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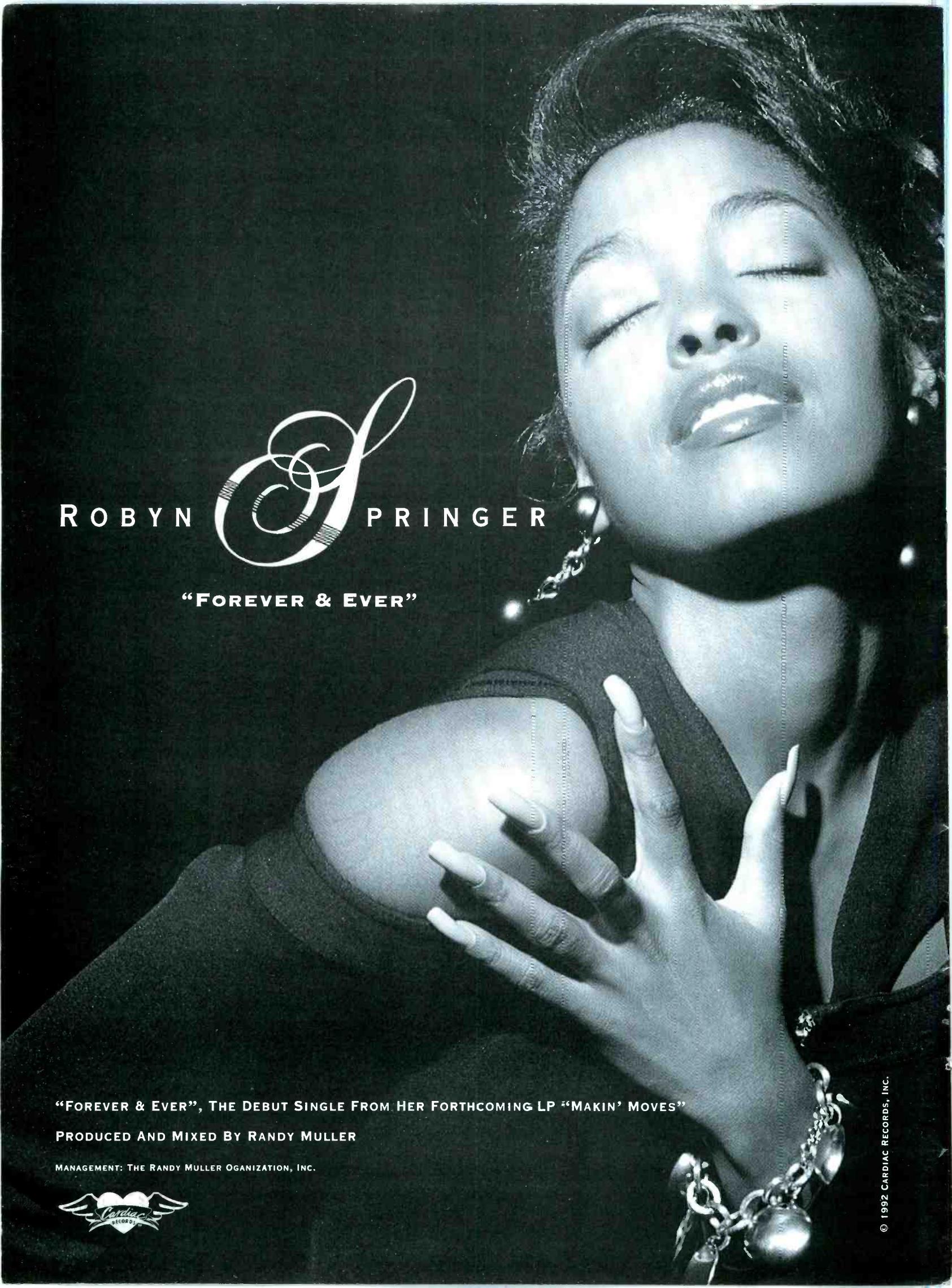
BLACK RADIO EXCLUSIVE

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RANDY JACKSON
CBS RECORDS
1801 CENTURY PARK WEST
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LISA STANSFIELD

affection turns to real love

VOLUME XVII NO. 4 FEBRUARY 14, 1992 \$5.00 NEWSPAPER



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*Willie Dixon
1915-1992*

"The gypsy woman told my mother before I was born/
You gonna have a child comin'/
he's gonna be a son of a gun.
He's gonna make
pretty women jump and shout.
Then the world want
to know what this was all
about. Chorus: But you know
I'm here. Everybody knows
I'm here. Well, you know I'm
a hoochie coochie man. Everybody
knows I'm here."

A lot of people knew Willie Dixon was here—the people who sang his songs: from Howlin' Wolf to the Doors, from Elvis to Nancy Wilson, from Muddy Waters to the Allmans, Stevie Ray

Vaughan, Ike & Tina Turner and literally hundreds of others. His book said "I Am The Blues," and like B.B. said at the memorial service last week, "I fell in love with Willie Dixon back in the '50s and I love him still." So does the world, Hoochie Coochie Man, so does the world.—Ed.

BLACK RADIO EXCLUSIVE

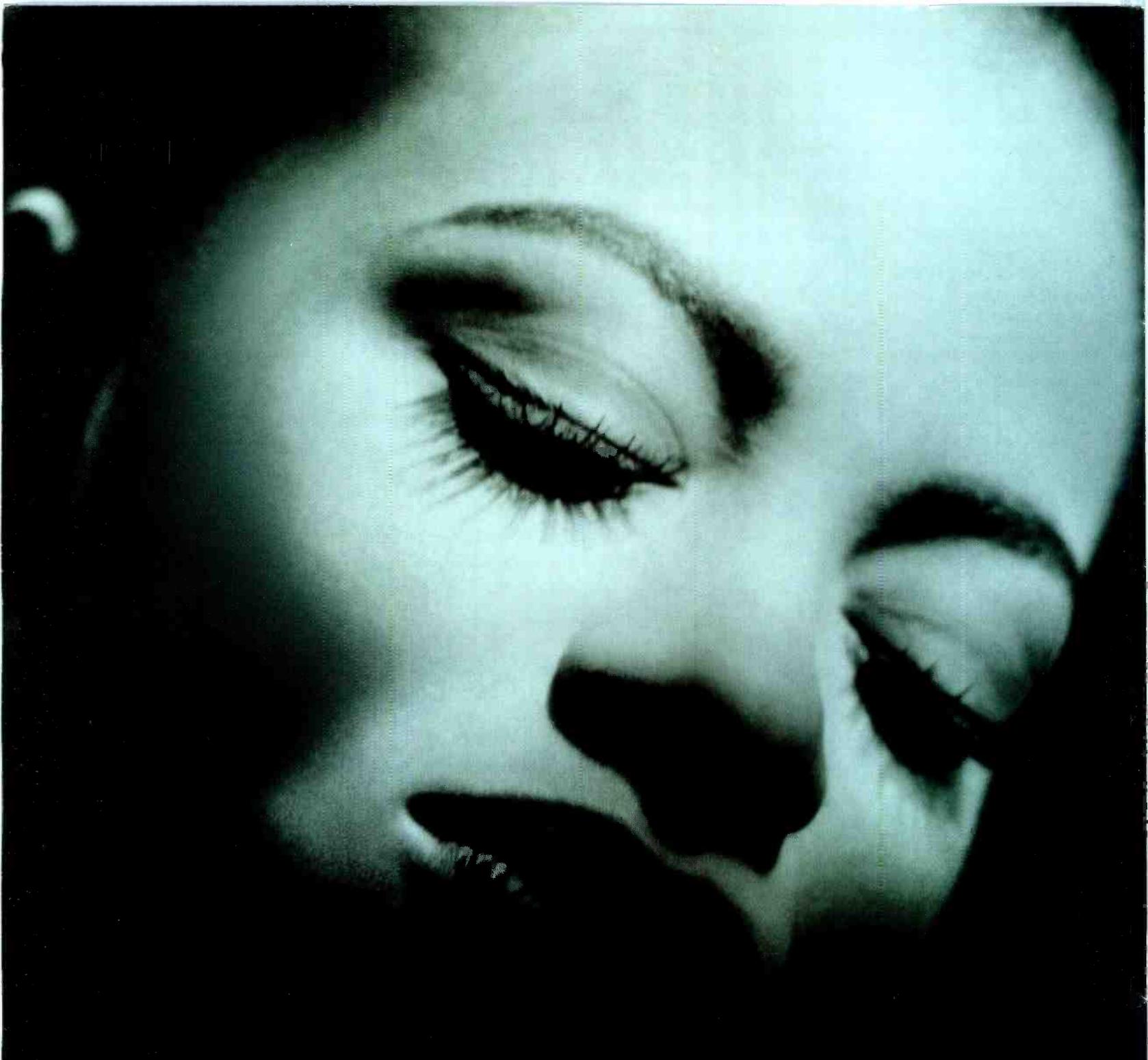
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“Finally, an awesome new talent singing real songs.”

—Patti LaBelle

SECRETS OF THE HEART

the first single from Secrets Of The Heart, her debut album

“Every artist that has ever heard her voice has just really gone off on it.”

--Sami McKinney, producer/songwriter
(Stephanie Mills, Anita Baker and Patti LaBelle)

LISA TAYLOR

Produced by Sami McKinney, Robert Brookins. Management: John Davimos. ©1992 Giant Records



PUBLISHERS

SINGLED OUT AGAIN

Last week a federal grand jury indicted Gregory Johnson on charges that include alleged payola at V-103 in Atlanta. We are not disputing the claim of these indictments by the government. But the fact that he's being made an example of is what's *really* criminal because time after time, African-Americans in this industry are being slammed by payola schemes that are happening *throughout* the whole music business; not just in R&B.

Out of the \$85 million or so that indie promotion men received, less than 10 percent of that money can be traced to African-American hands. So why is it that a majority of the indictments keep being leveled at African-Americans?

With the type of money that is involved in



this whole scandal, there's not one single person out there who can show us where all the black people are who supposedly have all that money.

We are outraged that so many African-Americans are being singled out when the real money men are left out, aloof and unscathed. Blacks have typically taken the heat in many situations similar to this. Once again it appears to be open season on us.

It's a shame that the government goes around bullying Afro-Americans, when all the fat rats are sitting in their high-rise corner offices laughing (all the way to the bank) at the whole situation. Why doesn't the government stop being so filleted and go after the really serious perpetrators and make some big busts that would send a message? Now *that* would be the right thing to do for a change.

Sidney Miller

FRONT PAGE News

Natalie Cole, Boyz II Men and Jodeci Each Nab Four Soul Train Noms

Continuing her quest for more singing and recording trophies, Elektra Records' Natalie Cole grabbed four nominations for the 1992 Soul Train Awards, including Best R&B Single, Best R&B Album of the Year, Best Jazz Album and Best Music Video. Standing toe-to-toe with four nominations to their credit were new singing groups Boyz II Men, Motown, and Jodeci, MCA.

Earning three nominations each were newcomers Lisa Fischer (Elektra), Color Me Badd (Giant) and BeBe & CeCe Winans (Capitol). Artists receiving a pair of nominations were Michael Jackson (Epic), Whitney Houston (Arista), Luther Vandross (Epic), Keith Washington (Warner Bros.), Tony Terry (Epic) and Sounds Of Blackness (Perspective).

The nominations were announced during a press brunch at the Beverly Hills Hotel. Formally announcing the nominations were "In Living Color's" Keenen Ivory Wayans and Tommy Davidson, along with Motown recording artist Johnny Gill.

The Sixth Annual Soul Train Music Awards is a two-hour telecast and will air live from Los Angeles at the Shrine Auditorium on Tuesday, March 10. Hosting the program are Luther Vandross, Patti LaBelle, Will Smith (Fresh Prince) and Vanessa Williams.

Criteria for nominations included being a recording artist or act in the genre of R&B, rap, gospel or jazz. To qualify, the act must have charted in any of the leading trade publications between Nov. 26, 1990, and Nov. 23, 1991. Ballots were mailed to 3,000 radio station music and program directors, managers and representatives of appropriate retail outlets.

The following is a list of the nominations for the Sixth Annual Soul Train Awards:

Best R&B/Soul Single, Female
"Unforgettable," Natalie Cole
"How Can I Ease The Pain," Lisa Fischer
"All The Man That I Need," Whitney Houston
"Feels Like Another One," Patti LaBelle

Best R&B/Soul Single, Male

"Black or White," Michael Jackson
"With You," Tony Terry
"Power Of Love/Love Power," Luther Vandross
"Kissing You," Keith Washington
Best R&B/Soul Single, Group, Band or Duo
"It's So Hard To Say Goodbye To Yesterday," Boyz II Men
"I Wanna Sex You Up (From 'New Jack City')," Color Me Badd
"Forever My Lady," Jodeci
"Optimistic," Sounds Of Blackness
R&B/Soul Album of the Year, Female
Emotions, Mariah Carey
Unforgettable, Natalie Cole
So Intense, Lisa Fischer
I'm Your Baby Tonight, Whitney Houston
R&B/Soul Album of the Year, Male
A Dream Fulfilled, Will Downing
Tony Terry, Tony Terry
Power of Love, Luther Vandross
Make Time For Love, Keith Washington
R&B/Soul Album of the Year, Group, Band or Duo
The Future, Guy
Forever My Lady, Jodeci
Diamonds And Pearls, Prince and The N.P.G.
Different Lifestyles, BeBe & CeCe Winans
Best Rap Album
We Can't Be Stopped, The Geto Boys
Peaceful Journey, Heavy D.& The Boyz
Naughty By Nature, Naughty By Nature
Apocalypse 91...The Enemy Strikes Black, Public Enemy
Best Jazz Album
Dream Come True, Gerald Albright
107° In The Shade, Alex Bugnon
Unforgettable, Natalie Cole
Fourplay, Fourplay
Best Gospel Album
Phenomenon, Rance Allen
Reverend James Cleveland/L.A. Gospel Messengers, Reverend James Cleveland/
L.A. Gospel Messengers
The Evolution of Gospel, Sounds Of Blackness
Different Lifestyles, BeBe & CeCe Winans
R&B/Soul Song of the Year
"It's So Hard to Say Goodbye," Boyz II Men
"I Wanna Sex You Up (From 'New Jack

City)," Color Me Badd
"Forever My Lady," Jodeci
"Addictive Love," BeBe & CeCe Winans
Best New R&B/Soul Artist
"Motownphilly," Boyz II Men
"I Wanna Sex You Up From ('New Jack City')," Color Me Badd
"How Can I Ease The Pain," Lisa Fischer
"Forever My Lady," Jodeci
Best R&B/Soul Music Video
"It's So Hard To Say Goodbye," Boyz II Men
"Unforgettable," Natalie Cole
"Too Legit To Quit," Hammer
"Black or White," Michael Jackson

BET To Focus On Black Filmmakers

Noted black filmmakers including Spike Lee, John Singleton and Robert Townsend will be featured throughout February and March on "Dialogue With Black Filmmakers." Author Alex Haley hosts the 12-part series which explores the current renaissance of black filmmakers as part of Black Entertainment Television's celebration of Black History Month.

The half-hour segments, airing each Monday and Wednesday at 7 p.m. EST, weekly through March 11, will highlight individual filmmakers and their particular contributions to cinematic achievement, according to Cindy Mahmoud, BET dir. entertainment programming. The series is a joint effort between BET and Warner Bros.

"This series will profile African-American directors in a way no one has been able to do before," said Mahmoud.

The complete list of dates and filmmakers to be interviewed includes:
Feb. 5 Quincy Jones
Feb. 10 Matty Rich
Feb. 12 Robert Townsend
Feb. 17 Suzanne dePasse
Feb. 19 Michael Shultz
Feb. 24 Bill Duke
Feb. 26 The Hudlin Brothers
Mar. 2 Spike Lee
Mar. 4 George Jackson & Doug McHenry
Mar. 9 John Singleton
Mar. 11 Neema Barnett

"LET'S
GET
SMOOTH"

Brand New

from:

C A L L O W A Y

AD DATE: FEBRUARY 11th

EXEC STATS



Logue-Kinder



Kelly



Davis



Sampson

JOAN LOGUE-KINDER has joined Edelman Public Relations Worldwide as vp of the New York office's public affairs group. Logue-Kinder will supervise a number of public affairs clients, including the government of Mexico, the Japan Information Center, the Lead Industries Association and the International Crystal Federation. She will also direct the company's minority affairs programs. Previously, Logue-Kinder was the managing director of The Mingo Group/Plus, a division of The Mingo Group, one of the largest African-American advertising agencies.

MIKE KELLY has been named nat'l dir, promo, Rhythm and Black Music Group, Mercury. Kelly will supervise the day-to-day activities of the 10 members of the field staff, overseeing all aspects of promotion. He is currently working with artists such as Vanessa Williams, Black Sheep, Small Change, Marvin Sease, Ultramagnetic MCs, Bobby Konders and Ed O.G. and Da Bulldogs. Previously, Kelly held the posts of nat'l dir, WC, and nat'l field dir.

LARRY DAVIS has been named to the post of nat'l dir, mktg, A&M Records. In this position he will be responsible for overseeing promotion of A&M urban product and supervising the urban field staff. He will also coordinate the R&B staff's efforts with related departments at A&M including sales, publicity and marketing. Davis was most recently dir, mktg, urban, CEMA Distribution.

ROY SAMPSON has been promoted to ops mgr, WXYV/V-103 and New Heaven 600 Radio, Baltimore's Gospel Choice. Sampson had been the pd for V-103. He will now be responsible for the day-to-day operations of both stations, and will coordinate programming with promotion and sales.

DANTE ROSS has been promoted to dir, A&R, Elektra Entertainment. Previously an A&R rep, in his two years with the company, Ross has signed Brand Nubian, as well as produced cuts on their critically acclaimed album *One For All*. He signed and served as producer for Leaders of the New School and, most recently, Del Tha Funkee Homosapien, as well as worked with Pete Rock and C.L. Smooth.

DAVID CHEMIDLIN has been appointed vp, controller, Sony Music, and will be based in New York. Chemidlin's responsibilities will include overseeing Sony Music's accounting operations, which include receivables, payables, sales services and general accounting for the domestic division.

TED GREEN has been appointed to the newly-created

position of vp, Sony Music, and will be headquartered in New York. Green's responsibilities will include exploring new business opportunities for Sony Music and overseeing various special projects and ventures, which he will work on closely with Sony Music label heads. Previously, Green had been exec vp, admin/ops, ATCO Records, where he started in August '89.

LARRY STESSEL has been named sr. vp/gm, promo/mktg/sales, Mercury Records. In this post, Stessel will bring focus to each project and maximize the potential of each artist by coordinating the efforts of the promotion, sales and marketing departments. Prior to this position, Stessel was sr. vp, mktg, Epic, where he oversaw all activities of the marketing, media and artist development departments in New York and Los Angeles.

CHRISTOPHER ROBERTS has been promoted to vp, int'l mktg, PolyGram Holding Inc. Roberts will be directly responsible for the international marketing of the PolyGram U.S. signed artist roster, including jazz, in all territories outside the United States. Roberts joined the company in '89 as mgr, int'l product, where he was responsible for the international marketing of artists including Vanessa Williams and the Moody Blues.

CAROL EARLE BURNHAM has been named nat'l dir, pub, Scotti Bros. Records. In her position, Burnham will oversee press campaigns for all the artists on the label as well as the corporate press for the company. Prior to joining the company, Burnham was EC publicist for A&M Records and publicity mgr, Island Records, respectively. Burnham will work out of Scotti Bros.' main offices in Santa Monica.

MICHAEL CANTER has been named vp, sales, Big Beat Records, a division of the Atlantic Recording Corporation. Canter's grassroots experience in running his own label and his work in independent sales and distribution make him ideal for this position. Canter had been mgr, sales, Pearl Distribution since '89 and previously he was pres, Def City Records, an indie rap label.

STEVE GREENBERG has been appointed vp, A&R, Big Beat Records. Greenberg boasts an unusual combination of musical knowledge, A&R background and real-world marketing experience—a highly valuable blend of skills. Greenberg joined WEA International as staff writer in '87. He was named mgr, strategic mktg, Warner Music International in '88, a position he held until this new appointment. BRE

COMPILED BY ANGELA JOHNSON

BLACK HISTORY SPECIAL REPORT

Black Radio During Black History Month

FEBRUARY IS BLACK HISTORY MONTH and a time for consciousness raising.

Few tools are as powerful or personal as your local black radio station. So, what will your station be doing? If you already have plans, great. But if you don't or are looking for some more ideas, then read on. BRE talked to different stations around the country who gave us their plans for Black History Month.

College station KCSN at Northridge University (CA) is providing black consciousness raising programming throughout the month of February. One of the specials is a four-part series called "Soundings," which comes from the National Humanities Center in North Carolina. Some of the different issues dealt with in the series are "Early Ellington," which is hosted by the Ellington biography writer Mark Tucker; "Cultural Contests," which looks at the effects of multiculturalism on American education; "Race and Identity," which is hosted by Jeffrey C. Stewart with feminist writer Hortence Spillers; and "Race and Culture," which is co-hosted by NHC Fellow David L. Smith of Williams College and philosopher Anthony Appiah of Harvard University.

Radio station WVOE in Chadbourn, NC, is combining special programming with a number of public service announcements for the churches, clubs and organizations in the community. Some of the resource material they plan to air during Black History Month are "Black Women—A Portrait of Dignity"; "Mr. Justice," which chronicles the former Justice Thurgood Marshall's struggle to end segregation; and a musical tribute to the late great Martin Luther King Jr.

Jackson State University is not at any loss

to show it's pride when it comes to Black History Month, as is demonstrated by such offerings as "Afropop World Wide," which features music from all over the world. Some



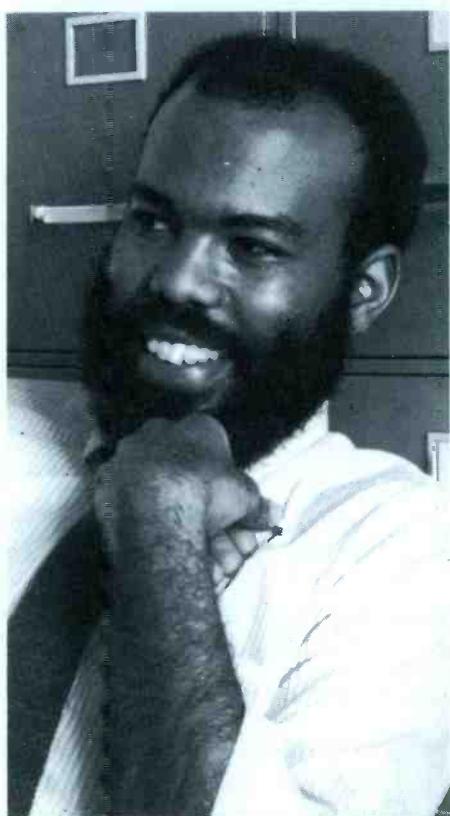
Tesse Marshall, dir. development/PR, KCSN

of the artists featured are Papa Wemba, performing live music from Zimbabwe, and a visit with samba musicians in Brazil. The airing of the 10th Annual Negro Spiritual competition will also take place and will feature various choirs. Being in Mississippi, the station has a Southern perspective to it and will conclude with a special program addressing issues in the South. The first show is "Civil Rights, Part I," airing on Feb. 27. The final presentation is "Civil Rights, Part II: Demographics and The New South," which is airing on Feb. 28.

Out west, we have L.A.'s oldest Black music formatted radio station, Dusties 1230 KGJF,



BY THOMAS NEUSOM



David L. Smith, co-host, "Race and Culture"

which has put together a special salute to Black History Month, which kicks off with a special salute to the arts. Los Angelenos will have a chance to view the works of many



Willie G. Walls, gm, WVOE
prominent African-American artists at an area mall. The station will also air a series of informational vignettes *continued on page 43*

BLACKS IN FILM

BY
ALAN LEIGH



Hattie McDaniel and Vivian Leigh in "Gone With the Wind."

CRITICS AND FILM HISTORIANS ARE CALLING 1991 'The Year of the Black Director,' and with good reason. Never before had Hollywood—both through studio distribution and leading independents—released so many

"Boyz N The Hood" (John Singleton) to New Line's "House Party II" (Doug McHenry, George Jackson) and Goldwyn's "Straight Out of Brooklyn" (Matty Rich), there was nary a month where at the very least one black-directed film did not open.

Mario Van Peebles directed "New Jack City" to become the first black-directed film to top the \$40 million mark in box office. Studios are tripping over themselves to make deals with black directors (all male): Keenen Ivory Wayans, Kevin Hooks, Charles Burnett, Charles Lane, Ernest Dickerson, Topper Carew, Bill Duke, Wendell Harris, Michael Schultz. Some have numerous credits, some only one or two. All have bright futures.

Wesley Snipes, Whoopi Goldberg, Denzel Washington, Eddie Murphy, Danny Glover—just a few of the actors whose price for a feature film has topped the "magic" \$1 million mark.

Is this a renaissance? Will it last? If there is a string of flops, will "black films" disappear? Is the moniker "black film" for any movie with a black director and black actors itself racist, or at the very least confining?

Black cinema has existed in the U.S. since

the days of silent movies. As early as 1916, such films as "Trooper K of Troop K" and "Realization of a Negro's Ambition" were finding their way to an audience. Of course, the logo on these films did not offer names such as Paramount or Metro. These films and the hundreds which followed, well into the sound era, were often technically unstable and were not shown in "mainstream" theatres. Instead, they were distributed by a host (as many as 150 have been counted, although not concurrent) of often black-owned independent film companies financed by the black bourgeoisie or white businessmen.

Directors such as Emmett J. Scott, George and Noble Johnson, Spencer Williams and, of course, the legendary Oscar Micheaux, offered a wide range of films designed to show black life, black dreams, blacks in adventure, blacks in non-humiliating comedy. There were black cowboys. There was the issue of light skin versus dark skin in "Negroes." Occasionally, there were even stereotypes one might imagine in a Hollywood film.

Their efforts became known as "race movies," and were shown in segregated, independently-owned theatres in the South, and on specified nights at theatres in black neighborhoods in the North and West. They were shown in churches, stores and schools if necessary. Not all the companies were black-owned. Not all the directors were black (indeed, Richard Kahn directed the famous "Bronze Buckaroo"), but the effort, the world of "race films," was a black world with black artistry and black entrepreneurship.

Hollywood's black world at the same time was one of Stepin' Fetchit, of mammies and field slaves, of shufflers and maids. Oh, there was "Cabin in the Sky" and "Stormy Weather" and all-black musicals, each with built-in stereotypes, and, indeed, the likes of Ethel Waters, Bill "Bojangles" Robinson, Lena Horne and the Nicholas Brothers did have a Hollywood career, perhaps of dubious fulfillment.

There were even some films which attempted to portray "real Negro folk culture" such as "Hallelujah," a 1929 effort directed by King Vidor. In it, Daniel Haynes, a righteous hard-working man, is led astray by the temptress Nina



Melvin Van Peebles

feature films directed by African-Americans and offering black cultural content. From Universal's "Jungle Fever" (Spike Lee, director) to Columbia's



Mae McKinney in a classic good-versus-evil story. Yet, the footage of Haynes' muscular bare chest as he worked in the mill was more than white censors could stand, and in the end for all its good intentions, the film set a tone for blacks in studio films: having them live in an isolated world where they could be kept in line, allowed to have their vices, and not intrude on the greater or white world.



Daniel Haynes in "Hallelujah" (c. 1929 Metro-Goldwyn-Mayer Distributing Corp.)

In 1939, Hattie McDaniel won an Academy Award as best supporting actress for portrayal of Mammy in "Gone With the Wind." At the ceremony in 1940 at which she received her award, she was forced to sit at a table in the back of the room—after much debate about whether she should be allowed to attend at all.

But she had her Oscar and her emotional speech left no doubt what a breakthrough this was for white America.

Three years later a Los Angeles all-white group calling itself the West Adams Home Improvement Association (eight families in all) filed suit in court to remove the 30 black families which had moved into their district (the area in which the First AME Church of Los Angeles now stands). Among those undesirable blacks was the Academy Award-winning McDaniel, whose fee for her acting services was \$2,000 per week. (Ethel Waters and Louise Beavers also lived in this area. The court dismissed the case.)

After World War II, the "race movies," which had thrived during the Depression, began to fade away. The nation was integrating. Hollywood films such as "Crossfire" and "Pinky" took on the issue of racism (albeit from a white

perspective and with characters such as tragic mulattoes).

Black audiences found their way into mainstream movie theatres in the North and the rise of television put a damper on movie theatres, white or black, in smaller cities and towns. There are some who believe that the desire to, through integration, become part of the mainstream movie industry also caused

movies that speak to the African cultural experience in America, films which are made to appeal to black audiences—if non-blacks find a universality or an appreciation that's fine, but it isn't the point. These are filmmakers who will have their voices heard with or without the studios, and if the studios want in, they must bow to the filmmaker's creative power.

Whether he emerges as the best, the richest, the most heralded, or not, Spike Lee is given credit for being the first recognized purveyor of the new black cinema, with the nationally distributed "She's Gotta Have It" (1986). This was not his first film, but it was the first to get wide recognition both in the black and mainstream press, not to mention a billboard on Sunset Boulevard.

Lee's efforts were followed with Robert Townsend's "Hollywood Shuffle" (paid for with credit cards), which packed theatres in white shopping malls.

Hollywood realized there was gold in them thar hills.

Lee followed with a touch of self-promotion, a lot of noise, and, most importantly, good films: "School Daze," "Do the Right Thing," "Jungle Fever." Culturally authentic, they challenged audiences of all persuasions in different ways.

The portals have opened: dramas, comedies. Some were financial successes, others were not. So far, the flops

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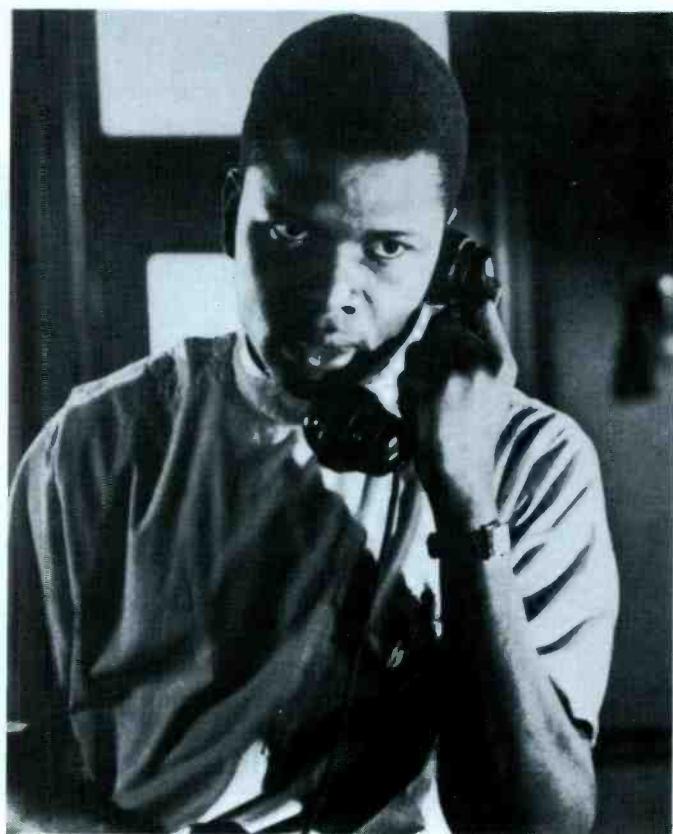
prospective black filmmakers to abandon their small, community industry. Hollywood, this theory goes, was considered better.

Hollywood's doors for the most part remained closed, save for Sidney Poitier vehicles.

Still, some independent filmmakers managed to get their ideas to the people: Melvin Van Peebles ("Sweet Sweetback's Baadasssss Song"), Gordon Parks ("Shaft," "Superfly"), plus a host of "blaxploitation" horror movies, crime movies and thrillers, some made with black directors, writers and producers. Berry Gordy took his Motown empire into motion pictures with "Lady Sings the Blues" and "Mahogany."

But there was a dearth, a lack, a wanting.

It was left to the 1980s to offer a host of black filmmakers who are making



Poitier in "No Way Out," 1980 (Twentieth Century-Fox).

Ivory's Notes

Next Time You Think You're All That...



WE LOVE WHAT WE DO, but when we find ourselves taking it all just a little too seriously (we wonder if Boris Yeltsin has heard *anything* off the *Thriller* album), especially during this time of the year, we begin to meditate on the accomplishment of some people who *really* made a difference.

Take **Frederick Douglass**, for example. While we busy ourselves operating on **Hammer Time**, Douglass, as a writer, was busy disseminating information that would help alter the face of a nation.

Douglass is often recalled as a thunderous public speaker, but he was a hell of a writer as well. In the 1800s, through the *North Star*, his very own newspaper published in Rochester, NY, Douglass spoke out on the state of the nation with all the swagger of a free man. Of the Mexican War of 1846—often called the most unjust war in American history because it was waged simply to take land—Douglass wrote that it was “disgraceful, cruel and iniquitous.” He even used the paper to get on the case of folks who, like him, opposed the war, but whom he felt weren’t being vocal enough in their opposition. For anyone to take such a stand in the 1800s was incredible enough; for an escaped slave to publicly flex all this attitude was pure lunacy.

Douglass was born in 1817. His mother was a slave, but likely, his father was also his first master. It was illegal to teach a slave to read back then—which makes the illiteracy rate among blacks today all the more sinister—but he was taught nevertheless by the wife of one of his masters, and eventually taught himself to write. In 1838, he escaped to Baltimore, headed to New York and settled in and around Massachusetts, where he proceeded to get busy.

Douglass was first bitten by the speaking bug when he spoke at an anti-slavery convention (a little different from the annual BRE Conference, we’re sure). From there he dedicated his life to the cause of freedom, not just for blacks and for

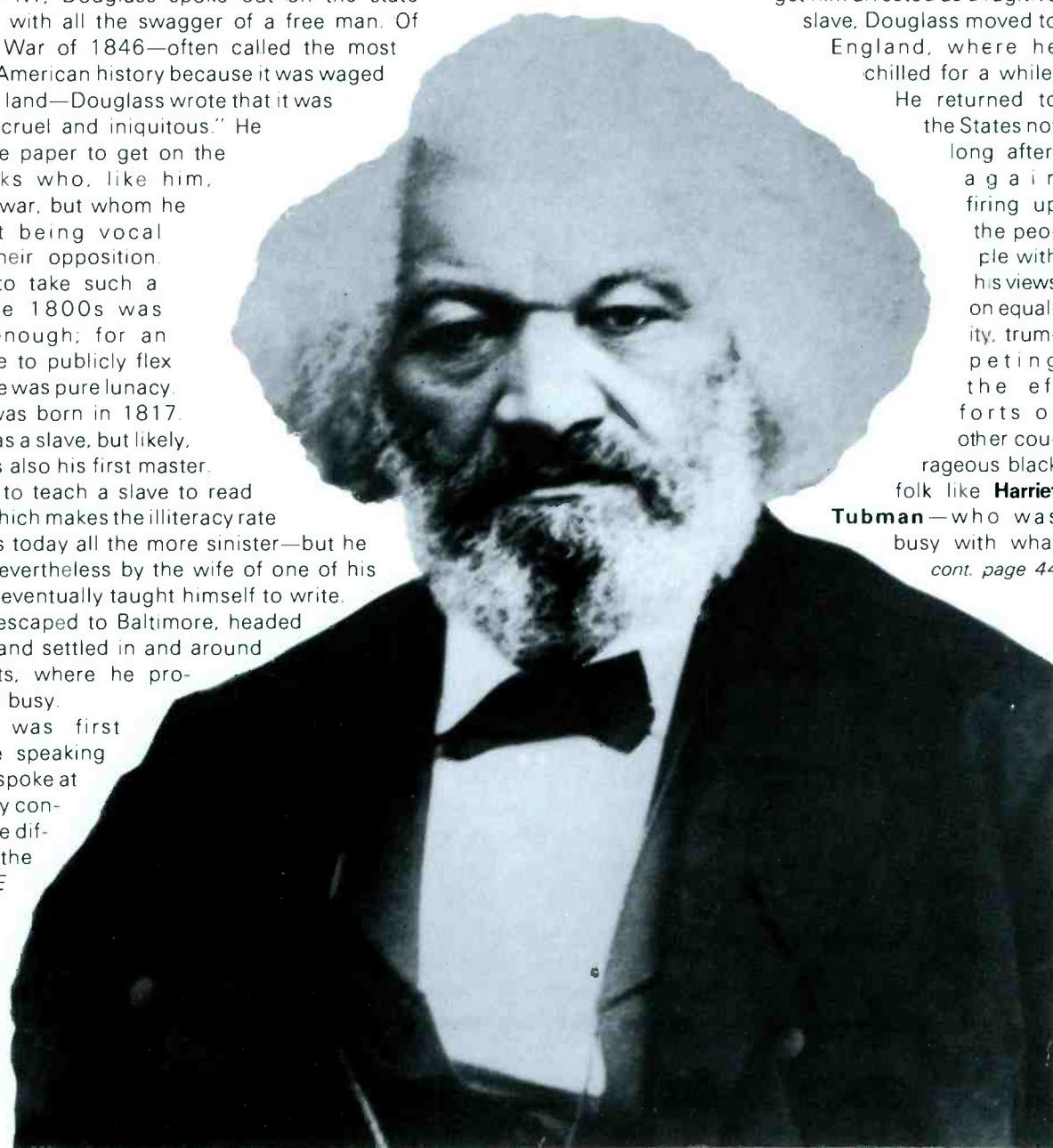
other minorities, but for women who, during that time, weren’t treated much better than slaves.

Douglass was an eloquent writer—in 1845 the Anti-Slavery Society published his autobiography *Narrative Of The Life Of Frederick Douglass*. (Can you imagine? The brother’s already an escaped slave, and he dares to write a book about himself.) But his main groove was as a speaker. Indeed, Douglass was the **Michael Jackson** of orators. His public speeches on human rights spanned the gamut of emotions, and it was not unusual for him to have audiences laughing one moment and crying the next.

Fearing his growing celebrity would get him arrested as a fugitive slave, Douglass moved to England, where he chilled for a while.

He returned to the States not long after, again firing up the people with his views on equality, trumpeting the efforts of other courageous black folk like **Harriet Tubman**—who was busy with what

cont. page 44



Frederick Douglass

BY STEVEN IVORY

BLOODLINES

WILLIE DIXON: 7-1-1915 / 1-29-1992

MUSIC LEGEND **WILLIE DIXON**, whose revolutionary reworking of the blues helped create R&B and subsequently rock 'n' roll, died Wednesday, January 29, in Burbank, of heart failure. He was 76.

"The blues are the bare facts of life expressed in words and song, inspiration, feeling and understanding. The blues are the roots and the other musics are the fruits. It's better keeping the roots alive because it means better fruits from now on. The blues will always be, because the blues are the roots of all American music. As long as American music survives, so will the blues." —Willie Dixon.

Dixon was born in Vicksburg, MS, and soon began rhyming words in the same fashion as his mother, **Daisy**, who practiced rhyming everything she said and even wrote several small books of religious poems. Drawn by the blues sounds of a band featuring pianist **Little Brother Montgomery** being pulled through the dusty streets of Vicksburg by a truck, Dixon would play hookey from school at the age of seven and spend the afternoon following behind them. He worked at a multitude of jobs and rode the rails to Chicago, New York and throughout the South. Dixon even served a couple of stretches in Mississippi prison farms where he was introduced to heavy blues when he was barely in his teens.

In the early '30s, he was taught the harmonies of gospel quartet singing by **Theo Phelps**, a local carpenter who led the **Union Jubilee Singers**. Dixon sold some of the songs he wrote to a Vicksburg hillbilly group and wrote the pre-rap rhyme "The Signifying Monkey," which spread throughout society and became folklore. Dixon had copies of that poem printed in Vicksburg and in '36, when he was pursuing a boxing career in Chicago, he had a squad of salesmen working the streets, nightclubs and beauty parlors selling it. In '37, Dixon won the Illinois State Golden Gloves (Novice Division) and briefly worked as a sparring partner with The Brown Bomber, **Joe Louis**.

After four fights, Dixon's career ended when he found out he was being cheated and tore up the boxing commissioner's office while fighting his manager! All the while, Dixon never stopped his first love, singing. Dixon sang with several vocal groups, both spiritual and secular, but **Leonard "Baby Doo" Caston**, who would come by the gym where Dixon trained to play his guitar and harmonize with him, convinced Dixon to devote himself to music. Baby Doo constructed a one-string bass from a tin can



and a board for Dixon, and together they sold sheet music on the streets and passed the hat on the streets, in bars and worked weekends in the lucrative bustle of the famed Maxwell Street open-air markets in the Windy City.

In '39, Dixon and Baby Doo helped form the **Five Breezes** and Jim Martin, a Chicago politician, hired the group and bought them all instruments. Dixon now had his first bass and the Five Breezes recorded eight songs for Bluebird Records in November 1940.

Baby Doo and Dixon parted company when the Five Breezes broke up in late 1941, a split prompted in part when Dixon was jailed for refusing to be inducted

into the Armed Forces. "The Army came on the stage down at the Pink Poodle downtown when the Five Breezes were playing one night, picked me up and put me in jail. I told them I was a conscientious objector, and wasn't going to fight anybody. They started my trial, and I told them I didn't feel I had to go because of the conditions that existed among my people. I didn't feel it was justified according to the laws of the government because of the way they were treating black people. I said I wasn't a citizen, I was a subject."

When the case was resolved after a year's worth of shuttling back and forth between the courtroom, jailhouse and freedom, Dixon formed the **Four Jumps of Jive**, worked around Chicago and recorded four songs with Mercury in '45. Baby Doo had formed the **Rhythm Rascals** trio, and they went on a war zone tour through Asia, North Africa and Europe, backing **Alberta Hunter** as Rhythm & Blues Unit 47.

Baby Doo (piano/vocals) and Dixon (bass/vocals), along with **Bernardo Dennis** (guitar/vocals), formed the **Big Three Trio** also in '45. They sang in the harmonic style of the **Ink Spots** and the **Mills Brothers**, performing popular tunes, originals and blues. Baby Doo said, "Me and Dixon were the first organization to sing blues in harmony."

Dixon, in his tin can bass days, had recorded for **Lester Melrose**, "the go-between man" who, along with **J. Mayo Williams**, served as the conduit to Bluebird and Okeh labels. During that time Dixon also backed up artists like **Tampa Red**, **Memphis Minnie**, **John Lee "Sonny Boy" Williamson**, **Lil Green** and others. With Dixon's help, **Leonard** and **Phill Chess** built an empire recording artists like **Chuck Berry**, **Bo Diddley**, **Muddy Waters**, **Howlin' Wolf**, **Little Walter**, **Lowell Fulson**,

continued on page 43

BY TONY MATHEWS

RAP, ROOTS & REGGAE

Raw Fusion, 2Pac, Queen Latifah, Naughty By Nature and Digital Underground on the Same Bill!



THAT'S RIGHT, fellow hip-hoppers, this family of rap stars all came together for one night to tear the roof off the sucka. The Hollywood Palladium was at it once again, with another successful rap concert. Hollywood Basic's **Raw Fusion** came on first and proceeded to pump up the crowd. **Money B** showed he has great stage presence as he rocked the joint, doing cuts off the group's

(see review this issue) is a serious and deep message that will hopefully reach the teenagers out there. 2Pac didn't do this cut, but he did do his debut single, "Trapped," to the delight of all the hip-hop fans there. Looking quite fine in a red Colours jean outfit, 2Pac socked it to 'em.

After a few minutes, the Queen herself came to the stage. Looking fly as ever, she proceeded to turn the mothā' out. Doing material from the past and the present, **Latifah** had it goin' on. From "Ladies First" to "Fly Girl," this is one rap star who knows how to please her fans. She even rocked a serious raggamuffin beat that everybody was going nuts over. Latifah is an all-around rapper, in short she can do it all. From acting to rapping to singing, this is one royally bad sista.

Next to step up to the mic were the brothas who came out strong last year with their hit debut single "O.P.P." **Naughty By Nature** had the longest and strongest set, doing jams off their self-titled debut album. NBN showed everybody why they were the No. 1 new rap group of 1991. These East Coast rappers know how to rock



TLC down wit "Yo! MTV Raps" during a recent visit to the set to introduce the video for their debut single "Ain't 2 Proud 2 Beg." (L-r) Dr. Dre; T-Boz, TLC; Left Eye, TLC; Pebbles, mgr; Chilli, TLC; and Ed Lover.

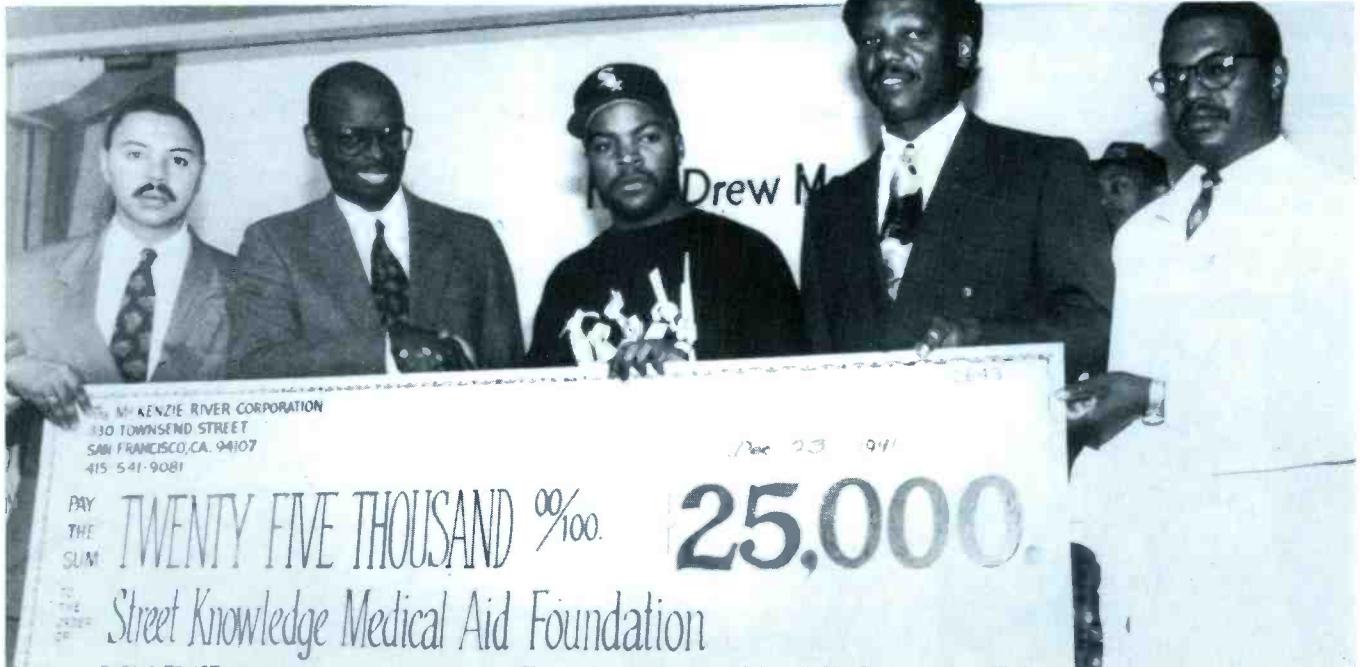
debut LP, *Live From The Styleetron*. **DJ Fuze**, who is one of the baddest DJs around today, put the right spin on the records to have the audience hyped and ready for a night of fun and dope music. After they did "Throw Your Hands In The Air," the crowd was screaming for more. And sure to please, they did "Rockin' To The P.M.," which had everybody dancin' and rappin' along.

Next was **2Pac**, who's livin' large these days with his debut movie role in "Juice," and his debut LP, *2Pacalypse Now*, which is getting good airplay. His second single

a good rhyme, doing cuts like "1, 2, 3"; "Guard Your Grill"; and their latest single, "Ghetto Bastard (Everything's Gonna Be Alright)." The fans went crazy for **Treach** (who's the lead rapper of the group) as he moved around the stage at a steady pace; the brotha' got off. **Vin** also did a fine job on the mic, which we don't get to see enough. After about a 45-minute set they were done.

Now, the only sour note to this entire evening was the unbelievably long wait for **Digital Underground** to come on stage. How long? Oh, about 45 minutes, that's how long! During this time, the crowd was pumped up from NBN's performance, which would have been the perfect time for Digital to come out. Why they didn't is still a mystery. The crowd, until this time, had been wonderful,

BY LARRIANN FLORES



The first donation to come from the Street Knowledge and the McKenzie River Corporation Foundation for Martin Luther King Hospital and Charles R. Drew University of Medicine and Science was from Ice Cube, who is the spokesman for the foundation, in the amount of \$25,000. (L-r) Steve McQueen, reg'l sales mgr. McKenzie River Corp.; Dr. Lewis King; Ice Cube; Dr. Paul Guidry; and Dr. Paul Wallace.

but with this long break, it was too much time being wasted, and a fight broke out. Why didn't the people who promoted the concert turn on some music during this time? It was truly ridiculous and a bad move on the part of the promoter. Finally, when D.U. did come on stage, they went right into "Kiss You Back." Then, instead of mixing the record into the next song, they just cut off the music! What's up with that? After things got settled down a bit on stage, they started to groove, doing their jams like "Humpty Dance," "Same Song," and from their latest album, "Sons Of The P." This was definitely not their best performance, but there are plenty of D.U. concert dates to come. So, Digital Underground fans, just be patient and check your local listings for the time and place. Be sure not to miss them because when everything is working the way it's suppose to, this group of modern day 'funkateers' put the p in the 'p-funk'.

* * * *

The underground club scene here in L.A. is fast becoming all the rave of the locals. Clubs like Vertigo in downtown Los Angeles host some of the dopest parties around. Last week, on Thursday night, the International Groove Productions put together a slammin' affair. On this night, Tabriz West recording artist **Strictly Damage**, featuring smooth rapper **Dr. Peper**, turned the place upside down. He had all the ladies wanting to know who he was. Listen out for this fresh new rap artist, who should explode on the rap scene this year.

Other underground clubs such as Jamaica House (check issue #2 R/R/R) feature dope rappers every Wednesday night. Clubs like The Playground (issue #3 R/R/R) also feature today's leading rappers. Two weeks ago, **Eazy-E** was the host for this live spot. Last week **AMG** was the host, so you know it was *all that*. Now there's another party place on Saturday nights at Carlos

N' Charlie's, upstairs in a lively little club for all you raggamuffin hip-hop fans. Check out this place, **DJ Alywod** spins the dope riddums. Peep him out 'cause the brotha' knows his stuff.

In other reggae news, be sure not to miss the **Bob Marley Weekend** in Long Beach, Feb. *continued on page 43*

RAP PICK OF THE WEEK

TLC

"AIN'T 2 PROUD 2 BEG"

LAFACE

Well now, if you haven't heard of them yet, people, get ready 'cause these three young ladies have got it goin' on! This is a slammin' debut single that is sure to make you move your body. The lead rapper/singer, Lisa "Left Eye" Lopes, kicks crazy flavor on the Smoothed Down 3 Minutes and Counting mix. Be on the look-out for their debut LP, *Oooooohhh...On The TLC Tip*, it's sure to please. Produced by Dallas Austin for D.A.R.P., Inc.

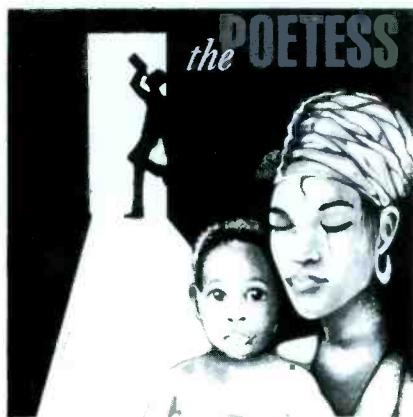
TOP TEN

- | | |
|----------------------------------|----------------------------|
| 1. "How I Could Just Kill A Man" | 6. "Steady Mobbin'" |
| Cypress Hill | Ice Cube |
| Ruffhouse/Columbia | Priority |
| 2. "Poor Georgie" | 7. "You Show Me" |
| MC Lyte | Salt-N-Pepa |
| First Priority/Atlantic | Next Plateau |
| 3. "Shut 'Em Down" | 8. "Fire & Earth" |
| Public Enemy | X-Clan |
| Def Jam/Columbia | Polydor |
| 4. "Mistadobalina" | 9. "I'll Be There For You" |
| Del Tha Funkee Homosapien | Jibri Wise One |
| Elektra | Ear Candy |
| 5. "Time To Flow" | 10. "What On Your Mind" |
| D-Nice | Eric B. & Rakim |
| Jive | MCA |

R/R/R REVIEWS

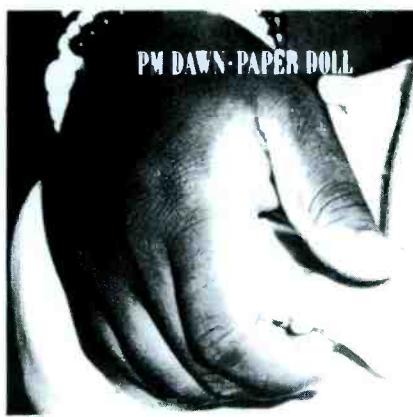
SINGLES

**THE POETESS f/DEF JEF,
ALMIGHTY T & KOOL G. RAP**
LOVE HURTS
POETIC GROOVE/INTERSCOPE



Here's a serious cut for all those men out there who mistreat women, listen up because this one's for you. The Poetess has a dope rhyme style. This woman can flow with crazy flavor. Def Jef does a ruff-neck, smooth style on this, as does one of New York's finest, Kool G. Rap. Sista Almighty T kicks a funky flavor as well. This jam is dedicated to Dee Barnes and all battered women everywhere. Produced by Miles "Fat Man" Tackett. Demos: All.

P.M. DAWN
PAPER DOLL
GEE STREET/ISLAND



From the third release off P.M. Dawn's debut LP, *Of the Heart, Of the Soul And Of the Cross: The Utopian Experience*, comes this wonderful cut. The music is melodic and the lyrics are deep. This is a dope jam. Radio has already jumped on this cut. With fans and radio behind it,

this record should go straight to the top of the charts in no time. Produced by P.M. Dawn. Check out the Club mix, it's the serious joint. Demos: All.

2PAC
BRENDA'S GOT A BABY
INTERSCOPE

The second release off 2Pac's debut LP, *2Pacalypse*, this is a message song. The lyrics will move you almost to tears. This is a story about a 12 year-old girl who has a child on the bathroom floor then gets rid of it by throwing it in a trash can. The beat is a slow, mellow groove. For all you teenage girls out there, this one's for you. So listen up. Written by Tupac Shakur. Produced by Big D the Impossible. Demos: All.

LITTLE SHAWN
HICKEYS ON YOUR CHEST
CAPITOL



This is the debut single from a fine young brotha, the latest fly rapper on the Capitol label. Shawn knows how to kick a good rhyme. This jam will get the girlies hot for more jammies. Production was done by Howie Tee, so you know the beat is *all that*. This is a good cut for the clubs. Also check the After Midnight mix, it will put you in the mood for some soul food. Look for his debut LP, *The Voice In The Mirror*, to drop soon. Demos: All.

COOLY LIVE
*THAT'S WHAT I LIKE (NO CREAM IN
MY COFFEE)*
RCA

The track to this debut single from a new jack, Cooly Live, is bumpin'. This is a rap cut that all black women will love. He praises the black woman, saying, "The blacker the berry, the

sweeter the juice." Everybody say ooohhh yeah! This cut should blow up, large. There are more tough jams to come. Produced by Richie "Rich" Simmons. Demos: Adults.

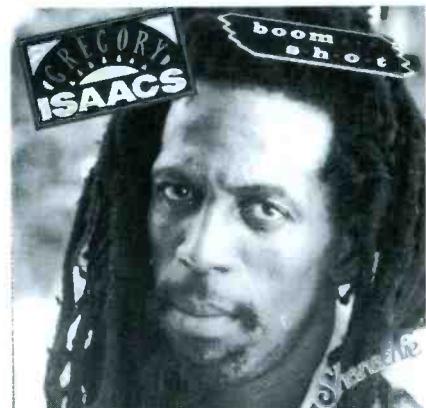
ARRESTED DEVELOPMENT

TENNESSEE
CHRY SALIS

This is a very interesting new concept in rap music, or music period. Here is a mind-provoking new group on the Chrysalis label. Arrested Development is a collaboration of friends who got together to make some message-moving, rhyme-groovin', bass-thumpin' slammie jams. Don't miss the video on this unique debut single. It will have you thinking as you move to their mad science. There are four versions to the record, check the Natural mix and the For DJ's Only mix. This cut is radio friendly. Produced by Arrested Development. Demos: All.

ALBUMS

GREGORY ISAACS
BOOM SHOT
SHANACHIE



At long last, Mista Gregory is back with a wonderful reggae LP, soon to be another Isaacs classic. With 10 tracks, you can rock a while with the Smokey Robinson of reggae music. Special cuts: "Boom Shot," which is classic Gregory, as are "These Are The Arms" and "Rude Boy Saddam." Every cut has the special dub feel to it. Radio should get with one of reggae music's superstars. Produced by Black Scorpio. Demos: All Rockers. BRE

BY LARRIANN FLORES

MUSIC REVIEWS

SINGLES

MARION MEADOWS
f/GENE RICE & ANGELA BOFILL

LOVE WAS NEVER
NOVUS/RCA

This is one for the Quiet Storm formats. The sexy horn playing of Meadows really brings to life the great vocals of Bofill and Rice. It's good to hear Bofill's great vocals again, she sounds better than ever. The single is taken off Meadows' *Keep It Right Here* album, which is due out soon. The song was produced by Eliot Lewis for Elan Productions. Demos: Adults.

SGH MOCCASOUL
LOSING YOU
SAVAGE/MCA

Here's a cut with a heavy underground sound that's certain to hit club turntables all over. The power vocals and a heavy house beat will have you hooked on this straight away. Mix formats and DJs will love this due to the strong mix possibilities the song displays. The song is taken from the soon-to-be-released *Moccasoul* album. Demos: House Fans.

DAISY DEE
PUMP IT UP ALL NIGHT
LMR/RCA



This jacked-up club groove has a serious bassline and catchy house beats. With its wicked tempo, the song has nothing but a dance-inspiring sound. It's a song that features rap vocals by Cooley D. The song was taken off Daisy Dee's self-titled album, and should appeal to the hip-house fans. Demos: Young Adults.

M&M f/RACHEL WALLACE

I FEEL THIS WAY
SUBURBAN BASE

Techno purists, you'd better check out this pumped up techno groove. Extremely uptempo, the song features fired-up vocals from Rachel Wallace, an artist who's making her recording debut with M&M. After a lot of success with their last release, "Don't Stand In My Way," this group looks like it's headed for success outside of its native England. Demos: Techno/House Fans.

EX-GIRLFRIEND
WITH ALL MY HEART
FORCEFUL/REPRISE



Back with another song off their *X Marks The Spot* album, Ex-Girlfriend slows the tempo down considerably on this song, which should attract heavy response from the young adults. Written by Full Force and produced by Benny Medina and Karen Jones, the song has a collection of the industry's best and the finished product clearly shows that. Demos: Young Adults.

BARBARA HALL
COME SEE ABOUT YOUR GIRL
DEBUT

Quiet Storm formats would be wise to pick up on this slow, mellow groove that's strong from start to finish. There's a great deal of warmth given off by Hall's vocals that really sets the mood for love. Drive-time and Easy Listening formats could also see a positive response for this song. It's certain to please demos of all age groups. Demos: All.

BAS NOIR
SUPERFICIAL LOVE
ATLANTIC
Here's a bouncy groove, just right for the clubs and good as a drive-time

record. With sweet vocals and a catchy hook, this cut looks like it's headed for heavy rotation soon. The song was produced by Michael "Nice" Chapman and Toni Trent for the Crucial Music Company Incorporated. Demos: All.

MICHAEL BOLTON f/KENNY G
MISSING YOU NOW
COLUMBIA



The soulful sounds of Michael Bolton come through nicely on his latest single. Bolton always finds a way to please Urban and AC radio formats and should continue that trend on this song, which is certain to become an across-the-board hit. Kenny G does a wonderful job (as usual) on this song. Produced by Walter Afanasieff and Michael Bolton. Demos: Adults.

BLUE TRAIN
THE HARDEST THING
ZOO ENTERTAINMENT
Taken off Blue Train's *The Business Of Dreams* album comes this slow groove that has a strong pop feel to it. The song has a good chance on Urban radio, too, due to the soft notes and Quiet Storm rhythms that are featured. With enough airplay, this could well surprise a lot of people. Produced by George Daly and Blue Train. Demos: All.

FOURPLAY
BALI RUN
WARNER BROS.
Here's another catchy groove from this Bob James-assembled quartet. Like their first release, this should see heavy airplay in most formats. With its jazzy overtones, this easy listener should relax even the most tense of people. Bob James produced this song, which is featured on Fourplay's self-titled LP. Demos: All. BRE

BY TERRY MUGGLETON & LARRIANN FLORES

TOTALLY INDEPENDENT

CUTTING RECORDS: On the Edge

WHAT DOES IT TAKE to successfully start your own independent label? Besides hard work and the toughness to compete against the established majors, a new label must have experience in the key positions.

Many times labels are started with plenty of enthusiasm but with very little experience, this usually spells quick failure. There are, however, some labels that are formed with a vast amount of experience. These are the ones that stay afloat because of key executives who possess knowledge in business as well as music.



2 In A Room

Labels like New York's Cutting Records have managed to survive due to their knowledge of both black radio and of how retail outlets operate. Cutting was formed in 1983 by former record store worker and radio personality **Aldo Marin**. A DJ on New York's WKTU, Marin began to attain rave reviews for the demo tapes he was making at the time. Recalls Marin, "I remember shopping an instrumental cut that people kept saying wasn't marketable." Undaunted, Marin set about starting his own label.

The instrumental track that Marin was trying to shop to other labels was titled "Al-Naafiysh" by **Hashim**. The song eventually wound up being a worldwide smash, selling more than 185,000 copies. Although Cutting Records felt it had arrived with the success it had with Hashim's debut release, like any business, the company had to be ready to withstand any problem that might lay ahead. "Things got really slow after our first year," Marin

states. "We nearly went under."

It was three years later that the label finally rebounded from the bleak times it had endured to record another universal hit in "Let's Get Brutal" by **Nitro Deluxe**. "The success we had with 'Let's Get Brutal' came just when we needed it most." The same year Cutting Records celebrated its resurgence, it introduced a new artist, **Safire**, who arrived with a bang, scoring instantly with the soulful "Don't Break My Heart."

With these successes the label began to get work with established artists such as **Jeffrey Osborne** and the **Pet Shop Boys**. "After we nearly went broke we decided to become more varied by having a lot of different styles of dance music at the label."

With the emergence of the underground music scene, Cutting decided to adapt to the changes, thus starting their most productive years. By introducing new acts like **Giggles**, **Corina** and **2 In A Room**, the label managed to reach a high level of respectability by regularly having top club oriented releases. "I still go out so that I know what's in and what's attracting the people who go to the clubs," states Marin.

Being successful has seen Cutting's roster grow to 18 acts with a view to maybe sign four more acts this year. "As a label, '91 was very good for Cutting Records," says Marin. "We managed to be the 12th biggest seller of dance music in the U.S., a position we hope to better next year." To improve on their previous ranking, Cutting is hoping to attain more success with two new rap acts as well as with house and R&B releases.

"Our whole purpose is to make people dance," Marin states. "The reason we've lasted so long is that we're positive about our goals and have good retail and radio knowledge throughout the company."

But even with his retail savvy, Marin still finds it hard to understand retailers. "They put a record on for about 30 seconds, if they don't like it they discard it." Marin continues, "You've got to be on the charts before they put your product on display."

Cutting Records is headed towards its 10th anniversary in 1993 and should see Marin's wish of even greater accomplishment for his indie label come true. Cutting has set itself up as a company to be reckoned with, and with its willingness to adapt to ever changing styles of dance music and its courage to bring new acts to the fore, this label is definitely on the cutting edge of what's happening today. **BRE**

BY TERRY MUGGLETON

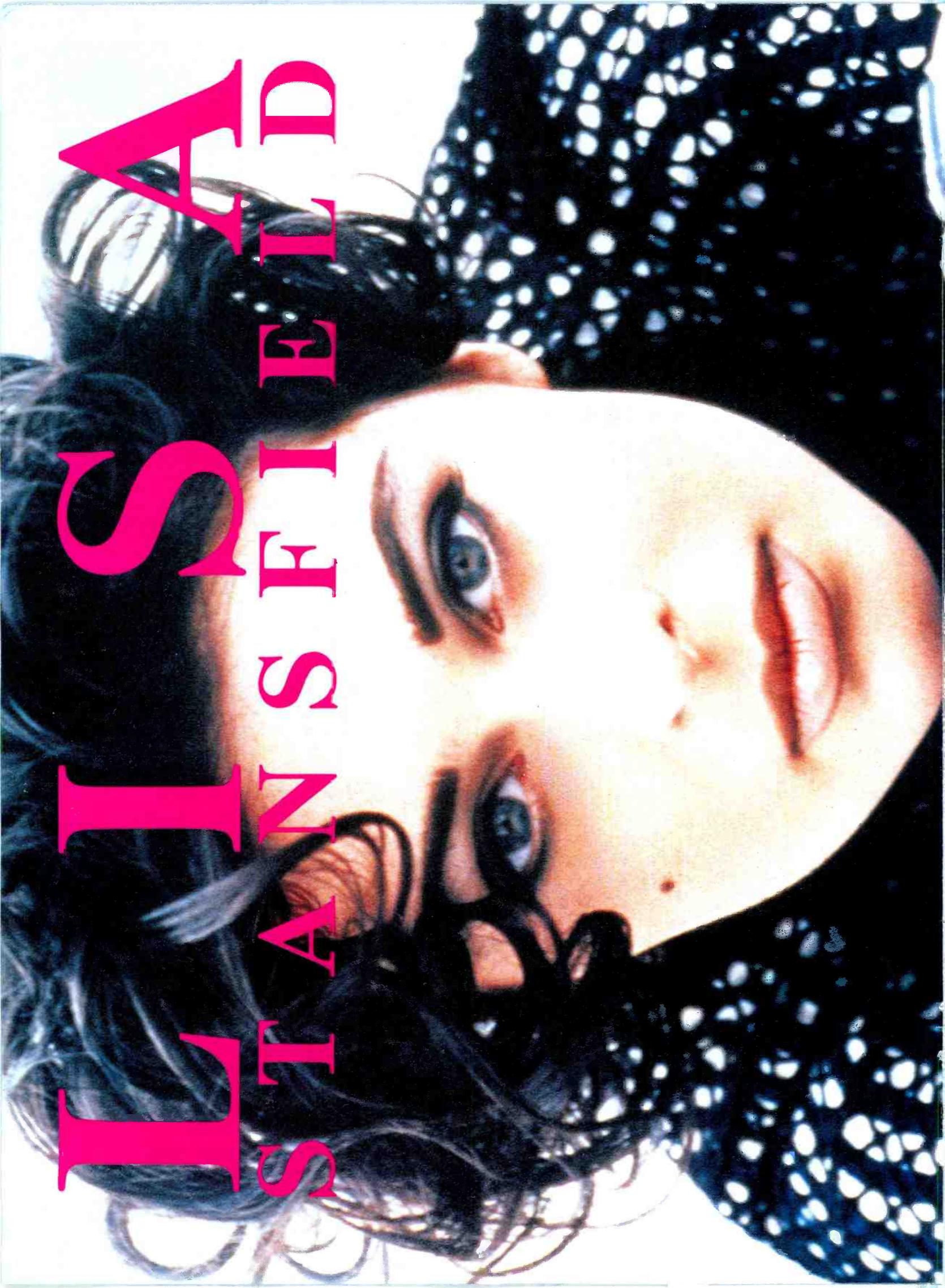
BRE SINGLES CHART

F E B R U A R Y 1 4 1 9 9 2

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	2	4	BOYZ II MEN	<i>Uhh Ahh</i> , Motown		51	56	3	SURFACE	<i>A Nice Time For Love</i> , Columbia	
2	4	4	MARIAH CAREY	<i>I Can't Let Go</i> , Columbia		52	17	4	BRAND NEW HEAVIES	<i>Stay This Way</i> , Delicious Vinyl	
3	5	4	JODECI	<i>Stay</i> , Uptown/MCA		53	63	4	JOE PUBLIC	<i>Live and Learn</i> , Columbia	
4	6	4	KARYN WHITE	<i>The Way I Feel About You</i> , Warner Bros.		54	65	4	TIM OWENS	<i>Smile</i> , Atlantic	
5	8	4	STEVIE WONDER	<i>These Three Words</i> , Motown		55	58	4	GLADYS KNIGHT	<i>Where Would I Be</i> , MCA	
6	1	4	KEITH SWEAT	<i>Keep It Comin'</i> , Elektra		56	59	4	HEAVY D. & THE BOYZ	<i>Peaceful Journey</i> , Uptown/MCA	
7	12	4	GERALD LEVERT	<i>Baby Hold On To Me</i> , ATCO/EastWest		57	60	4	P.M. DAWN	<i>Paper Doll</i> , Gee Street/Island	
8	16	4	MICHAEL JACKSON	<i>Do You Remember the Time</i> , Epic		58	62	3	TLC	<i>Ain't 2 Proud 2 Beg</i> , LaFace/Arista	
9	11	4	TONY TERRY	<i>Everlasting Love</i> , Epic		59	70	2	BARRY WHITE	<i>Dark & Lovely</i> , A&M	
10	13	4	GUY	<i>Let's Stay Together</i> , MCA		60	☆	▷	KEITH WASHINGTON	<i>When You Love Somebody</i> , Qwest/WB	
11	14	4	R. KELLY & PUBLIC ANNOUNCEMENT	<i>She's Got That Vibe</i> , Jive		61	66	4	OAKTOWN'S 3.5.7	<i>It's Not Your Money</i> , Capitol	
12	15	4	PATTI LABELLE	<i>Somebody Loves You Baby</i> , MCA		62	67	3	ABC	<i>My World</i> , Motown	
13	21	4	PRINCE & THE N.P.G.	<i>Diamonds and Pearls</i> , Paisley Park/WB		63	68	4	SALT-N-PEPA	<i>You Showed Me</i> , Next Plateau	
14	18	4	LISA FISCHER	<i>So Intense</i> , Elektra		64	80	2	B.B. KING	<i>The Blues Come Over Me</i> , MCA	
15	3	4	JODY WATLEY	<i>I Want You</i> , MCA		65	☆	▷	HAMMER	<i>Do Not Pass Me By</i> , Capitol	
16	20	4	HAMMER	<i>Addams Groove</i> , Capitol		66	23	4	BIG DADDY KANE	<i>Groove With It</i> , Cold Chillin'/Reprise	
17	24	4	MINT CONDITION	<i>Breakin' My Heart</i> , Perspective/A&M		67	☆	▷	TRACIE SPENCER	<i>Love Me</i> , Capitol	
18	19	4	GENE RICE	<i>Love is Calling</i> , RCA		68	73	2	DEE HARVEY	<i>Just As I Am</i> , Motown	
19	9	4	LUTHER VANDROSS	<i>Rush</i> , Epic		69	71	4	C'VELLO	<i>Turn You On</i> , RCA	
20	28	4	QUEEN LATIFAH	<i>Latifah's Had It Up 2 Here</i> , Tommy Boy		70	74	4	FRANKIE KNUCKLES	<i>It's Hard Sometime</i> , Virgin	
21	26	4	GAME	<i>All Night All Day</i> , Luke		71	75	4	SYBIL	<i>Open Up the Door</i> , Next Plateau	
22	37	4	GLENN JONES	<i>Here I Go Again</i> , Atlantic		72	76	2	ROBYN SPRINGER	<i>Forever & Ever</i> , Cardiac	
23	30	4	VANESSA WILLIAMS	<i>Save the Best for Last</i> , Wing/PG		73	☆	▷	SMOKEY ROBINSON	<i>I Love Your Face</i> , SBK	
24	25	4	LENNY KRAVITZ	<i>What Goes Around Comes Around</i> , Virgin		74	53	4	MICHAEL JACKSON	<i>Black or White</i> , Epic	
25	50	4	DAVID PEASTON	<i>Luxury of Love</i> , MCA		75	48	4	DIGITAL UNDERGROUND	<i>Kiss You Back</i> , Tommy Boy	
26	36	4	GARY TAYLOR	<i>In and Out of Love</i> , Valley Vue		76	☆	▷	MARION MEADOWS	<i>Love Was Never</i> , Novus/RCA	
27	72	3	MC BRAINS	<i>Oochie Coochie</i> , Motown		77	☆	▷	SHIRLEY MURDOCK	<i>Let There Be Love!</i> , Elektra	
28	29	4	CHUBB ROCK	<i>Just the Two of Us</i> , Select		78	32	4	LEVEL III	<i>Groove Ya</i> , EMI	
29	33	4	ERIC B. & RAKIM	<i>What's on Your Mind</i> , MCA		79	69	4	THE TEMPTATIONS	<i>The Joneses</i> , Motown	
30	31	4	ICE CUBE	<i>Steady Mobbin'</i> , Priority		80	47	4	VANESSA WILLIAMS	<i>The Comfort Zone</i> , Wing/PG	
31	41	4	MC LYTE	<i>Poor Georgie</i> , First Priority/Atlantic		81	☆	▷	ROGER	<i>Take Me Back</i> , Reprise	
32	35	4	NAUGHTY BY NATURE	<i>Everything's Gonna Be Alright</i> , Tommy Boy		82	61	4	SHANICE	<i>I Love Your Smile</i> , Motown	
33	22	4	JENNIFER HOLLIDAY	<i>Love Stories</i> , Arista		83	77	4	ROGER	<i>(Everybody) Get Up</i> , Reprise	
34	39	4	PHYLLIS HYMAN	<i>When You Get Right Down To It</i> , Philly Int'l/Zoo		84	79	4	TONE LOC	<i>All Through the Night</i> , Delicious Vinyl/Island	
35	38	4	CHRIS WALKER	<i>Take Time</i> , Pendulum/Elektra		85	78	4	FOURPLAY	<i>After the Dance</i> , Warner Bros.	
36	40	4	STATE OF ART	<i>Understanding</i> , 40 Acres and a Mule/Columbia		86	☆	▷	CHERRELLE	<i>Tears of Joy</i> , Tabu/A&M	
37	44	4	ERIC GABLE	<i>Straight from My Heart</i> , Epic		87	☆	▷	MIC MURPHY	<i>Fit To Be Tied</i> , EastWest	
38	45	4	SOUNDS OF BLACKNESS	<i>Testify</i> , Perspective/A&M		88	34	4	CE CE PENISTON	<i>Finally</i> , A&M	
39	42	4	ARETHA FRANKLIN	<i>Ever Changing Times</i> , Arista		89	54	4	HAMMER	<i>Too Legit To Quit</i> , Capitol	
40	64	4	CHILL DEAL BOYZ	<i>Make Ya Body Move</i> , Quality		90	81	4	KEITH WASHINGTON	<i>Make Time for Love</i> , Qwest/WB	
41	43	4	NICE & SMOOTH	<i>How to Flow</i> , RAL/Columbia		91	82	4	ANN G.	<i>Get a Life</i> , Atlantic	
42	49	4	PEABO BRYSON	<i>Lost in the Night</i> , Columbia		92	83	4	READY FOR THE WORLD	<i>Can He Do It (Like This...)</i> , MCA	
43	10	4	TEVIN CAMPBELL	<i>Tell Me What You Want Me To Do</i> , Qwest/WB		93	85	4	MARC NELSON	<i>Count On Me</i> , Capitol	
44	7	4	WHITNEY HOUSTON	<i>I Belong To You</i> , Arista		94	87	4	EX-GIRLFRIEND	<i>You (You're the One for Me)</i> , Forceful/Reprise	
45	55	3	BEBE & CECE WINANS	<i>It's OK</i> , Sparrow/Capitol		95	89	4	STEVE ARRINGTON	<i>No Reason</i> , RCA	
46	46	4	ROBERTA FLACK	<i>You Make Me Feel Brand New</i> , Atlantic		96	93	4	SMALL CHANGE	<i>This Must Be Love</i> , Mercury	
47	52	4	ATLANTIC STARR	<i>Love Crazy</i> , Reprise		97	96	4	ED O.G. & DA BULLDOGS	<i>Be a Father to Your Child</i> , Mercury	
48	51	4	PUBLIC ENEMY	<i>Shut Em Down</i> , Def Jam/Columbia		98	98	4	KID 'N PLAY	<i>Ain't Gonna Hurt Nobody</i> , Select/Elektra	
49	57	3	COLOR ME BAD	<i>Thinkin' Back</i> , Giant/Reprise		99	95	4	P.M. DAWN	<i>Set Adrift on Memory Bliss</i> , Gee Street/Island	
50	27	4	D.J. JAZZY JEFF/THE FRESH PRINCE	<i>The Things That You Do</i> , Jive		100	94	4	HEAVY D. & THE BOYZ	<i>Is It Good to You</i> , Uptown/MCA	

● BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT ☆ ▷ REPRESENTS NEW ENTRY ★ ► REPRESENTS RE-ENTRY

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BY TERRY MUGGLETON

WITH BLACK HISTORY MONTH UPON US, it's amazing to see the influence Lisa Stansfield has had throughout the world. Nowhere has this influence been more obvious than in the U.K., where artists such as Arista vocalist

Lisa Stansfield have often expressed how black music influenced them as youngsters. Like many British youngsters, Stansfield has had an attraction to the sultry stylings of rhythm and blues since the days Motown and Philadelphia International made their marks around the world. Even before then, dating back to the early days of ragtime and the bebop days of jazz, black artists have been regarded as legends in the U.K.

and have inspired countless singers to try to emulate the style they've grown to love. Granted, there are many nonblack artists out there, doing their R&B thing in the name of music, but the ones accepted by black radio are few and far between. Ironically enough, however, Stansfield's sensuously soulful singing was embraced by black radio from day one. She started by saying she's "Reen Around the World," after that she called us out by stating "You Can't Deny It." Now that urban listeners are tagging along for another trip, Stansfield has declared that this is *Real Love*. Her feelings for black radio have moved from affection to real love.

"Sometimes when I hear a classic tune from the '70s, I can't explain the emotion that comes over me. A song can remind you of so many things." Like the way you feel when Barry White's voice sends chills up your spine, or the way Diana Ross and Marvin Gaye's dynamic delivery and showmanship made you want to join in the R&B fervor washing over the planet.

Born in Rochdale, Lancashire, in Britain's industrial northwest, Stansfield formed a group, Blue Zone, with schoolmates Ian Devaney and Andy Morris when she was only a teenager. She quickly made strides hosting a local children's show. As Stansfield began to attain a strong following, the word on the street spread that she and Blue Zone had an unparalleled soulful groove.

Stansfield's first real break came when U.K. dance music innovators Coldcut asked her to appear on one of their songs, "People Hold On." With the song becoming a monster club release, Stansfield let everyone know that she had arrived. Realizing that Stansfield would be in even higher demand as a soloist in coming years, Blue Zone dropped its name and Devaney and Morris decided to perform as support musicians for Stansfield. The trio has been together ever since.

Commenting on her meteoric rise, Stansfield says, "Although I've done well with my career, I'm glad that I can walk around my town and no one particularly cares who

I am. I find that great for when I want to relax."

But relaxation is the last thing American fans expect from Stansfield. (It was in 1990 that Stansfield's name began to crop up in American households with her debut solo album, the platinum-selling *Affection*.) "After the success of *Affection*," Stansfield says, "we basically took it easy for a while before starting on the current album. We didn't want to rush and do the album in one swoop. So we did it bit by bit to keep the sound varied." Stansfield's hot follow-up, *Real Love*, has already drawn the same favorable reviews her first album did.

As an album, *Real Love* features some of Stansfield's best work as both a songwriter and a performer. The album's first release, "Change," a heavy rotator, is only just now making room for the second single release, "All Woman," a slow groove that is receiving high praise for the thought-provoking video that accompanies it. "I must admit, I'm a little surprised that 'All Woman' didn't do that well in Britain. I'm hoping that the song will take off in America."

According to Doug Daniel, vp, promo, R&B, Arista, it will. "Lisa is a most contemporary artist whose natural talent has endeared her to R&B audiences," he explains. "Response to Lisa is simply sincere and honest. Her new single, 'All Woman,' could very well become a classic and a signature song for her. Our approach on this single was to first build a base within the Quiet Storm formats, and that approach has worked well for us. We're committed to taking this all the way." That attitude is precisely what keeps urban music finicky coming back for more.

When asked what inspires her to write songs like "All Woman," Stansfield replies, "I think writing about my emotions is quite easy for me. When I write a song, I find a lot of my lyrics cover relationships about people who meet and fall in love. People all over can relate to love stories."

Of all the songs featured on the album, Stansfield lists the soft seductive "Time To Make" as her personal favorite. She also states that the funky, house-styled "Symptoms Of Loneliness And Heartache" pleases her.

Stansfield is currently in the middle of touring Europe and anticipates an American tour sometime in late spring or early summer.

With a personality that's as warm as her thick Lancashire accent, it's not surprising that Stansfield has proven to be popular. By staying level-headed and loyal to her fans, friends and family, she has managed to strive forward and looks set to influence a new breed of U.K. rhythm and blues artist—changing affection to real love. 

affection turns to real love

CANADIAN REPORT

Culture Headed for Toronto

CURTIS MAYFIELD, FRED CASH and Sam Gouden (*The Impressions*) had a profound influence on Jamaican music. Many of their songs are still played on Jamaican radio.

The original **Wailers** (**Bunny Livingston, Peter Tosh and Bob Marley**) were inspired by the *The Impressions*. **Burning Spear, The Mighty Diamonds** and **Culture** were and are examples of Jamaican vocal trios.

One of Jamiaca's finest vocal trios, **Culture**, has passed through Toronto. The group, which features **Joseph Hill** and harmony singers **Kenneth Daye** and **Albert Walder**, made a welcome return to Canada as part of a North American tour to promote their new album, *Three Sides To My Story*. Their Toronto performance was Feb. 4 at the Great Hall.

Three Sides To My Story is an inspired set of 10 new songs that highlight the impassioned vocals of Hill. Culture, having established a formidable reputation as an uncompromising proponent of conscious lyrics, demonstrates the continuing vitality of its timeless traditional roots, as in "Babylon Can't Study," and at the same time steps up the pace with the hot rhythms of dance-hall-influenced tracks like "Life" and "Selector."

Joining Culture was the local reggae band **Fujahtive**, which performed songs from its new album, *In Black & White*. Jones & Jones Talent Search dub poet **Michael St. George** added his no holds barred commentary in his youthful style. Roots and culture queen **DJ Makeda** rounded out the evening with her reality lyrics. Rappers cleaned up at the last Jones & Jones Talent Search. This year's overall winner was **Gifted and Black**. The group, which is one year old, is led by rapper **Gabre Core**, who also goes by the name **G.A.B.** He has been rapping for six years. Gifted and Black did a rap-original piece called "Who's The Man."

The second prize went to **Kingcade**, with another original rap called "A Different Shade of Black." The third prize went to **Children of Soul**, with their original piece titled "Faction."

The judges for the night were dub poet **Lillian Allen**, reggae singer **Winston Hewitt**, CKLN station manager **Marva Jackson**, CHRY music director **Gary Wright**, promoter **Ron Nelson** and story teller **Richard Keens-Douglas**.

The Water's Edge Cafe at Harbourfront has scheduled a series of free concerts during Black History Month. On Feb. 2 **John White** and **Frenz** held court. This veteran Toronto steel pan and percussion quintet performed traditional Caribbean music, including calypso, reggae, as well as jazz versions of familiar West Indian repertoire.

Lillian Allen and the **Kid's Funk Band** can be heard Feb. 9. Double Juno Award-winning dub poet Allen teams up with the Kid's Funk Band for a special Afro-Caribbean family show featuring material from her recent *Verse To Vinyl* release, *Nothing But A Hero*.

On Feb. 16, **Diana Braithwaite** does her thing. A singer, playwright, actress and Aural Tradition recording artist, Braithwaite will be performing her "Black Folk" repertoire



Curtis Mayfield

based on blues and Afro-Caribbean influences, as well as her recent *In This Time* release.

CKLN DJ **Dave Ahmad** takes over the Water's Edge Feb. 23. This will be the first ever remote of this respected ground-breaking show. Ahmad's seamless club-like mix of hip-hop, funk and house reflects the latest in contemporary dance music.

Doug Richardson and his **Jazz Bandits** have been performing Thursday to Saturday at a new restaurant and club called Stingray's. Toronto-born Richardson, who plays tenor saxophone and flute, is one of the cornerstones of jazz in Canada. Sax man **Jim Heineman** and organist **John T. Davis** have been performing at various spots around Toronto. **Don Thompson** (the legendary D.T.) recently held court at George's Spaghetti House. George's is the longest running jazz room in Toronto.

CKLN's African Caucus is planning a 15-hour special day of programming to celebrate African History Month in February. The day, which is being called Uhuru Sasa (Swahili for freedom now) will be a mixture of music and spoken word. There will be jazz, blues, rap, reggae, African pop and other expressions of African peoples in the West and the motherland.

Issues like policing and the African-Canadian community, a tribute to the Guyanese historian **Walter Rodney** and black labor will be dealt with. The theme for this year will be the African community's response to Christopher Columbus' voyage to the New World.

The night will be topped off with an Uhuru Jam featuring some of Canada's finest talent. This event will be broadcast live over CKLN and will take place at the Real Jerk Pit. BRE

BY NORMAN RICHMOND

BRITISH INVASION

Black Music Roots In The U.K.



Aswad

SHIRLEY BASSEY, the elegant chanteuse of such James Bond classics as "Diamonds Are Forever," was the first indigenous black superstar when she shot to fame in the '60s. Bassey, born in Wales, faced the U.K. music industry at a time when they were only interested in the trendy moptop bands that came from Liverpool in the wake of the success of The Beatles. Despite her success, Bassey was never seen by the British public as black. Somehow, she was able to circumvent the fact, specializing in big production cabaret-style numbers which were more reminiscent of U.S. stars such as Liza Minelli.

That it took until the 1960s for black U.K.-based musicians to make any serious impact on the U.K. music scene (and even then, it only happened sporadically) was due in part to the media's indifference for anything which wasn't "Merseybeat" or white rhythm and blues (a la the Rolling Stones), and partly due to the length of time it took British people to acknowledge that there really was an ever increasing indigenous black population in the U.K. which was producing and developing its own cultural and musical styles. British people felt that black music came from America, period.

With the exception of Bassey, U.K. black music at this time was confined to the West Indian community, which was importing ska, rocksteady and reggae singers from Jamaica in increasing numbers.

It wasn't until Island Records supernova Chris Blackwell (then a record hustler selling Jamaican releases out of the back of a little van in West London) managed to score his first Jamaican national No. 1 hit. With **Millie Small's** happy go lucky "My Boy Lollipop" in 1964, the music of Britain's West Indian immigrants broke out of the smoky little "shebeens," which had begun to spring up in every West Indian neighborhood, and into the mainstream.

"My Boy Lollipop" did much for Millie Small, she became



an instant star worldwide. Though she was never again to repeat the song's success, the financial success of the single, however, helped to launch the U.K.'s first black label, Island Records.

With the formation of Island, and subsequent ska/reggae labels such as Trojan Records, black music began to take a higher and higher profile in the mainstream.

Black music history in the U.K. really came into its own in the '70s. Nigerian-born **Labi Siffre** competed with Cat Stevens for the crown of the U.K.'s version of Bob Dylan, but even more interesting things were happening in the funk world. Funk had come over from America with U.S. GIs based in England, and it

soon found its disciples amongst the U.K.'s black musicians. Most notable amongst these was **Hot Chocolate**, who scored an international hit with the sultry "I Believe In Miracles (You Sexy Thing)," still a funk standard for U.K. musicians. Lead singer of Hot Chocolate, **Errol Brown** (now pursuing a solo career—signed to Morrison Levy, the same publishers as George Michael), says today, "Hot Chocolate, like every band around at the time, was influenced by a lot of the funk groups in the U.S. such as **Sly & The Family Stone**. But we wanted to create a funk that was all our own, and that's what we did."

The reggae dominance amongst the Jamaican community had maintained itself throughout this time. It had even found its followers amongst white college students, and soon stars such as **Bob Marley** were selling out houses in London and appearing on the front pages of the hallowed rock press. It was inevitable that the U.K. would soon breed its own indigenous reggae stars. But we had to wait until the advent of punk music for that to happen.

When punk took the country by storm in the fall of 1976, some of the big names such as Johnny Rotten, of the Sex Pistols, and Joe Strummer, of The Clash, discovered reggae. It wasn't the Jamaican reggae stars they were listening to, but second generation West Indians living in black neighborhoods such as Brixton and Ladbroke Grove. One of the earliest U.K. reggae stars was **Delroy Washington** ("Give All The Praise To Jah"), but he was quickly followed by a plethora of acts hailing from the U.K. and playing their own rock-inspired brand of reggae. **Aswad, Steel Pulse, Matumbi, Misty In Roots** and **Black Slate** were amongst the pioneers of U.K. reggae.

From this a clear picture of U.K. black music begins to take form. West Indians being the largest black immigrant section in the U.K. have dominated the black musical history of this country.

continued on page 43

BY DOTUN ADEBAYO

IN THE SPOTLIGHT

BY LYNETTE JONES

STEVE TYRELL: A Golden Touch

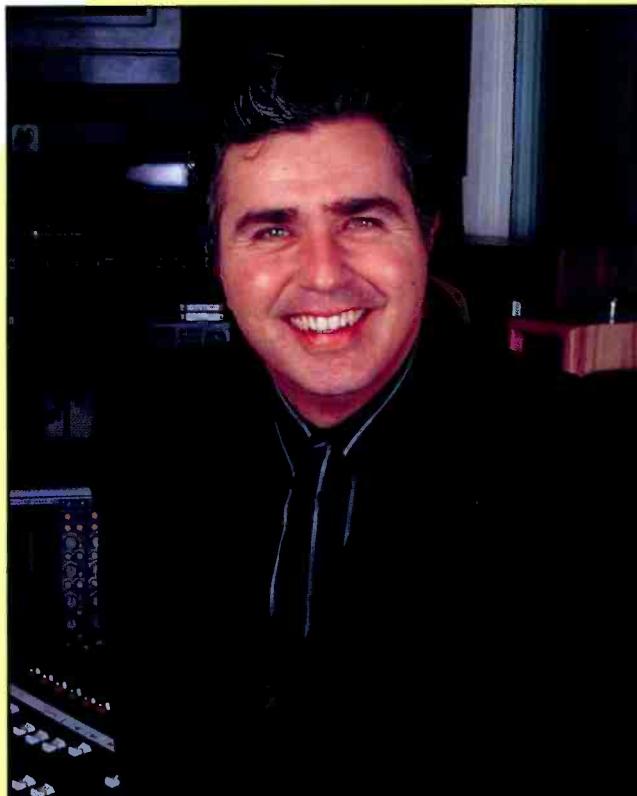
Having grown up in Houston's 5th ward, songwriter/producer Steve Tyrell knows first hand how music should be respected. He's revered the artform ever since he was about three—not old enough to read anything but the name of his favorite artist at the time, Nat "King" Cole. By the time he was a teenager, Tyrell was writing some pretty smooth music of his own, exuding his own personality and understanding the subtle nuances of passion and pain.

Tyrell's music career is rooted in business. His first jobs were as promotion reps for labels throughout the south. In no time he was on board at Scepter Records, the label where he began to make musical magic, and history.

Tyrell himself explains the experience best. Sitting in a quaint eatery next door to his Tyrell Music Group recording facility in West Hollywood, he remembers the energy that was created when musicians went into a session. "Those days at Scepter were something else," he begins. "I mean we had a full orchestra, B.J. ('Raindrops Keep Falling On My Head') Thomas on lead and Dionne (Warwick) and the other girls on background vocals. And let me tell you, when the background came in, it was chilling. We all had to stop and say, 'Damn, that was bad.'"

And things got "badder." The team of Burt Bacharach, Hal David, Steve Tyrell and Dionne Warwick would later go on to produce a string of No. 1 hits. "There was just something special about Dionne," Tyrell says, smiling. "She could take just about any song and make it a hit—even tunes that had flopped with other artists. People couldn't get enough of her."

Well, people couldn't get enough of him either. The inroads Tyrell made in the '60s



and '70s have stood the test of time as he's travelled into a new generation of music, which now includes television and film. His numerous accomplishments include music for two Tim Reid shows—"Frank's Place" and "Snoops"; numerous gold record certifications by the RIAA for his work on the Grammy-winning duet by Linda Ronstadt and Aaron Neville, "Don't Know Much"; a dynamic musical score for Robert Townsend's "The Five Heartbeats"; and most recently a killer song on the Steve Martin/Dianne Keaton flick "Father of the Bride."

Great you say? Sure, but things aren't always so easy. There have been times when Tyrell wasn't considered for projects because he wasn't black. But there were those who gave him a chance. "I remember when I was called in to do the music for an Afterschool Special," he continues. "that featured Whoopi

Goldberg as an aunt who took her nieces and nephews back in time so that they could experience the Civil Rights Movement. When I went to meet the director, I was informed I was supposed to be a black guy." Tyrell chuckles briefly and shakes his head at this memory, but returns to his original thought just as quickly as he had stopped.

"You see, that kind of thing doesn't bother me. That's just an example of what black people have had to experience all their lives. That's something that people of color struggle with on a daily basis." Tyrell was hired, though, and from his collaboration with Warner Bros' James Ingram came "Remember the Dream." The song has garnered renewed interest as the theme song to the BET-based teen magazine YSB.

Unfortuantely, not all of Tyrell's creations get that kind of second life. A quick visit to his studio revealed some musical secrets that would have blues fans going stark ravin' mad if only they knew. Believe it or not, Tyrell has recorded a duet between Diana Ross and his all-time favorite artist (or as Tyrell refers to him "the god"), Ray Charles. That song's a doozy. It seems as if the sovereignty of Scepter is still in effect.

When Tyrell speaks of his hopes for the future of other artists, one senses the urgency and anticipation that he must have felt back in the '60s, waiting for that next single to hit No. 1. "He's one of the greatest composers of our time," Tyrell says of pianist Joe Sample. "This man has the ability to create an Oscar-winning cinematic score, it's just that no one has the faith to give him the chance. People who don't think Joe has that kind of potential don't know much." Don't know much...sounds kind of familiar. Golden words to live by, courtesy of Steve Tyrell BRE

EXEC PROFILE

KEVIN EVANS A&M EXEC ON THE MOVE

When A&M president Al Cafaro decided to get on the upswing and revamp his entire black music department, Kevin Evans was his point man. As newly appointed dir, A&R, black music, Evans is taking the strictly offensive approach.

He scored straight out the box last year with the "(I Wanna) Be Like Mike" single. Recognizing hit potential, Evans took the original version used for a Gatorade commercial, remixed it, added a bonus beat and radio edit and released it for commercial sale.

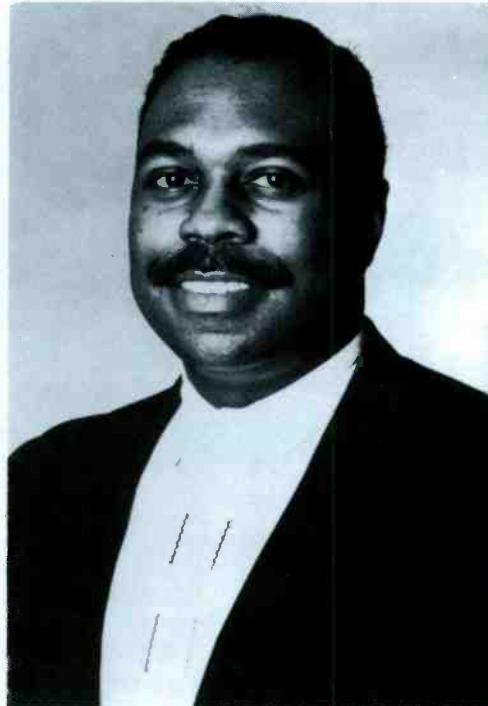
"I did it not expecting radio play," he says, but months later the single blew up, radio was all over it and Evans has been on a roll ever since.

Having stepped into the position of head of A&R with a flair that belies his youthful 29 years, Evans says he's on the move and not to be stopped. He says his goal is nothing short of making A&M's black music division a force to be reckoned with. To this end he has amassed a melting pot of new signings for '92, each representative of the diversities of black music, save for one exception. "I only sign acts that I feel have true artistic ability," he says. "Real musicians and real singers. True talent with original ideas."

Some of the talent scheduled for release under Evans' auspices include Vertical Hold, a highly sought after NY-based band reminiscent of Rufus; vocalist Rodney Mansfield, an heir to the Teddy Pendergrass school of croonology; an inspirational band, Kingdom, who'll be distributed a la Benson; and Edification, who Evans says will blow you away with its Guy-styled gospel grooves.

"The industry may as well be on notice," says Evans, "I'm looking to do a lot with the years ahead of me. Bringing good strong black music into focus at A&M is the main goal. And we'll be making sure A&M becomes just as known for gospel and rap and other kinds of black music as R&B."

Evans' ascent into the higher



ranks of A&R had some rather humble beginnings—he actually started in the mailroom—at RCA. Determined to find an inroad, Evans juggled intern programs at SBK and A&M, while pursuing courses in music business at Georgia State. "I knew by then I wanted to pursue a management career. I was studying contract law and negotiations when I was offered the position of southeast coordinator for A&M—my first paid position."

A year later, Light Records offered him the position of nat'l dir, promo/mktg. From that platform, Evans jumped into management in 1988, handling gospel artists Beau Williams, Shirley Caesar and Al Green, as well as serving a stint as road manager for Peabo Bryson.

Evans' success marketing both gospel and R&B acts throughout the southeastern Bible Belt region snowballed into solid sales and airplay for artists like Vesta, Shanice and Tamara and The Seen.

"I had designs on A&R then," says Evans. When Cafaro approached him about restructuring A&M's gospel division as nat'l dir, the die was cast and in March last year Cafaro handed Evans the whole ball of black wax.

While he admits that A&R is a high stakes game, Evans says the key factors remain simple—a good ear and the ability to recognize talent, good songs and good production. "The way you convey that, though, is through successful acts," he says.

"I believe a good artist can be discovered in the deepest, darkest corner of the raunchiest night club. It all boils down to determination. I remember when L.A. and Face and Hammer were walking around handing out tapes."

It's that kind of focused determination that will continue to fuel Evans' career and the department he now heads. "You have to keep a close ear to the streets and don't forget where you come from. I don't think you can—not if you had to *continued on page 43*

BY HALEEMON ANDERSON

DL DOWNLINK

The Controversy Over Sampling

THE ART OF MUSIC-MAKING is always changing, as is the sound of the music that has made black radio great. Music production changes can be attributed to a number of things, particularly technological innovation, which has led to the development of such things as drum machines and samplers.

Samplers, which can manipulate and digitally record sound input (such as a bassline from an old James Brown record), have been used with great success, and contrary to popular belief, rap groups are not the only ones sampling. Take a listen to Michel'le's "Lies," which uses samples from the previously released "Action," or Keith Sweat's "Keep it Comin'," which borrows from "Jungle Boogie." These efforts, and others like them, involve the creative use of new music-making technologies that are making hits and attracting new audiences to the distinctive sound of black radio.

While some enthusiastically embrace these new technologies and use them to create hits, others do not like them. A panelist at a recent music convention called sampling "theft and a great way to ruin a good song." And a recent court case involving Biz Markie's use of a sampled song resulted in an injunction and his album being pulled from store shelves. For comment we talked to Dee Garner, pres., Cold Chillin'/Warner Bros. (Biz Markie's label).

"This recent ruling was unprecedented in its severity and I have been told by our artists that it is going to make producing rap and other types of music more difficult. There used to be a time when an artist could just get a beat and rap. Now it's more complicated, with many more interpretations and decisions having to be made, such as whether the use of this or that might be considered infringement, will the new composition be cleared, etc. While we at Cold Chillin' can deal with the new complexities, newer, smaller labels will have a harder time. They may not have the knowledge and staff to make sure that their releases are clear in every respect, and the fear of legal problems may even cause them to not release a certain project, thereby stifling artist creativity and lessening the alternatives that radio will be able to offer to its listeners."

Keith Landecker, pd at WJTT/Chattanooga, TN, echoes some of the same concerns expressed by Garner. "They should not crack down on sampling. The more limitations

that are placed on music making and the consequent lessening of varieties of black music, the more all of black radio will suffer."

But what about the artists who are having their music sampled? Landecker feels, "They should see it as an opportunity, such as in the case of Rick James. Rather than get upset at Hammer for using 'Superfreak' in his song 'Can't

Touch This,' he should have used its success as an opportunity for himself by re-releasing the single, releasing a new album, or even doing a couple of shows due to the new visibility the song generated. Either way it goes, Rick could have benefitted from one angle or another. I strongly feel that the fact that young brothers are going back and getting into the music of the past is positive."

But there is another side to this argument that must be represented, and that is of the artist who is being sampled. In order to get this perspective we talked to Carole Vern-

ham, nat'l dir, pub. Scotti Bros. Records, which is James Brown's current label.

"James Brown is the most sampled artist out. He is not adverse to people using his material, but arrangements must be made, particularly in the form of permission and in some cases compensation. If you use any artist's music and possibly get a gold record, he should be credited and compensated in some way."

Well, do you think that this may cause increased and possible intolerable difficulties for the newer artists and the less financed labels? "It could but it doesn't have to," says Landecker. "If the original composer or rights possessor wants money upfront to grant permission for use, then it will be more difficult for the smaller labels. But in many cases, payment can be a part of the royalties, such as a penny per record sold. So that if those who sample monetarily benefit by the use of an artist such as James Brown's music, the composer or owner of the rights to the composition will benefit as well."

So if you're an aspiring musician with an MPC 60 or SP 1200 sampler, be careful of how you use the music of others because it could cost you in many ways. New regulations could signal the greatly diminished use of sampling. But whatever happens, we can only hope that the playlists don't suffer and that the new music continues to attract the audiences to black radio. **BRE**



Biz Markie

BY THOMAS NEUSOM

TECH TALK

EQUALITY IN ENGINEERING?: Part 2

LAST WEEK TECH TALK TOOK A LOOK at the current employment situation of black entertainment technical engineers, and it's not very good. The reason for this has many answers, but the bottom line is that blacks do not get the same career inroads that others get in the technical end of the business.

This week we talked to **Clarence Taylor**, owner of M'Bila, a successful, consistently growing recording studio here in Hollywood.

M'Bila's equipment inventory is impressive and expanding. The Trident 80B series console with disc drive automation is at the heart of the studio, with names like Lexicon, Urei, Yamaha and Eventide filling their processing racks. They also have an impressive list of video editing equipment, keyboards with associated MIDI connections and, of course, the "big daddy" of keyboards, the 64-voice Synclavier.

Artists who have graced the studios at M'Bila are of the likes of **Whitney Houston, Janet Jackson, Troop, Bobby Brown, Bel Biv DeVoe** and many more.

BRE wanted to know what prompted Taylor to get into the recording studio business given the abundance of them in L.A. "It's a very, very tough business. I didn't realize just how tough it was in the beginning, but that wouldn't have swayed me either way." Taylor goes on to say, "I wanted to approach the recording end with a level of control (meaning not having to go out and rent rooms from somebody else to do my own product and material) and still be creative."

In reference to breaking into the business, Taylor suggests that meeting the right people is important. "Networking is definitely the key. The studio business is competitive, but I think that a lot of people were intrigued by just the concept of my studio."

One interesting thing that Taylor brought up is that today the artist is having more and more input on what studio will be used for a project. For this reason, the artists should have some idea of what the technology is about because his or her "sound" depends on it. As Taylor puts it, "If you're into music, cover your area and don't leave anything unturned." However, he did warn against trying to be a "Jack of all trades and master of none." "You can still learn about a variety of things, but still master one. You can also limit yourself if you don't do too many things, you need to explore."

Getting back to the subject of black technicians and engineers...it is a surprising fact that there are very few black engineers employed in the recording and radio industry, even within black-owned studios.

Taylor employs a black chief engineer, **Nyabingi Al Singleton**. Taylor explains, "In the beginning I reached out to find a black chief engineer because I felt discrimination, and I still feel it. It's something there, but it's something that you can't let stop you."

Taylor agrees that the subconscious, or in some cases conscious, fear of some whites seeing a black sitting at the recording console is real, but those studios are limiting themselves. This feeling seems to be based on a fear that a black person may not fully understand the



M'Bila owner Clarence Taylor.

music.

He goes on to say, "My next move won't be a move backward, and I think that determination is the key."

Taylor is definitely a man on his way up, and he will surely be responsible for opening the door to many black people who may never get a chance to fulfill their dreams in the entertainment industry.

Even in 1992, 40 years after the beginning of the breakdown of the "Jim Crow" attitude of this country, there are certain fields of employment where blacks have not made much headway. Entertainment technical engineering is without a doubt one of these fields. A young person just starting in this field should not be stopped by this barrier, but should realize that you must try just a little bit harder to make it.

Singleton holds annual recording engineering workshops focusing on current technology in the recording field. The main goal of this workshop is to "introduce more blacks to the technical areas of music, the industry which is seriously under-represented by blacks even though we dominate the creative areas of the business," he says.

Black business owners in the entertainment field should take the time to find talented black technicians and engineers. There's a well of experience and talent out there that is not being tapped. Those in high places should create the opportunity for young talented blacks just out of tech school to gain the experience necessary to make it in the business. BRE

BY BILLY PAUL

WOULD YOU LIKE TO HAVE YOUR ARTIST REACH UP
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MIDWEST REPORT

GCI's Programming Future

THE EXIT OF JAMES ALEXANDER from WGCI has put the spotlight on **Michael Watkins** and his understudy **Brian Anthony**. Watkins, pd, WGCI, is also acting pd for the FM side. Alexander is consulting the station for the next few months and will most likely call the major shots in programming.

Anthony, who is the md for the station, will loom larger than life to record promotion persons now. Under the tutelage of Alexander for the past year, Anthony has earned the trust to handle the music. Many in the record community who do business with him on a week-to-week basis believe Anthony has the necessary tools to step into the programming position.

Anthony is a quiet, business-like perfectionist who takes his job very seriously. He hates people who say one thing and present a different type of package. Anthony considers his job as md one of his accomplished goals on the way to his ultimate goal of owning a consulting firm. As he describes it, "I want to be a media specialist, consulting in advertising, public relations, radio, TV and marketing, etc."

Many people march to the beat of a different drummer, but Anthony provides his own beat. As a drummer in the Texas Southern Marching Band (Ocean of Soul), Anthony believes that his early music training has helped him in his job as md. He explains, "My background in music makes it easier to basically hear music and determine how music blends with other things that we are working with here at GCI. I think any music director should have some form of music training in their background."

Reflecting on his state of job security, Anthony said, "Radio is never secure at this level. In terms of my confidence in my job performance, I am well equipped. A music director must have the complete confidence of his program director in order to perform his tasks. Under the tutelage of James Alexander, I learned his confidence to execute what he wants done."

The 25-record playlist has come under attack in that there is not enough exposure for all the new records released. WGCI is one of the stations that boasts a 25-record list. Defending the playlist, Anthony states, "The philosophy is basically for the established records. What that has done is eliminate records that are being tested from being on the list. In the past, you may have had 40-record playlists. You can experience records from number 28 to 40 being dropped off the playlist in a two to three week period. These are records that are established with listeners. In a 40-record playlist, there are too many new records for an audience to become familiar with in a short period of time."

This does not mean that they do not test new records. Because they aren't charted, there are 15 less records that receive a number on the playlist. This is to the detriment of record companies because they need numbers when reporting each week. A record that could be number 29 on the list ends up receiving no number.



Brian Anthony, md, WGCI.

That 29 could mean the life or death of a record in the company's viewpoint.

The number one priority for black radio will be centered around "competition between radio stations and record companies getting their records played," Anthony states. "In each situation, radio and records must concentrate on putting out the best product possible. With CHR radio copying the Black format and playing a lot of black music, it gives listeners an alternative. Here again, we go back to the 25-record playlist. People want to hear their favorites and CHR will, for the most part, play the hottest black records. You can bet they will not play the Top 25 black records."

Anthony says the influences in his radio career were **Mike Love**, WBLS; **Jo Davis**, WUSL in Philly; **Eric Griffin**, exec producer in Miami; **Phil Perry**; and, most of all, James Alexander. Under the teaching of Alexander, I learned to formulate a format, how to treat the business, and the why and how of radio. With Alexander leaving the station, I was very apprehensive about the future. I now realize that at this point I must prove what I have learned."

It's official! **Michael Horton** will be leaving immediately for California to assume his position of co-nat'l promo dir for Capitol Records. **BRE**

BY JEROME SIMMONS

RADIO NEWS UPDATE

ARBitron Ratings

The following information represents the latest ARBitron ratings for average quarter hour shares, metro survey area, Monday through Sunday, 6 a.m. - midnight, for the Fall '91 rating period. The Summer '91 rating period is also shown as a point of comparison.

This information is reprinted directly from the period and categories designated from the ARBitron Ratings Service with their permission. Reprinting of this information must have the specific approval of ARBitron. © 1991 Arbitron.

	SUMMER	FALL
Orlando, FL		
WJHM	7.1	6.0
Greensboro, NC		
WQMG	6.4	5.6
WJMH	7.3	5.5
WAAA	1.1	1.1
Greenville, SC		
WLWZ	4.6	4.9
WHYZ	1.1	1.1
Tulsa, OK		
KTOW	2.4	4.2
Little Rock, AR		
KIPR	8.9	7.4
KMZX	3.2	3.5
Baton Rouge, LA		
KXL	11.6	11.8
WXOK	10.7	10.3
WQUE	1.5	1.8
Charleston, SC		
WWWZ	4.4	5.0
WDXZ	4.7	4.1
WPAL	3.2	3.8
WUJM	2.9	3.6
WTUA	2.6	1.4
Youngstown, OH		
WANR	0.5	1.1
WNRB	1.4	1.1
Wichita, KS		
KBUZ	1.7	2.6
Mobile, AL		
WBLX	17.3	16.5
WGOK	5.3	5.9
New Haven, CT		
WNHC	3.0	3.2
Columbia, SC		
WWDM	15.2	16.5
WOIC	2.6	3.0
Roanoke, VA		
WJJS	2.4	2.1
WJMH	2.0	1.2
KQOK	0.7	1.2
WTOY	1.3	1.2
Chattanooga, TN		
WJTT	12.1	10.0
WNNO	3.3	2.4
Lansing, MI		
WXLA/WQHH	1.6	3.2

WKYS Fights Literacy



Rosemary Ferrigno, WKYS acct exec (far r) stands with members of Colgate Palmolive and the Literacy Council. The three organizations teamed in support of literacy in the D.C. area.

14th Annual Black College Radio Conference

Black college radio broadcasters will come together April 17-18 in Atlanta for the 14th Annual Black College Radio Convention. Broadcasters from more than 100 colleges and universities will attend the conference.

will also be selected.

For more information on the conference, contact:

Lo Jelks
Black College Radio
P.O.Box 3191
Atlanta, GA 30302
(404) 523-6136

Hangin' Out In New York



On hand at the Apollo Theatre were (l-r) Virgin's Harmony; Kid Capri and Diana King, WBLS; Freedom Williams, C+C Music Factory; and Wanda LeBron, ASCAP.

Included in the networking event will be seminars on how best to maintain a successful station on campus; how to obtain federal funds for station support; how to improve sales and enhance public awareness; and tips on programming, news, sports, production and management.

The convention will also feature an awards banquet, with station representatives voting for the most popular music act. A black station of the year

WJMI/WOAD Slams Arbitron

In an editorial comment by Michelle Walker, news director for WJMI-FM/WOAD-AM/Jackson, MS, she claims the rating report issued from the Arbitron Service for the city of Jackson is "distorted" and "unjust."

According to Walker, the recently released Fall '91 Arbitron figures do not represent a true market view of

BY J.R. REYNOLDS

listenership in the Jackson market. "The figures are blatantly distorted. The numbers show that black radio stations WJMI-FM, VVOAD-AM/FM and WONG acquired a 24.8 listenership share from a 12+ audience, Monday through Friday, 6 a.m. to midnight.

"These same stations (excluding WONG) obtained a 34.1 share in the Arbitron Summer '91 survey. The fall rating survey revealed a 27 percent decline in listenership."

Walker contends that the Arbitron report could not possibly be correct due to 56 percent of the Jackson market being black, a majority of the city. She goes further in indicating that the Jackson metro survey area, which includes three counties, has a population that is 43 percent black. "Where did over one quarter of Jackson's black listeners go?" asked Walker, who concluded with a recommendation that Arbitron "re-think and refine their entire rating process."

Representatives from Arbitron were unavailable for comment.

WQUE Becomes Sainly

On the heels of their current dominance in ratings, WQUE/New Orleans announced that their parent company, the Clear Channel Communications' Clear Channel Sports Network, will hold the broadcast rights to the NFL's New Orleans Saints football games for the next three years.

The Clear Channel Sports Network originates sporting events for the San Antonio Spurs (NBA basketball), Oklahoma State University, the University of Louisville, Iowa State University, University Of Tulsa, Texas Tech and Yale University.

WTAE Holds Special "Election"

News/Talk 1250 WTAE/Pittsburgh, PA, broadcast another ABC American Agenda Radio Special, "Picking the President '92." The radio program featured television news correspondents David Brinkley, Sam Donaldson and George Will, who hosted the one-hour special. The program examined the 1992 presidential candidates, as

well as the issues that will highlight this year's presidential candidate platforms.

92.7 THE BEAT Kicks Off Apollo Competition

92.7 THE BEAT/Jacksonville, FL, held round one of its "Apollo Night" competition. Felicia Butler of Jacksonville won the competition by performing a song she wrote and produced, "Sing My Song Because Of You."

The "Apollo Night" is a six-round competition of local performers, with the winner of the final competition being flown to New York City to showcase his/her talent on the popular TV talent show "Showtime At The Apollo." Co-sponsoring the event was Colours Club International.

Job Opportunities

Medium market, Urban FM has openings for AT, sales rep, promotions director and news person. No calls. Please rush tape and resume to: Tony Barrow
P.O. Box 667
Sand Springs, OK 74063
[EOE (1-21)]

WKYS Supports Literacy Council

WKYS/Washington, D.C., and Colgate Palmolive joined forces towards the latter part of 1991 to support the Washington Area Literacy Council. The result of this partnership was a \$10,000 donation to area literacy groups. Palmolive donated 25 cents of the total cost of every bottle of dishwashing liquid soap sold to the cause.

WKYS promoted the efforts of the Literacy Council and Colgate Palmolive at various station events, including the AFRAM Festival in Baltimore, MD, at the Black Expo '91 which was held at the D.C. Convention Center last August, and Adams Morgan Day in September.

This was the second year of the campaign in Washington, D.C., and both organizations have committed to continuing their efforts in 1992.

Programmer Looking

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.

Service Request

WZMG requests service from all major labels, especially Epic and Island. Please send all product to:
Charlie Pruitt
WZMG
P.O. Box 3239
Opelika, AL 36801
(205) 745-4656

Service Request

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

Service Request

WFBI/Fayetteville, NC, requests service from all gospel record companies and promoters. Please send all gospel product to:
Don Reid
WFBI
P.O. Box 649
Fayetteville, NC 28302

Service Request

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

DJs Wanted

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

PROGRAMMERS POLL

ANGELA JENKINS
KBMS/PORTLAND, OR
ATLANTIC STARR
"MASTERPIECE"

Since we put this into rotation the phones have not stopped ringing. People really like the smoothness of this very nice ballad that works for everyone from teens to adults. Demos: All.

R. KELLY AND PUBLIC ANNOUNCEMENT
"SHE'S GOT THAT VIBE"

From the first time we played this, listeners have been coming through with a major response. His style on this uptempo record is hard to describe, but you can predict that this group will be hot in 1992. Demos: All.

PEABO BRYSON
"LOST IN THE NIGHT"

It is great to have Peabo back with his old style. After you hear this you will be reminded of such albums as *Paradise*. This latest ballad will be a No. 1 hit as the ongoing love of Peabo in Portland continues. Demos: Adults.

TONY ISABLE
KXOK/SAINT LOUIS, MO
LISA FISCHER
"SO INTENSE"

This is an instant Top 10 song that has an intense music and lyric combination. The midtempo tune is a great effort for the young lady who will be a favorite of black radio for years to come. Demos: All.

VANESSA WILLIAMS
"SAVE THE BEST FOR LAST"

This is a good follow-up ballad to her No. 1 hit "Running Back To You." This song got instant phones the minute we played it. It will surely follow in the footsteps of her first top ballad, "Dreamin'," and take its own place at the top of the charts. Demos: Adults, Young Adults.

BEBE & CECE WINANS
"IT'S OK"

What a great way to follow up

two top releases. This is a great spiritually focused ballad from BeBe & CeCe's dynamic *Different Lifestyles* LP. It's doing great for our station and will keep the Winans as the trendsetters in gospel. Demos: All.

MILLI MILLS
KCLT/WEST HELENA, AR



B. CHESTNUT
"TO B OR NOT TO B"

Here is a brand new rapper on the scene with a fresh sound all his own. B. Chestnut definitely has a hit here. It has that hook that everybody's looking for. Great for dancing or even just listening. So all you programmers out there, don't sleep on B. Chestnut, cause he's all that. Demos: All.

GET FRESH GIRLS
"PUMP IT UP"

To those who like to party, this one is for you. Great for the clubs and radio mix shows alike. These girls are absolutely pumping with energy. Demos: Teens, Young Adults.

PHIL UPCHURCH
"POISON"

This well known guitarist has taken this BBD hit and made some mental jazz with it. This mix of musical flavors should prove beneficial to anyone's playlist. Check it out. Demos: All.

JOHNNY GREEN
WKWQ/COLUMBIA, SC
GLENN JONES
"HERE I GO AGAIN"

It's a ballad that's getting a lot of calls from the adult females. He's singing like the switch to his new label has done him some good. Jones has been gone for awhile so it is really nice to hear this top notch vocalist back. Demos: Females, Adults.

GERALD & EDDIE LEVERT
"BABY HOLD ON"

This is an outstanding record that skillfully blends the classic sound of Eddie Levert with the talents of his son. It has the classic sound of the O'Jays, so if you play this you can't go wrong. Demos: Adults, Young Adults.

PRINCE & THE N.P.G.
"DIAMONDS AND PEARLS"

This may be the song to bring Prince back to the top of the black charts. The ladies really like this ballad that's sung with Rosie Gaines of New Power Generation. Demos: All.

TROOP WILLIAMS
WBAD/GREENVILLE, MS
SHIRLEY BROWN

"THREE WAY LOVE AFFAIR"

Shirley Brown's song is getting a lot of attention in my region. In this ballad she's singing about a three way love affair, but it's the wife with a lover on the side. A thought-provoking song from a great soloist. Demos: Adults.

SHANICE
"I LOVE YOUR SMILE"

The song has been out for awhile but it's still popular with kids as well as adults. It's uptempo with a catchy hook and that's still a formula for radio success. Demos: All.

LUTHER VANDROSS
"THE RUSH"

Once you have been Lutherized there's no going back, you will always be a devoted fan. And he has many. The requests keep coming in for this smooth

midtempo cut. Demos: All.

FRANK BECOATE
WEBB/BALTIMORE, MD
ONAJE ALLEN GUMBS
"DON'T TOUCH MY HEART"

This is a very nice midtempo jazz song that features some superb arrangement and production. Programmers in other formats might want to take a listen to this record. Demos: Adults.

FOURPLAY
"BALI RUN"

It's a great collaboration of four jazz greats who give this song a smooth appeal. It fits our day and night programming and get's immediate calls whenever we play it. Demos: Adults.

WILTON FILDNER
"FEEL SO MUCH BETTER"

I can't say enough about this song, it's definitely going to be one of the strongest jazz cuts of 1992. In fact the whole album should be investigated because it will generate instant phones. Demos: Adults.

TIM MWADIME
WAUG/RALEIGH, NC
P.M. DAWN
"SET ADRIFT ON MEMORY BLISS"

A good record for young people and adults. It's a rap but it has a nice smooth beat and melody that non rap fans will even like. It's still getting steady requests. Demos: All.

SHANICE
"I LOVE YOUR SMILE"

We have been playing this medium tempo song for four weeks and the phones still light up. Nice clean songs with good messages are still popular, so give this some play. Demos: All.

JODECI
"STAY"

A real nice ballad that young people and adults like. These guys can really sing, so check this out. You definitely won't be disappointed. Demos: All. BRE

COMPILED BY THOMAS NEUSOM

NATIONAL RADIO REPORT

ALABAMA

WAJF-AM

Aaron Hall, Don't
Atlantic Starr, Masterpc.
Digital Under., Nose
Hammer, Donot
Tracie Spencer, Love

PD: Sam Terry
MD: Sam Terry
1301 Central Pkwy. S.W.
Decatur
AL 35601
205-353-9230

WATV-AM

FROZEN

PD: Ron January
P.O. Box 39054
Birmingham
AL 35208
205-780-2014

WBIL-FM

Dee Harvey, Just
Mint Condition, Breakin'
PM Dawn, Paper
Phil Puchurch, Opison

PD: Costee McNair
MD: Costee McNair
P.O. Box 666
Tuskegee
AL 36083
205-727-2100

WBLX-FM

Atlantic Starr, Masterpc.
BB King, Blues
Brotherhd. Crd., Helluva
Colonel Abrams, You
Phyllis Hyman, When
S. Robinson, I Lvoe
TLC, Ain't
Vanessa William, Save

PD: Skip Cheatham
MD: Morgan Sinclair
P.O. Box 1967
Mobile
AL 36633
205-432-7609

WENN-FM

ABC, My
Atlantic Starr, Masterpc.
Five Star, Shine
Joe Public, Live
Keith Wash., When
Lisa Stansfield, All

PD: Dave Donald
MD: Michael Starr
424 16th St. North
Birmingham
AL 35203
205-254-1820

WEUP-AM

Escoffrey's, Unatain.
Hammer, Do Not
Richard Elliot, Take
S. Robinson, I Love
TLC, Ain't

PD: Steve Murray
MD: Steve Murray
2609 Jordan Lane
Huntsville
AL 35806
205-837-9387

WIDO-FM

BB King, Blues
Joe Public, Live
Oaktown, Turn
Shirley Brown, Loving
Sounds Of Black, Testify

PD: Finest Gandy
MD: Finest Gandy
Route 3 P.O. Box 76
Eutaw
AL 35472
205-372-4787

WJLD-AM

Glenn Jones, Here
Patti LaBelle, Somebody

PD: Curtis Bell
MD: Curtis Bell
1449 Spaulding
Ishkooda Rd.
Birmingham
AL 35211
205-942-1776

WTQX-AM

Adeva, Inde.
BB King, Blues
BeBe & CeCe, It's
Georgio, This
Lynn White, Losing
Three Times Luv, Irresist.
Tracie Spencer, Love

PD: Bob Bailey
MD: Francine Jiles
1 Valley Creek Cir.
Selma
AL 36701
205-872-1570

WTUG-FM

Phyllis Hyman, When
TLC, Ain't

PD: Alvin Brown
MD: Alvin Brown
142 Skyland Blvd.
Tuscaloosa
AL 35405
205-345-7200

WXVI-AM

Atlantic Starr, Masterpc.
C'Velo, Turn
Colonel Abrams, Somebody
Keith Wash., When
S. Robinson, I Love
TLC, Ain't

PD: Roscoe Miller
MD: Roscoe Miller
P.O. Box 4280
422 S. Court St.
Montgomery
AL 36195
205-263-3459

WZZA-AM

Bobby B. Bland, She's
Mac Band, Everythang
Ssmoove, Meanwhile
Three Times Luv, Irresist.
Tracie Spencer, Love

PD: Bob Carl Bailey
MD: Odessa Bailey
1570 Woodmont Dr.
Tuscaloosa
AL 35674
205-381-1862

ARKANSAS

KCLT-FM

Aaron Hall, Don't
B.O.X., Hey
Bobby B. Bland, She's
Digital Under., Nose
Fourplay, Bali
Keith Wash., When
Naughty By Natr., Uptown
Oaktown 357, Honey
Sir Mix-A-Lot, One
Tracie Spencer, Love

PD: Milli Mills
MD: Milli Mills
P.O. Box 2870
West Helena
AR 72390
501-572-9506

CALIFORNIA

KACE-FM

Fourplay, Bali

PD: Lawrence Tanter
MD: Antoinette Russell
161 N. LaBrea Ave.
Inglewood
CA 90301
213-330-3100

KGFJ-AM

Atlantic Starr, Masterpc.
BeBe & CeCe, It's

PD: Shirley Jackson
MD: Johnny Morris
1100 S. La Brea
Los Angeles
CA 90019
213-93D-9090

KJLH-FM

Alex Bugnon, So
Aretha Franklin, Ever
Atlantic Starr, Masterpc.
BeBe & CeCe, It's
S. Robinson, I Love
Surface, Nice

PD: Geoff Gill
3840 Crenshaw Blvd.
Los Angeles
CA 90008
213-299-5960

KPOO-FM

Calloway, Let's
Chocolate, I'll
Oaktown 357, Honey
Tracie Spencer, Lvoe

PD: Jerome Parsons
MD: Jerome Parsons
P.O. Box 11008
San Francisco
CA 94101
415-346-5373

KSOL-FM

FROZEN

PD: Bob Mitchell
MD: Bob Mitchell
1730 Amphlett Blvd.
#327
San Mateo
CA 94402
415-341-8777

KUCR-FM

Arrested Dev., Tennessee
Dee Harvey, Just
FS Effect, Your
JC Lodge, Come
Johnny Mathis, Better

PD: Raymond Griffin
MD: Barry Benson
691 Linden St.
Riverside
CA 92507
714-787-3838

XHRM-FM

C'vello, Turn
Hammer, Do Not
Keith Wash., When
Naughty By Natr., Every

PD: Don Davis
2434 S. Port Wy. Ste. J.
National City
CA 91950
619-336-4900

COLORADO

KDKO-AM

FROZEN

PD: James Walker
MD: George Martinez
2569 Welton St.
Denver
CO 80208
303-295-1225

CONNECTICUT

WKND-AM

FROZEN

PD: Melonae McLean
MD: Melonae McLean
P.O. Box 1480
Windsor
CT 06095
203-688-6221

WNHC-AM

Atlantic Starr, Masterpc.
BeBe & CeCe, It's
S. Robinson, I Love

PD: Stan Boston
MD: Lenny Green
112 Washington Ave.
North Haven
CT 06473
203-234-1340

WYBC-FM

Calloway, Let's
Cherrelle, Tears
Keith Wash., When
Lisa Stansfield, All
MicheeMe/LA Luv, All
Tracie Spencer, Love

PD: Mia Duff
MD: Andrew Gilford
165 Elm St.
New Haven
CT 06520
203-432-4127

DIST. OF COLUMBIA**WHUR-FM**

Bass Noirw, Superficial
Eric Gable, Straight
Keith Wash., When
Tracie Spencer, Love

PD: Bobby Bennett
MD: Mike Archie
529 Bryant St. N. W.
Washington
DC 20059
202-232-6000

WTOT-AM

Calloway, Let's
Keith Wash., When
Michael Bolton, Missing
R.F.T.W., T.B.S.L.

PD: Larry Jennings
MD: Cedrick Foster
140 W Lafayette St.
Marianna
FL 32446
904-482-3046

WGOV-AM

BeBe & CeCe, It's
Prince, Diamonds
Sounds Of Black, Testify
Vanessa William, Save

PD: Mike Mink
MD: Mike Mink
P.O. Box 1207
Valdosta
GA 31601
912-244-9590

WSKX-FM

Brotherd. Crd., Helluva
Gerald Levert, Baby
Hammer, Do Not
Michael Bolton, Missing
Patti LaBelle, Somebody

PD: Stanton Jaye
MD: Kimberly Dobson
404 S. Main St.
P.O. Box 128
Hinesville
GA 31313
912-368-9258

FLORIDA**WPUL-AM**

BNH, Stay
Boyz II Men, Uhh
Mariah Carey, Make
Phyllis Hyman, When
Shanice Wilson, Silent

PD: Steven King
2598 S. Nova Rd.
South Daytona
FL 32121
904-767-1131

WYFX-AM

Ex-Girlfriend, With
Joe Public, Live
Keith Wash., When
Marion Meadows, Lvoe
Roger, Take
S. Robinson, I Love
Tracie Spencer, Love
Whistle, If You

PD: Mike James
MD: Mike James
400 Gulfstream Blvd.
Delray Beach
FL 33444
407-737-1040

WHGH-AM

Cooly Live, That's
Naughty By Natr., Uptown
Schooly D, Original

PD: DJ Boat
MD: DJ Boat
P.O. Box 2218
Thomasville
GA 31792
912-228-4124

WVEE-FM

Atlantic Starr, Masterpc.
Vanessa William, Save

PD: Michael Roberts
MD: Thomas Bacote
120 Ralph McGill
Suite 1000
Atlanta
GA 30369
404-898-8900

WRBD-AM

Aretha Franklin, Ever
Atlantic Starr, Masterpc.
Gary Taylor, In
Marc Nelson, Count
M. Jackson, Remember
PM Dawn, Paper

PD: Craig "Rock" Anderson
MD: Eric "D" Ward
4431 Rock Island Road
Ft. Lauderdale
FL 33319
305-731-4800

WAZZ-FM

Calloway, Let's
Hammer, Do Not
Roger, Take
Sir Mix-A-Lot, One
UMC's, One

PD: Kelly Karson
MD: Kelly Karson
2611 WERD Radio Dr.
Jacksonville
FL 32205
904-389-1111

WIBB-AM

Chill Deal Boyz, Make
Five Star, Shine
Joe Public, Live
Robyn Springer, Forever
S. Robinson, I Love

PD: Big George Threatt
MD: Big George Threatt
369 2nd St.
Macon
GA 31212
912-742-2505

WXAG-AM

3 Times Luv, Irresist.
BB King, Blues
Bobby Powell, Queen
Bubba, I Like
Lynn White, Lonley
Robyn Springer, Forever
Ronnie Lovejoy, I Miss

PD: Jocelyn Walters
2145 S. Milledge
Athens
GA 30605
404-549-1470

WRXB-AM

Ex-Girlfriend, With
Hammer, Do Not
Keith Wash., When
Mic Murphy, Fit
Roger, Take

PD: Michael Danzey
MD: Rob Simone
3000 34th St.
South B-206
St. Petersburg

FL 33712
813-864-1515

GEORGIA**WEAS-FM**

ABC, My
Nice & Smooth, How
Sir Mix-A-Lot, One
S. Robinson, I Love

PD: Marie Kelly
MD: Marie Kelly
2515 Abercorn St.
Savannah
GA 31401
912-232-7288

WJIZ-FM

Keith Wash., When
Robyn Springer, Forever
S. Robinson, I Love

PD: Derrick Jonzon
MD: Vickie Cannon
P.O. Box 5226
Albany
GA 31706
912-883-5397

IOWA**KBBG-FM**

Billy Soul Bond, Baby
Ex-Girlfriend, With
Gladys Knight, Where
Marion Meadows, Love
Milie Jackson, Young
Roger, Take

PD: Delores Smith
MD: Deiores Smith
527 1/2 Cottage St.
Waterloo
IA 50703
319-234-1441

WSWN-AM

Calloway, Let's
Ex-Girlfriend, With
Michael Bolton, Missing
Tim Owens, Smile
Tina Turner, Way
Tracie Spencer, Love
Whistle, If You

PD: Joe Fisher
MD: Choya Jaye
P.O. Box 1505
Belle Glade
FL 33430
407-833-4107

WFXA-FM

BeBe & CeCe, It's
Dee Harvey, Just
Mint Condition, Breakin'
S. Robinson, I Lvoe
TLC, Ain't
Tim Owens, Smile

PD: Carl Conner
MD: Carl Conner
P.O. Box 1584
Augusta
GA 30903
803-279-2331

WMXY-AM

FROZEN

PD: Ike Filmore
MD: Ike Filmore
P.O. Box 1114
La Grange
GA 30241
404-882-6348

ILLINOIS**WGCI-FM**

Atlantic Starr, Masterpc.
Ice Cube, Steady
M. Jackson, Who
Surface, Nice
Vanessa William, Save

PD: Brian Anthony
322 S. Michigan Ave.
Chicago
IL 60602
312-427-4800

WTMP-AM

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

PD: Chris Turner
MD: Chris Turner
P.O. Box 1101
Tampa
FL 33601
813-626-2905

WFXE-FM

Brotherd. Crd., Helluva
C'Vello, Turn
Cherrelle, Tears
Digital Under., Nose
Hammer, Do Not
Smoove, Meanwhile
Tim Owens, Smile
Vanessa William, Save

PD: Phillip D. March
1115 14th St.,
Columbus
GA 31902
404-576-3565

WPGA-FM

Ce Ce Rogers, Never
Cherrelle, Tear
Hammer, Do Not
Keith Wash., Shen
Marion Meadows, Love
Roger, Take
S. Robinson, I Love

PD: Brian Kelly
2525 Pionono Ave.
West Gate Mall
Macon
GA 31206
912-781-2101

WJPC-FM

BeBe & CeCe, It's
David Peaston, Luxury
Fourplay, Bali
Johnny Mathis, Better
Keith Wash., When
Phyllis Hyman, When

PD: Mary Ann Stewart
MD: Mary Ann Stewart
820 S. Michigan Ave.
Chicago
IL 60616
312-322-9400

INDIANA**WJFX-FM**

BeBe & CeCe, It's
Cherelle, Tears
Keith Wash., When
Marion Meadows, Love
Paula Abdul, Vibology
Smoove, Back

PD: Ange Cannessa
MD: Jeff Phillips
5936 E. State Blvd.
For Wayne
IN 46815
219-493-9239

KJCB-AM

BeBe & CeCe, It's
Color Me Badd, Thinking
Public E., Shut
Surface, Nice
Tim Owens, Smile
Tracie Spencer, Love

PD: Darlene Prejean
MD: Darlene Prejean
413 Jefferson St.
Lafayette
LA 70501
318-233-4262

WOCQ-FM

BeBe & CeCe, It's
Eric Gable, Straight
Marky Mark, I Need
Nice & Smooth, How
Patti LaBelle, Somebody
Right Said Fred, Too
S. Robinson, I Love

PD: Scott Jantzen
MD: Scott Jantzen
P.O. Box 1850 Montego Bay
Ocean City
MD 21842
301-641-0001

MINNESOTA**WRNB-FM**

Calloway, Let
Ex-Girlfriend, With
Public E., Shut
Roger, Take
Tracie Spencer, Love

PD: Pete Rhodes
MD: Pete Rhodes
1004 Marquette
Suite 202
Minneapolis
MN 55403
612-341-2447

WTLC-FM

BeBe & CeCe, It's
Cherelle, Tears
Color Me Badd, Thinking
Keith Wash., When
Mint Condition, Breakin'
State Of Art, Understand
Stylistics, Always

PD: Jay Johnson
MD: Vicki Buchanan
2126 N. Mendian St.
Indianapolis
IN 46202
317-923-1456

KYEA-FM

Atlantic Starr, Masterpc.
BeBe & CeCe, It's
Blacksheep, Choice
Cherelle, Tears
Hammer, Do Not
Hen G. & Evil E., If
Lisa Stansfield, All
Robyn Springer, Forever
S. Robinson, I Love
Smoove, Meanwhile

PD: Bill Sharp
MD: Bill Sharp
P.O. Box 2199
West Monroe
LA 71294
318-322-1491

MICHIGAN**WJLB-FM**

Atlantic Starr, Masterpc.
BeBe & CeCe, It's
Gladys Knight, Where
R. Kelly, She's
Tim Owens, Smile
Vanessa William, Save

PD: Steve Hedgewood
MD: Fonda Thomas
Suite 2050 Penobscot Bldg.
Detroit
MI 48226
313-965-2000

MISSOURI**KATZ-FM**

Atlantic Starr, Masterpc.
Boyz II Men, Uh
Johnny Mathis, Better
Marion Meadows, Love
Marvin Sease, Show
Mic Murphy, Fit
Peabo Bryson, Lost
S. Robinson, I Love
Solomon Burke, Try

PD: Rod King
MD: Alice Jejeda
1139 Olive St.
Suite 303
St. Louis
MO 63101
314-241-6000

KENTUCKY**WLOU-AM**

Escrifey's, Unatain.
Keith Wash., When
Robyn Springer, Forever
Roger, Take

PD: Maurice Harrod
MD: Gerald Harrison
P.O. Box 3244
Louisville
KY 40208
502-636-3536

MASSACHUSETTS**WILD-AM**

Tim Owens, Smile
Vanessa William, Save

PD: Stephen Hill
MD: Dana Hall
90 Warren St.
Boston
MA 02119
617-427-2222

WMHG-FM

Atlantic Starr, Masterpc.
Dee Harvey, Just
Hammer, Do Not
Lisa Stansfield, All

PD: Sammie Jordan
MD: Sammie Jordan
517 W. Giles Rd.
N. Muskegon
MI 49445
616-744-2405

LOUISIANA**KBCE-FM**

BeBe & CeCe, It's
Cherelle, Tears
Hammer, Do Not
Hen G. & Evil E., If
Marion Meadows, Love
PM Dawn, Paper
Roger, Take
Sir Mix-A-Lot, One
S. Robinson, I Love
Whistle, If You

PD: Donnie Taylor
MD: Donnie Taylor
P.O. Box 69
Boyce
LA 71409
318-793-4003

WTCC-FM

2 Kings/Cypher, For
Aaron Hall, Don't
Alex Bugnon, So
Calloway, Let's
Chocolate Chip, I'll
Lizette M., Never
Marion Meadows, Love

PD: Marcus Alston
MD: Tras Sheard
1 Armory Square
Springfield
MA 01105
413-781-6628

WQBH-AM

BeBe & CeCe, It's
Gerald Levert, Baby
Jodeci, Stay
M. Jackson, Remember
Sounds Of Black, Testify

PD: Claude Young
MD: Jay Butler
2056 Penobscot
Detroit
MI 48226
313-965-4500

KCXL-AM

Atlantic Starr, Masterpc.
BeBe & CeCe, It's
Cherelle, Tears
Johnnie Taylor, Crazy
Marc Nelson, Count
Patti Austin, I'll
Roger, Take
Surface, Nice
Tracie Spencer, Love
Z'Looke, I Can't

PD: Dell Rice
MD: Dell Rice
810 E. 63rd St.
Kansas City
MO 64110
816-333-2583

KFXZ-FM

BeBe & CeCe, It's
Brotherhd. Crd., Helluva
Cherelle, Tears
Dee Harvey, Just
Five Star, Shine
Marion Meadows, Love
S. Robinson, I Love
Tevin Campbell, Goodboy
Whistle, If You

PD: Barbara Byrd
MD: Barbara Byrd
3225 Ambassador Caffery
Lafayette
LA 70506
318-898-1112

MARYLAND**WANN-AM**

Barry White, Dark
Gladys Knight, Where
Prince, Diamonds
Vanessa William, Save

MD: Roger Reed
P.O. Box 631
Annapolis
MD 21404
301-269-0742

WQHH-FM

BB King, Blues
BeBe & CeCe, It's
Keith Wash., When
Marion Meadows, Love
Prince, Diamonds

PD: Larry "Doc" Elliott
MD: Larry "Doc" Elliott
101 Northcrest Rd. Set. 4
Lansing
MI 48906
517-484-9600

KXOK-AM

Atlantic Starr, Masterpc.
Chris Walker, Take
Mint Condition, Breakin'
Sounds Of Black, Testify
Vanessa William, Save
Whistle, If You

PD: Tony Isable
MD: Tony Isable
7777 Bonhomme Ave.
St. Louis
MO 63111
314-727-0808

KGRM-FM

Alex Bugnon, So
Digital Under., Nose
Eric B. & Rakim, Know
Eric Gable, Straight
JT Taylor, Feel
Phyllis Hyman, When
Surface, Nice

PD: David A. Dickinson
MD: Draw K.
Grambling
LA 71245
318-274-3244

WJDY-AM

BeBe & CeCe, It's
Cherelle, Tears
Gladys Knight, Where
Lisa Stansfield, All
Tracie Spencer, Love

PO: Paul Butler
MD: Paul Butler
1633 N. Division St.
Salisbury
MD 21801
301-742-5191

WTLZ-FM

Aretha Franklin, Ever
BB King, Blues
Cherelle, Tears
Dee Harvey, Just
Hammer, Do Not
Hen G. & Evil E., If
Marion Meadows, Love
S. Robinson, I Love
State Of Art, Understand
Whistle, If You

PD: Kermit Crockett
MD: Tony Lamptey
126 N. Franklin
#514
Saginaw
MI 48601
517-754-1071

MISSISSIPPI**WACR-FM**

3 X Love, Irresist.
Color Me Badd, Thinking
Johnny Mathis, Better
Keith Wash., When
Marc Nelson, Count

PD: Danny Byrd
MD: Jay Michael Bailey
P.O. Box 1078
Columbus
MS 39701
601-328-1050

PROGRAMMERS

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KMJQ-FM

Aretha Franklin, Ever
Atlantic Starr, Masterpc.
Del, Mista.
Hammer, Do Not
Patti LaBelle, Somebody

PD: Ron Atkins
MD: Chris Reynolds
24 Greenway
#1508
Houston
TX 77046
713-623-0102

WJWS-AM

Calloway, Let's
David Peaston, Luxury
Naughty By Natr, Every
Nautica, Game
Sounds Of Black, Testify
Tracie Spencer, Love

PD: Freddie Hargrove
MD: Freddie Hargrove
P.O. Box 216
South Hill
VA 23970
804-447-8997

WPAK-AM

BB King, Blues
Marion Meadows, Love
Robyn Springer, Forever
Shirley Brown, Time
Sounds Of Black, Testify

PD: Reginald Foster
MD: Reginald Foster
P.O. Box 494
Farmville
VA 23901
804-392-8114

WISCONSIN

WKKV-FM

Atlantic Starr, Masterpc.
Sounds Of Black, Testify
Tim Owens, Smile

PD: Tony Fields
MD: David Michaels
2400 S. 102nd St.
Milwaukee
WI 53227
414-321-1007

VIRGINIA

WBSK-AM

Color Me Badd, Thinking
Hammer, Do Not
Joe Public, Live
Public E., Shut

PD: Steve Crumley
MD: Steve Crumley
P.O. Box 598
Norfolk
VA 23501
804-627-5800

WKSU-FM

Michael Bolton, Missing
Peabo Bryson, Lost
Surface, Nice

PD: Chuck Woodson
MD: Chuck Woodson
645 Church St. Ste. 400
Norfolk
VA 23510
804-622-4600

WASHINGTON

KKFX-AM

Atlantic Starr, Masterpc.
Hammer, Do Not
John Payne, She
Marion Meadows, Love
Mic Murphy, Fit
S. Robinson, I Love
Stylistics, Always

PD: Tom Reddick
MD: Tom Reddick
101 Nickerson St. #260
Seattle
WA 98109
206-728-1250

WMVP-AM

Dee Harvey, Just
Keith Wash., When
Marion Meadows, Love
Roger, Take
Universe, Love

PD: Billy Young
MD: Billy Young
4222 W. Capitol Drive
Suite 1290
Milwaukee
WI 53216
414-444-1290

WHOV-FM

B.D.P., Duck
BB King, Blues
Bubba, I Like
Calloway, Let's
Chris Walker, Take
Color Me Badd, Thinking
Keith Wash., When
Marion Meadows, Love
Roger, Take
Tracie Spencer, Love

PD: Frank Sheffield
MD: Cherie Simmons
Hampton University
Hampton
VA 23668
804-727-5670

WOWI-FM

Color Me Badd, Thinking
Hammer, Do Not
Joe Public, Live
Public E., Shut

PD: Steve Crumley
MD: Steve Crumley
645 Church St.
#201
Norfolk
VA 23510
804-627-5800

KRIZ-AM

BeBe & CeCe, It's
Color Me Badd, Thinking
MC Brains, Oochie
TLC, Ain't
Tim Owens, Smile
Whistle, If You

PD: Frank Barrow
MD: Frank Barrow
P.O. Box 22462
Seattle
WA 98122
206-329-7880

WNOV-AM

Keith Wash., When
Mac Band, Everything
Mint Condition, Breakin'
State Of Art, Understand
Whistle, If You

PD: Ernie G.
MD: Ernie G.
3815 N. Teutonia Ave.
Milwaukee
WI 53206
414-449-9668

BLACKS IN FILM

continued from page 11

have not put a damper on the impact of the successes. Some may say that the stories are merely black versions of proven formulas: "New Jack City" is "Scarface" in black-face, "Straight Out of Brooklyn" is Clifford Odet's ("Awake and Sing," "Golden Boy") in blackface.... But the writers and directors of these pieces are not copying, if there are similarities in stories it is because there are just so many basic formulas to go

around. Is black boy meets black girl, black boy loses black girl, black boy gets black girl, a copy?

Violence in the theatres during some such films has given black films some negative press and, with the influx of studio money still so tentative, given chills that it might cause the new open doors in Hollywood to close.

But this has not happened. And even if it does, Spike Lee is poised to continue. Regi-

nald and Warrington Hudlin ("House Party") have formed the Black Filmmaker Foundation dedicated to growth and independence.

Black filmmaking may have taken a siesta during the 1950s and 1960s, and may have had trouble sustaining itself in the 1970s, but in the late 1980s and early 1990s it has taken off and there is no reason to believe it will ever go under again.

In 1991, more than 50

years after Hattie McDaniel, Whoopi Goldberg won an Academy Award for best supporting actress, only the second black actress to take Oscar home.

Rest assured that no one is going to court to force Whoopi out of her Malibu beach house.

Now, that there is what everyone else was born with, perhaps there can be progress. **BRE**

BLACK RADIO HISTORY

continued from page 9

spotlighting the works of such prominent artists as Brenda Joysmith, Paul Nzialamba and Kathleen Wilson. In addition to the main exhibition, a silent auction will be held to raise funds for a minority scholarship to the Otis Parsons Institute of Design.

The specialized radio programming the station will offer includes "Black History Notes," a collection of 28 profiles of outstanding African-Americans, such as Dr. Charles Drew, who discovered blood plasma; Marcus Garvey, the man behind the

"Back to Africa" movement; and a spotlight of actor-singer-activist Paul Robeson, among others. The R&B station will also be active in the community, and will appear in the annual Pasadena Black History Month Parade.

All this activity leaves no doubt that black radio is definitely in the swing of things for Black History Month. So let us all take this opportunity to participate, learn more about our history, and celebrate Black History Month for the important time it is. **BRE**

KEVIN EVANS

continued from page 29

struggle to get where you are."

Evans says he is looking forward to influencing growth in the black music industry on all fronts. "Black divisions are carrying many of the major labels," he says. "It's imperative that black execs work together to secure longstanding commitments from the labels to develop talent on both the creative and executive levels.

"And in the black music community, I strongly believe

we need to be continuously networking with and educating one another," says Evans. "Older execs need to help the younger ones to gain the experience that will make them into great executives. All it takes is one mentor to say, 'Stick with me kid, I'll show you the way.' Once that begins to happen, it will be passed along and the education will continue to flow through the community as well as the industry." **BRE**

BRITISH INVASION

continued from page 27

From the very start of black migration in the '50s, Jamaican jazz artists such as **Dizzy Reece** (now resident in the United States) tried to lay their imprint, but were not given the chance because they played music that was, in effect, American. It wasn't until these musicians searched their Caribbean roots to

bring out something they could authentically call their own that U.K. indigenous music flourished and sustained the Afro-American-Caribbean tinge that has enabled artists such as **Soul II Soul** to say of their music, this is the sound of black Britain. **BRE**

RAP, ROOTS & REGGAE

continued from page 15

15 and 16. It should be a blast. The major headliner this year is **Steel Pulse**, both days! Can you handle that? Come on out and keep Bob Marley's spirit alive. Bob's mother, **Cedella Booker**, will perform on Sunday the 16th, so don't miss her.



Big Daddy Kane

For all you Reggae Sunsplash fans, this year's tour will start some time in May. More info to come, so get ready 'cause this year promises to be big for reggae music.

* * * *

WILLIE DIXON

continued from page 13

Sonny Boy Williamson, **Otis Rush**, **Willie Mabon**, **Koko Taylor**, **The Moonglows**, **Etta James**, **Sugar-Pie Desanto**, **Don and Bob**, to name a few. Dixon's songwriting legacy is amazing: "My Bebe," "Seventh Son," "Little Red Rooster," "I Just Want To Make Love To You," "(I'm Your) Hoochie Coochie Man," "Spoonful," "Wang Dang Doodle," "I Can't Quit

Daddy Kane, **A Tribe Called Quest**, **Nikki D.**, **MC Lyte** and **D.U.**, just to name a few, have taken this rap show to another level. Check it out, to get a taste of New York flavor on the West Coast.

DIVINE BLESSINGS **BRE**

You Baby," "29 Ways," "Walkin' The Blues," "You Can't Judge A Book By Its Cover," "Evil," "Tollin' Bells," "Back Door Man," and the list goes on and on.

Dixon's songs have been recorded and performed by countless artists, black and white, all over the world since he and other artists recorded them. The list reads like who's who amongst rock *cont'd next page*

NEW RECORD RELEASES

FEBRUARY 14, 1992

LABEL	ARTIST	TITLE	FORMAT		
			RECORD	COMPACT DISC	CASSETTE
			12"	45	LP
MAJORS:					
A&M	CE CE PENISTON	Finally			•
	VERNELL BROWN JR.	Stay Tuned			•
ATLANTIC	HIRAM BULLOCK	Way Kool			•
	SKYY	Nearer To You			•
	SKYY	Up And Over			•
CAPITOL	TRACIE SPENCER	Love Me	•		
	HAMMER	Do Not Pass Me By	•		
COLUMBIA	ELLIS MARSALIS	Heart Of Gold		•	
	JOHNNY MATHIS	Better Together	•		
	GEORGE MICHAEL	I Believe (When I Fall In)	•		
ISLAND	DRIVIN *N*CRYIN	Around The Block Again	•		
MCA	AARON HALL	Don't Be Afraid		•	
RCA	ME PHI ME	One			•
	COOLY LIVE	That's What I Like			•
SONY	YO-YO MA/BOBBY MCFERRIN	Hush		•	
VIRGIN	VOICE OF THE BEEHIVE	Perfect Place	•		
INDIES:					
AMERICAN 818-500-0090	COVERT	For Your Bootay Only			•
CHRYSALIS 212-326-2311	ARRESTED DEVELOPMENT	Tennessee			•
TOMMY BOY 212-722-2211	DIGITAL UNDERGROUND	No Nose Job			•
DISTRIBUTED:					
4TH & B'WAY/ISLAND	GALLIANO	Jus' Reach	•		
EASTWEST/ATLANTIC	MODEST FOK	Love Or The Single Life			•
GIANT/WARNER BROS.	F.S. EFFECT	Your Lovin'	•		
	LORD FINESSE	Return Of The Funky Man	•		
GRP/MCA	KIM PENSYL	3 Day Weekend		•	
	DAVE VALENTIN	Musical Portraits		•	
LUKE/ATLANTIC	LUTHER CAMPBELL	Luke Solo		•	
NOVUS/RCA	MARION MEADOWS	Keep It Right There			•
REPRISE/WARNER BROS.	LUKA BLOOM	The Acoustic Motorbike		•	
	LUKA BLOOM	I Need Love		•	
SELECT/ELEKTRA	WHISTLE	If You Don't Say			•
TABU/A&M	CHERRELLE	Tears Of Joy		•	
WING/MERCURY	VANESSA WILLIAMS	Save The Best For Last		•	

IVORY'S NOTES continued from page 12

could have been deemed a Soul Train of a different type, the Underground Railroad—becoming what this business would call a superstar in the process.

Of course, we don't have to go back to the 1800s to find people making a difference, but when you consider what these people went through, thinking of others more than themselves—and risking their lives to do so—it somehow makes getting all bent out of shape over your record not reaching No. 1 rather

insignificant.

MEANWHILE, BACK AT THE RANCH: The folks at Giant are revving up for the debut of singer Lisa Taylor, whose *Secrets Of The Heart* LP, written and produced by Sami McKinney (Anita Baker, Nancy Wilson, Patti LaBelle) is due shortly. To put the heat under Giant's distributor, Warner Brothers, Taylor performed several songs from her LP in a mid-day concert at Warner Bros.' Burbank headquarters....No, "Strollin'" won't be the next

Prince single. Warner Bros. and the artist are looking at either "Willing And Able" or "Money Don't Matter." Despite reported overtures from the camps of both Hammer and Michael Jackson, Prince's New Power Generation singer Rosie Gaines looks happy right where she is....**Teddy Pendergrass'** classic "Love TKO" sounds as good now as it did when it was released on the CBS-distributed Philadelphia International label in '78....When songwriters/producers Jon Nettlesby and

Terry Coffey wrap production on the Interscope debut album for **The Truth**, a band they augment, they plan to start work on projects for **Keith Washington** and **Howard Hewett**. BRE

WILLIE DIXON

continued from previous page
 'n' roll, heavy metal, R&B, and blues recording artists alike. We all love his music and Willie Dixon has touched all of us through his great contribution to our music, America's music, the blues. BRE

ON THE RADIO

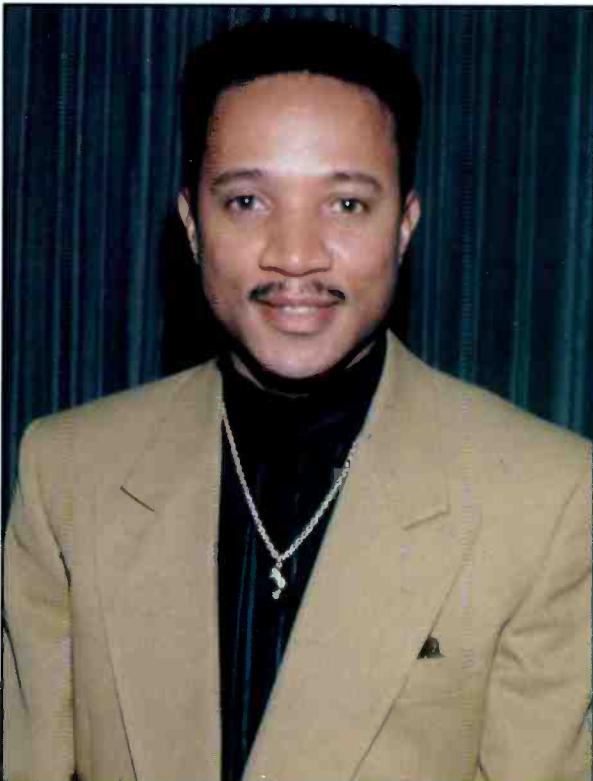
ERNIE G. TOAST OF THE TOWN

MILWAUKEE, WI, IS SOMEWHAT of an unusual radio market. It's not as popular a market as Chicago or even Detroit. But one thing's for sure, Milwaukee does seem to have a flavor all its own. With AM stations constantly at war with their FM counterparts, the younger demographic helps give most AM stations the vitality needed to keep up the pace of an FM sound. WNOV-AM is a good example. With pd/md Ernie G. on the case, the station is able to maintain a lively upbeat feel that caters mostly to the youth.

G.'s career in radio started back in 1977, when he arrived at WNOV for the first time. He recalled, "I can remember as a kid running home after school to listen to all my favorite jocks—Dr. Bob Jim Frazier and O.C. White." When G. first arrived at the station he started out in sales. He served in that capacity for approximately two years. "I also became very popular as a club DJ in the area during that time," he offered.

Consequently, this became a time for Ernie G. to hone his mic and production skills, since he really only wanted to be on the air in the first place. He utilized what little spare time he had in the classrooms of the Institute of Broadcasting Arts in Milwaukee. He attended night classes for about a year, then finally in '79 he got his first break on the air. "I started off doing the morning drive. We had a very up-tempo show that seemed to work well, even though the station had encountered some stiff competition." They did well and then some. Their ratings nearly doubled, making them the most widely listened to AM station in the Milwaukee area.

"At that time we decided to take the station in a different direction," said G. "Back in '79 most stations in the area weren't playing anything particularly exciting. We were the only station playing the funk—the BarKays, Parliament,



ConFunkShun. That's what the kids wanted to hear, so we just gave them what they wanted." Ernie G. and the station had a magic formula that worked like a charm. They just took some simple ingredients, like a contemporary sound and a predominantly younger audience, added a little water and B-A-M—WNOV suddenly blossomed into a first rate AM station.

By 1982, Ernie G. was officially named station md. He had spent enough time on the air working various time slots that would allow him the ability to perform the job effectively. He went on to handle things in the music department quite smoothly for about three years. Then by '85, G. had departed the station for a short while to pursue other interests. He subsequently used the time to study the market a little closer. In the long-run, this break proved to bring favorable results. In the wake of his brief hiatus, G. had some interesting plans in the works, plans

that would put him and the station on another level upon his return.

When he finally did return, G. was able to rightfully claim the pd seat, the very same one he sits in to this day. "I spent a lot of time preparing for this," admitted G. "Over the years I just stood back, watched and learned, and eventually applied that knowledge to what I already had. From then on, programming has been smooth sailing for me."

G. has been able to successfully sustain the station's position within the community. His efforts throughout the years have paid off in a big way. By pinpointing target listeners and catering specifically to their needs, he has already won the battle in the never ending war against FM competition.

Ernie G. would eventually like to own his own station. Until then, he would just like to continue to serve, inform and provide the best in black entertainment to the listeners of WNOV-AM. And for that, he deserves a toast. **BRE**

BY RAY A. MYRIE

GRAPEVINE

HE'S GOTTA HAVE IT—**Michael Jackson** has announced that he will embark on a worldwide tour in June, his first since 1987. The tour will be sponsored by Pepsi-Cola and will include stops in Eastern Europe. Jackson hopes to make \$100 million by December 1993 so that some of the concert's proceeds can be donated to charitable causes.

FIRST COME...—**Spike Lee** has been tapped to instruct a film class at Harvard University. When queried as to why he chose to teach at the Ivy League school, Lee simply responded, "No one else has ever asked."

TWO MILLION DIAMONDS AND PEARLS—How about that **Prince** and his latest album, *Diamonds And Pearls*, which has elevated to multi-platinum status off the unbroken string of hits it has generated? What type of creative juice is his Purple Badness drinking?

SHE SPOKE HER MIND—Lauds to MCA recording artist **Jody Watley**. The recording vocalist rendered such a stirring performance singing her song "It All Begins With You" during a segment on the morning wake-up program "Good Morning America," that President Bush invited her to perform the song during a political

affair at the Kennedy Center in Washington, D.C. Prior to singing at the diplomat-heavy affair, Watley made the following remark, "I'm here...as an African-American citizen to say...invest in public school education...invest in our communities...and invest in genuinely trying to make this country one in which *all* men and women are (treated) equal...."

LABEL VP GETS PROBATION—**Ron Ellison**, vp of PolyGram Label Group, pleaded guilty to charges he filed false income tax returns and was sentenced to three years probation and 1,000 hours of community service. He remains suspended from PLG, with pay.

MANILLI SPILLOVER AT THE GRAMMY FACTORY—**Martha Wash**, vocalist on the **C+C Music Factory** hit "Gonna Make You Sweat (Every Body Dance Now)," has petitioned NARAS to be included as a full member of the group. This comes in the wake of the dance group's Grammy nomination. The singer wants to be recognized if the group wins and she has been in litigation with **C+C Music Factory** producers and Sony Music over proper credit on the track since Oct. 1990. So far, NARAS is staying as far from the fracas as possible.

THE LAST WORD BY RUTH A. ROBINSON

As I told you, we will be publishing the results of our poll on response time to inquiries...in other words, who really knows what and how quickly they know what. We've rated it in terms of the star system. Four stars means you knew the questions we asked the second we asked; three stars means you called back with the information; two stars means two days later and an asteroid means you are out in space and seemingly don't give a f**k. Do keep in mind these are the people we've spoken to randomly this week and last week. So some people got lucky and some people got missed. We'll begin this week with the the Four Star People:

Lee Solters. Daniel Morgan Shapiro's daddy. Ron (because even in the wild stay-up-all-night-days with a newborn, Ron knew every artist nominated for a Grammy on MCA). Michael Mitchell. Jackie Rhinehart. Gene Shelton. Bob Jones. Darryl Clark. Virgin. Lisa Jefferson. A&M. Vida Ali. Capitol. Joel Amsterdam. Elektra. John Vlautin. Island. Don Lucoff. Lillian Matulic. Priority Records. Shelley Andraniganian. Hollywood Basic. Mark Tankara. Lobel Communications. Kevin Wafford. SR&F. Edie Walden. Norman Winter & Assoc. Taren Mitchell. Rush. Lisa Millman. Elektra. Ericka Grayson. Jive. Crissy Murray. Columbia. Garvey Rich. Reach Media Relations. The father and daughter team. Bob and Tori Bailey. WAZZ. Dee Garner. Cold Chillin'. Carole Vernham. Scott Bros. Larry Jennings. WTOT. Sherry LeVine. Atlantic. Tony Rice. Giant. Wanda Crowd. Rhodes. Jose Ponce. StarTrak. Serena Gallagher. Terrie Williams Agency. Le Tia Clay. Jive. George Stewart. Spectra. Wayne E. Brown. WPEG. Maureen O'Connor. SR&F. Sue Satriano. Sony.

Same poll in a bit with the three stars.

STAR VIEW

ARIES (March 20-April 19) It's time to spill the beans about that person who's been skating by while you continue to take heat.

TAURUS (April 20-May 20) Examine your motives before going ahead with that deal. Try to make sure you're involved for the right reasons.

GEMINI (May 21-June 20) Try letting someone else volunteer for the project you're looking closely at becoming involved with. It could turn out to be more trouble than it's worth.

CANCER (June 21-July 22) Increase you focus in the coming days or you might get left behind on several items that are high on your agenda.

LEO (July 23-Aug. 22) Perhaps you should think more about rebuilding that relationship that fizzled out late last year. A new beginning could prove to be beneficial in various aspects of your life.

VIRGO (Aug. 23-Sept. 22) You can't be serious about complaining about your current situation when you were the one who insisted on going ahead with things. Just take things one step at a time and you'll make it through.

LIBRA (Sept. 23-Oct. 22) Things are getting back to normal for you in your work life. The crisis you were going through is beginning to fade from memory. Let it be a lesson.

SCORPIO (Oct. 23-Nov. 21) Every time you try to help that troubled someone, you end up feeling like you've been walked over. Maybe it's time to let that person lay in the bed they've made for themselves.

SAGITTARIUS (Nov. 22-Dec. 21) Feeling good because you beat the odds? You should. Now it's time to move ahead to different challenges and whip those, too.

CAPRICORN (Dec. 22-Jan. 20) Nobody seems to care about you when times are tough. But you can handle it, you've shown them all before. Now is the time to make them see just what you're made of.

AQUARIUS (Jan. 21-Feb. 18) Beggars can't be choosy, but you can. Don't move so quickly that you short-change yourself on the matter at hand. Think things through and then go with what your heart tells you.

PISCES (Feb. 19-Mar. 19) It's funny how they all come around when you're on a roll. Grin and bear it while they mooch.

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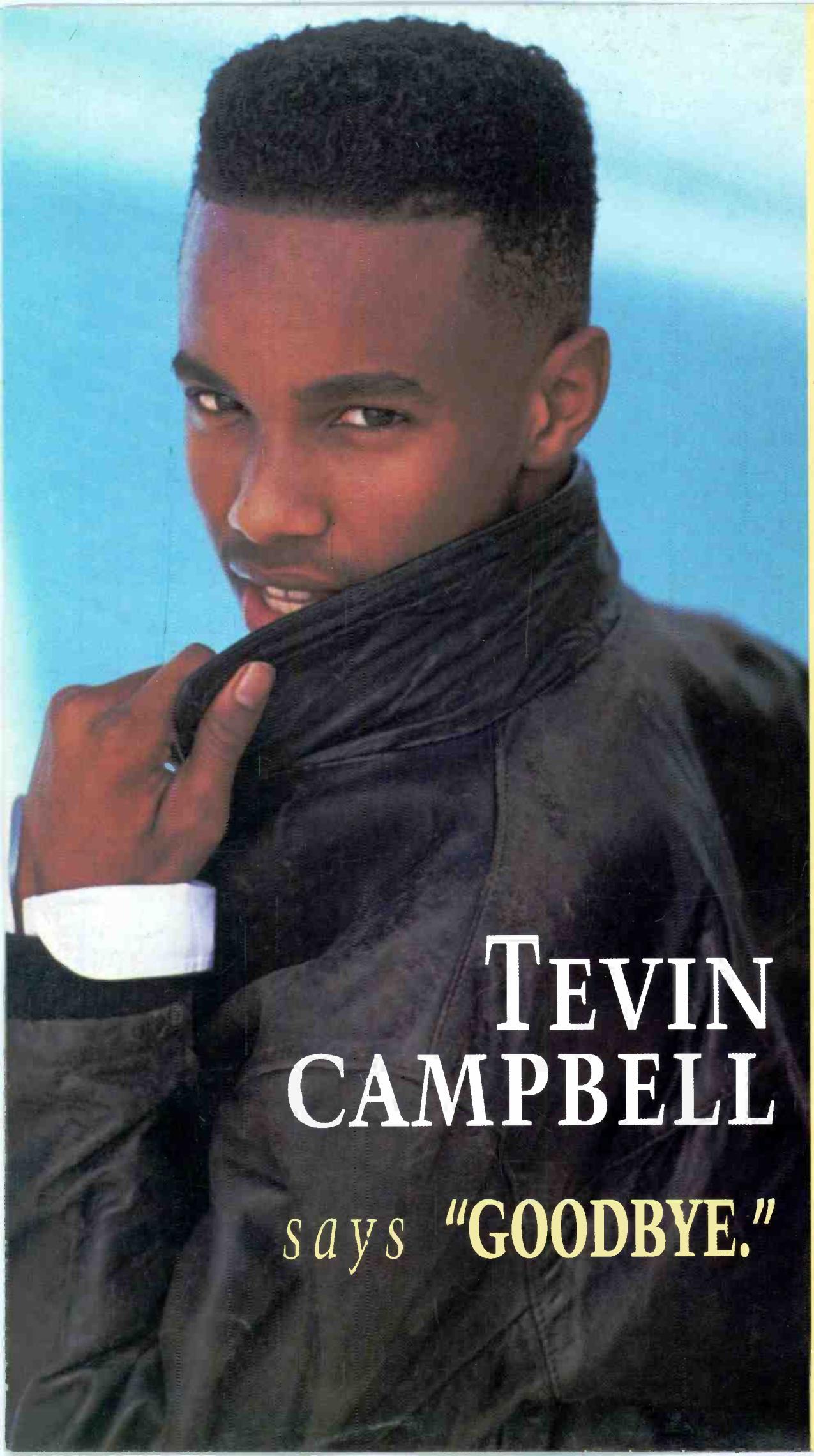
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TEVIN CAMPBELL

says "GOODBYE."

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Simple. Because it's a beautiful mid-tempo ballad in Tevin's unique style. So even if Tevin seems to be saying "Goodbye" right now, the only place he's going... is to the top.

**TEVIN
CAMPBELL**

"Goodbye"
The New Single

Produced by Al B. Sure!
and Kyle West
From the album T.E.V.I.N.

Management: Rhonda Byrd



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