RAY HARRIS

WORTH HIS WEIGHT IN GOLD

VOLUME XVII NO. 7 MARCH 6, 1992 $5.00 NEWSPAPER
JACKSON LIMOUSINES

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

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ALYSON WILLIAMS

"D" is the D in Diva,
Dynamic, Diverse, Distinctive, and Demanding.

When she gives, she gives everything except one thing.

Can't Have My Man.
The first single from her forthcoming release, "Alyson Williams."

Produced by Al B. Sure!

THE BLACK MUSIC Hall of Fame will officially open during BRE's Conference '92 in New Orleans. The opening ceremony of the Hall of Fame is scheduled to coincide with the first day of our conference in the Crescent City.

BRE is proud to be a part of an historic event that will mark the opening of what is sure to bring noted black musicians the critical recognition they deserve. So many times we've had to wait too long for our great black musicians to be honored. With the Black Music Hall of Fame, that will change.

Finally, there is a place where all the world will be able to see, hear and learn about the tremendous contributions black Americans have been making for years. The truth will be revealed here. The complete accomplishments of African-American singers and musicians who've made a lasting impact on our lives will be honored in a city that serves as the birthplace of the only true original American music style—jazz.

Armstrong Park will be the site of the Black Music Hall of Fame, and it promises to offer the visitor a penetrating look into our proud past, paying tribute to those who came before us and paved the way. It will also serve as a rallying point for present-day artists who dare to be innovative and creative.

Because of the importance of this Hall of Fame, we encourage all of you to join us in New Orleans for Conference '92. It promises to be a celebration of our past, present and our future.
New York—It was the color purple plus hints of blue, and mostly the color black, that made the 34th Annual Grammy Awards the show that it was. The Elektra album Unforgettable, with its title track—the electronically generated duet between Natalie Cole and Nat "King" Cole—generated the most awards, a total of seven (Record of the Year, Album of the Year, Song of the Year, Best Traditional Pop Performance, Producer of the Year, Best Instrumental Arrangement Accompanying Vocals and Best Engineered Album). The only other black music multiple award winners were Luther Vandross (Best R&B Vocal Performance, Male, and Best R&B Song) and MCA's album of Billie Holiday music, Billie Holiday: The Complete Decca Recordings (Best Album Package and Best Historical Album).

First time Grammy nominees who were able to score include Lisa Fischer, Boyz II Men, Mighty Clouds of Joy, Sounds of Blackness and dancehall reggae artist Shabba Ranks.

All the Lifetime Achievement Awards went to black honorees—John Coltrane, Muddy Waters, Jimi Hendrix and James Brown (who also picked up a Grammy for Best Album Notes). The legendary Thomas A. Dorsey was the recipient of the Trustee Award.

Show host Whoopi Goldberg moved the long proceeding forward with style and grace. In addition, there were performances by Natalie Cole, Mariah Carey, Seal, Whoopi. Goldbergh & Bobby McFerrin, Aretha Franklin & Vandross, and the pyrotechnical reproduction of L.L. Cool J's award-winning "Mama Said Knock You Out." And, much like the notorious showing...
Luther Vandross

at BRE's Conference '91, vocal groups Boyz II Men and Color Me Bad were paired to present perform.

Shabba Ranks

A complete list of the winners follows:

Best R&B Vocal Performance, Female:
-Burnin'—Patti LaBelle, MCA and "How Can I Ease the Pain"—Lisa Fischer, Elektra

Best R&B Vocal Performance, Male:
-Power of Love—Luther Vandross, Epic

Best R&B Vocal Performance, Group or Duo:
-Cooleyhighharmony—Boyz II Men, Motown

Best R&B Song: "Power of Love/Love Power"—Luther Vandross, Marcus Miller & Teddy Vann, Epic

Best Rap Performance, Solo: "Mama Said Knock You Out"—L.L. Cool J, Def Jam/Columbia

Best Rap Performance, Duo or Group:
-Summertime"—D.J. Jazzy Jeff & the Fresh Prince, Jive/RCA

Best Jazz Vocal Performance: He Is

Dizzy Gillespie

Best Contemporary Soul Gospel Album: Different Lifestyles—BeBe & CeCe Winans, Sparrow/Capitol

Best Gospel Album by a Choir or Duo: The Evolution of Gospel—Sounds of Blackness, Perspective/A&M

Best Traditional Blues Album: Live at the Apollo—B.B. King, GRP

Best Contemporary Blues Album: Damn Right, I've Got the Blues—Buddy Guy, Silvertone

Best Reggae Album: As Raw As Ever—Shabba Ranks, Epic

Best World Music Album: Planet Drum—Mickey Hart, Rykodisc, Inc.

Best Arrangement on an Instrumental: Medley: Best You Is My Woman/I Loves You Porgy—Arranger: Dave Grusin, GRP

Best Instrumental Arrangement Accompanying Vocals: "Unforgettable"—Arranger: Johnny Mandel (Natalie Cole), Elektra

Best Engineered Album: Unforgettable—Natalie Cole; Engineers: Al Schmitt/Woody Woodruff/Armin Steiner, Elektra

Best Album Package: Billie Holiday: The Complete Decca Recordings, GRP

Best Album Notes: Star Time—James Brown, Polydor

Best Historical Album: Billie Holiday: The Complete Decca Recordings, GRP

James Brown

Christmas—Take 6, Reprise

Best Jazz Instrumental, Group:
-Saturday Night at the Blue Note—Oscar Peterson Trio, Verve

Best Large Jazz Ensemble Performance:
-Live at the Royal Festival Hall—Dizzy Gillespie & the United Nation Orchestra, Enja

Best Traditional Soul Gospel Album: Pray For Me—Mighty Clouds of Joy, Word

Luther Vandross

S h a b b a  R a n k s

A complete list of the winners follows:

Record of the Year: "Unforgettable"—Natalie Cole (with Nat "King" Cole), Elektra

Album of the Year: Unforgettable—Natalie Cole, Elektra

Song of the Year: "Unforgettable" (Natalie Cole)—Irving Gordon

Producer of the Year: David Foster—Unforgettable/Voices that Care

Best Traditional Pop Performance: Unforgettable—Natalie Cole, Elektra
Ground Breaking Black Executives

SCULPTORS OF OPPORTUNITY

BLACK PEOPLE HAVE BEEN FORCED TO be trailblazers and warriors on every front of their lives, historically. From slavery to present day, blacks have been dealt the more challenging hand to play, yet we continue to rise victorious. And that is what Black History Month is all about—the celebration of the triumphs and those who have achieved and left renewed opportunity as they passed through to higher elevations.

The rise of black music at the core of the music industry was a phenomenon that could not be stopped. A swelling wave of rhythm was rushing through the streets and onto hot wax. With all the black acts being signed and becoming successful, the major record companies had to enlist marshalls to usher in the black music bonanza, individuals who had an exacting propensity for how the product and the artist should be imaged, promoted and marketed.

These marshalls defined, sculpted, molded and carved a place for blacks in the executive sector of the business and marched black music right to the forefront where—in its myriad of forms, encompassing jazz, R&B, gospel, blues, rap—it is used today in commercial ads in every medium from radio to TV, and in soundtracks for movies (some of them not black cast, directed or produced).

Being the first hired African-American to any post in any industry is a ground breaking achievement—one that certainly merits recognition because this is a person who opens doors for the next person to walk through, who in turn does the favor for the brother after him, and so on. In the early days of black music's development within the majors, these individuals were in a unique position. They had been called upon to head departments and step into posts that had not existed before; it was up to them to set the precedent. And set it, they did.

Relocating from Chicago to L.A. to head up MCA's black music promo department was indeed a daring move for Hillery Johnson, now president, Valley Vue Records & Entertainment and Hillery Johnson & Associates. Johnson confided, "It was my first national post." And as naf'l dir, promo, black music, he says, "I was a department of one." MCA didn't have too much to offer in the way of R&B acts at the time. "They had an acappella group called the Persuasions and Dobey Grey," explained Johnson.

One smooth move which Johnson counts as a coup during his tenure was his breaking Elton John's crossover classic "Benny and the Jets" at black radio. "That was one of the biggest songs of the '70s and I broke it at black radio on WJLB in Detroit."

Revealing that 1966 was a turning point year for him, Johnson said, "That was when I started making my living in music...that's when I made the commitment that this is what I wanted to do." Before taking that MCA post, Johnson had been a producer and had done extensive work with Donny Hathaway and was the first producer to work with the female R&B group The Emotions.

Having been in music for more than two decades, Johnson has developed some learned observations. When called upon to ponder the presence of alienation in the music business 20 years ago (i.e. a handful of black executives in an industry dominated by white males), Johnson stated, "You always knew your..."
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**BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT**

**Δ** REPRESENTS NEW ENTRY

**★** REPRESENTS RETENTION
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Caribbean Jazz Fest Set

The Eastern Caribbean island of St. Lucia is hosting its first jazz festival. Billed as an intimate concert series, the St. Lucia Jazz Festival is offering one headlining concert each day of the festival, with mini-concerts in smaller venues throughout the tropical island. The jazz festival begins May 28 and runs through May 31.

Included in the scheduled line-up for the four-day event are Wynton Marsalis, McCoy Tyner, Vanessa Rubin, The Kenny Barron Trio, Sonny Fortune, David Sanborn, Alex Bugnon, Arthur Blythe, Craig Handy, Jon Fadis and Tim Cunningham.

Following the jazz fest is a water sports competition called Aqua Action '92. For information phone (800) 972-5707.

Lovin' It Productions Presents Miralles

Steve Reid, producer/songwriter/percussionist, as well as founding member of The Rippingtons (I) and artist/producer Rob Mullins (I) stand with their latest project, Miralles, who takes co-writer credit with Reid and Mullins on his debut recording project To Have An Image.

ASCAP Hosts "Jazz Master Class" Seminar

The American Society of Composers, Authors & Publishers (ASCAP) will hold the Louis Armstrong "Jazz Master Class" Seminar on March 18 from 2 p.m. to 6 p.m. The seminar, which features panelists representing all aspects of the jazz world including composers, artists, publishers, producers and record executives, will be held at the Red Blazer Too in New York City.

The seminar is free and attendees are encouraged to bring a tape which may be selected for critique in a random drawing. For more information call (212) 621-6323.
ARTIST | TITLE | LABEL
---|---|---
1 | MICHAEL JACKSON | REMEMBER THE TIME | EPIC
2 | GERALD LEVERT | BABY HOLD ON TO ME | ATCO/EASTWEST
3 | TONY TERRY | EVERLASTING LOVE | EPIC
4 | MINT CONDITION | BREAKIN' MY HEART | PERSPECTIVE/A&M
5 | PRINCE & THE N.P.G. | DIAMONDS AND PEARLS | PAISLEY PARK/WARNER BROS.

SINGLE OF THE WEEK

NATALIE COLE
THE VERY THOUGHT OF YOU
ELEKTRA

With another classy smash off her Grammy nominated LP, Cole has got it going on in a big way. This song is a wonderful record, it's smooth and relaxing. You can be certain this cut will be accompanied by another unforgettable video. Cole's husband, Andre Fischer, produced this track. Demos: All.

ALBUM OF THE WEEK

MARCUS ROBERTS
AS SERENITY APPROACHES
NOVUS

Roberts is on a roll and this album is a further demonstration of the incredible talents this young man has on the ivories. With deft fingers, Roberts churns through both standards and originals, spawning sensational riffs and chords that strike the soul. The LP features the work of long-time friend Wynton Marsalis and his father Ellis Marsalis. A must-have for any true music lover. Demos: All.
IMPORTANT RECORDS

SINGLES

TEMPTATIONS—HOOPS OF FIRE—MOTOWN—Like the energizer bunny, this ageless quintet is still going and has the right mix to influence all ages. Strong vocals and perfect rhythms are what you expect from a Temptations tune and this midtempo groove features both. Look for this on the group's Milestone album. Produced and arranged by Barry Eastman. Demos: All.

KARYN WHITE—WALKIN' THE DOG—WARNER BROS.—Here's a catchy track with a heavy dance feel to it. The song features the work of top producers Jimmy Jam and Terry Lewis. Programmers, get ready for the response of this one. It should reach heavy rotation. Demos: All.

GEOFFREY WILLIAMS—IT'S NOT A LOVE THING—GIANT—With this, his first release Stateside, Williams can expect plenty of response from black radio. Taken from his Bare album, Williams has a pleasant midtempo song that would be just as at home on AC radio. A stronger U.S. mix should see that this artist has his first U.S. hit. Demos: All.

ALYSON WILLIAMS—CAN'T HAVE MY MAN—OBR/COLUMBIA—Williams has an instantly likeable midtempo groove with this, the first release off her new self-titled LP. Good vocals and reliable lyrics help this multi-format song move along nicely. This is a welcome return from Williams, who can expect success with this tune. Demos: All.

ALBUMS

BAS NOIR—AH BAS NOIR—ATLANTIC—Anyone who's been to a rave in the United States will be familiar with this group from New Jersey. Right away this duo impresses with "Superficial Love," an uptempo dance groove. The album also features winners that have had jacks goin' crazy. "Shoe-Be-Doo" and "Get U Back" are the best house cuts. Two slower grooves are "Love High" and "Out In The Rain." Demos: All.

VARIOUS—YOUNG SOUL REBELS—SCOTTI BROS.—Here's the soundtrack to the British movie "Young Soul Rebels." With artists of this caliber, this album can only reach the top of the R&B charts. Standout cuts are: "Running Away" by Roy Ayers; "Rock Creek Park" and "Time Is Moving" by the Blackbyrds; and "One Nation Under A Groove" and "P Funk Wants To Get Funked Up" by Parliament/Funkadelic. This is one movie soundtrack you must pick up. Demos: All.

BEATS INTERNATIONAL—EXCURSION ON THE VERSION—FFR/LONDON—Here's a group that uses a host of different styles of music. The group attracts instantly as "Echo Chamber," a midtempo houser, gets your feet tapping in no time. There's a real reggae feel to another good song titled "Brand New Beat." Other notable cuts are "No More Mr. Nice Guy" and the excellent "Eyes On The Prize." Most formats should jump on this. It's filled with some fresh jams. Demos: Young Adults.

DEE DEE BRIDG水产—in MONTREUX—VERVE—Recorded live at the Montreux Jazz Festival, this album oozes with jazz grooves that are relaxing and soothing as Bridgewater skims the rhythms with her vocals. There's a lovely version of "All Of Me" to take in, as well as other classy songs like "Strange Fruit" and "Night In Tunisia." Jazz and Quiet Storm formats could be where this song sees most of its action. Demos: Jazz Lovers.

SUPERHOT SUPERACTIVE

Looking at the Urban radio world this week, we find Luther Vandross with the most adds, leading the pack of contenders with 43. The name of his latest single is "Sometimes It's Only Love" and it's making programmers very happy—not to mention the promotion people over at Epic. Stations on this include KACE-FM, KCXL-AM, KHRN-FM, WGOK-AM, WGPR-FM, WHUR-FM, WJLB-FM, WMVP-AM, WOTAM and WZAK-FM.

In second place is the hot new single from Mariah Carey. The cut is called "Make It Happen" and comes direct to radio from Columbia Records. This vocalist seems to know no bounds and is already a fixture on radio and in record stores. A few of the 33 stations adding this are KATZ-FM, KBMS-AM, KSOI-FM, WAMO-FM, WNAS-FM, WDRX-FM, WNEN-FM, WIDO-FM and WWZ-FM.

Next up is Keith Sweat with his tune titled "Why Me, Baby." This Elektra artist continues to make waves in the music business. The song gains 28 adds this week on the strength of stations such as KKBZ-FM, KMJQ-FM, VATV-AM, WBLX-FM, WBMN-FM, WDAO-AM, WDAS-FM, WGPR-FM and WKRZ-FM.

Hot on the heels of Sweat is Jody Watley. "I'm The One" is the name of her new single and it has the folks at MCA smiling a big grin. With 26 adds, the song is destined for some decent chart action. Some of the stations playing this one include KAZI-FM, KBMS-AM, KMJQ-FM, KPOO-FM, VATV-AM, WBLX-FM, WGPR-FM, WPAK-AM, WTLX-FM, WUSL-FM and WYNN-FM.

-JRR
RAP MUSIC HAS BEEN AROUND longer than you might think. The roots of rap go back to the motherland of Jamaica, where people were toasting or rapping long before rap became popular here in the States.

A brother by the name of Kool Herc, who was born in Jamaica, crossed the waters to the States and brought the rhythms of the dance halls to the Bronx, New York, and started a trend that became known as hip-hop music.

Other DJs who had a good following were Afrika Bambaataa and Grand Master Flash. In the early ‘70s in the Bronx is where most people will agree throwin' beats and rappin' over a track all started. In the parks is where dee-jaying really got its start. Back in those days, graffiti artists where pumpin' out some dope art murals, dancers like Kurtis Blow and Crazy Legs, and others who later turned out to become famous for rappin', were getting the crowds hyped up with their fancy footwork. The music brought black and Hispanic kids together from the different boroughs of New York City to party and have fun.

Kool Herc was one of the first DJs to throw these slammin’ parties. Soon he was getting a rep as one of the maddest DJs around. He was the one who started the “break” beat. On the other side of town, Afrika Bambaataa was throwin’ his own parties. He invented the techno-funk sound and later formed his group The Zulu Nation. Grandmaster Flash was spinnin’ the funky sounds as well, and soon he too formed his own group called Grandmaster Flash & The Furious Five. The competition was tough. Back in those early days, DJs would soak the labels off their records so no one knew what the other brotha was playing as to avoid other DJs “stealing” their beats.
may not know, but it was Grand Master Caz—an early Bronx rapper and leader of the Cold Crush Brothers—who wrote this record. Other rap records that became hits were Kurtis Blow's "The Breaks"; Grandmaster Flash & The Furious Five's "The Message"; "Jazzy Sensation" by Bambaataa (who later, along with his posse Soulsonic Force, teamed with production whiz Arthur Baker to create the hit "Planet Rock"); "Genius Rap" by Dr. Jeckyll & Mr. Hyde; "Sucker MC's" by Run D.M.C.; and "Friends," "Big Mouth" and "Five Minutes Of Funk," all by Whodini.

By the early '80s, groups were forming like the Fearless Four, The Treacherous Three (Kool Moe Dee), U.F.O., Run D.M.C. and The Fat Boys. The first female rapper was Roxanne Shante, or was it the Real Roxanne? Well, it depends on who you talk to. While the MCs were comin' up so were the DJs such as Afrika Islam, Dr. Dre, Chuck Chillout, Grandmaster Flowers, Master D, Pete DJ Jones, Disco B, Clark Kent, Kool Aid, Howie Tee, The Awesome Twosome, and the Supreme Team, just to name a few.

Many DJs came out, but popularity came to only a few like Grandmixer D.ST, DJ Smokey, Disco King Mario, Jazzy Jay, DJ Red Alert and Marley Marl. Marley became really famous after DJ Mr. Magic put him on the air at WBLS. Mr. Magic was also a local DJ before he got his break on WBLS and started pulling in his brothas to share the wealth. Alert became famous on the air working for KISS FM.

As firsts go, these are some of the names that have made rap history. Today's rapper sounds much different from the rappers who started it all. These young rap artists who are coming up now could learn a little something from their predecessors. Patience and devotion to work truly pay off. Today people like Marley Marl produce some of today's top rappers, from LL Cool J to Monie Love, DJ Red Alert owns a production company called RED. Bambaataa just recently released his latest LP entitled The Decade Of Darkness.

As far as the others that have been previously mentioned, many are still in the rap game, still producing and putting together funky dope tracks for your system. Rap music can only get larger. With all the great talent we have in the hip-hop community, there is no stopping the rap train.
Oscars Overlook Black Achievement

HOLLYWOOD—Oscar has chosen its nominees and John Singleton is the first African-American ever nominated in the Best Director category, the youngest director ever in that category, and he also picked up a Best Original Screenplay nomination to go along with his Writers Guild Award nomination in the same grouping. Singleton, whose "Boyz N The Hood" was his first film and is the highest-grossing film ever directed by an African-American, has every reason to be proud, and the community is just as proud about him. But you didn’t think this column would let these nominations just fly without a comment or two, did you?

First of all, we’re sure the "X" cap popped off Spike Lee’s head when he heard that Singleton had gotten the Best Director nod—something Lee has never received (he has been nominated for Best Original Screenplay). But let’s put pratling aside. Nineteen ninety-one has been called the Year of the Black Director. Never before had so many films been released, demonstrating black creativity with blacks in charge. So why did the Academy of Motion Picture Arts & Sciences ignore all the other contributors besides Singleton? Well, these are the folks who have nominated just one woman as Best Director in 62 years of award giving and this year denied Barbra Streisand a nomination. So, perhaps we should not be surprised that with all those black actors in films last year not one earned a nomination. Were the films not "Hollywood" enough? Were the performers not social enough on the Hollywood scene? Wesley Snipes became a star with "New Jack City" and "Jungle Fever," but was overlooked. Samuel Jackson won special awards at the Cannes Film Festival for his work in "Fever," but was overlooked. Danny Glover received rave’s for his work in "Grand Canyon," but was overlooked. Twenty actors received nominations in four categories and not a brother or sister among them. Surely, every year many fine talents in many categories are overlooked. That’s what makes the buzz after the nominations. But, it seems, African-Americans have to hit right on the mark in order to be noticed. The door is not unlocked, its opening—and closing—is still controlled by those on the inside—and that ain’t us.

Similarly, why should we be surprised that a recent report released by the Media Image Coalition of Minorities and Women revealed that minority groups “remain nearly invisible on American television?” The study monitored 569 speaking roles on 56 dramas and comedies during the week of October 28-November 3, 1991, and found that of the 555 characters whose race was identified, only three were Asian, nine were Latino (1.6 percent) and 95 (or 17 percent) were African-American. Well, you might say, that’s greater than the percentage of blacks in the population. Yes, but of those black speaking roles, 75 percent were in sitcoms. Black faces are very under-represented in dramas, and under-represented as guest stars (non-regulars). Well, one face, that of Whoopi Goldberg, will be seen more worldwide later this year. Her upcoming late-night talk show is already sold in 65 percent of the U.S. and Genesys, its distributor, has placed it in New Zealand, Hong Kong, and Portugal.

Gerald Harrington has joined WJBK-TV/Detroit as a general assignment reporter. He formerly ran his own production company.

Will they say there’s a “freeze” on the upcoming film “The Looter’s” Ice-T and Ice Cube both have featured roles as crime lords. Eric Draper, star photographer on the Albuquerque Tribune in New Mexico, has won the Scripps-Howard Photographer of the Year Award. Draper is originally from Los Angeles, and the grandson of the late composer Jesse Mae Robinson, whose songs included Patti Page’s “I Went To Your Wedding,” Jo Stafford’s “Keep It A Secret” and Elvis Presley’s “Party.” His mother is local bank manager and Johnson Choir member June Lynch. Will Howard Rollins still have his series “In The Heat of the Night” next season? Yes. But no one is sure where CBS has pacted with MGM-TV to do six two-hour movies with Rollins and the other stars, including Carroll O’Connor and Anne-Marie Johnson, with an option to start the series again later. But, NBC, which currently airs the series, has not officially said it is letting it go and says it still has time contractually to decide... “I’ll Fly Away,” the NBC series starring Regina Taylor, which has had critical praise but disappointing ratings, will be the subject of a Museum of Radio and Television panel during the organization’s annual L.A. festival March 7. Taylor and the rest of the cast are slated to appear to discuss the series, which is currently off NBC’s schedule with the expectations of a Friday night return. When? It is our favorite of the season and we miss it!...Until next time...stay focused!
WHEN MUSIC LOVERS around the world heard that the highly successful tandem of Jimmy Jam and Terry Lewis were about to start their own independent record label, the word soon spread that, like most of this duo's projects, this would be a success. The label, Perspective Records, is currently in its sophomore year and is living up to the early hype by delivering heavy rotation smashes one after the other.

Heading operations at the label is VP/gm Kevin Fleming, a man who has experienced all facets of black music after learning the industry as a club DJ then going on to hold the position of dir. A&R, West Coast, Island Records. "Perspective Records is basically a continuation of Jimmy and Terry's Flyte Tyme label," states Fleming. "It's a joint venture between Flyte Tyme and A&M Records, with Perspective running its own services and support systems, as well as its own marketing and A&R department."

In its short history, the label has had huge success with acts like Sounds Of Blackness.

continued on page 44

Brenda Walker, mgr. operations

Don Clemmons, mgr. artist development

Kevin Fleming, vp/gm, Perspective

Gary Hines & Ann Nesby of Sounds of Blackness

Lo Key?

Mint Condition

BY TERRY MUGGLETON
JOYFUL NOISE

THOMAS A. DORSEY: Father of Gospel

Many of us know Thomas A. Dorsey as the Father of Gospel Music, the first person to successfully fuse blues and jazz with the black church music of the 1920s. If Dorsey is credited with birthing, and thereafter, naming the genre, it is fitting that, as B.B. re-institutes its gospel column, we pay tribute to Dorsey and his far-reaching influences.

Dorsey coined the phrase "gospel music" sometime in the late 20s. He wrote his first gospel composition, "If You See My Saviour, Tell Him You Saw Me," in 1926 and throughout the span of his career, wrote over 400 songs, including such seminal gospel standards as "A Little Talk With Jesus," "Peace In The Valley," and the classic "Precious Lord!"

Early on, Dorsey segued easily between the honky-tonk blues-based R&B of the day and his gospel calling before committing himself exclusively to gospel in 1929. According to gospel scholar Tony Heilbut, Dorsey claimed the blues to be an essential part of his being, saying, "(It) is a part of me, the way I play the piano, the way I write."

It is rather amusing to note that one of Dorsey's early pre-gospel recordings, the bawdy and thoroughly suggestive "It's Tight Like That," sold three quarters of a million records and spawned a predecessor to a now widely accepted phenomenon—remixing.

While playing sessions and live gigs for the famous Gertrude "Ma" Rainey, Dorsey, known as Georgia Tom at the time, met his partner and collaborator on "It's Tight," guitar picker Hudson Whittaker, who went by the equally colorful and territorial nickname of Tampa Red. The infectious blues progression of "It's Tight" proved too enticing for the artists of the day. Several loosely veiled versions were already in release before Tom and Red cut two new renditions. Vocalion, one of the first major "race" labels, put out a disk that featured Five Red Hot mixes of the record.

One year after the two sat for Ma Rainey's last recording session, Dorsey took off on the gospel train and never looked back. As black artists like Dinah Washington, Sam Cooke, Jackie Wilson and Clyde McPhatter were making the transition from church music to secular, Dorsey was taking steps to insure that his name would go down in the books as central to gospel's glorious beginnings.

Whether due to a lack of vocal ability or just as likely, an affinity for working in duet, Dorsey, in his early blues-rendering days, accompanied both Ma Rainey and Bessie Smith. But it was his prophetic pairing with gospel singer Sallie Martin that brought nationwide attention to the "new gospel" music.

Dorsey and Martin worked constantly during the '30s, touring the country, selling Dorsey's songs and organizing and training choirs to sing the new music. They founded the National Convention of Gospel Choirs and Choruses to foster the music and unite the growing number of gospel enthusiasts. Dorsey demonstrated that with just the right blending of blues chords, jazz rhythm and improvisation and a tightly reined emotional condition, you could "gospel up" almost any song.

The Golden Era of Gospel flourished during the '40s, despite opposition by traditionalists who somehow feared the sheer freedom and abandon of the music. And it was quite a departure from the white hymns, the evangelistic songs and staid anthems of the black church heretofore. But there was to be no turning back.

Dorsey's influence helped foster the careers of two of gospel's brightest and most innovative icons—Mahalia Jackson and James Cleveland. Jackson, gospel's first superstar, trained with Dorsey and traveled with his choir. She was privy to the music of Ethel Waters and adored Bessie Smith as a child, but gospel was her calling and she took the genre into the realm of the international.

Perhaps it was the warmth and honesty of her character that made crowds swear to her presence. Or maybe it was just the sheer vocal ability that had audiences claiming her voice had healing power. A student of Dorsey's, Mahalia consistently sold in the millions. She was a regular at Carnegie Hall.

The late James Cleveland found pleasure—and profit—in just rubbing elbows with the likes of Mahalia and Dorsey. He is said to have been Mahalia's paper boy, pressing his ear against her apartment door to hear her sing and hanging out at the beauty shop she owned, listening as Mahalia sang while she worked.

Cleveland said in an interview that it was Dorsey who gave him his first chance to sing in public, picking him out of the choir at Pilgrim Baptist in Chicago. "I'd sing louder than anyone else," said Cleveland. "Mr. Dorsey heard me and put me up on a box and let me sing a song called 'He's All I Need.'" That early beginning spawned a career that has seen Cleveland ranked as the number one gospel star of modern times.

Beginnings—important, not just because they tell us where we've been, but because they remind us that often change means having to come full circle. Thomas Dorsey took the music of his beginnings and put it all in the mix to create something new, exciting and uplifting. That sounds a lot like what gospel artists of today are still doing.

BY HALEEMON ANDERSON

PAGE 20 / MARCH 6, 1992
YOU'D EXPECT AN ACT NAMED WHISTLE to be able to truly blow, and when Jazz, Kraze and Terk put their lips together they don't disappoint. With names like these, you'd expect them to be on the wild and crazy tip. Right again.

Select Record's Whistle is a trio of guys who just wanna have fun making music—all kinds, too—from lush, harmony-filled ballads to stompin' dance tunes, to bugged out, just-for-fun grooves.

Mixing it up musically is something that comes naturally to Whistle—in fact the group was originally introduced to the world (in '86) as a rap group. The group's first single, "Just Buggin,'" went No. 1 on rap charts. With their second LP, Jazz, Kraze and Terk segued from rap to R&B and didn't miss a beat in the process. Then with Always and Forever, Whistle passed the test and made the crossover. The remake of Heatwave's classic hit became a Top 10 black single and helped solidify Whistle's claim to R&B legitimacy.

"This has all been a learning experience," says Terk. "We can't predict the future, but we try to put all our energies and beliefs into the moment and hope it comes out as strong as we feel."

Predictions on Whistle's latest album, Get The Love (their fourth), would probably run along the lines of "it's got hit written all over it," "jammin' jammy," "Top 10 charter," or any of your standard superlatives. The single "If You Don't Say," in release just three weeks, is a Quiet Storm torcher, with a laid back, bluesy vocal that already has radio and video taking notice.

Lead vocal duties are a shared experience, says original Whistle member, Jazz, even though it wasn't really planned that way. "When Chubbi Rock introduced me and Jazz," says Kraze, "we didn't have any plans to do this. I wasn't down with Whistle then. In fact I thought it was pretty wack. I hated the ('Just Buggin') video. Then we hung out every day after that."

Terk, as fate would have it, started out as a road manager for Whistle. "We never expected it," says Kraze, "but one day we heard him singing and it was on."

"I sing at the drop of a hat, now," says Terk. "Sometimes you have to keep trying to get it right," he adds. As for the current personnel, there'll be no more changes, the three agree emphatically.

The guys also share some production duties. Kraze and Jazz assisted producer Michael Horton on "If You Don't Say," and Kraze collaborated with producers on two other cuts.

"We really want to stress that our first priority is to be good music makers, period," says Jazz. "We try to put everything we can into the studio and then we pump it up on the live thing."

"This year, it's mega-show time," adds Kraze. "I'm shy but on stage it's too late for that. We always sing live and we come to give a show. When we do it's So Hard To Say Goodbye To Yesterday, the people get tears in their eyes."

Whistle's album features a nice cross-section of slow and midtempo R&B blends. You can dance if you wanna, to songs like "Get The Love," "I Appreciate" and "Special," but you'll want to just sit back and chill to "Always" and "Will You Be Mine." On second thought, go on and dance to these too—up close and personal. Love songs are in heavy rotation on this album, admits Jazz. "Whether it's subconscious or not, love is the thing," he says. "It's those songs that hit us and work for us as a group."

Whistle comes correct on the bugged out, hip-hop tip on two cuts: "I Am" is straight funky and "Sho-U" rocks the funk. Essence of Prince is in effect here and the female trade-off lead may well make this song a sleeper hit. Re-mix it and kick it.

Guaranteed, Jazz, Kraze and Terk have enough in the mix to blow you away. Whether you're inclined to the slow mellow groove or the get up and jam slam, all you need do is Whistle.
Looking around the office of Ray Harris, Sr. VP, Mktg/Promo, black music, one gets a telling feel for just how committed he is to his job at Warner Bros. Records. The gleam of his spotless black-lacquered desk casts the reflection of a paper-free surface, clear of cluttered distractions. His office is a lesson in functionality and precision.

Throughout the office are items that offer a glimpse into what is truly important in this executive’s life: a high-tech music system; tasteful art adorning the walls; and music mementos—tributes and awards given to a man whose years of industry service is worth its weight in gold...and platinum. Perhaps the most treasured non-music item on display is a glass-encased NBA regulation basketball which bears the autographs of the Los Angeles Lakers.

Not coincidental is the motto he has been preaching since he entered this business years ago. “I’ve always lived by the maxim ‘each one teach one,’” Harris admits. “It’s been an important ideal in my life since I was a child.” A very cordial person, Harris is driven to be the best he can be, which is due in part to the inspiration he received as a child.

“Growing up in Harlem (New York) is a difficult thing to do without the proper guidance. I’m thankful to have been brought

continued on following page
RAY HARRIS
WORTH HIS WEIGHT IN GOLD
up by my mother and sister, who were able to be with me through the tough times."

Armed with the moral and ethical qualities that would see him successfully through school and early adulthood, Harris moved into the world of business. His first tour was as an account executive for an advertising agency, then he ventured into the realm of music, working as a product manager for RCA Records.

Advancing through the ranks at RCA, Harris peaked at the company, heading the black music division, then joined Solar Records as president. From there, he formed his own management and production company. Following that, he moved into an executive promotion position at Warner Bros., where he was soon promoted to the sr. vp post he currently holds.

Discussing the industry as a whole, Harris says that although the players change along with the technology and delivery system of the product, things haven't really changed all that much. "The visual aspect (videos) of the music business is one of the most significant changes in recent times; that and the speed at which we now accumulate and transmit information (computers, faxes, SoundScan, etc.). But overall, the product is basically what it was when I first entered the business."

Harris is a businessman who believes in the basics. "If you're going to be a success in music, you've got to have a passion for it—both the music and the business."

When examining the basics, Harris brings up radio as a key component to many recording acts' success. "Radio is a dominant force for a lot of acts that record companies promote. It's an important way of getting the music out there because radio is built into black culture. Without it (radio), new acts would be hard pressed to get off the ground."

At the same time, Harris says it's important to understand that there are other methods of marketing that can also be effective when radio is not an option. "An example of this is the path many hardcore rap acts take when their product is released. Because many times it can't be played on radio (because of lyrics, station policy, etc.), it becomes necessary to launch an underground, grass roots sort of marketing plan."

"This is not to say that black radio is not playing rap music, because it is. Some stations play it to a greater extent than others, but it is being played."

Since Warner Bros., like all the other majors, has rap acts and subsidiary labels that have rap rosters, Harris would like to see radio play a lot more rap over the air. "The world is ready for rap. Madison Avenue

Ray Harris, staff and regional marketing managers.
When black radio was a lot different than it is today, we can. You don’t have to be in your rocking chair to recall a time—for us, it was the ’60s and ’70s—when there was something very, well, unique about the radio that black folks listened to. In those days, radio in general had more personality—and not necessarily that of any one on-air person. No, at its best, radio had a collective persona, an attitude, a style.

This kind of black radio no doubt existed in the larger cities, but flourished in the smaller towns, where black radio wasn’t pressured by advertisers to sound like the 50,000-watt Pop station down the street.

These were stations where, as long as the disc jockey (now there’s a term for the archives) played whatever the national Top 10 was at the time, he could adventure. He or she would follow the mood of the folks on the other end of the request line, or more often, how they themselves felt. Devoted listeners could read between the lines, if things like B.B. King’s “The Thrill Is Gone” or Lou Rawl’s “Goin’ To Chicago” kept showing up between the hits, chances were good that brotherman was on the outs with his other half. (Of course, sometimes they’d put the listener out of his misery and simply announce it: “This one is for a certain no-good cheatin’...”)

There were occasions, of course, when the record on the turntable was “so nice” the jock had to “play it twice.” No one questioned whether this man was on the take. Hey, the record sounded damned good, and he wanted to hear it again. He was usually right about backing it up; in most cases, it was simply a great record.

Compact discs? Reverberation was the high-tech gimmick back in the day. A jock used reverb like a deli uses mayonnaise—on everything. He’d use it on the ad spots that he’d come in and cut on his day off; he’d use it on his voice on the show whenever dazzle was required, and anywhere else he could utilize it without driving the listener to the phones.

Back in the day, it was nothing for a station to proclaim a certain record “Hit bound!” They had a little announcement (reverb-drenched, no doubt) cued up on an eight-track tape just for the moment, and the platter that followed usually would end up a hit.

News and weather was simply something these stations would not overlook. Every hour on the hour came a five-minute broadcast, news that was relevant to the black community that listened. Sandwiched between ads for the local rib joint (in which a lot of jocks dined free) and the beauty parlor was information on the lone black councilman in town, or reports on what was going on in the city as it related to its black population. Quite often, especially in small towns, the news was little more than gossip of the who-shot-John variety, but it served its listenership nonetheless.

Times have changed. Indeed, what is considered black radio today serves more than just a predominantly black listenership. However, the best Black or Urban radio (in the ’60s, more than one black radio station’s I.D. jingle referred to it as “Soul Radio”) employs the same essence of those days. At its best, it serves the community and offers a persona that listeners can associate with and relate to. At the very least, please give us the titles of those songs!

MEANWHILE, BACK AT THE RANCH: Warner Brothers is putting a big push behind Chic-ism, the first Chic album in (unbelievably) almost 10 years. For our money, the groove-laden “High” is the best thing in the collection, although there are few bass/guitar teams with the chemistry of Bernard Edwards and Nile Rodgers. What rhythm... We know Morris Day is now managed by Rob Kahan (Jody Watley, Karyn White), George Michael, but what’s Day up to?... At least one way Natalie Cole could follow the tremendous success of her Unforgettable LP: hook up with Bossa Nova king Antonio Carlos Jobim and record lushly orchestrated renditions of Jobim standards like “One Note Samba,” “The Wave,” and “Waters Of March.” This would work... Why has no rapper sampled much from Parliament’s 1975 Casablanca LP, Chocolate City? Or have they?... Songwriter/producer Derek Bramble, who co-wrote Whitney Houston’s “I Belong To You” single and produced half of Trim Owens’ Atlantic LP I Just Wanna Love You, is busy. Bramble did three things on Tisha Campbell’s upcoming Capitol LP; is working with ex-Steppoint lead vocalist Renee Diggs for the same label; producing Nona Gaye (Marvin’s daughter) for Third Stone, the Polydor debut of Sharon Benson and tracks for the EMI/London project of Lysa Wong... So much for the recession.

By Steven Ivory

Black Radio Exclusive

March 6, 1992 / Page 27
FRANKIE KNUCKLES: Godfather of House

There’s no denying that house music has definitely arrived in the U.S. Just attend a club or look at a trade dance chart and you’ll notice that most of the heavy rotation singles are house or influenced by house music.

Not since the halcyon days of disco has dance music proven to be so popular throughout the world. Whether you like house music or not, there’s no escaping the fact that it has become a major style of dance music and has made legends of the artists and the producers who create the sound.

The reputation that the best house producers have is enormous and DJs will rush to be the first to acquire their latest piece of work. Frankie Knuckles is one of these top producers with the reputation of being the best in the industry at mixing up a perfect, jackin’ beat. Not only is Knuckles regarded as a top house producer, but he is also one of the biggest selling house recording artists of 1991 due to his debut release album Beyond The Mix on Virgin Records. “When I create a new sound, to me it’s like giving birth to a baby,” says the New Yorker. “As a matter of fact,” he adds, “this last album took about nine months to complete from start to finish.”

If Knuckles’ statement is true, then he has fathered dozens of hits and has produced more winners than any other house producer. From his early days as a DJ at New York’s famous Continental Baths, people have always marvelled at his brilliant mixes. “In the early days, I would mix Philly classics,” recalls Knuckles.

It wasn’t until he moved to Chicago that the “Frankie Knuckles legend” was formed, earning him the name “Godfather of House Music.” By mixing that Philly sound with an infectious beat, Knuckles soon built a reputation as a mixer and decided to open a studio to better his skill.

The first release put out by Knuckles came at the start of the ‘80s. The song “Let No Man Put Asunder,” by First Choice, became a hit on the world’s dancefloors and still is a raver’s favorite. “It has become one of the most sampled records ever,” Knuckles says, laughing.

The success of the song saw Knuckles’ popularity stretch to Europe, where a big house music scene was fully under way. “I’m amazed that it has really taken so long for house to break in the U.S. It’s happening on the East Coast, but you can forget about the West Coast.”

Knuckles is, however, pleased to see house acts winning at awards shows and feels that this proves people are accepting it nationally. “Since I released Beyond The Mix, I’ve monitored house music’s popularity across the country to see where it has garnered the most positive response,” Knuckles explains. Before releasing his album, Knuckles asked some local kids to check it out so that he could see how it would fair. “When they asked me for copies, I knew that I had a good album,” he states.

With successful releases like “The Whistle Song” and “It’s Hard Sometime,” Knuckles has seen his album attain heavy rotation success in most Urban formats, and even greater success on AC radio.

Currently, Knuckles is working with Chic as they try to retain the level of success they commanded in the ‘70s. Comments Knuckles, “They (Chic) sound as if they never left the studio.” Knuckles is also in the early stages of recording his second album, which he speculates will be out this fall.

Knuckles is always creating new music. “Even in my sleep I get ideas,” he says. “It’s gotten to the stage where I’ve recently started to tape myself sleeping.”

As the “Godfather of House,” Knuckles brings joy with his special blend of music that has touched dance music lovers all over the world. Now that he’s breaking out as an innovative recording artist, Knuckles is bound to keep evolving into an unstoppable talent.
Texas Blues Potpourri

CLARENCE "GATEMOUTH" BROWN was born in Vinton, Louisiana, in 1924 and raised in Orange, Texas. He learned guitar and fiddle from his father, who played many instruments and taught Gate to play Texas fiddle music, polkas, traditional French music and, of course, the blues. But Gate's professional career began as a drummer in San Antonio at the age of 21.

In '47, he was in the audience at the Golden Peacock nightclub in Houston, when the great T-Bone Walker took sick and laid his guitar on the stage. Gate leaped to the stage and played one of his own tunes, "Gatemouth Boogie," on T-Bone's guitar. The crowd went wild, tossing $600 at Gate's feet in 15 minutes. (Not bad money for 15 minutes right now, huh?) The club's owner, Don Robey, began booking Gate along with a 23-piece orchestra all over the South and Southwest, and in '47, Gate recorded for Alladin Records in Hollywood. Later, Robey founded Peacock Records for Gate's music, culminating with dozens of hits, including the uptempo sizzler "Óokie Dokie Stomp," "Boogie Rambler." "Just Before Dawn" and "Dirty Work At The Crossroads."

Gate pioneered the way for many other great stars like Bobby "Blue" Bland, Junior Parker, Joe Hinton (formerly of the great gospel group The Spirit of Memphis Quintet and one of the greatest pure singers of all time), The Dixie Hummingbirds, The Mighty Clouds of Joy and Buddy Ace, who now has a great album entitled Root Doctor, for Leon Heywood's Evejoim Records. (You will love this one.) By the way, Heywood has a new great talent in the studio presently working on a new album. Watch out for this one!

Gate's new release on Bruce Iglauer's Chicago-based Alligator Records, No Looking Back, is a clever collection of songs that he produced along with Jim Bateman that touch on blues, country and jazz using plenty of horn arrangements around Gate's guitar artistry, vocals and fiddling. A world traveled headliner, Gate's experience comes to the forefront in sterling fashion again.

Texas tenor sax man James Clay has released a beautifully delightful new CD, Cookin' At The Continental on the Antilles label. Born in Dallas, TX, September 8, 1935, Clay studied alto sax in high school and became a pro when his teacher took him on gigs. During the '70s he toured and recorded with the great Ray Charles in a reed section that included the greats Clifford "Sol"

Soloman on alto. Leroy "Hog" Cooper, baritone, and Andy Ennis, tenor. Clay was part of the great trombonist Henry "Big Nasty" Coker's blue room, which was located at the back seats of the bus, where the Raylets weren't allowed and where all the ethnic jokes and jargon held sway.

Clay had at least two nicknames given to him humorously by Glenn "Champ" Childress, also a trombonist. Clay's thin frame earned him the moniker "Heavy" and "Weightless." Champ's hilarious sounding of either of the two nicknames kept everyone in stitches. Clay's new CD is a well-deserved opportunity for a great musician who loves his music and his instrument.

Another great alumnus of the Ray Charles Orchestra, David "Fathead" Newman, brings his brilliant tenor wizardry to Clay's aid for added attraction and zeal.

Fathead was born in Dallas, also, on February 24, 1933, and earned his name after fumbling an arpeggio. He gigged with local groups, including blues great Ray Charles and T-Bone Walker, and others. Fathead has many outstanding albums of his own to his credit and his work with Ray Charles is admired and imitated to this day.

Roy Hargrove fires up tracks two and three on the CD ("Sister Sadie" and "Moanin") with pure trumpet excellence, and piano great Kirk Lightsey aptly and elegantly sprinkles diamonds and pearls throughout every sparkling song (except track four). Christian McBride provides the firm, melodic foundation on bass, along with the inspirational craftsmanship and perfect time-keeping of drummer Winard Harper. Tunes on the album are: "Cookin' At The Continental," an up-tempo sax duet on the blues side with expert dueling solos (but all nine tunes are expertly executed); "Crazeology," a duet with bassist McBride and Clay opening, playing in unison and taking turns soloing, complementing each other perfectly; "Easy Living," an easy going ballad with Clay and Lightsey soloing soothing confessions and denials; "Georgia On My Mind," moderately up-tempo with Fathead joining in; "Barbados," a Latin-flavored track with swing solos, with the bassist taking an ingenious solo; "You're Mine, You!," a sweet ballad duet with piano and tenor; "Wide Open Spaces," a hot, up-tempo sermon from Hargrove, Lightsey, McBride, Harper and Clay.

You'll play these refreshing tracks over and over again. Produced by John Snyder, executive producer. Brian Bacchus.

BY TONY MATHEWS
**Reggae Revolution '92**

This will be the year for reggae music to really come alive. With the explosion of reggae underground clubs like Jamaica House, Music Machine, 12220 W. Pico Blvd., L.A.; Fais Do-Do (fay dough-dough), 5257 W. Adams Blvd., L.A.; Kingston 12, 814 Broadway, Santa Monica Blvd., S.M.; Friday Nite Reggae Club, Golden Sails Hotel, (Marina Bar) 6285 E. Pacific Coast Hwy., Punjabi, 30 Pier Ave., Hermosa Beach; and Fashions Night Club, 100 J Fishermen’s Wharf, Redondo Beach, there has developed a strong reggae music community that lives for roots, rock, reggae—"thisa reggae musik."

You might have to travel a little ways, but it’s worth it to hear true reggae riddums played in nice clean clubs where the people who attend are there to enjoy themselves, not cause problems.

Most of you who are up on the reggae music scene were in Long Beach for the Bob Marley two-day celebration festival. This year, the event wasn’t as exciting as last year. Saturday’s show ended before 9 p.m. Last year the concert went on until almost 12 midnight. We understand, however, that it was a matter of insurance and what not, but reggae music shouldn’t have limitations put on it. Reggae music is a free spirit. When you listen to real reggae riddums, the sounds will compel you to move. Listening to this kind of music will make you happy, it will lift your emotions and brighten your day. Just ask anyone who truly listens to reggae music and they’ll tell you the same thing.

Back to the concert—Saturday’s show was good. Steel Pulse was the major headliner and they were wicked, wicked, wicked. Doing songs off their latest LP, Victims, these rastamen turned the party out with their earth-moving rhythms and their soul-touching harmonies. They made quite a lasting impression on the people of all races (black, white, red, yellow and brown) who witnessed this wonderful experience.

Sunday’s show was the show to see. Brigadier Jerry and Sister Carol did a real nice job on harmonies and Cedella Booker and Taj Mahal did something truly moving on that stage. You could see it in the faces of the people around you that these words and riddums touched their hearts and minds. Taj Mahal did his set first, doing mostly blues songs. The audience seemed to really enjoy this relaxing and at the same time stimulating music. His aura radiated pure love for the music as he played his guitar beautifully. The Tamlins did a great job as well, with old and new songs that the audience enjoyed as they danced all around the huge dance floor. Other performers worth giving mention are Charlie Chaplin, Inner Circle, and Julian Marley & Skool.

Next up for the reggae music festival scene is Reggae Sunsplash '92, which will start sometime in May. As usual, the event will be held at the Greek Theater, which by the way is the perfect place for a reggae festival. There’s enough room to move around and the theater itself is...
For those of you who don’t know, the reggae group **Black Uhuru** is back together with the original members. Wow, now that’s something to celebrate. The founder of the group, Derrick “Dickie” Simpson, along with Garth Dennis and Don Carlos, have all come together after many differences and changes. Black Uhuru is now back on track with their latest LP, *Iron Storm*, which is a thought-provoking piece of work, their best to date. It deals with many serious topics—things that have happened to them personally and as a group, their views on the Iraq War, and many other issues that really make you stop and think. This is one of the best reggae groups out today that has been there from the beginning, in the early days of Bob Marley and The Wailers. Their roots and culture go far, far back and they keep the homeland in their hearts and music as well. Don’t miss this wonderful album, it is one of the best reggae albums to come out this year, so far. Hats off, brethren.

Last Night at Kingston 12, Daddy Freddy rocked the house along with Ital Joe. Freddy’s set was about 45 minutes, just long enough to get a nice taste of the fastest rapper on the books. Check the local listings at the clubs mentioned here for up-to-the-minute info on who’s playing, show times, etc.

This week’s column was dedicated to reggae music and the world of reggae listeners out there who love reggae as much as we here at **BRE** do. Please contact R/R/R if you have info you want us to know about.

ROOTS AND CULTURE **BRE**
R/R Reviews

SINGLES

THE DISPOSABLE HEROES OF HIPHOPRIS PY
LANGUAGE OF VIOLENCE
4TH & BROADWAY

Look out for the champ, 'cause she's got a super knock-out punch. Produced by SteviDub. Demos: All.

SYLK SMOOVE
TRICK WIT A GOOD RAP
PW

This is the second release from this St. Louis smoothie, and it's another dope song. 'Trick Wit A Good Rap' is filled with fat booty movin' bass and thumpin' beats that are sure to start any party the right way. Production was provided by that crazy snucka AMG, who's featured on the nasty mix version of the cut. If you want to hear the nasty, sassy version, go and buy it 'cause you won't hear that one on the radio. However, the clean version is perfect for airplay, so all you radio programmers can get behind this and pump up the jams and make some new fans. Production by AMG and Quik. Demos: All.

3 SHADES BROWN
NASTY BASS
INTERSCOPE

Here's a dope jam that's just right for pumpin' in the clubs. This cut mixes house music and rap lyrics to make a live point. Strong vocals and nasty bass will send this one over the top. So say and play it. This track was produced by The Funky Mercenaires for Mercenary Productions. Demos: All.

B.O.X.
ROCK DAT A----
PWL

This is the second single release from this L.A. homie. B.O.X. His name means Beyond Ordinary X-istence, and his music is definitely beyond anything that you've ever heard. His DJ, DJ Battle Cat, is one of the best around, and can mix and scratch a record so swift you'll have to play the record twice just to catch the changes! B.O.X. can deliver a slow or quick rhyme depending on how he feels. One thing is for sure, with all this talent, these two brotbas are coming up. Demos: All.

SIR MIX-A-LOT
BABY GOT BACK
RHyme CARTEL/DEF AMERICA

This is the second release for this veteran rapper, Sir Mix-A-Lot. He is coming strong on this cut. Check out the scratchin', it's all that! Peep the lyrics, too, 'cause he'll have you laughing all over the floor. Programmed, arranged, mixed, produced and engineered by Sir Mix-A-Lot. Wow! Demos: All.

ALBUMS

FU-SCHNICKENS
F.U. DON'T TAKE IT PERSONA L
JIVE

From the "Ring The Alarm" brotbas comes this debut album that's filled with some funky stuff. There are 10 tracks in all. Check the beats and rhyme style, it's a wicked mixture of ragga muffin reggae and hip-hop that will make you a quick fan. Peep out tracks 3, 4, 5, 6, 7 and 8. The entire LP has a unique flavor, don't miss the taste. Say it when you play it and pump it hottie. Demos: All.

Married to my wife, I spend my days as a teacher and my nights writing about music. I enjoy listening to a variety of genres and sharing my insights with others. Whether it's jazz, rock, or hip-hop, I always try to find the passion in every song and share it with my readers.
SHAWN CHRISTOPHER
DON'T LOSE THE MAGIC
ARISTA
After scoring with "Another Sleepless Night," one of the biggest dance tracks of 1991, this follow-up doesn't let the listener down as Christopher shows her first release wasn't a fluke. With a heavy bass and very catchy vocals, this song should have little trouble hitting heavy rotation. Look for this song on the Reaching For A Star debut album from Christopher. This song was produced by Mike "Hitman" Wilson. Demos: Young Adults.

LATOUR
COLD
SMASH
Here's a hot follow-up release to LaTour's "Involved." Like their last release, this should get a lot of club play and may see some action on the airwaves. The song has a midtempo house beat that makes you want to dance. With Donna Blakely performing admirably on vocals, this song has all the makings of a heavy rotation winner due to the way it grows on you. Play this one loudly. The song was written and produced by LaTour and is featured on the group's self-titled album. Demos: House Fans.

THIRD GENERATION
DON'T PLAY NO GAMES
ATLANTIC
This song has already become a house anthem for '92. With its ultra catchy beats, this song looks certain to back up the success that the song attained in Europe. Magical vocals from the tough-talking duo of K. Small and Super enhance the song, making it a gotta-have-it cut for any house lover. The song can be heard on the Dance Music Vol. 1 album. Demos: Young Adults.

FORCE M.D.'S
YOUR LOVE DRIVES ME CRAZY
TOMMY BOY
This slow groove really sets the mood for love as a laid back tempo asks you to find a partner and slow dance. The song will be equally at home on Urban formats and Pop/AC formats. The song can be heard on For Lovers And Others: Force M.D.'s Greatest Hits, the group's latest album release. The song was produced and written by James Edward White Jr. Demos: All.

LEON REDBONE
UP A LAZY RIVER
PRIVATE MUSIC
With his unmistakable vocals, Redbone shines on an album that is best suited for the adults. Among the album's best are the magical midtempo "Mr. Jelly Roll Baker" and the faster "You're A Heartbreaker," a song that features a tremendous performance on saxophone by Bobby Gordon. Also catching the ear is the slower, bluesy cut "That Old Familiar Blues." With Redbone leading the way with his vocals and his talent on guitar, this album is worth a listen if something different is what you are looking for. Demos: Adults.
"Big John" Monds (3rd from l) received a visit from Reprise recording act Atlantic Starr. Promo mgr Andre Fuller (far r) was also on hand.

**WTLC Arbitron Numbers Revised**

The Fall '91 Arbitron report for the Indianapolis market was revised following the mis-identification of a black woman who was accidentally coded as a white female.

According to WTLC, station manager Amos Brown discovered the error and notified Arbitron which issued a "Client Service Bulletin." The corrected Arbitron numbers resulted in the following revised numbers for WTLC-FM:

- **Persons 12+ / Average Quarter Hour Audience**: 11,700
- **Share / Cume (Total)**: 6.7 / 128,000
- **Persons 25-54 / Average Quarter Hour Audience**: 6,300
- **Share / Cume (Total)**: 6.5 / 67,800

Because of the mis-coding of one single diary, WTLC's 12+ ranking in the market moves from sixth up to fifth place. For the station's 25-54 position, its ranking remains the same.

"It's regrettable that the nation's only radio ratings service could produce research that mis-coded, under-sampled, under-counted and misrepresented Indianapolis' black radio listening audience," said Al Hobbs, vp/gm, WTLC.

According to the station, the diary of a 25-34-year-old black female from the City of Lawrence (part of the consolidated city of Indianapolis), came up in the reports as being the diary of a 25-34-year-old white woman from Lawrence County, IN, some 60 miles southwest of the city.

"I'm relieved that the mis-identification of the diary-keeper's race was a result of the fact that Arbitron has no "race" designation for diary-keepers residing in the county of Lawrence, thus her classification as being white.

## Star Base 102.3

Recording artists Lisa Stansfield and Miles Jaye "take over" KJLH.

"The diary-keeper inadvertently entered 'Lawrence' under the 'County' heading," said Jay Gutter of Arbitron.

Gutter added that once the mistake was pointed out by WTLC, a correction was made. The mis-identification of the diary-keeper’s race was a result of the fact that Arbitron has no “race” designation for diary-keepers residing in the county of Lawrence, thus her classification as being white.

**WNOO's Neal Roasted**

Terry Neal, morning personality for WNOO/Chattanooga, TN, was roasted at Frank's Restaurant. Neal was presented with several awards, one of

---

**BY J.R. REYNOLDS**
Worth A Fortune

which was the first Choo-Choo City Master Mix Award. In addition, it was officially announced that Neal was the new music director for the station. During the roast, Neal said he was gearing up for the station’s “Stop The Violence Campaign” in May, which was initiated last year.

NAB Urges Reformed Policies For New FM Licenses

The National Association of Broadcasters urged the Federal Communications Commission (FCC) to reassess its rules for awarding FM station licenses. NAB said that existing FM policies have over-crowded the airwaves with new FM stations, diminished FM technical quality for radio listeners, and worsened the economic lot of existing FM stations.

The requests would mirror actions that regulators recently took to improve AM radio, including a freeze on all new applications for new AM stations. Armed with that action, NAB is also requesting that a freeze be placed on new FM licenses as well.

NAB officials said the rules for awarding new FM station licenses “are in dire need of reassessment and amendment.” They went on to say that because of the advent of digital audio broadcasting, special care should be taken.

CBP/NPR/APR/NFCB Announce Multicultural Producers Forum

The Corporation for Public Broadcasting (CPB), National Public Radio (NPR), American Public Radio (APR), and the National Federation of Community Broadcasters (NFCB) will conduct the Multicultural Producers Forum during the Public Radio Conference in Seattle, May 2-5. The purpose of the forum is to encourage development of diverse voices in the public radio producing community.

Organizers announced that limited financial assistance is available from CPB to enable producers of “culturally diverse programming” to participate in the event. The deadline for the application for CPB financial assistance is 5 p.m Monday, March 16. For more information concerning the event and financial assistance, contact Yoko Arthur at the Corporation for Public Broadcasting (202) 879-9600.

Radio Vet Looking

Radio station wanted for high caliber broadcaster. Proven record of refined raw talent marketed into smooth deliverer/radio announcer. Has best interest of radio station at heart. Prefer scientific approach, but will consider all work-a-holic proposals. Reply to: Stephen Von (215) 765-6727

Service Requests

WBAI requests service from the following labels: Motown, MCA, Verve and PolyGram. Please send all product to:

Chet Jackson
WBAI
505 8th Avenue
New York, NY 10018

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

WTOT is requesting service from Arista, Tabu, A&M and MCA. Please send all product to:

Larry Jenkins
WTOT
140 West Lafayette
Marianna, FL 32446

PolyGram Group Distribution’s (PGD) Tony Gaspard (far l) joins Motown’s Joan Scott (far r) and Dion and Royce (2nd from r) at Fortune Records.
**National Radio Report**

**ALABAMA**

**WJID-AM**
Alan Williams, Can't Brother Makes 3, Shake Gary Brown, Don't Kiss Cross, Jump Little Shaw, Hicksies Mariah Carey, Make Mass Order, Lift The Hard Boys, Groupies

**WBBL-AM**
WBCL-AM
PD: Charles Merritt
BM: The Mud Hatter
865 Gurney
Mobile
AL: 36603
205-531-8051

**WUGO-FM**
BB King, Blues Luther Vandross, Some Snoopy, Meanwhile Twin Campbell, Goodbye UMC's, One

**WVAS-FM**

**KJLH-AM**
Calloway, Let's Cherrelle, Tears Johnny Mathis, Better Mariah Carey, Make Prabo Bynum, Lott Tom Owens, Smile

**KKBTM-AM**
Calloway, Let's Joe Public Live Keith Sweat, Why

**KROK-AM**
Pete Speed, Live Betty Dawn, My

**WSAM-AM**
Pete Speed, Live Betty Dawn, My

**WEUP-AM**
Karyn White, Walkin' Keith Sweat, Make Mariah Carey, Make Roger, Take UMC's, One

**WUTG-AM**
Luther Vandross, Some MC Lyte, Poor Mariah Carey, Make

**KGFJ-AM**
Luther Vandross, Some Teptation's, Hoops

**KUCR-AM**
Luther Vandross, Some

**KORN-AM**
Pete Speed, Live Betty Dawn, My
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<th>Call Letters</th>
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<tr>
<td>KCXL-AM</td>
<td>QCX, AM</td>
<td>Adult Contemporary</td>
<td>Luther Vandross, Some Of</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mariah Carey, Moja Sky, Up</td>
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<tr>
<td>WQFX-FM</td>
<td>QFX, FM</td>
<td>Praise and Worship</td>
<td>Dee Harvey, Just Keith Sweat, Why Roger, Take Surface, Nice</td>
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<tr>
<td>WZFX-FM</td>
<td>ZX, FM</td>
<td>Classic Hits</td>
<td>Cherryelle, Tears Colonial Abrams, You Make It Work, Shante Wilson, I'm</td>
</tr>
<tr>
<td>WUFO-AM</td>
<td>U0, FM</td>
<td>Top 40 (CHR)</td>
<td>BB King, Blues Calloway, Let's Go Carter, For Live Taylor, Sevres Shyne Up Smooth Connect, Diamond &amp; Vanessa Williams, Save</td>
</tr>
<tr>
<td>KPRS-FM</td>
<td>PRS, AM</td>
<td>Urban AC</td>
<td>2 Hyped Bros., Do Over Daddy Kane, Lover Degrees Of Me, You Jody Watley, I'm Luther Vandross, Some Of</td>
</tr>
<tr>
<td>WTYJ-FM</td>
<td>WYJ, FM</td>
<td>Soft Rock</td>
<td>Alyson Williams, Can't Be King, Blues College Boy, Victorious Cypress Hill, Hand God Dollar, Money Jody Watley, I'm King White, Walker, Smoothe, Meanwhile</td>
</tr>
<tr>
<td>WZAK-FM</td>
<td>WA, FM</td>
<td>R&amp;B/Rhythmic</td>
<td>Aaron Hall, Don't Big Daddy Kane, Lover Splatter, Dirty Coolsville/Cities, Deepin Keith Sweat, Why S Robinson, I Love</td>
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<tr>
<td>KKSS-FM</td>
<td>KSS, FM</td>
<td>Praise and Worship</td>
<td>Chris Walker, Take Lindell Townsell, Nu Shawn Chris, Don't</td>
</tr>
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<td>WDAO-AM</td>
<td>DAO, AM</td>
<td>Urban AC</td>
<td>Chic, Chic Colonel Abrams, You Gary Brown, Don't Keith Sweat, Why Lisa Stansfield, All Lisa Taylor, Secrets Marion Carey, Moja Shante Wilson, I'm Templeman, Hoops</td>
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<td>WKBAD-FM</td>
<td>WBA, FM</td>
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<td>Keith Sweat, Why Lisa Fischer, So M Jackson, Remember Shirley Brown, Three</td>
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<td>WNAQ-FM</td>
<td>WNA, FM</td>
<td>Urban AC</td>
<td>Bus Noir, Superstar Colonial Abrams, Somebody Shantelle Wilson, I'm Smoothe, Meanwhile Tevin Campbell, Goodbye</td>
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<tr>
<td>WQMG-FM</td>
<td>WQ, FM</td>
<td>Classical</td>
<td>Big Daddy Kane, Lover Calloway, Let's Go Money, Money Jody Watley, I'm Keith Sweat, Why Keith Wash, When Tracie Spencer, Love Whistle, It</td>
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<td>WBLX-FM</td>
<td>BLX, FM</td>
<td>Urban AC</td>
<td>Big Daddy Kane, Lover Splatter, Dirty Coolsville/Cities, Deepin Keith Sweat, Why S Robinson, I Love</td>
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<tr>
<td>WJKX-FM</td>
<td>JKX, FM</td>
<td>Pop/Rock</td>
<td>Blacksheep, Choice D Nice, Tone Heavy D, Pimped Leaders/NB Sch. Inte Naughty By Naay, Every Nice &amp; Smooth, Now Pete Rock/C/L, Creator Public E, Shu JMC's, Die</td>
</tr>
<tr>
<td>WJSU-FM</td>
<td>JSU, FM</td>
<td>Soft Rock</td>
<td>Bruce Dinkap, Abor Eric Marsalis, Heart Elvin Jones, Europin Holly Cole, Iame Sam Hiney, Costro</td>
</tr>
<tr>
<td>WWVY-FM</td>
<td>WY, FM</td>
<td>Contemporary</td>
<td>Keith Wash, When Luther Vandross, Some Mac Band, I belong Marion Meadows, Keep Phyllis Hyman, When</td>
</tr>
<tr>
<td>WWKS-FM</td>
<td>WKS, FM</td>
<td>Religious</td>
<td>Blacksheep, Choice D Nice, Tone Heavy D, Pimped Leaders/NB Sch. Inte Naughty By Naay, Every Nice &amp; Smooth, Now Pete Rock/C/L, Creator Public E, Shu JMC's, Die</td>
</tr>
<tr>
<td>WWDJ-FM</td>
<td>WD, FM</td>
<td>Urban AC</td>
<td>Aaron Hall, Don't Big Daddy Kane, Lover Splatter, Dirty Coolsville/Cities, Deepin Keith Sweat, Why S Robinson, I Love</td>
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<tr>
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<td>WD, FM</td>
<td>Religious</td>
<td>Blacksheep, Choice D Nice, Tone Heavy D, Pimped Leaders/NB Sch. Inte Naughty By Naay, Every Nice &amp; Smooth, Now Pete Rock/C/L, Creator Public E, Shu JMC's, Die</td>
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### PROGRAMMERS

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

<table>
<thead>
<tr>
<th>Location</th>
<th>Programmers</th>
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</thead>
<tbody>
<tr>
<td><strong>VIRGINIA</strong></td>
<td>WBSK-AM</td>
</tr>
<tr>
<td>Big Daddy Kane, Lower Calloway, Keith Sweat, Luther Vandross, Some.</td>
<td>Alyson Williams, Can't Help Myself, Do It Again Johnny Mathis, Better Shance Wilson, I'm On My Way.</td>
</tr>
<tr>
<td>PC: Steve Country MO: Steve Country PO Box 598 Norfork VA 23510 804-677-5600</td>
<td>PC: Chuck Woodard MO: Chuck Woodard 645 Church St Sw 400 Norfork VA 23510 804-622-4600</td>
</tr>
<tr>
<td><strong>WHOV-FM</strong></td>
<td></td>
</tr>
<tr>
<td>2 Kings/Cypher, For Chill All, Age 1 Clavell/Coles, Deeper El DeBarge, My Kenny White, 'Walkin' Lil' Joe Townsell, Nu Luther Vandross, Some Marion Carey, Some Mass Order, UHF UMC's, One</td>
<td>Big Daddy Kane, Lower Calloway, Keith Sweat, Why Luther Vandross, Some.</td>
</tr>
<tr>
<td>PC: Frank Shepherd MO: Claver Simmons Hampton University Hampton VA 23606 804-727-5670</td>
<td>PC: Steve Crawford MO: Steve Crawford 645 Church St Sw 4300 Norfork VA 23510 804-677-5600</td>
</tr>
<tr>
<td><strong>WPAK-AM</strong></td>
<td></td>
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<tr>
<td>PC: Freddie Margrove MO: Freddie Margrove PO Box 216 South Hill VA 23970 804-447-8997</td>
<td>PC: Reginald Foster MO: Reginald Foster PO Box 494 Farmville VA 23901 804-352-5114</td>
</tr>
<tr>
<td><strong>WIOV-AM</strong></td>
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<td>WOVI-AM</td>
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<td>WMVP-AM</td>
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<td>WNOV-AM</td>
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<td>WJWS-AM</td>
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<td>WKKV-AM</td>
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<td>WTVN-AM</td>
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<tr>
<td><strong>WASHINGTON</strong></td>
<td>KKFX-AM</td>
</tr>
<tr>
<td>PC: Terry Peckock MO: Tom Restock 1015 Northwest St 5060 Seattle WA 98109 206-732-1250</td>
<td>PC: Frank Barnett MO: Frank Barnett PO Box 22402 Seattle WA 98122 206-328-2800</td>
</tr>
<tr>
<td><strong>WVU-VF</strong></td>
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<tr>
<td>Arbored, Tennessee Bobby Kenders, Back Cypress Hill, Hand</td>
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</tr>
<tr>
<td>PC: Terry Fields MO: David Michaels 2405 S 102nd St Milwaukee WA 53227 414-321-1017</td>
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<tr>
<td>WHOM-AM</td>
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</table>
RAY HARRIS  continued from page 26

knows it, the programmers know it, and so do the music directors and, of course, the listeners know it.

Harris thinks that because of the unique accountability black radio has with its community in terms of information, public service and entertainment, station management has been reluctant to play rap with greater frequency. "From their perspective, station owners feel a pressure of sorts from some members of the community who may not fully recognize that there are so many different kinds of rap music and not just the possibly offensive type that the media likes to hype. But I think people are beginning to open their eyes to the fact that not all rap is about cursing and violence." Harris describes his own achievement in business as being a result of tireless work, combined with other factors that he feels are key to any middle-manager's desire to join the ranks of executives. "I think the most important thing in any business is to get a good education, work hard and be successful in your job. I give a lot of credit to the staff at Warner Bros. Unselfish teamwork has gone a long way in helping the company achieve its goals," he comments.

"Networking is also important. You have to stay in touch with what's going on. Operating in a vacuum is not a good idea if you want to move up. You have to keep up with what's happening in other aspects of the business and learn as much as you can about how other departments operate.

"I think it's also important to be mindful of your image," he continues. "Establishing yourself as a hardworking businessperson and remaining positive goes a long way for a person's career." And Harris himself is indisputable evidence of that fact.

ASCAP ROYALTIES  continued from page 8

financial straits experienced by domestic radio.

"Radio is experiencing a recession," said Messenger. "We haven't seen the automatic eight percent increase (in performance fees) in years, although we did get an increase. But unless business is good you won't see it."

Messenger said that ASCAP is currently in the midst of rate proceedings, negotiating with a music licensing committee to stabilize fees, which should have a far reaching impact on TV and cable as well as radio receipts.

"We've been dealing with the same fee rate since 1984," said Messenger. "There have been no rate proceedings since then. We can't deny the user — they get automatic licensing — the question of what the fee will be is then left to be determined after the fact."
We started this off in medium that it can't miss. Demos: G Jay's due to it's classic demo and will be around for vocal style have a gospel phones We've gotten reports proceed to generate stupid rotation a week ago and it

male demos. It's got that new jack. Guy sound, so you know that it can't miss. Males. Young Adults.

AARON HALL

"DON'T BE AFRAID"

We started this off in medium rotation a week ago and it proceeded to generate stupid phones. We've gotten reports that it's also retailing well. Any Urban format will be able to work with this. Demos: All

KARYN WHITE

"THE WAY I FEEL ABOUT YOU"

This uptempo dance cut is getting a steady stream of requests from all demos. The Jimmy Jam and Terry Lewis duo is still making hits for black radio. Demos: All

CÉZER GOODING

WFNC/RALEIGH, NC

GLEN JONES

"HERE I GO AGAIN"

This is an awesome ballad that's extremely well produced. His unique voice and vocal style have a gospel flavor and will be a nice addition to the sound of any station. Demos: Young Adults, Adults.

JENNIFER HOLLIDAY

"LOVE STORIES"

Jennifer shows her finesse and vocal mastery in delivering this excellent record. This smooth ballad is one of her best songs ever, so definitely give this some airtime for your late night listeners. Demos: Young Adults, Adults.

LUTHER VANDROSS

"SOMETIMES IT'S ONLY LOVE"

What can you say about Luther? This is a beautiful, flowing ballad, as is his standard. It's perfect for any format and is bound to receive a lot of urban as well as crossover success. Demos: Young Adults.

BOBBY Q. DAY

WNOO/CHATANOA, TN

PATTI LABELLE

"SOMEONE LOVES YOU"

We get heavy phones from the ladies whenever we play this classic ballad. This cut is Patti all the way, and the vocal artistry displayed is just what you would expect from this strong R&B diva. Demos: All

LYNN WHITE

"LOSING BATTLE"

When we play this remake of a classic blues song, the groundhogs come up and start squeaking. The duo of Lynn White and J. Blackfoot has produced a cut that's as hot as a scalded dog. Demos: Blues Fans, Adults.

DEE HARVEY

"LET WELL ENOUGH ALONE"

There are people not leaving well enough alone because we are getting all kinds of calls for this. This midtempo R&B song will work in all formats. Demos: Females. Young Adults.

CY YOUNG

WQOK/RALEIGH, NC

JOE PUBLIC

"LIVE AND LEARN"

These guys are headed for the stars. They play their own instruments, which is a welcome throwback to the old days. It's a slamming cut that I can't seem to play enough. Demos: All

SMOKE

"MEANWHILE BACK AT THE RANCH"

This has got a good groove that can be played during any part of the day and can be mixed into anything from a ballad to a club type rhythm. The hook will be remembered, so be ready to hear this requested. Demos: Teens, Young Adults.

CECE PENISON

"WE GOT A LOVE THANG"

This is a good record for all demos, but has gotten much attention from the 18+ group. This track will add a nice touch to your playlist because it's a happy song. Demos: Young Adults.

STAN WILLIAMS

KNEK/WASHINGTON, LA

SKYY

"UP AND OVER"

It's wonderful to have their sound back on the radio. Their midtempo track is going to receive a lot of attention and put the group back at the top of the charts. Skyy has not forgotten the formula for radio success. Demos: Adults, Young Adults.

ALISON WILLIAMS

"CANT HAVE MY MAN"

This song's title says it all. You can't have her man, and after hearing her wonderful voice on this ballad you'll understand why. This love song is going to become a favorite of Urban radio. Demos: Adults.

GLEN JONES

"HERE I GO AGAIN"

This is a slow romantic track that will cause you to think back to the way vocalists used to work a ballad. This brother is back and his sound is right on time for the '90s. Demos: Young Adults, Adults.

ANDRE MARCEL

WDXK/ROCHESTER, NY

GIORETT PETTUS

"I WISH"

Everyone seems to think that this ballad is the Isley Brothers. Unfortunately, it got lost in the priorities of other stations, but it's one hell of a record that's doing well for me, so check it out. Demos: All

REY REESE

"THE REESE PROJECT"

This dance record probably won't get the props it deserves but it's good and deserves heavy rotation everywhere. The female vocalist on this track will definitely be back, so look out for this group. Demos: Young Adults.

VANESSA WILLIAMS

"STILL IN LOVE"

Vanessa has released an excellent album. "Save The Best For Last" will probably go No. 1 across the board, and this ballad also has the same potential. Programmers, you'd better give this a listen. Demos: Young Adults, Adults.

ROGER

"TAKE ME BACK"

This is a nice departure for Roger. So much of his music is hypo and uptempo, but this time he slows it down with a groove that will make you want to sit back and just listen. Demos: Young Adults.

ART THOMAS

WFXE/COLUMBUS, GA

R. KELLY AND PUBLIC ANNOUNCEMENT

"SHE'S GOT THAT VIBE"

This is a powerful R&B song that's mixed with rap, yet it will work for all audiences. This song's energy and groove will add cheer to your playlist. Demos: All.

GERALD & EDDIE LEVERT

"BABY HOLD ON TO ME"

This is undoubtedly one of the strongest ballads out today. It's nice to see a father and son combination do such quality work as this. I am looking to see more releases from this excellent album. Demos: Young Adults, Adults.

TLC

"AIN'T 2 PROUD 2 BEG"

I always knew that Atlanta was full of musical talent waiting to be discovered, and this group proves it. This unique upempo song blends R&B and rap and should not be categorized. It should be played Demos Teens. Young Adults.

Compiled by Thomas Neusom
and Mint Condition, and is currently introducing a new group, Lo-Key?, of whom Fleming speaks very highly. "I love to boast about the success the artists on Perspective have managed to achieve.”

When asked what goals Perspective has, Fleming states, "We want to keep producing great music and remain competitive in the game.” It’s this kind of ideal that has seen Perspective emerge so rapidly to the extent of having two of their acts climbing to the top of the charts in multiple formats, time and time again.

**TOTALY INDEPENDENT** continued from page 19

Although Fleming doesn’t say it, a lot of the label’s current success stems from his musical insight. “Being a former radio pd helps me understand what radio jocks are looking for. I have a feel for the sound they’re after. I fit in here because I’m motivated by Jimmy and Terry’s expertise on all levels; it all comes together. It’s great to have a product that people want.”

The communication between A&M and Perspective is another reason Fleming feels that Perspective has been able to do so well in its early stages. “We both know that the bottom line is to make money,” says Fleming, “that’s why we’re looking to expand our roster—to include rap and pop artists.

“Being strictly Urban can be very difficult,” he continues. “Besides, we don’t want to be put in any particular category. We just want to make music that people like.”

Because the staff at Perspective is so small (there are only five employees), Fleming feels that he can keep a tab on all aspects of the label. “I oversee the A&R plus the creative side of the label. I also oversee all the production we do.”

Perspective is currently engaged in the soundtrack of the forthcoming Damon Wayans movie “Mo’ Money.” In fact, Lo-Key? is set to be featured on the soundtrack.

It may be an old adage, but when it comes to doing a job there’s only one way to do it, and that’s the right way. Perspective Records has definitely done things properly, as their current success clearly demonstrates. With a wealth of experience and an artist roster bulging with talent, it seems that this indie has got a clear view to even more success in ’92.

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**FAR EAST PERSPECTIVE** continued from page 22

Japan (coincidentally during Black History Month), Frank Williams was asked how the group has been able to maintain such a consistent level of success. Taking none of the credit for himself he replied, “Although none of us in the group is perfect, we have tried to follow the total call of God. However, one main key to our success has been that we have been truly blessed with the help of spiritual advisors like Reverend Cone, who has been with the choir every step of the way to guide and minister to the members on and off the road. On the other hand,” he continued, “one of our most potent weapons has been the large number of outstanding voices we have been able to recruit from all across the state of Mississippi. To tell the truth, I think that God just took a few good people from Mississippi and showed the world what he could do.”
The Death of Vinyl

At one time, the eight track tape was popular among music lovers. When newer configurations like cassette players came along, eight tracks were phased out and soon became absent from store shelves. In the early '80s, forward-thinking people, such as BRE's own Ruth A. Robinson (then music editor of the Hollywood Reporter), predicted the demise of vinyl after seeing new developments in CDs on a trip to the Hannover Germany CD pressing plant. These predictions are now coming into fruition as vinyl sales have nearly declined to nothing. How did this happen and what will be the effect on black radio? We talked to record industry people and programmers to get a better understanding of what caused the demise of the once popular configuration and to see how this has affected them.

In conversing with Luke Lewis, sr. vp/gm, audio, Uni Distribution, he expressed, "I don't think anyone was guilty of killing the LP. It was selling, but new products, like Sony Walkmen, boomboxes and CD players, came into the market. This changed the way people listened to music. As the popularity of these newer configurations grew distributors began receiving increased returns of vinyl, which diminished their profitability. To address this record companies began to cut off LP returns, which shifted risk to retailers and resulted in a greater reduction of vinyl orders."

Where will this lead? Although LPs are finished, 12 inch singles, which are popular with DJs, are still outselling cassette singles, but the tide is shifting fast. Vinyl is destined to become more and more scarce.

To get black radio's perspective, we talked to Tom Reddick, pd/md, KKFX AM/Seattle, WA, who commented on how the phase-out of vinyl has affected him. "We have definitely benefitted by replacing our station's use of records with CDs. We are a small station so we didn't have the budget to update our carts. CDs really helped us. "We wired two CD players into our board," he continued, "and they sound great on the air because you get studio quality sound. Why get the wow and flutter of a tape, or the noise of needle friction? While tapes were an advance, they can't compare with CDs, laser discs and other newer configurations. I'm glad that record companies are moving from vinyl to CD."

According to Reddick, CDs can even be used for mix shows in the way that vinyl was. "I still use vinyl for my mix shows, but if I could I would use some of the new CD players that have pitch control and can measure beats per minute to allow you to slower down an vocal. The CD technology is so advanced that a DJ can do with a CD what he used to do with vinyl; vinyl is over."

James Miller with Capitol recording artist Trace Spencer.

From Reddick's statement, and those of others who feel as he does, it would seem that black radio has made a smooth transition into the new configuration. But many small urban music retailers have not been so lucky. James Miller, who is the manager of Tempo Records on Crenshaw Blvd. in Los Angeles, explains how the change has affected his business and others like it. "When we stopped selling albums, business declined 10 to 15 percent. But people still come in requesting vinyl. It's still in demand in the lower income areas. People in these areas have been slow to make the transition into new music playing equipment because they simply can't afford it. Small black retailers who have limited resources were hurt by these declining sales, and many have gone under."

Miller goes on to say that the reduction in vinyl sales "could have even had an indirect affect on black radio because many stations call in to see what's selling. When I report sales, the picture could be distorted by what's selling and what is actually in demand and hot on the streets."

But, like Lewis and Reddick, Miller does not believe that the phase-out of vinyl is a mistake. "I see the necessity. In order to keep profits up, spur the economy and keep the industry thriving, new hardware and configurations of music product have to be constantly introduced into the market to keep the people spending. This time it was tapes and CDs, which have wiped out vinyl and the record player. But from what I am seeing, these may one day be replaced by laser discs or something else that improves our listening pleasure."

The phase-out of vinyl is nearly complete with newer configurations doing the job that vinyl once did. Let's be thankful that black radio has beneficially coped with the changes and has continued to prosper.
DIZZY BACK ON TRACK—Jazz legend Dizzy Gillespie was hospitalized in Berkeley, CA, after a bout with exhaustion caused him to end a performance there. Hospital reps said Gillespie is resting comfortably and will be able to continue his scheduled Bay Area appearances in two weeks.

CLOSE ONE—Joseph “Run” Simmons was recently acquitted of rape charges.

MYSTERY LABEL—Columbia continues to keep its latest musical venture shrouded in mystery. Rumor is it will focus on black music. Grape is told it’ll have to wait three weeks to get a more indepth scoop.

CONDOLENCES—On behalf of Sidney Miller, Ruth A. Robinson, and the entire BRE staff, Grape extends heartfelt condolences to Jeff Redd on the passing of his aunt.

THE LAST WORD
BY RUTH A. ROBINSON

The word this week is party—with an attitude. New York’s got plenty of that—good, bad and indifferent. Sunday night was the Black Music and Media Awards at Laura Bells. Frankie Crocker hosted the Terri Rossi/Vonny Sweeney event. The attitude was indifference. The wanna-be crowd dissed Aretha Franklin and all the other award winners by loud-talking all through the ceremony. The happy honorees, including me, wanted to be heard thanking the organization for the celebration. TV producer/honoree Benny Medina called the group to task for it, telling them to pay attention. That same attitude was in effect at R&B Live. Monday night: Vaughn Harper, emceeing the event, nicely asked everybody to be quiet. The situation finally resorted to direct instructions from Joe Sample to the crowd to “shut the f**k up!” There were so many somebodies in the house, if a bomb had gone off, the black music business would have been wiped out. There were a bunch of performances from Lisa Taylor, Alyson Williams, Boyz II Men, but when Eddie Levert and Gerald Levert brought Queen Latifah up to do “For the Love Money,” everybody got up on the tables. And on the money tip, they do that good in this city, where a cheese sandwich costs you 12 bucks. The silkiest party was tossed, as usual, by Anita’s Clive Davis. The usual list of suspects showed up, including all the label hot-stuffs. The divas were down—Aretha, Dionne and Gladys. And Luther Vandross was drop-dead gorgeous in his peach outfit. Clive Davis sure can sweet talk. He’d nice things to say about the support this party always gets. Pray to Jesus it can be on the West Coast next year when the Grammys come back to California. That would be the right attitude.
Just a fraction of what we spend on entertainment could be music to someone’s ears.

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

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

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

This year, make it your goal to give five. And help pick up the tempo in your community.
You know about the past, but the past isn’t what it’s about.

“MY HEART BELONGS TO YOU”

EL DEBARGE

In the last ten years, El has delivered some unforgettable music. The suave vocal style that graced such hits as “After The Dance” and “Secret Garden” now has an uptown edge, a perspective that only comes with maturity. “My Heart Belongs To You.” It’s not just a new El DeBarge record. It’s a new El DeBarge.

THE NEW SINGLE
Produced by El DeBarge and Keith Crouch
From his Warner Bros. debut.
In The Storm