LIONEL RICHIE'S DESTINY
The BRE Exclusive Interview
Travel Portfolio
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Fares given are roundtrip to/from New Orleans.

**EXTRA SPECIAL SAVINGS**

Group departures available May 18-May 24 from Los Angeles, Chicago, Atlanta and Newark. Prices guaranteed up to 14 days prior to departure. Call now to reserve your seat. Limited space.

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One Airline Can Make A Difference.
HALLELUJAH!

Over at A&M’s Studio A, a collection of superstars sang a great song for a great cause. No, we are not flashing back to '85, we are talking about this week when former Take 6 member Mervyn Warren and a collection of his friends in God’s name came together to record “Handel’s Messia: A Soulful Celebration.”

On hand: Quincy Jones, conducting the Hallelujah chorus – Sounds of Blackness, Gladys Knight, Johnny Mathis, Take 6, Joe Sample, Jeffrey Osborne, Tramaine Hawkins, Chaka Khan, George Duke, Linda Hopkins, Al Jarreau, Marilyn McCoo, Sandra and Andrae Crouch, Daryl Coley, Commissioned, Edwin Hawkins, Kim Fields, Phylicia Rashad, Stephanie Mills, Richard Smallwood, Patti Austin, Clifton Davis, Vanessa Bell Armstrong and many more. The WB LP and music video should be out in the fall.
FROM THE HIT LP DEEP COVER

SHABBA RANKS MR. LOVERMAN

GOING FOR ADDS MAY 5TH
O NLY A COUPLE OF WEEKS
left until BRE’s Conference ‘92 and our panel seminars
are setting up to bring you some of the
hottest issues the music industry has
to offer. With our Conference theme
being “The State of the Nation,” in
terms of black music and entertainment
in general, our panel coordinator, Jackie
Rhinehart, is brewing up something
extra special for each session.

With panels focusing on specific
items, the meetings will offer candid
and educated commentary. They will
also offer suggestions on how we might
better work towards achieving our goals in the coming
years.

One of the radio panels, “Star Wars: The State of Radio,”
discusses how technology is affecting radio and retail. With
satellites and computers in everybody’s future, this discus-
sion will offer thoughts and comments on such subjects
as DAB, SoundScan and other technologies that are shaking
the very fabric of how we do business.

Another sizzling session deals with the incredible oppor-
tunities labels and their artists have with regard to the
hot new “cross-marketing” concept. With movies, commercials and even
cartoons now embracing the recording artist, the sky’s the limit for a multi-
media artist’s career. Or is it?

Black college radio is en vogue and
Rhinehart has put together a panel that
poses the question: Is college radio on
the leading edge, or afraid of the ledge?
Penetrating conversation on the state
of college radio will leave participants
with a better understanding of how
important college radio is and whether
those stations are worth going after.

Following up on the tremendous
response it received at last year’s conference, “Taking Care
of Business” has returned. “TCB2” promises to bring you
some of the biggest names in the business, both artists
and executives.

That’s just a taste of the penetrating encounters
promised for Conference ‘92. As usual, we’ll have the
industry’s best rap panels (heated, as usual no doubt), as
well as other informative seminars to round out your
memorable visit to New Orleans. Join us to discover the
State of the Nation, and be a part of the future. BRE

[Signature]
Columbia Launches Chaos Label

Chaos Recordings, a new label formed to operate alongside Columbia, has scheduled its first series of album releases for spring/summer 1992, it was announced today by Columbia president Don Ienner.

Jim Cawley has been appointed label manager and will be responsible for the day-to-day operations of the label. He comes to Chaos after two years at EMI as sr. vp, mktg, and a prior 15-year stint at Arista, leaving there as sr. vp, sales and distribution.

Cawley will be coordinating the marketing, sales and publicity campaigns for all Chaos releases and will function as the liaison between the label and the Columbia and Sony Music staffs on the implementation of those campaigns.

Initial Chaos releases will include world music group the Wailing Souls' album *All Over The World* in June; rock trio Collision's eponymous debut album in July; and singer/songwriter Brenda Kahn's label debut, *Epiphany in Brooklyn* in August. There will also be selected releases by Def Jam and RAL artists that will be mutually marketed by Chaos as well as by Russell Simmons and his staff. Further additions to the Chaos artist roster will be announced in the future.

Hall of Fame Dinner To L.A.

The Rock and Roll Hall of Fame Foundation will bring its induction proceedings to Los Angeles for the first time for the Eighth Annual Rock and Roll Hall of Fame Induction Dinner January 12, 1993, at the Century Plaza Hotel.

The ceremonies have gained national and international prominence in recent years, such that a decision was made to hold the annual event in different cities over the coming years.

Several artists, whose debut releases were first released in 1967, became eligible for induction this year. They include Sly & the Family Stone, Traffic (with Steve Winwood), Creedence Clearwater Revival, the Doors, Fleetwood Mac, Van Morrison, Pink Floyd and Big Brother & the Holding Company (with Janis Joplin). Past inductees include the Beatles, the Beach Boys, the Rolling Stones, Bob Dylan, the Who, Elvis Presley and Chuck Berry.

Bob Krasnow, chr, Elektra Entertainment, will serve as the 1993 chairman of the Induction Dinner Committee, with Al Teller, chr, MCA Music Entertainment Group; Joe Smith, pres/CEO, Capitol-EMI Music, Inc; and Irving Azoff, CEO, Giant Records, as co-chairs.
CONFEREE 92
SHERATON HOTEL, NEW ORLEANS
MAY 20-24, 1992

SPECIAL CONFERENCE EVENTS

WEDNESDAY, MAY 20
NEW ORLEANS WELCOME
WYLD and the city of New Orleans show what true Southern hospitality is all about.

THURSDAY, MAY 21
CELEBRITY LUNCHEON SHOW
Experience first hand, exquisite New Orleans cuisine as you enjoy the sounds of some of the hottest groups in the industry.

FRIDAY, MAY 22
THE MIGHTY MISSISSIPPI RIVERBOAT CRUISE
A fun-filled cruise down the Mississippi River with lots of celebrities, entertainment, and good food.

SATURDAY, MAY 23
BRE INDUSTRY AWARDS DINNER SHOW
Annual presentation of awards to radio personalities, record industry execs and retail outlets for their contribution to black music.

OTHER CONFERENCE EVENTS:
BUSINESS SEMINARS - CELEBRITY GOLF TOURNAMENT BOOThS/EXHIBITS - CELEBRITY PERFORMANCES TALENT SHOWCASES - VIDEO TV NETWORK CLUB FLOOR — AND MANY OTHER EVENTS

REGISTRATION FEES

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Non-subscriber rates will include 3 months subscription to BRE magazine to begin after Conference.

Addtl. Tickets for BRE Industry Awards Dinner Show $50

CALL BRE DIRECTLY AT (213) 469-7262 FOR MORE INFORMATION ABOUT HOTEL & TRAVEL, ADVERTISING, OR OTHER CONFERENCE QUESTIONS.

DON'T LET THE MAIN EVENT PASS YOU BY. REGISTER NOW!
SAMUEL J. SAPP has been appointed to the post of sr. dir, A&R, black music, Capitol Records. Based in Capitol's Hollywood headquarters, Sapp's duties will involve the acquisition and development of new and existing talent for the company. Prior to joining Capitol, Sapp served at Mercury Records as dir, A&R, WC, for three and a half years.

URSULA SMITH is taking over as the vp, black music, Set to Run Public Relations. Smith was formerly the dir, pub, Select Records, where she represented such artists as Chubb Rock and the then unknown Kid 'N Play. Smith has brought a vision and dedication to her campaigns at STR, most notably with Public Enemy and Boogie Down Productions.

MOHAMMED ALI has been named nat’l dir, promo/ mkting, urban/rap, Relativity Records. Ali heads up the newly formed rap department where he is responsible for radio promotion and developing marketing campaigns with the company marketing team. Ali was an independent promoter and before that worked at Grudge Records. He is based in the Hollis office.

KARENE ANDERSON has been promoted to dir, urban sales retail promo, Relativity Records. She was previously mgr, promo/urban retail and, prior to that, a sales rep at Win Records. She is based in the Hollis office.

LISA ALTMAN has been named vp, Philips Classics. As label vp, Altman will oversee the U.S. activity of Philips Classics, Mercury Living Presence and the joint venture with composer Philip Glass, Point Music. Her responsibilities will include supervision of the publicity and product management departments, as well as the overseeing of the label's business performance.

NANCY ZANNINI has been named vp, public relations/ development, PolyGram Classics & Jazz. As vp in this newly created position, Zannini will develop and administrate a corporate public relations plan to assure a wide and positive image for PC&J and its constituent labels.

GARY KLEIN is now in the post of sr. vp, creative services, EMI Music Publishing, and will be based in the company's New York headquarters. In his new post, Klein will be responsible for exploitation of the EMI Publishing catalog, as well as the establishment and marketing of the EMI Music Publishing corporate image on a creative level.

LAURA KUNTZ has been appointed vp, promo, AC, EMI Records Group North America, and will be based at the company's New York headquarters. In her new capacity, Kuntz will be responsible for securing airplay for EMI Records Group artists at all levels of the AC format, including Adult Alternative and NAC, in coordination with the entire EMI promotion team.

SHERRY RING GINSBERG has been promoted to sr. vp, press and artist development, Elektra Entertainment. Previously as vp, press and artist development, Ginsberg spearheaded the campaigns that helped break Tracy Chapman, Dee-C-Lite and Natalie Cole, among many others.

TIM SOMMER has been appointed rep, A&R, WC, Atlantic Records, based at the company's Los Angeles offices. Immediately prior to his current appointment, Sommer was sr. producer/on air talent, VH-1's Inside Music program, a position he had held since 1991.

DANNY BUCH has been promoted to the position of vp, promo, Atlantic Records, based at the company's New York headquarters. In this capacity, Buch will work closely with Atlantic's sr. vp, Andrea Ganis, in overseeing promotion campaigns for all radio formats.

MICHAEL OSTROFF has been named to the post of vp, business and legal affairs, MCA Music Entertainment Group. Ostroff was previously sr. dir, business and legal affairs, at the company. Ostroff will negotiate contracts with artists, production companies and associated and distributed labels, as well as supervise other legal matters related to the entertainment group.

CHUCK CIONGOLI has been promoted to the position of vp/group controller for the records, distribution and music publishing activities of the MCA Music Entertainment Group. Ciongoli was previously group controller for MCA Records and MCA Music Publishing. In his new post, Ciongoli will be responsible for all financial aspects of the records distribution and music publishing activities of the Music Entertainment Group.

JOHN HARNEY has been promoted to the position of vp, royalties, MCA Records. Harney was previously sr. dir, royalty acctg. In his new post, Harney will continue to be responsible for all aspects of royalty accounting for MCA Records and Geffen Records.

ALAN WALTER has been named to the post of controller, MCA Music Publishing. Walter previously was acct controller, MCA. In his new post, Walter will be responsible for overseeing the day-to-day financial activities of the Music Publishing Worldwide Group.
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**BULLETED ENTRIES** INDICATE STRONG CHART MOVEMENT

**D** REPRESENTS NEW ENTRY

**D** REPRESENTS RE-ENTRY
JOYFUL NOISE

Dove Buzz

BY NOW you've probably seen or heard the who's who of this year's Dove Awards. Still, the buzz continues about the winners and more so about the proceedings at the '92 GMA convention from which the awards emanate. Seems a few fences have been mended since last year's not so friendly gathering have been mended. Seems a few fences have been mended since last year's not so friendly gathering brought out some lurking feelings of prejudice, segregation and apathy. The general consensus from attendees this year was that the GMA had made a genuine effort to close the gap between its black and white constituency.

The announcement of Ed Smith's appointment as GMA vp was a welcome surprise. Smith's long standing tenure in the gospel community includes 25 years as exec secretary of the GMWA and 15 years of programming gospel radio. His entry into the ranks of the heretofore all white GMA hierarchy was hailed by Al Hobbs, newly seated chairman of the Gospel Music Workshop of America, as a major step in efforts to position the concerns of black artists as a priority agenda item.

If you did miss the boat, 1992 Dove Award winners of note include BeBe & CeCe Winans with two awards for Group of the Year and Contemporary Black Gospel Recorded Song of the Year for "Addictive Love." Yolanda Adams took home the Dove for Traditional Black Gospel Recorded Song of the Year for "Through The Storm." Album of the Year awards went to Mom & Pop Winans.

For The Rest of My Life in the Traditional Black Gospel category, with Take 6's album He is Christmas scoring in the Contemporary Black Gospel Album category.

The Dove for Rap Gospel Album of the Year went to Mike-E and the G-Rap Crew's self-titled debut. R&B/rap stylist D.C. Talk took home two Doves, the first for Long Form Video of the Year, their "I Love Rap Music" capped the best Rap Recorded Song Dove.

Speaking of gospel, rap and D.C. Talk, hopefully that group's recent throw down appearance on the "Arsenio Hall Show" will coax more television and radio people to give the hard-core heaven-bound contingency a chance to showcase their wares on a more regular basis. The self-proclaimed "Two Nerds and a Negro" provided musical segues throughout Arsenio's show—rapping, running, rifling and clowning to the audience's delight. Their Boyz II Men-esque vibe had it going on and they more than proved they could hang. Hais off to Arsenio—the mini-concert format he's been providing (albeit mostly off camera) is a performer's godsend.

Gospel/Christian rap is on the rapid growth tip and while all eyes may be focused on the Talk brothers, they are definitely not the whole iceberg. There is a burgeoning gospel rap subculture out there, with everything from hard-core hip-hop to soft R&B in the mix. More on the gospel flow to come.

Marilyn McCoo Live

Marilyn McCoo's recent soiree at the Redondo Beach Strand supper club in Los Angeles was an obvious treat for the packed house of fans who came out to hear her offering of 5th Dimension classics, pop standards and her current success vehicle—the gospel tunes that have garnered her Grammy and Dove nods as well as number one and two hit status on the Christian charts.

Florence Ballard was in the house and husband Billy Davis joined McCoo on stage for a very special rendition of "How Do You Keep The Music Playing."

McCoo says she sees the market becoming more open to secular artists who sing gospel music. "There really isn't a conflict," she explained. "Any music I record should have a message that I'm not ashamed to put out there. I think the people are more accepting of the fact that there are artists who want to sing about their faith. "I'm planning to do more gospel projects," she continued. "I am a believer and I am very happy to sing about the Lord—He has certainly moved in a very powerful way in my life."
During the early '60s, Nona Hendryx sang with Patti LaBelle and the Bluebells. Becoming known as "The Sweethearts of the Apollo," the Bluebells constantly tore the house down with their powerhouse renditions of standards like "You'll Never Walk Alone" and "Over the Rainbow." In 1970, the group's name was changed to Labelle and their high-energy stage shows developed a cult following for them even before their major international hit "Lady Marmalade." Nona became the group's principal songwriter and wrote a number of signature tunes on a string of gold hit albums.

When Labelle split up to pursue solo careers, Nona recorded a series of critically-acclaimed hard rock albums, a diverse, provocative array of special projects, including dance hits like "Bustin' Out" with Material, did a lot of scruffy punk-rock gigs, collaborated with The Talking Heads, Peter Gabriel, Laurie Anderson and Afrika Bambaataa, and made a 1989 album, Skindiver, which defies categorization.

Billy Vera's career began in the '60s, when he had regional hits and wrote songs for Rick Nelson and a number of artists like the Five Stairsteps and Barbara Lewis. In 1967, Billy had a national hit with "Storybook Children," a duet with Judy Clay, a cousin of Dionne Warwick (the song appears on this album, but with Nona). A song he had written and recorded in 1981 was used for the television show "Family Ties" and became a No. 1 pop hit for Billy & The Beaters in 1985. Billy was also instrumental in two albums for Lou Rawls and has acted in movies.

This project that Nona and Billy recorded together begins with gospel-like piano chords slowly filling in behind Nona's improvising with freestyle moans on "It's Your Thing." Then the tempo picks up into a funky beat with the guitar filling in with licks sort of close to the Isley Brothers' original recording, while Nona, the background singers and the horn section keep pace. There is a drum break with a tenor solo. The original Isley Brothers version still reigns supreme over every subsequent version.

Next is Billy's version of Gene Allison's inspirational "You Can Make It If You Try," a slow, thoughtfully encouraging gospel-like tune with organ solo, background horns and guitar intro. The song fills with the vibrato set on his amplifier, giving the track a '60s feel. Not to worry, Gene. Nona's excellent composition, "All The Way To Heaven," has all the necessary ingredients for excitement—strong story, good vocal interpretation and line band arrangement. The instrumental track is somehow not strong enough for Nona's dominating presentation. This is still a good offering, considering the entire album was recorded in two days, almost unheard of even for a single nowadays.

"Storybook Children" begins with Billy setting the mood with vibrato guitar intro and vocals and Nona joining in for the second verse. Then the two harmonize and alternate verses. The organ quietly sustains chords along with pretty guitar fills and a soft backbeat from the drums until trombones softly chime in for a somber effect. Done just right.

Billy's cover of Solomon Burke's "Got To Get You Off My Mind" is easy listening with a live feel. "Ain't That Peculiar," immortalized by the one and only Marvin Gaye, is scaled down with this smaller crew and lacks the verve of the original, but rocks anyway.

Nona soulfully explains "Didn't You Know You Had To Cry Sometime," a beautiful tune written by Nick Ashford and Valerie Simpson. Nona goes to church on this one.

Billy's rockabilly tune "Three Minute Thing" mockingly rocks along a la early Elvis, complete with slick hillbilly guitar solos. Tommy Cosgrove's slide guitar is tasty and humorous. Next, Billy sings "Room with a View," a belly-bumper written by Lowell Fulson.

The last track, a duet, "I Can't Stand It," has a rocking Stax feel and is a strong offering by Nona with a live party feel.

Fifty percent of this album's royalties are donated to the Rhythm and Blues Foundation, an independent nonprofit organization that fosters wider recognition, financial support and historic and cultural preservation of rhythm and blues music through various grants and programs in support of artists of the 40's, 50's and 60's.

This combination of Nona Hendryx and Billy Vera is one you definitely don't want to miss.
### Top 5 Singles

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<tr>
<th>Artist</th>
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<td>KRIS KROSS</td>
<td>JUMP</td>
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<td>EN VOGUE</td>
<td>MY LOVIN' (YOU'RE NEVER...)</td>
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### Single of the Week

**PHYLLIS HYMAN**  
*I FOUND LOVE*  
ZOO/BMG

The latest release from Hyman is another strong love ballad, perfect for those cozy moments between lovers. AC and Quiet Storm formats will enjoy playing this one. The music production is beautiful and brings the song to life along with Hyman's powerful voice. Executive producers: Kenneth Gamble & Leon A. Huff. Demos: Lovers.

### Album of the Week

**GROVER WASHINGTON, JR.**  
*NEXT EXIT*  
COLUMBIA

This is Washington's 20th year celebration in his solo recording career, and this album is a brilliant piece of work that features the best horn playing from him to date. The album is complete with guest vocalists like Nancy Wilson, Lalah Hathaway, Levy Stubbs, Paula Holloway, rapper Man Slaughter and beatboxer Doug E. Fresh. There are 11 tracks to this entertaining LP. Check out "Your Love," featuring Wilson; "Only For You (Siempre Para)," for the Latin lover in you; and "Love Like This," the current single featuring Hathaway. This is one you don't want to miss. Demos: All.
SINGLES

HAMMER—THIS IS THE WAY WE ROLL—CAPITOL—The latest from the Hammerman is this radio ready street jam. The Rollin' On Oaktown Style mix is all that. The beats are pretty funky and his rap style has gotten a little better now, so all you serious hip-hop brothas and sistas can listen to this. Check out the video to this latest Hammer production. Produced by Hammer, Louis K. Burrell and Scott Folks. Demos: All.

MIKE DAVIS—WHEN ONLY A FRIEND WILL DO—JIVE—Here's the debut single from a new singer on the Jive label. Mike Davis has a powerful yet gentle voice that sounds real good on this impressive debut. There's great music production on this song that sets the mood just right for his voice. This man is the next gifted and talented brother who should definitely get a hit record from this one. Demos: Lovers.

MEN AT LARGE—USE ME—EASTWEST—Here's a live dance song just right for drive time radio and perfect for the club scene, too. Men At Large is a new vocal group that sounds real good. With a strong debut like this one, these men should be on everyone's playlist soon. Good vocals and a dope beat makes this one complete. Demos: All.

ALBUMS

STRAIGHT AHEAD—LOOK STRAIGHT AHEAD—ATLANTIC JAZZ—Here is some real powerful and intellectual jazz music just waiting for your ears. This is an all female group that sounds great together, and they sound as good as—if not better than—many male jazz groups. Ten tracks are included on this, their debut project. Listen to "Last Night Marion Had A Real Good Dream," "Once Upon A Time," "Blues For Anne," "7 Minutes 2-4," "Light As A Feather," "You Touch Me" and "Hallucinations." This is an impressive debut that should have everybody talking soon. Produced by Lenny White. Demos: All.

DAVID SANBORN—UPFRONT—ELEKTRA—This is the latest from one of the best horn players of our time, David Sanborn. He's back with another great LP, nine tracks are featured this time around. Each one sounds so good, just the way you're used to hearing him, fine and mellow. Outstanding tracks: "Benny," "Crossfire," "Full House," "Soul Serenade," "Hey," "Bang Bang" and "Alcazar." This project is one of many unique sounds and rhythms. Sanborn fans will definitely be pleased with this album. This LP is ready for different radio formats as the songs range from medium to fast, upbeat tempos. There are some real talented musicians on this one, don't miss it. Produced by Marcus Miller. Demos: All.

SHIRLEY HORN WITH STRINGS—HERE'S TO LIFE—VERVE—The soulful voice of Shirley Horn is expressed beautifully on this latest LP. There are 11 tracks on this album to entice your ears. This is one of those lay back and enjoy LPs. Listen to "How Am I To Know?", "A Time For Love", "You're Nearer", "Return To Paradise", "Quietly There", and "If You Love Me." The music score on this album is wonderful and very relaxing. For a quiet evening at home check this one out, it's got what you need. Produced and arranged by Johnny Mandel. Demos: All.

VARIOUS ARTISTS—AMERICAN ME SOUNDTRACK—VIRGIN—This is the soundtrack to one of this year's most powerful movies, "American Me." This LP features some great tunes from folks like Kid Frost, War, Los Lobos, Santana, Bobby Day, Ike & Tina Turner, Garnett Mimms and The Enchanters, Mariachi Sol De Mexico, Don Juan and the Meadowlarks and Shirley & Lee. For those of you who love soundtracks, this is one you should pick up. Most songs are radio ready. Executive producers: Edward James Olmos and Sean Daniel. Demos: All.

SUPERHOT SUPERACTIVE

Taking a look at the adds at black radio this week, we find Atlantic recording artist Glenn Jones smokin' the airwaves with his latest title, "I've Been Searchin'". This song earned 36 programmers' nods, and with good reason. Some of the stations playing it include KCOH-AM, KMJQ-FM, WBAD-FM, WBLX-FM, WEDR-FM, WENN-FM, WGGI-FM, WKS-FM, WIZF-FM, WMVP-AM and WZAK-FM.

In second place with 28 adds is a tune by Eugene Wilder. The song is titled "How About Tonight" and seems like another winning tune for the hard-working promo folks over at MCA. A few of the stations on this are KAZI-FM, KFJQ-AM, KMJQ-FM, KOXZ-FM, WQRS-FM, WBAI-FM, WESY-FM, WJFT-FM, WMQM-FM and WWWZ-FM.

Rounding out our top four is Lionel Richie. Booming with adds last issue, the first single, "Do It To Me," is from his long-awaited Motown album, yet to be released. With 25 adds, Richie is making a steady assault on BRE's Singles Chart, a quest that will probably end at the top spot. Stations? KATZ-FM, KBBG-FM, KDKO-FM, KKBTFM, KMOJ-FM, WBAD-FM, WCIG-FM, WGOV-AM, WLBG-AM, WQHH-FM and WYLD-FM.

—JRR
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**Rewind**

It's HIT TIME!

**SMOKEY ROBINSON**

On your desk MAY 5th
Putting the notion to rest that the Los Angeles jazz scene has nothing to offer except fusion music is the outstanding group on World Stage Records called Black/Note. Though the group is one of very few black straight ahead crews in Southern California, their influence is sure to bring about a much needed breath of fresh air in new traditional jazz talent.

Mark Shelby is bass player and leader of Black/Note. He is a recipient of the Charles Mingus Scholarship at the California Institute of the Arts and studied with Charlie Haden, John Clayton and classical bassist Peter Rofe of the Los Angeles Philharmonic. Shelby also studied composition with James Newton.

Joining him on their self-titled debut album is James Mahone playing alto sax (he’s also music director), a winner of the Dola Koker Scholarship as well as the Shelly Manne Memorial Young Talent Award from the Los Angeles Jazz Society. Willie Jones III, who keeps time on drums, has performed with Art Davis, John B. Williams and James Newton. Ark Sano, who taps the ivories, graduated from the Berklee School of Music and was a 1990 finalist in the Thelonious Monk Competition. Richard Grant plays trumpet, with Robert Stewart on tenor saxophone.

Together for a little more than one year, the group’s members have quickly established themselves as serious jazz professionals. Recalling their original encounter, Shelby says that they all share a passion for some of the greatest names in jazz. “When we first met, we discovered we all shared a common interest in music luminaries such as Miles Davis, Duke Ellington, Coleman Hawkins and John Coltrane.”

The beginning practice schedule for the group more resembled Marine Corps boot camp than music recitation. “When we first started out together, we knew it would take a while for us to get used to one another so we worked on all sorts of music. It was sort of like a crash course in order to develop a common sound and sense for each other and our personal music styles.

“We’d meet from eight in the morning everyday until 3 a.m. the following morning. We did that for four months. The fact that we... continued on page 29

**Jazz Notes**

Black/Note: L.A.’s Jazz Base
**Singles**

**GREGORY CHARLES ROYAL f/ SUKI**
*I'LL HOLD ON TO THE END*
GCR

Royal has a love jam featuring seductive vocals from Suki that sound very romantic when mixed with the softly spoken lyrics. There's a massive crossover sound that may see Royal score better in AC and Pop formats. The song is featured on Royal's *Work Me* album. Quiet Storm formats will also prove to like this one. Demos: All.

**SAXXY**
*FEVER*
2001

This song figures to be the hottest release from Saxxy. The song has a midtempo house beat that's ear-catching right away. With a solid performance from Saxxy and excellent keyboards, this song has every opportunity of hitting big on radio and in the clubs. AC formats won't be able to get enough of this once they check it out. Demos: Young Adults.

**MISSION CONTROL**
*OUTTA LIMITS*
ATLANTIC

This house groove has been hot on the underground scene for a while now and is just starting to garner airplay. The song features a captivating rhythm that hooks you straight away. With diva-styled house vocals, this one should prove too hot for rave fans to pass up. Look for this song on *Underground Dance Music Vol. 1*, an album that features more fresh house beats. Production was done by Aldo Hernandez and Ralph Saleon. Simply put, it's a winner. Demos: House Fans.

**GIORGE PETTUS**
*DON'T PUT ME OFF TILL TOMORROW*
MCA

Here's a nice slow groove that features some very good qualities. There's a slight similarity between this song and Jermaine Jackson's "Don't Take It Personal." It's a song that will fit perfectly into drivetime, daytime and Quiet Storm formats. Look for this song on Pettus' latest album. Demos: All.

**MARc BONILLA**
*SLAUGHTER ON MEMORY LANE*
REPRISE

Bonilla has a pleasant instrumental that features a lively blend of jazz fusion with a slight hint of rock. The rock beat may discourage Urban airplay, but don't be surprised if this sneaks onto some formats. If you hear this a few times, you'll be humming along. Bonilla should attract mainly an adult demographic with this song, which was produced by Kevin Gilbert. Demos: Adults.

**LOVE & SAS**
*CALL MY NAME*
RCA

House lovers, they don't come any more jacked up than this. A pumping bass line and exciting vocals make this a certain hot groove. Throughout the country, programmers seem to agree as they have started adding this house to their playlists. This song has the right stuff to become a summer anthem at the raves. Two mixes that are just as fresh can also be heard, both with a come-and-dance message. Demos: House Fans.

**BRONX STYLE BOB**
*FORBIDDEN LOVE*
WARNER BROS

The name Bronx Style Bob may sound like that of a hard-core rapper but instead he offers a soft melodic groove with plenty of appeal for differing formats. The song may not have a traditional sound for black radio, but it's still worth checking out, it's a good song worthy of heavy rotation status. Demos: All.

**C'VELLO**
*DANGEROUS RENDEZVOUS*

After doing well with their earlier release "This Jam Is Cold," this talented duo seems to be headed all the way to the top of playlists. Demos: All.

**WATERLILIES**
*TIRED OF YOU*
SIRE/REPRISE/KINETIC

The Waterlilies adopt a hint of house on this track, which is a change of pace for this alternative group. With more and more people using house music to boost their product, this song should suit underground and mix formats. A jammmin' mix from E-Smooove titled the Groovy Mix stands out and will see plenty of airplay, especially on AC formats. Demos: Young Adults.

**ALBUMS**

**MITSOU**
*MITSOU*
HOLLYWOOD

This album features plenty of dance music that has a strong Euro-pop sound to it. The album is certain to attract the younger demos due to the dance songs that are featured. The best songs are "Mercedes Benz" and "Heading West." Also worth noting is the way Mitsu switches from French to English lyrics. The album was produced by Richard Beck and Pierre Gendron. Look for this to break big on AC formats. Demos: Young Adults. **ERE**

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**BY TERRY MUGGLETON**
**Quite A Woman**

Warner Bros. Chaka Khan and manager Steve Margo (far left) cool their heels a beat with Warner big wigs Hank Spann, Ray Harris and Bennie Vedina.

**Pryor's Protege**

Up-and-coming young comic Vincent Cook shares the spotlight with the King of Comedy. He was Richard Pryor's personal choice for opening act at his recent last comedy stand in Atlanta.

**Throw Some Water On Me**

MCA's A.D. Washington, Richard Fairless and Ernie Singleton feel the fire as Patti rakes the coals with her gold-certified Grammy-winning "Burnin' LP".
Oscar Peterson Honored by Government

Oscar Peterson has been named to the Order of Ontario, the province's (state) most prestigious distinction. According to the Ministry of Citizenship's Honors and Awards Secretariat, the Order of Ontario recognizes those "who have contributed to the betterment of society through professional or voluntary service of the highest calibre and of singular excellence."

The Montreal-born Peterson is a York University Chancellor. Peterson is described in the citation as "Canada's Ambassador of Jazz who has won international fame as a jazz pianist and composer, and has performed around the world."

He is among 20 Ontarians (including African-Canadian former Lieutenant Governor Lincoln Alexander, author Pierre Berton, who conducted one of Malcolm X's last television interviews, and University of Toronto Chancellor Rose Wolfe) to be invested in the Order by Lieutenant Governor Hal Jackson at a special ceremony at Queen's Park soon.

"As Her Majesty's representative in Ontario, it is my privilege to congratulate this year's recipients of the Order of Ontario and thank them for their outstanding contribution to the life of this province," the Lieutenant Governor said.

"Many of these remarkable people have earned international acclaim for their efforts, but their most significant achievement lies in the way they have enlightened, entertained and inspired us all," he concluded.

Canadian Artists Network - Black Artists in Action (CAN-BAIA) is to stage an international conference/festival called "Celebrating African Identity." This event is being hosted by CAN-BAIA by the National Conference of Artists (NCA)

"Celebrating African Identity," which will be staged on June 26 and from July 7-12, will feature visual arts, workshops, demonstrations, exhibits, films, video and literary programs.

There will also be an artist's square called "Neku," which is a recreation of a traditional marketplace. Neku will be overflowing with objects d'art, cultural icons and merchants, and will feature entertainment in a cafe setting.

The main sites of the festival will be the Westbury Hotel and Harbourfront. CAN-BAIA is anticipating attendance of 150,000. The organization is seeking the support of businesses in the form of sponsorships and endorsements. For more information call (416) 369-9040.

CBC Radio and CIUT-FM both invite writers who are 25 years or younger to submit entries for the first annual "Under 25 Radio Drama Competition."

The first prize will be $750; second prize, $500; and third prize, $300. Winners will be chosen by a panel of celebrity judges, including award-winning playwrights Judith Thompson and Joan MacLeod.

The play must be an original, unproduced piece, written in English with a playing time of no longer than 30 minutes. Scripts must be typed on standard-sized white paper, on one side only, double spaced, and in standard radio format.

The manuscript must be accompanied by a cover page, listing the title and the author's name, address and telephone number. Entries postmarked after May 29 will not be eligible for competition.

Address entries to: Colin Taylor, Under 25 Radio Drama Competition, CBC Radio Drama, P.O. Box 500, Station A, Toronto M5W1E6.

Calypso/soca promoter Elsworth James is on a roll as an organizer of concerts and an artist. James' company is called Soca Village Enterprise Inc. He declared Toronto's long calypso season open on April 18 with a concert at Ella's Banquet Hall.

The season kicked off with some of the most popular artists from Trinidad and Tobago and some of Canada's top calypso acts.

The line-up featured Super Blue, the winner of this year's Road March competition, who in addition to his hits of the past, performed his 1992 smash "Wine On Something."
British Invasion

Rappers Compete For U.K. Attention

RAPPERS Pete Rock & CL Smooth and Leaders Of The New School, two of the hottest acts in hip-hop currently, both guested in London on the same night, but at different venues. It’s highly uncommon in London for two hot rap acts to perform at different venues at the same time because there’s not much money going around at the minute. So it was a choice for rap music fans which to attend.

There was more expectation at the Pete Rock & CL Smooth show because their single, “They Reminisce Over You,” is one of the hottest tracks in London at the moment (that and Kris Kross’ “Jump”). But their set was a bit of a disappointment. It just didn’t kick.

In contrast, the Leaders Of The New School show suffered from bad sound at the tiny Shaftesbury’s venue. However, the crew, as professional as they are, decided to go for the show—a capella. This was a show that began at 3 a.m.!

Some small controversy remains though over the booking of the two U.S. acts on the same night. The two different promoters tried to merge the appearances into a mega rap show. But, up until the 11th hour, it wasn’t altogether confirmed that the two shows would actually compete with each other at different locations. But you know how things are with promoters—ferociously competitive.

After walking away with three awards at this year’s Brits music awards, Seal appears to be the only black writer nominated for awards at the 1992 Ivor Novello Awards, which go to songwriters and publishers. Seal’s Crazy LP is nominated in the categories of Best Contemporary Song and International Hit Of The Year.

The annual British Reggae Industry Awards took place in London just recently, with the biggest manifestation of the awards yet. Not only was it held at the prestigious Royal Albert Hall, but for the first time the awards were taken seriously by the British Gallup organization, which is the official compiler of the U.K. charts. The national newspapers also gave the awards limited but appreciated coverage.

Publishing concern EMAP Metro, already the main shareholder in London’s 24-hour dance station Kiss FM, has taken control of the station after buying out all the major shareholders, except the managing dir and Kiss founder, Gordon MacNamee.

The station was given a legal licence by the Radio Authority 18 months ago but is still trading at a loss. The station has seen difficult times as it has tried to maintain its cult status as a small underground radio station, despite its blue-chip backers headed by EMAP. Now, with EMAP’s share of the station rising from 59 percent to 94 percent, the station is likely to be seen as a big player amongst the national commercial stations. The new buy-up means that MacNamee, who remains as the managing dir, will now take a seat on the management boards of EMAP’s other radio concerns, which include Liverpool’s ILR (Independent Local Radio) station Radio City.

Despite a revision of the entry requirements for the year’s annual British Sony Radio Awards, none of the black music stations that have seen a rise in their share of the market since last year have been nominated for any of the categories. Dance music station Kiss FM’s applications in the Best Radio Station and Best Specialist Show categories were passed over in favor of nominations for the BBC. BBC Radio 4 alone took a quarter of the B1 categories in this year’s awards show.

The release in London of Soul II Soul’s new album, Volume Ill Just Right, has been marred with the suspicion held by Circa Records that many shops may have unwittingly purchased pirated copies of the album. The police have been called in to investigate.

American vocalist N’Dea Davenport, lead singer of the British funksters Brand New Heavies, is being repaid for her help in the group’s chart success with a solo album, to be released through L.A.-based Delicious Vinyl.

Right Said Fred, the gimmicky British pop group that is currently riding high on the U.S. charts with “Don’t Talk Just Kiss,” partly owes the success of this latest single to the sultry vocals of American diva-resident in London Jocelyn Brown. Brown, however, doesn’t intend to hook her career up on the shittails of Right Said Fred. She’s been working hard on her own solo album, which critics say will blow us apart.

BY DOTUN ADEBAYO

MAY 8, 1992 / PAGE 19
Living legend Ella Fitzgerald shares the spotlight with Nancy and Urban League president John Mack.

Dream Girls

Regina, honoree Nancy and host Oprah might consider taking their act on the road after the Essence Awards.

Fancy Miss

Nancy Wilson, recipient of the L.A. Urban League's Whitney M. Young Award, gets hugs from Arsenio.
Kris Kross Makes the Nation Jump

Wholesalers and retailers had an educated clue—they'd been raving among themselves about the movement of formidable pieces of product weeks earlier. And the kids in the street knew, they jumped on the record as soon as it hit their ears, and as soon as their vision took in the delightful video images of two cute, talented rappers trying to be "hard," wearing hip-hop garb backwards.

What's gonna happen now? Who knows. Everyone from the music trades to the Wall Street Journal is watching to see if Kris Kross is indeed a comet with a long tail. In the meantime, what could happen should be going on right now: TV and movie deals, endorsement packages, merchandising plans. Pull up a chair and watch the action. Isn't it fun working in a toy store? Yep, a guy like Keating should have been in the music business. Then again, no—he probably wouldn't get it.

MEANWHILE, BACK AT THE RANCH: Detroit, take note. A recent issue of Details magazine reports that in Japan, among R&B music fans are the Bobi-os—fanatical young men who emulate Bobby Brown by darkening their skin with ultraviolet rays and adopting Brown's old "Gumby" haircut. Ham-os, meanwhile, are Hammer wanna-bees who likewise tan themselves and wear baggy pants. If American auto makers really want to sell cars in the Orient, they should come up with a model that looks like a black man, sounds like Luther Vandross and gets mileage like Michael Jackson. Speaking of MJ, he has chosen singer/songwriter/producer/multi-instrumentalist Bryan Loren as his director for his upcoming European tour.

Cameo man Charlie Singleton and songwriter/musician Keni Burke (remember The Stairsteps?) came up with a smoker for the upcoming Capitol project from the Whispers, Scotty and Walter Scott, still in production. The Pointers are song-searching for their new EMI LP, while Terence Trent D'Arby is looking to collaborate with outside producers on his next record for Sony...The Truth, the band featuring songwriters/producer Jon Nettlesby and Terry Coffey (Keith Washington, Miki Howard, Howard Hewett), is officially the first Interscope/EastWest release to come under the direction of label black music exec John McClain. Multi-format is the word here...In Los Angeles, Virgin Records announced the release of Soul II Soul's Volume III Just Right LP with a luncheon one day, followed by a party the next evening. This is what members of the music press refer to as a two-meal record.

BY STEVEN IVORY

MAY 8, 1992 / PAGE 21
When he was thinking about becoming an Episcopalian priest, young Lionel Richie didn’t factor fate into the future. Changing course somewhat and playing in a band called the Jays (later the Mystics), he probably still didn’t dwell on what destiny had in store for him. It was fun—a good time—and more than likely a great way for six college students to earn a little money and meet some cute girls.

But then the group changed names again. As the Commodores, they hooked up with mentor/manager Benny Ashburn, who took them to Motown’s Suzanne de Passe who put them out on tour as the Jackson 5’s opening act. Destiny got in the game.

One day during that long ago time in the South of France, Richie remembers thinking how they had it made. “I was just wondering how in the world we got here. This was 11. I was looking out at
Cote d'Azur and the sparkling waters of the Mediterranean Ocean...hey, it was a long, long way from the campus at Tuskegee Institute.

It was also a long way from Small's Paradise in Harlem where they had spent considerable time playin' the pay your dues circuit between '68 and '72.

But the European tour with the Jacksons was just a baby step along the road that destiny had in mind for the sax player who was writing ballads in secret on the side.

It was those very ballads that would rocket Richie to superstardom and keep him there for the next dozen years before he walked, trophy in hand, offstage at the '78 Oscars, and went on vacation for the next five years.

"It started out as a vacation because I had been working so hard for so long. After a while, people started looking at me funny, asking why I wasn't finishing a record. But we all do things at our own pace." He laughs, but there is a wisdom behind Richie's eyes that was never there before. And if this new product on Motown, Back to Front, is anything, it is his coming of age piece.

He gets to take a look at his past and his future and takes the listener along with him. A first listen generates a smile. He was so present for so long, then gone so abruptly, it's just plain nice to have that voice back again. Comforting somehow to hear it float along in the R&B pocket, sax blowing, male voices doing it in the background.

Suddenly, he's very present again. The song grabbed 82 adds last week on the BRE tracking list. Lionel laughs, "People keep calling saying it's all over the radio and I run and turn it on. Every time you release a single, you find yourself waiting to see if radio is going to play it. I thought about going to Tuskegee where I knew they'd be playing it every 15 minutes."

He need not have worried. The programmers are thrilled about it. Travis Gardner at KCOH in Houston says, "I was wondering how Lionel Richie would return. Now that I know, I am happy because this is the same Lionel I always liked. This is going to appeal to adults and young adults."

Michael Ecton from WDAO in Dayton, OH, says, "This is a great multi-format record. The way he sings it, the delivery and the instrumentation, will make this song a smash. The tempo and the way the 'one' flows will make you think of the Commodores."

Lionel agrees, "I wanted to remind listeners that I was once a Commodore. This song does that. It feels good, it's my musical foundation."

There are two other new tunes on the LP which he describes, "My Destiny' feels like the old Motown catalogue because I studied all the old classics just to capture the feeling of that era, while bringing it right into the '90s."

"Of the third song, "Love, Oh Love," Richie observes, "Every 20 years or so, you have a window for writing a song that speaks directly to the times it's written in. World has such a set of problems to deal with. I thought it was an appropriate time to remind ourselves that love is the only possible answer."

Speaking of reminders, there are 11 songs on the album which will spin you back in time—Lionel's time and yours—and remind you of what life was then.

For instance, 1977. By that time, Lionel had traced in the sax and was seated on stage at the piano to sing those ballads which finally made their way onto the Commodores LPs. There was "Easy." In June of the next year, "Three Times A Lady" hit the top of the charts, as did each of the songs on this set.

The hit streak continued with "Sail On." "We were booked on our third or fourth world tour and I wrote that song out of frustration. It seemed like we were booked for 366 days each year. As we began a new year, we were already scheduled to work virtually every single day. I was inspired to write 'Sail On' because I really needed a break."

In '79 came "Still," the group's second across-the-board chart-topper. As the new decade rolled in, destiny was whispering in his ear. After giving Kenny Rogers a No. 1 hit with "Lady" (it earned Lionel two Grammy nominations), he began producing an LP on Kenny. Simultaneously, he was working on a new Commodores album and producing a duet with Diana Ross. That song, "Endless Love," went on to receive five Grammy nominations, two American Music Awards, an American Movie Award, a People's Choice Award and became Motown's all-time best-selling single.

By this time, Richie had determined at last to destiny have full reign and he stepped away from the group—15 years after it had all begun.

His solo career began with "Truly," another No. 1 single, and a year later he hit the 15 million sales mark with the LP Can't Slow Down. In total, Lionel's first two solo projects sold some 20 million copies and in a statistic that surprises many, the two generated more Top 10 singles than the first albums by either The Beatles or Elvis Presley. The videos from these albums were wildly popular. Lionel confides that his next video for "Do It" is "a little steamier than most of those." A smile accompanies the description.

Also on the LP is "Running With The Night," "Hello,", "Penny Lover," and the song that won him the Oscar that fateful night, "Say You, Say Me," used in the film "White Nights."

In looking back at his amazing string of career highlights, "We Are The World," the five-time Grammy-winning global anthem that he co-wrote with Michael Jackson, must be remembered. It was the theme for the campaign that raised virtually millions of dollars for famine relief in Africa. "We changed the destiny of some of the people on the planet with that song," he says quietly.

In the five years since he stood in the spotlight, Richie has sobered, matured, deepened. His father died, his long marriage ended and he had to have an operation on his throat. Fate, of course, is not always kind—even to superstars.

But he doesn't dwell on it. He's a happy man, that quick laugh, the warm hug, is still firmly in place. But in life—and certainly in song—Lionel Richie still seems to be destiny's child.
Rap, Roots & Reggae

KRS And Shabba Rippin' The Mic!

It was one helluva sight to see as the L.A. fans converged on the scene at the Hollywood Palladium last Sunday for a night that most people won't forget for some time to come. The night started off OK, except for the outrageously long line we had to stand in just to get in the place. Once inside you immediately felt the heat and smelled the sweat. It was packed in there, people were everywhere, standing around and dancing, having a good time.

At first the scene was cool, the sound system was playing some nice reggae and rap music and everybody seemed to be having fun. Then, whoever was in charge of the music, put on some wacked out house and the crowd promptly booed them. This was a mistake because the mood was just right when they were playing a mixture of reggae and rap music.

However, some folks who were dancing in the middle of the dance floor didn't seem to care what was being played as they did they're "dirty dancing" to whatever was boomin'. After what seemed to be one of the longest delays in recent concert history, KRS-One came on stage to the delights of his fans, who were happy to see him. There were fans of all colors in da house, ready to party with the Edu-tainer himself. Parker started off the show with a bang doing old and new hits of Boogie Down Productions' long run at the rap game.

Everything was going great as he started rockin' the crowd and rippin' the mic. Then it seemed as if something in him snapped. He got very upset at the sound man because he couldn't hear himself on stage, although it appeared that the fans in front of the stage and those who were on the floor could hear the music and words just fine.

But Parker couldn't hear and this made him very angry. He told the sound man, "If you don't get this sh*t together, we're going to kick your ass. You've got five minutes to get it together or we're gonna f**k you up!" And then he tried to do an a cappella version of "Love's Gonna Getcha (Material Love)," but as he got into the third verse he said, "F**k this sh*t. Sorry, y'all, we can't go on because the sound man is playin' some stupid sh*t that ain't hip-hop. This is strictly hip-hop, man, not some ol' wack sh*t you're playin'." Having said that, Kris proceeded to throw a mic stand at the sound man, then his partner, Willie D., started throwing punches and soon both of them were punching and hitting this guy, eventually...
Who goes around to elementary schools giving lectures to inner-city kids about their history, the dangers of drugs and so on?

When Kris started the show he opened by saying that the BDP crew was strictly a hip-hop crew and if you weren't down with hip-hop then you need to get the f**k out of the Palladium. It seems to a lot of people who were there and those who know Kris that he's going through something. But what? If he's tired of people dissin' him on record and in their interviews, why doesn't he do something positive about it instead of going around being so crude and rude to people? This whole situation was ridiculous and very unprofessional. Once you become famous aren't you supposed to leave the bullsh*t in the streets where it belongs? He is too talented to be wasting his time and his fans' time by doing stupid things like this.

There was another long break—the sound people were probably trying to get the sound system together before Shabba came on. During this time, the DJ for the event was really trippin'. He was playing some real good reggae tunes but he wouldn't let them finish or even get to the chorus of the song. He just cut off the record and went right into the next one without even mixing it down or anything. That was very nerve racking. In fact, the entire evening was a lesson in patience.

Finally, Shabba Ranks came on stage to the screams of the fans, many of whom were Jamaicans happy to see their brother look so good. Fans bum rushed the stage to get a better look at the dancehall king doing his thing. Shabba sounded great, his set was tight and the system was good enough to hear and understand what he was saying. He did material off his smashin' Raw As Ever LP with no mistakes or interruptions.

The one song that got the biggest response was 'The Jam,' which Kris came out to do with him. This cut is definitely the jam of jams. Three dancers helped to make the song come to life, but really when Shabba "Sexy Man" Ranks is on stage, he doesn't need anything else but his mic and his band, which, by the way, was real good. They had the Palladium rockin' to the nice riddums that they played.

The show turned out to be pretty good except for the stupid stuff that happened before Shabba came on. If you missed the show, both bros will be on tour this year, so look out for them when they come to your hometown.

Dennis Brown was also in town this past week, performing at the Besco Club that's located in the downtown area, right next to the Mayan Club. Dennis Brown is one of Jamaica's best exports. He can sing so well, he'll make your toes curl. He did songs off his soon-to-be released LP and stuff off his last. It took two and a half hours for him to come on stage but it was worth the wait to see and hear one of reggae music's legends alive and well and jammin' on stage.

Brown is one of those artists who enjoys the music that he sings. He also feels it and makes the audience feel it too. Always opening his shows with the greeting 'Give thanks and praises,' he is truly one of reggae music's best voices. Don't miss this talented Rastaman when he comes to your town. He is on tour right now so check him out. You may have to wait a while, but you won't be disappointed once he starts to sing his sweet songs of love.

Jamaica House has gotten so popular it's now in San Diego on Thursday nights. Last week Daddy Freddy and Hen Gee & Evil-E were in the house rockin' the crowd. During the Daddy Freddy set our friends, African Unity, performed with him. They got a crazy mad response too. African Unity is one of L.A.'s best kept secrets. Not only did they perform in S.D., they also performed with another friend of ours, Daddy U-Roy, when he did a show down in Palm Springs.

Speaking of Daddy U-Roy, he has a great album out. He's getting ready to go on a world tour, so as soon as we hear more about him we'll let you know.

Strong healing shout out to Queen Latifah and her family for the loss of her brother. Godspeed, sis.

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**REGGAE PICK OF THE WEEK**

**SUPER CAT**

**GHETTO RED HOT**

**COLUMBIA**

The Don Dada is back in effect with this sizzlin' hit of wax—radio ready and waiting. The club scene should have a long run outta this jam. Five different mixes add some live flava to this smokin' cut. Super Cat is super fine so watch out ladies for this gorgeous hunk of Rastaman.

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**TOP TEN**

1. "Jump"
   - Kris Kross
   - Ruffhouse/Columbia

2. "Tennessee"
   - Arrested Development
   - Chrysalis

3. "Helluva"
   - Brotherhood Creed
   - Gasoline Alley

4. "Live & Learn"
   - Joe Public
   - Columbia

5. "The Jam"
   - Shabba Ranks
   - Epic

6. "Scenario"
   - Quest/Leaders
   - Jive

7. "Take It Personal"
   - Gang Starr
   - Chrysalis

8. "The Word"
   - Mod Squad
   - Priority

9. "Eyes Are The Soul"
   - MC Lyte
   - First Priority

10. "You Can't See"
    - Heavy D. & The Boyz
    - Uptown/MCA
Caught in the act. During a recent club appearance here in L.A., Mod Squad performed their debut single, "The Word." Yo, they were all that!

Pictured here back stage before the show are (l-r) BRE's assoc editor Lynette Jones and rap editor LarriAnn Flores kickin' it with the boys—Julian and Sam of Mod Squad

Priority's Eazy-E and Profile's DJ Quik are seen here during a recent video shoot for the latest and slickest rap group signed to the Priority label, the Penthouse Players.
**SINGLES**

**PETE ROCK & CL SMOOTH**  
*THEY REMINisce OVER YOU (T.R.O.Y.)*  
ELEkTRA  
From the long-awaited full length LP, *Mecca And The Soul Brother*, comes the first single, which is a slammmin’ dedication to a brotha who was taken away too soon, T-Roy. This jam is filled with some real heavy bass beats and just pure hip-hop flavor all round. Not only are these two some tough producers, they can drop mad lyrical style as well. Radio must give it up on this one and say it when you play. Written by Corey Penn, Ness, Nitty & Capone. Produced by DJ Pete Rock for Untouchables Entertainment Executive producers: Ruben Rodriguez, Edward Ferrell (DJ Eddie F) for Untouchables Entertainment, and Dante Ross Demos: All.

**FU-SCHNICKENS**  
*LA SCHMOOVE*  
JIVE/ZOMBA  
Their second release off their debut album, *F.U. Don’t Take It Personal*, is a fresh and fun song. The Schnickens are rappin’ about havin' nothin’ to prove, meaning they don’t have to prove themselves to the competition. After listening to this single you will agree with them. The lyrics are funny and clever and the beat will make you move your feet. From the first drum kick to the last bass beat this group has got it goin’ on. Great production by A Tribe Called Quest Demos: All.

**FATHER DOM**  
*I'M FED UP*  
WRAP/ICHIBAN  
Oaktown’s in the house and firmly on the rap map with Father Dom, the latest funky rapper to drop a mad rhyme. His style is so cold he'll put you in the freeze zone. Smooth yet rough, Father Dom is about to blow up the competition. The track is all that on the jazz tip, with plenty of phat flavor to spark up any party. Check the Floppy Hop-Hop mix. Written and produced by Father Dom, Demos: All.

**MELLOW MAN ACE**  
*WHAT'S IT TAKE TO PULL A HOTTE (LIKE YOU)*  
CAPITOL  
Mellow Man is back and definitely in effect with this first release from his forthcoming album, *The Brother With Two Tongues*. The track is seriously funkee and he never sounded better. With quick lyrical wit and a solid kick-ass beat, radio should have no problem getting behind this slammmin’ jammie. Produced and arranged by Bronk Wroblewski. Written by U. Reyes Executive producers: Morey Alexander and Mellow Man Ace Demos: All.

**VARIOUS ARTISTS**

**DEEP COVER SOUNdTRACK**  
SOLAR/EPIC  
This is a slammmin’ one-of-a-kind soundtrack for the latest action-packed movie "Deep Cover." The tracks are bumpin’, full of fat bass and tough rhymes. Fourteen cuts are featured here. There’s a little something for most musical tastes. Rap, R&B ballads, dance and even one reggae tune done by Shabba Ranks are here. The dopest cuts are the title track, which is smokin’ and is the debut of Scoop Doggy Dog—one of three artists from Dr. Dre’s new Death Row label. "Love Or Lust" is another Dre production, and it’s rough and ready for your radio playlist. "Down With My Nigga" is an impressive track by a female newcomer named Paradise. One jam hip-hop fans will be familiar with is the cut by Ko-Kane, "Nickle Slick Nigga". This one was produced by Cold 187um from Above The Law, with a touch or two by Eazy-E, remix by Michael "Mixin" Moore. The rest of the album is on the R&B tip and includes such artists as Calloway; 3rd Avenue, Michel Colobier; Times 3; Ragtime; The Deele, Emmage, Po’, Broke & Lonely, and Jewell (who’s signed to Death Row). Demos: All.

**ALBUMS**

**KID FROST**  
*EAST SIDE STORY*  
VIRGIN  
His latest efforts are quite worth the long wait. Kid Frost drops another dope rhyme and on this album he’s delivering exactly what you want: slammmin’ tracks that are true to life, with that hard-core rhyme style we all know and love. Frost flexes his lyrical muscles throughout this entire LP. The first cut, "The Man," with some narrating by Edward James Olmos, is a hard and funky groove. There is great production work on all 16 musical-filled, bass

*In your face cuts. This is one album you’ll want to play over and over because you will hear something different each time you listen. LA is definitely the place to be for some seriously hard-core rhyme bombs and lyrical miracle whips. Check the rhymes on "The Volo," "I Got Pulled Over," "Penitentiary," "These Stories Have Been Told," "No More Wars," "Another Firm Rola (Bad Because I’m Brown)," "Mi Vida Loca" and "East Side Story." Demos: All.

**BY LARRIANN FLORES**

MAY 8, 1992 / PAGE 27
WZAK Celebrates 11th Anniversary With Star Performances

WZAK/Cleveland celebrated its 11th anniversary on the air with a special party for station listeners. The wing ding was in honor of the loyal listeners of the station and featured door prizes and special concert performances from celebrity recording artists. Among the special guests were the father/son duo Eddie and Gerald Levert, Warner Bros’ Big Daddy Kane and Giant/Reprise newcomer Lisa Taylor.

The party was a complete success and the hottest ticket in town. During the celebration, program director Lynn Tolliver was presented with a special award for his dedication to the city of Cleveland and WZAK.
ATTENTION WRITERS!

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BRE Magazine
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Hollywood, California 90028

Please include a cover letter outlining your qualifications and interests. Be sure to include a telephone number where you may be contacted. (Do not phone.)

JAZZ NOTES continued from page 15

did it was not a conscious thing. We just knew what we had to do to get ourselves to sound as one. It was a difficult time in terms of sacrifice, but it was also something we all enjoyed doing because we knew that if we worked hard on the front end that our eventual record project and gigs we played would sound better.

And sound better they do. Black/Note plays with a passion indicative of youth. Their music is spicy and filled with spirit. With nine original tunes, the group demonstrates a keen discipline and renders sheer listening pleasure.

Working under the guiding force of drummer Billy Higgins, Black/Note has grown by leaps and bounds and continues to expand their horizons. "We know we're just starting out but we're doing all the right things," says Shelby. "We think of ourselves as a team and we're serious about our music."

Developing a name on the West Coast, Black/Note has performed in numerous jazz festivals and took first place in the competitive John Coltrane Young Artist Competition. Currently, the group plays up and down the coast of California and is preparing for the moment when they will take their talent east.

"We're always practicing and improving," says Shelby. "We're confident in our abilities and hope to make a lot of noise for West Coast jazz. It's here, you've just gotta know where to look. There's more to the West Coast than people may think."
EXEC PROFILE

DEXTER MOORE
COMMUNITY OUTREACH—BMI STYLE

If you've been seeing Dexter Moore around your neighborhood more and more these days, it's for good reason. As BMI's sr. dir. writer/publisher relations, Moore acts as a liaison between BMI and the music community at large.

Moore is based at the Los Angeles headquarters but he's been on quite the cross country junket lately, promoting BMI and its many programs. And while BMI's main function remains the collecting and distribution of monies derived from radio and television airplay and performances of songs, Moore sees that task as a continuous outreach program.

"What this position means," jokes Moore, "is more work for me. But it really gives me the opportunity to have a larger voice in the management aspect of BMI, in regards to our songwriters and music publishers. We're always looking for better ways to serve them and to be a voice for them to the community."

Moore helped implement the BMI-sponsored National Academy of Songwriters seminars and showcases, and recently has been pivotal in BMI's high profile regional showcase series. He was instrumental in bringing BMI's Michael Jackson Award into being, making it the first such award instituted by a performing rights organization in the name of an Afro-American. The perpetual award is given in honor of a songwriter of outstanding achievement.

Moore also keeps a constant schedule of speaking engagements, educational in nature and often aimed at high school age groups. And, as he points out, these are functions that aren't normally associated with BMI.

"We're a service organization, as such we are very much involved with the day-to-day careers of artists. This is a relationship-oriented business and we have to give support to these creators of music and copyright owners. There are basic agreements and things that tend to go certain ways but each artist has different needs—and it's always a case-by-case effort."

In addition to spending time advising artists and writers of their rights, you might find Moore critiquing music, referring talent to A&R, or management, and doing a bit of talent scouting of his own.

"Over 11 acts have been signed through our showcase," says Moore, including Domino Theory, rapper Cold Premiere and vocalist Christian on Giant; R&B stylist Tim Miner on Motown; and most recently, 15-year-old singer Richard Hall to Epic.

"The showcase has been very successful in bringing the music community together—tying the execs together with the 'hood."

It's an important link and who would know better than Moore? He's from the 'hood, having spent years as a professional musician and songwriter himself. "My musical background helps me to see things from the artist's and the corporate side. I know what the process is, the ups and downs and the technical aspects of this business. That helps me to understand the problems and plights of creative people."

Furthering musical creativity is a BMI mainstay and Moore cautions that the recent court decisions on sampling (making it subject to royalty fees) won't interfere with that.

"There won't be less sampling—it's part of the music of today," says Moore. "It's a slap in the face of the kids who created hip-hop to think they'll go under. It won't stop their creativity, they'll just invent new ways, change direction. Sampling's not over, but now you've got to acknowledge it and everybody will get paid—as it should be."

It's the honorable thing to do, says Moore. "If you pay tribute to someone by sampling their music," he continues, "why not let them get paid. It's paying honor to someone who is a hero among us and also taking care of those coming after us. It should be done out of respect and it says a lot about us as a people—that we're willing to take care of our own."

By Haleemon Anderson
How often do you hear a famous personality stress the importance of having a good education as well as having a stable family environment in which to grow? Sadly, some folks never experience either of these things and are consequently unable to fulfill their dreams.

One person who has definitely benefitted from a solid education and a religious background is Cardiac Records recording artist Robyn Springer, who's currently hitting playlists with her debut single release titled "Forever And Ever."

Born in the Bronx, Springer states that she managed to strive due to her strict upbringing as well as the skills she managed to attain while studying at New York’s famed School of Performing Arts. “Besides learning so many valuable things, I enjoyed my time there,” states Springer, who can name the likes of Dana Dane and Slick Rick as her classmates. “I remember Rick used to entertain us with his rhymes during our lunch breaks.

“After leaving school I did some vocals for jingles as well as countless recording sessions with the aim of getting my foot in the door,” she adds.

Springer’s break came when an attorney friend offered to introduce her to Randy Muller (Skyy). “I was really nervous to meet Randy, who was working on other projects at the time. After hearing my demos he said that he liked my vocals but not the musical arrangements I was using. The next thing I knew we were doing a session together and he was pushing me to do things I never thought I was capable of.”

Happy with the product, Muller took Springer’s work to the then newly formed Cardiac, in New York, and she became the label’s first act. And while “Forever And Ever” grows in popularity across the country, Springer’s debut LP, Makin’ Moves, has just hit the stores and is garnering a positive response among dance music lovers.

But even with this success, Springer has not forgotten her past. “As soon as I got my break I was on the telephone asking my friends to help me on the album. Some of my friends are backing me on the song ‘Change,’ which happens to be one of my album favorites,” she comments.

With Springer’s healthy morals and her desire to learn all she can about the music industry, it seems apparent that she has used her education well and is makin’ all the right moves to guarantee herself a fruitful career.
Tabu recording artist Cherrelle is surrounded by the good folks from Atlanta station WCLK. That’s pd Eugene Holley standing to her left and A&M’s Doug Craig standing furthest right.

N.Y. UC Stations Gain In Winter Arbs

WRKS and WBLS both scored higher numbers in the 1992 Winter Arbitron ratings. WRKS scored a 5.5 share in the 12+ demo and surged back into the No. 1 position overall in the New York City market. That number was up from last book’s 5.2 report.

While cross-town rival WBLS failed to improve on its current No. 3 position in the city, it did show an increase in numbers. The Urban station turned in a 4.9 share, up from the fall ’91 figure of 4.4, a rise of half a point. Last book’s ratings hero, WLTW, which led the pack with a 5.8 in the fall, fell four-tenths of a point to 5.4 and the second place slot.

Meanwhile, across the country on the West Coast, LA’s top two Urban stations turned in stable numbers, while the battle for the top position saw the city’s two CHR stations tied for first. Urban KKBT matched its last book’s numbers with a respectable 3.8, which was good enough to leap two spots into the No. 6 position. Market leaders KIIS and KPWR both scored 5.0, with former No. 1 Easy Listening station KOST falling to No. 3, posting a 4.8, down from a dominating 6.0 last quarter.

Peabo Does Love 104.7

Columbia Records’ Peabo Bryson stops in on Atlanta’s Love 104.7 to visit Maxx Mynick, pd (l). Standing with them is Columbia’s Allan Cole.

KJLH was the next highest Urban station, turning in a 1.1, off one-tenth of a point from fall ’91. The last two UC frequencies, KACE and KGFJ, both scored 0.8.

ARBitron Ratings

The following information represents the latest ARBinton ratings for average quarter hour shares, metro survey area. Monday through Sunday, 6 a.m. – midnight, for the Winter ’91 rating period. The Fall ’90 rating period is also shown as a point of comparison.
Detroit Syndicates
New Video Programs

Jazzy Encounter

Ron Lewis, volunteer for Shaw University's WSHA/Raleigh, NC, got a chance to chat with jazz trumpeter Wynton Marsalis.

KMAX Features
Media Critic

Media critic Jeffrey Gale will guest on "The Bob Gourley Show," May 16, on KMAX/Los Angeles. Gale will discuss the role of the media in society and how biases occur in reporting.

KLPL Signs On

KLPL, FM 92.7/Lake Providence, LA, is a new R&B/rap station. Robert Thomas is program director for the station, which is owned by Lake City Broadcasting. Calvin Thomas is the station manager.

Service Request

KLPL/Lake Providence, LA, requests service from all labels. Please send all R&B and rap product, as well as any promotion material, to Robert Thomas, KLPL, P.O. Box 469, Lake Providence, LA 71254, (318) 559-2340 or (318) 559-0454.

DJ Wanted

Wanted: A mature urban announcer to work at AM radio station hitting demos of 35+. This job is located in Florida. Reply to Wayne Sharpe, 403 Siles Rd, Selma, AL 36701.

Seeking

Sixteen-year vet trying hard to find that right hot seat. Have proven refined raw talent marketed into smooth deliverer/radio announcer. Have best interest of radio station at heart. Prefer scientific approach, but will consider all work-hololic proposals. Reply to Stephen Von at (215) 765-6727.

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Service Request

WOVE/Camilla, GA, requests service from all labels. Please send product (including gospel) to Ron Allen, WOVE, U.S. Highway 19 S, Camilla, GA 31730.
Visitors

WHAT'S IN A NAME? If you say Michael, immediately one thinks of Jackson or Jordan. The two Michaels were together here in Chicago to perform in yet another of Michael Jackson's videos. But, alas, it was not to be this time. You see, Michael Jordan was suffering from back spasms and was not able to perform in the video.

What could be the scenario of this video? Will Jackson moonwalk into the air in a pair of Nike shoes and do a reverse dunk? Will Jordan don the famous glove and conjure up magic with a basketball in his hand? And then there is Heavy D., also in town for the video. Will he play the referee and go into a rap when he calls a foul on one of the famous Michaels? This video may well surpass sales of all videos previously recorded. The potential is there with the King of Pop and the King of Sports.

Higher Education

Virgin recording act the College Boyz were in town to perform at Cliff Livingston's Riviera Night Club. The show was cancelled, but Michelle Boone, Virgin rep, took the opportunity to introduce the group to Chicago press.

Also in town for promotion were EastWest recording artists Das EFX. Barney's One Stop Records hosted a breakfast for the group. Attending the breakfast were local record stores who regularly buy from Barney's. Sandra Sullivan, EastWest rep, also took the group to Fletcher's One-Stop, Colorite One-Stop and other major stores in the city. Das EFX members Dray and Skoob have one hope. They said, "We want to bring entertainment back to rap."

Random Violence

Chicago is mourning the senseless death of Patrice Linder, who was shot as she sat in her auto. Linder's career in Chicago radio, working for WVAV-FM and WJPC-FM, spanned most of the '80s. Most recently she was serving as an intern at an ABC network affiliate. Linder was blessed with a natural talent and drive for radio and TV. She was destined to become one of the mainstays in the industry.

Linder's last TV appearance was a few weeks ago when she co-hosted the Vernon Jarrett Show. The Jarrett show has been on ABC's Channel 7 for the past 22 years. This was Jarrett's way of giving young talented blacks the exposure needed to become a success. Jarrett also does commentary for the station. This week his commentary was a tribute to Linder and a call to end senseless violence. He ended with a blistering appeal to rid the streets of weapons by instituting a strong gun control law.

45-Year Salute

Joe Segal, the nation's premiere jazz concert promoter, was feted at the Auditorium Theatre Segal, who has booked every major jazz performer in his 45 years in the business, was celebrated in concert by Joe Williams, Ramsey Lewis, Billy Taylor, Stanley Turrentine, Johnny Griffin, Red Rodney, Junior Nance and Art Farmer. MCs for the performance were Dick Buckely and Larry Smith. Jazz DJs at station WBEZ-FM. Money from the concert went to the Roosevelt University music department. The benefit netted over $90,000 for the school.

Segal started his career as student at Roosevelt. He started out having dance sets and when bebop came in, they became listening sessions. Imagine dancing to the sounds of Charlie Parker, Lester Young, Dizzy Gillespie, etc. It's no wonder they stopped dancing and started listening.
Tech Talk

NAB LAS VEGAS

DURING THE WEEK of April 13, the National Association of Broadcasters (NAB) held their 46th Annual Broadcast Engineering Conference in Las Vegas. Digital equipment for broadcast and production weighed heavy at the conference.

It's more than apparent now that the future of radio and television broadcasting lies within the digital domain. With new methods of digital compression and serious talk about the creation of standards, the word digital will become a household word in the radio station.

The digital equipment of today shares one common characteristic, and that is that the inputs and outputs are analog. The reason for this is that most broadcast signal handling equipment (such as mixing consoles) handle analog signals. Now that broadcast engineers are beginning to settle arguments as to whether analog or digital is better, the creation of a digital audio standard is becoming more and more apparent.

The problem with converting the signal from analog to digital, and vice versa, is that the signal can be degraded. The idea is to keep the signal in the digital format throughout the audio chain, all the way to the transmitter, and in the future, all the way to the consumer. As soon as all of these standards are agreed upon, manufacturers will begin making equipment that can be digitally connected as easily as analog equipment is connected today.

THE 3 1/2-INCH FLOPPY DISK: WILL IT REPLACE THE CART?

William Franklin of the Fidelipac Corporation of Moorestown, NJ, presented a paper dealing with a system developed for replacing the broadcast cartridge with a 3 1/2-inch floppy that can hold up to five minutes of stereo audio. The benefits of such a system are instant access, simplicity of operation and, of course, cost. Three and a half-inch floppy drives are very inexpensive ($55 per drive), lessening maintenance and installation costs.

Another benefit is that a catastrophic failure in a central storage system could put you off the air. If all the files were wiped out in the central system, recovery could take hours. It would be as if all of your carts were bulk erased. Also, a central system takes up more space in your facility.

The Fidelipac system is called the DCR1000 and, quoting the paper presented to the NAB, "The DCR1000 addresses broadcasters' needs for a single and multiple play-on-air presentation. It maintains the operational simplicity of the analog tape cartridge machine. There are features such as editing and instant previewing that make such a system an advantage to radio broadcasters."

There are other companies making similar systems, but the 3 1/2 floppy system seems to make the most sense by today's standards.

DIGITAL STLs

Other topics discussed were design considerations in digital STL (Studio Transmitter Link) systems. Some stations are already using digital STL systems, and it is a fact that this will be commonplace in the near future. Keeping the signal in a digital format when delivering it from the studio to the transmitter site is of utmost importance, considering the fact that digital home delivery is just around the corner.

INTERACTIVE BROADCAST TECHNOLOGY

Probably the most fascinating technology being discussed is Interactive Broadcast Technology. What this basically does is allow the consumer to have input to the media source. The main concept of design is that television will allow the viewer to directly interact with game shows, sporting events, talk shows, dramatic shows or make comments on the news. An early experiment with this technology allowed the viewer to determine the outcome of a TV drama by dialing one of two telephone numbers. With the total interactive system, this would be done by using your remote control. Although this technology is being developed with television in mind, there is an obvious benefit to radio, especially with an all Talk, or all News format. With a music station, listeners could vote on new songs simply by using a remote control. Of course, such technology can and will change the method of how ratings are calculated.

We are entering a whole new era of broadcast technology for both television and radio. This technology will make more options available to programming people as long as it is used properly and creatively.

BY BILLY PAUL

MAY 8, 1992 / PAGE 35
This has a real smooth effect summer time record. Flow and "Sensitive Lover" is always have a real relaxing.Adults. 

Don Davis
XHRM/SAN DIEGO, CA
En Vogue
"My Lovin' (You're Never Gonna Get It)"
En Vogue is one of the strongest female groups I have heard in a long time. This song's rhythm and their great harmonization is going to keep this cut on the top of station playlists. Women love this.

Kris Kross
"Jump"
This is the biggest song to hit radio in a very long time. It's radio friendly and the song has a very strong hook. In fact, the whole song is a hook that's done to a slamming beat. Demos. Teens. Young Adults.

Arrested Development
"Tennessee"
We are getting more phone action on this than the combination of the whole playlist. The song pushes the boundaries of rap and has an intense melodic groove. Be sure to listen to the lyrics, they have a positive message.

Mario DeJesus
WRBD/FORT LAUDERDALE, FL
Lionel Richie
"Do It To Me"
This is a great comeback record for Lionel Richie. Folks have been waiting for quite some time and he delivered the goods. It's good to hear his voice on this medium tempo adult record. Demos Young Adults. Adults.

The Isley Brothers
"Sensitive Lover"
Another great classic from the hit making Isley Brothers. This song is in the tradition of all their great ballads. I like the way they incorporated the guitar into this song that is likely to become a crossover smash. It will please old and new fans.

Walter Banks
KMOM/MINNEAPOLIS, MN

Chris Walker
"No Place Like Love"
This is a real nice ballad that is laid back and smooth. The adults have kept the requests coming in for this song that truly shines. Demos. Adults.

Patti Labelle
"When You've Been Blessed"
This is a great song to follow "Somebody Loves You Baby." This has a very good message and a melodic Quiet Storm groove that you can sit back and relax to.

Compiled by Thomas Neusom
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*Addresses are not included.*
JACKSON LIMOUSINE

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

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PUC LIC# 2510P
# NEW RECORD RELEASES

**MAY 8, 1992**

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**REWINd**

*it's HIT TIME!*  
**SMOKEY ROBINSON**

On your desk MAY 5th

[SBK Records](#)
Totally Independent

ULTRAX RECORDS: Dedicated To Success

and the Mac Band have always been popular in Europe and in Australia. The same goes for Benita Arterberry, she had a No. 1 song on Britain's pirate radio stations.

"I feel that the reason we have had the success we have had in Europe," Quon later mentions, "is because Europeans have a deep respect for American rhythm and blues. The response from Europe is always positive."

Although Ultrax has flourished as a label, there have been some turbulent times. You see, Quon not only runs the label, but he's also an artist manager. His biggest success was, of course, with Vanilla Ice. But Quon has since severed his ties with the rapper and is making plans to relinquish many more management deals. "I will close down operation of my management company, OPM," he says, "It's too much work looking after an artist."

By giving up the managerial side of Ultrax, Quon hopes to concentrate more closely on rap. "I hope to add more rap acts to our roster. I want the label to be one-third rhythm and blues, one-third rap and one-third mainstream."

Quon also wants to concentrate his efforts on black radio because he feels major labels have a lock on distribution, retail and radio. "You have to be a rap or heavy metal indie in order to achieve success on American radio. The local stations in Texas are too conservative and won't risk adding a record until it hits the Top 40. So with the limited funds an indie label has, you have to just keep making good product."

One way Ultrax tries to make the best of its resources is by being affiliated with the NAIRD organization. "NAIRD helps us save money on things like advertising in the trades. I'm still learning about all the things that are available to independents through their programs."

With all of Ultrax's acts currently doing well across the country, Quon has proven that he can continue to have success even if his most successful artist leaves the stable. The talent that Quon has been able to harness has made him quite a commodity in the Southwest, but it has also made him an impresario in the world of independents.

BY TERRY MUGGLETON

THERE'S NO DENYING that independent record labels have become a mainstay of the black music industry. By posting superb sales figures and by seeing their artists' influence throughout the U.S., indie labels can feel happy with the knowledge that they are finally beginning to get the respect they deserve.

Among this current breed of successful indie labels is Ultrax Records, based in Plano, TX. Ultrax, headed by Tommy Quon, is currently in its fourth year and has enjoyed unbelievable success both in the U.S. and in Europe. With artists such as Vanilla Ice, Quon has carefully played his cards right and in the process racked up millions of sales worldwide. Says Quon, "We originally distributed Ice through Ichiban Records, but when he started to take off we started to receive offers from several major labels. The reason that we signed with SBK was that at the time I thought that they were one of the hottest labels."

Before his success with Vanilla Ice, Quon spent three months travelling across the States in an old van trying to bring attention to his artist. "That's how 'Ice Ice Baby' originally broke," he reveals.

Currently signed to Ultrax is a host of acts that have enjoyed success all over the world. "Before we signed any of these acts, they had already garnered a reputation for their talents," Quon states. "For instance Mikki Bleu..."
Grapevine

Paper Bag World Tour—Can you imagine the mayhem his Purple Badness Prince is stirring up with his 500-person venues he and the New Power Generation are playing in Australia. Dubbed the "Paper Bag World Tour," Prince and Co. are collecting money from the door of each disco (or other venue played) and putting the receivables into a paper bag. At the end of the night, the money collected is divided up among the band and crew. Guess he's trying to remember his roots on this one folks.

MORE PURPLE MADNESS—Grape heard that while in Japan, his Princely Purplenness made an unannounced stop at a record store to sign autographs. Instead of writing words when queried about the title of his next album, Prince drew his now-famous symbol. Could this be a hint?

MORE ON SUPERSTARS—Mega-star Michael Jackson and Sony Music are being sued by The Cleveland Orchestra to the tune of $7 million. The suit alleges that Jackson sampled the orchestra's 1961 recording of Beethoven's Ninth Symphony for his single 'Will You Be There,' featured on his Dangerous album. The suit states that Jackson wrongfully took credit for the entire song, including the 64 seconds taken from the orchestra's portion. The irony of this is that both Jackson and the Orchestra record for labels owned by Sony. Sony has indicated that the Orchestra will get its fair share of the profits.

Chong Chosen—Robbi Chong, sister to Rae Dawn and daughter of Tommy, was selected by Bill Cosby to be his sidekick for his new game show "You Bet Your Life." Chong has appeared on the 'Cosby Show' and is joining the new show's crew in its search for 1,000 "amazing normal people" to become contestants on the new version of the 1950s series that Groucho Marx made famous.

Grape Looks Back at the Pages of BRE—Ten years ago this week, the Ohio Players paid a visit to Harper High School in Chicago. Janet Jackson entered the studio to cut her solo recording project for A&M. Quincy Jones and Michael Jackson did the same. RCA's Sharon Heyward was promoted from promo rep to product manager. Wynton Marsalis performed in Los Angeles with his quintet at the Roxy.

Remember, Time Passes and People Change But We Are Your Magazine of Record and You Will Read It Here First.

The Last Word

The Last Word this week is Deadlines. I can't help but wonder why people in this business fail to understand that word.

Admittedly, I might be a little biased about making deadlines exactly on time, but I was trained that way. Looking back through the golden haze of time, you know back before the recession, and there were so many jobs out there, paradoxically, it seems that most people made an attempt to try to meet deadlines.

These days, it's impossible to understand why 95 percent of the people don't. Our staff here stresses to the person on the other end of the phone, "We have to have those photos, or that quote, or that whatever, by Thursday at a.m." Thursday morning comes... and goes. Friday comes... and goes. This beautiful Monday morning, I told one of the writers, "Just leave them out of the piece you are doing." It was an independent label that should have been—unin the very least—cooperative as all hell, since they were getting space here in the Conference Issue. Yet when he called to prod them about their promised quote, they got a "bit mental." Too bad. A missed opportunity is an opportunity gone forever. Like the phone messages we leave on the voice mail, or even with the interns, or bless us all, even with some of the secretaries.

As we close out the Conference Issue, please be reminded that if you look at this beautiful piece of work down in New Orleans on May 20-24, and don't see your face or that of your artist, ask yourself is it because you didn't make YOUR deadline?

Star View

ARIES (March 20-April 19) Combine all of your resources and see that your special project gets completed on time. Don't slack off on this one.

TAURUS (April 20-May 20) Prepare yourself for an encounter that may turn romantic. Try and keep track of your feelings as things progress.

GEMINI (May 21-June 20) Avoid Scorpio with a passion or their passion will overwhelm you. Stay in touch with an acquaintance you meet.

CANCER (June 21-July 22) Try to fit a little person into your schedule. They may turn out to be someone you could use later down the line.

LEO (July 23-Aug 22) Approach your next argument with a little logic. The last time you lost the fight because you let emotions get the best of you.

VIRGO (Aug. 23-Sept 22) Remember who has the ball on the project and let them carry it. But don't let them fumble or the rest of the team could blame you.

LIBRA (Sept 23-Oct. 22) Spicy times are ahead. Look to make them even more interesting by making an important phone call.

SCORPIO (Oct. 23-Nov. 21) Turn in a glowing review of a business colleague's skills. The result may be an unexpected perk for you.

SAGITTARIUS (Nov. 22-Dec. 21) Remove all doubts about whether or not you're going to get that prized object you've been dying to get your hands on.

CAPRICORN (Dec. 22-Jan. 20) Rejoice in your victory at the office but remember that the war's not over. Things could still become grim if you let things get away from you.

AQUARIUS (Jan. 21-Feb. 18) Your fluid actions determine whether you will control impending changes. Be flexible and let things flow.

PISCES (Feb. 19-Mar. 19) Don't let worrying about your job interfere with personal problems on the home front. Take one problem at a time, then solve them.
New Bands, New Sounds, New Business

The international music business is rapidly changing and the same, tired old shit isn’t going to fly any more. 1992 is the time to look ahead, get ahead and stay ahead – the New Music Seminar offers the opportunity to do all three.

Plan now and make a difference. It’s the way you use it that counts.

JUNE 17 - 21, 1992
NEW YORK CITY

632 Broadway, New York, NY 10012 tel: 212-473-4343, fax: 212-353-3162
snakes-david sanborn

"Snakes" is the first single from David Sanborn's new album 'On Elektra Cassettes' and Compact Discs.

Produced by Marcus Miller. On Elektra Cassettes and Compact Discs.

Management: Patrick Rains & Associates, Los Angeles