JAMMIN '94
94.3 F.M.
WHERE NO STATION HAS GONE BEFORE
Time For Wilde Romance?

“How About Tonight”

EUGENE WILDE

The Title Track From His First Album In Three Years

Produced by Jon Nettlesby and Terry Coffey for Mercenary Productions

Executive Producer: Louie Silas, Jr.

Worldwide Management: The Garfield Group – New York City
WATCH OUT, CHILD

Jackie Rhinehart was selling clothes in a retail store when she met Sidney Miller and told him she wanted to be in this business. He said, "Are you sure?" She said, "Oh, child, I really do!" He sent her a subscription to the magazine and she wrote back/phone back/suggested this and that and the next thing. Everybody who knew Jackie knows she's got a million ideas a minute. Sidney always thought if he could capture that energy in a bottle, it would make great fireworks. This week, she joins BRE as Special Events Coordinator and will be with us through Conference '92. She says, "Oh, child, watch out, we're gonna blow this up. We gonna roll." With Jumpin' Jackie's Flash, we gonna rock, too, and look out for the fireworks!
DON CORNELIUS: TRULY A DISTINGUISHED BUSINESSMAN

FROM HIS HUMBLE BEGINNINGS as a radio announcer at Chicago's WVON, Don Cornelius has risen to become one of the most influential businessmen in the entertainment industry. As a result of all that hard work and effort, the originator of the popular syndicated television program "Soul Train" will be honored with the Distinguished Businessman's Award by the Western Los Angeles County Council, Boy Scouts Of America.

Serving as a vice chair on the dinner committee, I'm pleased that the Boy Scouts of America are recognizing an individual whose contributions to both the recording industry and entertainment in general have been no less than profound.

With this presentation, Cornelius joins Motown president Jheryl Busby, who was the first to receive such a prestigious award during the organization's dinner last year. Last year, the fundraiser dinner and tribute journal garnered a total of $240,000 for the BSA.

Currently, "Soul Train," which entered its first year of syndication in 1971, now reaches 85 percent of the households in the U.S. and has become a media staple for black music acts in search of national publicity. And Cornelius' spin-off Soul Train Awards Show, now in its sixth year, has set the entire nation on fire with its rousing cast of music performers and glamorous presenters.

No one has done more to provide the black music community with a consistent outlet for presenting their music to the mass general public than Don Cornelius. It is fitting that he be celebrated by an organization such as the Western Los Angeles County Council, Boy Scouts of America. The BSA is devoted to helping others in growth and development and Cornelius continues that endeavor through his supreme dedication to business leadership, the arts and community affairs.

*BRE* salutes Don Cornelius and invites you to attend the worthwhile fundraiser dinner on May 28 at the Regent Beverly Wilshire Hotel in Beverly Hills.
**CONFEERNECE ’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
BOOTH/EXHIBITS - CELEBRITY PERFORMANCES
TALENT SHOWCASES - VIDEO TV NETWORK
CLUB FLOOR — AND MANY OTHER EVENTS

**REGISTRATION FEES**

<table>
<thead>
<tr>
<th></th>
<th>Subscriber</th>
<th>Non-Subscriber</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular (by April 30, 1992)</td>
<td>$305</td>
<td>$345</td>
</tr>
<tr>
<td>Late and On Site (after May 1)</td>
<td>$325</td>
<td>$365</td>
</tr>
<tr>
<td>Radio/Retail Reporters</td>
<td>$250</td>
<td></td>
</tr>
<tr>
<td>College Student (must show ID)</td>
<td>$200</td>
<td></td>
</tr>
<tr>
<td>Spouse (accompanying registrant)</td>
<td>$100</td>
<td></td>
</tr>
</tbody>
</table>

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

Addi. 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!
Motown Blows A Jazz Riff

By Ruth A. Robinson

Motown Records L.P. will launch its newly created jazz label, appropriately enough, during Black Music Month, the label has announced.

The wholly owned jazz label, MoJazz, to be headed by Motown general manager and sr. vp, A&R, Steve McKeever, is scheduled to kick off with the release of an album by jazz fusion guitarist Norman Brown.

Jazz product is not traditionally released in single configuration, but the first servicing to radio for the label is a remake of Stevie Wonder's "Too High," which was produced by Normun Connors, with guest appearances by Motown's Boyz II Men and Wonder.

Four other jazz artists have already been signed to MoJazz, according to McKeever. Producer/artist Norman Connors will record for the label, as well as Eric Reed, pianist, formerly of the Wynton Marsalis band; Foley, who was musical director for Miles Davis; and a Brazilian jazz band named Teresol, Milira, the female vocalist currently signed to Motown, will release an album on the jazz label, which, considering her strong affinity for Sarah Vaughan, might be something Sassy indeed.

Motown vp, communications, Michael Mitchell, made the announcement, saying that the label will aim to further the same high profile recognition and credibility among its artists and fans that has long been associated with the Motown legacy.

"The Motown name has always stood for a certain kind of music and a certain standard," said Mitchell. "That's what we'll be striving for at MoJazz."

NAACP Marks 30 Years In Hollywood

The Beverly Hills/Hollywood branch of the NAACP celebrated its 30th anniversary last week with a fundraiser at the Hollywood Hills home of actor Jim Brown. The event, which kicked off a year-long celebration, raised $4,500, according to branch president Sandra Evers-Manly.

Manly presented the branch's founder and first president, Maggie Connor, a plaque commemorating the branch's April 10, 1962, charter date. Brown was honored along with four additional founding members: producer Cassius Weathersby, author Sue Thompson, businesswoman and former actress Barbara Walden and Virginia Capehart.

Manly lauded the branch's survival, saying, "The industry is not changing fast enough. Racism still exists and it's up to us to make things happen." She stressed the power of the black dollar saying, "If we want to see the picture change, we've got to pool our dollars and resources to make it happen."

The branch has experienced its share of financial difficulties in the past year, including a threatened closure of its facilities.

Quincy Gives "Messiah" New Twist

Quincy Jones and former Take 6 member Mervyn Warren are currently in the final stages of production on "Hallelujah," an excerpt from G.F. Handel's "Messiah," to be recorded April 28 at the A&M studios in Hollywood.

Twenty-six-time Grammy winner Jones will conduct the "Hallelujah" Chorus—set to feature a line-up of leading artists—in the recording of a contemporary version of "Hallelujah," which will serve as the centerpiece of a forth coming Warner Bros. album entitled Handel's Messiah: A Soulful Celebration. Warren will produce "Hallelujah" and six other selections from the album.

The project, which commemorates the 250th anniversary of the "Messiah," will feature Stevie Wonder, Gladys Knight, Take 6, Chaka Khan, En Vogue, Sounds of Blackness, Dianne Reeves, Jeffrey Osborne, Al Jarreau, Tramaine Hawkins, Patti Austin, Tevin Campbell, Edwin Hawkins, Sandra and Andrae Crouch and other surprise guests.

Jones said of the history-making event, "This is one of the most compelling music projects of recent years and I am very happy to be a part of this rare gathering of talent. I also predict that with this album Mervyn will emerge as an important player on the music scene."

Other artists who will contribute to the "Soulful Celebration" album project include Patti LaBelle, Dizzy Gillespie, BeBe & CeCe Winans, Herbie Hancock, Joe Sample, Howard Hewett, The Boys Choir of Harlem, The Winans, The Yellowjackets, Vanessa Bell Armstrong, Phyllicia Rashad, Siedah Garrett and producers Gary Hines, Tommy LiPuma and George Duke.

A behind-the-scenes look at the event—"Handel's Messiah: The Documentary"—will chronicle the proceedings for television and will air as a PBS "Great Performance" special.
The Isley Brothers
Featuring Ronald Isley
"Sensitive Lover"


The list of artists influenced by the Isleys is equally impressive — Jodeci, Boyz II Men, Michael Jackson, Jimi Hendrix and Rod Stewart, just to name a few. Although they are members of the Rock And Roll Hall Of Fame, The Isley Brothers have never been content to live on past glory, considerable though it may be.

The new album, Tracks Of Life, reunites Ronald Isley with Ernie and Marvin Isley. Together, they're making the Isley Brothers music of the future.

Produced by Angela Winbush for A. Winbush Productions Inc. and by Ronald Isley for Isley Productions Inc. Career Direction: Isley Management

JERRY LEMBO has been promoted to the post of vp, promo, AC, Columbia Records. Lembo will supervise the expanded AC department and provide specific direction for AC promotion strategies to the Columbia field staff. His duties will include the development and enhancement of label relations with artists and management; and the overseeing of all scheduling, promotion budgets and advertising related to the AC format.

JOSE BEHAR has been promoted to pres, Capitol, EMI Latin. Behar, who has been vp gm, Capitol EMI Latin since its inception in 1989, will oversee the activities of the division, which is responsible for the manufacture, distribution, marketing and promotion of EMI Music Latin product in the U.S. and Puerto Rico.

BILL FROHLICH has been appointed mgr, New England branch, Sony Music Distribution, and will be based in Lexington, MA. In his new post, Frohlich will be responsible for all phases of Sony Music Distribution in the New England market. A 14-year vet of Sony Music/CBS Records, Frohlich was previously mgr, sales, Mid-Atlantic branch, since 1987.

BARBARA BAUSMAN has been promoted to nat' dir, product development, UNI Distribution. Previously serving as mgr, product development, Bausman has been with UNI since November 1990. Prior to joining the company, she spent four years at A&M Records, first as a rep in L.A. and finally as mgr, WC tour mktg. She will now coordinate the day-to-day marketing efforts of the seven product development managers in the field.

JESS AUERBACH has been appointed to the post of vp, production, EMI Records Group, North America. Prior to this new position, Auerbach was dir, production, SBK Records, a position he has held since May '89. Prior to joining SBK, he was dir, production, RCA.

ANNE YARMARK has been appointed vp, human resources, EMI Records Group, North America, and will be based at the company's New York headquarters. Prior to this post, Yarmark was vp, human resources administration, EMI: Capitol-EMI Music, Inc. Prior to that, she was the department's director.

CRAIG MELONE has been named vp, music division, Public Image, Inc. Melone will oversee the agency's rapidly expanding music division, following up on the significant success he has had in building the division and breaking new artists. Formerly music dir for the company, Melone is a 14-year vet of the music and entertainment business.

DAVID L. BITHER has been named sr. vp/gm, Elektra Entertainment. Bither has provided the company with an array of innovative and successful marketing strategies. As vp, mktg, creative services, for the company, Bither has created a range of novel programs, including the highly successful marketing campaign for Natalie Cole's Grammy-winning Unforgettable album.

DAVID RENZER has been appointed sr. vp/gm, Zomba Enterprises Inc., the North American music publishing division of the company. Renzer, who has been with the company for seven years, most recently as vp/gm, will continue to focus on the growth of the North American publishing operations.

MICHAEL POLLACK has been appointed vp, counsel, Sony Music Entertainment Inc. Previously, Pollack was vp general counsel, Arista Records, from '80 to '91. Prior to Arista, he was asst general atty in CBS Records' law department.

HEATHER IRVING has been named vp, organizational development and training, PolyGram Holding, Inc. Irving will be working with the sr. vp of that department in areas of staff training and development, motivational concerns, continuing education, internal communications, women/majority diversity campaigns and arts and environmental projects.

CURT EDDY has been named vp, field mktg, PolyGram Group Distribution (PGD). In this new capacity, Eddy is responsible for the activities of five directors of the merchandising, single sales, alternative product development, pop product development and sales development departments, all falling under the field marketing division.

ANDY HACKMAN has been promoted to the position of controller, Virgin Records. Hackman will be responsible for the day-to-day operations of the finance department in addition to overseeing Virgin's financial statements, general accounting, data processing, taxes and audits.

JOHN WALLACE has been promoted to the post of mgr, financial acctg. Virgin Records. Wallace is now responsible for financial statement preparation and related financial functions.

LUKE WOOD has been named mgr, media/artist relations, Geffen Records, and will be based in the New York office. Wood will handle national publicity campaigns for artists on both the Geffen and DGC labels. Prior to Geffen, Wood ran his own publicity company.
Continental Airlines and Travel Portfolio welcome you to the 1992 BRE Conference and offer you *special savings* of 5-40% on airfares to this event.

**Example Rates With Savings:**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LAX</td>
<td>321.10</td>
<td>521.55</td>
<td>568.10</td>
<td>705.60</td>
<td>1053.60</td>
</tr>
<tr>
<td>ORD</td>
<td>214.70</td>
<td>404.70</td>
<td>463.60</td>
<td>495.60</td>
<td>740.00</td>
</tr>
<tr>
<td>ATL</td>
<td>269.80</td>
<td>307.80</td>
<td>346.75</td>
<td>518.40</td>
<td>612.00</td>
</tr>
<tr>
<td>FWR</td>
<td>385.70</td>
<td>453.15</td>
<td>531.05</td>
<td>589.00</td>
<td>881.00</td>
</tr>
</tbody>
</table>

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.

To New Orleans from Los Angeles: 338.00
Chicago: 231.50
Atlanta: 258.00
Newark: 338.00

*All fares subject to availability. Certain restrictions apply to lower priced fares. Fares not guaranteed until purchased.*

Continental

One Airline Can Make A Difference.℠
**TOP 5 SINGLES**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLENN JONES</td>
<td>HERE I GO AGAIN</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>AARON HALL</td>
<td>DON'T BE AFRAID</td>
<td>S.O.U.L./MCA</td>
</tr>
<tr>
<td>TLC</td>
<td>AIN'T 2 PROUD TO 2 BEG</td>
<td>LAFACE/ARISTA</td>
</tr>
<tr>
<td>TEVIN CAMPY</td>
<td>GOODBYE</td>
<td>QWEST/WARNER BROS.</td>
</tr>
<tr>
<td>JOE PUBLIC</td>
<td>LIVE AND LEARN</td>
<td>COLUMBIA</td>
</tr>
</tbody>
</table>

**SINGLE OF THE WEEK**

MICHAEL JACKSON  
IN THE CLOSET  
EPIC

Michael Jackson’s third ‘dangerous’ single and it’s hot as fire. You can’t help but sing along with the chorus on this killer. Michael moans, groans, whoops and gets a little help from a female in the background that the street says is Madonna. Teddy Riley’s stamp is all over this, but this jacked-up funk remains Michael’s and its strength is going to pull more and more magic numbers for Magic Mike. Four different edits on this single. Remixer include Tommy Musto, Frankie Knuckles and 3 Boyz from Newark. Demos: All.

**ALBUM OF THE WEEK**

MELI’SA MORGAN  
STILL IN LOVE WITH YOU  
PENDULUM/ELEKTRA

Morgan’s strong, strong voice puts a new spin on the Al Green chestnut, “Still In Love With You”. This is truly an impressive debut on the new label and puts her back in stride again. She rips into these songs with an intensity that pulls you along with her. Every cut stands on its own and she’s got some rap help from Sugar Heart and something on the ragamuffin rap tip from Daddy Freddy. This is one album not to be missed. Demos: All.
IMPORTANT RECORDS

SINGLES

GROVER WASHINGTON JR. / LALAH HATHAWAY—LOVE LIKE THIS—COLUMBIA
This is the stuff of legends. Grover Washington certainly is one and the vocals on this beautiful single showcase the talent of young Lalah Hathaway, Donny's daughter. Her vocal stylings remind by turns of Roberta Flack and her dad. Grover blows his horn and she struts his stuff and they should end up high on the charts with this lush single. Executive producer is yet another legend, Dr. George Butler. Great cut for Quiet Storm and AC formats. Demos: Adults. Quiet Stormers

TRACY CHAPMAN—BANG BANG BANG—ELEKTRA
This long awaited single from the wonderful folk singer Tracy Chapman is as serious and thought provoking as was expected. This is a tale told of guns, the ill-conceived perceptions about them and society's general stupidity about the entire matter. This is basic folk, simple guitar riffs with a layer of interesting percussive stuff. It's off the LP Matters of the Heart, which does go straight to the heart of the matter. Produced by Chapman and Jimmy Lovine. Demos: All

LIONEL RICHIE—DO IT TO ME—MOTOWN
At long last Lionel. His is a familiar voice the world wants to hear and what they get to hear on this single is Lionel singing of love, naturally. It's a midtempo cut that should end up on everybody's playlist. Make no mistake, Lionel might have been out of the picture for a while, but he's still in the groove and right on time. He wrote it and produced it with Stewart Levine. Do it to us. Lionel. Demos: All

THE ISLEY BROTHERS / RONALD ISLEY—SENSITIVE LOVER—WARNER BROS.
A lengthy, tasty guitar intro sets the mood for this latest single from the talented family of Isleys. Ronald's delivery is as the title says, sensitive—and sensual. This is a perfect record for late night love in the firelight. The Isleys, though they have been around a long time, are never a voice from the past. AC and Quiet Storm perfect, but good to go on all formats. Demos: All

STATE OF ART—LAUGHING AT THE YEARS—40 ACRES & A MULE/COLUMBIA
This second release from the talented duo is terrific, with big complex arrangements. The vocals are strong and the harmony is nice on this midtempo cut. Radio should be playing this record; it's uplifting and the music production soars. Raymond Jones and Norman Jean Wright write, arrange and create some wonderful music—and they produced it. Demos: All

ALBUMS

BEN E. KING—WHAT'S IMPORTANT TO ME—ICHIBAN
It's been a long time since "Stand By Me." Despite that, this latest LP has some strong vocals on it. He is best when letting the emotions run on the slow jams, but there is too much strain on the uptempo cuts. Modern thinking says you must toss those fast numbers in to appeal to the masses. His fans would have been better served by letting King do what he is best at. The artist co-produced, producer was Buzz Amato. Demos: Quiet Stormers

LITTLE BROTHER MONTGOMERY—AT HOME—EARWIG
Down home might be more like it. This Little Brother is a great blues piano player. Fourteen cuts are featured here. recorded between 1967 and 1982. Check out "Louisiana Blues," "Without You Sweetheart," "Suitcase Blues" and "Do You Know What It Means to Miss New Orleans?" Radio, we know there's a spot for this really neat piece of work. Demos: Blues Lovers

FAM-LEE—RUNS IN THE FAM-LEE—JML/RAL/COLUMBIA
Here's an especially hot debut LP from a talented family of writers/singers/rappers. What runs in this family seems to be a mixture of soul, jazz, R&B and rap in a mix that will entertain and excite the listener. Hot cuts: "You're The One For Me," "She's So Real," "Hey, Girl," and the title cut. Demos: All

SUPERHOT SUPERACTIVE

Taking a look at the add action happening around black radio this week, we find Michael Jackson back in the saddle again. This time he's "In The Closet" and the Epic recording artist leaves everyone in the dust with a grand total of 74 adds. Will this guy ever quit? Stations playing his latest groove include KBMS-AM, KGFJ-AM, KGKR-FM, KKDA-FM, KJHL-FM, KMOS-FM, KMOS-FM, KPOO-FM, KPRX-FM, WAAA-AM and WGPJ-FM.

Following up his healthy return to radio last week is British hit-maker Jazzy B. Soul II Soul's "Joy" earns another 30 adds for the week. Seeing early Singles Chart action, the tune is also popular with radio, airing on stations like KCOH-AM, KKBT-FM, KRIZ-FM, WEDR-FM, WFKX-FM, WJIZ-AM, WFXY-AM, WOIC-AM, WTCC-FM, WQQK-FM and WXYV-FM.

Hot on the heels of "Joy" is Peabo Bryson and his latest entitled "Shower You With Love." Ballads are what this artist is known for and he keeps singing them better and better. Twenty-eight adds are what the vocalist earns this week. Programmers playing this Columbia artist come from stations like KFXZ-FM, KMOS-FM, WBMS-AM, WLOU-AM, WEDR-FM, WKWM-AM, WPLZ-FM, WSWN-AM, WTCC-FM and WYNN-FM.

With 20 adds is soulful diva Patti LaBelle, who brings to the table her latest single, "When You've Been Blessed." Excitement is what LaBelle stands for and emotion is what she delivers. Stations on it? KPRS-FM, WDAO-AM, WEDR-FM, WJIZ-FM, WKNX-AM, WPEC-FM, WQQK-FM and WTMP-AM. —JRR
<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WDC</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>MICHAEL JACKSON</td>
<td>Dangerous, Epic</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td>2</td>
<td>VANESSA WILLIAMS</td>
<td>Comfort Zone, Wing/PG</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>4</td>
<td>PRINCE &amp; THE N.P.G.</td>
<td>Diamonds and Pearls, Paisley Park/WB</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>GERALD LEVERT</td>
<td>Private Line, ATCO/Eastwest</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>4</td>
<td>PATI LABELLE</td>
<td>Burnin', MCA</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>5</td>
<td>TLC</td>
<td>Doooooohhh... On The TLC Tip, LaFace/Arista</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>6</td>
<td>2PAC</td>
<td>2Pacalypse Now, Interscope/Atlantic</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>6</td>
<td>TEVIN CAMPBELL</td>
<td>TV.VIN. Qwest/WB</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>6</td>
<td>KEITH SWEAT</td>
<td>Keep It Comin', Electra</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>14</td>
<td>JOOCII</td>
<td>Forever My Lady, Uptown/NCA</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>14</td>
<td>GLENN JONES</td>
<td>Here I Go Again, Atlantic</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>3</td>
<td>14</td>
<td>EN VOGUE</td>
<td>Funky Divas, Atco/EastWest</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>14</td>
<td>SIR MIX-A-LOT</td>
<td>Mack Daddy, Rhyme Cartel/Def America</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>14</td>
<td>JOE PUBLIC</td>
<td>Joe Public, Columbia</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>14</td>
<td>CE CE PENISTON</td>
<td>Finally, A&amp;M</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>4</td>
<td>14</td>
<td>NICE &amp; SMOOTH</td>
<td>Ain't A Damn Thing Changed, RAL/Columbia</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>3</td>
<td>14</td>
<td>TERRY TERRY</td>
<td>Tony Terry, Epic</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>14</td>
<td>SOUNDS OF BLAINESS</td>
<td>The Evolution... Perspective/A&amp;M</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>3</td>
<td>14</td>
<td>BLACK SHEEP</td>
<td>A Wolf In Sheep's Clothing, Mercury</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>3</td>
<td>14</td>
<td>CHRISS WALKER</td>
<td>First Time, Pendulum</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>3</td>
<td>14</td>
<td>ATLANTIC STAR</td>
<td>Love Crazy, Reprise</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>3</td>
<td>14</td>
<td>KARYN WHITE</td>
<td>Ritual of Love, Warner Bros</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>3</td>
<td>14</td>
<td>CHERRELLE</td>
<td>The Woman I Am, Tabu/A&amp;M</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>3</td>
<td>14</td>
<td>FU-SCHNICKENS</td>
<td>F.U. Don't Take It Personal, Jive</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>3</td>
<td>14</td>
<td>UMC'S</td>
<td>Fruits of Nature, EMI</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>3</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- "Twilight Zone" by Oasis was not listed in the chart.
**Jazz Notes**

Bob Baldwin: Reflections Of Love

**RefleXions of Love** is the title of Bob Baldwin's third album. The Atlantic Jazz recording artist has continued to grow with each project. On this one, the talented pianist takes his mellow music style to even greater heights.

Despite his obvious creative flair and easy-going style, Baldwin is very serious about the music he plays and the business behind it. "I'm interested in having a complete music career," the former Sony Innovator Award winner declares, "I want to be as well rounded as possible in order to always keep moving forward."

Baldwin has been doing just that with his music career. He's garnered credits as composer, arranger and producer, as well as demonstrated his "out front" talents as keyboardist. "Creative success depends greatly on creative control, and I'm thankful that Atlantic has given me the latitude I need to make my projects the best they can be."

"I think my most natural skill is arranging. My production projects don't have a lot of trendy gimmicks to them. I rely on the quality of a song, which to me is the backbone and key to a successful project. Then I develop it through a natural evolution process. The results are pretty satisfying."

Though Reflections Of Love is only his third solo outing, Baldwin has been in the business for much longer. "I've been writing for about 15 years," he says. "Because I have, there are a lot of songs in my personal library to draw from."

Two of those songs made it on Reflections of Love and are "It's Not Enough," which he wrote four years ago, and "Everything You Want (In Time)." Featuring the timeless saxophone sounds of Grover Washington Jr., "It's Not Enough" takes the listener on a harmonious journey through Baldwin's world. The talented New York native...continued on page 42

---

**Jazz Chart**

APRIL 24, 1992

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ELLIS MARALIS</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>BOBBY McFERRIN/CHICK COREA</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>JUST FRIENDS</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>BRIAN BROMBERG</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>HOLLY COLE TRIO</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>STAN GETZ/KENNY BARROW</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>JACK McDUFF</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>MARCUS ROBERTS</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>MANHATTAN JAZZ QUINTET</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>STEFAN KARLSSON</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>OSCAR CASTRO-NEVES</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>McCOY TYNER</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>JOE HENDERSON</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>THE HARPER BROTHERS</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>JACK DeJOHNETTE</td>
<td>2</td>
</tr>
</tbody>
</table>

**Bulletin Entries Indicate Strong Chart Movement**

**Represents New Entry**

**Represents Re-Entry**

**Come Blow Your Horn at**

BRE Conference '92

Register Now!
<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>14</td>
<td>GLENN JONES</td>
<td>Here I Go Again</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>10</td>
<td>AARON HALL</td>
<td>Don't Be Afraid</td>
<td>S.O.U.L./MCA</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>13</td>
<td>TLC</td>
<td>Ain't 2 Proud 2 Beg</td>
<td>LaFace/Arista</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>10</td>
<td>TEVIN CAMPBELL</td>
<td>Goodbye, Gwest</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>14</td>
<td>JOE PUBLIC</td>
<td>Live and Learn</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>18</td>
<td>9</td>
<td>LISA STANSFIELD</td>
<td>All Woman, Arista</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>13</td>
<td>BEBE &amp; CECE WINANS</td>
<td>It's OK</td>
<td>Sparrow/Capitol</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>9</td>
<td>SHANICE</td>
<td>I'm Crying</td>
<td>Motown</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>10</td>
<td>SKY 4 LIFE</td>
<td>Up and Over</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>9</td>
<td>KEITH SWEAT</td>
<td>Why Me Baby, Elektra</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>5</td>
<td>EN VOGUE</td>
<td>My Lovin'</td>
<td>EastWest</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>8</td>
<td>LUTHER VANDROSS</td>
<td>Sometimes It's Only Love</td>
<td>Epic</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>11</td>
<td>TRACIE SPENCER</td>
<td>Love Me</td>
<td>Capital</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>7</td>
<td>ALISON WILLIAMS</td>
<td>Can't Have My Man</td>
<td>Columbia</td>
</tr>
<tr>
<td>15</td>
<td>5</td>
<td>9</td>
<td>MARIAN CAREY</td>
<td>Make It Happen</td>
<td>Columbia</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>9</td>
<td>JODY WATLEY</td>
<td>I'm The One You Need</td>
<td>MCA</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>6</td>
<td>BOYZ II MEN</td>
<td>Please Don't Go</td>
<td>Motown</td>
</tr>
<tr>
<td>18</td>
<td>24</td>
<td>4</td>
<td>KRIS KROSS</td>
<td>Jump</td>
<td>Ruthless Columbia</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>6</td>
<td>BROTHERHOOD CREED</td>
<td>BHC, Hellta, Gasoline Alley</td>
<td>MCA</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>6</td>
<td>JODECI</td>
<td>Come &amp; Talk To Me</td>
<td>Uptown/MCA</td>
</tr>
<tr>
<td>21</td>
<td>26</td>
<td>4</td>
<td>CHAKA KHAN</td>
<td>Love You All My Lifetime</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>22</td>
<td>27</td>
<td>6</td>
<td>R. KELLY AND PUBLIC ANNOUNCEMENT</td>
<td>Honey Love</td>
<td>Jive</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>5</td>
<td>MELISA MORGAN</td>
<td>Still in Love With You</td>
<td>Pendulum/Elektra</td>
</tr>
<tr>
<td>24</td>
<td>3</td>
<td>14</td>
<td>ATLANTIC STARR</td>
<td>Masterpiece</td>
<td>Reprise</td>
</tr>
<tr>
<td>25</td>
<td>29</td>
<td>8</td>
<td>KARYN WHITE</td>
<td>Walkin' The Dog</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>26</td>
<td>28</td>
<td>6</td>
<td>JERMINE JACKSON</td>
<td>I Dream</td>
<td>LaFace/Arista</td>
</tr>
<tr>
<td>27</td>
<td>30</td>
<td>6</td>
<td>KATHY SLEDGE</td>
<td>Take Me Back To Love Again</td>
<td>Epic</td>
</tr>
<tr>
<td>28</td>
<td>41</td>
<td>3</td>
<td>GERALD LEVERT</td>
<td>School Me West</td>
<td>Motown</td>
</tr>
<tr>
<td>29</td>
<td>33</td>
<td>8</td>
<td>BIG DADDY KANE</td>
<td>For The Lover In You</td>
<td>Cool/Atlantic</td>
</tr>
<tr>
<td>30</td>
<td>37</td>
<td>5</td>
<td>PRINCE &amp; THE N.P.G.</td>
<td>Money Don't Matter...</td>
<td>Paisley Park/WB</td>
</tr>
<tr>
<td>31</td>
<td>50</td>
<td>5</td>
<td>BAS NOIR</td>
<td>Superficial Love</td>
<td>Atlantic</td>
</tr>
<tr>
<td>32</td>
<td>36</td>
<td>8</td>
<td>GARY BROWN</td>
<td>Don't Make Me Beg Tonight</td>
<td>Capitol</td>
</tr>
<tr>
<td>33</td>
<td>34</td>
<td>7</td>
<td>CARLOS</td>
<td>My Heart Belongs To You</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>34</td>
<td>35</td>
<td>8</td>
<td>SMOOVE.</td>
<td>(Meanwhile) Back At The Ranch</td>
<td>Atco/EastWest</td>
</tr>
<tr>
<td>35</td>
<td>10</td>
<td>14</td>
<td>VENESSA WILLIAMS</td>
<td>Save the Best For Last</td>
<td>Linger/WPG</td>
</tr>
<tr>
<td>36</td>
<td>45</td>
<td>7</td>
<td>LISA TAYLOR</td>
<td>Secrets, Giant</td>
<td>Reprise</td>
</tr>
<tr>
<td>37</td>
<td>40</td>
<td>5</td>
<td>DAMIAN DAME</td>
<td>Gotta Learn My Rhythm</td>
<td>LaFace/Arista</td>
</tr>
<tr>
<td>38</td>
<td>43</td>
<td>8</td>
<td>U.M.C.'s</td>
<td>One To Grow On, Wild Pitch/EMI</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>56</td>
<td>2</td>
<td>THE BOYS</td>
<td>The Saga Continues</td>
<td>Motown</td>
</tr>
<tr>
<td>40</td>
<td>42</td>
<td>5</td>
<td>TEDDY RILEY</td>
<td>Is It Good To You</td>
<td>S.O.U.L./MCA</td>
</tr>
<tr>
<td>41</td>
<td>57</td>
<td>6</td>
<td>MODEST FOK</td>
<td>Love Or The Single Life</td>
<td>EastWest</td>
</tr>
<tr>
<td>42</td>
<td>44</td>
<td>7</td>
<td>RIFF</td>
<td>White Men Can't Jump</td>
<td>EMI</td>
</tr>
<tr>
<td>43</td>
<td>46</td>
<td>5</td>
<td>2PAC</td>
<td>Brendas Got A Baby</td>
<td>Interscope/EastWest</td>
</tr>
<tr>
<td>44</td>
<td>47</td>
<td>7</td>
<td>KCM</td>
<td>Let Me Groove You, Virgin</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>60</td>
<td>2</td>
<td>SOUL II SOUL</td>
<td>Joy, Virgin</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>51</td>
<td>5</td>
<td>RANDY CRAWFORD</td>
<td>Who's Crying Now</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>47</td>
<td>53</td>
<td>6</td>
<td>BY ALL MEANS</td>
<td>The Feeling</td>
<td>Motown</td>
</tr>
<tr>
<td>48</td>
<td>23</td>
<td>10</td>
<td>CALLOWAY</td>
<td>Let's Get Smooth</td>
<td>Solar/Epic</td>
</tr>
<tr>
<td>49</td>
<td>58</td>
<td>3</td>
<td>MINT CONDITION</td>
<td>Forever In Your Eyes, Perspectiive</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>50</td>
<td>21</td>
<td>11</td>
<td>CHERRELLE</td>
<td>Tears of Joy</td>
<td>Tabu/A&amp;M</td>
</tr>
</tbody>
</table>

**BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT**  
**D** REPRESENTS NEW ENTRY  
**■** REPRESENTS RE-ENTRY
SINGLES

LORENZO
REAL LOVE
ALPHA INT'L
Here's a super catchy new jack groove that features a perfect tempo for doing your thing. Lorenzo should get a positive response in the clubs, the song has winner stamped all over it. You can expect a lot of hype from the young adults about this, giving Lorenzo his biggest release to date. Programmers won't be able to pass on this one. Demos Young Adults

FRANK ALSTIN
IT MUST BE LOVE
ABOUT TIME

This uptempo dance cut has a slight house beat that helps boost the song's dance vibe. Strong vocals deserve a mention and mix perfectly with the ear-catching string arrangements. The ravers Stateside may pick up on this quicker than black radio does. And it's certain that with enough airplay this groove has all that's needed to become a surprise heavy. Demos All

RUMPLESTILLSKIN
U AND ME
CMS

This veteran band returns with a very nice dance groove. With solid party rhythms and just as strong vocals. "U And Me" should see plenty of airplay across the country. Taken off the You And Me album, the song pleases throughout, never letting the rhythm leave your body. This is a song worth checking out. Demos All

CHERYL HOWARD
IF I CAN'T HAVE YOU
ATLANTIC
All those "Saturday Night Fever" fans will be pleased with this pop/house cover of the Yvonne Elliman disco smash. You can anticipate a huge reaction from the young adults, this song has all the right ingredients to become a dancefloor favorite all over again. Howard may have the right song to hit the top. Demos All

EUGENE WILDE
HOW ABOUT TONIGHT
MCA
Wilde returns with a mellow love jam that oozes with class from the start, right to the end. This is the first release and title track off Wilde's new album. The song features a heavy crossover sound that will make this a hard to resist cut for programmers. Wilde wrote this song and John Nettlesby and Terry Coffey produced it. Demos All

GROVER WASHINGTON JR.
LOVE LIKE THIS
COLUMBIA

This legendary sax player shines on this soft, calming record. Teaming up with Washington is Lalah Hathaway, a bright new star from '91. With great jazz/quiet storm chances, this song will be hot for the hotter summer nights. Look for this song on the new album by Washington titled Next Exit. Demos All

ALBUMS

HELEN BRUNER
MISSIN' YOU
CARDIAC
This top dance indie offers another of their first class dance cuts. The clubbers are certain to embrace this midtempo stomper that features a unique blend of new jack and house styles. Programmers have already expressed their positive feelings about this cut. So expect Bruner to reach heavy rotation status with this song. Demos Young Adults

CHRIS BENDER
WHO WILL I CHOOSE
EASTWEST

Here's a sad song considering the untimely death of this young artist Bender impresses on this midtempo cut with plenty of crossover appeal. AC formats may be the first to jump on this, it does display plenty of pop styled rhythms. Demos All

VARIOUS
SOULED TOGETHER: THE SOUL OF BLACK AMERICA
ABOUT TIME
This U.K. import album features 12 bad to the bone R&B grooves. Among the album's best is "Come Back to Me" by Charles, which also features Grover Washington Jr. Me, Him and Her impress with a song titled "Closer." Also worth a mention is "One Love," courtesy of L.A.'s own Walter Riley. It seems that Europeans have caught on to some American gems, hopefully this album release will bring these artists some Stateside attention. Demos Adults BRE

BY TERRY MUGGLETON
Feb. Local Radio Revs Up 4 Percent

Local radio ad revenues climbed 4 percent in February, fresh on the heels of a slight January increase, this according to the revenue index of more than 100 markets reporting to the Radio Advertising Bureau (RAB). Experts say the increase may possibly signal the start of a modest turnaround in local retail advertising.

National revenues, however, continue to lag behind, down 17.1 percent. Network numbers were also down, coming in at 4.4 percent below last year's report in February.

"The movement we're seeing on the local level is an encouraging sign for again. Perhaps those national advertisers who are still holding back their advertising budgets could learn a lesson from their local counterparts. Radio's got what it takes to reach and motivate consumers. It's a focused media which puts ad dollars on the front lines where they get results."

Combined totals for local and national spot revenues were down 0.6 percent for the month of February. Nineteen ninety-two year to date figures show local revs up 2.6 percent and national down 11.3 percent for a combined -0.3 percent revenue statistic. Network is down 5.6 percent through the month of February.

Local revenue was up around the U.S., with the Southwest and Southeast reporting the biggest performances. Those regions were up 6.9 percent and 5.6 percent, respectively. But national spot revenue was way down, with the Southwest and West hit hardest. Their numbers were respectively off 22.1 percent and 25.2 percent. The Southeast fared best with a decline of only 3.9 percent in its February national spot sales.

NAB Personnel Moves

The National Association of Broadcasters (NAB) announced the retirement of Gloria Carter, a senior mar-
Japanese Velvet

WRLS' velvet voice. Vaughn Harper (2nd from r), visits with Japanese friends. His syndicated program is top rated in Japan.

NAB Employment Clearinghouse Seminar

The National Association of Broadcasters (NAB) will conduct an Employment Clearinghouse seminar on how to critique news resumes and aircheck tapes. The meeting will be held Friday, May 1, at 2 p.m.

The event will be held at the NAB headquarters, 1771 N St., NW, Washington, D.C. The seminar is open to the public but seats must be reserved in advance. Participants must have a cassette tape for radio or a ¼-inch tape for television. To reserve seats, or for more information, please call Karen Hunter at the NAB Employment Clearinghouse before Thursday, April 30. At (202) 429-5458

Mercury Awards Date, Site Set

June 4 is the date and the New York Hilton Grand Ballroom in New York City is the location for the Mercury Awards, sponsored by the Radio Advertising Bureau (RAB).

The Radio Creative Fund's Mercury Awards will present a total of $200,000 in prizes to the creators of the country's best radio advertising at a special awards ceremony hosted by Dick Clark.

The Mercury Awards are an advertising industry's biggest cash award program, including the $100,000 Mercury Gold Award to be presented to the creative team which, in the opinion of the judges, has produced the best radio advertising of the past year.

PD Looking

Former staff announcer/DJ with the Willis Broadcasting Inspirational Satellite Network seeks md to large market programming position. Eleven years experience including programming and start-up operations. Market experience includes Chicago, Norfolk and D.C. Call Abe Rycraw at (219) 884-4842

Service Request

WOIC/Columbia, SC, has started a nightly Jazz/Quiet Storm format Mon.-Fri., 8 p.m.-midnight, and requests immediate service from all labels. Please send all jazz and quiet storm product to Program Director, WOIC, 1717 Gervais St. Columbia, SC 29201

Service Request

WWKO/Cocoa Beach, FL, requests service from EastWest, Elektra, Mo.
town and Epic. Call Steve Currie Mon.-Fri., between 4 p.m. and 7 p.m. (407) 636-8600

BRE WANTS TO SEE RADIO IN PICTURES!!

Send your quality black and white photos with typed or neatly printed captions to:

J.R. Reynolds
BRE
6922 Hollywood Blvd.
Suite 110
Hollywood, CA 90028

Sorry, photos cannot be returned unless accompanied by SASE.

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 workaholic proposals. Reply to Stephen Von at (215) 765-6727

Service Request

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

Service Request

WAJF requests immediate service from all major labels. Urgent! Send all product to WAJF, 1301 Central Parkway SW, Decatur, AL 35601

Service Request

WSLY/York, AL, needs service from all labels, major and independent. Send all product to Millie Porter, WSLY, 11474 U.S. Highway 11 N, York, AL 36925 (205) 392-4787.
Over the last 10 years, black-owned independent labels have managed to do something their early counterparts found hard to do. That is create music that has wide appeal for both blacks and whites. With this success, black Indies are shaking off the second rate tag and are experiencing significant sales figures that are astonishing critics the world over.

It was just over a decade ago that people began predicting the demise of the indie label, mainly due to the emergence of the music video, a tool initially thought too expensive for the average independent to afford.

But here in 1992 Indies are still around, growing in size and stature. Labels like Los Angeles-based Kon-Kord Records personify the '80s-'90s black-operated independent.

Founded in 1982 by twin brothers Estus and Lester Patterson, Kon-Kord has released songs for over 30 artists and has a current roster of seven acts. Says Estus, "We are pleased with the impact we have had on the industry. Although most of our product is distributed overseas, the label is steadily garnering respect not just on the West Coast but all over the U.S."

By having a lively mixture of acts at the label, Kon-Kord has let it be known that they are not a one dimensional label that sticks to one format. "We are always open to new artists and new styles," states Estus. "We like to offer a newcomer a company that is both professional and approachable."

Among the new acts signed to the label is Felicia Morgan, a bright new artist who Estus speaks of very highly. "We feel that Felicia is a real talent that is certain to take off," he comments. Morgan, who's debut release is entitled "Come Play With Me," signed with Kon-Kord after impressing Estus with her conditioned style of performing as well as her Christian morals.

Estus says that Morgan is the label's main focus at the time. Prior to forming Kon-Kord, both Estus and Lester were signed to major labels and feel they know how they operate. "Majors have a lot of pressure, and if you don't come up with the product regularly, you can find yourself shelved. They also follow trends hoping to stay with what's current. But we listen to everything. My motto is to look under every stone, that's how I first discovered Felicia's talent."

As mentioned earlier, Kon-Kord distributes most of its product abroad, and the label has a sister company based in the U.K. that distributes product throughout Europe. "Without the great work of Richard Carrington, Bill Shannon and Dave Halsall, Kon-Kord would never have had the worldwide success it has managed to attain. They all do a terrific job for us," Estus proudly states.

Besides Morgan, Kon-Kord is currently concentrating on a new act they have just signed to the label, former Matadors singer Bull Parks. "We're hoping to draw a heavy response from the older demographics with Bull," says Estus. The label has also signed a Texas duo that goes by the name of Tony And Randy.

When asked what it takes to stay afloat as an indie, Estus replies. "By attending conferences and showcases, you can really help your label, because you network and interact with people you don't always see. And more and more seminars lately have dealt with the plight of independents, giving us a greater chance of survival.

Perhaps the best experience anyone who's thinking of starting an indie label can have is that of actually being a performer and having the knowledge of how to cater to a performer's needs. With the Pattersons having that experience and with the strong support they have overseas, Kon-Kord has the pieces in place and the savvy to soar to even greater heights."

**BY TERRY MUGGLETON**
**Ivory's Notes**

**The Return Of The Brown Bomber**

**Battle Stations**!

MCA released *Don't Be Cruel*. Bobby Brown's second solo album (remember *King Of Stage*) in 1988. Since then, the album has sold 12 million copies worldwide, and solidified Brown's status as a bonafide star. A lot has happened since then, but look out—The Brown Bomber is back.

Brown, who is tentatively scheduled to turn in his new album to MCA this month, says he is again ready for the spotlight: "I enjoyed the time off—-I'd been touring three years behind *Don't Be Cruel*—but I'm ready to get back out there."

After spending down time with family and friends, Brown said he spent the period out of the limelight shuttling between the studio of producers L.A. and Teddy Riley's *Virginia Beach* facility.

Things could change, but thus far the bulk of the planned 14 CD tracks—all of which Brown co-wrote and co-produced—are from the Brown/Riley sessions. "Don't look for many ballads, as Brown, despite success with Cruel singles like "Rock Wit 'Cha" and "Roni," chose to keep the collection basically uptempo. Of the recording process, Brown says, "Teddy and I just took it day by day. We record, record, record. It's a team effort. He'd come up with something. I'd come up with something. Even if the tune is wack, we'd still follow it through, just to see what happens."

While on the sidelines, Brown says he really hasn't been impressed by much going on out there musically. "No one is saying anything. Everyone is interested simply in entertaining. Michael Jackson is the only one who really impresses me. The way he does things. I visited him out at his place just before Teddy started working with him. I'd met him years earlier while I was still in *New Edition* and I found him to be cool. No matter what you might think, Michael is still down."

Brown was just a gangly kid when he began his solo career. Today, at 23, he seems surprisingly mature, especially introspective, and perhaps, just a bit idealistic. "I'd like to do two more Bobby Brown albums—this one coming and then another one—and then go home. Make a lot of money and get out. I'm tired of it. I've been in it for 10 or 15 years and I don't like a lot of what I see in the business. You bust your ass to get there and then you're gone tomorrow. And the powers that be don't care, they just wanna get paid—and they will get paid—whether you do or not."

Despite this view, Brown says he still loves making music and performing. "That's what it's all about. I'm proud of what I've got on tape. All of the producers involved worked hard to get more of the real Bobby Brown down. And there's something about being on stage that just hyps me up. There's no feeling like it."

Though Brown says he'd like to begin an international tour "a couple of months" after his LP is released, he also has plans to participate in a New Edition album, film—of the group's rise to fame—and a NE tour, possibly stadiums. "I've got a lot of plans for my career, and I'm excited about it. We're moving to the Next Phase."

**Meanwhile, Back At The Ranch:**

There's a special buzz on a young husband/wife songwriting/musician duo called *Auto* and *Cherokee*, out of Redhook, Brooklyn. We got a whiff of it, and found it to be pleasantly melodic on a pop/funk tip, the kind of stuff that, if marketed properly, does extremely well, both domestically and internationally. Apparently, the folks at the Morgan Creek label feel likewise—word is, they're pulling all stops. Look for a spring single/summer LP. Hammer's not exactly hurtin' 'em in TV land. His cartoon was recently cancelled, and his network TV special clocked in at No. 88 in the ratings, three notches from the bottom. That's alright. Hammer, they still can't move like you. Keep your ears to the ground, a new MCA-distributed label will soon drop that debut LP by singer/songwriter Chante Moore and you're gonna love it. Word has it that model Naomi Campbell was recruited for Michael Jackson's "In The Closet" video only after Madonna, rumored to be the voice of the "Mystery Girl" on the track, declined to be in the video. Four people are credited with writing Aaron Hall's "Don't Be Afraid." The legendary creature Big Foot will be on a future edition of *Oprah* with solid proof that Lionel Richie is living somewhere in North America. At some point, "Keep Giving Me Love" from *Chaka Khan's* new Warner Bros. LP *The Woman I Am* should be a single. Where in the world can we find a copy of the *Jones Girls*' glorious Dexter Wanzel/Cynthia Biggs classic " Nights Over Egypt?"
Rap, Roots & Reggae

Independent Rap Labels On The Rise

NWASTYMIX RECORDS, Wrap/Ichiban Records and Rap-A-Lot Records all have some of the hottest rap acts around right now. Over at Nastymix, Kid Sensation is causing a heatwave of activity as reported by our friend Nasty Nes, who tells us Sensation's latest single, "Ride The Rhythm," is doing very well. Catch the video on "Yo! MTV Raps," "Rap City" on BET and "Video Jukebox." Kid Sensation is one of the toughest rappers to come out of the Washington area. We're sure there's more talent out there in Seattle. His album is the best one he's done to date. Don't miss it.

Another rap act signed to this label, the Terrorists, will have music from their debut album Terror Strikes featured on an NBC Movie Of The Week titled "Street Wars," airing May 11. The Geto Boys received recognition for their platinum LP We Can't Be Stopped. They have been awarded the Ampex Golden Reel award. This is an award given to artists who have earned a gold record for an album that was totally recorded on Ampex Studio Mastering Tape. Award plaques are also presented to the producer, engineers and recording studios involved. Along with the plaque, a golden tape reel mounted on black lacquer, embossed with the name of the group, album and each recipient's name, was given. In addition, a $1,000 donation was given on behalf of the Geto Boys to the non-profit organization of their choice. We are proud to announce that the Nation Of Islam will share in the benefits of the Geto Boys accomplishments. Other award recipients include Eric B. & Rakim, EPMD, Public Enemy and Too Short.

Hats off to the Geto Boys for keeping it black and putting on the latest U2 concert dates. Music from the Geto Boys was played during intermissions! Can you get with that, white folks like hard-core rap just as much as black folks.

Ichiban Records has just signed rapper KILO, who comes from the Atlanta area, to an exclusive international recording deal. Last month, KILO won the Atlanta Coca-Cola Music Award for best rap artist. Look for his first single and video, "Hear What I Hear," at the end of the month. His debut album, A Town Rush, should hit the streets the early part of May. Ichiban's rap label, Wrap, promises to be an intimate part of the rap music business.

M.C. Breed is currently in the studio working on his next LP for Ichiban, which should be even better than his debut album.

Rap-A-Lot Records is probably the leader in the rap arena right now. Here is the latest news from them: During the latest U2 concert dates, music from the Geto Boys was played during intermissions! Can you get with that, white folks like hard-core rap just as much as black folks.

BY LARRIANN FLORES

PAGE 20 / APRIL 24, 1992
ICE-T & BODY COUNT
WELCOME TO THEIR NEIGHBORHOOD!

Left: Meetin' and greetin' wit the man of the hour are rappers Jarreel (l), Ice-T and The Black Encyclopedia (r).

Right: Ice-T lookin' like the hard-core rapper that he is, while E-Mac plays in the back.

Above: Backstage with the Iceberg are ASCAP's Alonzo Robinson and Ice-T cold chillin'.

Above: D-Rock in his "Jason" get-up, playin' his guitar with fire.

Left: Ice-T in his Body Count mode, rippin' the mic and crowd apart.

BY LARRIANN FLORES
money back into the community that supports them
And if that's not enough to make you go ummm, that notorious Mr. Scarface will appear in a St Ides beer commercial. This is on the positive tip for Brad Jordan who lately has been having a bit of bad luck with the courts and alimony. But now that the situation is finally over and resolved, he can look to the future with a smile. With his latest single, "A Minute To Pray," doing quite well and steadily moving up the rap charts, and the video being aired on those favorite rap video shows, Scarface isn't worried about a thing. Check out his latest album, *Mr. Scarface Is Back.* It's full of that core rap and very serious lyrics. He's on that hard-core tip and definitely lives up to his name through this impressive LP.

Look for the Rap-A-Lot crew to be at the BRE Conference partyin' and havin' a good time. In fact, how many rappers and rap labels are going to come out in support of *Black Radio Exclusive* this year? We just got word from Virgin Records that their latest slammin' rap group the College Boyz will be coming out. Also, rapper Tommy G., who is on TMG Records, is coming out to New Orleans. We hope all readers of the Rap/Roots/Reggae column will come out and enjoy the wonderful events we have lined up. Not only will this be the biggest and best BRE conference, but this year we will have a hop-hop club especially for all of us bros and sistas of the hip-hop nation. Don't sleep, boys and girls, 'cause times a wastin'!

Our friends over at Neighborhood Records are getting ready to hit the airwaves with their impressive 14-year-old rapper MC T.A.B. and his pal, one of the toughest DJs out who's only 14 himself, DJ Cold Steel. Their debut maxi-single should drop by the end of this month. Radio, get ready for this young brotha 'cause he's about breaking records.

Last month we told you about Dr. Dre's new rap label, Death Row Records. Well, here's the latest scoop. Dre has four cuts on the soundtrack of the latest Larry Fishburn movie, "Deep Cover," which he also produced. Known as one of the baddest rap producers, Dre comes straight at ya with his latest discovery, Rapper Snoop Doggy Dogg, who's from the Long Beach area, delivers some tough, hard-core rhymes on his debut for Death Row. And from what we've heard through the grapevine, the movie is all that.

"Why Is The Mainstream So Afraid Of Rap?" This is a question that's on a lot of people's minds, especially those of us in the hip-hop community. Kate Ferguson, editor-in-chief of *Word Up* and *Rap Masters* magazines and a woman dedicated to the rap movement, is doing a panel discussion tour trying to unlock the controversial issues surrounding rap music and the media. She will touch on the accusations that rap

---

**RAP PICK OF THE WEEK**

MC Lyte

*Eyes Are The Soul*

FIRST PRIORITY/ATLANTIC

This is the latest release from this mighty powerful rapper, MC Lyte. This time around, she's rappin' about the harsh realities of street life, i.e. doing drugs and having unprotected sex. This cut is on the jazzy tip, a Wolf & Epic-produced, slammin' jam. Radio, start playing this one, not only will you pull in listeners but you can educate them while they're groovin' to another dope MC Lyte rhyme. Right on, girl, for speaking out on these important topics that are a sign of the times we live in.

---

**TOP TEN**

1. "Helluva"  
   *Brotherhood Creed*
   *Gasoline Alley*
   2. "Jump"  
   *Kris Kross*
   *Ruffhouse/Columbia*
   3. "Brenda's Got A Baby"  
   2Pac  
   *Intersection*
   4. "Hand On The Pump"  
   *Cypress Hill*
   *Columbia*
   5. "Live & Learn"  
   *Joe Public*
   *Columbia*

6. "Victim Of The Ghetto"  
   *College Boyz*
   *Virgin*

7. "Scenario"  
   *A Tribe Called Quest/
   Leaders*
   *Jive*

8. "Tennessee"  
   *Arrested Development*
   *Chrysalis*

9. "The Jam"  
   *Shabba Ranks*
   *Epic*

10. "The Word"  
    *Mod Squad*
    *Priority*
strategy we’re using here at KTAA,” says Mack.

Explaining that the station programs rap mostly during the late afternoon and evenings, when teen listenership is up, Mack points out that their core audience has an average age of about 30 years old. “We’re fortunate we’re able to bring in the older demos as well as the younger ones,” he says. “But it’s a result of the type of balanced programming we’ve put together.”

Mack says he took advantage of an incredible opportunity at KTAA that’s played into his career like a glove on a hand. “I never figured this aspect of the business (owning a radio station) would figure into my plans,” he says. “But I’m glad I’ve got the chance to make a difference here in Fresno. The people have tremendous enthusiasm and I want to make sure they hear the best music possible.”

IT SOUNDS LIKE A CLICHE but when KTAA first signed on in Fresno, CA, at the end of January, it marked the first time a radio station was programmed Urban Contemporary in that part of the state. No station prior had dared to challenge the powerful 50,000-whattters that aired their CHR brand of “black” programming.

Enter Greg Mack, Lee Chambers and his wife, Monique. Together they entered a partnership that would change the flow of radio listening in Fresno County. With them came a new dawn for listeners in search of something different.

KTAA boasts the only Urban Contemporary signal in the entire valley. “We were a breath of fresh air that the people had been waiting for,” comments Mack. As co-owner and program director for the station, Mack considers his opportunity to own a station as almost a godsend.

No stranger to radio, Mack has worked for years in major markets like Houston and Los Angeles, where he was instrumental in the original format of L.A. station KDAB. “Back then, the format included about 30 percent rap music, a

Monique is also an air personality. Joining her here are ups Michael jade (l) and Chase Turner.
In complete agreement is co-owner Lee Chambers. "There's more than 1.2 million people in Fresno County," he says, "and there's definitely a niche out there that we are filling. "We first signed on in January and our first Arbitrend was very encouraging," he comments, understating the early jump the station received in the ratings race.

"We got high enough numbers to rank us seventh in the market," Mack adds. "Even though it's still early, we think we're really on to something here. Ranked seventh out of 59 stations is not bad. We signed on too late for the regular Arbitron book, but we'll see what happens in the spring."

Mack credits the community for the station's early success. "We've got a rich cross section of minorities in this market and the music we play and the service we bring keeps them listening. Not only do we attract the black community, but there is a large Hispanic audience out there that we've been able to tap into.

Part of that commitment translates into opportunities for record labels whose artists are looking for airplay in the area. "We play a lot of artists who aren't being played here on other stations or in other markets for that matter. Ice Cube, R. Kelly...those are just two acts whose music we'll air," says Mack. "Because we do play them, it forces competing stations to put them on the air as well."

Part of the administrative staff includes (l-r) Rana Mack, acct exec; Peggy Bakeman, receptionist; and Gloria Chambers, assi. gm.

Radio personality Wise Prince "D."

"We're just as likely to get a Hispanic caller on the request line as we are a black listener. Our station put a lot of black jocks to work in this market where there were none before, not to mention the women and Hispanic jocks we've also got on the payroll. As long as we continue to let our audience know we're serving them, we'll do just fine."

That exposure, in turn, spells revenues for the labels through increased sales at local record stores. "As soon as KTAA signed on, our store had a jump in record sales of more than 30 percent," reports Juanita Doyle, co-owner of J&C House of Records. "Customers come in praising KTAA for the music they have brought into the Fresno area," she says. 

continued on next page
adds, "Before their (the station's) arrival, there was very little rap music being played in town. KTAA changed all of that and has injected a fresh new sound in the community that they just can't get enough of. There's a lot more R&B sound here and it's really helped out my store." In business since 1968, Doyle says that the station has helped bring a renewed sense of community to the area.

"Jammin' 94 Is Just Doin' It" (a la Nike) is the new phrase that pays in the Fresno community and KTAA seems to be making all the right moves to ensure its success. Programming-wise, Mack had a secure hold on the reins when KTAA first signed on, but has eased up as of late.

"We play the hits, there's no doubt about it," he says, "When we first signed on we had a very tight playlist. The idea was to get listeners' attention. Now that we have it, I've eased up somewhat and have settled into a 50-song playlist, about 12 songs per hour, so we've widened our scope somewhat.

"We've gone from a 2¼ hour power rotation and expanded to 3½," he adds. "We've adopted the philosophy that many rap acts have to in order to get the attention we need—and that's takin' it to the streets."

As an entrepreneur and savvy businessman in the Fresno area, Chambers took an interest in the station when he was unable to find an outlet for music program concept "Kosmic Kat." a positive music show that offered quality music and useful messages for young people. "The show was having trouble finding a place to air, so I took matters into my own hands," he remembers.

"I approached KTAA and bought air time for the show. Things looked so promising that I decided to look into buying the station." Armed with motivation, solid negotiating skills and a radio expert in Greg Mack, the deal went down.

Now that they have the station, management is encouraging black business to support KTAA advertising-wise. "We're ready to do big things in this community, but we need support," says Mack.

A people-oriented station, KTAA is developing a solid base in the community by being in the community. Though they've been on the air less than three months, their promotion department has been hard at work providing heavy duty exposure. "We recently hosted a 'Black Picnic in the Park' that attracted hundreds, and we also held a 2,000-seat concert that featured Lee Cube, Big Daddy Kane and W.C. and the Madd Circle. It was so successful, we had to turn away over 800 people at the door."

In this day of disgruntled concert and movie-goers, Mack says there were no problems before, during or after the show. "We did a lot of planning on the front end," he reveals. "We also worked closely with the Fresno police, who did a wonderful job. There was not one single incident."

The station is currently planning a Cinco de Mayo celebration, as well as a major concert at the 11,000-seat Selland arena to benefit the city's DARE program. "We're shooting to be the best we can be," says Chambers. "We know that through our grassroots efforts to service the people that they will respond. We're building a loyal following by setting an example of community service that the Fresno people will appreciate."

---

"We've got a rich cross section of minorities in this market and the music we play and the service we bring keeps them listening."

---

---
GOSPEL MUSIC HAS at its very core the message of redemption and spiritual liberation. New Faith, a six-man vocal group recording on the Warner Bros. label, has experienced firsthand that transforming power of music.

Recording inside the walls of the maximum security bars of the maximum security bars of Tennessee State Penitentiary, New Faith has created an album of R&B-tinged gospel to rival any music on the airwaves today—and in the process gained the kind of hope and inspiration that has changed their lives.

The group's self-titled debut is a testimony to the power of music to change even the most desperate of situations. Through song and fellowship, these six brothers have brought hope to what many would call a hopeless situation. "We went from no faith to new faith," says Dennis McMillan, an inmate serving a life sentence, who readily admits that New Faith's optimistic outlook came about through the Herculean efforts of the group's producer Moses Dillard.

"Before this group there was no positive influence in our lives," remarks Malika Haki. "We were faced with having to deal with the reality of our situation—meals, visiting hours—that was it."

"We were surrounded by hopelessness," agrees Charles Ewing. "We didn't have the tools to improve our lives until Moses came along."

Dillard's musical track record includes an impressive 70s and 80s resume of session and stage work with R&B luminaries such as Al Green, The Crusaders, Peabo Bryson and his first professional gig, a guitar session for Otis Redding's hit "Sweet Soul Music.

Led to begin theological studies in '82, Dillard took on a 20-member prison choir assigned to him as part of his studies for the Masters of Divinity degree at Vanderbilt University. "At times I was more a refire than a musical director," says Dillard. "Organizing the group was unforbible. But through the music I began to use the Bible as a tool to expose the inmates to their history. By the time I got them to using the 'L' word—which is taboo in prison—we were on to building their self-esteem and self-worth."

The core group that emerged, Haki, Ewing, McMillan, along with Ira Williams, Carl Smith and Victor Shears, found Dillard's style of ministry transforming in itself. "Moses saw we had talent," sums up Williams, "and he made us dig deep down and bring it up."

"But he didn't put any kind of spiritual pressure on us," adds Smith. "He just created an atmosphere where we could feel good about ourselves."

Dillard set up a 24-track board in the prison's chapel and recorded the group around the prison's uncompromising schedule. "Because of the prison rules," explains Shears, "we only had six hours a week to rehearse and record as a group."

The resulting four-song demo found approval with Warner Bros. Records Nashville president Jim Ed Norman, who gave the go ahead for the LP project. Even arranging for special guests Teddy Pendergrass and Sam Moore of Sam & Dave to appear.

The album, a two year labor of love and conviction, opens with the R&B power cut "Let Me Hip You To The Streets" and follows with "You Were Always There," featuring TP Song titles like "You Are My Refuge," "Love Is The Bottom Line" and "Brand."

continued on page 42
ARE YOU READY for some streetwise, rhyme droppin' and bass thumpin' rhythms? Well, if you think you can handle it, then get ready for this def mixture of hard-core rap, techno funk, jazz, heavy-metal, reggae flavored new album from a enlightened new group. G.O.T. is their name and they bring a different kinda funk to the hip-hop world.

Made up of two key players, Third Degree and DJ Rip, G.O.T. combine their wide variety of music knowledge and transform their thoughts into positive and provocative rhythms and rhymes. Notes from the textbook of learning is what you will experience when you listen to their self-titled debut album on Numbers Committed Records, a new independent record label.

On this album you will explore many different types of music that are fused together with some slammin' def beats. DJ Rip is real impressive in concert, he can spin those wheels of steel with a quickness and never work up a sweat. Third Degree is the rapper/writer/singer of the group. "Rap, and music overall, is the perfect way to feed people a message. Some people may not watch the news or read the newspapers, but they listen to music. So this is a way of getting a message across to those who may not otherwise get it," explained this intelligent man, who is still young in age but very wise when it comes to the realities of this world we live in.

Unlike other rap groups that come out fresh on the rap scene and think it's all about having one party after another and trying to screw every girl in sight, these brothers are real down. Down to earth, down with not letting the system beat you, and down with raising the consciousness of the youth out there who seem to really be lost. Such is the reason for their name. "Our music speaks on a lot of different topics. It's like a school textbook, a mixture of information and subjects," says Third Degree. In fact, their album is a library of learning tools. An example of this is their single "Rage Goin' On," which deals with racism in America and shows a very in-depth view of many black people's reality. The video for this song is very graphic, with scenes from back in the days of the lynch mobs and when the KKK was running the southern part of the States. Let us not forget that these acts of inhumane behavior were being done less than 20 years ago.

MTV won't play this video because they are too afraid of offending their counterparts. They don't want to see and hear about those unspeakable acts because it makes them feel uncomfortable. The truth... continued on page 42
**Junos Questioned**

Only a handful of Black artists received nominations in this year's Juno Awards. Fewer won anything. Country and western man Garth Brooks beat out Hammer as the Foreign Entertainer of the Year. C+M Music Factory was bumped by Vanilla Ice for the Best Selling Album by a Foreign Artist. The Best Selling Single by a Foreign Artist went to Extreme and not Michael Jackson for "Black or White".

Hip-hop artist Maestro Fresh-Wes, who is not a singer, lost out as the Male Vocalist of the Year to Tom Cochrane. The Dream Warriors, who had great international success, won the Rap Recording of the Year for their record "My Definition of a Boombastic Jazz Style".

The Infielis, which includes African-Canadian Molly Johnson, was recognized as the Most Promising Group of the Year. Debbie Johnson and the African-Canadian duet Love & Sas were upstaged by a group called Bootsaac for the Best Dance Recording.

Love & Sas captured the Juno for Best R&B/Soul Recording with their song "Call My Name". Lorraine Scott, Simply Majestic, Helen Sharpe and Debbie Johnson were the other African-Canadians nominated in the R&B/Soul category.

As reported in BRE (April 10, 1992) there was no Best Reggae/Calypso Recording this year. Instead, a Best World Beat Recording category was added. An album called The Gathering won the Best World Beat Recording this year. The Gathering featured the African-Canadian group Nu Black Nation, a.k.a. United We Stand, which recorded the song "Respect I" on the album. Another Toronto-based group, Siyakha, is featured on the album with a song called "Tsoa".

Nu Black Nation represents the generation of African-Canadian youth who are taking rap music to new levels of creativity and cultural expression. Drawing on the traditions of African music, while voicing concerns for justice and equal rights. Nu Black Nation is a clear example of the depth and power of hip-hop culture.

"Respect I" is a call for unity and a call for equality between women and men. Appearing on the track are Power (DJ providing samples and co-production), MC Motion, MC Thrust (rappers) and Sisters T. Soul (rap and vocals).

Siyakha grew out of a theater group that Sifiso Ntule, a South African exile, started in 1985. Incorporating the music style known as "township jive" with the languages of South Africa, Siyakha represents the New African scene that has emerged in Toronto. "Tsoga" (translated 'wake-up' from the Sotho language), is about the renewal of Africa. The song features Ntule and Kim McNeilly on vocals. Hilton Knowles and Colin Campbell on guitar. Nicolas Hocking on drums and Steve Victory on bass.

Nineteen ninety-two marks the 21st anniversary of the Juno Awards and the 17th telecast. The award system actually started with the inception of RPM magazine in 1964, but at that time it was limited to a readers poll with winners listed yearly in the magazine. In 1970, organizers Stan Klee and RPM publisher Walt Grelis took the awards to the stage of the St. Lawrence Center. The awards that year were called the Annual Gold Leaf Awards.

The name was the result of a contest held by RPM and it was a musician by the name of Hal Philips who suggested the awards be named Juneau after the then head of the CRTC, Pierre Juneau, who that year had initiated the Canadian Content Regulations. When it was discovered that the homonym Juno was the chief goddess of the Roman pantheon as well, the spelling was changed and the awards were thus named.

For the next few years, the Junos remained an industry event. In 1975, the awards assumed a much higher profile because they were telecast for the first time and CARAS was established to work with all segments of the Canadian music industry.

African-Canadians have never played a major role in the Junos. This year, Juno organizers claim that the Best Reggae/Calypso Recording was dropped because not enough reggae and calypso artists submitted material. Canadian Report will be looking into this matter and reporting back to the readers of BRE.

It seems that people of African... continued on page 41
**British Invasion**

**Yazz Benefits From Two-Year Absence**

Yazz (bottom, r) with Coldcut

SHE STORMED to the top of the charts on both sides of the Atlantic with her cover of 'The Only Way Is Up' three years ago. She put out a few more singles, then it was all quiet from the Yazz camp. It seemed that she had thrown in the towel as one of British soul's vanguards in the invasion of the U.S. In the resulting two-year hiatus, Yazz took time out to have a baby, and also went through a traumatic break from manager/A&R man/publisher/Big Life Records owner Jazz Summers.

"Because Jazz was my husband, manager and record company boss, I had to cut off links totally," says Yazz. "I didn't want to leave Big Life, but after reflection it seemed like the best thing to do." She moved to Polydor, where she found a record company to put its trust in her as a tried and tested success, and which was willing to allow her to make the "more mature" album she wanted following her previous teeny-bop commercial successes. The result is One True Woman, currently being given the whole citywide publicity bit on huge billboards around London.

"A lot of my fans from before have probably moved on to other artists," she says. "I didn't want to do a copy of my previous album. It's risky, but I hope people will enjoy a much more soulful and jazzier side of me.

For the songs on the album she collaborates with former Soul II Soul keyboardist Simon Law, and high school chums Drummie Zeb and Tony Gad of Aswad.

Seems like Princess Di loves rap music. When Di, England's future queen, was visiting a hostel for homeless kids in South East London, she asked the kids about their interests, and they retorted that they loved rap music. She asked for a rendition and she was so impressed with the kids' impromptu efforts that she asked for more.

In the midst of the recent British recession, all of the charts, jumping to No. 9 out of nowhere.

Motown Records hosted the best record company party of the year this week, with a successful U.K. celebration for The Temptations' recent concert at Wembley Arena. This concert marked The Temps' return for the first time since their album Milestone and its hit single "The Joneses" took London radio stations by storm. It also reunited The Temps with their old Motown stablemates The Four Tops and the Vandellas, who shared the bill. Amongst the guests at The Temps' party were U.K. radio DJ (and now TV star—presenter of the U.K.'s answer to "Amateur Night At The Apollo") Wayne, Yvonne Thompson of Choice FM/WM&P (a veteran of B.B.'s New Orleans convention, where she spoke on the international panel in '90), the robust Ian Levine, the British guy who has managed to "re-launch" a whole host of former Motown stars with a new Motown sound, and Mervyn Lynn Motown U.K.'s erstwhile head of marketing.

Talking of Motown, it seems that the U.S. company is not going to lie quietly as a U.K. restaurant flagrantly breaches copyright law by calling itself the Motown Restaurant.

Young Tevin Campbell was launched into the U.K. pop fray as dazzling a manner as possible recently when he flew into London on a whistle-stop trip. Campbell was one of the youngest guests ever to appear on the top TV chat show "The Wagon Show" (equivalent perhaps to the "Johnny Carson Show"). The show's host, Terry Wogan, was clearly impressed by the dexterity with which Campbell carried off his appearance.

Also spotted in London on quickie promotional tours were Vanessa Williams (whose "Save The Best For Last" makes its impression on the U.K. Top 10 and as a result becomes her biggest hit over here) and Charles Neville of the Neville Brothers.

**By Dotun Adebayo**
Struggle and Hope Intertwined

IN THIS lay-the-track-to-today-dub-the-vocals-tomorrow-get-it-produced-yesterday atmosphere of the music business, few find the time to ever really stop and smell the roses or take stock in their lives and what's happening in the world around them. Fast money, fast cars and fantasy lifestyles make sitting down with a good book seem like a waste of time. Books are supposed to enhance our quality of life by imparting knowledge about a particular subject pertinent to our existence. But why bother reading when you can just pop the audio-book into your car's cassette player and listen to a novel on the way to work?

Three books that refuse to be consumed so thoughtlessly and in the process lay the reader open to unexplored feelings, are "Songs Of My People," a collection of over 200 photos capturing African-American life (Little, Brown & Company), "Blessed With Children," a celebration and exploration of the precious magic of youth (W.K. Kellogg Foundation), and "I've Been Marching All The Time," an autobiography of one of the many quietly strong, straight-backed black women who emerged from the era of the Civil Rights movement (Long-street Press). These pieces of literary and pictorial art must be contemplated, they each have a message that causes one to take stock in life and living it fully.

"Songs Of My People" illuminates models of strength and brilliant blackness through the black photographer's eye. Rare, intimate moments in the lives of a few musical giants are also captured within this publication's pages. The daddy of the blues and the true king of rock and roll, John Lee Hooker and Bo Diddley, are caught sharing a hearty laugh with each other; Miles Davis is captured with his horn, the producer's producer, the Dude, Quincy Jones, is spied in a contemplative mood; and trumpeter Lester Bowie is seen blowing up a storm.

"Blessed With Children" is a view of the world from a child's perspective, and it is quite a different angle. The most striking photos are those of children in the most impoverished corners of the world such as South Africa, Brazil and the Dominican Republic. The penetrating, painfully joyless stare of a little black preschool-aged girl is enough to bring tears. To see life brimming forth in the eyes of children in Durban, South Africa, lined up and on their way to recess, seemingly untouched by apartheid's evil, will cause one to pause and reflect.

A travelling exhibit of 150 photos from the collection will tour throughout the country and will be in Los Angeles at the California Afro-American Museum from May 30 to August 23.

BY ANGELA JOHNSON
This song effectively targets All to topping the charts. Demos: were very good.

song and will still be enjoyed and appeals to a demos. It well as Quiet Storm, must work great for any day part as well as Quiet Storm. A must play if you're an Urban AC Demos Adults.

CHUCK WOODSON
WKSV/NORFOLK, VA
SHANICE
"I'M CRYIN'"
Shanice's latest release is showing up solidly on retail tracking and request lines. This ballad is a great follow-up to "I Love Your Smile." It shows a more mature and emotional side of this great singer Demos All.

EN VOUGE
"MY LOVIN' (YOU'RE NEVER GONNA GET IT)"
This song is going to garner immediate across-the-board success. It's got a thumping dance groove that everyone will like. We had been waiting to see what they would do next and what they did was great Demos All.

GERALD LEVERT
"SCHOOL ME"
We had been playing this off the album, and it was getting immediate action. Now that this great ballad is a single, it's moving up in rotation and keeping our listeners happy Demos All.

JERRY SILVERS
WABD/CLARKESVILLE, TN
THE BOYS
"THE SAGA CONTINUES"
It's been awhile since we heard from them and now they're making a grand return. They show that they can certainly hold their own on this uptempo cut that has a little rugamuffin flavor Demos Teens, Young Adults.

MICHAEL JACKSON
"IN THE CLOSET"
Pick your remix This song was just released in a variety of mixes to appeal to many tastes. My favorite is KF's 12-inch mix. There's a lady speaking passionately in the background. Try to figure out who she is. Demos All.

GERALD LEVERT
"SCHOOL ME"
A typical Levert song with a lot of O'Jays overtones. It will work great for any day part as well as Quiet Storm. A must.

TONY FIELDS
WKKV/ MILWAUKEE, WI

LEON TOLLER
WILA/DANVILLE, VA
R. KELLY AND PUBLIC ANNOUNCEMENT
"HONEY LOVE"
This is one ballad that is sure to score with the ladies, gentlemen, and especially lovers. R. Kelly's great vocals and the song's sensuous sound will make it a radio favorite Demos Young Adults, Teens.

MICHAEL JACKSON
"IN THE CLOSET"
Michael is at his best. This song gives you the true urban sound that made Michael the giant he is. The song has an infectious dance beat that's going to make this a No. 1 hit Demos All.

EN VOUGE
"MY LOVIN' (YOU'RE NEVER GONNA GET IT)"
We've gotten heavy phones for this. It's one of the better produced and arranged releases coming from these beautiful females. Whether you are old or young you can get into this Demos All

JODECI
"COME AND TALK TO ME"
This is the most heavily requested song of the week. Releases like this are going to make Jodeci a mainstay in the industry. These young brothers can put a really nice feel to a slow song Demos Young Adults, Teens.

CHAKA KHAN
"LOVE YOU ALL MY LIFETIME"
That Chaka Khan feels from years ago is back and sounding as good as ever. This song has a smooth, medium tempo and melody. After you add Chaka's vocals you know you have a smash Demos Young Adults, Adults.

GEOFFREY WILLIAMS
"IT'S NOT A LOVE THING"
Geoffrey has a great Sly and the Family Stone type sound. This song has a lot of energy and spotlights this U K native's talents. Works for all day parts, Demos All.

LEON TOLLER
WILA/DANVILLE, VA
R. KELLY AND PUBLIC ANNOUNCEMENT
"HONEY LOVE"
This is one ballad that is sure to score with the ladies, gentlemen, and especially lovers. R. Kelly's great vocals and the song's sensuous sound will make it a radio favorite Demos Young Adults, Teens.

MICHAEL JACKSON
"IN THE CLOSET"
Michael is at his best. This song gives you the true urban sound that made Michael the giant he is. The song has an infectious dance beat that's going to make this a No. 1 hit Demos All.

EN VOUGE
"MY LOVIN' (YOU'RE NEVER GONNA GET IT)"
We've gotten heavy phones for this. It's one of the better produced and arranged releases coming from these beautiful females. Whether you are old or young you can get into this Demos All.

BEULAH FOXWORTH
WYOE/CHADBURN, NC
RANDY CRAWFORD
"IF YOU ONLY BELIEVE"
All of Randy's music is beautiful, especially this song. It has a relaxing medium tempo and some exceptionally good singing. We play this and the phones start ringing off the hook Demos Quiet Stormers, Adults.

LYNN WHITE
"SHOW ME HOW TO LOVE YOU"
Lynn White is letting her man know that he doesn't need to go anywhere else. He needs to let her know how to keep him happy. The bluesy sound and thoughtful lyrics on this make it a real grabber. Demos Blues Lovers, Adults.

THE STYLISTICS
"THE HIT MEDLEY '92" Four of some of the Stylistics' best ballads, including "People Make the World Go Round," are rolled into a medley. Whenever we play this the phones don't stop ringing and everyone asks to hear it one more time Demos Young Adults, Adults.

KEVIN ST. JOHN
WBLS/LAURENS, SC
JONATHAN BURTON
"SHE'S POURING IT ON"
Jonathan Burton's music has an interesting swing rhythm and blues feel to it. This single is a great song that's gotten a lot of requests. Demos Young Adults, Adults.

SHIRLEY BROWN
"LET'S MAKE LOVE TONIGHT"
This is a very strong ballad that stands out in our rotation. The music on this is nice and Shirley's vocals are very persuasive. It's great for late night or Quiet Storm, so get it on the airwaves. Demos Adults.

R. KELLY AND PUBLIC ANNOUNCEMENT
"HONEY LOVE"
The sweet sound of this song will stay with you throughout the day. You may even find yourself humming this ballad. We've gotten great telephone action on this and expect it to become another Top 10 single for R. Kelly Demos Teens, Young Adults.
### ALABAMA

#### WAJF-AM
A Development, Tenn. Boys, Rift. Peabody Bryson, Shower Rift, White

#### WBIL-FM
Ben E. King, Your M. Jackson. In The Most Condition, Forever Rhonda Clark. **Il Loven**

#### WBLX-FM
Boys, Sago Dr. Dre, Deep M. Jackson, In The Mike Davis, When Rhonda Clark, **Il Loven**

#### WENN-FM
Gucci Crew, Sago Mary J. Blige, You. M. Jackson, In The Mocca Soul, Loven

#### WGOK-AM
Boys, Sago Boys II Men, Please Color Page, Whip Destinisé, Funny Mary J. Blige, You M. Jackson, In The Mocca Soul, Loven Mod Squad, Work Prince NPG, Money Soul II Soul, Joy

#### WIDO-FM
Chaka Khan, Love Heavy D & Boyz. Don't MC Thick, Marren Shabba Ranks, Jam

#### WJNN-FM
Al Green, Love Dr. Dre, Deep Force WO'S Yest, Your George Howard, Dress M. Jackson, In The Pastor Lavelle, White

#### WJLD-AM
Aretha Franklin, Everchanging MD Curtis Bell En Vogue, gyrating Gerald Levert. School L. Vandross, T Sound Off By Testify

#### WSFL-FM
Ben E. King, T's Kid Sensation, Ride Prince NPG, Money Roger, Take Travis Huddles, Jaw

#### WSLY-FM
Box Noir, Super Kris, Kraze, Jump M. Jackson, In The R. Crawford, Who's

#### WTUG-FM
Box Noir, Super Kris, Kraze, Jump M. Jackson, In The R. Crawford, Who's

#### WVAS-FM
Al Green, Love George Howard, Cross Lisa Stansfield, All Peabody Bryson, Shower

#### WZMG-AM
Doug E. Fresh, Bustin' Guy, Teddy's Mint Condition, Forever Peabody Bryson, Shower R Kelly, Honey

### ARKANSAS

#### WZZA-AM
Chaka Khan, Love Destinisé, Funny Mica Paris, Young Queen Latifah, How R Kelly, Honey Shirley Brown, Let's

#### KCAT-AM
Boys II Men, Please Chaka Khan, Love Gary Brown, Don't Jadecii, Come Karyn White, Walkin' M. Jackson, In The Nice/Smooth, Same Riff, White

#### KCLT-AM
Club Nouveau, Oh Dr. Dre, Deep Fudge Pudge, Walk M. Jackson, In The R Kelly, Honey Roger, You Soul II Soul, Joy Vicki Winans, Just

### CALIFORNIA

#### KGJF-AM
M. Jackson, In The

#### KJLH-FM
M. Jackson, In The Trevor Spencer, Love

### COLORADO

#### KDKO-AM
Chris Bender, Who M. Jackson, In The Roger, You Three Times Live, Winter

### CONNECTICUT

#### WZMT-AM
Patti LaBelle, When Stylistics, Hi
WNHC-AM
Jodeci, Come
Peabo Bryson, Shower
R Kelly, Honey

WTOT-AM
Bob Baldwin, Everything
Boys, Saga
Fam-Iza, You’re
Gerald Levert, School
Hammer, This
Tim Owens, Let’s

WJJZ-FM
2nd II None, If You
Boys, Saga
Daisy Dee, It’s
Patti LaBelle, When
Ray Simpson, Crazy
Rhonda Clark, Irresistible
Soul II Soul, Joy

KBBG-FM
Boys, Saga
Emmanuel Rahim, Spend
Lisa Stansfield, All
Live & Run, Call
Diahann 357, Honey

GEORGIA

GEORGIA

WRBD-AM
Eugene Wilde, How
George Howard, Cross
Good II Go, Never
Poor Brooke & L Funky
Rhonda Clark, II Learn’
Roger, You

WFYX-AM
Frozen

WQVE-AM
A Development, Tell
M. Jackson, In The
Mint Condition, Forever
Prince NPG, Money
Sag, Cool

WRXJ-AM
M. Jackson, Keep
Mike Davis, When
Rhonda Clark, II
Three Tyme’s Luc, Interest

WFXE-AM
M. Jackson, In The
Prince NPG, Money
Rhonda Clark, II Learn’
Soul II Soul, Joy

WSKX-AM
Dee The Funkee, Malta
Lisa Taylor, Secrets
M. Jackson, In The
Queen Latifah, How

WVGH-AM
Boys, Saga
Eugene Wilde, How
Heavy D & S, Boys, Don’t
M. Jackson, In The
Patti LaBelle, When
Stylistics, His

WXAG-AM
Mist Condition, Forever
Nicholls, In His
Peabo Bryson, Shower
Soul II Soul, Joy

WCBX-AM
M. Jackson, Cross
M. Jackson, In The
Patti LaBelle, When
Peabo Bryson, Shower

WTOC-AM
Ways To Love

WTTJ-AM
Two Too Many, Where’s
Boys, Saga
By All Means, Feeling
Good II Go, Never
Jodeci, Come
M. Jackson, In The
Midwest Fak, How
Ray Simpson, Crazy

WLLU-AM
Diey Dee, K’s
M. Jackson, In The
Mike Davis, When
Patti LaBelle, When
Peabo Bryson, Shower
Three Tyme’s Luc, Interest
Tim Owens, Let’s
<table>
<thead>
<tr>
<th>Location</th>
<th>Station</th>
<th>Call Letters</th>
<th>Program</th>
<th>Location</th>
<th>Program</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOUISIANA</td>
<td>KBCE-FM</td>
<td>Boys II Men, Please</td>
<td>M. Jackson, Kris Kross, Daisy Dee, Kiko Kirez, Jump Mary J. Blige, You M. Jackson, In The Mixx Blies, When Nice/Smooth, Sante</td>
<td>P.O. Box 69 Boyce LA 71429</td>
<td>318 793 4003</td>
<td></td>
</tr>
<tr>
<td>KFXZ-FM</td>
<td>Boys, Saga College Boys, Victim D Nice, To The Mixx Blies, When Mint Condition, Forever Peabo Bryson, Shower</td>
<td>P.O. Box 67 Lafayette LA 70506</td>
<td>318 986 1112</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MASSACHUSETTS</td>
<td>WILD-AM</td>
<td>En Vogue, My Love's TCL, Ain't</td>
<td>Frozen</td>
<td>P.O. Box 125 Brookline MA 02146</td>
<td>617 427 2222</td>
<td></td>
</tr>
<tr>
<td>KQXLFM</td>
<td>Club Nouveau, Oh Dohshay, Funky M. Jackson, In The Peabo Bryson, Shower R&amp;B, White Soul II Soul, Joy</td>
<td>Frozen</td>
<td>P.O. Box 69 Biddeford ME 04005</td>
<td>207 783 6606</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KXZZ-AM</td>
<td>M. Jackson, In The Mint Condition, Forever</td>
<td>P.O. Box 631 Aerograms</td>
<td>MD 3404</td>
<td>301 269 0742</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WANN-AM</td>
<td>MD James Williams 311 Alvaro Lake Drive La 70094</td>
<td>MD James Williams 311 Alvaro Lake Drive La 70094</td>
<td>318 438 7277</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KYEA-FM</td>
<td>D Nice, Get Dr Dre, Deep Future Sound, Lady KCM, Talk M. Jackson, In The Mint Condition, Forever Mod Squad, Ward</td>
<td>P.O. Box 2199 West Monroe LA 71294</td>
<td>318 322 1891</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WOCQ-AM</td>
<td>Good 2 Go, Never Hasamen, This MC Brains, Everybody Mary J. Blige, You M. Jackson, In The Nice/Smooth, Sometime</td>
<td>P.O. Box 1850 Morgan Bay Ocean City MD 21842</td>
<td>301 641 0901</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMHG-AM</td>
<td>Doug E. Fresh, Ruffin' M. Jackson, In The Path LaBelle, When Peabo Bryson, Shower Soul II Soul, Joy Three Tymes Live, Imprint</td>
<td>P.O. Box 6643</td>
<td>616 744 2405</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WRNB-AM</td>
<td>Bas Mair, Sagae College Boys, Victim M. Jackson, In The Ray Simpson, Crazy Rhonda Clark, It Linn</td>
<td>P.O. Box 3004</td>
<td>612 341 2447</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Station</td>
<td>DJ(s)</td>
<td>Program(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------------</td>
<td>------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KCOH-AM</td>
<td>P.D. David Shaw</td>
<td>Kool &amp; The Gang, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KIIZ-AM</td>
<td>P.D. Keith Landers</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WNOO-AM</td>
<td>P.D. Bobby O. Gray</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KJMW-AM</td>
<td>P.D. Tom Callis</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KQOK-FM</td>
<td>P.D. Patricia McQueen</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KKDA-AM</td>
<td>P.D. Tony Alexander</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KMJQ-AM</td>
<td>P.D. Ron Allen</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KAZI-FM</td>
<td>R. Arletter, Love</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KZFY-AM</td>
<td>P.D. Michael Nelson</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WPLZ-FM</td>
<td>P.D. Ken Williams</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WWST-FM</td>
<td>P.D. Will Harris</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKKV-FM</td>
<td>P.D. Tony Fields</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMAV-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WFFO-AM</td>
<td>P.D. Jim Williams</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WRIV-AM</td>
<td>P.D. Steve Carroll</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WJZ-AM</td>
<td>P.D. Mike C. Moore</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WRDD-AM</td>
<td>P.D. John Williams</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WYBC-AM</td>
<td>P.D. Bill Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBCR-AM</td>
<td>P.D. Tom Reddick</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WZU-AM</td>
<td>P.D. Tony Fields</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WOLH-AM</td>
<td>P.D. Jim Williams</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WTVU-FM</td>
<td>P.D. Andy Smith</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WQAD-AM</td>
<td>P.D. Ed Young</td>
<td>The Isley Brothers, The Jackson 5, The Isley Brothers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Temptations reported that one columnist in a Toronto, Canada-based daily newspaper wrote a piece on The Temptations that must be shared with B.E.'s readers. He reported that a New York City daily printed the Motown.

Rap, Roots & Reggae continued from page 22 is influencing today's violence.

Why does the white press condemn rappers and their art form? Through this panel, Ferguson hopes to enlighten and wake up people to the fact that rap music is a positive force.

Rap music has many good qualities to it. After all, rap has been around for centuries dating back to the early days of our ancestors who beat on the drums and chanted and or rapped their messages to the people in the villages. This form of music will always be around as long as there are people who enjoy making it and listening to it. Rap music is here to stay.

Other industry people who think so and are getting involved are Sophia Chang, dir. and A&R, Jive Records; Jeffery Sledge, rep, promo, rap; Jive; Wyatt Cheek, vp, promo; Select Records; Kid Capri, DJ/rapper on Cold Chillin' Records; and Ed Lover and Dr. Dre. TV/air personalities, wasn't named.

The story also said Melvin Franklin's bass vocalist of the group, seatbelt snapped and he injured his head on the luggage compartment. Instead of running a photo of Franklin, the newspaper showed a photo of the group's tenor, Ron Tyson. The Temptations had cancelled a show at Toronto's Phoenix nightclub before the airplane mishap.

RAP, ROOTS & REGGAE continued from page 22 is influencing today's violence.

Why does the white press condemn rappers and their art form? Through this panel, Ferguson hopes to enlighten and wake up people to the fact that rap music is a positive force.

Rap music has many good qualities to it. After all, rap has been around for centuries dating back to the early days of our ancestors who beat on the drums and chanted and or rapped their messages to the people in the villages. This form of music will always be around as long as there are people who enjoy making it and listening to it. Rap music is here to stay.

Other industry people who think so and are getting involved are Sophia Chang, dir. and A&R, Jive Records; Jeffery Sledge, rep, promo, rap; Jive; Wyatt Cheek, vp, promo; Select Records; Kid Capri, DJ/rapper on Cold Chillin' Records; and Ed Lover and Dr. Dre. TV/air personalities, wasn't named.

The story also said Melvin Franklin's bass vocalist of the group, seatbelt snapped and he injured his head on the luggage compartment. Instead of running a photo of Franklin, the newspaper showed a photo of the group's tenor, Ron Tyson. The Temptations had cancelled a show at Toronto's Phoenix nightclub before the airplane mishap.
BOOKS OF NOTE continued from page 31

to wonder what can be done to make the world mirror the joy on their little faces.

Children's unsinkable curiosity, their undeniable spunk and their energy and zest for life, though they know little of it, are things that as grown-ups we aim to preserve within our own psyche, but which flee with every year of adult life. All of these images and feelings are captured for us to savor within "Blessed With Children." While "Songs Of My People" and "Blessed With Children" guide you through a pictorial journey, "I've Been Marching All The Time" is a look at "All the Way" the life of a strong black woman who is still moving on her way to wiping out inequalities. This is the story of Xernona Clayton (the widow of Edward Clayton, the executive editor of Jet magazine).

She possesses a long history of involvement—both from behind the scenes. Within the first pages of her autobiography, Clayton relates that as she drove Dr. Martin Luther King Jr. to the airport for what would become his last flight to Memphis, he asked her, "When are you going to come march with me?" Given the title of the book, this would indeed seem like an odd question. But when her true depth of involvement in the struggle is revealed, the question is answered. She was vitally instrumental in organizing and getting people ready to march and garnering support from influential persons who could make an impact.

Clayton's life's work has included giving guidance to such crucial enterprises as Atlanta's Model Cities Program and Southwest Atlantans For Progress, shedding the light of racial equality upon a Grand Dragon of the Georgia Ku Klux Klan and becoming the first black person to host a TV show in the South. Currently, she is assistant corporate VP, urban affairs, Turner Broadcasting System, Inc., and has been an Atlanta civic leader for over two decades. Clayton continues fighting, caring, and healing. Her closing remarks reaffirm her life long commitment: "Challenges remain, especially the great, pressing challenge to encourage people of good will to work together to overcome prejudice and poverty and cruelty. I will keep marching until we achieve justice and equality for all people."

While these books are somewhat different in their approach and scope, one thread that draws them together is the light of hope. They all three depict the human struggle honestly and without beautification, but they also leave the door open for that sliver of sunshine to come beaming through.

JAZZ NOTES continued from page 13

takes every advantage of texture on this (and every) cut on this project—a testament to his commitment to the art. "Everything You Want (In Time)", from the same era, has a well-paced feel to it. The piece's groove in its meaning and rendering an impression of unreushed patience Baldwin is big on literal meaning in his music. "Everything about my music is part of a plan," he says. "Nothing I do is random. That's not to say I don't use spontaneous ideas in my work, because I definitely do. It's just that I won't throw simply anything into my work on the sole basis of whim."

Baldwin originally wanted to go into radio early on, which is why he holds such a great respect for the medium. "I wanted to be a radio broadcaster. At some point I would like to own my own station. "I have a strong relationship with radio programmers because there is such an obviously strong relationship between radio and music. I value the comments and critiques I get from my friends and acquaintances at radio. I feel that I have more than just an artistic responsibility to myself. I have an audience that appreciates my music and I must be conscious of their expectations as well. That's where radio comes in. They're on the pulse of the people. That's why they have my ear." Teamwork is a welcome concept to Baldwin. "One of the elements behind Reflections Of Love is my concept of trying to bring new talent into the music pool. I use a lot of Westchester County people on this project. It's where I'm from and there are lots of creative folks out here."

The result of Baldwin's recording efforts is a wonderful collection of dreamy tunes that truly are reflections of love. "The album puts you in a sentimental mood," he says. "And when you're finished listening, the question becomes, 'Did you really have enough?'"

JOYFUL NOISE continued from page 27

New Life gives you an idea of the optimism that has emerged as a result of this project. The album ends with the traditional "Kum Ba Yah," done up in mellifluous harmonies that break from the staid version you may be used to.

Produced by Dillard and Jesse Boyce, proceeds from the album will go toward victim restitution and the establishment of other prison study. I take the test and you'll see for yourself how much you can learn from listening to some real good rap lyrics.

Gang Of Textbooks is coming to your town soon, don't miss the lesson.
WITH ALL THE TALK about digital systems, let's not forget about what most of us are using today: the good old analog mixing console, or as we lovingly call it, "The Board." The mixing console is and, for some time, will be the central clearing house for all audio sources. In the future, the board may be on a computer screen, but for now, most studios use some type of analog audio mixer.

Over the years, the efficiency and ease of operation has increased greatly. The newer consoles are much quieter, and free of pops and clicks when switches are operated. Besides more reliable electronics, some of the newer generation broadcast consoles use an external power supply. The power supply is what converts the common house voltage (110 volts AC) to the DC voltages needed to operate the board's electronics. The power supply is more likely to fail than anything else because of heat. Having an external alternative gives you the chance of having a back-up source in case of failure. Otherwise, a power supply failure could put you off the air! There are automatic back-up systems available that switch power supplies in case one fails.

There are quite a variety of mixing consoles on the market these days, ranging in price from $3,500 to $35,000. Some broadcast-oriented production boards can get up into the six-figure range. Being practical, you can get a decent console in the $5K to $15K range.

Some Reasonably Priced Consoles

There are many reasonably priced consoles on the market, in fact, too many to mention at this time. Worthy of mention are the Audiarts R-10, R-30 and R-50 models. The R-10 is a 10-input mixer that sells for around $4,500. The R-30 and 50 feature up to 18 inputs. The mainframes are modular, which means that each input can be changed in case of failure without taking the whole board down. Having spare modules can virtually eliminate off-air time due to console failures.

Another popular board in the $5K to $15K range is made by Arrakis. Also, of modular design, their boards have the same specs as more expensive models. Their 10,000 and 20,000 series boards feature modular construction as well as their less expensive 5000 series consoles. Arrakis also makes smaller boards in the $5K price range that feature VCA level controls. VCA controls do not pass audio through the fader, avoiding that annoying static that you get when a level control gets dirty. Most of the boards in this price range have VCA controls.

Within the next step up the ladder are the Audironic boards. These sell in the $10K to $20K range and are very reliable. The Audironic 800 series is their latest edition. Like most modular boards, the Audironic price is based on how many inputs and special features, such as telephone interfaces, are ordered.

The Pacific Recorders BMX Consoles

The Cadillac of broadcast consoles is the Pacific Recorders BMX console. As the old slogan goes, "If you want quality, you have to pay for it." These consoles range in price from $20K to $40K. You may ask, "Why pay this kind of money when you can get the same features in a less expensive board?" The answer is that Pacific Recorders offers excellent factory support if needed, and all in their product is as well made as possible with little or no down time. Its modules and mainframe are well documented and easy for the technician to repair or modify. Their slide pots are easily removed for cleaning or replacement. Regardless of the sophisticated design, you will find their consoles to be very user-friendly. Pacific Recorders consoles will give you years of trouble-free operation.

Looking For Used Consoles

If you're still fighting with an older troublesome console, and money is tight, there's one way to solve this dilemma: Find what you need in a used console. Your chief engineer will know where to look for used equipment. Most of the modular consoles can be re-conditioned in-house, putting it back in near-new condition. Most of these consoles were made with maintenance in mind, and parts are readily available. Adding up the man hours plus the price of parts to recondition the board, you will probably make it a good deal. Occasionally, the manufacturers can turn you on to used equipment.

New or used, your console is the hub of activity in the studio and should not be permitted to get too outdated, or become a maintenance problem. It's a worthwhile investment to keep it up.
THE TOP 40 STATION WLUM-FM has opted not to renew the contracts of its morning team. The morning team was known as Doug Gilmore and his little brother Dean Gilmore. Brothers they weren't. Doug is black and Dean is white.

The team was released (contract not renewed) citing a skid in the ratings. In the past year the team went from No. 4 in the market to No. 7. The station lost many of its female listeners to WKV-FM, which has the black morning team of Tony Fields and Carol Patrizi.

Fields related over the newfound listening audience, saying, "With Milwaukee being such a diverse marketplace, we had to go in and find our niche. The only way you can be successful in radio today is to target your audience. It used to be a time when all you had to do is turn on the box and hope to get listeners. Now you must be focused and target your audience.

"We researched the female listening audience on their lifestyles and habits and the music. We do a lot of things that pertain to women. Our target age demo is 25 to 44, with light rap and the emphasis on popular music."

WJPC To Host Expo

WJPC-AM/FM will be the official host station for the Northern Black Indiana Expo to be held in Gary, IN, at the Genesis Center. WJPC will broadcast live everyday during the Expo. The dates for the event will be April 24, 1992. This Expo is not a part of the Indiana Expo held in Indianapolis in July.

Darryl Daniels is due back from maternity leave after having given birth to a boy. Michelle Coffey, part-time announcer, gave birth to a girl and she is due back to work May 1.

Babes & Company

WGCI-FM listeners in Chicago had an unusual treat all last week. While morning man Doug Banks vacationed in Rio, his highly rated morning show was taken over by 'Babes & Company' (a spin-off of Banks & Company). Babes & Company consisted of A.J. Parker (part-time jock) Sybil Wilkes (traffic reporter) and Bonnie DeShong (daily morning show personality). The only male that was heard was WGCI's newsman Perry Williams.

DeShong, pd, said, "The response was overwhelming. I think the listeners were caught by surprise to hear an all female morning show." These divas did not miss a beat nor a rating point.

WGCI-FM has added a new feature to its already "All Hit" format. "Chicago Home Jam" is the latest addition to an already "Jammin'" evening with host "Jammin'" Dave Michaels. This particular segment spotlights local Chicago talent. This feature was slated to run only once a week but, due to an overwhelming response from the listening audience, Smith has scheduled it as a regular weeknight feature.

This will be a boom to the many independent record producers in the Chicagoland area. This type of program is sorely needed in Chicago and many other large cities around the country. With the advent of the home recording studios, there is more music being produced than ever before. Granted, most of the music is not of quality, but there is a large percentage of serious producers around. All the super producers of today started out as unknowns. Had their early product had the kind of exposure GCI is giving, the road to success might not have been so rocky.

Radio in the past gave local music a priority over music from other cities. Reasons were always for the good of the artist. Jocks in old time radio did not receive large salaries and had to hustle money doing gigs in night clubs and other promotions. There was a dire need to have celebrities present where the jocks were spinning. The more home town talent on the radio, the more celebrities were available for promotional appearances.

This can work with radio stations that are community-minded and put an extra emphasis on making their air personalities visible. People love celebrities, and they generate crowds.
ANY ONE who wants to be successful in radio must have two qualifications, a love of music and the ability to keep the listeners happy. Nat Washington is one who loves music and has kept the people happy in every market he's been in. His talent has kept him in good stead at the stations where he's worked, and when things got bad someone always found a place for him. As he says, "People in radio were like family in the days when I began." Being in radio has forced him to move often and do stints at no less than five stations before getting to his present position as pd/md at WHAT-AM/Philadelphia, PA.

Music has always been a love of Washington's and his first heavy involvement was playing brass instruments, including the trombone. His skills were good enough to earn him a scholarship to Florida A&M University, where he studied music and ultimately received his Associate Arts Degree. But in the midst of his studies, in 1963, Washington was drafted into the army to serve during the Vietnam War. His musical talents were still in demand as he served in the military band in Fort Polk, LA.

Washington made many friends in music and one of these, Dave Crawford, who wrote and produced the million seller "Precious Precious" for Jackie Moore, got him involved in radio. Crawford allowed Washington to come into the station and watch him work for months, all the while fueling Washington's desire to get on the air himself.

Washington's first shot came in 1968 at radio station WCHB, under Ray Henderson. He started out earning $35 a week doing weekends. During the week he worked on an assembly line making starters at the Ford Motor plant in Inkster, MI.

In 1969, Washington's hard work and preparation paid off and he obtained his first full-time position in radio as an assistant pd at WLOK in Memphis, TN. He worked at WLOK for two and a half years and was then transferred to Houston, TX, to work at KYOK as a jock during the afternoon drive time hours. To help Washington out in his new locale, the owner of WLOK and KYOK paid for the move so that Washington could benefit from the higher salary he was making in Houston. A year later, Washington moved on to St. Louis, but was soon back in Inkster, this time as the full-time program director at WCHB.

The average person may have become a nervous wreck after all this moving, but Washington called this period "an exciting time where I was able to see a lot of places and meet some really nice people." Those he encountered were along the lines of Al Sikes, Chester Simmons and Ray Henderson.

Washington went to work at WHAT upon finding out that a good friend, Chris Turner, was the pd at the station. But once again, after only a year, Washington found himself on the move to bigger markets, including Washington, D.C.

After years of major market programming, he was ready for a change. He had hoped that a smaller station in a smaller market would give him a chance to cool out and get away from the pressures of a major market, but this was not the case. He had to work harder than he ever had at Charlotte, NC's WGIN, and his efforts were rewarded after he helped move the station from No. 5 to No. 2 in its market. This success paved the way for a move back to WHAT, where Washington has happily been since 1980.

Washington currently holds the position of program manager and music director at WHAT. He has already done a lot in radio but still has goals, he would like to become a general manager or own a station. With this kind of drive and experience, it's very likely that he will.
MURPHY MAKES MUSIC MARK—Eddie Murphy's upcoming single titled "Yeah" features a who's who of music artists on the recording. Some of the notable includes Michael Jackson, Janet Jackson, Stevie Wonder, Hammer, Luther Vandross, Patti LaBelle, Johnny Gill, En Vogue, Heavy D, and BabyFace. A summer release is scheduled. The song will be featured on Murphy's upcoming album titled Love's Alright.

CONDOLENCES—Sidney Miller, Ruth A. Robinson and the entire staff at BRE would like to extend warmest condolences to Andrae and Sandra Crouch at the death of their mother. The family has asked that, in lieu of flowers, offerings be sent to the Catherine Crouch Memorial Foundation, a fund designated for scholarships at 13333 Vaughn St., Pacoima, CA 91331.

FIRST HONORS—Indie producer Rodney Hooks was honored by the Black American Cinema Society for his first film effort, the autobiographical comedy "Fond Little Memory," starring Art Evans, Reginald Veal Johnson and the late Ted Wilson. Hooks is currently working as assistant director for Robert Townsend's upcoming feature, "Meteor Man."

STARS TO STAR—They loaded up the truck and they moved to Beverly Hills. That is Giant artists Color Me Badd are set to make a special guest appearance on Fox's popular teen program "Beverly Hills 90210." The group will perform their hit single "I Adore Mi Amor," as well as add a few choice bits of dialogue.

HELLUVIBES—The recent Hammer concert in Chapel Hill, NC, may or may not have caused 70 feet of sewer line to rupture, but one thing is for certain: Hammer's music did shake the roof down—figuratively speaking.

GRAPE LOOKS BACK AT THE PAGES OF BRE—Ten years ago this issue, the Federal Communications Commission (FCC) voted to authorize AM band stereophonic broadcasting. Steve Wonder re-signed with Motown Records. Natalie Cole signed a worldwide recording contract with Epic Records. Dallas was the site of the conference for the National Association of Broadcasters.

REMEMBER TIME PASSES AND PEOPLE CHANGE BUT WE ARE YOUR MAGAZINE OF RECORD AND YOU WILL READ IT HERE FIRST.

---

THE LAST WORD
BY RUTH A. ROBINSON

Chaka Khan got the last word in this week at the oh-so-soignee party tossed in her honor by the excited bunch at Warner Bros. It was interesting to watch the faces at the St. James Club. Benny Medina, who loves the sound of 'authentic' talents, spoke for the WB people and how thrilled they were to be working on this product. The usually bored (well, we do have to do this a lot) press was grinning and scratching right along with the rest. We like her and she can sing to our knees. Was that what Steven Iovino was doing on his knees? Can't say what Hank Spann, Ray Harris and Black Bart's Brian O'Neal were doing with the excellent salmon, that would be telling. Frankie Crocker looked delicious in his purple suit, talking on his phone at the time. Steve Margo. Chaka's sensational manager, was quietly smoking all the cigarettes since he has vowed to stop on the day the LP pops. Joyce Williams from L.A. Style was happily talking about the changes upcoming in her mag. BET's Tanya Hart was sad (well, sort of) to report that she'll be on a cruise the week of the BRE. Everybody else in the room announced plans to come. Not Chaka, who is doing a tour in Japan of the Blue Notes. Chaka sings jazz, a dream for her, a dream come true for the Japanese. Her LP was playing in the background as she worked every table. Before that she had made this comment "I've been to hell and back in a limousine." Yeah, baby, but you still sing like an angel.
HE’LL DO IT TO YOU EVERY TIME.

LIONEL RICHIE

"Do It To Me"

The newest smash hit from the forthcoming album, Back To Front. Eleven of his greatest hits and three brand-new, soon-to-be classics!

PLEASE ADD THIS WEEK!

PRODUCED BY: STEWART LEVINE FOR OLIVEREA PRODUCTIONS, LIMITED AND LIONEL RICHIE

©1992 Motown Record Company, L.P.
LOVE LIKE THIS

FEATURING LELAH HATHAWAY

Discover how sensual
Love Like This can be when it features the impressive vocal quality of Lelah Hathaway. It's the first single off the album "Next Exit," which Grover Washington, Jr. takes to reach yet another plateau in music. Of all the loves in the world, there's only one
Love Like This.

COLUMBIA