently Nothing," just when it became hip once more to be a retro-groover, and admit to preferring a live sound to a computer bleep.

Featuring vocalist Carleen Anderson and hip (and hop) London DJ Femi Williams, their debut album Road To Freedom captured a hollow snare sound that's going to be developed more this year. "I think you always borrow from the past no matter what music you make. We just have a tendency to be more upfront about it," says Anderson. The fact that Young Disciples was on one of the hottest major labels of the year (Phonogram/Talkin' Loud) didn't hurt any either.

In the company of Omar and Incognito is Jocelyn Brown. She's spent much of 1991 helping other acts into the Top 10 (Incognito. "Always There", Jamestown, and more recently Right Said Fred), and only released one solo single, the lifting reggae soulful "Daydreaming." Her vocals are now one of the most recognized in the country, also featured on adverts and in large snippets on Snap's hit 'The Power.'

No one can take it away from Jamaican reggae artist Shabba Ranks. Nineteen ninety-one was his year for dominating the British charts (reggae and otherwise), and 1992 looks like it will be even bigger for this raggamuffin MC.

It's hard to define Shabba's popularity. He faces the competition of equally eloquent MCs, and his voice is somewhat peculiar. But Shabba is raw or, as his debut album for the international record company Sony Music declared, Raw As Ever.

As a way of explaining his unprecedented success for a reggae star (the biggest fan worship since Bob Marley and the Wailers), Shabba sights his penchant for reality-based lyrics. "That's where I get most of my lyrics," he says, "from things that happen in real life. If you look at it, it's very amusing. Especially the people. If you stop and look at the people around you, you could write your own story."

As America goes reggae music mad, Shabba soars higher and higher. His signing to Epic Records for a reputed $500,000 was unprecedented in the reggae world, not least because of its three-year duration. And although Shabba's signing was said to have opened the floodgates for more bigtime reggae signings, it has shown that Shabba is really in a league of his own. Despite rumors of signings of Frankie Paul to Motown, and of Cutty Ranks, it is only the "Don Da Da" of reggae, Supercat, who has been poached by a major label and for a lot less than King Shabba was signed.

That any reggae artist should be signed to a major record company at all leads dub theorists to hail a "renaissance. Once again in 1991, reggae, and in particular dancehall/reggae, was the one that got away. Ragga as "the next big thing" failed to materialize despite the signing of the undisputed king of ragga, Shabba Ranks, by Sony Music.

After his history-making deal, word had got back to reggae HQ in Kingston, Jamaica, that Shabba was now on an equal financial par with Michael Jackson! Well, that's not so, but like Jackson, Shabba is giving Sony a lot of international headway.
JAPANESE CORPORATIONS bent over backwards in an effort to sponsor the most popular dance artists to enhance their image and boost sales. In what was the biggest dance event of the year, Daihatsu, one of Japan's prime manufacturers of compact cars, sponsored the return of C+C Music Factory, a tour that included Latin rapper Gerardo. The tour touched down in Osaka, Nagoya and Tokyo. As a result of C+C's successful tour in June, and the excitement which was created from their appearances in the Pioneer Electronic TV commercials, which were broadcast nationwide, domestic sales for the album have exceeded platinum, and their popularity is at an all time high. Despite full domestic sales for the album have exceeded platinum, with a sixth sense for adapting Afrocentric beats and rhythms into his own unique style of making music. According to West Coast DJ and record producer Curtis Harmon, who recently laid his roots in Japan, "DJ Yutaka is still not all that known in the States, but he definitely has the juice! His strong point, despite the feeling that some people have about him being Japanese, is that he's got his own style. And by him knowing the right people, he's been able to progress rapidly." Currently signed to the Poetic Groove label in the U.S., Yutaka's reputation can expect to hit the ceiling worldwide if his production talents can help launch The Good Girls' soon-to-be-released album up the charts.

On the rap tip, Yo-Yo's club circuit tour, which was sponsored by Casio Electronics, the producer of the Casio rap machine, was a major success. Not only did she blow the crowd out their seats with her pro-female rhyme attack, but she had a chance to take her time and carefully articulate to the press exactly what her concerns are about the social and spiritual problems affecting black women in America. Most importantly, she explained the purpose behind the IBWC (Intelligent Black Woman's Coalition) and how its purpose is to help and educate all women, regardless of race, nationality or color.

Whether or not an IBWC chapter will be started in Japan is yet to be seen, but there is no doubt that Yo-Yo's presence as a strong, intelligent, black female role model of the '90s has laid the groundwork for young Japanese women rappers aspiring towards having more control over their careers as entertainers, as well as in their private lives.

A joint concert between Tommy Boy's powerhouse acts Naughty By Nature and Queen Latifah is expected to roll through town. Talent as hot as this should get the year off to a great start, and be a real boost for increasing more demand for exciting hip-hop tours.
Bobby Wonder is the station pd/md for KPRS-FM/Kansas City, MO. He has a considerable amount of experience in black radio which has taken him over the top in recent years. He also won the award for MD of the Year at the YBPC convention held recently in Houston. He started in radio back in the mid-'70s and ever since then, he’s managed to sustain an upward progression.

“My first station was WUFO-AM/Buffalo, NY,” said Wonder. “I started as a weather anchor in charge of news and sports production.” Wonder worked under the direction of pd Byron Pitts at WUFO, which was also a station well known for its exceptional radio talent. Wonder added, “While growing up in Buffalo, I was exposed to some of the most talented personalities of the time. They included the likes of Jerry Bledsoe, Frankie Crocker and Gary Byrd. It’s guys like these who give black radio personality.”

Wonder stayed on at WUFO for a few years before taking some time off to attend college. He took up broadcast journalism at Buffalo State University in 1981. Wonder did not return to radio, however, until ’84, when he went back to WUFO. He resumed his post for about a year, during which time Pitts requested that Wonder transfer to WIGO-AM/Atlanta, GA.

Wonder continued, “I worked there for about a year under Dorothy Brunson. Then Byron came down and took over programming.” From there the team of Wonder and Pitts moved on to Panama City, FL, where they worked for WBMB-FM. The two continued the team effort which afforded them a trail of successful books that followed them all the way from Buffalo. Wonder worked as afternoon personality and asst pd.

By ‘87 Wonder was still traveling around, this time landing an md position at WFXM-FM Magic 101/Macon, GA. One year later, he returned to Atlanta to work for KISS/104. Wonder stated, “I worked there with Tony Scott, Mitch Faulkner and Larry Steele. Unfortunately, the station was sold, which prompted my return to WIGO as ops mgr.” Wonder served a brief stint there due to some creative differences. From there he spent almost six months unemployed. Even still he was able to keep himself busy at Atlanta’s On Mic Productions, honing his production skills.

It was in the late part of ‘89 that the YBPC organization played a major role in Wonder’s future. He further explained, “I attended a meeting of the Atlanta chapter. WZHT-FM pd Larry Steele and Mike Alston, from EMI Records, recommended me to staff a brand new station in Kansas City, MO, owned by Regan Henry.” The station was KIDZ-AM, and according to Wonder, the opportunity could not have come at a better time.

By ‘91, Wonder came to KPRS-FM to become their morning personality and md. By making a strong impact and gaining substantial numbers. Wonder was promoted to station pd and has held the title ever since.

Wonder has future plans which include starting a YBPC chapter in the Kansas City area. He strongly emphasizes the importance of organizations like the coalition. Stressing dedication to the business at all levels. Wonder stated, “If you’re true to the industry, the industry will be true to you.”

By Ray A. Myrie
NABOB Halts Boycott Plans

Following last December's call to arms by the National Association of Black-Owned Broadcasters (NABOB) concerning the alleged problems with Sony Music Entertainment, officials from both entities met for a discussion. NABOB's allegation of problems stemmed from several business practices Sony is allegedly involved in as well as a reported poor employment record with blacks.

NABOB also voiced a concern regarding an observed discriminatory pattern of distribution which results in black stations being serviced with product at a later date than other stations. Specifically, the early distribution of the first Michael Jackson single, "Black or White," to selected non-black radio stations was noted.

In a letter mailed to Michael P. Schulhof, vice chairman of Sony Corporation of America, NABOB requested and was granted a meeting to discuss the problems stated in the letter. Action taken to that point on the part of NABOB was a restriction of the addition of new Sony/CBS/Epic product to member station playlists.

and non-reporting of the airplay of any Sony/CBS/Epic product.

WAUG Celebration

The students of WAUG/Raleigh, NC, ended their fall semester with a celebration. Forty-one students participated in the station's internship program. Students received $500 and hands-on training at the station.

The board members of NABOB had originally considered the complete removal of all Sony product from station studios, but chose to withhold that measure pending the meeting with Sony officials.

Following the joint meeting between NABOB and Sony, an announcement was made which issued the following statements:

1. Acknowledgment by Sony Music of an unintentional leak by an outside source of the Michael Jackson "Black or White" single.
2. Sony Music represented that overall black employment at Sony Music has increased since Sony's acquisition of CBS Records, and that the number of black vice presidents and the number of blacks in management positions at Sony Music has increased since Sony's acquisition of CBS Records.
Birch/Scarborough Ceases Operations

Birch/Scarborough, the only major competitor of the Arbitron Company, closed its doors at the end of 1991. According to VNU Business Information Services (VNU BIS), the parent company of the Birch reporting service, station subscriptions had fallen dramatically over the past two years due to financial pressures in the radio station marketplace. This caused Birch Radio to sustain significant financial losses for its quantitative service.

In order to minimize the impact of that product line discontinuance, VNU BIS has asked Arbitron to offer service to Birch customers who are not also Arbitron subscribers, under the terms of their existing Birch contracts.

"We reluctantly decided to close down Birch Radio because the losses related to this activity weighed too heavily on the other units of VNU BIS," said Bill Livck, pres. Birch/Scarborough Research Corp. With the demise of the 13-year-old Birch ratings service, Arbitron remains the sole large-scale ratings service in the country.

NAB Bashes FCC Hoax Action

The National Association of Broadcasters (NAB) asked the Federal Communications Commission (FCC) to reconsider the adoption of a rule concerning broadcast hoaxes. The FCC action came following a string of radio hoaxes perpetrated on the part of morning show air personalities which frightened and/or offended many listeners.

In its comments to the FCC, NAB cited First Amendment concerns in its opposition to a hoax rule, but indicated that if the FCC should try to regulate, the rules should be narrowly drawn so that it would "avoid intruding on broadcasters' freedom of speech".

NAB also cited problems with the FCC's proposed hoax rule, which covers the "broadcast of material which the licensee knows to be false." Under this definition, NAB said, "Dramatic programs, which are fiction and which intentionally subject large numbers of viewers to distress, could violate the proposed rule." As a result, NAB suggests the FCC limit the intrusiveness of regulation by requiring real and significant physical harm to persons or to property in order for the rule to be violated.

Gamble Appointed At Summit

Michael K. Gamble was appointed to the position of dir. gospel programming, WAOK/Atlanta. Gamble has worked with the station for nine years, serving the last two as pd. "This position reflects Summit's commitment to the Gospel format and brings to it all the resources of top radio stations," said Gamble.

Power 99 Hires Upshur

WUSL/Philadelphia hired Lehondra Upshur to its news and community affairs department. Upshur is a graduate of Penn State and was formerly morning drive anchor for WMAL/WHBV at radio at State College. She has also worked in the news departments of WMAL/Washington, D.C., WZWW/State College and WPSU/Penn State. Upshur also served as an intern with WUSL before returning to the station as a full time employee.

Styles Named News Director For WNOO

Terry Styles was named news director, asst md and morning side-kick for WNOO/Chattanooga, TN. Styles formerly worked overnights at WBDA and WJTT as weekend person.

Southeast M.U.S.I.C.'s 7th Annual

The 7th Annual Milton "Butterball" Smith Scholarship Conference is set for February 21-23. This year, the affair will be held at the Miami Lakes Inn, Miami Lakes, FL. The conference is sponsored each year by Southeast M.U.S.I.C., Inc. For further information on the conference, contact Glynnie Daniels at (305) 757-1969 or Kathy Edwards at (305) 623-7711.

NAB Announces RAB Cooperation

The Radio Advertising Bureau (RAB) and the National Association of Broadcasters (NAB) have agreed to cooperate in expanding the use of optimum effective scheduling (OES) by radio stations, advertising agencies and clients. OES is a system designed to help radio sales managers, media buyers and advertisers get the most for their money. The system uses two formulas to show how to calculate the right frequency and timing to get the maximum effect from radio advertising dollars.

RAB will use the OES system in its sales training, and will act as a resale agent for the OES book which is produced by NAB. The broadcast organization also offers an OES video tape.

WILD Alters Lineup

WILD/Boston has changed its on-air lineup. Pebbles, former midday ap, has moved to mornings to join "Captain" Stephen Hill and "Coach" William Maye. Replacing Pebbles in the midday slot is Mark Jordan. Jordan was hosting the station's Saturday morning oldies show, "The WILD Time Tunnel." Dave Cruise will maintain his position in the evening drive slot.

Service Request

WMXY-AM/La Grange, GA, requests service from all major and independent labels. The station is also accepting airchecks and resumes for future employment opportunities. Females are encouraged to apply. Send all product and queries to Ike Fillmore WMXY-AM P.O. Box 1114 LaGrange, GA 30241

Service Request

WFAX/Fayetteville, NC, requests service from all major and independent labels. The station is also accepting airchecks and resumes for future employment opportunities. Females are encouraged to apply. Send all product and queries to: Don Reid WFAX P.O. Box 649 Fayetteville, NC 28302

Service Request

WJBF/Decatur, AL, is requesting service from all urban, gospel, blues and jazz labels. Please send all product to: Sam Terry 1301 Central Parkway, SW Decatur, AL 35601 (205) 353-9330.

DJs Wanted

WALS/Glen Burnie, MD, is accepting tapes and resumes for air personalities. Qualified applicants should write: Rodney J., pd WALS P.O. Box 0549 Glen Burnie, MD 21061 No Calls. Please!
PROGRAMMERS

THE MOST IMPORTANT EVENT OF THE YEAR IS COMING! DON'T BE LEFT OUT! BRE CONFERENCE '92
MAY 20-24 - NEW ORLEANS
REGISTER NOW!
(213) 469-7262

KJMQ-FM
Chubb Rock, Just
MC Lyte, Poo
PB: Tom Country
MB: MC Jamaire
15200 Old Emery Rd
Gates
TX 76238
214 556 8100

KZEF-FM
ABC, My
DJ Jazzy Jeff, The Way
En Vogue, Tone
Laura Bruce, Nick
Lynn White, Your
M. Jackson, Jam
Matt Condition, Breaking
Pat丽 LaBelle, Somebody
Prince, Diamonds
Vernon Garrett, Caught
PB: Ken Williams
MB: D. J. Reex
PB: Box 4248
Tulsa
OK 74112
214 550-1744

WJJS-AM
Chris Walker, The
Dave Prasalle, Luxury
Game, Il
Hammer, Adrian's
M. Jackson, Remember
Matt Condition, Breakin'
Phyllis Hyman, What
Tim Owens, Smile
PB: Robert "I'm" Burns
MB: Robert "Left" Green
1105 Main St
Madison Heights
VA 24572
804 847-1269

Kriz-AM
Ana G., Cet
Gladys Knight, Where
Marc Nelson, Count
M. Jackson, Remember
Matt Condition, Breakin'
Peabo Bryson, Lost
PB: Frank Barrow
MB: Frank Barrow
PB: Box 22402
Seattle
WA 98122
206 325 7680

KKAQ-FM
Karyn White, The Way
M. Jackson, Remember
Pat丽 LaBelle, Somebody
Prince, Diamonds
PB: Michael Spears
MB: Beryl Joe Sloan
PB: Box 53080
Grand Prairie
TX 75053
214 263 9911

WBSK-AM
2 Hyped Bros., Doo
M. Jackson, Remember
PB: Steve Crowley
MB: Steve Crowley
PB: Box 599
Alexandria
VA 22310
804 627-5800

WOWI-AM
2 Hyped Bros., Doo
M. Jackson, Remember
PB: Steve Crowley
MB: Steve Crowley
PB: Box 599
Alexandria
VA 22310
804 627-5800

KMKQ-FM
Hammer, Addams
MC Breed, Duche
M. Jackson, Remember
Public E., Shut
Sounds Of Black, Testify
PB: Roy Allen
MB: Chris Reynolds
24 Grammy
#156B
Houston
TX 77046
713-623 0102

WHOV-AM
Chic, Chic
Gosney Live, That's
Eric B. & Rakim, You
Gladys Knight, Where
Joe Public, Live
John Payne, She
Massive Attack, Be
M. Jackson, Remember
Public E., Shut
X Clan, Fire
PB: Frank Shaffer
MB: Diane Smayway
Harrison University
Martinsville
VA 22568
804 327-5670

WWVU-AM
D-Nice, 25
Public E., Shut
Tribe/Quest, Jazz
PB: Andy Snel
MB: Dan Hamilton
Macron, Lex
West Virginia U
Morgantown
WV 26506
304 293 3220

PAGE 46 / JANUARY 24, 1992
James Alexander Moves To Texas

James Alexander, program manager, WGCI-FM, announced that he has accepted a position as program/operations manager for KKDA-FM / K104 in Dallas, TX. Alexander said, "The move is to be closer to my wife's family, which resides in New Orleans. I have always loved this part of the country and when the position at KKDA became available, it was at a very good time. I thank Marv Dyson and Jay Cook, who helped make this opportunity possible, for their help. I'm looking forward to the challenge. I am very eager to work with my new family at KKDA. I will still be working with the No. 1 jock in the nation: Tom Joyner, which will make the transition smooth.

Alexander leaves GCI at a time when the station had slipped more than a point in its ratings. Alexander stated, "The 1990 census missed over 120,000 blacks in the city's metropolitan area. Arbitron knows that these blacks did not move out of the city, but they are bound to go along with the census. Los Angeles was also hit hard by the under-counting of blacks. This not only affects radio ratings but it also affects blacks politically and economically."

Chicago is gearing up for many changes as reflected in the Arbitron ratings. GCI, Chicago's No. 1 music station, fell from a 8.1 to 6.8. Joyner remained No. 1 in his time slot with a 7.3 from a 9.2. Also in the 3 to 7 p.m. slot, WNUI-FM's Denise Jordan-Walder was sixth with a 4.5 from a 3.6. WVAZ-FM's Leigh Hamilton was eighth with a 3.9 from a 4.2.

In the coveted morning slot, GCI's Doug Banks ratings went with the trend of the station. Banks ranked fourth with a 5.8 from a 7.1. WBBM-AM's news team of Felicia Middlebrooks and John Hultman were third with a 6.2.

Other News

The long awaited trial of Irene Mojica vs. WGCI has concluded. Her allegations of sexual harassment were thrown out. She did win on the charge of racial discrimination. She was awarded $30,000, which was later reduced to $3,000. Mojica is Hispanic. Baby Quinn, born to Dwayne and Theresa Kyles and the reason for the Stevie Wonder Benefit concert, did receive her heart transplant and is doing well. Rap artists met with members of the Chicago Bulls after a New Year's Eve Concert. The meeting was an effort to pool the resources of athletes and rap artists to benefit inner city kids.

While in Chicago promoting their latest album, The Fat Boys (far r) enjoy a copy of BRE with Marsha Price, promo mgr. MS Distributors (far l); and Pink House, DJ. WKKC (2nd from l).
INSIDE THE STARS

CAPRICORN has been called the "design of the architects of society. These people are ambitious, self-disciplined, practical, and have an enormous capacity for patience and social endurance. Perhaps that is why they are often thought of as plodding along steadily. But they fix their sights on a goal and work tirelessly to hit that mark. With a self-esteem that is very important to them, they are most likely to be driven towards goals which may place them in upper levels of leadership and also in areas that are before the public eye. Actually, they are content to be members of groups that the spotlight shines on, such as Paul Johnson of the Flamingoes, Chuck Barksdale of the Dells, and Billy Ellis of the S.O.S. Band. They often see themselves as generals on the battlefield of life.

If they have aspects that are positive and apply well to them, they do not use their manipulative skills towards ends that would bring scandals and disgrace to their purposes. Their strategies are well defined. While they are on their path to their carefully planned and mapped out goals, they also seek social recognition not so much to be social climbers, but for the recognition of their goals. Appearances are very important to them. They do like to look good—like Shirley Bassey, Carl Weathers and Debbie Allen.

Relating to others may be a bit difficult because of their temperament. Somber, reserved and moody at times, they are in some ways very much the loner. But once their trust is given to someone they are very loyal and a stalwart friend.

Mentally bright and quick, they are also practical and shrewd. They do not dream of castles in the air, unless there is a practical way they can see of implementing them. Their imagination may surprise those who think of them as totally pragmatic. Because their ideals are important to them, they may appear to be chauvinistic towards them and they may come across as being extremely sharp and critical of others. They are generally diplomatic and mindful of others' feelings. Depending on how they utilize their energies, they can run the gamut from ambitious and narcissistic to sober and pragmatic, argumentative or diplomatic.

Dr. Martin Luther King Jr. embodied the best of the Capricorn qualities. His strong aspect of Moon trine Pluto gave him an intensity of emotion and passion in his personal life that enabled him to inspire others to join him in his pursuit of his goals. It gave him the capacity to serve those whom he inspired, by guiding them and compelling them to reverse the oppression they had been living under.

King's Jupiter trine Neptune gave him the benevolence, understanding and humanitarianism that touched others and inspired them to emulate him. A final aspect to look at is his North Node trining his Sun. Deep ties and intellectual attachments with the public and his colleagues is characterized by this aspect. His propensity for teamwork, shared experiences and cooperation was given strength in this area of his chart.

Muhammad Ali, 50 years old this Friday, is another prominent possessor of a Capricorn Sun, and that Sun in trine with Uranus gave him not only his eccentricities, but also a far-seeing mind. If some people thought his lifestyle was unusual in some way, it was compelled by this aspect. There was little he could not accomplish once he set his mind to it. His being a source of inspiration to others is due to his Sun trining Neptune. His leadership ability and personal magnetism stem from this aspect, as was his ability to exploit his talents and creativity. This aspect helped him write his own ticket in the professional world.

A very strong aspect in Ali's life was his Midheaven square Moon. Not many have forgotten the time he changed his lifestyle and entered his phase of spiritual growth. This aspect is a switch, that once turned on, compels one not only to search and strive for a goal, but also to be able to succinctly define that goal.

One of the things that made Ali very popular with the masses was most likely to do with this aspect—Moon trine Jupiter. This is a true enrichment in anyone's life. Not only does it give the native an interest in, among other things, religion, sports, travel and journalism (Ali was very adept at communicating with his audiences), it also makes the native good-natured and friendly with sound reasoning and judgement.

STAR VIEW

ARIES (March 20-April 19) Time's a wasting. Get a hold of your goals for '92 and get at them. The longer you delay the dimmer the outlook for a prosperous year.

TAURUS (April 20-May 20) Cancel those travel plans in favor of an activity closer to home. You may be needed by a friend sooner than you think.

GEMINI (May 21-June 20) Don't let a rocky beginning set the tone for the year ahead. Attack your problems like a tiger and you'll find things settling into their proper place.

CANCER (June 21-July 22) Surprising things are in store for you early this year. Prepare now. Encourage a close friend to renew their positive attitude and forget about that past problem.

LEO (July 23-Aug 22) Strike up a new relationship early but don't move too quickly. The situation may spin off into a direction you're not prepared to deal with.

VIRGO (Aug. 23-Sept 22) Any attempts to court a colleague may backfire. So watch yourself. Turn any sticky problem you may encounter into something you will benefit from.

LIBRA (Sept.23-Oct. 22) Stay with what you know. You may be tempted to try a whole lot of new things early on, but keep an eye on your bottom line.

SCORPIO (Oct. 23-Nov. 21) The new year hasn't even warmed up and you're already in the thick of things. Try not to get emotions dictate your decisions right now.

SAGITTARIUS (Nov. 22-Dec. 21) Continue along the same avenue you were exploring before the holidays. Remember to fight for the things that are most important to you and yours.

CAPRICORN (Dec. 22-Jan. 20) Happy feelings fill your life and it's rubbing off on those around you. Try to use this to your advantage and rekindle waning ties.

AQUARIUS (Jan. 21-Feb. 18) It's setting up to be a wonderful year, although you've already been dealt a setback or two. Try not to let the "bugs" in your program throw everything out of whack.

PISCES (Feb. 19-Mar. 19) Spend more time with people who matter. Family and friends will always be there if you show them you really care.
HERE COMES THE NIGHT.

BARRY WHITE & ISAAC HAYES

DARK AND LOVELY
(you over there)

“Dark and Lovely,” the new single from the new Barry White album Put Me In Your Mix

Produced by Barry White

Management: Shankman 

A&M RECORDS INC. ALL RIGHTS RESERVED.
ALESIS IS A FAMILIAR NAME in audio and professional home studio gear at a reasonable price. Take for example their now famous 1622 mixer. The 1622 has been around for a couple of years now, but it seems that many audio engineers are not familiar with it because it was originally designed mainly with the musician in mind. If you are setting up a home studio, small production studio or putting some gear together for remote broadcasts, the mixing console can take a big chunk out of your budget. With most 16-channel mixers starting at around $2000, the Alesis 1622's $899 list price becomes very attractive.

The 1622 is a 16-input mixer featuring six sends, eight returns, two subs, two masters, 10 kilohertz and 100 hertz shelving EQ, buss assign, mute and solos, and master LED meters. The signal to noise ratio is a 100-decibel single channel at $10 dB.

The reason Alesis can offer this many features at such an attractive price is their manufacturing process, called Monolithic Surface Technology. What this basically means is that Alesis has come up with a way to build the complete electronics of the mixing console onto one big circuit board, bringing down the price of manufacturing and passing the savings on to the consumer.

The first eight channels of the 1622 are XLR-balanced mic inputs; the other eight are line inputs. The line inputs can be used to connect keyboards, drum machines or any musical instrument to the console. The 16 channels and eight returns can give you a total of 24 inputs during a mixdown.

If you want to use the 1622 as a mixer for remote broadcasts, you have the capability of using up to eight mics, and the other channels can be used for things like cart machines, talk-back returns or intercom returns. The outputs can be assigned to separate your program, headphone and PA system feeds to separate output faders.

The Alesis mixer is also a perfect stage mixer for that cost conscious local club band. By assigning the outputs, you can provide separate house and monitor mixes. Of course, transporting the unit is easy because it only weighs 14 pounds and mounts in a standard 19-inch equipment rack.

THE ALESIS 3630 COMPRESSOR

The Alesis 3630 compressor is a dual channel, stereo linkable compressor/limiter designed for a variety of applications such as vocal and instrumental processing to stereo mixdown, speaker protection for live sound applications, and for broadcast processing.

This powerful little processor can be used as a studio mic processor for radio, but can also be used with a PA system at a remote broadcast. One problem with amplifying the air signal on a remote is that when the microphone is open, the feedback becomes uncontrollable. The processing at the station pulls the volume of the mic up every time the announcer hesitates. By using the gate feature of the 3630 on your PA system, the mic at the remote location is automatically muted when there is no input. This is not a 100 percent solution, but it sure does help the remote engineer keep things under control.
CAROL S. MARVIN  
VWAS/MONTGOMERY, AL  
KEITH WASHINGTON  
"MAKE TIME FOR LOVE"  
It's almost as if he popped up out of nowhere and now he is standing on top with a large female following that keeps the requests comin' steady. Keith is a great balladeer and proves it on this song. Demos Young Adults. Adults

GENE RICE  
"LOVE IS CALLING"  
This is doing well. It is a nice song that complements mixes of all tempos. Gene Rice is getting a lot of attention and I am glad to see it. He's an outstanding talent. RCA has quite a commodity here. Listeners are still requesting his first release. "You're Gonna Get Served." Demos All

OLETA ADAMS  
"DON'T LET THE SUN GO DOWN ON ME"  
Programmers, this is a definite must for your Quiet Storm format. This soothing ballad features Oleta's voice in exquisite form. I look for this song to generate mass appeal. It'll be very big. Demos: Adults, Quiet Stormers.

TONY FIELDS  
WKKV/MILWAUKEE, WI

GERALD LEVERT  
"BABY HOLD ON"  
Gerald and Eddie Levert are the best father and son duo that I have heard. Their ballad receives heavy requests that will probably get heavier. Our music callout research gave this song a high rating. Demos Young Adults. Adults

KARYN WHITE  
"THE WAY I FEEL ABOUT YOU"  
Karyn's is a nice uptempo record that's doing extremely well with the 25-34 demos. She has become one of the top female vocalists who did very well in our callout research. Demos Young Adults.

BRAND NEW HEAVIES  
"STAY THIS WAY"  
This is an excellent adult appeal record because it has an appealing R&B/jazz flavor that the adults can get into. Play the Heavies during drive time and evenings and receive great results. Demos: Young Adults, Adults

MARIAN NICKERSON  
KAZI/AUSTIN, TX
GERALD LEVERT  
"BABY HOLD ON"  
This is yet another hit from the Leverts. Father and son come through with a nice smooth ballad that adults, especially the ladies, really seem to like. There's no stopping Gerald, he's gone solo and is still kickin'. Demos: Adults, Young Adults

HEAVY D. & THE BOYZ  
"PEACEFUL JOURNEY"  
This tune is great and done in an R&B rap style that is appealing to all of our listeners, from adults to children. Heavy D does a better job with samples than any other rapper, and on this one he uses Michael Jackson's "Heartbreak Hotel." Demos Young Adults, Rap Fans

STEVIE WONDER  
"THOSE THREE WORDS"  
Steve comes with a love song extraordinaire. This song is great for Quiet Storm formats and will crossover into many formats. We even play it on our contemporary gospel show, much to our listeners' delight. Demos: All

LEON TOLLER  
WILA/DANVILLE, GA
ROGER  
"EVERYBODY) GET UP"  
Roger's back with the silky smooth sound that he had when he was with Zapp. This song is funky and has a variety of mixes, one even features a rap by EPMD. We primarily play the City version. Demos Young Adults

MARIAH CAREY  
"CAN'T LET GO"  
This ballad could be record of the year. It has some great production and is probably the best single from her yet. It couldn't come at a better time because ballads are really in right now. Demos All

JODECI  
"STAY"  
This is a slamming ballad with some great lyrics. This group is extremely talented, so look out for them to come with more product that's radio ready and has the potential to go No. 1. Demos: Young Adults.

STEVEN BRISKER  
WHYZ/GREENVILLE, SC
JERMIAINE JACKSON  
"YOU SAID, YOU SAID"  
We are getting a lot of reaction from his whole album. This seems to be interpreted as another message to Michael. The steady tempo and groove also keep the people listening. Demos: Young Adults

GERALD LEVERT  
"BABY HOLD ON"  
This is our most requested song. We had a segment where callers had to identify which Levert sang the different parts and none of them could do it. This ballad's doing real well for us. Demos: Young Adults.

CHRIS WALKER  
"TAKE TIME"  
This was just released and has gotten good phone action. The sound is different from "Giving You All My Love." Give this record some airplay and you won't be disappointed. Demos: Young Adults.

TEVIN CAMPBELL  
"TELL ME WHAT YOU WANT ME TO DO"  
This song should cross Tevin over from an artist for teens to an artist for adults. Since we've been playing this it's been getting 60 to 70 percent of its requests from adults who were not aware of his earlier hits. Tevin is maturing as a singer. Demos: All
During the last decade, interest in reggae music has grown so rapidly that it’s now being touted as the fastest growing style of black music in the U.S. Prior to this boom of interest, people Stateside had to pay extortionate prices for reggae imports from the West Indies or Europe.

These labels bring out home-grown talent from reggae hotbeds such as Jamaica.

Gong Sounds Records, based in Miami, FL, has attained a reputation as one of the brightest new reggae labels to break in the States. Founded in 1989, the label is run by Jamaican-born Gladstone Anthony Gilbert (a.k.a. Gilly Dread), formerly an assistant to reggae’s first superstar Bob Marley and a man with vast knowledge of the reggae music industry.

Like all indie labels, Gong has to work around the clock in order to gain an identity and to obtain the recognition all record labels must have to be successful. Sam Welsh, Gong’s A&R, promo/sales, states, “Reggae has always been a hard-sell for black radio, and with the exception of college radio, it has only recently started to generate any attention and see some airtime.” Welsh adds, “Lately in Georgia they’ve had an incredible reaction to reggae to the extent that we are being inundated with requests for product.”

Gong’s exposure will be boosted further by having its product distributed by RAS Records (Real Authentic Sound), based in Washington, D.C. RAS distributes reggae music throughout the world and features reggae favorites Daddy U-Roy and England’s Mad Professor (Neil Fraser) among the artists on its roster.

So with this kind of support, it’s not surprising that Gong is confident about attaining success. Another factor that is in Gong’s favor is the fact that reggae’s influence on all facets of black music is not going unnoticed. Says Welsh, “Artists like Shabba Ranks and, before that, Bob Marley have made reggae music much more popular. But if you look at the majors they still haven’t committed themselves totally to reggae.

“I suppose they will start to take notice when it becomes too big a format to ignore,” Welsh continues, “just as they did when rap music began to attract a huge response nationally.” According to Welsh, the major record companies have very little to offer in the way of reggae A&R, “but once they feel they have to take reggae seriously they will be all out to sign established artists as well as new acts.” The label also has a special blend of new and old artists with the world renown Dennis Brown and ragamuffin dancehall originator Screwdriver on their books.

Although interest in reggae is reaching a peak level in the U.S., Welsh sees bigger markets in Europe and Asia, where he feels reggae fans have a wider understanding of the genre because they’ve been behind it for many years now. “We recently had a very successful tour of Japan and we’re pleased with the response we got from the Japanese people.

For Gong and the other independent reggae labels, the new year is going to be very important. This year will clearly determine whether reggae music is ready to join other established music formats like rap and dance as a major part of black music in the ‘90s. Whatever the outcome, you can be certain that Gong Sounds Records will continue to pump dub beats to reggae lovers across the world, earning ‘nuff respect for the music they make.

Part of Gong Sounds’ key to success are (l-r) Sam Welsh, Jacky Gilbert and Gilly Dread.

By Terry Muggleton
Surface
A nice time for lovin'

Surface reminds you that when two people find true love, it's always *A Nice Time For Lovin'*. It's also one of the brand new songs from their greatest hits album, "The Best Of Surface," which also features Happy, Closer Than Friends, Shower Me With Your Love, and The First Time.

The new single from the album "The Best Of Surface... A Nice Time 4 Lovin"

Produced by Surface.
Management: Cole Classic Management.
**Grapevine**

**ARADIO SCOOPS**—Morning man Guy Black is no longer doing his duty at Hot 105 in Miami. Seems they had a format change and are now programming CHR. Meanwhile, across the country and on the West Coast, KJLH’s Greg Mack, formerly morning show host who had recently been moved to evenings, resigned his post at the station and purchased KTAA/Fresno, CA. Also out of work is former WYLD/New Orleans programmer Brian Wallace.

**CONDOLENCES**—Sidney Miller, Ruth A. Robinson and the entire BRE staff offer their condolences to George Frazier on the passing of his mother.

**MJ IN THE HOOD**—Michael Jackson and “Boyz N The Hood” director John Singleton will be hooking up to film the video to Jackson’s next release, “Do You Remember the Time.” The video is scheduled to simultaneously air February 2 on the Fox Network, BET and MTV.

**TRYING TO GET SLIM FAST?**—Once again, Luther Vandross is shedding pounds. Rumor is that he’s gearing up for a performance at the Soul Train Music Awards in March.

**FASHIONABLE BENEFITS**—A BET fashion show/fund raiser for the Healthy Black Baby Foundation brought out the best in black Hollywood. The benefit concert featured Vesta, Shanice, Tony Terry, Christopher Williams and The Good Girls. Local black designers put on a sizzling fashion show and also dressed the stars. Sheryl Lee Ralph and Tommy Davidson hosted. The show was taped for broadcast in a few weeks. MCA’s Ernie Singleton and A.D. Washington were there in support as well as Sinbad, Dianne Reeves and James Worthy. The night was long but the cause, keeping black babies well and healthy, is one worth the effort.

**CELEBRITY LOOKOUT**—This past Friday, recording artist Jermaine Stewart emerged from the opener of “The Hand that Rocks the Cradle” at a Hollywood theatre with an incredible grin on his face. Guess he thought the performance turned in by Rebecca De Mornay was surprisingly and hauntingly convincing.

**AIDS AID**—George Michael released his live cover of Stevie Wonder’s classic “I Believe (When I Fall In Love).” This looks to be another successful remake for this Columbia vocalist.

**JAZZ WORKS**—A jazz enclave of the Leimert Park artist community in L.A. has become a gathering place for some of the genre’s finest. Billy Higgins, Ron Carter, Roberto Mirand, Cedar Walton and Ravi Coltrane are some of the brothers who stop in to jam and to talk about the state of the art. L.A. jazz upstart acts Black Note and B# rehearse there. It’s too cool.

---

**THE LAST WORD**

**BY RUTH A. ROBINSON**

This is the first Last Word of the new year and it seems the word this week is professionalism...or the lack of it. There was a time when people who worked at the record companies actually knew who was on every label in town, not just their own. The sense of competition was keen. These days, you can make four or five calls to those same record companies just to get information about somebody who is on their own roster and get the equivalent of “...duh.”

Not possible you say...oh yes. I tell you it is. Try calling and asking the receptionist who’s on that label, she’ll transfer you to somebody who will transfer you to somebody who will call you back...someday. OK, try certain publicity departments, ask for a bio. “It’s being written.” “It hasn’t been approved” or “It needs to be updated” are some of the responses. Call and ask for an upcoming release schedule or some artwork or some tour date information. With all the people axed in recent months, you’d think people would be on top of it. But a pervading lack of interest and lack of awareness was mentioned to me by one of my writers, upset at not being able to get some information he needed. I thought maybe he had just hit on an isolated case. No, he responded, emphatically. So over the course of the next few weeks, BRE will be conducting its own little survey. Now, when we call YOU, will you know who’s on your label? Who manages them? Where they are and all the other information the press needs? Yes, kids, this is a pop quiz. The results will be published.
JACKSON LIMOUSINE

- FREE CONTINENTAL BREAKFAST WITH AIRPORT TRANSFER
- WEDDINGS
- PROMS
- BACHELORETTE PARTIES

EXPERIENCED IN THE ENTERTAINMENT INDUSTRY & CORPORATE ACCOUNTS FEATURING 110" LINCOLN STRETCHES

RADIO DISPATCHED PROFESSIONAL, COURTEOUS & CAREFUL DRIVERS

FREE CHAMPAGNE WITH EVERY TRIP!

VEGAS/PALM SPRINGS TRIPS AVAIL.
24 HOUR - TV - BAR

734-9955
5917 WEST BLVD. • L.A.

PUC LIC# 2510P
Vanessa Williams

"Vanessa's voice shines through; she's sassy, assertive, curious, sure-footed...something you don't get everyday...it's a knockout."
-Musician Magazine

"The Comfort Zone is a remarkable range of 14 songs...Ms. Williams pulls off each one magnificently."
-Scripps-Howard

"...Williams can sing circles around the competition..."
-Chicago Tribune

"...a better singer than Janet, a better dancer than Whitney, Vanessa has smoothly carved her own niche in a crowded female pop/R&B field."
-DJ Times

"The Comfort Zone is brash, colorful & eclectic...it goes to pop, jazz, funk and back again with disarming ease and vitality."
-Washington Post

1992 GRAMMY AWARD NOMINEE FOR BEST R&B VOCAL PERFORMANCE, FEMALE

> save the best for last <

by popular demand, the third #1 single from "the comfort zone" album

Produced & Arranged by Keith Thomas for Yellow Elephant Music, Inc
Written by Wendy Voiceman, Jon Linz and Phil Goldston
Executive Producer: Ed Eckstine
Marragoon & Herbey & Company