BROWN-EYED HEARTBREAKERS
Rap Jukebox Jury • Urban/Rap Production Panel • World Music Intensive
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• American Airlines is the official Gavin Seminar ’92 carrier. Call 800-433-1790/STAR 20122VN
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Register with the Gavin Seminar first!

Here’s why: The Westin St. Francis can no longer accept hotel room accommodation requests until we confirm your
Gavin Seminar registration. Upon receipt of the registration fee, your room reservation request will be forwarded
to the Westin St. Francis, and will be processed in the order they are received. Note: Only Seminar registrants will
be eligible for special convention room rates.

The Gavin Seminar Information Line: 495-8684
Jimmy Jam & Terry Lewis

After dazzling the industry with their first act, The Sounds of Blackness, Jimmy and Terry are about to do it again. Conditions are go-ahead for their second perspective act, Mint Condition, to take the mint by storm. Their second single, "Breakin' My Heart (Pretty Brown Eyes)," is breaking onto the charts with a vengeance and word has it their live act is pure dynamite. These six brothers have got the brown eyes to break hearts, and Jimmy and Terry have got the mix to make it happen. No biggie, though, just Minneapolis' finest don't what comes naturally.

BLACK RADIO EXCLUSIVE

FEBRUARY 7, 1992 VOLUME C VII NUMBER 3

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Reserve your place now at the industry conference that takes care of business first. Call (213) 469-7262.
As the marketplace continues to feel the repercussions of a soft economy, the one single message beaming around the world from the halls and galleys of MIDEM's worldwide gathering in the South of France was, "Give me some of that black music." A major influence, yet minor player in the U.S. when it comes to the overall economic scheme of things, black music in Europe continues to get all the respect it deserves.

While buying new product gives birth to new artists and increases the prosperity of the music industry, it is still quite touching to witness the level of respect that Europeans have for artists who've paid their dues in the black marketplace.

It seems that America is short-sighted when it comes to true talent, often tossing it aside and forgetting about it when the next "fad" hits the airwaves. Or maybe our friends across the pond just have a better memory than most Americans.

In the realm of true performing artists exists another "star" system. And one of the gauges these true headlining acts have is their ability to have staying power and recognition for both past accomplishments and the ground they continue to gain as time marches forward. America must be mindful of its roots and not be so eager to cast them aside because they are perceived as no longer being "in." Three standing ovations for Smokey Robinson last week is living proof that once you win the hearts of Europeans, it's forever.

---

Arnold Mills
Michael Jackson to Receive NABOB Award

Epic recording artist Michael Jackson will receive the Lifetime Achievement Award from the National Association of Black Owned Broadcasters on March 5, at the Sheraton Washington (D.C.) Hotel. Jackson will be feted at the organization's Eighth Annual NABOB Communications Awards Dinner along with numerous other nominees, among them: Senator Bill Bradley (D-NJ); Congressman Bill Richardson (D-NM); Robert L. Johnson, pres. Black Entertainment Television (BET); Jheryl Busby, CEO, Motown Records; and Dorothy Height, pres./CEO, National Council of Negro Women.

On Jackson's being chosen as a Lifetime Achiever, James L. Winston, executive director/general counsel of NABOB, said, "Although still a young man, Michael Jackson has been a

Former BRE Conference Chair to Appear in New TV Series

"The Business Owners." To kick off Black History Month, Public Broadcasting Stations (PBS) around the country will air the 13-part series, which was created to break the negative stereotypes of African-Americans on television. Chronicling the lives of some noted black entrepreneurs, the programs begin airing Feb. 1 and continue until April 25.

A program schedule follows:
Feb. 1—Wally "Famous" Amos—A high school drop out who went from shoe shine boy to opening the very first gourmet cookie store in Hollywood.
Feb. 8—Raymond Haysbert—Born in the ghetto of Cincinnati, this grandson of slaves went on to become CEO of Parks Sausage Co., the largest black-owned manufacturing company in the U.S. which supplies toppings to Pizza Hut and Domino's Pizza.
Feb. 15—Dr. Bowles & Patricia

BRIEFS

Lee's Fourth Annual Film Institute to Begin

Filmmaker Spike Lee's Fourth Annual Film Institute 1992 will take place Feb. 1 through May at the Brooklyn Campus of Long Island University. The Institute will feature lectures conducted by professionals in the industry ranging from film directors and producers to set designers and cinematographers. Lee will speak on the subject of film direction.

Institute classes will be held every Saturday, 11 a.m.-2 p.m. in cooperation with the Media Arts Department of LIU's Brooklyn Campus. Registration is $25 per class. Contact Lee Davis at (718) 624-3703.

Rhino/Atlantic Set Worldwide Distribution Pact

Rhino Records and Atlantic Records entered into an agreement where Atlantic will distribute all Rhino audio product worldwide. Atlantic will begin distribution of Rhino releases following the expiration of Rhino's current distribution agreement on March 31, 1992.

The Atlantic/Rhino deal also calls for the two companies to work to release reissues of Atlantic's extensive catalog of masters, with an emphasis on recordings from the '50s through the '70s.

Suzan Crane Public Relations Opens Doors

Suzan Crane announced the creation of Suzan Crane Public Relations (SCPPR). Crane is a veteran of the music industry, working for such firms as Virgin Records, The Howard Bloom Organization and Solters/Roskin/Friedman. Additionally, she served as director of artist and media relations for the Scorpions during the group's 1988 North American tour.

Some of the clients Crane has worked with in the past include Ziggy Marley, Tyler Collins, 2 Live Crew, Robbie Nevil and Simply Red.
LINDA LOU MCCALL has been appointed to the position of vp, personal mgmt, Bust It Management, Inc., in Oakland, CA. Prior to this latest post, McCall had been asst gmm, Bust It Records. The spouse of Louis McCall, co-founder and drummer of Con Funk Shun, Linda served as admin dir when the group was signed to PolyGram/Mercury. She earned four gold albums for her contributions in songwriting, art direction and cover design for the group.

GLYNICE L. COLEMAN has been named vp, R&B, promo, EMI Records Group North America. In her new capacity, Coleman will develop promotion plans as well as oversee the promotion staff as they obtain radio exposure for the company’s established and up-and-coming artists. In ’90, Coleman became vp, promo, urban, EMI Records. Prior to that, she held various positions in EMI’s urban promotion department, including nat’l dir, reg’l dir, and reg’l promo mgr.

IFE' KIARA has moved up to the post of mgr, artist relations, Warner Bros. Records. Kiara has spent the past five years in the Warner Bros. artist relations department, most recently serving as asst mgr. Kiara came to Warner Bros. from Playboy Enterprises, where she served as executive secretary to the president and asst to the sr. vp chairman. Kiara’s exceptional interpersonal skills and hands-on approach have been an invaluable asset over the years.

STACEY MURRAY has been named assoc dir, media/artist relations, Capitol Records. In her new position, Murray will develop and implement publicity campaigns for a roster of Capitol’s urban recording artists, including Adeva, Scooby D., Young M.C., Little Shawn and Freddie Jackson. Murray comes to Capitol following one and a half years as mgm, nat’l pub, Jive Records. Prior to the Jive Records post, Murray served as rap publicist/ coordinator, progressive music at Epic Records.

VIJAY RAO has been appointed to the newly-created position of vp, strategic planning, Sony Music Entertainment, Inc. In this post, Rao will be responsible for the preparation of SME’s global strategic plans, and will be a key resource in the ongoing development of strategic business issues and action plans at all levels of the planning process.

ROGER METTING has been appointed to the newly-created post of vp, special markets, Sony Music Distribution, and will be based in Atlanta, GA. Metting will be responsible for developing and implementing specialized marketing plans and strategies for traditional and non-traditional accounts. Prior to this appointment, Metting was branch mgm, SE, CBS.

SHERYL FEUERSTEIN, former vp, entertainment mktpub, Burson-Marsteller, has announced the formation of Sheryl Feuerstein Public Relations & Company (SFPR). The new company is dedicated to the needs of the entertainment industry. With Burson-Marsteller since Oct. ’88, Feuerstein makes this move with a client list that includes GRP Records and its artists.

AARON JACOVES has been promoted to the post of vp, A&R, Virgin Records. Jacoves will continue to implement the acquisition and development of new artists, as well as plan and oversee upcoming and ongoing A&R projects. Jacoves most recently served as dir, A&R, where he was responsible for the acquisition of Asphalt Ballet and Momma Stud. He joined the company in Jan. ’90.

KATHY GUILD has been promoted from dir to the position of vp, advertising/merchandising, Virgin. Guild will continue to plan and oversee the advertising and merchandising campaigns for all Virgin releases. Guild joined Virgin at its U.S. inception in ’77.

KATHY GILLIS has been promoted to the position of sr. dir, pub, Virgin, and will be based in the company’s New York offices. She will oversee the day-to-day operations of Virgin’s New York publicity department as well as plan and implement publicity strategies for Virgin’s artists in the Eastern U.S.

THERESA M. SANTISI has been appointed exec vp/gm, EMI Records Group North America. In her new capacity, Santisi will oversee all the financial and operational aspects of the newly-formed company, with the individual heads of those functions reporting to her. Prior to this appointment, Santisi was sr. vp/CFO for both SBK Records and EMI Music Publishing. Before coming to SBK/EMI, Santisi was a partner in the international accounting firm of Ernst & Young.

DANIEL GLASS has been appointed to the post of exec vp/gm of EMI Records Group North America. In this capacity, Glass will oversee all the sales, promotion and press efforts; those departments’ heads will report to Glass. Prior to this appointment, Glass was exec vp/gm, SBK Records. He joined the label in April ’89 as sr. vp, promo. While at SBK, Glass led efforts which produced platinum albums for Technotronic and Vanilla Ice.
MICHAEL JACKSON
continued from page 6

The American music scene for
giant on the American music scene for
more than a generation. Over the years
he has both dominated and revolution-
ized popular music, dance and fashion.
In addition to his amazing success in
public life, Michael has in his private
life set an important example with his
selflessness, caring attitude and
philanthropy."

Jackson began his career in 1964 as
lead singer of The Jackson 5, one of
the most prolific musical acts ever with
over 100 million records sold. As a solo
artist, Jackson has achieved unparal-
leled critical and commercial success
with four albums. Off the Wall,
Thriller, Bad and Dangerous.

Though Jackson is well known for
his commercial achievements, the
strides he's made in the area of
community involvement are equally
notable. Among the charities to which
Jackson has contributed are Atlanta
Children's Foundation, United Negro
College Fund, Camp Good Times, T.J.
Martell Foundation for Leukemia
and Cancer Research, Make-A-Wish
Foundation, Childhelp USA and the
YMCA.

The NABOB Lifetime Achievement
Award was created to honor those
individuals who have excelled in their
career or made a major contribution
to their profession, and whose inge-
nuity, perseverance and creativity has
fostered greater empowerment for the
African-American community.

Past award winners include the late
Parren Mitchell, congressman, Mary-
land; General (Ret.) Benjamin O. Davis
Jr., the first African-American gradu-
ate of West Point in the 20th century
and WWII commander of the Tuskegee
Airmen; and Percy E. Sutton, founder,
NABOB.

Musical entertainment for the
awards dinner will be provided by jazz
vocalist Al Jarreau.

CATHY HUGHES
continued from page 6

Jacobs—Born in poverty in Memphis,
Bowles retired from the Army after
Vietnam and went on to establish
Community Health Plan, one of the few
minority-owned HMOs in the nation.
Jacobs was raised in segregated
Camden, AR, but won scholarships
that put her through Harvard Law
School. She now runs K-COM Micro-

GRAPHICS, a technology firm in Wash-
ton, D.C.

Feb. 22—Joshua Smith—The current
Bush-appointed chair of the U.S.
Commission on Minority Business
who started his Maxima computer
service firm with $15,000 and turned it
into a $62 million-a-year business.

Feb. 29—Tom Mack & Rev. Doug
Moore—A Los Angeles native, Mack
went to Washington to start and
manage Universal Studio's sightseeing
bus company, the Tourmobile. He now
owns the company. Moore won a $140
million natural gas contract last year
and has recently negotiated a platinum
and uranium deal in South Africa.

March 7—Armstrong Williams &
Robert Titus—Williams' PR firm
boasts Oprah Winfrey as one of its
clients. Titus' Mitchell Titus & Co. is
the largest black-owned CPA firm in
the country.

March 14—Jack Seidel & Dennis
Brownlee—Seidel has owned Seidel
Chevrolet, the only black-owned car
dealership in Maryland and Wash-
ington, for 17 years. Brownlee's Advance
Inc. is the only minority firm in the
U.S. in the satellite direct broadcast
business.

March 21—Cathy Hughes—Born and
raised in Nebraska, she is the only black
woman to own broadcast stations in the
top markets of Washington, D.C.,
and Baltimore. She currently owns
four.

March 28—Family Owned Small
Businesses—A profile of the founders
of three family-owned small businesses:
Phil Fenty, Fleet Feet Sports Shop;
Ronald Comedy, Ron Com Photo
Stores; and Sharon French, French's
Restaurant.

April 4—Minorities in the Construc-
tion Industry—A look at such con-
struction industry notables as Ralph
Newman, founder of the only black
construction firm, Opportunity
Concrete; Belle Gentry, one of few women
in the industry and owner, EBONE
Construction; and Albert Hopkins,
partner and developer of the $1 billion
Portals Project.

April 11—Wilfred Gray & Ray
Hicks—Gray, who started the only
minority-owned union printing com-
pany, Gray Paper, with $500, now
boasts a $2 million-a-year company.
Hicks and his wife, Marsha, are the
owners of three McDonald's restaur-
ants.

continued on page 44

SHORTS

Celebrating its Third Annual
Pioneer Awards, the Rhythm &
Blues Foundation will award an
unprecedented $160,000 to 10
legendary pioneers. They include
Hank Ballard, Bobby "Blue" Bland,
Chuck Jackson, Ella Johnson, Nellie
Lutcher, Jesse Stone, Rufus Tho-
mas, Paul "Hucklebuck" Williams,
The Dells and The Staple Singers.
The organization's special Lifetime
Achievement Award will go to
Aretha Franklin. The ceremony
will be held Feb. 26 in the Pegasus
Suite of the Rainbow Room in New
York City. The R&B Foundation is an
independent, non-profit organiza-
tion founded to foster a greater
awareness and overall preservation
of the R&B genre.

Gangsters With Knowledge
Records (GWK) signed an exclu-
sive distribution deal with Pump
Records. The first album being
released under this pact is South
Central Madness by L.A.-based rap
group South Central Cartel.

Formed in 1990, the Cartel con-
sists of Prodeje, Haviik the Rhime
Son, Luv Gee, Havoc the Mouth-
piece (whose father is lead singer of
the Chi-Lites), DJ Kaos, DJ Grip
and vocalist L.A.

NARAS announced that the
organization has agreed to extend
CBS Network's airing of the
Grammy Awards for another five
years. The new agreement extends
through 1999 and covers six years,
including this year's 34th Annual
Grammy Awards on Feb. 25. The
location of the award show is again
Radio City Music Hall in New
York City. This is the 20th year that
CBS will be presenting the music
industry award program.

Producer/songwriters Laney
Steward and Tony Haynes have joined
forces to launch a joint venture and
have formed a new record produc-
tion company. The Groove Asylum
will be based in Evanston, IL, but
will maintain offices both there and
in Los Angeles.
DAVID SHAW has been promoted to sr. dir, A&R, Columbia Records. In this capacity, Shaw’s responsibilities will include working with acts already signed to the Columbia roster, as well as seeking out and developing new talent. Shaw comes to Columbia after five years at Warner Bros., where he started as nat’l mgr, 12-inch mktg in ’86, and was named assoc dir, A&R, black music, in ’88. In 1984, Shaw moved into independent radio and retail promotion. Shaw began his career in music at radio in ’78 as asst music researcher at WTIC/Hartford, CT.

GREGORY ASKEY has been appointed to the post of vp, nat’l credit, Warner Elektra Atlantic Corporation (WEA). Since joining WEA, Askey has displayed an excellent grasp and understanding of what and how credit interacts with the marketing of the company’s product. Askey, a 17-year vet of the music business, came to WEA in Sept. ’89 as dir, nat’l credit. He was reg’l credit mgr for CBS Records from ’86 to ’89 and held the same post at Capitol Records from ’79 to ’86.

RICK GREENE has been named pool dir, The Philadelphia Hip-Hop Record Pool. Greene will oversee all the day-to-day operations of the pool. He will continue his duties as weekend air personality at WNAS-AM/FM in Philadelphia.

JOE KIENER has been appointed sr. vp, EMI Music. In this newly-created post, Kiener will oversee a wide variety of corporate development projects for EMI’s recorded music and music publishing business in the USA and internationally. Over the last three years, Kiener has worked closely with EMI Music and has made substantial contributions to the development and turnaround of Chrysalis Records in the U.S. A record exec for 12 years, Kiener was previously vice chair/CEO, Chrysalis Records North America.

CAROLINE TRUE has been named dir, video production, Charisma Records, as part of the restructuring of the company’s creative department. True, who is based at Charisma’s New York headquarters, will oversee the conception and creation of all video clips for Charisma’s roster and corporate audio/video presentations and TV spots. She joins Charisma from Ridley Scott & Associates in Los Angeles, where she was exec producer, music video.

JOHN SYKES has been appointed to the newly-created position of exec vp, creative ops, EMI Music Publishing. Sykes will be responsible for all of the creative aspects of the U.S. company, including talent acquisition and the fostering and maintaining of the company’s relationships with artists and the artist representative community. Sykes began his career at CBS Records in ’76, then moved to Warner-Amex, where he co-founded MTV.

ELIZABETH (BETY) ANTHONY has been promoted to the position of vp, talent acquisition, WC, MCA Music Publishing. In this capacity, Anthony will continue to pursue the acquisition of new talent and also oversee the activities of members of MCA Music’s West Coast-based songwriter, producer and artist roster. Anthony has been with MCA Music Publishing for just under five years, initially as mgr, creative services, and for the past year as sr. dir, creative services.

PAM MARCELLO has been upped to the position of dir, mktg, MCA Records. Marcello was previously product mgr for the company. Since joining the company five years ago, Marcello has shown tremendous growth. She will continue to handle the day-to-day marketing needs of an assigned roster of artists. She will also be responsible for the promotion of MCA Records’ and affiliated labels’ videos on MTV and VH-1.

ALAN PHILLIPS has just been named to the newly-created position of vp, mktg, sound technology, Sony Software Corporation U.K./Europe. Phillips will be responsible for liaising with the music industry on new Sony audio technologies, initially ensuring the continued industry uptake of the new Mini Disc (MD) system throughout Europe. Prior to this appointment, Phillips served as dir, int’l mktg/artistic development, Sony Music in London.

MICHAEL KUSHNER has been named vp, business affairs, EC, PolyGram Records. In this capacity, Kushner will be involved in negotiating various deals for PolyGram, including recording, music publishing and video agreements. Kushner will work with all the PolyGram labels, excluding Island and A&M. Additionally, Kushner will work with PolyGram Diversified Entertainment on pay-per-view and other new ventures.

SKIP BISHOP has been promoted to vp, promo, pop, RCA Records, and will be based in the New York office. He will be responsible for securing national airplay for CHR product, as well as maintaining and continuing relationships with radio programmers throughout the country. Bishop has proven to be an outstanding national promo person, he has a tremendous knowledge of the current marketplace.
ALTHOUGH HAMMER and his crew of musical discoveries already have a reputation for high profile placement, you can look for Hammer send-offs to go straight through the roof this year, under the tutelage of vp, promo, Howard Geiger, who joins Bust It Records after 11 years at Capitol.

You can’t leave anything to chance, says Geiger, a veteran promotions specialist with 15 years at the regional and national levels. “We’re building careers—from the studio to release,” he says, “and with a new artist it can be like nurturing a newborn baby.

“The first step is choosing the right single,” says Geiger, “always keeping in mind what the consumer wants. Then you gather all your materials, your print ads, posters and bios, as well as the 12-inch and D-pros, making sure you have the right campaign and the right video concept. You get your strategy down and then you hit radio, hard.”

That’s the first phase, he says, and the strategy all points to one goal—getting as many ads as possible. And, of course, that’s where resistance can come in. “Radio programming is pretty stiff,” says Geiger, “and the excuses can run from ‘not within our format’ to ‘not enough requests.’”

The key, he says, is having a story to tell. “You have to paint a picture for them and keep them up on every detail about what is going on with this record.”

But the beat doesn’t stop there, says Geiger. “Product has to be available in all formats,” he says. “All the outlets have to be stocked—radio, the clubs, retail, mom and pop, as well as the video channels. Then you have to find a way to get the product heard on the street.”

Geiger spent 11 years at Capitol Records, first as a regional promo mgr in Dallas, advancing to the Capitol Tower in Hollywood in ‘84 as nat’l dir, R&B promo. It was here that his expertise helped develop the careers of some of Capitol’s brightest R&B acts.

Geiger worked product on Capitol’s female act A Taste Of Honey, whose novelty hit “Boogie Dogie Dogie” was a No. 1 pop and R&B hit and positioned the group to score the Best New Artist Grammy in 1978.

And there were the other Capitol biggies, set apart as much by their first rate talent as their highly visible and aggressive marketing. Peabo Bryson, Nancy Wilson, Frankie Beverly and Maze and Ashford and Simpson all got career boosts from the Geiger method. And he has been at the helm of movement on some of Capitol’s successful new crop, including BeBe & CeCe Winans, Tracie Spencer and, of course, Hammer.

On the heels of Hammer’s mega success, Capitol’s joint venture with Bustin’ Records (owned by Hammer and Louis K. Burrell) brought Bust It Records into the arena. When Burrell (pres, Bust It) set about seeking staff to outfit the new company, Geiger was high up on his hit list.

“When he asked me to come over to Bust It, I saw the opportunity to do things I’ve been wanting to do all these years,” said Geiger.

“My hat is off to all the people involved in the Bust It transition—Hammer, Burrell, Hale Milgrim, Art Jaeger and Step Johnson. But I have to give a special acknowledgement to Louis, who has come so far so quickly. He’s developed all of this in just the last four or five years.”

As we listen to radio’s latest picks, Geiger is deep into planning strategy for Bust It’s ever growing roster. Be on notice, he says, for their latest contender in the R&B super crooners category, David Black. Product on DBG’s and Soft Touch is also in the works.

“When you turn on the radio, you want instant magic,” says Geiger. “The listener doesn’t think about the amount of work involved in getting a record to that point. That’s my job—to know when a song is the jam—and to make sure they’re playing it.”
PEBBLES: TCB with TLC

PERRI REID (aka Pebbles) has her two-year-old son in one hand and a phone in the other. It's not easy balancing the roles of mom and pop star, and now Pebbles has yet another hat to wear—manager.

Pebbles manages TLC, the new hip-hop female trio on producers L.A. and Babyface's Arista-distributed LaFace label. "Ain't Too Proud To Beg," the act's debut single, is '92's hottest black release since Michael Jackson's "Remember The Time," and, at least among young black consumers, "Beg" might even be hotter. The single hit most national retail outlets Wednesday, Jan. 22, and by the week's end many were placing re-orders. Unquestionably, TLC members T-Boz, Left Eye and Chilli are ecstatic about the out-the-box success, but no more excited than their manager.

"It's been a lot of work, but to see how things are unfolding has made it all worth it," says Pebbles by phone from the Atlanta office of P.T. Entertainment, the banner under which Pebbles conducts business in the area of personal management, music publishing and music production. "My wish is to take artist development back to Motown's old days when you didn't present an act until it was ready."

Pebbles found the members of TLC about a year ago. She put them together, gave them their name and went to work styling their image. "I knew exactly what I wanted," she says. "Sorta on the BBF tip, but a little friendlier. But the music is funky and the kids can relate to it." "Ain't Too Proud To Beg" was produced by Dallas Austin (Another Bad Creation, Boyz II Men). Once Pebbles found the right single, she put it on the shelf and let the group's Lionel Martin-directed video saturate the market for nine weeks before the single hit the stores. Soon "Beg" was in heavy rotation on BET and on Video Jukebox, and the group was interviewed on "Yo! MTV Raps" and the network's "Fade To Black" program—all with no product in the stores.

"I knew TLC could sell themselves," Pebbles says, "if the people could simply see them. We're in the visual age—today, you have to have a video. By the time the record went to the stores, retailers told us the kids were driving them crazy asking for the record."

TLC's debut LaFace LP, Oooooooh, On The TLC Tip, is due Feb. 25, with Austin producing four other songs, rap producer Markley Martin (LL Cool J) directing two tracks and L.A. Reid and Babyface contributing two tracks among executive producers. But don't think Pebbles took anything for granted simply because she is Mrs. Reid. "When the girls were ready, we did a showcase for the LaFace staff," says Pebbles. "They knew TLC was good, but even they were blown away. L.A. said, 'You've done a lot of work,' but behind-the-scenes has always been something I've loved. Not many people realize just how involved I've been in my own records and videos, but I'm very serious about what I do. With TLC, I oversaw every aspect from photography to the wardrobe. We don't have Michael Jackson budgets here, but we get the job done."

"I've already heard that some people on the West Coast were asking if the group had a manager," Pebbles continues. "It's funny, but if I were a man, they would just assume that I had everything under control. People still get leery when a woman is involved. That's why I tell the group what it's really like to invest their money when they make some and keep their eyes open. This is a business."

P.T. Entertainment is its own entity, with staff and office rent to pay, and Pebbles says she's looking for a "strong" executive to handle P.T. business in L.A. As for her own MCA LP, she says, "I've started writing for it, but right now getting the group to where they should be is my first priority."

T-Boz, Left Eye and Chilli, based in Atlanta, sing, rap, dance and write. However, Pebbles sees more for the unit. "I think they'd do well in TV and film. They're funny, and they've got a certain amount of natural charisma. It's a multi-media game today—you've got to groom an act for it all. We've already gotten interest from people talking about endorsements and other artists are calling about TLC making cameos on their records. I'm glad people are excited."

BY STEVEN IVORY

BLACK RADIO EXCLUSIVE

FEBRUARY 7, 1992 / PAGE 11
### Top 5 Singles

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<th>TITLE</th>
<th>LABEL</th>
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<td>4 MARIAH CAREY</td>
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### Single of the Week

**KEITH WASHINGTON**

*WHEN YOU LOVE SOMEBODY*  
QWEST/WARNER BROS.

Washington has a more uptempo groove this time around, with a catchy, head-rockin' sound. This record should make a big crossover move. The great production work gives this song “can’t fail” status. Produced by Laney Steward, this song is headed for heavy rotation. Demos: All.

### Album of the Week

**SMOOVE**

*SMOOVE WITH A RUFFNESS*  
EASTWEST

This new artist sounds as if he has a promising future ahead of him. Opening the album with the slow “All About Her,” Smoove earns much respect with the uptempo “Why Ya Dissin’ Me,” a new jack groove that’s pumpin’. “U Got It” is another funky cut. “Footprints” is a strong cut that is on the slow tip and sure to attract the lovers. The same can be said of “All I Have.” Demos: All.
SINGLES

GEORGE MICHAEL—I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER)—COLUMBIA—Michael does an admirable job on this cover of a Stevie Wonder classic. The song was recorded live. Michael has a definite AC winner with, perhaps, a chance of scoring just as well in Urban formats. The song’s featured on his latest maxi-single, which has already spawned the nation’s current No. 1 cut. “Don’t Let The Sun Go Down On Me” —Demos All

M I C H A E L J A C K S O N — R E M E M B E R T H E T I M E — E P I C — Most people should know what this lively midtempo tune is about. Like all of Jackson’s releases, this figures to conquer most facets of radio. The video will premier Sunday, Feb. 2, and will feature cameo appearances from Earvin “Magic” Johnson and Eddie Murphy. It shouldn’t take programmers long to add this. Demos All

L I S A S T A N S F I E L D — A L L W O M A N — A R I S T A — Stansfield looks certain to score big with this slow groove taken off her Real Love album. The vocals displayed are strong and have a great across-the-board appeal. This could be one of Stansfield’s best yet. Demos All

C H I C — C H I C M Y S T I Q U E — W A R N E R B R O S. — Disco lovers, they’re back and they’ve still got those catchy strings that made us move back in the ’70s. Now in the ’90s, they have a new album, Chic-ism, which promises to be a winner. The airwaves and the clubs won’t be able to get enough of this cut. It’s great to hear Nile Rodgers and Bernard Edwards again. Demos All

ALBUMS

D A V I D A L E X I S — T H E D R E A M F A C T O R Y — E S Q U I R E — David Alexis is an artist who seems set to impress in both Urban and AC formats. On this, his debut album, Alexis has a sweet blend of ballads and jumpy R&B cuts as well. The album opens with “Time,” a catchy song with a message for all. The up-tempo “Romance” follows and is just as impressive. Other songs worth checking are “Boyz & Girlz” and “I’ll Be Around.” This is a very likable album that warrants success. Demos: All

F I V E G U Y S N A M E D M O E — O R I G I N A L L O N D O N R E C O R D I N G S — R E L A T I V I T Y / F I R S T NIGHT—Taken from the play that’s attained nothing but positive reviews, this album pays tribute to the late Louis Jordan. Songs such as “Caldonia,” “Messy Bessy” and “Choo Choo Ch-Boogie,” are among Jordan’s best that are featured. The album has a great live sound and is always exciting. Demos: All

W I L L I A M A U R A & F R I E N D S — E V E R Y A C T O F L O V E — H I G H E R O C T A V E M U S I C — This is a real chill-out album that’s soothing to listen to. The album features music that’s perfect for love. “Mama,” “Let Yourself Go” and “Twilight Touch” are all very sensual. New age fans will make sure this LP does well. Aura wrote and produced all the album’s songs, making it a which are great album for meditation. Demos: All

F A M - L E E — R U N S I N T H E F A M - L E E — J M J / R A L / C O L U M B I A — These four blood brothers are currently scoring well with “Live and Learn,” their debut single release. Other songs worthy of a mention are “You’re The One For Me” and “That’s The Way”—both should experience heavy rotation with the right airplay. The song “Thank You” also has a catchy hook and is filled with house styled grooves. If you want a real treat, check out “Always On My Mind.” —Demos: Young Adults

SUPERHOT SUPERACTIVE

Taking a look at this week’s most added music on black radio, we find Atlantic Starr heating up the airwaves with their latest release. The song is titled “Masterpiece” and leads all comers with 43 adds Some of the stations that were happy to help out included KBCE-FM, KBMS-AM, KKDA-FM, KPRS-FM, WBLS-FM, WDAO-AM, WGCI-FM, WIDO-FM, WOVI-FM and WMVP-AM. The sultry vocals of Wing/Mercury recording artist Vanessa Williams keep programmers coming back, giving her hit after hit. Her latest is “Save The Best For Last” and it is showing a lot of juice. With 32 adds this week, it comes in as the second most added. Stations on this include KBMS-AM, KJZM-AM, WBLM-FM, WGOK-AM, WTUG-FM, WSS-AM, WVAS-FM, WJZ-FM, WXWV-FM and WZAK-FM

Rollin’ up as the third most added this week is the R&B group Surface. Their single, “Nice Time For Lovin’,” has radio listeners having a nice time by their boxes. There has been a lot of action on this song, to the tune of 29 adds. Programmers on this single come from stations like KATZ-FM, KBMS-AM, KGFJ-AM, WAAA-AM, WBLX-FM, WCKX-FM, WCQI-FM, WJLB-FM, WNOV-AM and WVEE-FM. Round out the top four list are BeBe & CeCe Winans. Their newest single is called “It’s OK,” but the song is much more than that. With 27 adds to its credit, the song is making waves in the business. Just ask stations like KCX-AM, KGRM-FM, WAMO-FM, WBLS-FM, WEDR-FM, WHOV-FM, WIBB-AM, WOWI-AM and XHRM-FM.
**Music Reviews**

**Singles**

**CHRIS BENDER**

**POURING LIKE RAIN**

**EASTWEST**

Here's a sad song from the late Chris Bender. Once again, mature vocals are evident as Bender's vocals blend with the midtempo beat. The song also has a sound that's perfect for Urban radio. This is truly a hot follow-up to the previous Bender single "That's Not The Way." Demos: All.

**LINDA RICE**

**IF YOU WANT MY LOVE**

**DJ INTERNATIONAL**

What an ear-catching house groove this is. The song has a midtempo beat that is slower than the average house cut. But don't be fooled, this song doesn't lack in good beats. Rice has a song that has a perfect sound for drive time radio. Worth noting is an impressive Joe Smooth Club mix. Demos: House Fans.

**TIMEBASE / KROMOZONE**

**UNITY / FIREBALL**

**BOOGIE TIMES / SUBURBAN BASE**

Here's a strong techno groove out of the U.K. It has a super fast tempo that will have rave fans jackin' all over. With good techno beats and piercing vocals, it shouldn't take long to emerge Stateside if it hits the turntables and gets the credit it deserves. The song was produced by Mr. Time and DJ Krome. Demos: Techno/House Fans.

**VIENNA**

**I SHOULD HAVE KNOWN**

**CUTTING**

Here's an extremely up-tempo dance groove that has a definite AC radio feel to it. The song also shows hints of Latin dance rhythms. Look for the young adults to become the major demographics on this one. Executive producers on this were the Marin brothers, Armado and Aldo. This is a 100 percent dance record. Demos: Young Adults.

**ORCHESTRA JB**

**COME ALIVE**

**EASTWEST**

This has already struck a chord with European house music lovers. And upon listening to it you can see why it has done so well. A lively Love In London mix excites with its heavy underground instrumentation. "Come Alive" is the debut release for Orchestra JB in the U.S. and it's taken off the Tambourine Fever album. Demos: Young Adults.

**BRUCE PURSE**

**EVERY MOMENT YOU WAIT**

**NEXT PLATEAU**

This jazzy groove features some beautiful, melodic vocals that complement the dynamic instrumentation. Glenn Jones is featured on background vocals, adding to the song's depth. Once again, Purse shines on the trumpet and adds to an impressive production job. Demos: All.

**LOA**

**U 4 ME**

**CASTLE**

LOA (Live On Arrival) is a female quartet out of Kansas City. The song is a pleasant up-tempo dance groove that has a great chance of doing well with black radio as well as shining in AC formats. Going on this first release, LOA has a good shot of emerging as a bright new group for '92. Demos: Young Adults.

**BOBBY BLAND**

**SHE'S PUTTIN' SOMETHING IN MY FOOD**

MALACO

This is a classic blues cut from a blues legend. The tempo is easy if not mellow as Bland tells his story. Although the song will see limited airplay on the majority of black radio stations, those with Blues and Oldies formats will make this a heavily requested standard. The song was produced by Stephenson and Tommy Couch. It's a song that relaxes the listener and maintains interest from start to finish. Demos: Blues Fans.

**THOMPSON TWINS**

**GROOVE ON**

**WARNER BROS.**

Former pop stars turned techno phoms, the Thompson Twins have a definite body rockin' tune with this house-styled groove. It shows hints of R&B and house throughout. A wicked techno mix should help this one in the clubs and on various mix formats. The song was taken from the group's Queer album. Demos: Young Adults.

**ALBUMS**

**QUINN GOLDEN**

**I AM SERIOUS ABOUT YOUR LOVE**

**TRACTION**

Golden treats us to some old style rhythm and blues. Opening with a solid Quiet Stormer, titled "We Gonna Make It." Golden leads into more up-tempo songs like the title track and "I Can't Stop Seeing You." On another song, "Dancing," Golden has the perfect dance jam. Golden wrote all of the album's 10 songs and looks to have an album that will attract all ages. Demos: All.
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**Jazz Notes**

**Himalaya**

**Jazzin' It Up On The Mountain Tops**

**NEW ON THE HORIZON** is the group **Himalaya**. Their debut album is titled **Friend To Friend** and brings a wonderful quartet of veteran artists together to present a fresh sound for all to hear.

Percussionist **Butch Pierce** is the mastermind behind the group, which has been playing to jazz audiences around Los Angeles for the past three years. "Armed with a background in traditional jazz, I came to L.A. from New York because I wanted to do jazz fusion," he comments. "Once there, I met the guys who would eventually become Himalaya."

Those gentlemen include **Paul Weber**, who plays saxophone; **Keith Silverman** on guitar; and **Morris Beeks**, who rounds out the foursome with his keyboards and vocal skills.

Crediting Morris and Keith with most of the writing, Pierce says in making **Friend To Friend** he wanted to be sure that the group's first album project had critical appeal. So in order to achieve that, they offered a little bit of everything to demonstrate the group's creative range.

"I think there's something for everybody on this album," says Pierce. "I wanted to cover the bases with this project and I think we did a pretty good job."

Describing the group's personal style, Pierce thinks that the diverse influences from each band member has a common thread: R&B. "Our music has soulful grooves, with a jazz flair," Pierce says, "and as a result, the music has the kind of spirit you find with any of the old school bands."

Some of the artists have been affiliated with at some point or another include B.B. King, Chaka Khan, Tom Brown, The Temptations and Leroy Hudson.

The group recently completed a college promotion tour which has really caused a buzz in the young set: "We decided on a college tour because we're thinking of the future," says Pierce. "We're really grateful to black college radio because they have the type of programmers who will put you out there and give you a chance. Because of that, we have a jump start on our career as a group."

An interesting thing that the group did when playing the dates at the different colleges was to actually contribute financially to... continued on page 44

**BY J.R. REYNOLDS**
To Dread Or Not To Dread?

WHAT'S UP with all these bros who wear dread locks? Do they really know what Rasta means? Or are they just trying to make a fashion statement? While some people may think it's 'in' to wear them, there is much more to becoming 'Rasta.' There is a religion and a faith that goes along with wearing dread locks. If there are any true rasta breadren out there, contact R/R/R and let us know.

There's a new playground in town, boys and girls. Strictly on the hip-hop tip, this should be the place to party. It's called The Playground, what else? This week, "The Poet With Soul," Def Jef, will perform. If you get the chance, check the place out. Opening night is Jan 30, with Eazy-E hosting. Scheduled for future gigs are Rappinstine, Kool G. Rap, Biz Markie, Marley Marl, Lord Finesse, Yomo & Maulkie and many more. The club is located at 831 North Highland Boulevard. See you there.

The "Steady Mobbin" national tour is about to kick off, with most of the Lench Mob family in full effect. The tour starts Feb 5 in Tucson, AZ, of all places. On the bill will be Ice Cube, W.C. And The Madd Circle, Del Tha Funk Homasapien and, just added to the tour, Black Sheep. This promises to be an exciting tour. Here are some of the tour dates:

2/6—Celebrity Theater, Phoenix, AZ
2/7—Albuquerque, NM
2/8—Paladium, Dallas, TX
2/9—Unicorn, Houston, TX
2/10—Lowes, New Orleans, LA
2/12—Miami, Florida
2/13—Orlando Arena, Orlando, FL
2/14—Atlanta, GA
2/16—Arthur Ashe Center, Richmond, VA

These are just a few dates, be sure to check your local paper for the proper day and time. This tour unofficially started here in Los Angeles on New Year's day. The show was great. You can read about it in the first issue, 1/24.

This year promises to see rap music go further than it's ever gone before. With all the new talent coming out, let's see if they'll be around next year. This year some of your favorite rap stars will be releasing new albums. Some of them are EPMD, a dangerous pair bound for more gold. Kool G. Rap, L.L. Cool J and Marley Marl have finished a remix album of all L's greatest hits. Eric B. & Rakim, and we hear it's dope. These are just a few of the rap artists who will blow up large once again this year. As for the new artists, we'll introduce you to them soon.

The Geto Boys album, We Can't Be Stopped, has been certified platinum! Only eight weeks after release it certified gold and now, with more than one million copies sold, it has reached platinum status. Bet Geffen Records feels sorry now. This just proves rap music fans love their raps hard-core and realistic. Their next single release is "I Ain't With Being Broke," the video should be all that.

Have you checked out the rap group 2 Black 2 Strong.
MMG on Relativity Records? Their latest single, “Up In The Mountains,” is moving up the music charts and is this week’s most added cut—in the Midwest and on the East Coast. Look out for these bros, ‘cause they’re gonna blow up this year.

On the serious rhyme tip, check brother Prince Akeem. This fine young man is using his rap abilities to promote education, social awareness, self-respect and celibacy. His new video and single, “Time To Come Correct,” features Chuck D doing some excellent rappin’. The video, until just recently, could only be seen on BET, but now we have word that MTV will start airing the video as well. There is much more to this man than just being a rap star.

Prince Akeem is also a youth minister for the Nation of Islam and he goes from school to school to reach out to the youngsters who hopefully will be our leaders of tomorrow. His message is timely for black teenagers and others, too. They can relate to him and what he’s talking about. His message is a simple one. “Stay in school, be careful what you let in your head, don’t punk out by turning your hat to the right or left, and treat all women the way you’d want your mother to be treated.”

His album, Coming Down Like Babylon, is full of mind-blowing lyrics that will have you thinking about many serious topics. The album is on the Chicago Tip label and is distributed by BMG in the United States and Hollywood Records overseas. Music from the album was featured in the motion picture “Hangin’ With The Homeboys.” Check him out; you just might learn something.

Reggae “dancehall” superstar Super Cat has just signed a record deal with Columbia Records. Columbia will release his debut album, Don Dadda, in February. Maybe now reggae music will get the airtime it deserves. Being on a major label will help a great deal and hopefully this will expose more people to the wonderful music which is reggae.

ROOTS AND CULTURE

RAP PICK OF THE WEEK

X-CLAN
“FIRE & EARTH”
POLYDOR

The latest from those Afrocentric bros X-Clan comes a rhyme that has many people talking. This rap group delivers their deep message of unity and love through this song. They also want people to know their roots and culture. The video for the cut was filmed in Jamaica, Milwaukee and New York, and is a great one. This record is getting good response on the video shows like “Yo! MTV Raps,” “BET” and “Video Juke Box.” So get the rhyme.
SINGLES

PUBLIC ENEMY
BY THE TIME I GET TO ARIZONA
DEF JAM / COLUMBIA
This is the most controversial record to date that PE has released. The song is the serious joint. Chuck D is comin' at ya' hard and deadly, using his rhyme style as an attack on the state of Arizona. The beat is so hardcore, you'd better have a dope sound system. The baseline is super tough, so pump it up in your jeep or whatever you drive and check the message. Peep out the video Radio should get behind this jam, it might help wake people up. Produced by The Imperial Grand Ministers of Funk: Stuart Robertson, Cerwin (G-Dawg), Depper, Gary G-Wiz and "The JBL."

DIGITAL UNDERGROUND
NO NOSE JOB
TOMMY BOY
This is the latest single from those funkeen brothas Digital Underground. This is a funny dope jammie that is sure to start any party right. This track has a serious message under the funky beat being sent out to all those people who think a doctor can fix their imperfections. The beat is slammin', so peep out this cut and get on down with the keepers of the 'p-funk.' Produced by the Underground Production Squad for Stayin' Busy Production. Demos: All.

ALBUMS

MIND, BODY 'N SOUL
AT THE SPEED OF LIFE
STARTRAK
Here are two new jacks fresh on the scene. They have a unique concept for their debut LP on the Startrak label. Kenny and Savant are their names. This album features hard hip-hop beats and a serious rhyme style that sounds real good. There are 10 tracks in all. Peep out "Concrete Jungle," "At The Speed Of Life," "Frame Of Thought," "Operation Color Blind," "A Girl's Best Friend," "Adrenaline" and "Bam!!" Each cut sounds different, which is refreshing these days. Radio should jump on this quick. Produced by Denver A. Wright (The Wizard). Demos: All.

MAHLATHINI AND THE MAHOTELLA QUEENS
MBAGANGA
VERVE MUSIC
This singing group has been together since 1964 and has the same members as well. This album is full of great South African music that every African-American should become familiar with. There are 12 tracks, each one different in sound and texture. To hear and feel some real musical riddems, check out this wonderful work of art. Produced by Marks Mankwane. Demos: All.

AUGUSTUS PABLO
PABLO MEETS MR. BASSIE (ORIG- NAL ROCKERS VOL. 2)
SHANACHIE
For a taste of true Jamaican riddems, check out this rasta brother Jah Lewis. This album has that raw and gritty feel. So if you love reggae music, this LP is a must. There are 10 tracks, each one sends out a message of love, unity and brotherhood. Special picks: "Hey Rastaman," "Samson & Delilah," "If The Bible Is Right," "Exile," "Tribulation" and "Running African." Lewis was born in St. Ann's parish in Jamaica, where many of reggae music's best artists have been born—Bob Marley, Burning Spear, Shabba Ranks and many more. This LP features some fine talented musicians, too. Produced by Jwayanza Productions. Demos: All.

VARIOUS ARTISTS
"JUICE" THE MOVIE SOUNDTRACK
SOUL / MCA
This is one LP all rap music fans shouldn't be without. It features some of the best rap artists out today: Naughty By Nature, Too Short, EPM, Salt N' Pepa, Big Daddy Kane, Eric B. & Rakim, M.C. Pooch, Cypress Hill, Son of Bazerk and Rahiem. There are also some R&B singers like Teddy Riley & Tammy Lucas, Arron Hall and The Brand New Heavies featuring N'Dea Davenport. The LP was produced by The Bomb Squad, so you know it's the serious joint. Demos: All.
EVERY ONCE IN A WHILE, a rap group comes along with a fresh new approach to rap music. This is one of those groups—Raw Fusion is the name. They fuse different forms of music together to create their own unique style and the sound that is Raw Fusion. Money B and DJ Fuze make up this innovative and different group. These brothas are no newcomers to the hip-hop music scene. They are card-carrying members of the Digital Underground family. Their debut album on the Hollywood Basic Record label shows off their talents and packs a powerful punch.

Although this group has just put out its debut LP, Live From The Styletron, Raw Fusion was a group before Money and Fuze hooked-up with D.U. It should be noted that Money and Fuze are still members of D.U., in fact the two produced and co-produced D.U.'s last album, Sex Packets. That album was full of slammin' tracks. In the summer of '91, the group was on the Budweiser Superfest tour which went across the States to packed houses and rave reviews. BRE was in the house when they played Los Angeles. DJ Fuze rocked 'em and socked 'em with his wicked mastery on the turntables. Money B was tough, too, with his quick lyrical style.

They had L.A. fans screamin' for more.

Now Money and Fuze are working on getting their project to the streets, and their fans. The first single off the debut album, "Throw Your Hands In The Air," gave the public a small sample of what was to come. From the title of the song, you would think it's about a party, but in all actuality the song deals with many topics, such as police brutality and stick-up kids.

The second single, "Rockin' To The P.M.,” is funkier and does appeal to a wider audience. The video for this cut was shot in Oakland, where the two brothas are from. And where, by the way, the duo has a large following. With the success of both of these songs, Raw Fusion has opened a door and made a path for themselves on the hip-hop music scene—a path which is hard to find and even harder to stay on once you locate it. The album itself mixes different musical flavors, such as jazz, reggae, rap, soul and hip-hop. As DJ Fuze points out, "Our name, Raw Fusion, is basically another name for 'hip-hop,' because hip-hop snatches pieces of music from every style and puts it in the mix. We make our music with the styletron. Like the cyclotron splits atoms, we altered it to split musical styles and put them back together...I'm the bio-style technician."

What is a styletron, you ask? First of all a cyclotron is a particle accelerator and it was converted to the styletron, a scientific-musical experiment. After

BY LARRIANN FLORES

BLACK RADIO EXCLUSIVE
Prince's Glam Slam Wows Japan

Probably the most exciting event to get underway since the new year started rolling into action has been the establishment and grand opening of Glam Slam, a hot new club out of Minneapolis which is owned by none other than Prince. Besides the original club that is based in Minneapolis, Glam Slam (East) is the first franchise to be built and operated outside of the United States. However, with Tokyo having one of the highest turnover rates for night spots in the world, there is wide speculation about why Prince decided to choose Japan over other locations, namely Hawaii, Hong Kong or Australia. As one critic put it, "The bottom line was money. The Japanese investors who wanted to open the club gave Prince an offer he couldn't turn down—plain and simple. They feel that they can use his name to make the club a hit."

Nonetheless, by the exorbitant amounts of money that have been poured into this project, Prince and his investors are banking on making Glam Slam the most exciting entertainment event in Japan ever. Besides locating the club near the Yokohama bay area to attract the more fashionable and upscale partygoers, Prince has placed many of his personal memorabilia in the club, to appeal specifically to his die-hard fans. Besides exhibiting one of his purple axes inscribed with his own unique signature, he has included a full-size replica of the motorcycle that he rode in the flick "Purple Rain," along with one of his favorite chairs taken directly from the Paisley Park mansion.

As for the live concerts, Prince plans to put on at least 10 major events a year, featuring all of the dynamic acts from his own stable of proteges ranging from Sheila E. to The Time. And to top it off, Prince will be scheduled to make surprise appearances and get in on the action with his posse, even performing by himself on some occasions. Since guests carrying special memberships are being guaranteed special treatment and V.I.P. services, Glam Slam should be able to secure enough active members to keep it in the black for some time to come. Nevertheless, survival or no survival, Prince's new club is just the thing Japan needs to get the party started for the rest of '92.

... Nineteen ninety-one will be long remembered as the turning point for rap and dance music which stormed from minor to major league status in lightning speed, thanks in part to the combined success of a variety of rhythm masters which included Hammer, C+C Music Factory, Black Box and Heavy D & The Boyz. Despite the high turnover of several major entertainment complexes last year—namely MZA and Pycher—that specialized in live shows from urban contemporary artists, the demand for black music at the concert halls and record stores continued to grow and yield a strong influence on Japanese youth, who can be seen imitating the latest in African-American hairstyles, dance and fashion trends. As a result, NHK, Japan's public broadcasting giant, started the year off by running an hour-long special on the pervasive influence of African-American rap music and culture.

T. Takama, director of the program, stated, "There has been a big concern among the older generation of Japanese people about why the youth are adopting the music, fashion and style of African-Americans. But more importantly, rap music has begun to be perceived as a major musical movement that is starting to shape our youth's feelings and attitudes about issues that expand beyond our own borders. Therefore, we decided it was necessary to explore this phenomena in greater detail..."

Public Enemy, N.W.A and Naughty By Nature were prominently featured in NHK's special report as the key rap groups whose messages and influence are expected to accelerate to unprecedented heights as 1992 gets underway.

By Jonathan King
Eg it r r is i g
to be distributed through independent networks and move from their old offices at BMG to PolyGram's new West London offices a stone's throw away. However, marketing man Lyn can still provide no definite date of release for Motown's U.K. product (i.e., Jazzie B's Funki Dred label and Terry Jarvis' Down To Jam label).

With the unification of Europe, music companies are already exploiting ways to unify music through the EEC. One company, Rock Over London, has devised an interesting scheme that may well take hold over the continent. The organization is a radio production and syndication company (similar to radio syndication companies in the United States, of which there are very few in Europe), which intends to design Europe-wide sponsorship programs. They are currently trying to get U.K. stations to sign up with them in order to benefit from the sponsorship schemes that they have already put into operation in Spain, Italy and France, where the national networks subscribe. The company, which already syndicates programming to 500 radio stations worldwide, hopes that the radio stations in Germany and the U.K., though more fragmented than those in other EEC countries, will find a need for their service.

Eddy Grant's career took a nose-dive when the black British press revealed four years ago that though his latest single was an anti-apartheid song ('Give Me Hope Jo'Anna), he was in reality a sanctions bust with major business deals in South Africa. It's been all quiet on the Grant front since then, and it remains to be seen whether the release of his latest album, Paintings Of The Soul, on Feb. 10, will show whether or not record buyers have forgiven him.

Virgin Records' Circa subsidiary has launched a new label which aims to target specialist dance music shops which are too often ignored by major record companies. Union City Recordings will be headed by Circa exec Rob Manley and aims to be a launching pad for new acts—primarily from outside the U.K. The label will concentrate on low budget productions and will aim for sales of around 6,000 units, to be distributed through independent networks rather than major distributors so that they can have more contact with backstreet retail stores.

The former Miss Arizona beauty queen, Ce Ce Peniston, continues her domination of the British club charts and national charts with her second release "We Got A Love Thang," which follows on the heels of her national smash "Finally." Peniston has also made several appearances on British TV, which have sealed her fate as a national celebrity.

Pop-dance music paper Rage last week became the latest casualty of the Robert Maxwell financial mystery. The paper, which had existed for 18 months as the successor to Maxwell Publications' Pop Shop magazine, was never on a secure foot. Though its sale target of 40,000 copies was considered solid by media analysts, the paper never managed to turn itself into a profit-making venture. Since the death of media tycoon Robert Maxwell last fall, and with the financial mess that he left his company in, the future of Rage was in doubt.

U.K. DJs are currently staging a protest against all the fast-beat house stuff and are championing mellow music. A recent advert for a popular rave read as follows: "So we the people say: Enough is enough. No more confunkion. So the word for 1992, the president JB (James Brown) says. Is: No more house! In the year of our Lord, 1992, a new star did appear in the heavens, bringing succor for those sore-ved by the veritable array of stylee 'pon the earth thing! It was the lite that shone from those two masters of disaster Crass System Inc. and Gon Clear. Said lite shone upon a central London venue on the nite of the New Year. It was saying continued on page 44

BY DOTUN ADEBAYO

BLACK RADIO EXCLUSIVE
WHEN MINT CONDITION dropped its first single, "Are You Free," on Perspective Records, the group didn't sit home waiting for the retail reports to come in. Instead, like many new acts who want to make a solid debut, they packed up their act and took it on the road, hitting a full schedule of live performances, promotional dates and a back-up stint with Karyn White.

But they left some pretty good company minding the mint back home in Minneapolis. Jimmy "Jam" Harris and Terry Lewis signed the self-contained band to their newly formed label and put them out as the second release. Ex-Time co-hort Jellybean Johnson, who brought Mint to Jam and Lewis, served as co-producer on their LP Meant To Be Mint.

"They encouraged us to go out and promote ourselves, once they saw how deliberate we were about it," says Larry Waddell, keyboardist for the group. "Our strong point has always been playing live—that goes hand-in-hand with being a self-contained group—and I think they all really valued that. In fact, when Jellybean brought Jimmy and Terry down to see us play at 1st Avenue, they told us 'you've got a deal' that first night."

Jam and Lewis made good on that gentleman's agreement, and are now looking at the prospects of their second act (The Sounds of Blackness, after massive critical acclaim and a No. 1 single, is now nominated for a Grammy) doing big things this year.

Mint Condition's second single, "Breakin' My Heart (Pretty Brown Eyes)" is threatening to go Top 10, and is quickly finding some very appreciative listeners among the female, 13-34 demographic.

"One lady in D.C. called and told us it's become an anthem for her and her friends," says Waddell. "We were pleasantly surprised at that response—in the studio I just started out playing something that felt good and Stokley started singing this 'pretty brown eyes' thing. But we're glad that it came that close to home. That's the kind of pride we take in our people and our music."

Public response to this single has been overwhelming, says Kevin Fleming, vp/gm, Perspective. "We've seen phenomenal sales since Christmas," and that, he says, is just the beginning of what Mint Condition has in store.

"In Mint Condition," continues Fleming, "we have a group that captures the essence of what Perspective/Flyte Tyme is all about—music from a different perspective. These guys are trained musicians/writers/producers who are dedicated to this craft. They are representative of that same energy and creativity that developed under Motown during its hey day.

"We're committed to their total development—from grooming them as entertainers to teaching them about the business," says Fleming. "Their style, their marketing and their image all reflect an aspect of the young black American that is more positive, more sophisticated and more refined."

The band also includes lead singer/drummer Stokley Williams, guitarist Hornor O'Dell, keyboardist/saxophonist Jeff Allen, keyboardist/guitarist Keri Lewis and bassist/guitarist Rick Kinchen.

And the guys all agree they're in great condition under the wings of the Perspective family and their management, We Care For Music, Inc., headed by James "Popeye" Greer. "Jimmy and Terry are like friends and big brothers to us," says Lewis. "They really want us to have longevity, so they tell us more than we have to know."

"And our manager is the best," says Waddell. "It's a rare case where a manager does so much for an artist, but 'Popeye' makes sure we get the best of everything."

Manager Greer says that he went into the venture with Mint Condition as his first group, wanting to up the stakes from what he had seen in the management business. "Groups are usually the last to get everything and I didn't like that style," he says.

"I first saw them at the Minneapolis Black Music Awards and they had my attention from start to finish.

What impressed me immediately about the guys was their craft and musicianship. I was just starting my own management company and I couldn't pass them up."
The Meant to Be Mint LP is a 12-cut cross section of all the things that go into the Mint Condition mix. And that is certainly a wealth of musicality. "We've been influenced by the whole spectrum of black music, everything from Coltrane to Teddy Riley," says Waddles, "and we don't hold anything back."

"The good thing," says Lewis, "is that with black music you are dealing with such a wide range and that..."
Special Report

MIDEM '92 Alive with Eastern Participation

The total absence of American record companies and publishing companies from last year's MIDEM conference rendered useless to all intents and purposes of the annual music business event in Cannes in the South of France. The 1992 conference, in contrast to this, promised to be a big business event, marking not only the first MIDEM since the EEC unified its economy, but also a larger participation from the newly liberated states east of the Berlin Wall.

For the first time this year, the pink palace in which most of the MIDEM proceedings take place was fully represented by the Eastern Bloc. The customized Trabant car from East Germany that greeted delegates in the entrance hall to MIDEM '92 was as much a sign of intent by the former communist state-owned record companies from Eastern Europe as were the more glamorous displays put on by Western European and United States record companies.

The Eastern European companies, chief amongst them fledgling companies in Hungary and Poland, registered a willingness to do business licensing products from the West. In Poland alone there are now 400 record companies registered, many of which are looking for black music to boost record sales which are currently dominated by indigenous music. It's not a get-rich-quick proposition, however. Polish delegates acknowledged that upwards of 95 percent of the recorded import music now on sale in Poland is to be found on pirated copies of the originals. These then make their way to other Eastern European countries.

A Polish record company executive sighted Michael Jackson, Hammer and John Lee Hooker as some of the most popular U.S. artists now being pirated in Eastern Europe.

Jazz FM, which was to have afforded the U.K. with its first 24-hour Jazz station, has now formatted its music into Golden Oldies. The golden oldies offer everything from U.S. blues and rhythm and blues to early U.K. rock and contemporary artists such as Sting, Sade, Roy Ayers and Barry White. The station also offers good helpings of James Brown interspersed with the odd authentic jazz record. It's present format has been given wide advertisements on large street billboards throughout London, proclaiming in big letters next to a portrait of the artist in question: "Aretha Franklin's Soul Has Gone to a Better Place"; "Marvin Gaye Speaks—Through the Medium of Radio"; "A Message from the King—B.B. King".

Following the U.K chart success of Nina Simone's "My Baby Just Cares for Me," Jackie Wilson's "Rent Petite" and Bill Withers' "Lovely Day" after they were used in television adverts, the latest artist to be given a commercial shot in the arm is Caribbean soca king Arrow, who's international hit "(Feeling) Hot, Hot, Hot," is being aired repeatedly as part of Pizza Hut's new advertising campaign for their spicy hot pizza range.

In an exclusive interview with BRE, Chris Lycett, deputy head of BBC Radio 1, the country's only national Pop station, explained that he would dearly love to take on more black producers and presenters to redress an imbalance at the station since it was launched 25 years ago.

"It would be to our benefit to recruit more black people, and the programmers that we have currently to improve the situation have produced good quality people. As a national station, we can't pretend that the whole country wants to listen to soul music or that the whole country wants to listen to rap or reggae. We have to exist, wearing both hats: the hat of the general public, which is more likely to accept artists such as Elton John and Phil Collins during the daytime, and then the hat of the specialist in the evening, presenting dance or reggae programs.

Lycett says that he's always open to ideas from the black community as to how to improve Radio 1. And there's no doubt that the events at MIDEM afforded him that very opportunity.

BY DOTUN ADEBAYO

BLACK RADIO EXCLUSIVE
JACKSON LIMOUSINE

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In Other Media

Videos Launched For Black History Month

HOLLYWOOD—Monterey Home Video is launching six film titles on home video as a part of a Black History Month promotion with a marketing plan that will offer the wholesale trade a 10 percent discount on the videos in order to pass the savings on to the consumer. The six titles include the previously unreleased "Cry The Beloved Country," starring Sidney Poitier, "Gospel" and "Oh, Happy Day," featuring the late Rev. James Cleveland, as well as three titles from Monterey’s American Short Story Series. Street date on the promotion is Feb. 20. Congratulations to the Spirit Awards nominees—those awards (how many awards are given out in Hollywood anyhow?) offered by the Independent Feature Project/West organization. Among the nominees: For Best First Feature, "Chameleon Street," from Wendell B. Harris and Helen B. Harris and "Straight Out Of Brooklyn," from director/producer Matty Rich. Acting nominees include Doug E. Doug for his work in "Hangin' With The Homeboys," and George T. Odom as the father in "Straight Out Of Brooklyn." Winners will be announced at a March 28 ceremony. Former Chicago Bears teammates Willie Gait and Rick Schulte will be executive producers of "Center Of Attention," a sitcom pilot being produced through Lorimar. Herbie Hancock is set to score "Koi and the Kola Nuts," a children’s folk tale set in Africa which will air on Showtime. Whoopi Goldberg handles the narration. A protest by North Carolina Branch has delayed several of three TV stations: WGGT-TV/Boro, WNRW-TV/Winston-Salem and TV/Fayetteville. The NAACP claims that the stations have failed to hire a sufficient number of African-Americans and other minorities. According to the FCC, the stations will be allowed to operate while the organization’s claims are being investigated.

Oprah Winfrey is pledging to devote at least one of her daytime shows each month to an investigation and discussion of racism in America. Let’s hope it'll do some good. Linda Morris has been named director of development for feature films at Eddie Murphy Productions. She’ll act as liaison between the company and Paramount Studios.... If you’re in L.A. on a Tuesday night, catch Michael K. Colyar headlining Tuesday Night With Mike, a rambunctious evening of stand-up comedy at Carlos’...
VH-1, THE CHANNEL THAT PLAYS the greatest hits of music video, brings the empowering and inspirational sounds of gospel music to the VH-1 audience with "The Gospel According to VH-1." This limited series, a four-installment pilot hosted by contemporary gospel singer Marvin Winans, premiered on VH-1 on Sunday, January 19, at 8:00 a.m. and 1:00 p.m. (ET), 5:00 a.m. and 10:00 p.m. (PT).

Originating in the great festive chants (sacred and secular) of humanity's motherland, Africa, gospel music is the very bedrock of jazz, blues, rhythm and blues, rock 'n' roll, pop, and country/western music. Wristed from their native Africa and sold into slavery in the fledgling U.S.A., our ancestors were not allowed to speak their native languages, practice their original religions, play their drums, keep their families or even keep their own names! (History bears out that slaves of more ancient times were customarily allowed to keep their names and traditions and were allowed to enter into society. Not so in this country.)

Stripped of everything sacred to them, the new country full of slavemasters hellishly barren of civility, the slaves were forced by circumstances to rely on the only instrument at their disposal, their voices. The subconscious memory of the divinity latent in every man, woman, boy, and girl prompted the slaves to cry out to God in songs clothed in their new language (English) and in their new religion (Christianity). Thus, from those who were regarded as little more that animals was born the only music America can claim as her own. Observe the inspiration, dance styles and revenue created by this great music. Is this not a gift worthy of great esteem?

A rare clip of Thomas Dorsey, born in 1899 to a Baptist minister and known as the Father of Gospel Music, bears special historical significance. Dorsey composed many great songs both secular and spiritual, like "Precious Lord Take My Hand" and "If You See My Saviour, Tell Him That You Saw Me." The uplifting joy and hope that these two songs alone have given to countless souls is immeasurable. Dorsey and Sister Sallie Martin reminisce about the "Good News of the Fairfield Four. The Golden Gate Quartet. The Wings Over Jordan Singers. R.H. Harris. Sister Rosetta Tharpe. Mahalia Jackson. Willie Mae Ford Smith and Clara Ward. to name a few, are some of the pioneers of gospel music, and it would be wonderful if some clips of these artists and other great ones, like Sam Cooke and Johnnie Taylor (both lead singers with the Soul Stirers in the tradition of R.H. Harris), The Dixie Hummingbirds. The Spirit of Memphis Quartet. The Pilgrim Travelers. The Swan Silvertones. The Five Blind Boys. The Bells of Joy. The Gospel Harmonettes and The Caravans could be shown on subsequent shows.

Rev. James Cleveland is showcased in a live clip singing "Can't Nobody Do Me Like Jesus" with a torrid tempo that will set you afire. Cleveland and his group are par excellence in his particular form of gospel music. Shirley Caesar, who has a new album CD on Word/Epic entitled He's Working It Out For You, produced by Bubba Smith and Caesar, sings "I Feel Like Prasin' Him" in her live concert video, Hold My Mule.

Caesar's career began in the Caravans gospel group headed by Albertina "The Starmaker" Walker, who in 1952, along with three other members of Robert Anderson's group, formed the Caravans. During the next five years, many fine singers benefited from Walker's tutelage. Consequently, the careers of Cleveland, Bessie Griffins, Gloria Griffin, Dorothy Norwood, Cassieta Georg, Inez Andrews and Caesar, and many others, were launched into stardom in the gospel field. Walker has a wonderful CD release, her second on the Benson label, titled Albertina Live, produced by Shanchee Harley, recorded live in Chicago with Trinity All Nations Choir, enhanced by superb choral arrangements from Darius Brooks.

Walter Hawkins and The Hawkins Family ("Oh Happy Day") light up the stage with "Until I Found The Lord," and Marvin, Michael Ronald and Carvin Winans get together to sing "As Long As I Got King Jesus," a song that the congregation of their church requested them to sing for six years straight, and you can see why. Bebe and CeCe Winans sing "Heaven" in their contemporary fashion and the brothers end the show gathered around Marvin at the piano singing "I'm Glad About It."

The second show features women in gospel with the great Mahalia Jackson singing "Let It Be" in her inimitable singing style. Aretha Franklin singing a little of "Oh Happy Day," and Caesar singing "Never." A new group, Witness, sings "Old Landmark," combining old and new styles—this group should go far. Whitney Houston and her mom, Cissy, informally sing "Wonderful Counselor," and Jennifer Holliday brings the house down with "His Eye Is On The Sparrow."

"The Gospel According To VH-1" can be seen on Sundays at 8 a.m. and 1 p.m. (ET), 5 a.m. and 10 p.m. (PT).
1992 YBPC Officers

(L-r) Al Jenkins, pres; Irene Johnson, treasurer; Antonio Shepherd, asst sec; Horatio Handy, vp; Morgan Sinclair, asst treasurer; Matt Morton, sargeant-at-arms; Steve Murray, 2nd vp; and Steve Williams, historian.

YBPC Installs 1992 Officers/Announces Meeting Schedule

The Young Black Programmers Coalition (YBPC) officially installed the 1992 officers during the first meeting of the year. The ceremony was held in Jackson, MS.

President Al "Luv" Jenkins, WOFX/Gulfport, MS, serving his second term, was elected during the organization's meeting in Houston. Also elected were Horatio Handy, KJCB/Lafayette, vp; Steve Murray, WEUP/Huntsville, AL, secretary; Antonio Shepherd, WOFX/Gulfport; Shawn Stewart, WSTZ/Jackson, asst secretary; Irene Ware, WGBK/Mobile, AL, treasurer; Morgan Sinclair, WBLX/Mobile, asst treasurer; and Steve Williams, WIDO/Eutaw, AL, historian. All members were sworn in by past president Tommy Marshall of Bust It Productions.

Following the installation ceremony, Jenkins conducted general business during which the meeting schedule for the organization was announced. The meeting sites for the YBPC are as follows:

- Feb: Los Angeles
- March: Houston
- April: Atlantic City
- May: New Orleans

Meetings will be held the second weekend of each month. For more information regarding meetings or membership, phone (601) 863-3626.

WKYS Gives Away Miata

WKYS' Rob Ferguson (r) presents listener Winfred James with keys to his brand new Mazda Miata. James won the car in a recent WKYS promotion.

NPR Offers Heritage

National Public Radio (NPR) network is offering a variety of programming that celebrates the musical talents and cultural contributions of African-Americans during the month of February.

Afrikans Mental Liberation Weekend

KPFK/Los Angeles will feature "Afrikans Mental Liberation Weekend," February 1 and 2, from 9 a.m. to midnight. Presented by Dr. Kwaku Person-Lynn, the marathon broadcast will feature rousing interviews.
and perspectives on the plight of African-Americans. The program will also feature commentary on historic events that have influenced the African-American population.

**WAOK’s Patterson Honored At Smithsonian**

Esmond Patterson, ap. WAOK/Atlanta, was honored by the Smithsonian Institute in Washington, D.C., for his lifetime contribution to gospel radio and music.

A native of Atlanta, Patterson was interviewed on video tape discussing his experiences in gospel music broadcasting as a part of a package being sent to the Institute. Patterson has been a pioneer in the Black Gospel format and has influenced the religious growth of Atlanta’s black community. Patterson’s words on religion, radio and the black experience will be permanently stored and available for students, scholars and researchers.

“This honor represents 35 years of diligence and excellence in broadcasting,” said Michael Gamble, dir. gospel programming, Summit Broadcasting. “Patterson has enjoyed personal fulfillment and has set a standard by which all radio broadcasters can judge their careers.”

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Medium market competitor seeks mid to large market programming position. Years of major marketing experience with legends of the industry. Urban or CHR. Excellent management and motivating skills. Great promotions. Call Earl Boston at (800) 221-9875.

**National Public Radio Celebrates Black History Month**

The history of Duke Ellington, memories from Daisy Turner, and the music of Dizzy Gillespie and other jazz artists will all be featured during National Public Radio’s salute to Black History Month.

**Station Looking**

Uptempo AC station seeking strong/fun air personality. Good phones and production skills. Send tape and resume to:

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98 Star FM
P.O. Box 2470
LaPlata, MD 26046

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*Playin’ In Pittsburgh*

Kid N’ Play (r) stopped in on WAMO/Pittsburgh. Also pictured are (l-r) Wyatt Cheek, Select Records, and WAMO’s Wiz and J.J. Stone.
ROD KING
KATZ/ST. LOUIS, MO

MARIAH CAREY
"I CAN'T LET GO"
This song is going straight to the top and is making Mariah a favorite of black radio. Years from now she will be considered one of the top female vocalists of all time, like Aretha and Patti. Demos: All.

BARRY WHITE & ISAAC HAYES
"DARK AND LOVELY"
The Maestro and Black Moses are together singing on the same record, this is one hell of a combination. Check out the style of this midtempo song. The orchestral arrangements sound so nice, especially the strings. "Dark and Lovely" is great for Quiet Storm or any day part. Demos: All.

GERALD & EDDIE LEVERT
"BABY HOLD ON TO ME"
This is a romantic ballad that's done by an outstanding duo. I'll be surprised if it doesn't go to No. 1 on the urban charts. This is one that should be played a million times around the world. Demos: Females, Adults.

DJ ROLEX
KXZ/TYLER, TX
KEITH SWEAT
"KEEP IT COMIN'"
Keith Sweat is hot in Texas and is always getting a lot of requests. This hard-hitting dance song will only work to maintain his strong following of radio listeners and fans who frequent the clubs. Demos: Teens, Young Adults.

JODeCi
"STAY"
This is a very nice ballad that's just the type that my listeners like—nice, slow and romantic. It's not only getting great response from the younger demos, but the adults like it, too. Demos: Young Adults, Adults.

DEAN THE DREAM
"I BELONG TO YOU"
We have put this song in heavy rotation and it's doing well. Whitney Houston puts her crystal clear voice to this midtempo tune and brings it to life. Some of our callers wonder who she's talking about. Could it be Bobby Brown? Demos: All.

MARCUS A. MILLER
"I CALL YOU"
This is a nice, smooth ballad that can be used for the older demos. It's got a great hook that will stick in people's minds. Demos: All.

DEAN THE DREAM
"I BELONG TO YOU"
Another great ballad from the Dream's newest album. This is a great follow-up to "Set Adrift On Memory Bliss" and it will definitely light up the phones. Demos: All.

JAMES WALKER
KDKO/DENVER, CO
MARVIN SEASE
"SHOW ME WHAT YOU GOT"
His entire album is good, and once you hear it, you will understand how underrated this man is. This midtempo R&B song is going to be a hit and will definitely light up the phones. Demos: All.

VANESSA WILLIAMS
"COMFORT ZONE"
This classy lady's voice will put you in the "Comfort Zone." I really like the way this midtempo dance tune is put together. Vanessa adds a special touch to it. Great for drive time or any time. Demos: All.

HAMMER
"ADDAMS GROOVE"
What can you say about the Hammer? He's come up with another smash hit that all demos can listen to and enjoy. The rap has a comical edge and a great video, so check it out. Demos: All.

PM DAWN
"PAPER DOLL"
This song has a nice hook and the same basic beat that "Set Adrift On Memory Bliss" had. PM Dawn has released another smooth song that people who are not even into rap can enjoy and will request. Demos: All.

PRINCE
"DIAMONDS AND PEARLS"
It has a medium groove that's mellow and smooth. Rosie Gaines of the N.P.G. also does a real nice job in getting the song over. Anything Prince puts his hands on seems to turn to gold. Demos: All.

MICHAEL JACKSON
"REMEMBER THE TIME"
"Remember The Time" reminds me of the Michael that I remember well. The vocals are smooth and sincere and the music is of the highest quality. Mike has done it again with a great R&B song for radio. Demos: All.

RODRICK WARD
WQFX/JACKSON, MS
"RIN SEEMS"
This is a great follow-up to the "Set Adrift On Memory Bliss" and it will definitely light up the phones. Demos: All.
### ALABAMA

**WJAF-AM**
- Color Me Badd, Thinking
- Eric B & Rakim, Know
- Gladys Knight, Where
- Marvin Sease, Show
- Naughty By Nature, Everything

**WATV-AM**
- Aretha Franklin, Ever
- Atlantic Starr, Masterpe.
- CeCe Peniston, Finally
- Dee Harvey, Just
- M. Jackson, Remember
- TLG, Ain’t

**WBIL-FM**
- Chris Walker, Take
- Peabo Bryson, Lord
- Phil Upchurch, Poison
- Phyllis Hyman, When

**WBLX-FM**
- Barry White, Dark
- Dee Harvey, Just
- Digital Under., Nose
- Heavy D, Peaceful
- Joe Public, Live
- Surface, Nice

**WENN-FM**
- Brotherhood, Crd., Hellqua
- Digby Under., Nose
- Gladys Knight, Where
- Heavy D, Peaceful
- Marc Nelson, Court
- Mic Murphy, Fr
- PM Dawn, Paper
- Smoove, Meanwhile

**KGPJ-AM**
- Chris Walker, Take
- Eric Gable, Straight
- Roger, Take
- Surface, Nice

**WGOK-AM**
- Aretha Franklin, Ever
- Atlantic Starr, Masterpe.
- CeCe Peniston, Finally
- Dee Harvey, Just
- M. Jackson, Remember
- TLG, Ain’t

**WITO-FM**
- Atlantic Starr, Masterpe.
- CeCe Peniston, Finally
- Dee Harvey, Just
- Katie Webster, To
- M. Jackson, Remember
- TLG, Ain’t

**WJYJ-FM**
- Barry White, Dark
- Glenn Jones, Here
- Joe Public, Live
- Marc Nelson, Court
- Phil Upchurch, Poison
- Vanessa Williams, Save

**WJLD-AM**
- Barry White, Dark
- CeCe Peniston, Finally
- Dee Harvey, Just
- Emanuel Rahiem, Thro
- Times Live, Irresponsi.

**WLSL-AM**
- Dee Harvey, Just
- Emanuel Rahiem, Thro
- Times Live, Irresponsi.

**WEUP-AM**
- Atlantic Starr, Masterpe.
- BB King, Blues
- Dee Harvey, Just
- Degrees In Me, So
- Five Star, Shiny
- Mac & Bae, Everything
- Shirley Murdock, Let
- Smoove, Meanwhile
- Sounds Of Black, Testify

**WTQX-AM**
- Bell & Co.Ce, It’s
- Eric Gable, Straight
- Five Star, Shiny
- Gospel, Thro.
- JT Taylor, Feel
- Lynn White, Hornigli
- M. Jackson, Remember
- Phil Upchurch, Poison
- Tevin Campbell, Tell
- Times 3, Typical

### ARKANSAS

**KCLT-AM**
- Atlantic Starr, Masterpe.
- Bell & Co.Ce, It’s
- Eric Gable, Straight
- Five Star, Shiny
- Gospel, Thro.
- JT Taylor, Feel
- Lynn White, Hornigli
- M. Jackson, Remember
- Phil Upchurch, Poison
- Tevin Campbell, Tell
- Times 3, Typical

**KUCR-AM**
- Prince, Diamonds
- Romansyng, Forever
- Tevin Campbell, Goo.
- Prince, Diamonds
- Sounds Of Black, Testify

### CALIFORNIA

**KACE-AM**
- Eric Gable, Straight
- Pat Austin, I’ll
- Universe, Lake

**XHRM-AM**
- ABC, My
- Bell & Co.Ce, It’s
- Chuck Chill Boys, Make
- Five Star, Shiny
- MC Braids, Ouch
COLOrado

KDKO-AM
Marvin Sease, Show Surface, Nice
Vanessa William, Save
WDJ, Stay
Barry White, Dark
Ce Ce Penis DISPATCH, We
Envage, Time
MC Lyte, Poor
Marc Nelson, Count
PM Dames, Paper
Roger, Take
Sounds Of Black, Testify

WPUL-AM
BNM, Stay
Barry White, Dark
Ce Ce Penis DISPATCH, We
Envage, Time
MC Lyte, Poor
Marc Nelson, Count
PM Dames, Paper
Roger, Take
Sounds Of Black, Testify

WWKO-AM
Gerald Levert, Ruby
Vanessa William, Save

WHGH-AM
Shanice Wilson, Loving
Sir Mix-A-Lot, One

CONNECTICUT

WKND-AM
BB King, Blues
Johnny Mathis, Better
Keith Wash., When

WNHC-AM
Chris Walker, Take
Prince, Diamonds
Vanessa William, Save

WYBC-FM
BB King, Blues
Ce Ce Penis DISPATCH, It's
Gary Taylor, In
Shirley Murdock, Let

WYX-AM
Atlantic Starr, Masterpiece
BB King, Blues
Ce Ce Penis DISPATCH, Never
Gerald Levert, Ruby
Marc Nelson, Count
Prince, Diamonds
Tim Owens, Smile

WZAZ-AM
Atlantic Starr, Masterpiece
BB King, Blues
Ce Ce Penis DISPATCH, Never
Gerald Levert, Ruby
Marc Nelson, Count
Prince, Diamonds
Tim Owens, Smile

WIBB-AM
Atlantic Starr, Masterpiece
BB King, Blues
Ce Ce Penis DISPATCH, Never
Gerald Levert, Ruby
Marc Nelson, Count
Prince, Diamonds
Tim Owens, Smile

DIST. of COLUMBIA

WHUR-FM
Gary Taylor, In
Tim Owens, Smile

WFBO-AM
BB King, Blues
Robyn Springer, Forever
Sir Mix-A-Lot, One
Stylistics, Always

WFCA-AM
Atlantic Starr, Masterpiece
Escoffrey's, Ubington
Ex-Girlfriend, All
Prince, Diamonds
Three Times Live, Instant

WTMP-AM
BB King, Blues
Robyn Springer, Forever
Sir Mix-A-Lot, One
Stylistics, Always

WFXE-AM
2 Hyatt Bros., Doc
Atlantic Starr, Masterpiece
Sir Mix-A-Lot, One
Chill Deal Boys, Make
One Harvey, Just
Heavy D, Peaceful
Prince, Diamonds
Sounds Of Black, Testify

WQVE-AM
BB King, Blues
Eric B. & Rakim, What's
Tony Terry, Everlast

WTSKX-AM
Chill Deal Boys, Make
Eric B. & Rakim, What's
Mac Band, Everything
R. Kelly, She's

FLORIDA

WEDR-AM
Barry White, Dark
BB King, Blues
Ce Ce Penis DISPATCH, It's
Eric Gable, Straight
Joe Public, Live
John Payner, She
Mac Band, Everything
Shirley Murdock, Let
TLC, Ain't
Tim Owens, Smile

WTOT-AM
Atlantic Starr, Masterpiece
Chris Breeden, Pouting
Gerald Levert, Ruby
Mc Murphy, Fit
Roger, Take
Surface, Nice

WGOV-AM
Arretha Franklin, Eva
Atlantic Starr, Masterpiece
Sir Mix-A-Lot, One
Sharon Jones, How
Joe Public, Live
Marc Nelson, Count
Public E, Shut

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<td>Atlantic Starr, Masterpiece</td>
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<td>New York</td>
<td>601 Second Ave 10017 212-661-3344</td>
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<td>Damian Dante, Gatta M. Jackson, Remember Mint Condition, Pretty Prince, Diamonds</td>
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<td>David Peaston, Luxury</td>
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<td>7030 Reading Rd Suite 316 Cincinnati OH 45237 513-351-5900</td>
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<td>WBAI-FM</td>
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<td>WLLI-FM</td>
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Equality In Engineering?

Although some would argue the issue, blacks have gained ground in many fields of employment. But, does this include the field of engineering within the entertainment industry?

In the early '60s we found large corporations recruiting black technical school graduates to fill engineering positions in their plants and to service equipment in the field. Through the years, some of these recruits have moved into respectable positions within their companies.

Here in the '90s, you will still find blacks working for large corporations as both full electronic engineers and electronic technicians. But that doesn't appear to be so in the entertainment industry.

Broadcast engineers and studio technical engineers are, in general, graduates of Associate Degree programs such as those offered by DeVry Institute of Technology, ITC Tech or city college programs. Some technicians received their training in the military.

One unique thing about the entertainment industry is that experience weighs heavier than education. But at the same time, it is very difficult to get the experience, or a foot in the door, without the education. Also, whether we like it or not, just like all jobs in the entertainment business, you have to pay your dues. It should be mentioned that this is not a field to go into simply for the money (in some cases one can make $40K to $50K and up). An intense dedication and love for mechanical and electronic things is the highest requirement. This is true no matter what your shape, size or color.

But let's get back to the meat of the matter. Are blacks getting their foot in the door, and do black technicians get the same opportunities within the entertainment field?

We talked with Al Singleton, chief engineer of M'Bila Studios, a black-owned recording facility in Hollywood. Singleton is one of a rare breed, even with the increase of black-owned studios in the Los Angeles area.

Singleton has always had an interest in electronics. He attended a technical high school and then DeVry. While attending DeVry, a friend of the family, who was playing for Ramsey Lewis at the time, invited Singleton to the studio to see Lewis record. To Singleton's surprise, all of the engineers were white. In Singleton's words, "I became aware of the fact that there was no such thing as a black engineer in the mid '70s. They had never seen a black recording engineer, at least today you can see some."

At this time, Singleton began taking some specialized courses in recording. He went on to say, "Unfortunately, I had some bad incidents. Being only 19 years old, trying to pressure white-owned studios into hiring me. I did not realize what a powerful statement I was making at the time. As a result, I received some threats. I was dealing with some studios that didn't want it exposed that their business was a very biased one." Singleton revealed that he was told by one studio manager, "Everybody starts out in this job as a nobody. Blacks really don't make good engineers because they're just too sensitive to start out at the bottom." It is important to mention here that whether you are black or white, the recording engineer starts at the bottom as a runner, getting sandwiches and sweeping up tape scraps after a session.

As Singleton was quick to point out, however, that kind of attitude has definitely changed. "With much of the industry owned by the Japanese, and black producers being a hot commodity (even among white artists), it's obvious that a lot of professionals are taking notice of minorities. There are only a few areas of entertainment left for blacks to make a decisive showing in—law, management, engineering and ownership—and we're doing everything in our power to make a change."

On the other side of the coin, it seems that even black-owned studios employ mostly white engineers. Is this due to the fact that there are not many properly trained black engineers available, or do the studio owners have no way to get in touch with them? Does it mean that young black technicians hardly ever get past the runner stage and quit from frustration? The answer to all of these questions is yes. We can all agree with Singleton that now is the time that we must not only address this problem, but deal with it.

In the near future, Tech Talk will be exploring possible ways to solve this dilemma. We'll also look into engineering in the broadcast industry, another area where there are few black engineers. DeVry Tech here in L.A. has only a five percent black enrollment, and the number of black high school drop-outs is growing.

We would appreciate your input on this subject. Ask yourself the question: Should black radio stations or studio owners seek out talented black engineers when there is an opening?
Chi-Town Radio Hit with Cutbacks

During a recent visit to the midwest, BRE publisher Sidney Miller (c) is joined by (l-r) J.J. Jackson and Bonnie DeShong, WGCI announcers, George Daniels, George's Music Room; Doug Banks, ap. WGCI, and Wayne Williams, Jive Records.

WJPC-AM/FM has instituted a major cutback by firing seven employees. Released were Harold Lee Rush, morning air personality. Debra Scott, news director; Eddie Thomas, sales representative; Jerri Lee, promotions; Rev. James Campbell, gospel air personality; Trent Haynes, operations manager; and Michelle Dixon, programming assistant.

Desiree McCray will replace Rush as morning personality. McCray had been the co-host of the morning show. The other positions have been fazed out entirely. This move should save the station approximately $200,000 in salaries. JPC has also dropped the ill-fated J106 call letters in favor of the old WJPC. According to Scott, the J106 confused the listeners, as they were equating the call letters with W103. Scott will move to Houston, TX, at the end of the month. There she will start Dastrinity Communications.

Mary Ann Stewart, program director for the station, said, "In March, we changed the format and played more hit radio. This proved to be fatal because we neglected our real market of 35+. We are now the 'Smooth Touch' and are back to Adult Contemporary radio." The "Smooth Touch" concept could have the same effect as changing the WJPC to J106. WNJA-FM has touted the moniker of "Smooth Jazz" very successfully over the years. JPC listeners may equate "Smooth Touch" with "Smooth Jazz."

Mayo to Consult "The Touch"

Barry Mayo, president, Broadcasting Partners, announced the acquisition of Satellite Music Network's "The Touch" for its Charlotte station WGGV-AM. Mayo stated, "'The Touch' is not available for AM stations around the country. We were able to help us out and I was able to help them out by consulting. 'WVAZ, as you know,' he continued, "has been the most successful, in terms of ratings and revenue, for an FM black Adult Contemporary station in a major market. They are hoping to pattern 'The Touch' after our success. The format is on 42 or 43 stations as of last week.

'I am working very closely with their operations manager and they are also in the process of hiring an operations manager who will oversee the programming of 'The Touch.'"

BRE Night’s New Twist

G Sharp, determined not to "B" flat, showcased its catalogue of original works. Performing to DAT tracks, the best of local Chicago talent performed the original tunes flawlessly. Presenting the material were Bobby G, Adrienne Lock, Lendell Jones, Jeannie Black, Irv Collier, Margie Hunter, Jon Johnson, Back in Time, Bernie Mack and Giant recording artist Keith Nunnally.


It was truly a first class production and very well supported by the independent producers in the Chicago area. BRE Night will attempt to showcase these producers at least once a month, under the direction of G Sharp and Orbark Prods.
AS WE CLOSE THE FIRST MONTH of the new year, business in black radio seems to be business as usual—so far, so good, we hope. The current state of Urban radio in the Los Angeles area has not changed much in recent months. However, one thing we do have to look forward to is some new blood flowing in the veins of an old station. Kindness, Joy, Love and Happiness, otherwise known as KJLH-FM/102.3, has adopted its newest offspring, the "Music Doctor" Geoff Gill.

Gill currently serves as station md while holding down the afternoon drive shift. And let's not overlook the many hours he toils in the production facility. In fact, it's even safe to say that a lot of his duties fit the job description of any ordinary pd. Though the station has not yet named Lynn Briggs' successor, the near future could promise some interesting changes.

"I can remember becoming interested in radio at age 14," Gill recalled. "We got our first home stereo back then. As I got older I started accumulating DJ equipment. From there I went mobile, hooked up with friends and started promoting dances and clubs in the area." Gill is originally from Oxnard—a city just outside L.A. He's always been right there on the cutting edge of what's happening in black music. While attending Ventura College, he was fortunate enough to have a friend whose father just happened to own a nearby station. Gill explained, "This was a great opportunity to log in air-time hours—as many as I could—and I took advantage of every minute."

Gill worked evenings at the station from six to midnight. He was md for the station as well. He did that for approximately two years. It wasn't until 1988, however, that he came to the big city. He first arrived on the KJLH airwaves under pd Lynn Briggs. At that time the station was making some major changes, and Gill was right there in the thick of things. "I started off on the weekends, and at times assisted Mike Mann, who was production director at the time. He showed me the ropes around our production facility, which is basically leaps and bounds from what I was used to in Oxnard. All our equipment is state of the art." At his old station, Gill became a production master on the barest of necessities. So his joining KJLH came as a welcome change.

Since then, Gill has worked just about every shift around the clock, which has afforded him his own identity among listeners. There are few who listen to KJLH and don't know who the Music Doctor is. He's become somewhat of a favorite among listeners in the community. He definitely holds his own amidst those in seniority. He offered, "I can remember listening to guys on the air like Rico, McQue and Cliff Winston back in the early '80s. I even remember reading about Lee Michaels. Now I work right alongside these guys—with the exception of Winston. That means a lot to me."

Gill was officially named md in July of last year. Since then he has taken on all other tasks as well. Gill, along with chief operations officer Lee Michaels, has been able to run things quite smoothly. They remain consistent in serving the black community above all other Urban stations in the Los Angeles area. "We Are You" is not just a slogan, it's a fact. Gill expressed, "Loyalty is one thing highly regarded in this business. I find it easy to be loyal to a station that is so loyal to its listeners."

That seems to be the most important issue, the listeners. As far as KJLH is concerned, that has been the chief concern from day one. All of the people who have passed through the station's doors have taken a little bit of KJLH wherever they've gone. And with Gill now the doctor on call, expect a fresh approach to a new year in L.A. Urban radio.  

BYRAY A. MYRIE

KJLH's Geoff Gill with Hammer
Aquarius Friend

that he is an Air Sign, an Aquarius born Jan. 24. He was holding court, expending his energies talking to everybody. It's natural, natives of these signs are mental creatures reaching out for contact, relationships, forming ties on many levels but withholding parts of themselves from public view. The watchword of this sign is friends, however, and they will share their secrets with those pals. Like others in this sign, Benny sees visions and this is the year that he will be able to apply those visions in an even more practical way.

Benny has a double hit of Aquarius to add to the flavor. His Venus is also in this sign, giving him a need to be surrounded by people, but in a pleasant way. Aquarians just don't like emotions that are too intense hitting them. That doesn't mean they do not feel intensely, they do, just don't crowd them, don't come too close to the space they are in. They've carved it out nicely, thank you, and don't want to be disturbed. He has a powerful desire to put his stamp on the world, to be somebody. He has a forceful personality, loves to be noticed and needs recognition. It has always been so since his childhood days. Then now, he has run the risk of being called an oddball, of being misinterpreted and misunderstood. He has always stuck to his own conclusions after analyzing the situation.

Benny has carved out his high profile life, practically with a hammer and chisel. Way back in high school, way across town from his roots, his ideas were sometimes so far ahead of their time that others might have called them crazy. Crazy like a fox, he was and still is. Most Aquarians have the knack of extending whatever they do to reach the highest audience, certainly he has done that in his participation in the lives and careers of Will Smith, Tavis Campbell and others.

This fixed Air sign likes to make his own rules in everything he does, and he's done that in his relationship with Warner Bros. He has the latitude to create new scenarios, which he has done with his film/TV dealings.

On the personal side of this man's life, all those lovelies giving him the eye the other night should know that this is the least domestic of any sign. Just finding time alone with him may be impossible unless you are a very creative woman. Any of you looking to hook this very eligible bachelor should be prepared to be a combination of saint, sister, femme fatale, best friend and yet busy enough not to be irritated by his consuming outside interests. You need to have that friendship thing with Benny or he'll just run away. And running is something the exercise-minded Benny does with a vengeance, leaving running buddies like Keith Washington and Ken Kertz in the dust these early winter mornings.

Like the typical Aquarian, Benny can be heard preaching the value of Chinese herbs and homeopathic medicine. One of the party-goers he was trying to convince was Irving Azoff, slowed a half-step by the lingering flu. In the next instant he was spreading the message of acupuncture, the right diet and lots of exercise. Physically, he's a great advertisement for these activities (as his new photos attest). On the career scale, he's a testament to what that stubborn Aquarius can accomplish if he sets his mind to it and for this friend, 1992 spells a time of dreams, even bigger dreams coming true.
RAW FUSION continued from page 21

listening to their LP, you will agree the experiment worked. The "bio-stylee technician" goes to work on cuts like "Don't Test," a wicked mixture of reggae and hip-hop beats that Money B flows smoothly over. With a catchy hook this track will have you groovin' right along. "Nappy Headed Ninja" perfectly mixes jazz and rap music. With a fat bassline, Raw Fusion fans will be dancin' to it as soon as they hear the first couple of beats. On the jam "Ah Nah Go Gript," Money raps about Jheri curl wearing brothas who, back in the day, would sport their afros. The lyrics are funny and the way he delivers the rhyme will have you laughin' all over the place. Money B is truly a comical type of guy. His rhyme is diversified because he can speed it up or slow it down, depending on the beats and his mood.

There are 14 tracks on this album. The cut "Kill Me Dead" is a funny little tale about Money's love life and such. You have to hear this one for yourself, it will make you wind up your waist. For that club feeling, check out the cut "Do My Thang," the beats will have you doing crazy dance moves. "Traffic Jam" is one of Fuze's favorites. When you listen to it you'll understand why—he cuts and scratches his fingers to the bone. For you hard-core fans, check out "Wild Francis," "#1 With A Bullet" and "Hang Time."

This first project for these two wild and crazy guys has put them on the map. And with the radio and fan response the first two songs received, these two brothas are going places. From the freak and the geek of the industry, Money B and DJ Fuze, this is one slammnin', dope album that is sure to please an array of music lovers everywhere. Catch them coming soon to a city or town near you.

MINT CONDITION continued on page 25

leaves a lot of room and not many restrictions. We just try to come from a point of legitimate musicality and let it trickle down from there."

"This album is about affairs of the heart," says Waddell, "which was cool with all of us, but we still have things we want to do in our next LP that we didn't do this time. We're still growing and learning. With Jimmy and Terry we've learned a lot more about production and the way you execute a song. They taught us about simplicity and how to make that mean a lot. Before we thought less about lyrics—but we're growing into that. We may come more conceptually with the next LP."

With songs like "True To Thee," "Single To Mringle," "Try My Love" and "I Wonder If She Likes Me," Mint Condition seems to have struck a pretty familiar concept already.

Their next single, "Forever In Your Eyes," another sensual ballad with Quiet Storm groove-ability, should follow up nicely on the "Breakin' My Heart (Pretty Brown Eyes)" theme. And aside from the band's musical stylings, which are aptly lust and interestingly diverse, the guys themselves easily qualify in the brown-eyed heart-breakers category.

They'll be hitting the West Coast this month for more live dates, including the Gavin Seminar in San Francisco. The "Pretty Brown Eyes" video is in production, says Greer, and it is designed for maximum whip appeal.

Real musicians playing real music—the concept is back. If you haven't done so already, check 'em out—the music, the moves, and, if you're so inclined, check out the eyes. Mint Condition's got it goin' on in the tradition of their mentors. The Time. There seem to be optimum conditions for these six, brown-eyed brothers.

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marketing for Showtime. She was formerly director of trade marketing. LeVar Burton has been a working actor since "Roots," and certainly has been making a steady income since "Star Trek: The Next Generation" went on the air. But in December he took the big plunge for the first time and bought his own home and moved in. The three-bedroom house with swimming pool and city view is in the Sherman Oaks area of Los Angeles' San Fernando Valley.

At press time the National Association of Television Programming Executives' (NATPE) annual conference was winding up in New Orleans (but it wasn't as hopping as the BRE Conference)... Early word was good for both the upcoming syndicated "The Whoope Goldberg Show" from Genesis and "The Montel Williams Show" from Viacom, both of which have cleared stations representing more than half the country's audience. "Magic Johnson's All-Star Slam 'N Jam," a basketball competition show from Western International, is sure to go. Word was still out on other programs, such as "The Uptown Comedy Club" from Rysher Distribution. We'll keep you abreast of the news on all the syndicated shows and whether they'll get the green light for fall.

According to figures compiled by Black Board's African-American Bestsellers, Inc., the top-selling books at black bookstores in 1991 were "Disappearing Acts" by Terry McMillan in fiction, and "The Autobiography of Malcolm X" by Alex Haley in non-fiction. Do you have these on your shelf? Be on the lookout for "The African Experience" by Roland Oliver, due from Harper Collins/Icon in March. Until next time... stay focused.
that college with a portion of the proceeds they generated from the campus dates they did. "I know it sounds kind of bizarre, but what we'd do is donate back to each school half of whatever we received at the door. The idea was to sort of let the schools know how important we think education is, plus it would leave the campus with a good impression of not only education, plus it would leave the campus with a good impression of not only education, but the music industry in general."

Such angling has led to an unusually large following from the younger generation for the group. "Our philosophy is one of playing happy music," Pierce concludes. And happy music is what Himalaya delivers. Their sweeping style and breezy instrumental solos are sure to brighten up any fusion-lover's musical day.

CATHY HUGHES

April 18—Harold Navy & "Setting Up a Practice Business": Born and raised in Texas, Navy is founder of Navy Marshall, one of the few minority-owned architectural firms in D.C.

April 25—How to Grow Your Business—A look at several successful minority entrepreneurs and the steps they took to build a strong financial base.

Check local listings for broadcast times.

BRITISH INVASION

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something. Saying new skool kool is the way for the people, by the people." The debate about whether techno house is a valid art form or not rages in the pages of U.K. dance music magazines (eg., Touch magazine). The backlash on the fast beats per minute version of house (as illustrated by techno house and Euro house) comes with the 100 BPM speed limit that many DJs have insisted on the records they'll play. Gone Clear, a sound system featuring The Boogie Bunch, Da Boogie, Crash, Shock and many more, has gone back to mellow groove rhythms.

Now, record label Acid Jazz is taking time out to release records by such venerable names as Colonel Abrams, Tammy Payne and Dred Flimstone, records which stick to the 100 BPM max and drop that old school rhythm vibe on a new school track. Check it out. More to come throughout the year.
FAVOURITE ATTEND NIGHTCLUBS and underground parties, you've probably become aware of a new style of dance music that has already attracted a huge following throughout the world. This style of music is called techno and features extremely up-tempo rhythms mixed with heavy computerized beats. Although the artists and producers who create this sound are anonymous to most, they have little trouble attracting a good response among house music followers.

The roots of techno can be found in Detroit, MI, where it was first classified as an alternative to house and garage music. But more recently, techno has stepped out of the shadows of the aforementioned styles of music.

Throughout the U.S. and Europe, independent techno labels are operating and enjoying success in the process. One place where techno music has been well received is in the U.K., where the style of music first began attracting attention in the mid '80s.

Small independent techno labels are not uncommon in the U.K., where a small label can quite easily attain airplay on British black radio. One of the most successful independent techno labels in the U.K. is Suburban Base, headed by Dan Donnelly, the company's managing director. The label is currently in its third year of existence.

Donnelly explains, "Before Suburban Base was formed, I was working in a record store. That's where I decided to start my own specialty store that catered strictly to dance music lovers." The store, Boogie Times, attained good success but, as Donnelly then realized, like any new business the store needed time to establish an identity.

Says Donnelly, "One of the challenges I faced early on was the difficulty in getting exclusive records that were hitting the streets. So with the help of his friends and other local indie labels, Donnelly began to produce his own house/techno records, keeping them exclusively for Boogie Times, before eventually wholesaling them to other stores.

With the positive response his product was getting, Donnelly decided to start Suburban Base Records. "The tracks we were releasing at the time had such an impact that we decided we needed to give a song a full release and good promotion so that it could reach it's full potential."

Now that the label is doing well in Europe, Donnelly is currently hunting for a "trustworthy" U.S. based label on which to release his product. One of the ways Donnelly has tried to draw attention to his label Stateside was by attending the last New Music Seminar in New York. "I didn't really like the NMS but have to admit it did bring some exposure to Suburban Base," states Donnelly. The label is currently celebrating its most successful release to date with a song titled "I Get High" by an artist named Austin. The song did well on the U.K. house scene to the extent of hitting heavy rotation on certain London stations.

Because of the success of artists like Austin, Donnelly has received offers from British majors interested in having Suburban Base on their licence. "I've watched artists get burned after signing with a major label. I also remember when the majors got burned because they paid crazy amounts of money for untested artists. So both sides have to be careful."

With a small staff of only four, Suburban Base works hard to put its limited budget to great use. As Donnelly puts it, "You would freak if you saw how good our final product looked, without spending vast amounts of money." He adds, "We usually try to spend as little as possible and are proud of the way the product looks when it hits the streets."

When speaking to Donnelly you can sense that ambition to succeed is principle in his life. As he best surmises, "We're prepared to take each rung up the ladder one step at a time, so as not to rush in blindly and make mistakes that could be fatal down the road." A strong work ethic and Donnelly's leadership will be key in Suburban Base's U.S. success. Since techno is rapidly becoming one of the most popular styles of dance music among young adults worldwide, Donnelly and crew can look forward to spreading their wizardry to other corners of the globe.
PRINCE SOLD OUT—Remember when we told you that the Purple One had a comic book? Well, it seems that the first copy has sold out nationwide. And word has it that the $2 DC Comic has a street value 10 times that amount.

Wesley Snipes

LET'S GIVE 'EM SOME OSCAR JUICE—Now that actor Wesley Snipes has won an Image Award for best actor, there's a grass roots movement in the hood to influence the Academy members to nominate him for an Oscar. There are a number of petitions circulating that will be sent to Academy president Marilyn Wann. Sign one? Call (213) 272-3500.

MAKIN' THE MECCA—Filmmaker Spike Lee is in mother Africa, specifically South Africa, to film activist Nelson Mandela for the ending montage of his upcoming film telling the story of „Malcolm X.”

HE CAN'T LET GO—Grape heard that Mariah Carey is being sued by her stepfather for the tidy sum of $1 million. The reason? From what sources say, the pop is miffed because of an alleged promise made by the singer to share the wealth if she ever became a success. After all, he says he bought her a car, paid the rent on the apartment and she caused her mother and him to split.
Edgar Mitchell and MFI

On any given day, skin care specialist Edgar Mitchell hears a plea for help. Cremes! Astringents! Facials! Firming Gels! The market is inundated with products that claim relief from skin care problems. The mass confusion is further complicated by products providing no results. This is where skin care specialists like Edgar Mitchell, owner of Mitchell Facial International (MFI), come in. Mitchell was once himself in the same situation.

"I would get turned down, time after time for acting parts I was auditioning for because of my bad complexion. I was experimenting with everything available to clear my skin," he said. Unyielding determination led Mitchell to search for help, and in the late 1930s that was not an easy task. Determined to be an actor and model, Mitchell left Los Angeles and his teaching job with only $1500 in cash to meet Dr Claude Jeneau, a successful European doctor. His corrective procedure for eliminating the acne and potholes in Mitchell’s skin resulted in 99 percent improvement.

Now the owner of a thriving clinic in Hollywood, California, Mitchell is proud to display the article which sums up his business philosophy, written by Dr Thomas Fitzgerald, a Harvard University researcher. "I'm in favor of any surgery that makes people look better. Your face is your passport to society. If it's ugly, it is going to be a problem, and if it's beautiful, it can be a great asset."

African art and statuettes adorn the hallways along with “before” and “after” photographs of some of his prized pupils. Complexions once cursed with severe acne blotching and scarring are transformed into youth-like skin with an even glow. The “glow,” as it is called, comes from the process known as “skin peeling.” By chemically peeling the top layers of skin, patients are able to achieve an even skin tone. "That's why snakes never look old, they are constantly shedding skin," says Mitchell.

In the beginning some patients are doubtful about the results projected. When Lynn Whitfield actress and spokesperson for MFI, began her treatments she too was skeptical. She thought her skin would never resemble that of other clientele she'd seen. Whitfield describes the results as "a caterpillar turning into a butterfly."

Beauty does not end with the face. To prove this point, MFI has incorporated a complete beauty and health package featuring a weight loss/diet center and a physician who specializes in internal causes of skin disorders. Mitchell also accommodates customers seeking total body conditioning including knees, elbows and legs just to name a few. MFI has total complexion care with body scrubs and conditioning.

Story by: Valerie E. McDaniel

For more information, please call
(213) 461-8688

Photos: Tim Alexander
Smokey Robinson

I LOVE YOUR FACE

THE NEW SINGLE AND VIDEO

Produced by Smokey Robinson  Personal Manager: Michael Roshkind  Associate Producers: Allan Kaufman & Dan Bates