B. BROWN POSSE

"DROP IT ON THE ONE"

The single and video from the forthcoming MCA albums

NBA JAM SESSION
and
B. BROWN POSSE

Produced by
RALPH B. STACY and BOBBY BROWN

Management:
Tommy Brown for Brown Management

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Right On, Barry, Right On

Barry Mayo is blowing out of the Windy City, heading for the Big Apple. This time as an owner. Change that city's call letters to W-MAYO. The station's call letters are WNY. Take a big bite, Barry.
It's Time for Change

BRE

CONFERENCE '93

GRAND HYATT, WASHINGTON, D.C.
MAY 26-30

CALL (213) 469-7262
One of the things we do best as a people, I think, is to rise up out of the ashes and make something positive. After I read Cornelius Grant's coverage of the press conference to announce Dionne Warwick as the first "hero" of the L.A. Riots, I thought about those horrible days last year when the riot was destroying this city. I remember turning on the radio and listening to updates. Black radio rose to the occasion and kept us informed. Dozens of black artists went down in the neighborhood and talked to the people. George Frazier was one of the first to recognize the need for true community radio in these hi-tech days of MTV, cable radio and other avenues people say are better. George started calling people, Barry White jumped into his car and raced to the radio station, to be one of the first on the scene. I drove the streets, too. I went to KJLH.

I turned on CNN and heard about the 50-odd page questionnaire the prospective jurors in this latest "Rodney King Trial" have to go through. This will not be a decision made in the vacuum of Simi Valley. Every little detail will be held up to the light. I only hope the right decision will be made, so this time we will not have to turn to black radio to hear what part of the city is being burned or the death toll.

I'm proud that there are "Heroes of the L.A. Riots," I just don't want a sequel to the riots themselves. But I do want that sense of community that Boogaloo is always talking about to stay alive—he says it's the true strength of black radio.
Arrested Development Top Soul Train Noms

By Cornelius Grant

Arrested Development dominated the roster of nominees for the "Seventh Annual Soul Train Awards" as hopefuls were announced in true diva fashion at the Hotel Bel-Air. Recording artists Miki Howard (Giant), Shanice Wilson (Motown) and Chante' Moore (Silas) announced the nominees, selected from voting ballots mailed to 3,000 radio stations and retail outlets.

En Vogue, who received nods in four categories, were also on hand to voice their support of the awards show, Don Cornelius' vision and to define their formula for being entertainers.

Cornelius, "Soul Train's" creator, host and producer, sang praises to his staff, supporters, and sponsors. James Latimer, newly appointed director, African-American Consumer Markets, Coca Cola USA, expressed his desire to continue the ongoing sponsorship for "Soul Train" and stated that "the program continues to provide an excellent platform for recognizing artists who have made significant achievements in the music industry." Sheldon Cooper, chmn, Tribune Entertainment, the show's syndicator, was lauded by Cornelius as being "my man." It was Cooper who gave the go-ahead to the Awards show eight years ago.

The two-hour telecast will air live on March 9 and in other markets in syndication. It will be hosted by Luther Vandross, Patti LaBelle and Natalie Cole from the Shrine Auditorium.

Cornelius deftly answered questions as to why "Soul Train" is the longest running show in syndication and the only dance show of its kind. He gave a nod to the now-departed "American Bandstand," noting that "I learned a lot of what I know from that show." The reason, he offered for "American Bandstand's" demise is the very reason "Soul Train" continues. "The big pop stars like Elton John and Mick Jagger had long

Dionne Warwick Riot Hero

Entertainer Dionne Warwick is among the first to be named to receive the Hero of the L.A. Riots award. Others include firefighter Don Jones and surgeon Dr. Madison Richardson. Ceremonies will take place at the Bonaventure Hotel in April near the time of the riot, it was announced at a press conference held at the Transfiguration Catholic Church.

The event will, "Honor very special people whose outstanding actions made a difference during the riots and to give recognition to organizations which are acting to resolve the problems in riot-torn Los Angeles," according to the Transfiguration Development Group.

Firefighter Jones saved the life of one of his fellow firefighters, Dr. Madison and other surgeons at the Daniel Freeman Hospital in the center of riot activities, fought throughout the entire time to save the lives of the injured. Warwick went to the radio stations and urged calm and reason. Organizations such as UPS have donated $10,000 to the celebration effort which will support community programs in South Central Los Angeles.

Father Jarlath Dolan explained the nominating process. "Nominations for awards will be solicited from people throughout Los Angeles. People will be asked to state in 500 words or less, who they nominate for the awards and why."

Warwick serves on the honorary committee with Marla Gibbs, Chief William Williams and Lindsay Wagner.

—Cornelius Grant
RIAA Always Loves Bodyguard

Music from the Kevin Costner/Whitney Houston film "Bodyguard" broke records as the Recording Industry Assn. of America began the countdown of '93's certifications. The LP reached sales of six million units within two months of its release. Houston's spin-off single, "I Will Always Love You," hit four-million units to become one of the highest RIAA certified singles (USA for Africa's 1985 "We Are The World" was the first to reach certified sales of four million).

January awards for black artists include platinum certification for another film soundtrack, "Aladdin." Whitney's real-time bodyguard, Bobby Brown, was awarded single gold with "Good Enough."

First time gold album award winners were Wreckx-N-Effect's "Hard or Smooth." Lottsa folks shook their rump on down to the record store, since the album earned both gold and platinum status simultaneously.

The Still of the Night proved to be the right time to enough people for Boyz II Men to earn gold and platinum singles certifications. Motown was celebrating this month. In addition to the Boyz' certifications, Michael Bivins' "East Coast Family, Vol. 1" album was certified gold.

Epic got its share of x-tra, deluxe certifications as Sade and Shabba were awarded gold for their albums.

If you start counting in the time factor such as 3 Years, 5 Months and 2 Days in the Life of..." which took 10 months to be certified multi-platinum for Arrested Development, you can also look at Natalie Cole's "Unforgettable With Love" which took a year and seven months to reach the multi-mark. Cypress Hill's long climb up the platinum hill took 16 months.

"Born Into the 90's" took just one year of the decade to earn R.Kelly & Public Announcement platinum status.

TLC took just under a year to get in multi-platinum's face with their debut album "Ice Cube" was barely out long enough for the ice to melt before gaining platinum certification. His "The Predator" was released 11/14/92 and certified in January.

In video, Sony Music Video's "Best of Luther Vandross" was certified gold, for sales of 500,000 units.

Soul Train Noms continued

since stopped going on 'Bandstand.' They just wouldn't do it. In fact, they kind of invented the music video as a way of sending in their performances.

So in its last years, black stars were the only ones to do 'Bandstand.'

There are very few black successful artists who won't do "Soul Train," Cornelius said. As for the newly announced "Soul Train Comedy Awards," it sprung from the same reasons that Cornelius started the music awards. "The people who nominate comedy actors and shows seem to think that there are two separate kinds of comedy," those like "Murphy Brown" and "Cheers" and those like "A Different World" and "Martin." These new awards will celebrate, as do the music awards, the contributions of black performers to those art forms.

The complete list of nominees follows:

Best R&B Single, Female: "Real Love," Mary J. Blige; "Love Shouda Brought You Home" (from "Boomerang"), Toni Braxton; "I Will Always Love You" (from "Bodyguard"), Whitney Houston; "Save the Best For Last," Vanessa Williams.


Best R&B Single, Group, Band or Duo: "Tennessee," Arrested Development; "Please Don't Go," Boyz II Men; "My Lovin'(You're Never Gonna Get It)," En Vogue; "Come & Talk To Me," Jodeci.

R&B Album Of the Year, Female: What's The 411?, Mary J. Blige; MTV Unplugged EP, Marla Carey; Finally, CeCe Peniston; Love Deluxe, Sade.

R&B Album Of the Year, Male: Bobby Brown, "Baby Girl," T.J.'s Best, Tevin Campbell; Dangerous, Michael Jackson; Brian McKnight; Brian McKnight.

R&B Album Of the Year, Group, Band or Duo: 3 Years, 5 Months & 2 Days In The Life Of... Arrested Development; Funky Divas, En Vogue.

Best Rap Album: 3 Years, 5 Months & 2 Days In The Life Of... Arrested Development; Dead Serious, Das EFX.

Best Jazz Album: Live at Birdland, Gerald Albright; Snapshot, George Duke; Do I Ever Cross Your Mind, George Howard; Just an Illusion, Najee.

Best Gospel Album: My Mind Is Made Up, Rev. Milton Brunson & The Thompson Community Singers; He's Working It Out For You, Shirley Caesar; Number 7, Commissioned; We Walk by Faith, John P. Kee & The New Life Community Choir.

R&B Song of the Year: "Tennessee," Arrested Development; "End of the Road" (from "Boomerang"), Boyz II Men; "My Lovin'(You're Never Gonna Get It)," En Vogue; "Save The Best For Last," Vanessa Williams.


Heritage Award: Eddie Murphy

Entertainer of the Year: (The Sammy Davis Jr. Award): En Vogue.
KEVIN HALL has been named to the post of mgr, creative, urban, PolyGram Music Publishing, and will be based in the Los Angeles office. Hall will report to Michael Sandoval, vp, creative, PolyGram. Prior to this appointment, Hall was an artist manager.

BRAD HUNT is now exec vp/gm, Hollywood Records. Hunt will oversee all day-to-day operations of the company's sales, marketing and promotion efforts. Hunt joins Hollywood after many years in various executive capacities at Elektra Records, including nat'l dir, promo; vp; and most recently sr. vp/gm.

THOMAS LYTLE has been appointed nat'l dir, promo, RAL/Def Jam. Previously, Lylte was a promo rep, Southeast for the company, and prior to that was promo dir at WOWI radio in Norfolk, VA.

FRED BUGGS was named promo rep, Northeast, RAL/Def Jam. Buggs was formerly an air personality and md/pd at WBLS and WRKS radio stations in New York.

JERRY CRUTCHFIELD has been named to the post of pres, MCA Music Publishing/Nashville. Crutchfield, one of Nashville's most successful music producers who until recently served as exec vp, Liberty Records, will oversee all aspects of MCA Music's Nashville operation. Crutchfield will continue to produce several artists per year, including platinum recording artist Tanya Tucker with whom he has worked since the early '70s.

FRED DAVIS is exec vp, EMI Records Group. In his new post, Davis will continue to be responsible for the focus and development of the EMI, SBK and Chrysalis repertoire as well as the management of the company. Prior to this appointment, Davis was sr. vp, A&R for EMIRG, and has worked in developing such artists as Arrested Development, Jon Secada, Gangstarr, Go West, Caron Wheeler and Masters of Reality.

RON OBERMAN is now sr. vp, A&R, MCA Records. Oberman comes to MCA from Columbia Records, where, as vp, A&R, WC, he signed such acts as the Bangles, Mariika, Warrant and Toad the Wet Sproket. In his current post, Oberman will be involved in all aspects of A&R for MCA Records.

BRUCE RESNIKOFF has been named to the post of sr. vp/gm, special markets and products, MCA Music Entertainment Group. Resnikoff was previously sr. vp, special markets and products, MCA Records. In this new post, Resnikoff will oversee a department responsible for the exploitation of master recordings from MCA's various labels through ancillary markets and non-conventional channels.

DEREK OLIVER has been promoted to sr. dir, A&R, EastWest Records America. Oliver began his career in '87 when he was named mgr, A&R, Atlantic Records, and was based in the label's London office. In '90, Oliver moved to New York and took the post of dir, A&R, Atco.

PETER ROSENBLUM has been appointed mgr, college promo, EastWest Records America, and will be based at the New York headquarters. Rosenblum comes to the company from Elektra Entertainment where he began his career in alternative promo in '91.

DON RUBIN has been named exec vp, A&R, EMI Records Group North America. In his new post, Rubin will coordinate the creative focus of the North American repertoire, and will report directly to Charles Koppelman, chmn/CEO, EMI, North America. Prior to this promotion, Rubin was sr. vp, A&R, SBK Records.

MINDY LEVINE has been named mgr, Kid Vision, A*Vision's newly created children's home video label. Levine will oversee all facets of Kid Vision, including marketing, merchandising materials, and product packaging.

BRIAN MORENO has been named vp, A*Vision Entertainment. Moreno will oversee A*Vision's marketing and promotion departments, and will also be responsible for overseeing all aspects of the Jane Fonda video label, with which he has been associated with for many years.

JOSE ROSARIO has been appointed nat'l mgr, promo, mktg, Capitol/EMI, Latin. In this post, Rosario will be based at the label's regional office in Miami, FL, and will report directly to Jose Behar, president of the label. Rosario will be responsible for supervising the marketing and promotion of Capitol/EMI, Latin artists and recordings nationally.

MICHELE ANTHONY has been appointed exec vp, Sony Music, and will report directly to Thomas D. Mottola, pres, Sony Music, who made the announcement. Anthony will, along with Mottola, oversee the day-to-day operations of all divisions within Sony Music and will be involved in the administration of all aspects of Sony Music's activities.

KEN LANE has been named sr. vp, promo, EMI Records Group. In his new capacity, Lane will be responsible for overseeing CHR, video, AOR, Alternative, Adult Contemporary, and Club promotion for EMI, SBK and Chrysalis.
Black History Quiz

Since this is Black History Month and our conference is coming up, well it's natural to combine the two in the following quiz. If you get all the questions right, you get a free registration. None of these questions have to do with entertainment. That's next week.

**Question No. 1.** What year did Rosa Parks refuse to move to the back of the bus and thereby become the mother of the Civil Rights Movement?

**#6.** Who was the first black woman elected to Congress? To the Senate?

**#7.** Which city did Benjamin Banneker survey?

**#8.** Who was the first black to get a patent from the U.S. Patent Office for a corn planter and a cotton planter in 1834-36?

**#9.** In 1876, a 24-year-old black man was the first black man to earn a Ph.D. from a U.S. university and the first black elected to Phi Beta Kappa. Who was he?

**#10.** She won a Pulitzer Prize in 1950 for "Annie Allen." Who was she?

Know the answers?
Call Ruth and tell her.
**TOP 5 SINGLES**

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<td><strong>1</strong> JADE</td>
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<td><strong>2</strong> MARY J. BLIGE</td>
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<td>GIVE IT UP, TURN IT LOOSE</td>
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<td><strong>4</strong> TEVIN CAMPBELL</td>
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<td><strong>5</strong> SILK</td>
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**SINGLE OF THE WEEK**

**CHANTE' MOORE**

*IT'S ALRIGHT*

*MCA*

Here's a soft slow jam of the highest quality. With a sound that would be welcome during the day and at night, Moore can't fail. As with her previous single, Moore displays great vocals over a Vassal Benford-produced tune. In just one week, Moore has attracted plenty of response from radio to suggest heavy rotation down the road. "It's Alright" is featured on Moore's debut album titled Precious.

**ALBUM OF THE WEEK**

**REGINA BELLE**

*PASSION*

*COLUMBIA*

Back with her third album on Columbia is Regina Belle. This offering is both relaxing and lively, setting the way for some successful single releases. After opening the album with a soft interlude Belle bursts into song on the soulful "Passion." Belle's current single release, a cover of the Billie Holiday song "If I Could," features the ladies' favorite Barry White. Belle shines on the superb midtempo "Tango In Paris." With both her previous albums becoming gold selling records, Belle can start getting ready for the hat trick. Demos: All.
SILK—FREAK ME—ELEKTRA—Silk returns with a silky smooth harmony that features strong vocals that really jump out at you. The Quiet Storm possibilities for these Atlanta natives seem endless. As the second release of Silk's Lose Control album, "Freak Me" does feature lyrics that may scare daytime radio. Demos All.

B. BROWN POSSE—DROP IT ONE THE ONE—BBB/MCA—Bobby Brown is joined by Eddy O'Neil, Smoothie Silk, Harold Travis, Stylz and Coop B (The Posse) on this up tempo song that's definitely not void of excitement. With a new jack beat that's up tempo, coupled with a slamming beat, Brown delivers a credible performance that can be heard on B. Brown Posse album, as well as on the NBA Jam Session LP. Brown helped produce this with Ralph B. Stacy. Demos All.

STEPHANIE MILLS—NEVER DO YOU WRONG—MCA—Opening with her classic song "Never Knew Love Like This Before," Mills leads straight into a catchy song that has enough versions to keep you interested. As the second release off Mills' Something Real album, "Never Do You Wrong" pleases with a strong club feel that should further its playlist options. It figures to naturally break first on Urban formats with Pop and AC following suit. A live "House Club Mix" pleases and it wouldn't be out of place at a warehouse party. Demos All.

GERALD ALSTON—SEND FOR ME—MOTOWN—It seems Alston never makes a bad record, a trend he continues with this smooth love jam. The soft notes are certain to attract a heavy female response "Send For Me" can be heard on Alston's current album titled Always In The Mood. Produced by Nick Martinelli for Watchout Productions. Demos Adults.

LEVERT—GOOD OL' DAYS—ATLANTIC—A funky groove that oozes with a '70s sound. You better move to this as it soontakes over and has you moving to the beat. A midtempo beat is wrapped around a heavy bass and solid vocals. Programmers have already begun talking about this one, which usually means it's going to be a smash. If you miss that old style of music from the '70s, let five minutes of this take you back. A real pleaser of a song from these brothers. Demos All.

SUPERHOT SUPERACTIVE

Checking out this week's add action around the country we see that "Kiss Of Life" from Sade has the distinction of being the hottest Urban formatted song around this week. Collecting an impressive 50 adds, "Kiss Of Life." Sade's second release off her Love Deluxe album, proves that her long awaited comeback has been well received at black radio. Among the stations adding "Kiss Of Life" were KCLT-FM, KKBT-FM, WDAS-FM, WEDR-FM, WDDX-FM, WHUR-FM, WRNB-FM, WJTT-FM, WOCQ-FM and WROU-FM.

There's a tie for this week's second most added song as both Chante' Moore and newcomers Silk score well with their sophomore releases. Both received 32 adds. Moore scored with "It's Alright." Atlanta's Silk show they've also got the right stuff to compliment their first release "Happy Days" as they come right back with "Freak Me," taken off their debut album titled Lose Control. Stations that adding Moore's "It's Alright" were KAZI-FM, KGRM-FM, KPRS-FM, WGCI-FM, WLOU-AM, WRVU-FM, KXZQ-FM and KJLH-FM.

Those stations that included Silk's "Freak Me" among their adds were WJMG-FM, KIZZ-AM, KJLH-FM, WLUM-FM, WOHI-FM, WJLB-FM, WAMO-FM, and WPEG-FM.

Rounding out this week's most added songs are a trio that are no strangers to Superhot, Superactive. After 7 returns with 27 more adds this week. Adding "Can He Love U Like This?" were stations like WDAS-FM, WIZF-FM, WROU-AM, WJTT-FM, and WMTY-FM.

YOUNG DISCIPLES—ROAD TO FREEDOM—TALKIN' LOUD—This highly touted duo from the U.K. show that some of that hype was warranted. Being DJs in their native London, you can instantly get a feel of their influences "Apparently Nothing," the debut release, is solid and doesn't hold anything back in its lyrical content. For rap fans, Master Ace can be heard on "Talkin' What I Feel," one of the album's best. Carleen Anderson adds to the album's depth by supplying lead vocals on "All I Have" and "Move On." A different album that's also refreshing and perfect for most moods. Demos All.
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<td>EDDIE MURPHY, I Was King</td>
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<td>MARTHA WASH</td>
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<td>MIKE DAVIS</td>
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**BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT**  
**$\star$** REPRESENTS NEW ENTRY  
**$\star\star$** REPRESENTS RE-ENTRY
Ivory’s Notes

A New Perspective For Heyward

SHARON HEYWARD will view the music business from a different perspective, literally, when she joins Jam and Lewis’ Perspective label as vp/gm. Reached by phone, Heyward confirmed the move, but wouldn’t go further, adding that there was still “paperwork” to be worked out. Kevin Fleming, who has run the label for the past year, will head up Perspective’s burgeoning music publishing subsidiaries, Flyte Tyme Tunes and Perspective Music.

Heyward joins the label just as it begins to pick up steam. The company’s Mo’ Money soundtrack is an international success, and Perspective act Lo-Key recently made a strong showing on the national R&B charts with the single, “I Got A Thang 4 Ya!” (Lance Alexander and prof. t., the group’s chief songwriters/producers, wrote and produced “I Love Makes No Sense,” the new single by J&L stalwart Alexander O’Neal.) Jam and Lewis, currently working on new non-Perspective acts Janet Jackson and Johnny Gill, apparently chose to make the exec changes in preparation for impending Perspective releases by vocalist/songwriter Lisa Keith, and the funk/trock outfit, Harlem Yacht Club.

The recruitment of Heyward puts to rest the various rumors that have followed her since she left a vp, black promo post at Virgin last year. One rumor had her joining Polygram; there was also talk of her working with producer Teddy Riley’s organization. Most recently, Heyward was a partner in a management company that handled After 7. “Truth is, I spent a lot of time at the beach simply relaxing,” said Heyward. “Now I’m ready to get back to work.” In addition to her vp/gm duties, Heyward is said to be bringing an act of her own to the label.

Riley, as noted on last issue’s contents page, signed with the New York-based Dick Scott Ent. for management. For Scott, the deal rounds out a roster that includes New Kids On The Block, Markie Mark, Here and Now, a singer/rapper duo with the debut Third Stone single, “Are You Ready?”, Program II, a dance music twosome recording for Sire, and Giovanni, a “Greek God” whose sound Scott compares to that of Techno-pop act, Depeche Mode. Scott is now also handling Sony act Surface and preparing for a solo LP from the trio’s Bernard Jackson.

According to Scott, “Teddy and I had talked about the idea of doing something together for awhile now, but the timing was off. Finally, he invited me to Virginia for a Christmas party. We agreed to talk again when he came to New York, and basically spent the day at my home, making the deal.”

Upper management at MCA, which distributes Riley’s Future label, is said to be elated with the Riley/Scott combo. “Finally, they have someone they can communicate with,” said a label source. “Teddy’s past management choices have been questionable, at best.”

Scott’s first task will be to re-organize Riley’s companies, which include publishing, production and recording facilities. He also has plans to merchandise, through Winterland, a Riley-designed clothing line. Riley will also produce some tracks for the upcoming New Kids project, which already includes Narada Michael Walden, Walter Afanasieff, Lionel Job. members of the band.

Joe Public, the team of Wolf and Epic, and a young newcomer, Jason Hess, MEANWHILE, BACK AT THE RANCH: Atlantic Starr and Ray Parker Jr. are both working on new LPs for Arista. When you have a history of hits, you can always get a deal. … Reggie and Vincent Calloway have so far produced five tracks for Teddy Pendergrass’ upcoming Elektra LP. Shanice Wilson recently signed on as a writer with EMI. … David Foster to produce Aretha’s The Clive Davis said at a Beverly Hills party honoring L.A. and Babyface. “What’s this about Andre Cymone, Mic Murphy, St. Paul and Gardner Cole comprising a new band called The Soulmates? … Production on Aaron Hall’s Silas debut is taking its time. The talented Laney Stewart has done some things…” We think it’s cool that Whitney would acknowledge Chaka Khan during her rollicking cover of Khan’s “I’m Every Woman…” … No sooner than we suggest that someone cover these two tunes do we learn that Luther Vandross has re-cut the Spinners classic, “Love Don’t Love Nobody;” and that Ollie Brown has produced the Ohio Players’ creamy “Heaven Must Be Like This;” on Paul Jackson Jr.’s upcoming LP, with Glenn Jones on lead vocals. Guess great minds think alike.

By Steven Ivory
Wailin' With The Chief
Capitol artist Everett Harp loaned a sax to President Bill Clinton for their duet at the Inaugural Ball. Harp kept the reed for a historic souvenir.

Storming Quietly
Sweet RCA songstresses SWV performed at a WBLS broadcast in New York. Pictured (l-r) are Lelee, Quiet Storm Host Vaughn Harper, Coko and Taj, SWV

Tisha Campbell (c) celebrates her Capitol debut album with fellow singers Chante Moore, Al B Sure! Sheryl Lee Ralph and Bruce Lundvall, gm, East Coast, Capitol Records.

Peer Review

Debra L. Langford, has been named vp, television, Quincy Jones Entertainment, it was announced by Quincy Jones, chmn of the multimedia entertainment and communications company. Jones noted that “Langford's talent, in-the-trenches experience and proven instincts make her a very key addition to our creative team.”
**R/R Reviews**

**Singles**

**ICE-T**

**GOTTA LOTTA LOVE**

SIRE/WARNER BROS.

The first single off his next LP, *Home Invasion*, is this message cut. Rappin’ bout the Gang truce between the Bloods and Crips, this song is special to the Los Angeles area because we know what’s really goin’ on! Radio please get behind this jam; ‘caus this message is deep. Ice-T is tryin’ to do something positive for the homies. Part of the proceeds from the sales of this single will go to the United Gang Alliance. Hats off to Ice-T for givin’ a damn. Radio edit and waiting. So DJ’s say it loud and act like you know. Produced by Donald D and Ice-T. Demos: Urban.

**PRINCE MARKIE MARK & SOUL CONVENTION**

**TYPICAL REASONS (SWING MY WAY)**

SOUL CONVENTION/COLUMBIA

This is the first single release from home KAM and it’s the b-o-m-b! Check out the serious message here in this groove. He’s rappin’ bout the peace treaty between the Gangs here in South Central L.A. This record is important because of how KAM tells the story about the riot and who the people that were doing the rioting were truly mad at. Daryl Gates, KAM drops much knowledge on the piece of wax that shouldn’t be overlooked by the DJ’s, press, etc. The track itself is phat so act like you know and say it when you play it! Produced by Chris Charity & David Lynch. Demos: All.

**ONYX**

**WHO ROCKS THE MIC**

BOSS

Here’s a new girl on the mic who calls herself Co-Co Sex-C. Her style is cool and the beat to this debut single is bouncy and really for dancein’ too. Comin’ from North Carolina the sound/style is a little old but it’ll pass. Radio ready. Produced by The Bossman & Willie Hill. Demos: Midwest.

**MASTA ACE, INC.**

**JEEP ASS NIG**

DELICIOUS VINYL/ATLANTIC

Back with a new twist on his name and phatter rhyme skills, this Masta Ace got a hit with this slammin’ jammin’ piece of hip-hop. With dope samples, cuts, and the old nine! Radio get ready for heavy requests for this one. For some real funky O. G. shhh peep out the “O. G. Subwoofer Mix” ‘cuz it’s all that and ya can’t beat that with a bat! Don’t over look “Saturday Nite Live” The B-Side that was produced by my man DJ Premier, this one is some serious funk. D-O-P-E production on both cuts. Demos: All.

**CO-CO SEX-C**

**WHO ROCKS THE MIC**

BOSS

Here’s a new girl on the mic who calls herself Co-Co Sex-C. Her style is cool and the beat to this debut single is bouncy and really for dancein’ too. Comin’ from North Carolina the sound/style is a little old but it’ll pass. Radio ready. Produced by The Bossman & Willie Hill. Demos: Midwest.

**LORDS OF THE UNDERGROUND**

**FUNKY CHILD**

PENDULUM/ELEKTRA

From their debut LP, *Here Come The Lords*, comes the second release, “Funky Child.” Not only is this cut funky but it sounds like a hit record. Radio should have no problem puttin’ this into rotation. DJ’s should get ready for some heavy requests for this one ‘cause it’s slammin’. Peep out the “Underground Mix,” it’s on the real! Funky fresh production by Marley Marl & K-Def for Marley Marl Productions. Mixed by Marley Marl & K-Def at Unique Recording Studios. Demos: All.
MC Eiht Vs. DJ Quik?

**Compton's Most Wanted**

**WHAT'S UP WITH DAT?** By now you've all heard the latest video for the cut 'Def Wish II.' In this video MC Eiht is straight dissin' Quik to the nines! Now, inside sources tell us Quik has cut off all his hair because of this video! Is this true? Eiht, the "Compton Psycho" as he calls himself, is pissed off and dead serious about his enemies. Quik is one of those enemies. The video opens with a screaming female discovering the lifeless body of a look-a-like Quik complete with his Compton Tour jacket turned around so it's on backwards, dead on the floor. Throughout the video this look-a-like Quik is chased, beaten, kicked and anything else you can think of! At the end of the video, Eiht says, "We've got a problem. David." This video is very powerful and I assume hurtful to Quik. But let us remember it was Quik who started this whole mess by dissin' Eiht in his records. Maybe this is nothing but media hype. Who really knows what's goin' on?

Now on to a happier subject. Get ready for the movie everybody's talking about, 'Menace To Society' which stars Eiht, Too Short, Charles Dutton ("Roc") and Tyrin Turner ("Deep Cover"). It's scheduled for a May release. The story, if you don't already know, is about grown' up hard. Filmed in Watts, California, the film holds a gritty and street-wise feel to it. The main theme is tryin' to get out of the ghetto and simply surviving the streets. This movie is no joke. It's real and the actors make you believe their story. Not only does the movie promise to be entertaining but so does the soundtrack. Coming out on the Jive label, (what's up L.T. & Enica?) the soundtrack so far as I know will contain cuts from CMW, Too Short and Spice One (two of Oakland's finest) and many more of your favorite hard-core rappers. Look for the soundtrack to drop mid-March.

Although the Geto Boys have been havin' their share of problems with the Houston p-o- l-i-c-y, they are currently finish- ing up their next LP, 'Till Death Do Us Part', which should be released around the first of March. Watch out for the single "Crooked Officer." Scarface, Bushwick Bill and new member Big Mike (formerly of the Convicts) are wreckin' shop on this cut. There will be two versions of this jam. One for radio and the other strictly for personal use! Until then, peep out their current videos! Shout out to Scarface who was shot two weeks ago by some stupid fools who shot at him and a companion. Rudy, from outside a Shreveport restaurant inside the restaurant there were two off duty cops who did nothing to help them. Scarface said, "They knew who we were, everybody in that place knew who we were, and the cops just sat there not doing anything! After my friend returned fire from the shots, that is when the cops decided to get involved and shot Rudy four times in the back!" Rudy died from the gunshot wounds.

**Paperboy** goes G-O-L-D! How many new artists come out wishing, hoping and praying that their music will sell 500,000 copies the first time out? Well just about all of them hope for some kind of glory and fame. This young rapper who hails from the City Of Angels is on his way to becoming a big success in this business we call rap music. With his debut single release going gold, there's no stopping this talented brother. He's just begun to come on this fresh talent soon. Know the name of his label? Spell music backwards, you'll get it!

I just got word that Eric Sermon and Parrish Smith have broken up! But, then I hear that EPMD wants to get on the tour that will star Onyx, Redman and Boss. Hummmm. What's up with this. can't we all just get along?

Speaking of Boss, have you seen her video for the cut...
"Deeper"? This woman is no joke, she rips shhh apart on this cut. And the black & white film technique that was used gives the song that added mean feeling to it. This is one female rapper to look-out for. Not only can she rhyme harder than some male rappers I know, but she can back up what she says. Look for more to come on this new talent.

At press time there's still no confirmation on the Ice-T deal with Priority Records. I should know more by the end of next week or whenever T's lawyers decide to make a decision.

LA Attitude

Last but not least, I want everybody who is down with the real hip-hop sound to be on the look-out for L.A. Attitude featuring rapper G-Lo. This is the next p-n-a-t rhyme dropper to come off the Neighborhood Records label. Comin' with that fresh underground street-wise sound that is strictly for hard-core. This brotha will give the competition a run for their money! Look for the EP Streets Of Dope, which should be out this Spring.

Shout outs to my man Michael "Militant Mixin'" Moore over at KCRW in Los Angeles for playin' the real shhh and my man Billy "I don't give a damn" Jam over at WUSF up in the Bay Area for keepin' it street. These are two of Cali's best, give a listen and peep the info. Also shout to Dwayne Morris and Scott Billups, two brothers who are trying to get their shhh together. Morris is looking to hook-up with Keith Thornton & Cedric Miller of Ultramagnetic MC's. Billups has worked with Fresh Kid Ice (2 Live Crew), and he is looking for a little help y'awl. If you can help, check him out at (202) 832-6814 Peace.

STAY STRONG KEEP YOUR HANDS UP
DIVINE BLESSINGS

**TOP FIVE RAP VIDEOS**

2. "Holler If Ya Hear Me" 2PAC Interscope
3. "Throw Ya Gunz" ONYX JMJ/RAL/CHAOS/Columbia
4. "III Street" Kool G. Rap & DJ Polo Cold Chillin
5. "Sally's Got A One Track Mind" Diamond Chemistry/Mercury

**TOP TEN**

**BRAND NUBIAN**
IN GOD WE TRUST

1. "Punks Jumps Up To Get Beat Down" Brand Nubian Cold Chillin
2. "Return Of Stick" Digable Planets Pendulum/Elektro
3. "Days Of Old" PARIS Scarface
4. "Hip Hop Hooray" Naughty By Nature Tommy Boy
5. "Holler If Ya Hear Me" 2PAC Interscope
6. "Ill Street" Kool G. Rap & DJ Polo Cold Chillin
7. "Throw Ya Gunz" ONYX JUM/RAL/CHAOS/Columbia
8. "Who Got The Props" Black Moon Nervous
9. "Rakin' In The Dough" ZHIGGE PLG
10. "Teaser" Bad Influence F/T.A.B.-N Cold Steel Neighborhood
The latest release from Cube is a smoothed-out mellow cut, not like most of his songs which are rough and seriously hard-core. The video for this b-o-m-b is all that with Cube drivin’ his mean green low ridin’ machine, that ride is sweet “Hit The Three Wheel Motion.” Nice sample of the Isley Brothers “Footsteps In The Dark,” makes this one an irresistible jam. Radio ready and waiting. Don’t let this side of him fool ya ’cause the brotha is still as hard as he wants to be! P-H-A-T production by DJ Pooh. Demos: All. — LARRIANN FLORES

What a combination between these three talented brothas this is. Check the tongue action on Heavy D. and the lovely vocal skills of Frankie Paul, who is one of Jamaica’s best singers. Freddy does his part in rAPPin’ and puttin’ everything in its place. This record should do well in all radio formats and in the clubs as well. So big up yourself. Produced by Robert Livingston. Demos: All. — LARRIANN FLORES
Music Reviews

Singles

D-INFLUENCE
GOOD 4 WE
EASTWEST

D-Influence is one of the most highly touted new groups to come out of the United Kingdom since Soul II Soul burst on to the scene in '89. With a sound that's funky and backed by excellent vocals, D-Influence could well be on their way to having their first success Stateside. Lead vocalist Sarah Webb is awesome as she offers a sultry style of singing that's relaxing. Besides being D-Influence's debut single in the U.S., "Good 4 We" is also the title track of this quartet's debut album. Fifteen programmers across the country thought well enough of this song to add it to their playlist. Demos: All.

ROMEO AND YOU
I'LL DO ANYTHING
ELEKTRA

Two very different styles meet as 808's techno styled rhythms meet UB40's pop/reggae sound. Cleverly mixed, the song is filled with dub beats and synthesized rhythms. Although a strange combination, it works on this slightly uptempo groove. Already seeing radio action abroad, this one has strictly AC chances on U.S radio, unless mix formats jump on it. It's good to hear UB40 again however, they should have stayed with the original version of this song as this doesn't come close. Demo: Young Adults.

FO-DEEP
TO BE YOURS
CONNOISSEUR

Fo-Deep, out of Flint, MI, has a great chance of radio success as they have a song that's a winner right from the offering. By featuring soft vocals and a late night sound, Fo-Deep may well have the hit they deserve. Key elements include great vocal depth as well as a sound that says love. Expect this one to take off with enough airplay. Demos: All.

INCOGNITO
CHANGE
TALKIN' LOUD

This slow paced groove from the usually rave formatted Incognito is as far away from their traditional dance style that made "Almost" a massive club hit. Taken from the jazzy Radio Vibe album, "Change" is sure to catch the attention of programmers due to its all round pleasing qualities. The vocals are strong and have a real smoothness about them. Relax or drive to this, either way, it's a pleasure to listen to. Demos: All.

ANGEL
FREEDOM IS A STATE OF MIND
BRASS

There's a real underground sound about this jazzy groove, that's just one of the singles featured on this Brass EP. Sampled hip-hop lyrics help raise the excitement level, a factor that should help it become popular in the clubs. In fact jazz lovers and clubbers should be this song's biggest demographic. Angel C. produced this a song with a real flashback sound. Jazz radio, with enough airplay could make this a crossover hit. Demos: Adults.

COUNTESS VAUGHN
WAIT FOR ME
CHARISMA

This artist enjoyed success with her debut release, a cover of James Brown's "It's A Man's, Man's, Man's World," and now follows that up with the second release off her debut self-titled album. Unlike her previous success this seems slightly played and doesn't really offer anything new. It does however feature solid vocals and does have a sound that Black radio looks for. It will be interesting to see if this becomes popular as it definitely seems a weaker cut this time out for the Countess. Demos: All.

BY TERRY MUGGLETON
We thought in this year of the Woman, the word diva might be being applied a bit too liberally. The Random House Dictionary of the English Language, Second Edition Unabridged defines Diva as “a distinguished female singer; prima donna.” There are a few divas in black music. Patti LaBelle is as grand as anyone can ever be at the same time being more genuine than most of the people who pose as regular folks, but act like prima donnas. Our own editor-diva, talked to this diva-of-divas several places recently.

Twice each year, the networks bring out their series stars for “informal” luncheon conferences during their press tours. During NBC’s “January Press Tour,” about a dozen press people were credentialed to sit around two tables and talk to the star of “Out All Night,” Patti LaBelle.

Patti came in promptly at noon, coiffed down, looking extremely elegant in a black daytime suit. Only a few people there knew that she had just taken off her fuzzy house slippers, which were fashioned after eyeglass-wearing puppies.

If her series character “Chelsea Paige” is described as a “good-natured, singer turned night club owner,” the character obviously took lessons from the real person. Question: “Are you used to getting up early enough to get dressed and made-up to be here at this time?”

Answer: “Oh, child, I don’t get up, I just stay up.” Those years and years of performing and going to bed at five a.m. to get up in the afternoon are over for the moment for Patti. She doesn’t mind. “I didn’t know I’d be doing this series. I don’t think of myself as an actress.”

But she agreed to the urgings of husband-manager Armstead Edwards and Alan Haymon who wanted her to tape a pilot. It sold, “I was shocked. But you know, you make time for everything you need to. After all, we really only need to sleep about two hours a night.” She laughs and the reporters smile, thinking about the grueling schedule of shooting a weekly series, doing concerts, raising children, working for charity and just living.

She credits much of her success to her husband’s strong sense of self. “He knows who he is and it’s not Mr. LaBelle.” Armstead, Patti says makes terrific decisions. She had the entire press corps rolling on the floor describing their dating days. She paints herself as silly back then, but smart enough to finally marry Armsted. The pair have been married a very long time, have a teenage son, two adopted sons and one daughter.

It was interesting to listen to questions from general interest reporters who perhaps didn’t know as much about Patti as some others in the room. But the woman who has been having hits since the ‘60s patiently took time to go back over the history of Patti LaBelle and the Bluebells and its evolution into rock’s first all-female band, LaBelle.

“We went to England and it all began to happen.”

Later in the week she had more fun, wowing the crowd at the NAACP Image Awards, although she didn’t win for her portrayal of Dwayne Wayne’s mother, Adele, in her recurring role on NBC’s “A Different World.” She brought the crowd to its feet in performance. But then, all Patti has to do is walk out and start to sing and people stand up. When she sings those falsetto register notes in what seems like her natural, the extra power there heads straight for the hair on your arms and the place in your heart that belongs to LaBelle. Anybody who has ever seen/heard her “Over the Rainbow” when she starts with what would be like C in the staff.
The Rhythm and Blues Foundation

PRESERVING AMERICA'S SOUL

The Rhythm and Blues Foundation, an independent nonprofit organization, fosters wider recognition, financial support and historic and cultural preservation of rhythm and blues music through various grants and programs in support of the artists of the forties, fifties and sixties. The Pioneer Awards program recognizes those legendary artists whose work has been seminal in the development of rhythm and blues music. Award recipients are nominated and selected by the Foundation's Board of Trustees and its Artist Steering Committee.

For more information please contact:
The Rhythm and Blues Foundation
14th and Constitution Ave. N.W.
Room 4603, MRC 657
Washington, D.C. 20560
202-357-1654

The Trustees and Staff of The Rhythm and Blues Foundation salute the recipients of the 1993 Rhythm and Blues Foundation Pioneer Awards

Ray Charles Lifetime Achievement Award Honoree
James Brown

Hadda Brooks
Erskine Hawkins
Solomon Burke
Wilson Pickett
Dave Clark
Carla Thomas
Floyd Dixon
Jimmy Witherspoon
David "Panama" Francis
Lowell Fulson
Little Anthony and the Imperials
Martha Reeves and the Vandellas
Totally Independent

JARON RECORDS: Aiming For The Top

BEING AN INDEPENDENT in this day and age is no laughing matter, especially if you happen to be a small town independent that has to rely heavily on local support, be it from the community or from local radio. Beside the obvious problems that any small company encounters, the small town indie has to be bold and have the courage to maybe take risks that an independent established in a big city maybe wouldn’t.

Located in Killeen, TX, Jaron Records is the epitome of the small town independent label who hopes to use its location to its advantage. Says Roni Thomas, Jaron’s president, “Starting an independent record label means that there’s no more 9 to 5 days. It requires a lot of time and dedication, and of course you must have some talent.” It was while serving in the armed forces that Thomas first thought about opening his own label. “I remember going to a few concerts while stationed abroad and came away thinking that I would like to get involved in artist management,” mentions Thomas.

Upon returning to civilian duty, Thomas set about the forming of his own label. “Jaron was formed after many fund-raising car washes and with money from local investors,” states Thomas. “I wanted to show the local youth that they didn’t have to go to Dallas or Houston to be discovered and that instead they could pursue a career in their hometown.”

To back that claim up, Thomas began searching for local performers that he thought could help put Jaron Records on the map. “I set up a show called the ‘Hard Time Talent Show’ so I could see first hand what kind of talent we had in our community. The show was a great success, but ironically the first artist I wanted to sign was a young man who couldn’t afford the entry fee to the club, so he decided to perform in the club’s car park,” Thomas recalls.

The young man who so impressed Thomas was LaKieth McKinney. Says Thomas, “Once I heard LaKieth’s vocals I knew instantly that with the right cast to compliment him I’d have a winner.” After spotting McKinney, Thomas began his search for a group for him to sing with. Finally the hunt paid off for Thomas as he found four local guys that he felt had enough talent to form a group. Ranging in ages from 16 thru 20, the quintet—all from the Bryan-College Station area of Texas—began making music together and opted to call themselves De’- Va-Sha’)

Vocals And Soulful Harmonies) Already the youngsters have made their debut release with “I Call Your Name,” a remake of the Switch song. Explains Thomas, “We’re hoping that teens will love the song as much as those that were around when Switch originally recorded it. We’ve already sold over 700 copies locally and have a local radio station KILZ-AM behind the song.”

Lending his view, Desaarn Downs, md. KILZ-AM, Killeen, says, “The group has gone down well here locally in Killeen I don’t know if being a local group has anything to do with it. All I know is Jaron Records has a bright new act that can go places. The job they did on ‘I Call Your Name’ is superb. Plus they’ve also recorded another song that’s got plenty of airtime called ‘Nasty Dance’.”

Downs comments, “I won Music Director of the Year at last year’s Y B P C Convention in Houston so I get a lot of people asking me about what’s hot locally. Lately there’s been a lot said about the group and Jaron Records.”

Thomas confirms Downs’ encouraging words by saying, “The local response has really helped the group as they have gained valuable experience from performing in Galveston and Houston and have plans to perhaps showcase their talents at the various conferences this year. For a small independent like us networking with the big boys is not just beneficial, it’s crucial, because we can share advice and eliminate the costly mistakes small businesses can make from poor management. We’ve also benefited from working with other local independents and through this we are confident that we will soon have a distribution deal.”

For a label located so far away from the media capitals, Jaron Records has shown that if a community gets behind a local business, or in this case artists, anything can happen. Continues Thomas, “Hi Five began in a very similar situation to us not just because they’re Texans and are a five-piece act but because they had a strong local following. Right now, any comparison to Hi Five is a compliment as the guys in the group really look up to them and dream of matching their success.”

If the local success Jaron Records has generated can be repeated in other regions across the country, then a small part of Texas will feel pleased to know their time and dollars helped give talented youngsters a chance to display their gift and a chance to pursue a dream.

BY TERRY MUGGLETON

FEBRUARY 12, 1993 / PAGE 23
ENDURING

HOVERING AT THE EDGE OF FOREVER, THE HISTORY THAT WALKS WITH US CONSTANTLY IS MUSIC. The spirits of our ancestors dwell among us, nudging us, influencing us in myriad ways, through many modes of expression. Music—the spirits of the emotion-wringer, soul singing legend Otis Redding and the sweet, smooth, sexy balladeer Marvin Gaye take turns permeating the musical vocabulary and vocal delivery of Tabu recording artist Alexander O'Neal.

Like his musical forebearers, Alexander sustains the spiritual link with his own ultra-charged fifth Tabu LP release Love Makes No Sense.

Making good music, music that touches your heart at the core, is the passion in Alex's life and the driving force of his career. "This is my life. I want to always be doing this. When I'm old, I still want to be singing songs that make people feel good, songs that people can make love to and strengthen relationships with."

Remember Otis' tender, rosy "Try A Little Tenderness," and "I've Been Loving You Too Long," and Marvin's honest romantic yearnings with "I Want You," "Distant Lover," which made women go absolutely wild, and of course "Sexual Healing." Alex never sought to copy or duplicate their distinctively different singing styles. He offers, "Probably the only thing I try to extract from them is keeping the feeling pure within the music. They were real, true soul singers. They sang from the heart and I sing from the heart."

"Aphrodisia," you can't help but remember Marvin. Producers Lance Alexander and Tony Tolbert (a.k.a. prof. t.) caught O'Neal experimenting with some runs and riffs and this little number is the result. "When I was in the studio with them, I kept doing all these Marvin runs and I wasn't even thinking about his records or anything, it was just coming out. They took that, went away and came back with 'Aphrodisia.' And I said, 'You guys knew exactly what I wanted to say, didn't you?'"

A piercing beam of truth and intense emotion burns in O'Neal's voice and sears your soul with hot notes and cool runs. Having producers like Lance and prof. t. contributing four outstanding tracks on the LP, made it a piece of cake for Alex to come with his own personal vocal best. This power-producing dynamic duo are Flyte Tyme Productions staff writers, co-conspirators in the five-member Perspective recording group L2-Key, and they're mentored by Jimmy Jam and Terry Lewis.

The album's title track, one of the four that Lance and prof. t. wrote, is causing chaos across the nation at black radio. O'Neal's slinky-wool tenor can funk, rock and croon—and this jam leaves room for him to do it all. This song speaks to the complexity and irony of love while still tapping into your "G" spot (G is for Groove).

O'Neal opens this album with slamming vocals on a seriously funky dance track, 'In The Middle,' produced by Jon Nettsesby and Terry Cotley. The nasty bass pulses underneath an infectious hook that begs to be repeated.

"Change Of Heart," produced by Zac Harmon and Christopher Troy, opening side two, is the kind of slow jam soother for which O'Neal's rich, deep, gravel-throat growl is expressly traded. The other cut they produced, "Home Is Where The Heart Is," is a touching ballad, too truthful for comfort and deeply personal.

O'Neal says of Zac and Chris, "I enjoyed working with those guys because they've written songs especially for me, and they know me, they know my style, they know what I do."

Love Makes No Sense has musical diversity. With this project, C'Neal made it a real point to stretch and broaden his musical scope of appeal. "With songs like 'All That Matters To Me' and 'Since I've Been Lovin' You' I wanted to move to another level in my career. These are songs that have universal appeal."

With '60s Motown sound seasoning these two tracks, it would seem like he's straying a little bit from the funk/soul/R&B that we are used to O'Neal supplying. He qualifies that by saying, "I wanted to change up and do some things differently this time because to do R&B album after R&B album...you know I came to a point where I had to ask myself the question, 'Is this it? Is this all there is to..."

continued on page 42

BY ANGELA JOHNSON
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*PAYMENT MUST ACCOMPANY THIS CARD. PLEASE ALLOW TWO WEEKS FOR DELIVERY OF FIRST ISSUE.
BOBBY "BLUE" BLAND: Blues A Cut Above

Utilizing a falsetto squall that he learned from his friend, B.B., later adding a half falsetto, half natural growl that singers, like, Z.Z. Hill and many others emulate. Bland masterfully commands his otherwise smooth, velvety voice to reveal his bluesy inner feelings that bespeak life's dirty work at the crossroads.

For the blues lovers who love the small band sound, with hot T-Bone Walker clones wailing on the guitar, like Roy Gaines, Clarence Holloman and Auburn "Pat" Hare, the first 22 songs on the first CD will surely blues you up. And for those who might remember more of Bland's hits with Joe Scott arranging, and Wayne Bennett's masterful guitar strumming and pickin'. CD two is your stick.

The first six tunes, recorded in Memphis, are gut-bucket and seem to be in the same vein of many blues songs of the era. The guitar work done by Gaines and the arrangement played by Bill Harvey's Orchestra kicks Bland into his own bag on "It's My Life Baby." Hare's guitar licks still thrill millions on "Farther On Up The Road," a jamming shuffle that blues artists still play on stages all over.

Scott steps more prominently into the picture and on "Little Boy Blue." Bland has another one-of-a-kind arrangement that made him stand apart from other singers on this tune. Sonny Freeman's drumming is fiery and inspirational. He has the knack of riding the cymbals and playing the backbeat on the snare drum to provide just the right effect for the arrangement. Bland's growls in all the right places made him a must for everyone's record collection.

Bennett's guitar intro of descending fifths is unique, scintillating and ear-catching, perfectly setting up Bland's "You Did Me Wrong," a hot shuffle that oozes more Texas style blues to groove by. "I'm Not Ashamed" grabbed everyone by the heartstrings with its slow, gospel feel.

Brook Benton wrote "I'll Take Care Of You," a slow minor blues with eerie organ fills and haunting horns playing whole notes. Bland is at his subtle best on this one as well as on "Cry Cry Cry," "Lead Me On," "I've Been Wrong So Long," "Two Steps From The Blues," all beautifully arranged and played.

There are other Bland hits that one is left hungering for, but this collection is fine for now. Presently, Bland is still recording on Malaco. And here's to hoping he gets the great material and superior musicians that his great talent deserves.

BY TONY MATHEWS
## Jazz Albums

**February 12, 1993**

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**Jazz Notes**

**Gene Harris Quartet**

*Like A Lover*

Concord Jazz

Veteran blues pianist Gene Harris is a master painter of staccato strokes. He modulates phrases for effect when it suits his fancy on *Like A Lover*, an album that is a delight to the ear. Gene Harris is joined by guitarist Ron Eschete, drummer Harold Jones and Lester Hughes on bass. The combo sustains a muted intensity while Harris takes it down to bare basics at the keyboard. The oxymoronic result is blues that are uplifting. "Misterioso" is a Thelonious Monk number that commences with some bare scales, then sets back into a slow rolling boil before peaking. "Until The Real Thing Comes Along" has a quiet, luxuriant mood. "Jeanine," is a well wrought standard with dramatic solo changes and a rippling, running bassline. "Wrap Your Troubles In Dreams," builds to a climax with Eschete's graceful guitar solos. There is a supper club intimacy to "You Make Me Feel So Young" and the bluesy cover of "I Can't Stop Loving You." Mix the cocktails and turn down the lights for this passion-filled recording. Demos: Jazz Lovers, Adults, Females.

**Wynton Marsalis Septet**

*Citi Movement*

Columbia

Wynton Marsalis's long awaited opus, *Citi Movement*, captures the vibrancy and mood of an entire day in the concrete jungle and puts on a clinic that is unmistakably swing in character. There are 19 selections in all, with the combined effect of a film score, so vivid is the imagery. But there are varying styles in the bargain. The cacophony of beats, sirens and trills of traffic sounds on "Hustle, Bustle," changes gears into a solo keynote of straight bop, blues, and avant garde passages. Marsalis overlays sax runs with the melody line in his arrangement of "Down The Avenue," while "Nightlife Highlife (Yaas, Yaas)," features a tandem lead of trumpet and sax. "How Long?" begins with a spare bass track and vocals before changing to a swing pace. The best cut is "Modern Vistas (As Far As The Eye Can See)" which settles back into a discernable progressive groove, that fans of "Arabesque" will like. A landmark LP. Produced by Dellelme Marsalis. Demos: Jazz Lovers, Adults.
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**BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT.**

**P R E S E N T S N E W E N T R Y.**

**R E P R E S E N T S R E - E N T R Y.**
This record is very radio friendly and should become a big hit in the clubs. The phones started ringing as soon as we played this. Demos: All

FORCE ONE NETWORK
"SISTA, SISTA"
This record makes a positive statement that the black radio listener can identify with. The song's beat is new jack and swingin'. That should help make this record something that the younger demos will want to tune into. Demos: Young Adults

CLARENCE CARTER
"G SPOT"
This is the Strokin' of the '90s. It has a real cool, blues shuffle beat that you can't help but dance to. Clarence lets us know that he's found that spot. Demos: Young Adults, Adults

SAM BRITAIN
WBCP/CHAMPAGNE, IL
"TOSSED UP"
I can only describe this record as real funky. These rappers are going to go a long way if they keep making good music like this. They use the same beat as Nucleus which makes this right for dancing, or just boppin' your head to. Demos: Young Adults

HANK JONES
"HANDFUL OF KEYS"
This record is done in a traditional jazz vein. We've put Hank Jones into our oldies mix and he's doing very well for us. Demos: Adults

KAI AYETORO
KJU/JEFFERSON CITY, MO
"GOOD LINGER"
You can hear the British influence in this record. The lead singer sounds a lot like Sade yet she possesses a distinct originality. This is a good adult record that will also appeal to the teens because of its housey type groove. Demos: Young Adults, Adults

GROOVE GARDEN
"YOU'RE NOT COMING HOME"
This song has a European type house beat that they lend a rap to. The listeners in this area seem to be very happy with this record. I predict this song's popularity to grow. Demos: Teens, Young Adults

JADE
"DON'T WALK AWAY"
People have been asking about this song for the past

This has a strong beat that you can't help but move to. All of our demos like this soulful record. Demos: All

DANNY JONES
WEST/GREENVILLE, MI
WHITNEY HOUSTON
"I WILL ALWAYS LOVE YOU"
This record is incredible. The requests keep coming from the youngsters as well as the older listeners. Whitney Houston is certainly on the top of her game. Demos: All

POSITIVE K
"I GOT A MAN"
Positive K's rap record is good for radio and sounds especially good in the clubs. It's a good uptempo rap that's witty. If you're looking for a good midday record you should hear this. Demos: Teens, Young Adults

BOBBY BROWN
"GET AWAY"
We're getting a lot of requests for this smooth sounding record. Bobby Brown is truly back in the mix with this song. Demos: Teens, Young Adults

TERRY FOX
WQMG/GRENSBORO, SC
SILK
"FREAK ME"
Big, big, huge record that's appealing to everybody. This is heading to the top 10 with heavy support from the females. Demos: Young Adults

AFTER 7
"CAN I HEAR YOU LIKE THIS"
After 7 does some very good instrumentation on this. Their midtempo record is going to be big. This is an excellent drive time pick. Demos: Young Adults, Adults

SADE
"KISS OF LIFE"
The sound on this record takes us back to a Sade that we all knew and wanted to hear from again. It's something like Smooth Operator. Demos: All

This record is heading to the top of the charts right out of the box. I've been getting a steady stream of calls for this from the ladies. Silk's ballad will be a favorite of your adult and Quiet Storm listeners. Demos: Quiet Stormers, Adults

SADE
"KISS OF LIFE"
Good lyrics are always a plus. This record has always been my singles pick because of the way it flows. Then I listened to her words that describe a special kind of love. She should do very good with this record. Demos: Teens, Young Adults

DIGABLE PLANETS
"REBIRTH OF SLICK"
After hearing this you will realize how close jazz and hip-hop have become. This record is something special that would make Miles Davis and Dizzy Gillespie proud. Digable Planets did jazz some justice on this. Demos: Rap Fans, Young Adults

ROBERT CHARLES
WPOM/WEST PALM BEACH, FL
NAUGHTY BY NATURE
"HIP HOP HOORAY"
Naughty by Nature is giving rap to all ages and formats

This is the hottest record on the N-2-Deep label. Mark Brown is truly back in the mix with this song. Demos: Adult

DIAGBLE PLANETS
"GODWIN"
This record will make Miles Davis proud. It's a very tight record. Demos: Adult

YOUNG ADULTS
"GREAT ISLAND"
Youngh Adults

This is a really nice track that will appeal to the females. Demos: Adult

ANDRE WARD
WLTH/ALL SALES, FL
"HANNAH"
This record will be a big hit on our format. Demos: Adult

NOMADIC MIGHT
"NL 7" DEEP"
This record is a very nice ballad that really reminds me of En Vogue. It's a guaranteed hit for these young ladies. They were in our area for a promotion and they were very nice. Demos: Teens, Young Adults

NOMA BAYE
"VG THINGS THAT WE DO FOR LOVE"
If Marvin was alive today he would be glad about what his daughter has accomplished. The groove of this is something between a ballad and a midtempo. I really like it because it has something

COMPILED BY THOMAS NEUSOM
SOME 3,500 FANS said thanks to Tom Joyner for eight years of radio enjoyment. WGCI gave Joyner the party of a lifetime at Chicago's Hilton Hotel, which features the second largest ballroom in the city. Every inch of space was needed for the throng of fans who showed up hours before the doors opened. It was unusual because each had tickets that were bought in advance. In this city folks don't come anywhere early if they don't have to.

Joyner, whom you will usually find clad in a jogging suit, pulled out all the stops by wearing a tuxedo. The tux was nothing unusual but the leather vest in red, yellow and green and a red shirt put special significance to his wardrobe.

Joyner worked the crowd like a well seasoned politician. He was accessible to all who wanted an autograph, photo or just to shake hands. The day was proclaimed Tom Joyner Day in Chicago, by the mayor of Chicago. Following Joyner through the crowd was a BET camera man and a bevy of photographers from Jet/Ebony Magazine, Chicago Sun Times and numerous other publications.

The question of the evening by fans and the media was “are you really going to retire?” Joyner responded with a definite “yes.” Joyner will still do his syndicated radio program and live in Dallas, TX. Joyner stated. “With both of the kids in college, me and my wife are going to run naked through the house. I’m going to use up my frequent flyer mileage by visiting countries around the world.” Joyner says, he has accumulated enough miles to go to the moon and back twice.

Providing entertainment were After 7, Chante' Moore, Keith Sweat and Silk. Positive K. Lorenzo, comedian Berrie Mack, and Debra Jackson. The show’s emcee was Doug Banks, whom Joyner refers to as his turntable buddy. Record execs who were in town for the event were Don Eason, A&M Records. Joe Morrow, Elektra. Louil Silas, pres. Silas Records, and Hilda William, Warner Bros.

Pre-Blitz Party
A&M, Tabu and Perspective Records hosted a pre-release event for their 1st quarter blitz. In town for the listening party was A&M vp Don Eason, who along with Frank Chaplin, reg’l promo, Midwest. Jeff Dean, reg’l sales mgr., and Ross Grierson nat’l CHR, played host to Urban and Pop radio and retail.

Featured artists for the evening's listening and viewing pleasure were Alexander O’Neal, II Close. Dina Carroll. Intelligent Hoodlum. Bobby Ross Avila and Izzy Real.

O’Neal, who is a favorite in the Chicago marketplace, had no problem with acceptance for his Love Makes No Sense album on which the title track is already a hit.

Intelligent Hoodlum, Bobby Ross Avila and Izzy Real videos were received with the usual praise, “nice sound, good video, has potential.” Izzy Real received the most favorable review out of the three.

The hit of the evening visually and sound wise was Dina Carroll. Carroll who resembles Denise Nicholas and Freda Payne (in the ’70s) came across as the next super female artist. British born to a African-American father and Scottish/English mother, she brings out the best of both worlds. Her debut album So Close scheduled for release on March 23, should take the nation by storm.

What makes a new artist a stand-out star is not the comparison with other divas that are currently on top of the charts. It’s not comparing them with those divas. When Carroll hits the market you won’t hear the names Mariah Carey, Sade. Lisa Stansfield, you will hear the name Dina Carroll, that new diva.

Attending the affair were Steve Harris. pd. WVAZ-FM. Elroy R.C. Smith. pd. Vic Cleemmons. md. Doug Banks. WGCI-FM. Susan Fletcher, Fletcher’s One Stop. and George Daniels. George’s Music Room
Radio News Update

Christopher Williams in Louisville

Christopher Williams was in Louisville to promote his new album. He stopped at WLOU to hang out with the station's staff. They took Chris to Tiff's Records for an autograph and photo promo. Hundreds of fans showed their support. Pictured are (top, l-r) Jeff Thomas, Uptown record rep. Williams; (below) Gerald Harrison, md. Teena Foxx, morning show co-host; Maurice Harrod, pd. WLOU.

Black College Radio Convention Coming

The dates for the 15th Annual Black College Radio Convention have been set. The event is set to take place April 9-10, at the Clarion Hotel in Atlanta.

Sessions on programming, management, engineering, music, public relations, government financial aid, and many other subjects are set to take place. A Saturday night gala affair is set to highlight the event.

Those who wish to get more information should contact the Black College Radio News. Their address is P.O. Box 3191, Atlanta, GA 30302. The organization can be phoned at 404-523-6136.

Radio Revenues Up

RAB pres Gary Fries declared that "December was a phenomenal month for the industry." December closed out 1992 with a robust 7 percent gain in radio revenues, giving the full year a 2 percent boost over 1991, according to figures compiled by the RAB.

Local revenues posted a 9 percent gain nationwide in December, with all areas of the country gaining over the previous year. The Midwest and West each gained 6 percent, the Southwest was up 17 percent, and the East and Southeast were up 11 percent.

National spot revenues were up 2 percent, but that gain marked only the third "up" month of the year. National business was up 10 percent in the Southwest, gained 8 percent in the West, and rose 7 percent in the East. But the Midwest dropped 3 percent and the Southeast was off 9 percent.

For the full year, local revenues were up 5 percent. The Southwest led with a 10 percent gain. The Southeast was up 7 percent, the Midwest 5 percent, the East rose 3 percent, and the West 4 percent.

Things did not go well for national spot sales. The 1992 full-year figures were all in the negative territory, with the nationwide total down 6 percent.

Jocks Create Opportunity in L.A.

The "Late Nite Hype" show with Edward J and Robert takes place on 870 AM KIEV. Their motto is: "We jam unexposed music continuously." The program focuses on showcasing up and coming new talent, contest giveaways and celebrity interviews.

The show began airing in Nov '92 and can be heard Thursday/Early Friday 1-2 A.M. on 870 AM.

A Bright Idea at 102 Jamz

Morning personalities at 102 Jamz, KYOK/Houston Texas, told their listeners, "Just send the bills to us, and we'll start paying them!" in a massive promotion. Smokin' and the Bandit (Smokin' Tony Richards and T.C. Bandit) opened up the fax machine lines and a post office box, and took in over 11,000 unpaid bills. Each morning during the month of January, they called lucky listeners to inform them that 102 Jamz has paid their bills, in full.

Changes Taking Place

Jammin '94, KTAA/Fresno, CA, has dropped its Urban format. A lack of support from national and local advertisers proved to be too much for...
A new station, KRLN, is going to start serving an Urban format in the area, pending FCC approval. Greg Mack and Hammer have formed Roll Wit’ It Communications and hope to be the new owners of the station. KOJU/Fresno, now at 100.5 is soon to move over to 100.7. Calls will change to KRLN “Rollin’ 100.7.” Currently at 25 kw, it will be upgraded to 50 kw and will cover both Fresno and Bakersfield.

**Promotion at WQBH**

William “Bill” Smith has been named general sales manager at WQBH/Detroit, MI. He has served as acting gsm since September, ’92.

**Split Personality**

Former WQOK K-97.5 mid day personality and syndicated rap radio host Wax Master Torey joins Greensboro “powerhouse” WJMH 102 JAMZ with an interesting twist. Wax Master Torey has accepted the mid day production director position under the alias of Trebian Black. Torey’s syndicated rap music countdown “Hip Hop Histeria” has also been added to the Saturday night programming at WJMH. This is a very unique situation indeed. One man, one radio station, (2) different personalities.

**Lynn Briggs joins the V103.9 Staff**

V103.9/Los Angeles welcomed Lynn Briggs to their weekend on-air line up. Lynn had previously served as an announcer at KJLH radio in Los Angeles and WJLB Radio in Detroit.

**Service Request**

WTOT/Marianna, FL, requests service from Island, A&M, Capitol, Elektra and Arista. Send all product to: Larry Jennings 4376 Lafayette St., Suite A Marianna, FL 32446

WKXG/Greenwood, MI, requests service from Ichiban, Virgin, Arista, all oldies, blues and gospel labels. Call 601-453-2174 or send all product to: Herman Anderson/WKXG P. O. Box 1686 Browning Road Greenwood, MI 38930

Press releases for this column can be faxed to 213-469-4121. Photos should be sent to Black Radio Exclusive 6922 Hollywood Blvd., Suite 110 Los Angeles CA, 90028

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NORMAN WINTER & SHEDRICK JONES, D.D.S., Co-dinner Chairmen

Sylvia Cunliffe, Executive Director

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NATIONAL RADIO REPORT

We welcome your comments and feedback concerning BRE’s research section and your current tracking needs. The National Radio Report is a roster of radio stations that report the new songs programmers have added to their playlist.

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**NEW RECORD RELEASES**

**FEBRUARY 12, 1993**

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PATTI LA BELLE continued from page 21
and glisses up three or more octaves, knows what I'm talkin' about. People cry. When she whips off her false eyelashes and tosses them out in the crowd or rolls on the floor, people laugh. There is an entire range of emotions let loose in explosive measure when Patti does her thing. That's why it's a wonder that this live album was her first. "Well, I started doing one about 12 years ago and it didn't work out, so it just got postponed and postponed. Finally, the time was right." Guess so. The LP is gold and going for more.

A few days later, an astonished Patti held tightly to her American Music Awards trophy and said, "Honey, I was never even nominated for one of these before."

Patti looks thoughtful and says "This is the best time of my life." You bet, this diva cheerfully admits to being almost 49, she's lookin' good, she's got a TV series of her own, hundreds of awards, hit records, and a great family relationship, looks like she's over the rainbow.

ALEXANDER O'NEAL continued from page 25
Alexander O'Neal? And it's not. There are a lot of things and different kinds of music that I like to play and I feel that I do well. I think that it was a gutsy move for me having a couple of 'pop' songs on my album, but I feel very good about it."

And if ever you were in question about O'Neal's career, then worry not. Alexander is in a good place where all that is concerned. He and Tabu Records have been hanging tough for nearly a decade. And O'Neal will tell you in a New York minute, no hesitation, "I've had the opportunity to go elsewhere. All money ain't good money. I see a lot of artists make certain moves where you're only as big as your last hit album. And if you go too long without a hit LP, they'll drop you. I started out with this company and my goal is to create stability. Hang time is the name of the game in the music industry. I've been with Tabu because Clarence Avant and I made a pact years ago. We have something that I want to follow through with. Tabu has been very loyal to me. A lot of people could never understand how much patience and perseverance that it takes in order to be a complete superstar. I'm committed to go to superstardom in this country with Tabu Records."

JAZZ NOTES continued from page 28
In African Eyes incorporates the voices and chants of the people, yet Rene McLean's tenor sax is as much a lyrical voice as the singing. Mentor Hugh Masakela plays the trumpet, and five tunes are composed by native musicians. "Africa Sondela" begins with a chorus, then leads into sax, trumpet, guitar and piano solos before fading out. "Maxhosa (Makhosha)" mixes call and response vocals with instrumental stanzas and natural percussion. "Soweto Sunrise," is another polyglot cut with a majestic flair and a fine piano solo. "Waiting For Jamila" has a straight juju flavor but the changes and breaks are jazz influenced. "Thandie" starts with subdued flute work, then kicks up some funk. "Jabula M'Mana" conveys more hybrid warmth. There is a neat cover of "Masquerade." A tight bebop reworking carried by atonal sax runs and strident chords on piano. A markedly soothing and comfortable collection. Produced by K.D. Kagel and Rene McLean. Demos: Jazz Lovers, Adults.
Desktop Video Production

GETTING A MUSIC VIDEO FROM THE DRAWING board to the TV set is not only a complicated process, but a very expensive one. If the expense of the shoot is not enough, you then have to spend major bucks on post production with a great deal of the budget going to putting the video together complete with special effects such as fancy wipes, chroma key, and inserts just to mention a few. (Chroma key, or simply known as "key," is an effect that combines two pictures like when you see the weatherman on the TV news standing in the middle of the weather map.)

The reason all these video effects are so expensive is the fact that the equipment to do such work costs, in some cases, millions of dollars. requires racks of equipment and literally a team of technicians to operate it.

In these days of desktop computing, it is only natural that someone would come up with a way to interface video tape machines with a computer. Video Toaster is the "Grand Daddy" of desktop video production systems. While it is still the standard of the industry in this field, there are several other computerized editing systems starting to pop up in recording studios that basically do the same thing.

These computerized editing suites not only increase revenues for the recording studio that was formally only dealing with audio, but it also gives some artists a less expensive way to produce a video to go along with their record. And whether we like it or not, you know how important that video is to getting a song over.

The beauty of this equipment is that it is not only easier to learn to operate, but it can be operated by one person.

An international company, Matrox Video Products Group, has a system that is called the Matrox Studio that is appearing in the ever growing market of desktop video production equipment.

The Matrox Studio is made up of an EISA personal computer, five plug-in boards, including a three bus video switcher and mix effects on two boards, a 32 bit graphics frame buffer card, a high performance digital audio card, and a VTR/VCR controller go into the PC. This desktop equipment replaces what formally took a roomful of gear to get a video made.

The software, or program as such is called the "Personal Producer." This program integrates all of the hardware, and in turn controls the video machines. You access the features of the Matrox Studio through the storyboard and clip collections.

Now here's how it works. First we have the clip editors, here we identify and catalog the all of the raw video and audio segments, and graphic elements along with titling sequences and titling clips. Once all of this is done, we can create our storyboard right on the computer screen.

The Matrox storyboard consists of timelines for three video sources, one or two graphics layers, six audio tracks, plus video M/E (Mix Effects) and audio mix effects. By the way, all of this is held together with the standard SMPTE time code the same way as if you were in the traditional editing suite. Using your mouse, with a simple point and click operation, you then arrange your entire production.

The software simulates the same functions of the classic three bus video switcher. The video mix effects editor controls the number and the priority of the various video, graphics, and chroma key layers of the production. This may all sound complicated to a person that has never done video production, but to the video person having all of this at your fingertips is a dream come true.

The next step is to assemble the video and that is where the VTR/VCR controller comes in. Their controller supports up to three machines. The control board comes in two versions providing either four RS-232 ports, or four RS-422 ports. Just about all commercial video machines can be controlled using one of these protocols. On top of that most PCs already have two RS-232 ports that can be used to control other mediums such as a laser disc player.

Coming this year, Matrox will be offering various upgrades in both the areas of software and hardware that promise to add power to the system that will be unprecedented. One nice thing about this type of system is the fact that you can upgrade it by changing plug-in boards and making software changes, instead of buying new expensive gear that has to be installed by a video engineer.

All in all, the process of video editing is coming down in price. Therefore the price of producing video will be a lot less than it was in the past. Also, learning to use such equipment puts the creativity of your video in your hands alone, and not in the hands of a staff of engineers. BPE

BY BILLY PAUL
Arista act TLC racked up double platinum awards for "On The TLC Tip. All smiles at the ceremony are TLC, Clive Davis, pres. Arista, and LaFace presidents Antonio "L.A." Reid and Kenny "Babyface" Edmonds.

PHOTO CREDIT: LESTER COHEN

Mercenaries For Hire

Giant Publishing recently signed writer/producer Terry Coffey and Jon Nettlesbey, of Mercenary Productions. Pictured (l-r) are Dale Kawashima, pres. Giant Publishing, Coffey; Nettlesbey; and Irving Azoff, owner, Giant

Can You Say "Winner?"

All hands point to Bobby Brown (c) at MCA's post American Music Awards Bash. Admirers are (l-r) A.D. Washington, sr. vp promo, black music, MCA; K.C. Jodeci, Pebbles, Da'win DeGrate, Jodeci.

PAGE 44 / FEBRUARY 12, 1993
THE PATH TO TRUE CLASS

can vary for those destined
for it. It can be inbred,
learned over time in myriad
settings or be awarded by a
consensus of opinion. For the
dynamic vocal group Classic
Example, all three conditions
apply. They are a group of five
"real singers" who came of age
in the streets of Boston and are
currently singing their way to
greatness, using standout
harmonics oozing with class.

Classic Example consists of vocalists Darin Campbell, Jami Thompson,
Gerald "Gumby" Alson, Marvin "Biscuit" Harris, and Robert "Bunny" Rose.
They are the latest progeny of Maurice Starr's Boston International Records,
the label with the Midas touch for male talent. With a self-titled debut
album, a single on the "South Central" movie soundtrack, "It's Alright,"
penned and produced by The Boys, and their appearances at the Clinton
inaugural festivities recently, these young men are focused on success.
Their quest began in a unique way, early in the game.

"We were all in the streets, and what broke us out of it was finding
out that we had talent," recalled Darin, lead vocalist. "In Boston, there
were a lot of talent shows. I was singing solo. I taught Marvin how
to play the piano. Jamie and Bunny performed as a group called Main
Event. We always placed either first or second to each other. We decided
one day to practice together prior to a show and liked the result." 
Gerald too, joined up, and their trek began in earnest.

The group carved a niche for themselves in still more talent shows
in Boston, and New England, then proved their mettle at the Apollo
Theatre, where they received rousing ovations. Before meeting Maurice
Starr, they had patented their trademark R&B harmony such that Larry
"Woo" Wedgeworth, their first manager, coined the group's name as a salute—to the "classic
development of the "classic example" set by their mentors of singing—rooted
in time-honored tradition. Starr was impressed


enough to buy out their contract.
"We knew what we wanted, and
Maurice knew how to do it," explained Darin. "We are more
of a raw talent, with more real
singing. The other groups like
New Edition, and New Kids were
more entertainment-rooted. My
early influences were Luther
Vandross and Peabo Bryson. I
evolved my own style from
listening to them."

"Classic Example is a great
group," adds Maurice. "I signed
them because they remind me of the super groups like the Temptations,
Four Tops and Stylistics. I see really great things happening for them
with their second single 'I Do Care' a real steamy ballad, which I'm
sure their fans will love."

Fans seem to love their current album Classic Example, a mix of
dance tracks with a hip hop groove and touching ballads. "Dear Lisa"
tells a moving story, punctuated with a string section for romantic effect.
"All Your Love," is another impressive slow jam, with a breakdown that
is on the money. "I Do Care," truly displays the group's fine gifts, so
the prognosis for that song may be confirmed in time as well.

Not to rest on their current laurels, the group is in the studio at
work on a second LP, due sometime in '94, according to Darin. "We
are writing and producing for our second album. We have a lot of
input on the next one. The music is going to be real hard core but
we're going to stick to our smooth singing style. That's where the
music is turning to now. Mary J. Blige has hip hop beats but she
also has real singing on her album. The stuff I'm writing now is more
in that vein."

"Real singers," means just a few worthy peers, like Portrait and
Boyz II Men. This unassuming grace is yet another way that Classic Example displays true
class. This group is cresting the current wave
of "real singers" from the 'hood.

BY PETER MIRO
NEW LUCAS-SONG—Evidence shows that Reggie Lucas doesn’t spend every working hour on other artists’ product. A co-production with his singer/songwriter wife, Leslie, resulted in a 6 5 lb. baby boy born on Jan 24. Can the Little Lucas carry a tune yet?

CHECK-OUT OR CHECKED OUT??—Why is a popular West Hollywood haven that caters to young stars and starlets, holding unpaid rent folios left by some big names who are generating big bucks? They know it’s not cool, it’s not a prerogative and it makes no sense.

SOULIN’ OUT—Who was that woman asking all those questions at the Soul Train nomination luncheon last week? Everybody got antsy until she identified herself as from ABC...oops. The other press person getting on everybody’s nerves got a smart response from Don Cornelius. “If you want me to dump on Michael Bolton I pass. Now, Elvis is another story.”

PLUGGED INTO MTV—Andre Harrell trotted out his gang to do an MTV Unplugged over the weekend. The afterparty was all that, how about that Pyramids? the Brown’s got it goin’ on.

WHERE’S WARE—Upon completion of conducting duties in Cannes, France, at the “Sexual Healing” tribute starring Nona Gaye and others, Leon Ware, the only writer/producer to have worked on an entire album with Gaye’s father, the legendary Marvin Gaye, dashed over to London to work on other projects. Keep it in the family Leon!

MORE IN THE FAMILY GAYE—Detroiters will be anxiously awaiting the arrival of The Temptations and whoever else will eventually participate in the tribute to Marvin, to be held on April 3 this year.

YO’YO RHINO—Wonder why a certain BRE staffer beamed upon hearing that Rhino Records had raided Motown’s vault and packaged a series of unreleased tracks on the Temps. Tops and Miracles...uh...anyone care to make a ‘royalty’ statement?

GRAPE LOOKS BACK AT THE PAGES OF BRE—Ten years ago this week Ed Eckstine was promoted to the position of exec vp/gm of both Owest and Quincy Jones Productions. C The Commodores were embarking on a European tour. Songwriter Eubie Blake was celebrating his 100th birthday. The top five singles were from Gap Band, Chaka Khan, Evelyn King, Michael Jackson and Ray Parker Jr.

REMEMBER, WE ARE YOUR MAGAZINE OF RECORD AND YOU WILL READ IT HERE FIRST.

THE LAST WORD
BY RUTH A. ROBINSON

The word this week is party...or how can we all make it to everything we are invited to go to. I tried to sort through all the invitations and decide if all, any, none or what I should drag myself up into glitter drag and go to. Do I want to hear another set of nominees for anything? Maybe not. I enjoy the Soul Train, Image and Grammy Awards, but I don’t always make it to them. Do I need to hear awards nominations or go to the event when it happens—say the People’s Choice, the Darryl F. Zanuck Award, the Directors Guild, the Golden Globes, the AMAs, the Doves, the Emmys, the Oscars, the Tonys, then there are the foundations and the charities, the Pioneer Awards from the R&B Foundation, the Cites in Schools Program, the T.J. Martell Foundation, a Thomas Hearns Exhibition Match, the MusiCares Foundation, there are breakfasts, like the one to kick off Grammy Week (Irving is determined to make this town act like New York in having a zillion things to go to in connection with the Grammys). There are special things like Andre’s MTV Unplugged, concerts, listening parties, movie screenings. I started looking at the invitations, trying to read who is on the dinner committee, who’s the dinner chairman, entertainment committee, the actual entertainment at the events and my eyes got tired. Oh, dear, here’s one I have to go to. I’m on the committee. I made a cup of tea, took out a dat, stuck it in my Sony Damian, sat down in front of my fireplace and burned them all. I’m staying home.
after 7

Can He Love U Like This

The new single, followup to the #1 OUTTA MY HEAD. From the Gold album Takin' My Time.

Regina Belle's velvet-laced voice and soaring range have made her the songstress of choice for those who know what's real when an artist takes a song and makes it her own.

Now this Grammy, Soul Train and American Music Award nominee, with five Top 5 hits takes her talent to a whole new place.

_A Whole New World_, her sparkling #1 duet with Peabo Bryson for the Aladdin movie, is preparing the world to be spellbound by what follows.

And what follows is "Passion," her newest collection of burning love songs, which features that duet, plus the tender new ballad, _If I Could_.

Also includes the song _Quiet Time_ - perfect for Quiet Storm.

_Look for Regina on BET Feb. 13 and on The Arsenio Hall Show Feb. 16._