

SPECIAL CONFERENCE COVERAGE!

BRB

BLACK RADIO EXCLUSIVE

507s cp
WBUR
88 Benevolent St.
Providence, RI ~~02901~~ 02906



The
Pointer Sisters

*Pointed In The
Right Direction*



BODY BODY BODY BODY

TOUCH ME UP

TOUCH ME UP

**THE NEW HIT SINGLE ON ITS WAY UP...
FROM THE NEW ALBUM "EASY TO LOVE"**

PRODUCED BY: RAYMOND JONES FOR ZMI • EXECUTIVE PRODUCER: LOUILL SILAS, JR.

MCA
THE SPOTLIGHT IS ON
1992 MCA Records, Inc.

CONTENTS

Publisher

SIDNEY MILLER

Assistant Publisher

SUSAN MILLER

Editor-in-Chief

RUTH ADKINS ROBINSON

Managing Editor

JOSEPH ROLAND REYNOLDS

VP/Midwest Editor

JEROME SIMMONS

Art DepartmentLANCE VANTILE WHITFIELD
art directorMARTIN BLACKWELL
typography/computers**International Dept.**Dotun Adebayo, Int'l Ed
Jonathan King, Japan
Norman Richmond, Canada**Columnists**Rap/Roots/Reggae
LarriAnn FloresWhat Ever Happened
Spider HarrisonIn Other Media: Alan Leigh
Gospel: Tim Smith**Concert/Record Reviews**Dotun Adebayo
LarriAnn Flores**Staff Writers**Sondra L. Dixon
Cornelius Grant
Lynette Jones
Rachel Williams**Production**Maxine Chong-Morrow
Angela Johnson**Administration**Roxanne Powell, office mgr
Felix Whyte, traffic**Media Relations**Michele Elyzabeth Ent.
(213) 276-1067**Printing**

Printing Services, Inc

JUNE 22, 1990
VOLUME XV, NUMBER 22**SPECIAL CONFERENCE COVERAGE**

WYLD WELCOME	10
SEMINAR REPORT	17
WARNER BROTHERS LUNCHEON	20
RIVERBOAT CRUISE	21
HANGIN' OUT	24
BET 10TH ANNIVERSARY JAM	26
THE DRUMMER AWARDS	28

FEATURES

COVER STORY—Pointer Sisters	12
INTRO—Glenn Medeiros	16

SECTIONS

PUBLISHERS—Letters	5
EDITOR'S PAGE	6
NEWS	7
RADIO NEWS	42
JAZZ NOTES	46
GRAPEVINE/PROPHET	54

CHARTS & RESEARCH

RADIO REPORT	39
SINGLES CHART	40
ALBUMS CHART	45
JAZZ CHART	46
PROGRAMMER'S POLL	48
THE NATIONAL ADDS	49

BLACK RADIO EXCLUSIVE USPS 363-210 ISSN 0745-5992 is published by Black Radio Exclusive
6353 Hollywood Blvd., Hollywood, CA 90028-6363 (213) 469-7262 FAX# 213-469-4121 MODEM 213-469-9172
BRE NEWSSTANDS—New York: Penn Book Store, (212) 564-6033, Midwest: Ingram Periodicals, Los Angeles: World Book & News,
Robertson News & Bookstore, Las Palmas Newsstand, Japan: Tower Records
SUBSCRIPTION RATES: 3 Mos. -\$90, 6 Mos. -\$120, 9 Mos. -\$150, 1 Yr. -\$175, 1st Class-\$250, Overseas-\$250 Call (213) 469-7262 to subscribe
POSTMASTER: Please send address changes to Black Radio Exclusive, 6353 Hollywood Bl., Hollywood, CA 90028-6363 Second Class postage paid at
Los Angeles, CA. Newsstand price \$5.00. Back issues available at \$2.50. BRE is not responsible for any unsolicited material.
Black Radio Exclusive is published weekly except one week in June, one week at Thanksgiving, one week at Christmas, and two weeks at New Years.
Cover and contents may not be reproduced in whole or in part without prior written permission. © Copyright 1990



FEELS GOOD



FEELS GOOD - THE FOLLOW UP TO THE #1 SMASH
"THE BLUES"
877 437 - 1

877 436 - 4
FROM THE LARGE, HYPE AND SOON TO BE PLATINUM
WING ALBUM "THE REVIVAL"
481 902 - 1/2/4

WRITTEN, PRODUCED AND ARRANGED BY: TONY! TONI! TONE!
EXECUTIVE PRODUCER: ED ECKSTINE
MANAGEMENT: DELOS INC. CARLOS STANFIELD

SEE TONY! TONI! TONE! ON TOUR
WHEN YOU PLAY IT SAY IT TONY, TONY, TONY,

When you
**PLAY IT,
SAY IT!**

© 1990 PolyGram Records, Inc.



PUBLISHER'S



City Of New Orleans
Sidney J. Barthelemy
Mayor

Dear Sidney:

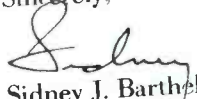
First of all let me thank you for bringing the Black Radio Exclusive conference to New Orleans. I enjoyed participating in the convention. I hope that it was very successful.

Please consider this letter as a formal invitation to locate a Black Music Hall of Fame in our great city. I believe that New Orleans is the perfect place for a Black Music Hall of Fame because in many ways New Orleans is the cradle of the development of black music.

New Orleans was the port of embarkation for most of the slaves and it is without a doubt the birthplace of jazz. Africans intermingled their sound with the European sound and the sounds of America at the beginning of this nation's history, from which came the great sounds of the black music community.

I pledge to you the full cooperation of my offices and the City of New Orleans in this joint venture with the black music industry to create a Black Music Hall of Fame.

Sincerely,


Sidney J. Barthelemy
Mayor



Dear Sidney:

I want to sincerely thank you and the staff of BRE for the wonderful time I was shown at the convention in New Orleans.

I also want to thank Black Radio Exclusive in general for the national recognition WJTT-Power 94 has received through involvement with the convention. It was a great experience and we know we are a great station. It's good to be recognized for the accomplishments the station has made in such a brief period.

BRE has carried forward the banner of Urban Radio since the inception of the format and I am sure will continue to do so for years to come. I, and all urban programmers, thank you for your involvement.

Sincerely,



Keith Landecker
Program Director
WJTT - Power 94 FM

**EPIC
RECORDS**

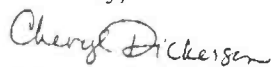
CBS Records Inc.
1801 Century Park West
Los Angeles, California 90067-6108
(213) 550-4700

Dear Sidney, Ruth & Staff:

I'd like to commend you for putting together what I consider the most successful annual BRE conference yet.

It was quite apparent that a lot of time and diligent hard work was spent to make it happen. The change of atmosphere in New Orleans, the informative seminars, the fun activities and last but not least the food all proved to be the perfect ingredients for a wonderful event. I look forward to next year.

Sincerely,



Cheryl Dickerson
Vice President
A&R Black Music

EDITOR'S

SOMETHING DEEPER IS HAPPENING HERE

I've been sitting here going over various newspaper accounts of the arrest of Luke Skywalker...er, hmmm, he's not allowed to be called that anymore. Luther Campbell, or as they are answering the phone in Florida today, just Luke.

Now I know my hardshelled Southern Baptist grandmother would be offended by the antics of the 2 Live Crew. But she will never hear the record or see them in person. As a female, always on the alert for sexism, I'm offended by "Me So Horny" too. Not that I haven't used the expression and others that my grandmother would slap my face off my head for saying—if she heard me. So have most of my friends, but not in places for the general public to hear.

I watched the various accounts of the arrest, the obscenity ruling and couldn't help but wonder about it all. A small ad hoc poll among my girlfriends is split on opinions. The women I know are divided between thinking Luke is a filthy sexist pig, a clever businessman and that the whole thing is just laughable.

We all laugh at Luke, a little uncomfortably, because what he is selling is degrading to women. No doubt we are all feeling that he is definitely not uplifting the race—in this case. Perhaps Luke's crew is just Too Live for me, and some others, but I think there is something deeper happening here.

I'm looking at the comments made by Governor Martinez, all the officials, the legislators and the seemingly thousands involved in stamping out Luther Campbell. To me, mounting this kind of effort is genuinely, to-the-bone obscene. Why is all this firepower being wasted on one little independent businessman in Florida? It's like killing one of the Everglades mosquitoes with a bazooka. Perhaps because he is in Florida where there is more racism per square inch than maybe even in Mississippi? They have major problems in that state with riots, drugs, violent anti-Cuban and anti-Semitic feelings in various quarters. Yet all these resources are being spent on one small black businessman. Is this a case of 'get the nigger, whatever it takes'?

The tragic part of this is that they probably will get Luke in the end. He's made some money, but his pockets aren't as deep as the state of Florida, who'd rather spend the money prosecuting him than feeding its hungry children, or combating the drugs rampant in its elementary schools. So, Luke will probably run into financial ruin, the 2 Live Crew will be 2 dead and we will all wonder if America will ever let us grow and prosper inside the American dream that every independent white businessman takes for granted. With the demise of Skywalker, black children everywhere must realize that only in outer space can the Force really be with you. Down here on the ground, we must deal with the forces not so benevolent. And that's almost too deep for me.□



A handwritten signature in black ink, appearing to read "Luther Campbell". The signature is written in a cursive, flowing style and is positioned above a grey rectangular box.

2 Live, 2 Hot, 2 Jailed

By Rachel Williams

The 2 Live Crew controversy heated up as two of its members were arrested in Broward County, FL, shortly after the band's adults-only concert where the recently banned material was performed. The material from their *As Nasty As They Wanna Be* album had just been declared obscene four days prior to the concert by U.S. District Court Judge Jose Gonzalez and could not be sold legally in the southeast part of Florida.

The arrest of group members Luther Campbell and Chris Wongwon has made the already heated debate over music censorship an even hotter argument. Music industry people are up in arms over the arrest and the ruling, which was the first one to be made regarding a recording.

A shocked Michael Greene, president of The Recording Academy, commented, "This is a politically motivated ruling and the first time any court has deemed a recording obscene. It

pungently underlines the oppressive right wing political agenda that is attempting to legislate morality in all the arts, including music. It's another attempt to smother freedom in this country—freedom for the recording artist."

The subject of censorship and obscenity has become a platform for many political figures such as Florida Governor Bob Martinez. Calling 2 Live Crew's music "audio pornography," Martinez has defended and applauded both the arrest and the ruling on 2 Live Crew's material.

"Communities have a right to set a standard," Martinez said. "A lot of their music is geared to the abuse of women."

John Mitchell, counsel for the National Association of Recording Merchandisers, expressed his surprise that this ruling had not been made in a jury trial.

"The big question is can a federal judge standing alone really know what the com-

munity standard is?" Mitchell asked. "Here, a judge takes on his own shoulders the whole community standard. It makes people worried that other judges will want to do the same thing."

This ruling is only one of a series of events happening across the country. The 2 Live Crew controversy reflects the current climate across the nation. The movement to force record labels and retailers to sticker product has provided the environment for the "obscene" ruling of 2 Live Crew's album. Although several states have killed bills requiring sticker on certain products, many industry professionals fear the passing of such a bill will occur.

Greene said, "The ruling, alongside the chilling lyrics legislation, which is making its rounds through the state houses nationwide, must serve as a call to mobilize all who value artistic freedom and who are willing to tenaciously fight for the

protection of First Amendment rights. The music and recording industry has to mobilize to fight these political actions at the grass roots level and help overturn this Florida debacle at the federal level."

Campbell, also the owner of Skyline Records, has stated that he has been singled out by the authorities based on race.

Peter Thall, whose New York firm represents Foreigner and other music groups, agreed that the treatment of 2 Live Crew "smacked" of racism. Industry observers give Andrew Dice Clay as an example of the artists whose acts are explicit and who have not been met with government resistance or intervention in Florida or anywhere else.

According to Campbell, 2 Live Crew's next album, "Banned In The U.S.A." is scheduled to be released July 4, the nation's birthday, and will be even "more obscene" than "Nasty." □

RIAA Certifications: Poison Proves To Be Profitable

By Coy Oakes

Last month, Bell Biv DeVoe proved that selling "poison" can be profitable as their *Poison* album reached the gold and platinum status simultaneously, just two months after its release.

Other artists who made a similar impact include M.C. Hammer, whose *Please Hammer, Don't Hurt 'Em* album reached the two million mark three months after its release; En Vogue, whose "Hold On" single, released just three months ago, was among the five gold singles certified last month; and Salt 'N' Pepa achieved

gold certification for their album, *Blacks' Magic*, released three months ago, and their "Expression" single, which achieved platinum status.

Both Michael Jackson and New Kids On The Block broke RIAA and their own records in the album and video categories. Michael Jackson's *Thriller* album, the highest certified LP in RIAA history since its release in 1982, reached the 21 million mark last month. Also in the highest certification category are New Kids On The Block music videos "Hangin'

Tough" and "Hangin' Tough—Live." Both videos are the only multi-platinum music videos certified this month. The group also increased the sales of their multi-platinum album, *Hangin' Tough*, to eight million copies last month.

Multi-platinum album achievers include Janet Jackson for *Rhythm Nation 1814*, Michael Bolton for *Soul Provider* and Luther Vandross for *Give Me The Reason*. Janet Jackson also achieved gold status for her "Escapade" single.

The soundtrack for the

feature film "Teenage Mutant Ninja Turtles" achieved both gold and platinum certifications. And After 7's self-titled LP was among the newcomers in the gold category.

Among the music videos certified last month, Luther Vandross' "Live At Wembley" reached the platinum level.

The month of May was rounded out with one platinum and five gold singles; 17 gold, 10 platinum and 14 multi-platinum albums; as well as six gold, four platinum and two multi-platinum music videos. □



Eason



Oei



Sims



Adams

Eason Joins A&M Records as VP Black Music, Promo/Mktg

Don Eason has been appointed to the newly created position of vp, promo and mktg, black music, announced Jerry Moss, ceo/pres, A&M Records. "I am confident that the vast experience and leadership abilities that Don brings to A&M will enable him to create a black music division that will be second to none in the business," said Moss. Previously, Eason was vp, promo, Epic Records.

Sandra Oei has been appointed associate dir, jazz mktg/prod mgmt, Columbia Records. Prior to this appointment, Oei was mgr, jazz mktg/promo, for the label.

Toni Sims has been promoted to nat'l mktg mgr, Capitol Records. Previously, Sims was a management trainee at the label.

Michele Adams has been promoted to mktg coordinator, black music, Capitol Records. Adams was a mktg asst prior to this appointment.

"One of the key responsibilities of the marketing department is creativity and attention to detail," said Step Johnson, sr. vp/gm, black music, Capitol. "Toni is the best in both areas and Michele is 'Ms. Follow-through.' Our team would be lost without her."

David Linton has been appointed mgr, promo, black music, West Coast, Warner Bros. Prior to his appointment, Linton was mgr, promo, Southwest, for the label.

Richard Griffiths has been named pres, Epic/Associated Labels. He will relocate to New York from Los Angeles, where he was sr. vp, West Coast, CBS Records.

Lawrence Mestel has been named cfo of Island Records. Prior to joining Island, Mestel was a manager with the public accounting firm of Ernest & Young.

Milton Olin has been appointed sr. vp/dir, business development, A&M Records. Previously, Olin was vp, business development, for the label.

Mark Mazetti has been appointed vp, A&R/ asst to the president, A&M Records. Previously, Mazetti was dir, A&R, for the label.

Roger Christian has been appointed nat'l dir, mktg, WTG Records. Previously, Christian was a sales rep for CBS Records in the Denver/Salt Lake region.

Bobby "Blue" Bland has been named mgr, local promo, Boston, Capitol Records. Bland formerly served as mgr, local promo, Minneapolis.

Michael Stotter has been named sr. vp, mktg, Island Records. Stotter comes to Island from Chrysalis Records, where he was vp, mktg.

Shelly Selover has been promoted to vp, press/public info, West Coast, Columbia Records. Prior to her promotion, she was nat'l dir, press/public info, West Coast, for the label.

Michael Becker has been named mgr, promo, dance music, West Coast, Columbia Records. Becker was previously nat'l dir, dance music, Motown Records.

Frank Ceraolo has been appointed nat'l mgr, promo, dance music, Epic Records. Ceraolo was already involved in other areas of promotion prior to his appointment.

John Coppola has been appointed mgr, promo, dance music, East Coast, Columbia Records. Previously, Coppola was a club dj in Boston.

Bob Jamieson has been appointed exec vp, PolyGram Holding, Inc. Previously, Jamieson was exec vp, mktg and sales, PolyGram Records.

Amy Finkle has been named sr. dir, creative operations, Arista Records. Prior to her promotion, Finkle held various positions in the creative services department for the label.

Bill Bennett has been named sr. vp, promo and artist development, rock music, MCA Records. Bennett was previously vp, A&R, for the label.

Sandy Lorenzo has been named assoc dir, mktg services, East Coast, CBS Records. Prior to her promotion, she was packaging mgr, mktg services, for Columbia.

Susan Drew has been promoted to dir, A&R, Elektra Entertainment. Previously, Drew was mgr, A&R, for the label.

Bob Brown has been named exec vp, finance and operations, Chameleon Music Group. Previously, Brown was vp, administration and personnel for Capitol Industries.

Peter Scifres has been appointed vp, manufacturing, MCA Distributing Corporation. Previously, Scifres was vp/gm for the West Coast manufacturing division of Technicolor Videocassettes.

Cary Mansfield has been appointed dir, sales/inventory, MCA Distributing Corporation. Prior to his appointment, Mansfield was a sales executive for the company.

Chris Ryan has been appointed dir, nat'l accounts, video sell-through, MCA Distributing Corporation. Previously, he was a video sales rep for the company.

Thane Rosenbaum has been appointed counsel, law department, CBS Records. Prior to joining CBS, Rosenbaum was an associate in the New York city law firm of Debevoise & Plimpton. □

CONGRATULATIONS

TO MICHAEL MITCHELL OF MOTOWN RECORDS

ON BEING THE BLACK PUBLIC RELATIONS SOCIETY'S

1990 HONOREE.

HERE'S TO CONTINUED SUCCESS TO YOU AND THE

BLACK PUBLIC RELATIONS SOCIETY FROM THE

RCA RECORDS LABEL FAMILY.



  Tmk(s) © Registered • Marca(s) Registrada(s) RCA Corporation. BMG logo © BMG Music • © 1990 BMG Music



ASCAP To Celebrate Black Music

ASCAP will host its third annual Black Music Celebration in June at the Puck Building in New York City.

The invitation-only event will honor the writers and publishers of the 88 ASCAP songs that reached the Top Ten on the black music charts in 1989.

The artists to be honored will include Al B. Sure!, Ashford & Simpson, Jazzy B., Andre Cymone, Fenderella, Jermaine Jackson, Jimmy Jam & Terry Lewis,

L.L. Cool J, Ziggy Marley, George Michael, Marcus Miller, Eddie Murphy, Dwight "Heavy D" Myers, Pebbles, Prince, Luther Vandross, Russell Simmons, Narada Michael Walden and Angela Winbush.

The event will be highlighted by a video display of the 88 songs and an award presentation to the writer and publisher with the most songs to have reached the Top Ten on the black music charts in 1989. □



Angela Winbush

Warwick Hosts 3rd Annual Aids Benefit

The third annual "That's What Friends Are For" Aids Benefit Concert sponsored by Dionne Warwick and the Warwick Foundation will be held June 30, 5:30 p.m. at the Universal Amphitheatre in Los Angeles.

The event, which will be the first ever live broadcast using high-definition television technology, will

feature such performers as Stevie Wonder, Quincy Jones, Bobby Brown (via satellite), Tevin Campbell, Tramaine Hawkins, Howard Hewett, Prince (via satellite), Bebe & Cece Winans and Melba Moore. Blair Underwood, from NBC's "L.A. Law," will host the show. Presenters will include Don Cornelius, Marla Gibbs,

Lou Gossett Jr., Sinbad, and Keenen Ivory Wayans.

The Warwick Foundation, a health foundation established and based in Washington, D.C. since 1988, acts as an advocate to promote the integrity of the family and to encourage values and activities which increase the quality of life for all people.

Rappers Appear On Arsenio Hall Show

The single, "We're All In The Same Gang," featuring the West Coast Rap All-Stars and sponsored by Warner Bros. Records, Grand Jury Records and Reebok, debuted on "The Arsenio Hall Show" this month.

The rappers, which include Ice-T, Def Jef, N.W.A., Eazy-E, Above The Law, Body &

Soul, M.C. Hammer, Digital Underground, Young M.C., J.J. Fad and King Tee, appeared on the show along with Bill Cosby.

The video, underwritten by Reebok, debuted on both BET and MTV during "Peace Weekend," which was the brainchild of Grand Jury Records President and Crip

gang co-founder Michael Concepcion. The Crips are a Los Angeles street gang. Concepcion, confined to a wheelchair as a result of a street shooting, said, "If our young people learn how to read, then school is not such a bad place. Education is the key to eliminating the gang problem." □

FM 92 The Beat Shoots Hoops For Anti-Drug Campaign

Continuing its support of the Coup de Hoop Anti-Drug Campaign, which began in April, FM 92 The Beat (KKBT) will participate in a 3-on-3 basketball game against Full Force.

Members of the KKBT team will be air personalities Cliff Winston and Big John Walker, along with music director, Frank Miniaci.

"Cliff Winston, our morning air personality, and I had a lot of fun watching the preliminary and regional competitions," Sharon Klein, promotion director of KKBT, said. "It was great to see the youngsters working so hard to win their division. One of the main goals of Coup de Hoop is to take kids off the streets and get them into the

playground."

The Beat became involved with the tournament to help emphasize the anti-drug message which Coup de Hoop encompasses. A portion of the proceeds will go to the Parks and Recreation Departments and other community organizations' anti-drug programs. □

EMI Breaks Sales Record Again

For the second consecutive year, EMI Music achieved record results for the past year with the best ever sales and profits.

EMI Music's sales increased 34% from \$1.26 billion to \$1.69 billion, while profits doubled from \$73.5 million to \$150.2 million. The company's strongest areas for profit were North America, Japan and Europe, which included Italy, Holland and Sweden.

ASCAP Chooses 23 Grant Recipients

The eleventh annual ASCAP Foundation Grants To Young Composers program has selected 23 composers to receive grants.

The chosen composers, who were selected from 300 entries submitted in the national competition, will share more than \$15,000 from the foundation.

Little Richard To Receive Star

Little Richard, will be honored with a star on the Hollywood Walk Of Fame during a ceremony this month.

In recognition of Richard's induction into the Walk Of Fame, Los Angeles Mayor Tom Bradley and Hollywood Councilman Michael Woo will issue a joint resolution proclaiming June 21 as "Little Richard Day" in Los Angeles.

Also, for the first time in over a decade, Little Richard will perform a host of his classic hits on nationwide tv on "The Arsenio Hall Show."

WARM WYLD WELCOME



Guy Black (on the mic) introduces the WYLD staff.



A.D. Washington, Michelle Garner, Penny Brazile and Sidney Miller round out a happy foursome.



Category winners of the Celebrity Golf Tournament received their trophies.



A.D. Washington rubs shoulders with Capitol's Barbara Lewis and M.C. Hammer.



BRE managing editor J.R. Reynolds (l) mingles with Kenneth Moody, KLAQ Productions (c), and Ed Michaels, WACR.

The Pointer Sisters

Pointed In The Right Direction

By Ruth Adkins Robinson

Three stretch limos pull up. Out of the first one, a woman slinks, silk dress clingy and flowing, face shadowed by a hat down-tilted over one eye. June turns to speak to one of the people with her and the men on the terrace watch; out of the second, another woman glides, beautiful and faintly dreamy—Anita is just plain gorgeous and the women sit up a little straighter in their chairs; the third door opens and out struts a woman in short, hot bicycle pants on legs that start at her shoulders and go on forever. Ruth lights up the room with a megaton grin as somebody in the crowd murmurs 'This is not your average grandmother!' The Pointer Sisters have arrived. This particular night, they've just arrived for dinner at a trendy Los Angeles restaurant, but in a much larger sense they've arrived at a place in their careers where they've always wanted to be.

Newspaper articles used to say the Pointer Sisters were the Supremes of the '80s; well the '90s have brought them to the Supremes' label, Motown, and it's a move that excites them. "We've always wanted to be here," June enthuses. "It just all seems so right," Ruth offers and Anita says, "Have you heard the album?"

If the Sisters are excited, so is Motown. President and ceo

Jheryl Busby could barely wait for the ink to dry on the contract before he started telling the world that Motown was about to be lit up with the power of these three women.

"They are such a class act. They can stand on any stage, anywhere and capture an audience. They've always made superior records and we can't wait for this LP." He was eager for the product and thrilled when they delivered "Right Rhythm."

"This one is going through the roof," he enthused. "This is one time when everybody should take their friends' advice, when the advice is to go out and get this record."

The move to Motown brought them a change in producers. This LP is elegantly produced with four songs done by Levi Seacer Jr., three from James Carmichael and one from Marti Sharron, with an assist from Danny Sembello.

The first single, "Friends' Advice (Don't Take It)," is hotter than hot. The message here is not to take your friends' advice regardless of how bad they might think your man is, they don't know what this love is like. Black radio has added the song all over and as Rick Stevens at WCKX-FM says, "Sisters, black radio has missed you. This song is funky, funky, funky, with a strong, up-tempo groove. Welcome back to funk."

"They are such a class act. They can stand on any stage, anywhere and capture an audience."

—JHERYL BUSBY,
PRESIDENT & CEO, MOTOWN





This number has a pounding bass that reminds you a bit of Prince's bass line on "Sign O' The Times." This is not surprising, since it was the song's producer Seacer who thumped that bass in the first place.

But this LP is full of other strong songs, too—from Seacer who rocks the house, Carmichael who lets the Sisters soar romantically and one cut, "Insanity" from Sharron/Sembello.

Seacer produced "The Man With the Right Rhythm" and the music gets even funkier and heavier here—slap bass and all. It's romancing to a drum beat or a bass, better still it's falling in love with the drummer and the bass man. If this is the "right rhythm" the album title refers to, it's not only funky, but it also makes the Sisters fall for the protagonist: "I'm crazy about you/you make me feel so special/you give me a heart attack/you're the man with the right rhythm." Of course, these Sisters have always looked for and found heat in their musical offerings and their musical men—from the man with the "Slow Hand," to "He's So Shy" to "Fire," they project strong images of women who know what they want out of life—emotionally and physically.

In "Real Life" they make it clear that superficial, material things aren't happening. Singing to a funky beat, the message is stressed by a vocal exclamation, "I've Got to Have It." Halfway through, the song is changed into a rap, laid back in Pointers' style.

They have always been able to rock and on "You Knocked the Love" they ripped through a rock and roll number with vocals over the top of a slashing, caroming guitar that would do credit to the Rolling Stones.

On the last Seacer-produced number, "Billy Said Yes," he tones the rock edge down a bit and offers up a touch of spice. Billy's ugly problem of saying yes to drugs instead of no is revealed in a rap in both English and French. The 'French rap' is delivered by Issa Pointer.

From Carmichael comes the most perfectly pointed powerful song. Its message is simple, but penetrating: "What a woman wants is what a woman needs." It is atmospheric and gospel-inspired.

"Where Have You Been" asks a question and sends a message. The offering is spiritual and the music feels semi-acoustic.

The third Carmichael-produced cut is a tender ballad, "After You," which tells of the fear of losing someone, of ending the relationship.

This latest musical journey is another wonderful adventure on

the roads traveled by The Pointer Sisters. They have taken a wide variety of paths—plus a few side excursions—in their career. Along the way, they've raised some eyebrows, defied categorization and made some musical history.

It's obvious that some new history will be written as a result of their pact with Motown Records. The excellence of the album cannot be denied. But these Sisters could never really be denied their destiny. You can't beat the harmony that comes from family vocal chords and the natural performing talent that exhibited itself so early. The tiny girls who sang in church for their minister parents were destined for a journey that would eventually take them to the four corners of the world and propel them into the stratosphere where superstars dwell.

They went South to be the first black female trio to grace the stage at the famed Grand Ole Opry. They won their first Grammy for writing a flat-out country tune, "Fairy Tale."

They went back in time to resurrect the '40s look and caused thousands of young women across the nation to copy their fashion sense. You could see them at every concert. It's likely they also sent hundreds of female trios rushing to pick up lessons on how to scat and jazz it up.

These highly individualistic sisters also took stances that said, "We know what we want to do and just how to do it"—musically and in real life.

Nurtured in the church and seasoned by a life-long interest in other musical genres, the Sisters have incorporated an abundance of influences into a sound that is, by turns, exuberant, joyful, sultry, powerful and always unforgettable. They jazz, they pop, they scat, they country, they R&B, they rock and they fly. Just as you think you can label what they do, they don't. The only consistency is the excellence of the delivery.

Their nearly two decades of performing have generated multiple gold and platinum award certifications. They've picked up several more Grammys and American Music Awards, plus a trophy room full of other commendations. These successes, combined with relentless globe-trotting to perform on the world's stages have generated a multitude of fans who faithfully rush to the record stores to pick up the newest product from the Sisters.

This Motown album has a final cut on it—a sweet little morsel that is simply a thank you to those fans. Altogether the LP is a total treat and proves once again that Anita, Ruth and June—whatever the road traveled or the musical direction they're headed in are always pointed in the right direction. □

BASIC BLACK

she's mine

MOT-4724

she's mine is yours. This is the song you want. Big phones. Strong dance. Teens, young adults, adults. Best of all, it's BASIC BLACK with the def new re-mix by D.J. Eddie F. for Untouchable Music. Early believers include: WKYS, V103 (Atlanta), WBLS, KJMZ... Big street action all over. *she's mine* is your BASIC BLACK urban hit. Produced by Gene Griffin for the Griffin Group.



INTRO...

Glenn Medeiros Definitely Worth It

He sits drumming the table with his thumbs, glancing about the room. It's hard to believe that this is the same young man who became one of England's superstars in 1987, at the age of 15, with the hit "Nothing's Gonna Change My Love for You," Medeiros' favorite song on an old George Benson LP. Considering the success that Medeiros had with this single, one would think that the Hawaii native would have been content with relaxing and enjoying his new superstar status.

Instead, this shy entertainer has continued to work on his music career. And three years later, with the release of his third LP—his first on MCA—Medeiros has found himself rocketing back on the scene with yet another hit, "She Ain't Worth It," a dance tune which features a rap by labelmate Bobby Brown. This time, however, it appears that he will make an even bigger impact on an even bigger audience.

"I don't feel that people really know me here," Medeiros comments. "Because I was on an independent label (Amherst), I wasn't able to really break in the U.S. Although I'm happy with the success that I've had in Europe, it's really important for me to be heard by American audiences. I can only hope that radio will play my songs so that the public can find out what my music is all about."

And that's no difficult task. His self-titled LP is a plethora of sounds. Although there is more of a pop quality, many of the tracks have an under-

lying R&B groove. "Lovelylittlelady" (a track that has a taste of funk) and "All I'm Missing is You" are two jumping tracks which seem to complement the soft, smooth vocals for which Medeiros has become known.

"My sound is pop/R&B," Medeiros continues. "It's rhythmic and, at the same time, melodic, with deep lyrics and a lot of soul. I'm satisfied with the outcome of this album because the material was fresh and original. The work that Antonia (Armato) and Ian (Prince, a Quincy Jones alumnus) did was outstanding. Ian and Danny (Diante, of Barbara Streisand fame) offered great production. I'm indebted to everyone who made such great contributions to the album."

Medeiros adjusts himself in his chair and goes on, this time with a little less apprehension. "When there was talk of doing an album, I knew that there would be a team. I'm just glad that it turned out to be a group of people who were personable and were able to motivate me in my writing as well as singing.

"I don't believe in LP fillers," Medeiros offers. "I want to give everything I have on an album. I don't want someone to buy my album, listen to it, and then say that there's only one good song."

Now much more comfortable (he has by now stopped the leg rocking that was in



full swing just moments before), Medeiros offers some insight on his musical tastes. "I've been listening to R&B since I was a kid. There's something powerful about black music. It's the only music with depth and soul. Without that soul, the feeling of emotion, the music is nothing. The feeling that I get from listening to black music is unreal."

Smiling in reflection, he adds, "My mother listened to a lot of R&B: Michael Jackson, Lionel Ritchie, Diana Ross. As a matter of fact," he smiles, "I try to pattern my style after Michael Jackson."

"I like doing uptempo music. I listen to everything from reggae to rap, and love them all. It's so funny how you can learn so much from listening to such a variety of styles. You can create a foundation for your own sound."

He laughs as he reflects on his work with singing/dancing sensation Paula Abdul for a five second part he had in

"Karate Kid III." "We spent days rehearsing for that little piece. I had a great time working with her. The next thing I knew, there was a song out entitled 'Straight Up' and there Paula was in the video. I had finished working with her days before the song went top 40. It was unbelievable. I never realized that she was headed for such great success."

Medeiros' sound is definitely one worth checking out. With future aspirations of working with such greats as his idol Jackson or Babyface, the power of his music can only become even greater. "If you work with a lot of different names, those people tend to open a lot of doors for you. I've been lucky in working with so many talents."

With a three-week European tour in the works, Medeiros will be very busy during the forthcoming months. He's definitely busy, definitely a star on the rise, and definitely worth it. □

The Serious Side

SUPER SEMINARS FILLED WITH SERIOUS PEOPLE

Editor's note: Those who thought New Orleans was such a festive town that it would be fruitless to hold early morning seminars on serious subjects were in for a surprise. BRE's eleven panels were well-attended, some with standing room only, and covered a wide range of topics. Many of the events ran overtime as every question was answered, every concern addressed. BRE's convention-goers came to increase their power and enhance their image—on the very serious side.

GREEN POWER: How To Keep From Being Beautiful, Black and Broke

Knowing basic concepts about keeping your checkbook balanced, filing your taxes on time and making an effort to hire competent professionals to secure your future as an artist were the main points of discussion of the panel that kicked off the panel events at BRE Conference '90 in New Orleans. Moderated by CPA Teresa Reed, the panelists—Willie Carter, partner of Carter, Turner & Co., a business management firm; Lawrence Milov, E.A., CPA with Goldfarb, Whitman & Cohen; Dr. Rudy Lombard, owner of Quantum, a pension fund management firm; and Ellis Paillet, New Orleans-based entertainment attorney and artist manager—covered the various ways an artist can attain financial security.



Panelists of the Green Power seminar gave information on how artists can be black, beautiful and in the money. Pictured (l-r) are: Teresa Reed, CPA business manager and panel moderator; Willie Carter, Carter, Turner & Co.; Lawrence Milov, Goldfarb, Whitman & Cohen; Dr. Rudy Lombard, Quantum; and Ellis Paillet, entertainment lawyer/artist manager.

All the panelists agreed that it is important for an artist to take complete responsibility, not only in hiring various professionals such as managers, lawyers, and agents, but also in being aware of the tasks that each professional is responsible for performing. "Learning the basic concepts of bookkeeping, filing taxes and contract agreements will aid an artist in holding his staff accountable for their actions. This is very important in achieving security and preventing bankruptcy," Carter, a specialist in financial representation of entertainment and sports professionals, said.

Lombard said, "Artists need to take an interest in who they hire as business managers, agents, accountants and lawyers. The biggest mistake an artist makes is being apathetic in matters concerning his finances."

The six member panel addressed the problem of finding professionals in the music industry who were competent and trustworthy. Reed stressed that "there are many competent professionals out there who will represent an artist regardless of the artist's income. Whether the artist is just starting out or is well established, he

should be able to find a competent professional. Although a new artist won't always be able to get a big name from a large law firm, he can find affordable and competent professionals out there. All it takes is a little time and a sincere effort to find them."

Using actor/comedian Redd Foxx and R&B recording artist Little Richard as examples, the panel discussed the problems involved when an artist doesn't get involved in the business side of his career.

Paillet suggested that an artist start out by hiring a lawyer and then add the other necessary components to guide his career. He explained that a lawyer charges by the hour for services rendered and would be more affordable in the beginning, whereas managers and agents usually receive a percentage of the artist's income.

Milov, a former IRS agent for ten years and specialist in business management, tax planning and litigation support, explained, "It is important for an artist to file his taxes on time and save receipts." He also emphasized that the IRS is very friendly and is more than willing to work out installment plans for overdue taxes if the money can be paid back within a year.

Lombard, while agreeing that an artist should save all his receipts and file taxes on time, disagreed with Milov's description of the IRS as friendly. He clarified that the IRS not only takes its time repaying money to those who have overpaid their taxes, but they also require proof of overpayment.

The general consensus among the panelists for staying black, beautiful and in the green was to take a sincere interest in the business side of music and do some smart investing in preparation for those low times in an artist's career, which can happen at a moment's notice.

BLACK RADIO GOES INTERNATIONAL

While black music has become a powerful force outside of the U.S. artistically, as well as on the business level, it still experiences many of the same problems it has in America. This was the theme of the Black Radio Goes International seminar at Conference '90, which was crammed with an audience eager to learn how black radio is faring outside the U.S.

BRE's international editor, Dotun Adebayo, moderated this panel of representatives from the U.S., West Germany, Great Britain and Rio de Janeiro, Brazil. Panelists included Michael Fisher and Roy Cormier, Joint Venture Music America; Yvonne Thompson, Choice FM, London; Frankie Crocker, WBLS; and Helmut Gotz, Xanadu concert promotions, Germany. The team specifically discussed the history of black radio in Europe in addition to recent developments in the perception of black music throughout the world. Because of the various nationalities and foreign accents present, both on the panel and in the audience, the feel of the meeting truly had an international flavor.

Thompson explained Choice FM's early problems, which included many of the same problems experienced by black formatted stations in the U.S. "We have a very difficult time trying to sell advertising at the same rate as our mainstream counterparts," she said. The station itself has 18.5 watts and must share airtime with a Greek music formatted station. "We're off for four hours, then we're back on for another four. You can see the problem we have developing and maintaining an image, much less a loyal audience, who can't find us half of the time. We also want to build up better relationships

with black radio in the United States," Thompson appealed. "British music is successful in the U.S., just as American music is successful in Britain. With this in mind, we can work together. Because black radio has only just begun in Britain, there is so much that we can learn from American black radio stations, some which have been in existence for 50 years," she said.

On the history of American black music in Europe, German-born Fisher explained that when he was growing up in Germany, it was the Armed Forces Network station on the military bases that stimulated an interest in black music in Europe. "Here was a station playing music by artists from the States, many of them black artists," he said. "But unlike most American listeners in the States, European listeners have longer memories than their U.S. counterparts. Thus, it's easier for black (and white) music artists to have longer careers because European listeners have a more enthusiastic appreciation and willingness to hear older artists sing and perform. Artists like Gladys Knight & The Pips became household names." Fisher went on to state that the market in Germany is wide open for any forward thinking black entrepreneurs from the United States to move in.

Discussing present day listeners and music in general, WBLS's Crocker said the current synthesized, computer-generated style of music is waning in Europe in favor of the more "human" music of natural singers and musicians. Crocker further explained that when he went to Europe to transmit his simultaneous broadcasts with Capital Radio in London, he found an atmosphere that was refreshing. "In Europe, they won't restrict artists to being black or white. A pop artist in Europe is a pop artist in Europe. It doesn't matter what color he or she is. This, I think, is the reason that there is so much exciting music coming from the U.K. Also, their radio stations aren't restricted as much as stations in the States are about playing whatever the flavor of the month is. In Britain, they still play records by Edwin Starr, who in my mind is one of the greatest soul singers ever produced by America. In the U.K., he is still treated as a star. I find it hard to understand why black radio in America doesn't play him."

The entire panel was in agreement about the paradox of some black artists having an image problem of appearing to be too "black" for mainstream audiences from the standpoint of the record labels, radio stations and concert promoters. But the general public, it was thought, often find themselves wanting to hear the very recording acts said to be too "black."

However, Gotz explained that black music is the most marketable format in West Germany. "I don't have to spend any money promoting concerts with many of my black American acts because radio in Germany is always interested in them," he said. "Yesterday, while I was walking around the French Quarter here in New Orleans, I heard a black soul group that I am thinking of promoting. If I brought them over to Europe, I could make a lot of money on them because they have soul. We lack soul in Germany."

What was intended to be a one hour panel, turned out to be the conference's longest panel, spanning nearly two and three-quarter hours. The issue of racism prompted the panel to continue and find a solution to problems encountered by promoters not only abroad, but here in the States. *BRE* publisher Sidney Miller told the story of an executive at one of the major record companies who claimed that in the States his efforts to have black music played on pop stations were curtailed by a white superior in his company. This superior felt that the pop department of that record company should service pop stations and the black department shouldn't service anything but the most obvious, black stations. "It's nothing new," Miller said. "This

has been going on for years and will continue until black radio gets together and forces a change."

Between now and Conference '91, perhaps there will be a change for black radio in the States and abroad. If not, surely an international radio panel next year will bring more insight and solutions, and perhaps pinpoint why racism still exists in the '90s with what has always been popular music—black music.

ANY POWER IN INDY POWER?

Tempers were hot and disagreements were numerous as panelists and Conference '90 participants disputed the power of the independent record label in today's music industry. Setting the pace for this panel was moderator Bill Dern, pres, Taj Records. He, along with panelists John Austin, nat'l dir, promo/A&R, Tomorrow's Gold Records; T.C. Thompkins, pres, Jaguar Records; Michael Trammell, pres, Eve Jim Records; Wendell Greene, pres, Delicious Vinyl; Maxx Kidd, pres, T.T.E.D. Records; and Barbara Shelley, dir, nat'l publicity, Chameleon Records, engaged in heated discussions on the success and commitment of independent record labels.

Dern shed some light on the benefits that indies can offer. "Independents are closer to a one-on-one relationship with their artists than majors," he commented, "and that's why we're so important in helping to fulfill dreams for artists and the public. Our power comes from knowledge."

All the panelists agreed that the knowledge of networking is one of the most important concepts for those interested in starting their own labels or pursuing careers as either artists or executives to learn. "You should familiarize yourself with people who know what



The power of indies versus the majors was discussed at the Any Power In Indy Power panel. Pictured (l-r) are: John Austin, Tomorrow's Gold Records; T.C. Thompkins, Jaguar Records; Michael Trammell, Eve Jim Records; Bill Dern, Taj Records and panel moderator; Barbara Shelley, Chameleon Records; Wendell Greene, Delicious Vinyl Records; and Maxx Kidd, T.T.E.D. Records.

they're doing, not people who think they can figure it out," Austin commented.

"It starts with education," offered Trammell. "You must know what you're getting into. It's crucial that you become familiar with all facets of business operations, including publishing, manufacturing, and marketing. And whatever you do, make sure that you maintain your identity as an indie because if you sell out to a major, you and your artist are left with nothing. Majors are there to seek and destroy."

Shelley stated that the success of independent labels is hinged upon the label's faith in its artists. "You start by believing you can do the job," she said. "If the label doesn't believe in an artist's talent, then it's going to be difficult for the consumers to believe in him. So many good artists get lost in the shuffle at majors; because there are so many different talents, they can't be completely dedicated and focused on one artist for any lengthy period of time."

"Not only that," continued Greene, "but we have the ability to respond quicker to the needs of radio programmers, retailers and the

artists. With majors, there is a lot of red tape involved."

When Austin, elaborating on the topic of the dominance of majors, stated, "It's o.k. to have a major distribute one or two artists in order to establish your indy as a powerforce," he was met with quite a bit of opposition.

Kidd fervently disagreed with Austin's comment. "Look at some of the great independents that entered into deals with majors and went under," he explained. "Stax was taken over by Atlantic, Philly International went to CBS, and now Motown is under the operation of MCA. These takeovers are by design."

Although a seminar participant, who identified herself as a representative of M.C. Hammer's independent Bust It Prods., tried to defend Austin's comment, Kidd argued on. "Indies can be used to reestablish old acts or break new ones. We should stop looking at the dollar as the final objective."

Backing up this statement, Shelley and Thompkins suggested that if indies can't afford to have their own distribution facilities, they should look to independent distributors for accommodation.

In conclusion, Dern emphasized the need for mutual support in order to get ahead. "We have to support one another. As long as we continue to have a focus and as long as radio comes through for us, we will continue to act as thorns in the sides of the major labels."

HOW TO SELL THE RADIO IMAGE

As the unsung heroes of the radio industry, the sales staff is often at odds with the programming staff. Just as in magazine publishing, where it's a case of editorial versus advertisements on the pages of a periodical, radio has the problem of playing more music to keep the listeners happy (and remain competitive), or airing more ad spots to bring revenue into the business.



Cynthia Grant, WJLB; Julian Davis, The Arbitron Company; and Fran Robertson, WYLD (pictured l-r) were among the panelists who brainstormed on the topic of How To Sell The Radio Image.

Though attendance was moderate, due to the multiple seminars scheduled at the same time, Cynthia Grant, sales person for WJLB, moderated one of the conference's most informative meetings which explored several topics relating to the sometimes abrasive, competitive relationship between sales and programming.

Serving on the panel with Grant was Fran Robertson, sales mgr, WYLD, and Julian Davis, exec pd and gsm for the Arbitron company. Because of the potential conflicts that can arise as a result of the sales team and the programming staff using the same air time, Robertson expressed having an open door policy is critical to keeping a healthy attitude among sales people. "You must also realize that your way (as sales manager) may not always be the right way for everyone on your staff. There must be some flexibility in your operation. Teamwork is very important. Working together toward a common goal is paramount, especially between sales and programming," she stressed.

Adding to this line of thought, Davis said, "The program director and

general sales manager must both understand each others' goals and then pass their expectations along to their respective staffs." Grant emphasized this point with several examples and then added, "Communication is our business and it begins with ourselves at the station."

Concerning the productivity of a sales staff, Davis offered his three Rs of sales. "Reputation, reliability and relationships are key factors in the promotion of good sales production. Each have components which, when applied, enhance your image with the customer and provide a strong foundation for lasting relationships."

Robertson agreed and added, "You build a sort of family-type relationship as a result of the trust you instill in your long-term clients. And this trust goes a long way in developing lasting relationships."

As far as increasing sales revenue and compensation for the sales force, Grant encouraged the selling of ad time at the top rate and emphasized selling ad time in advance. Davis said that in addition to this, sales people must practice selling time all through the week and not just on the weekends. It was also brought out that a strong marketing tool is the tactic of having limited airtime available for potential clients. The reasoning is that if a limited amount of space is available for advertisers, it creates a greater sense of urgency to buy, which increases demand.

POWER LINK—A&R

Being true to yourself and making sure, as an A&R person, that your recording artist and producer are sensitive to each other's style and needs when putting together an album project were key points that were brought out during the Power Link—A&R panel. Moderator Cheryl Dickerson, vp, A&R, Epic Records, expertly steered the discussion through the maze of getting new artists and writers through the front door. The panelists Sami McKinney, songwriter; Ollie E. Brown, producer/songwriter; Samuel Sapp, dir, A&R, West Coast, PolyGram; and Brenda Andrews, vp, Almo Irving Music, a music publishing company, were called upon to offer their expertise on the matter.

Dickerson opened up the discussion with an inquiry of whether or not it is as easy for a writer to get into the music business today as it was in the past. Andrews commented, "Today's songwriters have to have tags, as well as have something exceptional. They must be able to compete with established songwriters as well as the artists themselves, who have become even more active in producing their own material." Andrews went on to say that she has to wear many different hats as a means of dealing with the variation of genres and artistic styles in the music publishing business. Her ability to be flexible, she commented, is what has allowed her the longevity that is hard to come by at major record companies.

Sapp, expanding on Andrews' comments, said that there is usually the question of whether or not a writer is looking to make a hit song, that is similar to what someone else has already done, or being more original in an attempt to build a career. "In the wave of a producer motivated industry, it's difficult to keep the emphasis on an artist's image. An A&R person who hires ten writers to contribute two songs each on a project is a lot smarter than the person who hires one or two people to write and produce the entire album. After all, that's not original. Eventually," Sapp continued, "there's no variety because the artist ends up sounding like every other artist those particular producers and writers have worked with."

McKinney suggested that by getting to know the artist and understanding what they are trying to get across, this duplication of sounds can be avoided. "When a writer is able to write a song from the artist's point of view or, as I do, put himself in the artist's shoes, he can get even more motivation. Also, if the project is directed well," he added, "you can pull a lot out of the artist to fill in the gaps and ultimately make that record the artist's own."

Continued on page 34

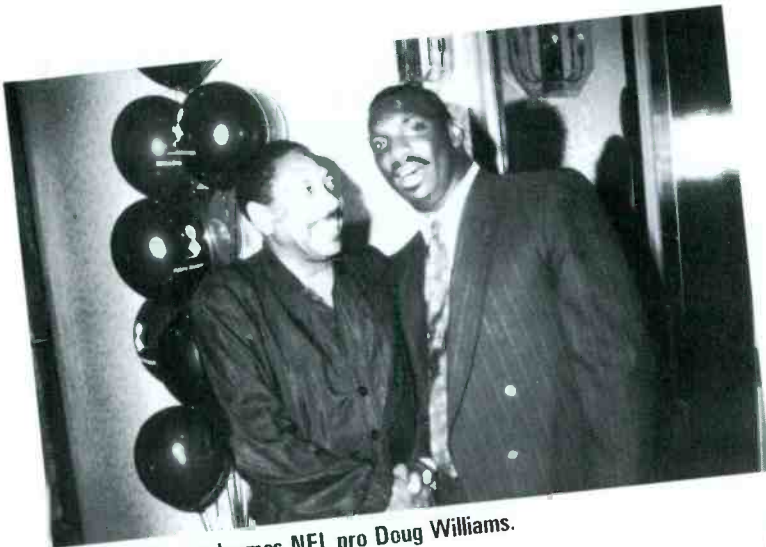
KEYNOTE LUNCHEON



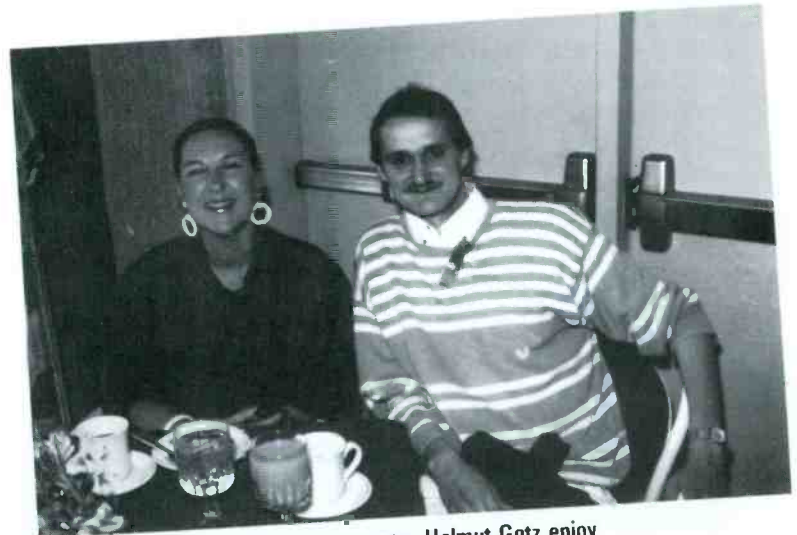
New Orleans Mayor Sidney Barthelemy delivers a historical address concerning the city.



Doug Daniel, sr. vp, Elektra Records; Ray Harris, vp, Warner Bros.; Mayor Sidney Barthelemy; Ernie Singleton and Sidney Miller gather for a group shot.



Sidney Miller welcomes NFL pro Doug Williams.



Manager Jo-Anne Geffen and promoter Helmut Gotz enjoy the splendor of the occasion.



This outstanding exhibition of cultural richness before the Warner luncheon caused spirits to soar on high.



ROCKIN' THE BOAT IN NEW ORLEANS

Columbia

Epic



**COLUMBIA & EPIC RECORDS
AND
THE ANHEUSER-BUSCH COMPANIES
PARADE AND ANCHORS AWAY PARTY CRUISE
IN CELEBRATION OF
BRE '90
FRIDAY JUNE 1, 1990
6:00 P.M.**



Assemble at 5:30 p.m.
in front of New Orleans Sheraton Hotel
for parade to the Toulouse Street Wharf.
Boat embarks promptly at 6:30 p.m.
You must wear your Anchors Away pin
to board the Natchez.



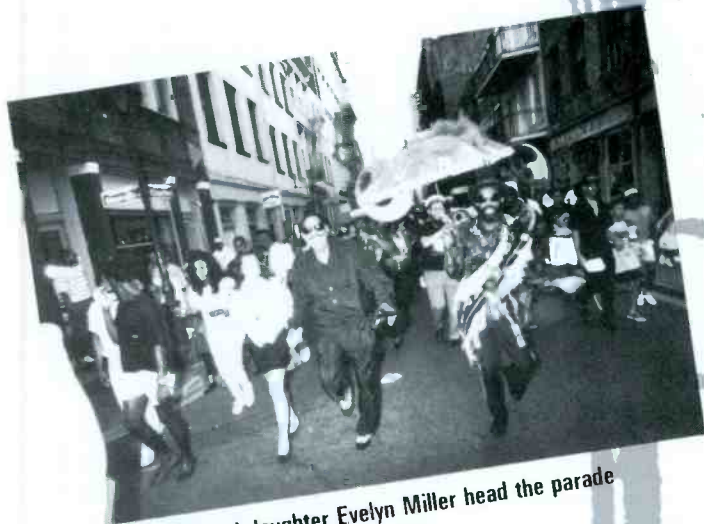
Don't rain on my parade was the request shared by all participants marching to the sounds of the Olympia Brass Band in a Second Line from the Sheraton hotel lobby down to the Mississippi River, as they received a ten-minute, New Orleans-style rain shower while boarding the Natchez riverboat.

Some said it was witchcraft that caused it to rain on the Columbia/Epic/Anheuser Busch-sponsored party cruise. But all the natives smilingly insisted that short spurts of rain are common in the Big Easy.

Passengers boarded the paddleboat, with clothes drenched, hairweaves and natural hairstyles soaked, and flat-tops flattened, to be greeted by gracious hostesses handing out sailor hats and smiles to welcome everyone to what turned out to be a spectacular two-hour cruise.

Executives of Epic, Columbia Records and Anheuser Busch invited all to a feast of gumbo, jambalaya, shrimp etoufee, and more, plus two bars stocked with spirits. The crew rocked the boat with lots of celebrity guests including members of Earth, Wind & Fire, The Calloways, Keith Sweat, L.L. Cool J, Jeff Redd and the unforgettable, newly signed Rush Associated Labels act, The Afros, donning afro wigs.

It was one of the most exciting events at Conference '90. In New Orleans, witchcraft works and voo doo does. And sometimes strangers come to town and party so hard they cast a spell of their own. □



Sidney Miller and daughter Evelyn Miller head the parade party to the riverboat Natchez.



The cruise party is in full swing as the Natchez continues down the Mississippi River.



L.L. Cool J, M.C. Serch, Prime Minister Pete Nice and friend strike a pose on the riverboat Natchez.



Conference participants begin their march to the Mississippi River from the Sheraton New Orleans lobby.



All three decks of the Natchez were rocking to the beat of BRE Conference '90.



Obviously having a great time on the party cruise are (l-r) Ken James, operations manager, KGRM, Grambling State University; Eddie Pugh, vp, black music promo, CBS Records; and M.C. Serch, 3rd Bass, Def Jam/CBS.



Guy Black, WYLD, New Orleans; Verdine White, Earth Wind and Fire; J.J. Johnson, KDAY, Los Angeles; and Ruben Rodriguez, sr. vp, Columbia; and friends all joined in the party spirit on the riverboat Natchez.



Maurice Warfield, assoc nat'l dir, promo WC, Epic, and Diane Blankumsee, exec assist to sr. vp, Epic, are all smiles on the cruise.



Public Enemy's Flavor Flav strikes a seriously humorous expression which could spell sea sickness.



Ruben Rodriguez, sr. vp, Columbia; Verdine White, Earth Wind and Fire; along with other Columbia executives share a jovial moment at the cruise party.



LarriAnn Flores, BRE Rap/Roots/Reggae columnist, and daughters Nicole and Antoinette enjoy the cruise festivities.

TAKIN' IT EASY



IN THE BIG EASY



BRE Conference '90

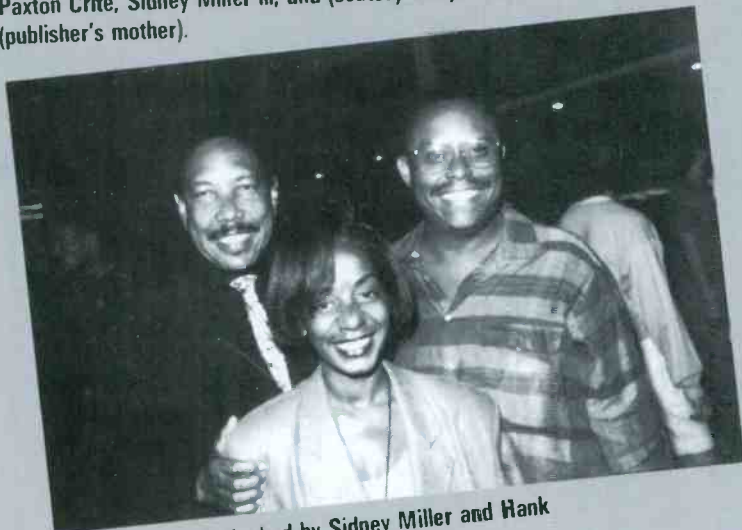
BET 10TH ANNIVERSARY CELEBRATION



Henry Brown, sr. vp, Anheuser Busch and Sidney Miller.



Pausing long enough for a family photo are (standing, l-r) LaVerne Miller, Christopher Miller, Richard Miller, Evelyn Miller, Martha Miller, publisher Sidney Miller, Wilmer Miller, Paxton Crite, Sidney Miller III, and (seated) Evelyn Miller (publisher's mother).



LaVerne Perry is flanked by Sidney Miller and Hank Caldwell.



M.C. Hammer's Capitol crew.



Capitol's Step Johnson, M.C. Hammer and BET's Donnie Simpson relax after the show.



Step Johnson visits with Louis Burrell.





The Hammer in motion.

CHALLENGER



Hammer burns up the stage with his dope dance moves.

BIRTH

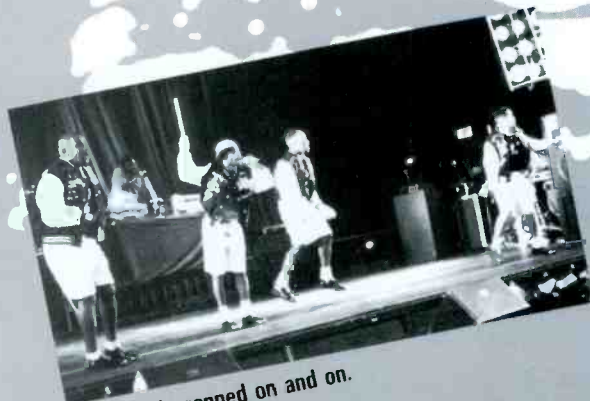


M.C. Hammer leads the audience in a rap chant.

10TH ANNIVERSARY

EXTRAVAGANZA

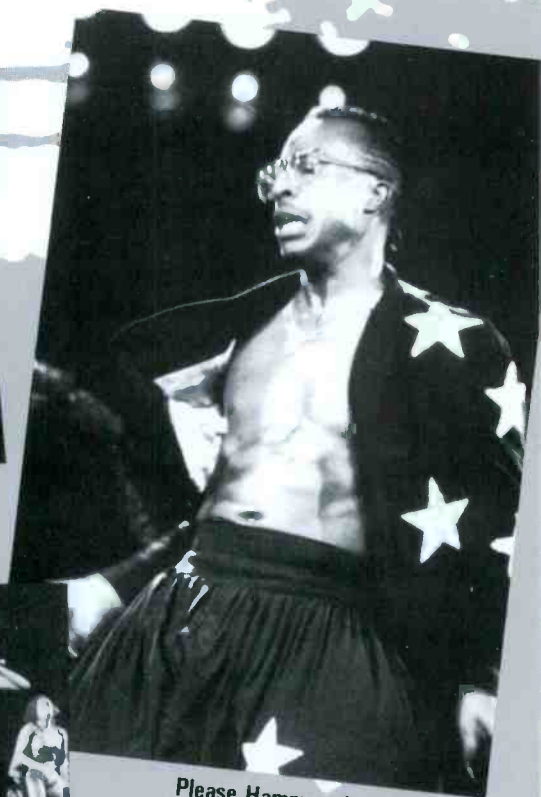
MAY 31 8PM



Ho Frat Ho rapped on and on.



B. Angie B. sizzled on stage



Please Hammer, don't hurt 'em!



Soft Touch is in full control of the stage.



On stage: One Cause, One Effect.

THE DRUMMER AWARDS

Verdine White and Philip Bailey from supergroup Earth, Wind & Fire presented the awards to Independent Label/Major Distributor. Again Ashurst Watson picked up the trophy. She was accompanied to the stage by 3rd Bass member M.C. Serch who said, "Russell sent me up here to tell you that it's not about black and white, but about wrong and right."

When picked up his tying trophy for Senior vp honors, Ernie Singleton placed the Drummer at the edge of the podium, looked at it for a moment and told the crowd that this "is my first Drummer." He went on to cite the devotion of his wife during his various career moves. The other winner, a jubilant Ruben Rodriguez, mentioned Singleton's upcoming career moves to the president of black music for MCA. Rodriguez also thanked his staff for their continued support.

The Meterious Award was made by Coca-Cola's Chuck Morrison, to a "man who has lead the way for us all to follow, a man whose heart is as big as his soul—Dave Clark." The crowd rose to its feet in a warm, heartfelt standing ovation, many in the audience realizing that Clark was there promoting records before there was such a thing as black radio. Clark reminded the gathering that this was his "50th year in the business." He will be honored later this year in ceremonies to commemorate those years of service.

The final award of the evening was presented the Publishers Award which Sidney Miller Jr. made to CBS's LeBaron Taylor for his lifelong efforts and career achievements.

The final performance of the night proved the publicity right as MCA's fantastic Klymaxx proved the "maxx is back."

The happy crowd left the ballroom for various destinations—the Def Jam bash, the Rhythms Club where new artists were performing as they had all week, the various Hospitality Suites. As some of the participants spilled out into the sultry New Orleans night, someone was heard to say, "What a night." Indeed.

Show Credits:

Production: The Siege Co.

Stage Director: Cornelius Grant

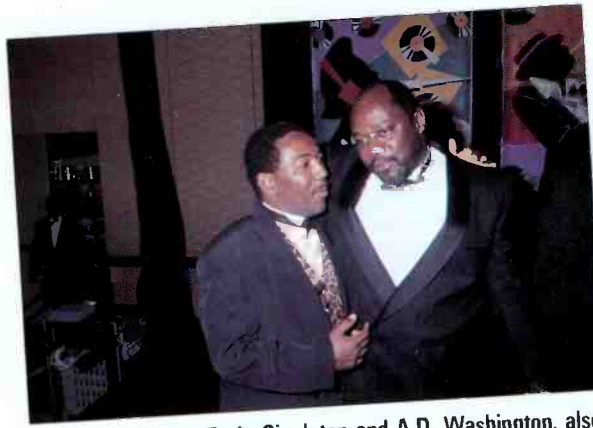
Asst. Director: Jim White

Production Asst: Angela Jenkins

Technical direction: Reginald Touissant

Filming: Masai Films

Talent coordination: Lynette Jones, Rachel Williams, Therese Davis



Drummer winners Ernie Singleton and A.D. Washington, also co-chairpersons of the conference, reflect on the evening's events.



Chuck Morrison from Coca Cola



Mr. and Mrs. Ernie Singleton share the moment of honor.



Sidney Miller and LeBaron Taylor



Drummer winner Carmen Ashhurst-Watson receives a standing ovation for winning Artist Management Of The Year Award.



Luther Campbell's Skyline Records was named Independent Record Label Of The Year.



A group of smiles celebrate the Drummer Awards dinner.



Heavy hitters of the industry gather for a group shot. (From l) A.D. Washington, Cassandra Ware, Sidney Miller, Ernie Singleton, Michelle Garner, Doug Banks, Cassandra Mills, Guy Black and Chuck Morrison.



Dave Clark (center) proudly accepts his Drummer Meritorious Award.



Ernie Singleton steps to the podium to accept the honor of Sr. VP Of The Year.



Ernie Singleton and Ruben Rodriguez share Drummer honors as Sr. Vp Of The Year.



MCA's Louil Silas Jr. and A.D. Washington show off their Drummer Award for Record Company Of The Year.



Philip Bailey and Verdine White of Earth, Wind & Fire announce a Drummer Award category.



Virgin's Sharon Heyward won a Drummer for Record Label Of The Year.



Drummer winner Ernie Singleton, EWF's Philip Bailey, Drummer winner Ruben Rodriguez, and EWF's Verdine White.



L.L. Cool J holds Carmen Ashhurst-Watson's Drummer for Def Jam's (CBS) Independent Label/Major Distributor Of The Year.

THE DRUMMER AWARDS

vocals and high energy performance.

GRP's crooner Carl Anderson and Reprise's beautiful Barbara Weathers made the next presentations. The fun and serious moments provided by the winners of the Air Personality of the Year were one of the nights highlights. Frankie Crocker, WBLS, and Doug Banks, WGCI. The two capped on each other, but then the other nominees, Black, ran and stole a trophy and was subjected to some jibes also. Crocker then said, "I don't know why this couldn't be a three-way tie." Crocker also addressed the deeper significance of the Drummer, comparing it to the African Griot and warning black radio to get "back to the roots."

Ware and Black then introduced MCA rapper Smooth Ice, EMI's jazzy Najee and Orpheus's Eric Gable, who had been propelled career-wise some time ago by winning the WYLD talent contest. They presenters awarded Michael Redwine the Regional Promo of the Year trophy. Publicist of the Year went to a shaken, stage-shy Leyla Turkkan who expressed dismay that her "two-year old company, Set to Run, could win such a prestigious award." Turkkan then charmingly reeled off a list of all her clients thanking them for making this win possible.

Kenny Bowie accepted the Drummer for Retailer of the Year for the family shop in Baton Rouge, wishing "my father could be here tonight," but confessing he could see just the place for the trophy "on my father's shelf back home."

Carl Anderson, vocalist/actor, that man from "Jesus Christ Superstar," delivered a two-song set, including his latest single, "How Deep Does It Go, well-received by the crowd.

Next presenters were Club Nouveau's Jay King, former Klique lead singer Howard Huntsberry and former Lakeside member Otis Stokes.

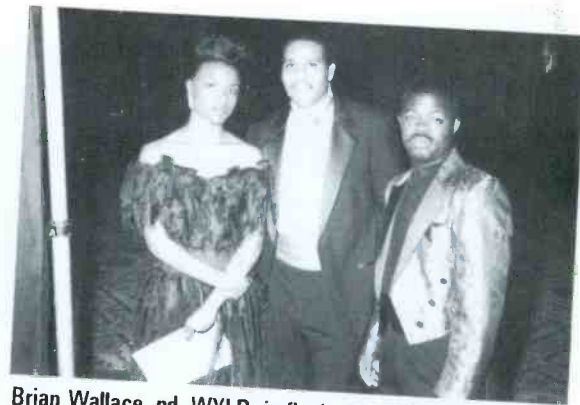
Artist Management of the Year honors went to Rush Mgmt. and the trophy was picked up by Def Jam label president Carmen Ashhurst-Watson and longtime management client, L.L. Cool J. Watson cited Russell Simmons vision as the reason for all things.

Luther Campbell won Independent Record Label of the Year, noting wryly that he appreciated the honor, but wasn't smiling because of his worry about his mounting legal fees as the man "everybody loves to sue."

Virgin's surprised Sharon Heyward picked her trophy for Record Label vp of the Year and urging unity among the people assembled.



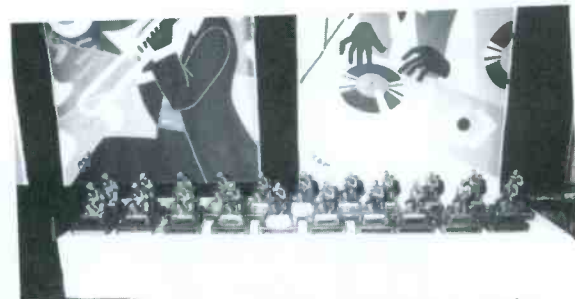
Michelle White was named News Director Of The Year.



Brian Wallace, pd, WYLD, is flanked by MCs, Cassandra Ware and Guy Black.



Penny Brazile was named General Manager Of The Year.



The coveted BRE Drummer Awards await their destiny.



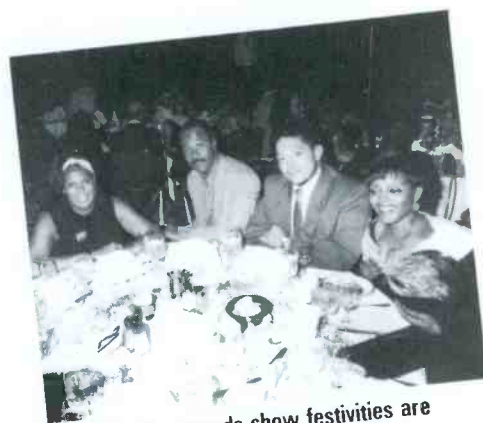
Vinny Brown accepts his Drummer for Program Director Of The Year.



A bunch of Millers and RCAs pose under the RCA banner during the company's reception.



Leyla Turkkan of Set To Run accepts her Drummer as Publicist Of The Year.



Awaiting the awards show festivities are Virgin's Sharon Heyward, Darryl Clark, Dave Rosas and Linda Haynes.

WJLB
* RADIO EXCLUSIVE
1 DRUMMER AWARDS



Dexter King visits with Sidney Miller just before the dinner.



Dave Clark accepts his special Drummer.



Lois Stockton was honored to be selected Sales Manager Of The Year.



MCs for the show, Cassandra Ware and Guy Black, keep the pace of the show uptempo.



Sharon Heyward and Carmen Ashhurst-Watson both won Drummer Awards for Record Label Vp Of The Year & Artist Management Of The Year respectively.



Melanie Rose was named Music Director Of The Year.



Capitol's Barbara Lewis, Penny Chan, Drummer recipient Michael Redwine and Howard Geiger celebrate Redwine's success.



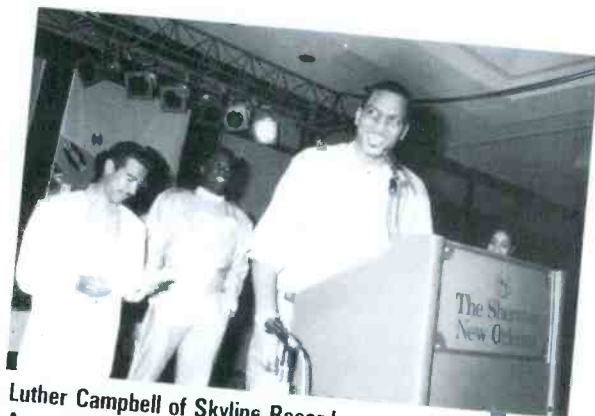
Guy Black congratulates Frankie Crocker, who was named Air Personality Of The Year along with Doug Banks.



James Alexander covers the selection of his station, WJLB, as Station Of The Year.



Ruben Rodriguez comments on being named Record Label Sr. Vp Of The Year.



Luther Campbell of Skyline Records accepts the Drummer Award for Independent Record Label Of The Year, while presenters Jay King and Otis Stokes stand by.

THE DRUMMER AWARDS

By Ruth A. Robinson

Mardi-Gras themed multi-color ballon arches, intriguing feathered masks and centerpieces, a dramatic floating backdrop designed by Chicago's Craig Rex combined to provide a festive site as 2,000 celebrities and industry professionals crowded into the Sheraton Grand Ballroom for the BRE Drummer Awards for Outstanding Career Achievement.

The event, sponsored by MCA and Coca-Cola had two giant monitors on each side of the stage to reveal comments from interviews with the nominees and remarks from the winners were viewed live. The night's Twenty-two trophies were presented in radio and record categories.

The evening's M.C.'s were WYLD's music director Cassandra Ware and hilarious morning man Guy Black. They did an incredible job of providing colorful commentary and expertise.

First presenters were Def Jam/Columbia's superstar L.L. Cool J, Uptown/MCA's rising star Jeff Redd and stunning Lorenna Love from Klymaxx. This trio was given the Drummer to present to the winners by beautiful award handlers, Evelyn Miller and Tracey Scott.

Winning the first trophy of the evening was Michelle White, News Director of the Year, WYLD-New Orleans. Next came the category of Public Service/Promotions of the Year and the honoree was Joycelyn Johnson, KKDA-Dallas, who thanked the "whole team at KKDA, who made my job easier."

Program Director of the Year was "Downtown" Vinny Brown, who happily revealed "my heart belongs to WRKS" the station he programs in New York.

Next up were PolyGram/Wing trio Shades of Lace who presented Sales Manager of the Year honors to Lois Stockton, WHRK/WDIA-Memphis; Music Director of the Year honors went to Melanie Rose for her work at WFXM-Macon. Rose, who is no longer at the station, confided "You will never know how much this award means to me."

The General Manager of the Year trophy went to Penny Brazile from the host station, WYLD-New Orleans.

Jeff Redd came to the stage, asked for a moment of silence to honor Sammy Davis Jr. and Sarah Vaughan, broke into an a cappella rendition of "Change Gone Come," and kicked off his latest single "Love High." Redd wowed the crowd with his impressive



Doug Banks and Frankie Crocker shared the honor of being named Air Personalities Of The Year.



Klymaxx showed the audience that they were back when they performed two songs from their new album.



M.C. Guy Black tries to "steal" the Air Personality Of The Year Drummer, before bumping into Doug Banks & Frankie Crocker.



Guy Black (far right) bumps into award handlers Doug Banks (far left) & Frankie Crocker, while trying to steal the Drummer for Air Personalities Of The Year.



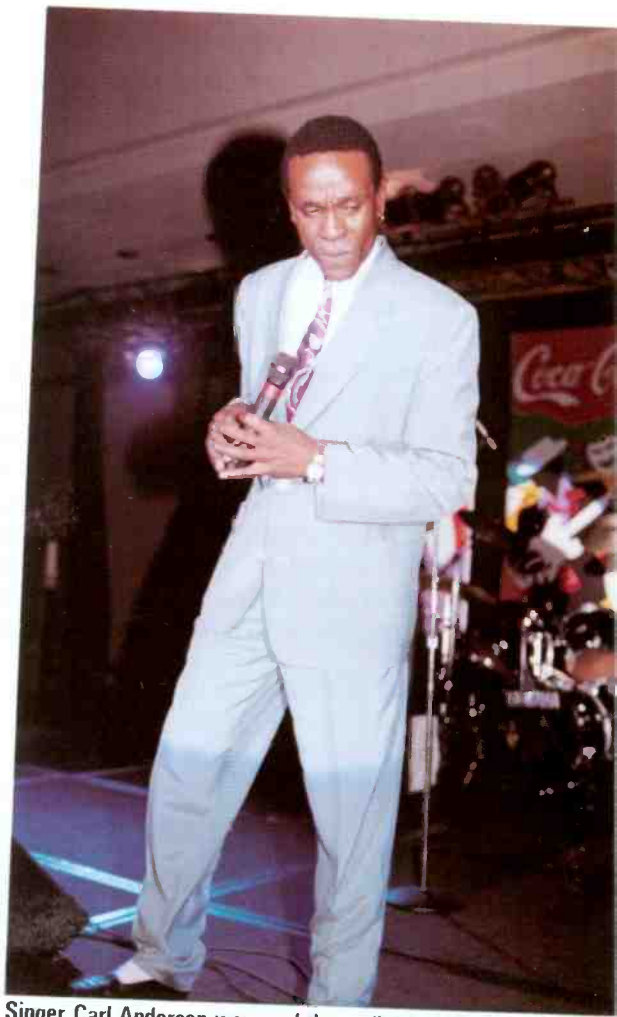
Jeff Redd sizzles and takes his audience to a higher level with his "red-hot" sound.



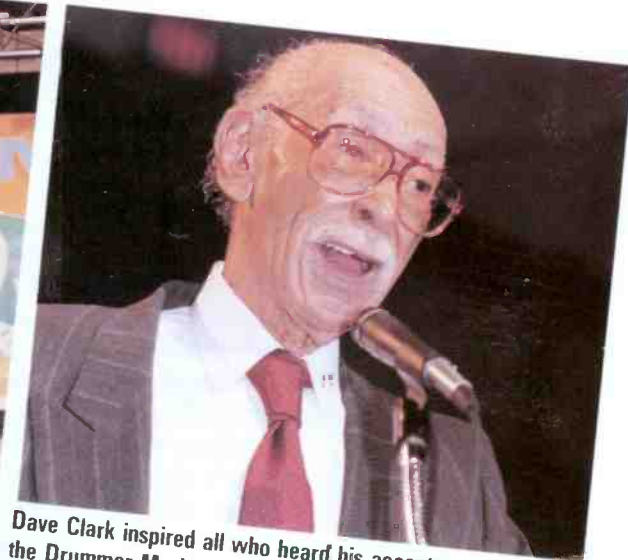
the "maxx" was definitely from their current



Jeff Redd shines against the colorful backdrop of the awards show.



Singer Carl Anderson wowwed the audience with his vocal performance.

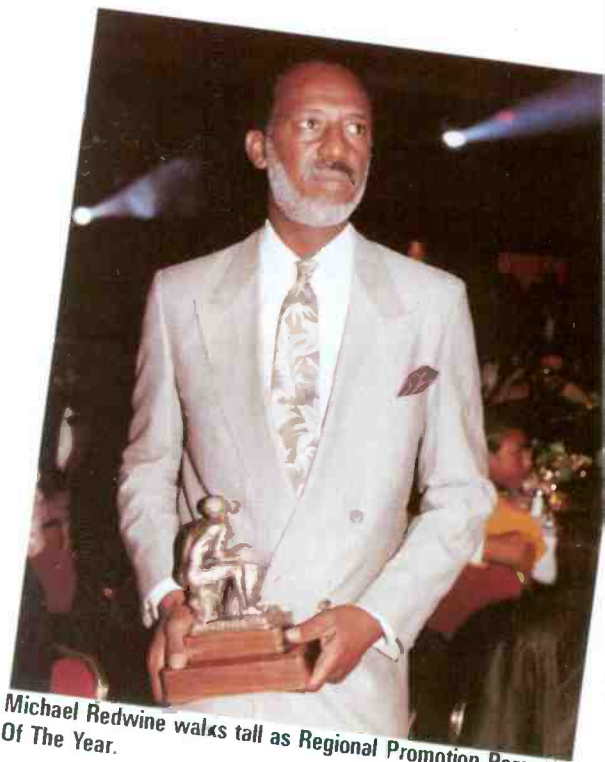


Dave Clark inspired all who heard his acceptance speech for the Drummer Meritorious Award.

and winners Doug Banks trying to "steal" their Year.



Kenny Bowie delivers a powerful tribute while accepting his Drummer for Retailer Of The Year.



Michael Redwine walks tall as Regional Promotion Person Of The Year.

SEMINARS *Continued from page 19*

Brown agreed, "Without communication between the artist and songwriter, a lot of feeling can be lost. The most important thing about the music is the emotion; that's why the two parties, and sometimes even the producer, have to get a feel for one another."

As comments were made by aspiring musicians, and even an elementary school principal, about the quality of lyrics and the obligation that songwriters, A&R execs and artists have to the listening public, there was a rise in tension. In strong opposition, two audience participants expressed their beliefs that only the listener can be held accountable for what he does or does not hear. They both agreed that it is not the responsibility of an artist or a songwriter to make a conscious effort to provide moral guidance for the listening public.

Perhaps Brown made the most interesting commentary when he discussed the best ways of getting into the business. Very openly, he said there is no tried and true method and that the best way is the way that is best for you. This means meeting as many people in the business as possible and knowing who the major players are.

Another interesting point of the seminar came when the conversation turned to the uneasy topic of unsolicited material. Dickerson and Sapp both admitted that although it's not proper to do so, they sometimes listen to tapes that don't go through the normal channels.

In closing, Andrews added that she too was providing vehicles through which those who don't normally get an opportunity can be heard. "Young people have faith and determination, but they don't always have the vehicles. Children are our greatest resources and we need to give them the attention that they've been lacking."

POWER LINK—ARTIST IMAGING

One of the most heated of the panel topics presented at the conference turned out to be that of Artist Imaging, moderated by Michael Mitchell, vp, publicity, Motown. Mitchell, along with Miller London, vp, product development, black music, RCA; Jefferi K. Lee, vp, network operation, Black Entertainment Television; Gene Shelton, dir, publicity, Warner Bros.; and Jackie Rhinehart, dir, publicity, R&B, Arista, covered everything from discrimination against white artists by black audiences, to the credit owed black media for the support they have given to black artists.



Jefferi Lee of BET comments during the Artist Imaging seminar, moderated by Michael Mitchell (center).

This panel kicked off immediately with Mitchell's prompting of Lee to reveal some of the obstacles associated with his network's operation. The first issue Lee brought to light was the "afterthought" treatment black artists and label executives tend to give BET. "The largest demand for black artists' videos is on black television; yet, we can turn on the television any day of the week and see exclusives and video premieres of black artists on MTV." Lee recounted the success of

the network's decision to boycott all A&M Records, artists when BET was not receiving any cooperation regarding Janet Jackson's *Rhythm Nation* product. Eventually, he stated, other artists on the label, like Barry White, were able to help influence label executives to confer with BET in order to make amends.

"Artist development begins from the moment A&R people bring an act to the label and continues throughout the artist's career until the last piece of product is released," commented London. "It is during this time of growth that artists need to be trained and nurtured so that oversights such as these will not continue to occur."

Rhinehart responded hastily, "But don't think that when we (record companies) come to black media and are rejected, we will have the same eagerness in pursuing you the second time around. It's a two-way street," she continued, matter-of-factly, "and you can't expect us to keep running to you, only to be faced with rejection when the white press is beckoning us with open arms. You have to let the consumers decide who they want to read about or who they want to see in a particular video. After all, the black listening audience knows what it likes and they are the ones who define R&B."

MCA's Juanita Stephens, from the audience, supported the comments made by London and Rhinehart. "Ever since Bobby Brown was part of New Edition, he was taught the do's and don'ts of loyalty. Even now, he knows who to ask questions of and where his priorities lie. These young artists don't always know right from wrong. If we do not teach them, then they'll believe anything they're told and will eventually be shrouded in negativity and rejected by black audiences."

Another spectator used vocalist Whitney Houston to exemplify Stephens' statement. In anger, the participant expressed her belief that Houston has lost her roots.

To this comment, Rhinehart was in abject disagreement. "Do you see what happens? When a black artist really makes it and crosses over, whatever that means, we reject them. We say that they are trying to be white. The only thing that has happened is that white audiences have embraced them, finally realizing what they have been missing out on. It's really stupid for us to cast these artists, like Sammy Davis, Michael Jackson and Whitney Houston, away because white audience acceptance of our artists is a compliment to our tastes and talents."

In agreement, Mitchell said, "Race should not even be an issue.

Just as some members of the black media have responded to the talents of white artists like Lisa Stansfield and New Kids On The Block, white media is making it possible for our black artists to become even bigger superstars, on a level that has nothing to do with color."

After about 90 minutes of heated debate, Mitchell regained the floor. In response to the final question of just how an artist's image is established, Shelton responded, "A true definition of an artist's image is difficult to come by. As you have seen from the discussion here, it is ultimately something pieced together by the artist and the label. But it's ultimately approved by you, the listening and viewing public."

THE RADIO IMAGE

Image is the key to maintaining a respectable position in the radio ratings race, it was decided by panelists of the Radio Image seminar. The well attended forum was moderated by Priority Record's Brute Bailey, who led a very informative seminar which discussed the image of black radio and featured several of the industry's major programming forces in the business. Included as panelists were Daisy Davis, V-103; James Alexander, WJLB; Roy Sampson, V-103; Michael Spears, KKDA; Tony Gray, radio program consultant; Ray Boyd, WBLS; Larry Steele, Hot 105; and Tony Wright, WJIZ.

With a firm understanding of the subject matter, combined with



James Alexander, WJLB (second from l, seated), listened to a question fired from Radio Image moderator Brute Bailey, Priority Records, on the subject of enhancing a station's image.

some of the most heavy-hitting programmers in the nation, Bailey brought forth several areas in radio in which image is critical to both the identity of a station and to how it is perceived by the community. Bailey opened up the subject of radio news which prompted Alexander to get involved, who says he uses a three pronged approach in programming: preparation, execution and consistency.

Alexander said he is big on using PSAs (public service announcements) as a method of projecting a positive image to the community. He added, "The key is to be as focussed as possible with them. I also use news to create a community-oriented image that my audience can relate to. The trick is to make sure your news, PSAs and community affairs programs directly relate to the community you're targeting."

Further directing the panel towards the area of the on-air talent, Bailey called on Hot 105's Steele, who stated, "Air personalities are a rare breed. Djs are a dime a dozen. To really get ratings, you need the strong programming that your audience demands, but you also need air personalities to communicate with your listeners. Aps take control of their shows and direct the people in a way which draws them in and at the same time builds trust."

Discussing the topic of slogans, V-103's Davis and Sampson said slogans instantly provide an identity for the station and that the continued use of that slogan reinforces that identity. In support of this, Sampson said, "This is very important in a market such as Baltimore/Washington, D.C., where there is very stiff competition in Urban Contemporary. It's your slogan which signals to the listeners what makes your station different from the other stations in the market, so we use it every chance we get."

On the subject of demographics and maintaining a specific image, WBLS's Boyd indicated that ages 12-24 and 25-54 are the primary demos a station needs to be concerned with. Boyd added that while there are certainly variations in those two demos, the first concern of a station should be knowing how it performs in those two basic categories. "They are your basic demographics and you should target your promotions towards those particular groups."

IS THERE ANY POWER IN COLLEGE RADIO?

The most important two topics of conversation for the College Radio panel were the dedication that the radio and music industries owe college radio and its students and the importance of a proper education. As students, radio professionals and industry executives took turns expressing their concerns, many more issues were also addressed.

Moderator Lamont Boles, nat'l dir, promo, black music, Epic Records, was joined by panelists Frank Sheffield, gm, WHOV-FM, Hampton, VA;

Kenneth James, oper mgr, KGRM-FM, Grambling, LA; Alvin John Waples, ap, WAUG-AM, Raleigh, NC; Denzil Foster, producer/songwriter/recording artist; Sheila Eldridge, founder, Orchid Communications, Los Angeles; and Andre Marcel, owner, oper mgr, WDKX, Rochester, NY. Together the panelists shared their college radio experiences and offered their views about getting the most from the college experience. All agreed that college radio is an effective training ground for getting ready for careers in all facets of the radio and record industries.

In addition to being an on-air personality, Waples is also a radio and television consultant for the St. Augustine College stations WAUG-AM and WAUG-TV, the only predominantly black college that has both a commercial radio and television station. In giving his career synopsis, Waples explained, "I went to commercial radio first and then came back to college radio to continue my career. Although air personality positions are very competitive, there are other areas of need in radio. There is a serious need for more blacks in consulting," he continued, "We don't need to be controlled by white consultants."

Eldridge shared her experiences and views regarding the industry as well. "There is no systematic way of bringing talent into the industry. I was fortunate because record and radio people, like Sidney Miller, who gave me my first job in Los Angeles, looked out for me. I realized that networking was important early in my career, and one part of networking is finding smart, new talent to bring into the industry." It was this networking and experience, she explained that eventually motivated her to establish her own public relations firm. On the importance of college radio Eldridge commented, "It is important because it can be a breaking ground for new talent, not only radio aps, but new recording acts as well."

Foster, who began his career in college radio seven years ago, agreed with Eldridge on the fact that college radio can be an important testing ground for new artists. He added, "College radio can be used as a marketing tool. College students accept new artists a lot faster than commercial demographics. As well, they are the initial consumers of a lot of new product."

In complete agreement, audience member Sharon Heyward, vp, promo and marketing, R&B, Virgin Records, expressed her label's pioneering interest in college radio and the influence it has on its listeners. She not only revealed Virgin's interest in creating a division that will concentrate on college relations. She also predicted its success, stating, "Within a few years, you will all see what you're missing out on and will try to jump on the college radio bandwagon. Let's just hope that you will not have already suffered from dragging your feet."

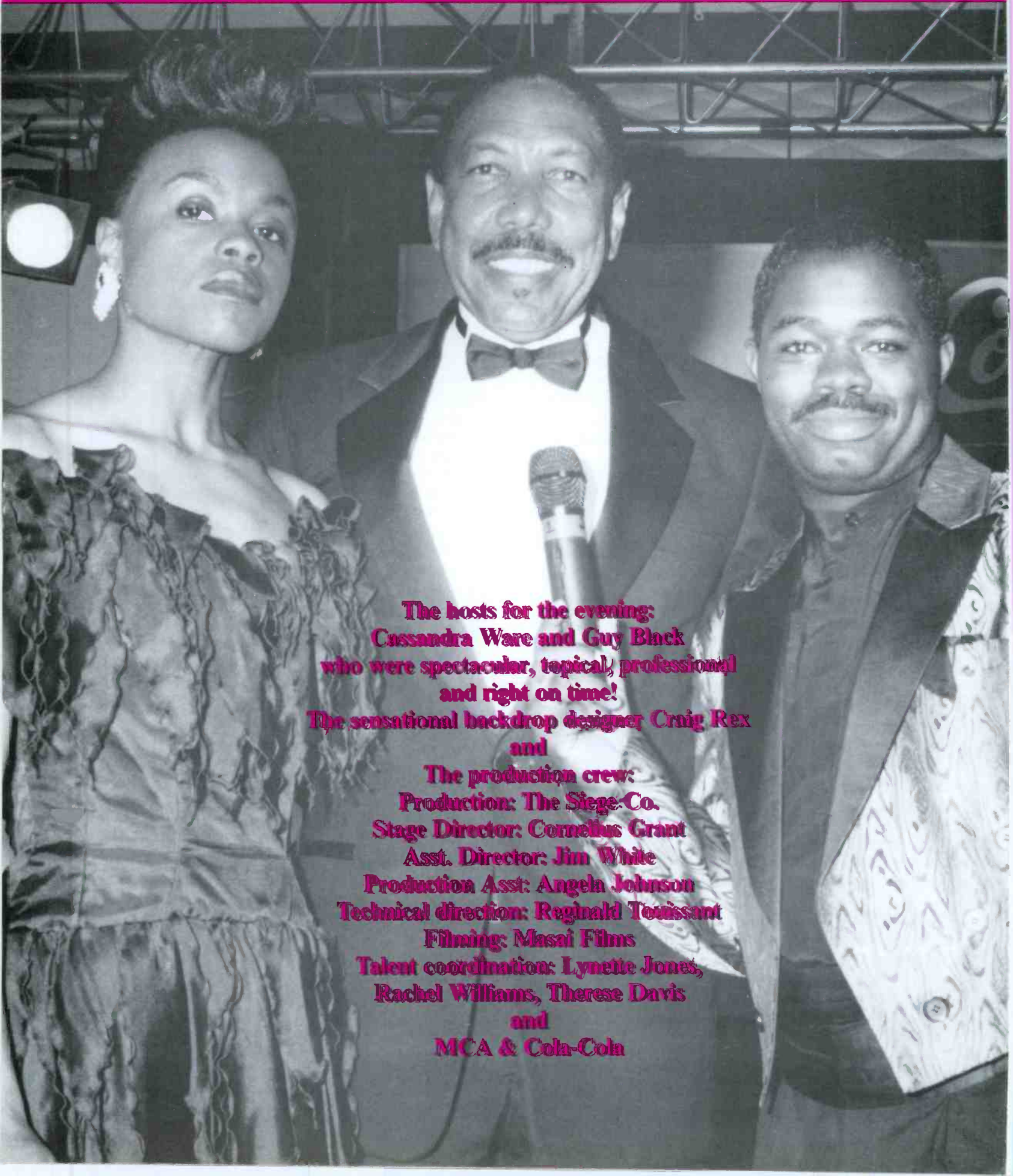
Heyward's revelation created the perfect opportunity for panelist James to express disturbances he felt should be acted upon by industry people. "Students are not being adequately trained. They have instructors who don't know how to teach from a practical standpoint because many don't have experience in commercial stations.

"A lot of times, students with degrees don't get jobs because of their inadequate training. That's when the people who are already in the industry have to intervene. They need to be involved in the instruction of these students and teach them how to be professional announcers and how to have a professional delivery.

"I urge executives and radio people to hold seminars at colleges. I also encourage faculty to network in order to gain exposure and to stay abreast with current practices," said James.

From the audience Hank Caldwell, sr. vp, promo, black music, Epic, retorted, "The students have a responsibility as well. We shouldn't always be so quick to point the finger and say what the industry has not done. There are quite a few of us who have participated in seminars when invited and are interested in offering all kinds of

**THE PUBLISHER WISHES TO EXTEND HIS HEARTFELT
THANKS TO ALL THE PEOPLE INVOLVED IN THE
SMASHING SUCCESS OF THE
BRE CONFERENCE '90 AWARDS NIGHT:**



**The hosts for the evening:
Cassandra Ware and Guy Black
who were spectacular, topical, professional
and right on time!**

**The sensational backdrop designer Craig Rex
and**

**The production crew:
Production: The Siege Co.
Stage Director: Cornelius Grant
Asst. Director: Jim White
Production Asst: Angela Johnson
Technical direction: Reginald Toussant
Filming: Masai Films
Talent coordination: Lynette Jones,
Rachel Williams, Therese Davis
and
MCA & Cola-Cola**

SEMINARS *Continued from page 35*

information. But students shouldn't look to be spoon fed. There are some contacts that they have to initiate themselves."

Sheffield, in agreement with both James' and Caldwell's points, expressed his concerns and also gave advice to students. "Students must learn timeliness. Discretion as it applies to break time and the cleanliness of your work station are also important. If you are dependable and professional, college radio can be a springboard into the industry. But you've got to be willing to start at the bottom, with the basics."

Addressing industry professionals, Sheffield said, "College radio is similar to the black church. It is a foundation for a lot of careers. The talent that colleges produce is so vast, I just hope that more people who have gone on to other careers would look back and network with students."

Boles also encouraged students to realize that there are other career avenues to take. He offered himself as an example of a person who began in college radio and ultimately became involved in other facets of the industry.

Marcel advised students to get a well-rounded education while in school by taking communication classes as well as classes with a business emphasis, such as economics, marketing and accounting. "It is possible to own a station. You must have money to begin a business and backing is the key. You need to find people who believe in what you're trying to accomplish and will support you financially when you are beginning a business."

The energetic discussion and post-discussion networking that took place during the capacity forum ended with a call for industry people to "give back" to their training ground. Those who have the energy, concern, and power can make a very noticeable difference in the lives of students involved in college radio.

CAREER DEVELOPMENT



Elaine Dowe-Carter, an organization development consultant, gave valuable information at the Career Development seminar.

Thinking ahead and taking full responsibility for your career direction was the theme for the Career Development seminar at *BRE's* 14th annual conference in New Orleans. Hosted by Elaine Dowe-Carter, an organization development consultant with 20 years experience in corporate career growth management, the seminar outlined the key requirements to achieving success.

"The workshop essentially focused on thinking past your immediate future," Carter confided afterwards. "Many of the young African-Americans who attended the seminar failed to realize this fact and had not thought further ahead than two years. Planning for the future and making goals that encompass at least five to ten years down the road is an important aspect to career advancement," she added.

Starting a dialogue with the participants, Carter explained that thinking ahead gives you a sense of purpose. She added that expending all your energy and dealing with trade-offs and compromises without having any types of goals set for the future can result in frustration.

"Several professionals, especially in broadcasting, get caught up in their job because they like what they're doing. But when they grow out of their job or become restless they feel entitled to a promotion. Yet, they haven't taken the time to do their homework and prepare themselves for the promotion, so naturally they are passed over for someone who has."

Relationships between your peers and your superiors are also important in paving the road for success. Carter stressed that the relationship you have with others in your organization is very important to career advancement. "The conducting of business is a team effort. Individuals, although very crucial to the team, are not important in and of themselves."

Carter also found that seminar attendees "wanted their bosses to look out for them and felt that as employees their ideas and input should be readily accepted by their superiors. This was obviously a misconception about success held by many, considering that 50 percent of the workshop was spent on boss and employee relationships."

Being true to yourself was another ground rule for success outlined in the workshop. Carter clarified that sometimes success doesn't always mean upward progression.

"While you can attend to others' values without betraying your own, there are some times when you will gladly trade progress for self respect and integrity. Many times trading career progression for maintaining your values and beliefs is another way of attaining success. Success isn't always measured by your placement in an organization. It's about the quality of satisfaction you receive from your job or life."

Participants left reassured with the knowledge that success was in their hands alone. All they needed was a well thought out plan and an awareness of their relationships as regards co-workers and superiors.

Carter has worked with 5000 African-American employees and 30 Fortune 100 companies to design strategies to achieve and maintain career advancement. Her clients have included CBS, Dupont, ABC News Division, Northeast Utilities, Equitable Life Assurance Society, Westinghouse Broadcasting Company, Time Inc. and the Exxon Corporation. She is currently developing a national office for the National Coalition of 100 Black Women, Inc.

HOW LOWDOWN IS LEGAL?

Since the issues of stickering and obscenity in rap lyrics have become so controversial, it's no wonder that the How Lowdown is Legal? panel was one of the most popular of the entire conference. Moderated by entertainment consultant/attorney Ronda Robinson, the topic of conversation flowed from the responsibility of artists to act as role models to the power of rap lyrics and the influence rappers' images have on today's youth.

Things got off to a rather quick start as panelist Luther Campbell, pres, Luke Records, let his opinion of artists' responsibilities be known. "If people don't like the lyrics, then they shouldn't listen to the songs or buy the records. We (rappers) try to do whatever is necessary to keep young children from hearing the records—we record clean versions of popular mixes and sticker the product. Once the product is in the record store, it's no longer our responsibility."

Panelist Dallas Washington, owner of Brown Sugar Records, a retail outlet, vehemently differed with Campbell. Because he is a father, Washington believes that the responsibility of education begins at home. He suggested that artists and labels reevaluate their goals, so as not to leave the record store owner holding the bag.

In modest support of Washington, singer/songwriter Otis Stokes (panelist) expressed his concern that society was getting away from morality. "The artist has a responsibility to put out clean music for our young people to hear. After all, musicians serve as role models as well."



Michelle White, WYLD news director, made pointed comments regarding obscene rap lyrics and how it affects young children at the How Lowdown Is Legal seminar.

A rebuttal came from panelist Thomas Reich, pres, Cheetah Records. He stated, "Although my label does not promote profanity by any of its artists, I am not against it. I support any method an artist chooses to express himself."

It was at this time that the audience became active in the debate. Luke Records artist Professor Griff made a series of points, the most profound being his opinion of the awareness of today's youth. "It doesn't appear

that today's youth have any political or social consciousness. They seem to be more interested in the gangster images of N.W.A. than the political messages of groups like Public Enemy." He went on to say that he believed the issue of obscenity in rap lyrics is a racist one.

Campbell, sitting forward to respond in strong agreement, "Take a look at the situation. The reason white America has concerned itself with this issue so strongly is that the music is being purchased by their sons and daughters. And their sons and daughters are starting to ask questions. The end effect will be that these white children will grow up with the intent to change the things that groups like Public Enemy and N.W.A. talk about in their songs. These white children will be able to relate because of the images that we provided. The bottom line is fear."

The majority of conference participants agreed that the sticking of product will not keep children under the age of 17 from eventually coming into contact with the explicit lyrics. They even responded with applause when an audience participant eagerly made two points clear. "Education starts in the home. If parents have taught their children well, then it won't matter what kind of music they listen to, they will be able to discern between right and wrong. Further more," she concluded, "we as blacks should not do anything to stifle the creativity of any of our brothers and sisters. If anything, we should admire them for the successes that they have achieved and welcome their individuality with open arms."

RAPPIN' THE RADIO

Despite the problems of getting major market radio stations to consistently program rap in their rotations, the music is continuing to maintain a foothold around the nation, according to participants of the Rappin' the Radio seminar. With a capacity crowd, consisting of such rap notables as Luther Campbell, Public Enemy's Professor Griff, and Grand Master Flash. J.J. Johnson, air personality for KDAY, Los Angeles, moderated a sometimes heated, but always emotional panel, consisting of recording artist M.C. Shan; Dexter Moore, BMI; Madhatter Merritt, pd/ap, WGOK; and Wendell Greene, Delicious Vinyl.

The discussion began by addressing the difficulty of getting rap music played on many radio stations and how black radio's image may be adversely affected by not playing the popular music style. Several people in the audience blamed black programmers for the plight of rap (an old argument), countered by the response that the demographics of rap listeners are too young for advertisers. Johnson pointed out, however that there were several stations around the country which played a good amount of rap, including his station, which has yielded positive results in the ratings game.

Madhatter expressed his desire to see rap appreciated as a "national black art form." He further commented that station owners, black and white, are not relating to the musical genre and should pay closer attention to what the music means to black youth. He also reported that his station programs rap and it's received well by all ages in his market. This suggests that both upper and lower demos are interested in the music.

On an artist-related note, BMI's Moore fielded numerous questions from the audience and Moore also addressed the subject of sampling. He said the laws in that area are vague and an artist should probably consult with an attorney before extensively sampling another artist's work. On a side note, he sent out a personal suggestion to rappers in the audience who sample the music of James Brown. "James has done an awful lot for black music and rap music, and if you sample his work, give him a little of the financial rewards you receive from the song you make. It's the least you can do. He needs us now."

Moore also addressed the subject of mechanical and performance royalties, encouraging artists to sign up with a performing rights organization such as BMI. "Because of the climate of radio, with regard to rap music, mechanical royalties are more profitable than performance royalties. But that doesn't mean an artist should ignore the compensation they can get from performance royalties. On the contrary, I emphasize to all artists the importance of getting all the compensation that is their due. Whether it's \$500 or \$500,000, make sure your interests are protected, so you won't have to look back ten years from now and say, 'I should have done this or they beat me out of that.'"

Moore went on to say that if a rap artist wants to increase the potential for earning performance royalties, then take a close look at the type of rap that stations are playing and make the adjustment. "While rap is not played a lot on most stations, the artists who are getting the airtime seem to be the ones with the 'fun' rap style. It's the obscene and provocative lyrics which keep many of the stations from playing certain artist tunes."



Sidney Miller, BRE publisher (l) welcomes Luther Campbell, pres, Skyline Records, to BRE Conference '90 at the How Lowdown Is Legal seminar.

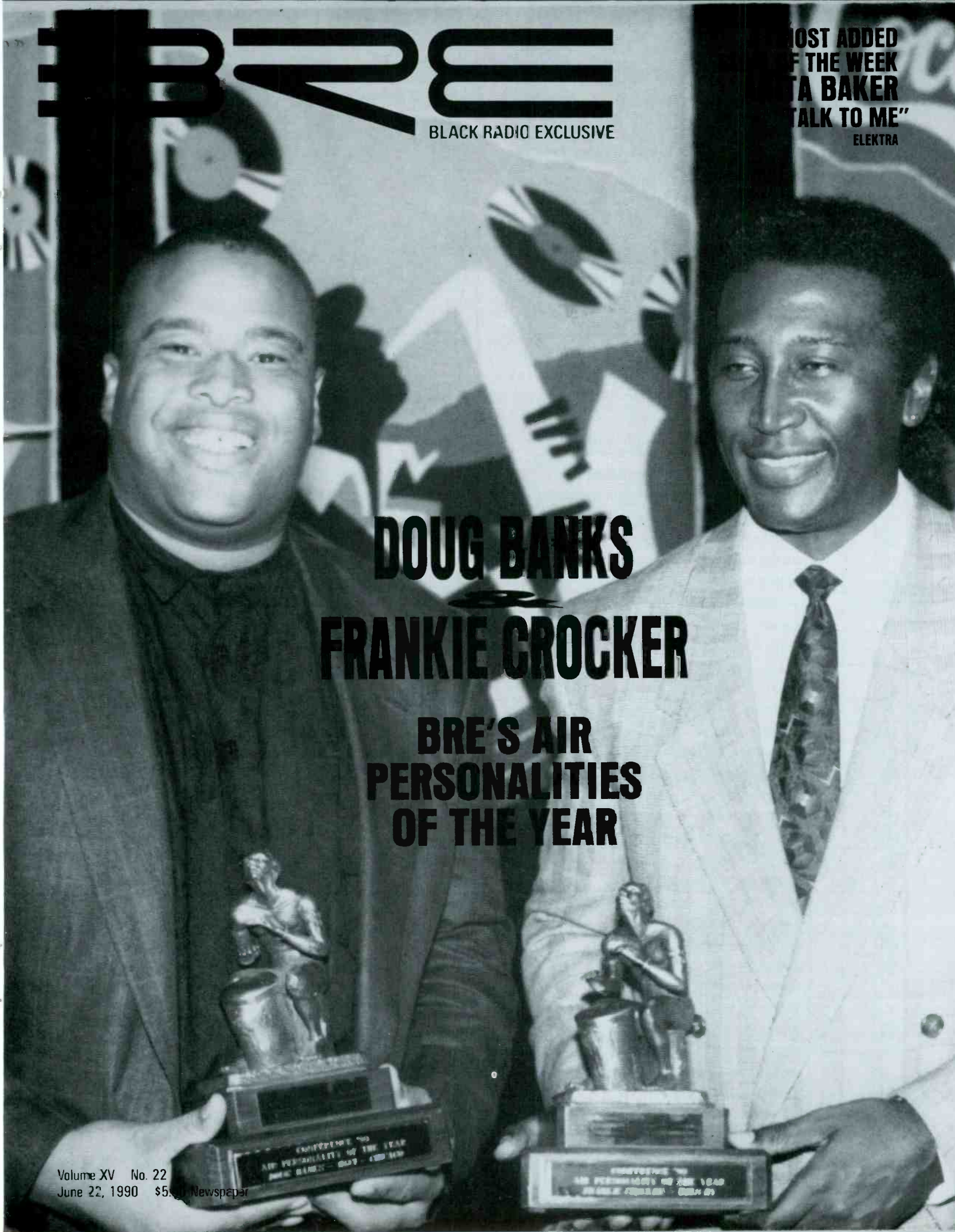
Moore stressed that he's not in favor of artists compromising their personal style just to make a buck. Rather, he says he's merely suggesting options from a business standpoint. "Radio is interested in profits and is accountable to both their advertisers and audience. Therefore, they will not play a song which is not in their best interest."

The question of rap album covers was addressed by Vinyl's Greene, who said he sits down with his artists when reviewing artwork for the album cover. "I discuss the reasons why they want to appear on the cover looking like gangsters or other questionable visuals," he said. Further, he commented that the image on the album cover effects the sales of an album and the marketability of a group. With the desire to increase album sales and enhance a group's marketability as his motivation, Greene makes certain, through direct contact, that the image the artist wants to portray is the image that is best for the group. □

BRE

BLACK RADIO EXCLUSIVE

**MOST ADDED
OF THE WEEK
TA BAKER
"TALK TO ME"
ELEKTRA**



DOUG BANKS FRANKIE CROCKER

BRE'S AIR PERSONALITIES OF THE YEAR

BRE SINGLES CHART

J U N E 2 2 , 1 9 9 0

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	3	12	TODAY	<i>Why You Get Funky On Me</i>	Motown	51	☆	▷	ANITA BAKER	<i>Talk To Me</i>	Elektra
2	2	11	QUINCY JONES f/Tevin Campbell	<i>Tomorrow...</i>	Qwest/WB	52	57	4	KOOL MOE DEE	<i>God Made Me Funke</i>	Jive/RCA
3	4	9	KLYMAXX	<i>Good Love</i>	MCA	53	56	3	NEW KIDS ON THE BLOCK	<i>Step By Step</i>	Columbia
4	8	9	M.C. HAMMER	<i>U Can't Touch This</i>	Capitol	54	72	2	JOHNNY GILL	<i>My, My, My</i>	Motown
5	1	10	TONY! TONI! TONE!	<i>The Blues</i>	Wing/PG	55	59	5	ROBBIE MYCHALS	<i>One Mile From Paradise</i>	Alpha International
6	7	13	WINANS w/Teddy Riley	<i>It's Time</i>	Qwest/WB	56	58	5	SPECIAL ED	<i>I'm The Magnificent</i>	Profile
7	12	7	TROOP	<i>All I Do Is Think Of You</i>	Atlantic	57	65	5	SIR MIX-A-LOT	<i>My Hooptie</i>	NastyMix
8	11	9	JANE CHILD	<i>Don't Wanna Fall In Love</i>	Warner Bros.	58	60	6	THE CHIMES	<i>I Still Haven't Found What I'm Looking...</i>	Columbia
9	10	9	PERFECT GENTLEMEN	<i>Ooh La La</i>	Epic	59	61	4	STARPOINT	<i>Midnight Love</i>	Elektra
10	16	10	FAMILY STAND	<i>Ghetto Heaven</i>	Atlantic	60	28	9	MILES JAYE	<i>Irresistible</i>	Island
11	5	13	EN VOGUE	<i>Hold On</i>	Atlantic	61	☆	▷	GEOFF McBRIDE	<i>Gotta Good Thing</i>	Arista
12	13	12	JAMAICA BOYS	<i>Shake It Up</i>	Reprise	62	27	9	ASHFORD & SIMPSON	<i>Hungry For Me Again</i>	Orpheus
13	21	8	GLENN JONES	<i>Stay</i>	Jive/Arista	63	66	4	BARBARA WEATHERS	<i>Master Key</i>	Warner Bros.
14	15	11	RUBY TURNER	<i>Paradise</i>	Jive	64	68	3	GLEN MEDEIROS	<i>She Ain't Worth It</i>	MCA
15	17	8	MICHEL'LE	<i>Nicety</i>	Atlantic	65	82	2	B B D	<i>Do Me</i>	MCA
16	32	6	MIKI HOWARD	<i>Until You Come Back</i>	Atlantic	66	69	4	QUEEN LATIFAH	<i>Come Into My House</i>	Tommy Boy
17	19	6	LISA STANSFIELD	<i>You Can't Deny It</i>	Arista	67	☆	▷	BABYFACE	<i>My Kinda Girl</i>	Solar/Epic
18	25	6	EARTH, WIND & FIRE	<i>For The Love Of You</i>	Columbia	68	71	4	SUPERIORS	<i>Temptations</i>	Columbia
19	20	6	MELI'SA MORGAN	<i>Can You Give Me What I Want</i>	Capitol	69	70	3	D'LA VANCE	<i>Itchin' In My Pants</i>	Columbia
20	24	9	SOMETHING SPECIAL	<i>I Wonder Who She's Lovin'</i>	Epic	70	41	5	SMOKEY ROBINSON	<i>(It's The) Same Old Love</i>	Motown
21	22	9	MILIRA	<i>Mercy, Mercy Me</i>	Motown	71	36	17	HOWARD HEWETT	<i>Show Me</i>	Elektra
22	31	5	REGINA BELLE	<i>This Is Love</i>	Columbia	72	45	10	CHRIS WILLIAMS	<i>One Girl</i>	Geffen
23	33	6	JERMAINE JACKSON	<i>I'd Like To Get To Know You</i>	Arista	73	49	6	LOUIE LOUIE	<i>Sittin' In The Lap of Luxury</i>	WTG/Epic
24	6	13	MICHAEL COOPER	<i>My Baby's House</i>	Reprise	74	☆	▷	TASHAN	<i>Save The Family</i>	OBR/Columbia
25	26	7	BLACK FLAMES	<i>Watching You</i>	OBR/Columbia	75	☆	▷	ERIC GABLE	<i>In A Sexy Mood</i>	Orpheus
26	9	10	MELBA MOORE	<i>Lift Every Voice And Sing</i>	Capitol	76	☆	▷	MAZE	<i>Songs of Love</i>	Warner Bros.
27	14	11	JANET JACKSON	<i>Alright</i>	A&M	77	38	14	JOHNNY GILL	<i>Rub You The Right Way</i>	Motown
28	29	5	PARTNERS IN KRYME	<i>Turtle Power</i>	SBK	78	49	6	LOUIE LOUIE	<i>Sittin' In The Lap of Luxury</i>	WTG/Epic
29	30	10	NEWKIRK	<i>Sweat You</i>	OBR/Columbia	79	☆	▷	KOOL SKOOL	<i>My Girl</i>	Capitol
30	34	6	GAP BAND	<i>We Can Make It Alright</i>	Capitol	80	☆	▷	ANSWERED QUESTIONS	<i>What You Deserve</i>	EMI
31	35	6	MIDNIGHT STAR	<i>Do It (One More Time)</i>	Solar/Epic	81	☆	▷	ERIC B. & RAKIM	<i>Let The Rhythm Hit 'Em</i>	MCA
32	18	12	CALLOWAY	<i>Sir Lancelot</i>	Solar/Epic	82	74	13	PHALON	<i>Rising To The Top</i>	MegaJam
33	51	3	KEITH SWEAT	<i>Make You Sweat</i>	Elektra	83	63	11	SYBIL	<i>Crazy 4 U</i>	Next Plateau
34	37	4	POINTER SISTERS	<i>Friends' Advice</i>	Motown	84	☆	▷	BASIC BLACK	<i>She's Mine</i>	Motown
35	44	4	SNAP	<i>The Power</i>	Arista	85	☆	▷	TERRY STEELE	<i>If I Told You Once</i>	SBK
36	39	7	DIANNE REEVES	<i>Come In</i>	EMI	86	☆	▷	WEST COAST ALLSTARS	<i>We're All In The Same Gang</i>	WB
37	23	8	SHE f/Kim Waters	<i>Hello Stranger</i>	Warlock	87	80	12	DOMINO THEORY	<i>Radio Driver</i>	RCA
38	40	5	STACYE & KIMIKO	<i>Wait For Me</i>	MCA	88	77	15	WHISTLE	<i>Always & Forever</i>	Select
39	52	3	SOUL II SOUL	<i>A Dream's A Dream</i>	Virgin	89	☆	▷	CARL ANDERSON	<i>How Deep Does It Go</i>	GRP/MCA
40	55	5	MADONNA	<i>Vogue</i>	Sire/WB	90	86	18	ERIC GABLE	<i>Hard Up</i>	Orpheus/EMI
41	42	6	HI TEK 3 f/Ya Kid K	<i>Spin That Wheel</i>	SBK	91	85	15	BY ALL MEANS	<i>Do You Remember</i>	Island
42	43	5	STEPHANIE MILLS	<i>Real Love</i>	MCA	92	84	8	TAMIKA PATTON	<i>Number One</i>	Orpheus/EMI
43	48	3	CAMEO	<i>I Want It Now</i>	Atlanta Artists/PG	93	89	16	FREDDIE JACKSON	<i>All Over You</i>	Orpheus/EMI
44	46	6	RANDY CRAWFORD	<i>I Don't Feel Much Like Crying</i>	Warner Bros.	94	83	8	PAUL JACKSON JR.	<i>Make It Last Forever</i>	Atlantic
45	47	4	ANGELA WINBUSH	<i>Lay Your Troubles Down</i>	PolyGram	95	87	9	PATTI AUSTIN	<i>Through The Test of Time</i>	GRP
46	53	3	AFTER 7	<i>Can't Stop</i>	Virgin	96	81	4	BIG LADY K	<i>Ffun</i>	Priority
47	54	5	ALEX BUGNON	<i>Any Love</i>	Orpheus/EMI	97	79	12	HUGH GRAYSON/BETTY WRIGHT	<i>How 'Bout Us</i>	RCA
48	50	5	ALYSON WILLIAMS	<i>Not On The Outside</i>	OBR/Columbia	98	96	10	PUBLIC ENEMY	<i>911 Is A Joke</i>	Def Jam/Columbia
49	64	5	JEFF REDD	<i>Love High</i>	MCA	99	☆	▷	BEATS INTERNATIONAL	<i>Dub Be Good To Me</i>	Elektra
50	76	2	MARIAH CAREY	<i>Vision of Love</i>	Columbia	100	97	11	FULL FORCE	<i>Kiss Those Lips</i>	Columbia

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

**We're
heatin' up the summer
on urban radio!**



MAZE
featuring **Frankie Beverly**
"Songs Of Love"

from the album **SILKY SOUL**



CLUB NOUVEAU
"Momentary Lover"

from the album
UNDER A NOUVEAU GROOVE



MIKEY DREAD
"The Source (Of Your Divorce)"

from the Funky Reggae Crew compilation album
STRICTLY HIP-HOP REGGAE FUSION



RADIO NEWS

NPR Offers Armstrong B-Day Salute

Born on the Fourth of July, Louis "Satchmo" Armstrong is being honored by National Public Radio (NPR). Armstrong would be celebrating his 90th birthday this year and in tribute, NPR presents a two-part program, "Louis Armstrong: The first 90 years."

Part one, "The Kid From Algiers," a two-hour program hosted by pianist Dr. Billy Taylor, focuses on Armstrong's music successes. Part Two, "The Second Line," a one-hour

program hosted by actor Ossie Davis, explores how Armstrong's legacy lives on in the performances by contemporary musicians. The two-part special will air on NPR member stations nationwide.

"The Kid From Algiers" refers to the New Orleans neighborhood where Armstrong spent much of his childhood. This program celebrates Armstrong's aptitude for music and draws upon the many popular recordings he made. The program was devised in collaboration with such celebrated musicians as

Dizzy Gillespie, Gunther Schuller, James Newton, and Peggy Lee. Some of Armstrong's significant works featured are "West End Blues," "Weather Bird," and "Big Butter and Egg Man."

Other aspects of the Armstrong legacy are also featured in the program, including his classic collaborations with jazz notables such as Billie "Lady Day" Holiday and Ella Fitzgerald. Jazz critic Martin Williams and trumpeter Wynton Marsalis provide personal insights into Armstrong. Archival inter-

views with Armstrong reveal various aspects of his musical personality.

"The Second Line" covers the second generation of musicians who followed in the footsteps of the jazz masters in New Orleans' street parades and the contemporary musicians who continue to contribute to the legacy Armstrong left. Highlights include compositions recorded exclusively for this special tribute by Armstrong's colleague Arvell Shaw and his All-Stars, and Doug Richards and the Great American Music Ensemble. □

Big DM Raises Big Bucks For Charity

WWDM morning personalities Don "Early" Byrd and Brenda Jones got lots of fresh air and support last week while raising money for charity. The two did their morning show from atop the "Big DM" billboard in uptown Columbia, SC.

The event raised nearly \$4,000. The proceeds will benefit the Community Aid Club. The Columbia-based organization has helped feed and clothe disadvantaged residents in the Midlands for the past 12 years.

This is the fifth consecutive year for the billboard broadcast by WWDM, but according to Andre Carson, pd, "This was by far the most successful."

Silver Star's WJIZ Ready For Battle

WJIZ in Albany, GA, has a brand new program line-up for their on-air staff. "We 'superserve' our community with lots of live remotes, contests and events," says Tony Wright, pd. "We have been here for more than 25 years kicking hits and taking

names, and we won't stop until the competition realizes that we are not going away." Wright credits the new vp, operations, of Silver Star Communications, Willie Martin, as well as the staff, for the station's continued success.

The new station line-up consists of Wright, 6-10am; Mike Hill, 10am-3pm; Maxwell St. Clair, 3-7pm; Derrick Johnson, 7pm-midnight; and Freddie Suttles, midnight-6am. Weekenders include Frank Johnson, Brandon Hall, Robert Perry, Paul Edwards, and the Nighthawk.

MJI Hosts Apollo Celebration

MJI Broadcasting, in celebration of Black Music Month, held the first five-day, eight-city, live satellite tele-promotion. The event originated from the Apollo Theatre in New York City from June 4-8.

Some of the participating radio stations included WDAS, Philadelphia; WEDR, Miami; KACE, Los Angeles; WMMJ, Washington, D.C.; WGPR, Detroit; and WBLS, New York.

The event was sponsored by Barcardi Tropical Fruit

Mixers and brought together a host of stars from the film, recording and television communities. Some of the stars scheduled to appear

were Melba Moore, Salt N' Pepa, Freddie Jackson, The Hudlin Brothers, Keith Sweat, and Paul Jackson Jr.

Dion Credits Recording Artists For Award



School Entertainment and Activities Program (SEAP) president DeVoux L. Grant aka "Dion" (l) accepts the 1990 Drug and Alcohol Abuse Awareness Month (DAAAM) award from Michael Antonovich, Los Angeles County Supervisor. In accepting his award, Dion paid tribute to the many recording artists who have helped children over the past 15 years, including The Boys, Redhead Kingpin, The Good Girls, Desiree Coleman, Bobby Ross Avila, El DeBarge and Stevie Wonder.

Ingram Visits Foxy 107



WFXC in Durham, NC, was surprised by a visit from Warner recording artist James Ingram. Pictured are (l-r) Toni Carter Payne, Warner Bros.; Ingram; and Earl Boston, pd, WFXC.

All In The Family



Ray Boyd, pd, and Fred Buggs, md, for New York's WBLS, got the opportunity to visit with Atlantic recording act Family Stand. Pictured (from l): Richard Nash, vp, promo, Atlantic; Jeff Smith, Family Stand; Boyd; Sandra St. Victor and Peter Lord, Family Stand and (kneeling) Buggs.

Shall We Dance?



Creative Funk recording artists Grandmaster Slice & Izzy Chill, along with the Get Nice Posse Dancers, take a minute after their sold-out show in Mullins, SC, to meet with Super Noonie, pd/md, WCIG (far left).

Powerful Combination



WCKX in Columbus, OH, was visited by boxing promoter Don King, who was a featured guest during the station's morning show. Pictured (standing, l-r) are: Clarressa Thompson; Ella Coleman; Rick Stevens, pd; and Carl Woodford. Seated (l-r): Rev. Eugene Wiggins; King; and Rev. Jerome Jordon.

KIX 96 Co-Sponsors Blues Festival

KIX 96 and the National Association for Preservation of Blues (NAPOB) are co-sponsoring the First Annual Sonny "Boy" Williamson's Blues Festival in Jackson, TN. The event is scheduled to take place September 1. The festival will feature such acts as Bobby "Blue" Bland, Bobby Rush, Denise LaSalle and many others.

The Sonny "Boy" Williamson Awards will be given annually to deserving persons whose endeavors have been monumental in keeping blues alive. The site of the event will be the fairgrounds in Jackson. For

more information, call (901) 424-8952.

Smith Leaves WGCI

Timmy Smith has resigned as program director for Chicago station WGCI. Stephen Ross, md, has assumed the role of acting pd until a replacement is found.

Service Request

WMXY-FM is requesting service from all major and independent labels. Please send all product to:

Ike Filmore
WMXY
P.O. Box 1114
LaGrange, Ga. 30241
(404) 882-9699

Where's Hurricane Dave?

Recently released from his contract with Houston's KMJQ as md/asst pd and night ap, Hurricane Dave, along with KISS 98.5 was hit with temporary restraining orders filed by KMJQ preventing him from working with the cross-town station.

Since that time, Dave had a weekend audition with K104 in Dallas. Interested parties may reach him by calling (800) 443-3425; control #370155.

Ross Promoted

Kevin Ross has been promoted to program director for KDKO, Denver. Ross formerly served as md and acting pd.

Service Request

WBHM requests service from all major and independent record labels. Please send all jazz and Urban product to Kim Moore:

WBHM
1028 7th Ave. South
Birmingham, AL 35294
(205) 934-2606

We Want To Know What's Hot & What's Not!

Fax or mail us your station reports and programmer's polls.

BRE

6353 Hollywood Blvd.
Los Angeles, CA 90028
FAX#: (213) 469-4121

GODFATHER!

1

IDENTITY Ringleader of the T.R.I.B.E., eldest of 6 brothers, lead singer and dancer.

POWERS AGAINST EVIL A fist that can grow into huge rock-like appendages. The knockout artist.

EKA!

3

IDENTITY Every Known Attitude. Backing vocals and dancer, specializes in free style.

POWERS AGAINST EVIL He has an indestructible cane only he can operate. The full extent of the cane's power is unknown. He also possesses super speed. When he spins, his skirt becomes a buzzsaw.

GANGSTA RIDDLER!

5

IDENTITY Lead rapper and lyrical criminal, dancer and youngest of the six brothers.

POWERS AGAINST EVIL His hat, when thrown, works like a boomerang and cuts like a buzzsaw. He excels in the martial arts.

O.M.B.

2

IDENTITY One Mobsta Bass, the one-man band member of the brothers, specializing in playing the bass and backing vocals, but fully adept on the guitar and drums.

POWERS AGAINST EVIL His bass guitar turns into a tremendous hi-tech war axe. When his bass transforms, he becomes outfitted in full armor. The full extent of the bass's power is unknown.

K.O.R!

4

IDENTITY Don-L/King of Drag. Backing vocals and dancer, specializes in freestyle.

POWERS AGAINST EVIL His hair, better known as his 'war braids', is cybernetically controlled. The braids can cut, grab, and even be plucked from his head and shot like arrows.

KING ROSCOE!

6

IDENTITY Full metal jacket and prime sinister of works. The muscle of the group and controller of the 'Hit Squad'.

POWERS AGAINST EVIL He can grow bigger than the Hulk with metal plates forming just under his skin. The true Full Metal Jacket, his strength is limitless.

BOO-YAA T.R.I.B.E. PRESENTS THE SUPER HUMAN SMASH PSYKO FUNK



FROM THE 4TH & B'WAY ALBUM
NEW FUNXY NATION
AVAILABLE ON COMPACT DISCS, CASSETTES AND RECORDS.



LOOK FOR THE NEW BOO-YAA T.R.I.B.E. COMIC BOOK COMING SOON

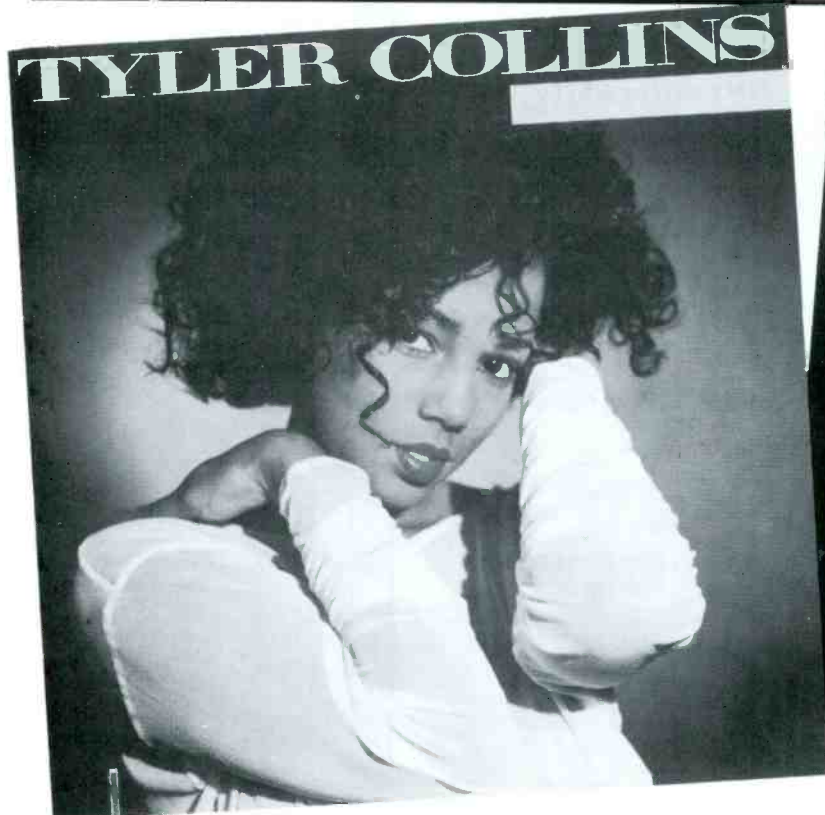


BRE ALBUMS CHART

JUNE 22, 1990

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

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	12	M.C. HAMMER	<i>Please Hammer, Don't Hurt 'Em</i>	Capitol	26	27	6	NAJEE	<i>Tokyo Blue</i>	EMI
2	2	10	BELL BIV DEVOE	<i>Poison</i>	MCA	27	28	4	CURTIS MAYFIELD	<i>Take It To The Streets</i>	Curton/Ichiban
3	3	7	PUBLIC ENEMY	<i>Fear Of A Black Planet</i>	Def Jam/Columbia	28	16	26	MIKI HOWARD	<i>Miki Howard</i>	Atlantic
4	4	7	EN VOGUE	<i>Born To Sing</i>	Atlantic	29	29	22	BARRY WHITE	<i>The Man Is Back</i>	A&M
5	6	9	HOWARD HEWETT	<i>Howard Hewett</i>	Elektra	30	21	35	REGINA BELLE	<i>Stay With Me</i>	Columbia
6	8	6	JOHNNY GILL	<i>Johnny Gill</i>	Motown	31	35	3	ANGELA WINBUSH	<i>The Real Thing</i>	Mercury/PG
7	5	16	AFTER 7	<i>After 7</i>	Virgin	32	32	12	JEFF REDD	<i>A Quiet Storm</i>	MCA
8	10	6	DIGITAL UNDERGROUND	<i>Sex Packets</i>	Tommy Boy/WB	33	☆	▷	ICE CUBE	<i>AmeriKKa's Most Wanted</i>	Priority
9	7	42	BABYFACE	<i>Tender Lover</i>	Solar/EPA	34	34	15	DIANNE REEVES	<i>Never Too Far</i>	EMI
10	11	6	ABOVE THE LAW	<i>Livin' Like Hustlers</i>	Ruthless/Epic	35	☆	▷	ALEX BUGNON	<i>Head Over Heels</i>	Orpheus/EMI
11	12	9	SALT-N-PEPA	<i>Black's Magic</i>	Next Plateau	36	20	9	PROFESSOR GRIFF	<i>Pawns In The Game</i>	Skywalker
12	9	12	LISA STANSFIELD	<i>Affection</i>	Arista	37	22	10	KID 'N' PLAY	<i>Funhouse</i>	Select
13	26	4	THE WINANS	<i>Return</i>	Qwest/WB	38	30	17	CALLOWAY	<i>All The Way</i>	Solar/EPA
14	17	9	TYLER COLLINS	<i>Girl's Nite Out</i>	RCA	39	☆	▷	KLYMAXX	<i>The Maxx Is Back</i>	MCA
15	38	2	TONY! TONI! TONE!	<i>The Revival</i>	Wing/PG	40	31	9	VARIOUS ARTISTS	<i>House Party Soundtrack</i>	Motown
16	13	32	JANET JACKSON	<i>Rhythm Nation 1814</i>	A&M	41	33	16	INNER CITY	<i>Big Fun</i>	Virgin
17	18	18	NICE & SMOOTH	<i>Nice & Smooth</i>	Sleeping Bag	42	43	23	RANDY CRAWFORD	<i>Rich and Poor</i>	Warner Bros.
18	19	11	THE GHETTO BOYS	<i>Grip It On That Other Level</i>	Rap-A-Lot	43	37	32	TECHNOTRONIC	<i>Pump Up The Jam</i>	SBK
19	14	22	QUINCY JONES	<i>Back On The Block</i>	Qwest/WB	44	☆	▷	X-CLAN	<i>To The East Blackwards</i>	4th & B'Way/Island
20	23	4	MICHAEL COOPER	<i>Just What I Like</i>	Reprise/WB	45	☆	▷	M.C. SHAN	<i>Play It Again, Shan</i>	Cold Chillin' /WB
21	15	26	TROOP	<i>Attitude</i>	Atlantic	46	36	12	SMOKEY ROBINSON	<i>Love, Smokey</i>	Motown
22	24	6	MELBA MOORE	<i>Soul Exposed</i>	Capitol	47	42	11	THE TEMPTATIONS	<i>Special</i>	Motown
23	45	2	A TRIBE CALLED QUEST	<i>People's Instinctive....</i>	Jive/RCA	48	40	11	MANTRONIX	<i>This Should Move Ya'</i>	Capitol
24	25	6	WHISTLE	<i>Always and Forever</i>	Select	49	41	21	CHRISTOPHER WILLIAMS	<i>Adventures in Paradise</i>	Geffen
25	44	2	BOO-YAA T.R.I.B.E.	<i>New Funky Nation</i>	4th & B'Way/Island	50	39	23	3RD BASS	<i>The Cactus Album</i>	Columbia



JAZZ NOTES

Vernell Brown: A Total Eclipse

As a composer, Vernell Brown is impressive. While still only a youngster (by jazz musician standards), the 18 year-old A&M recording artist has managed to garner numerous awards.

Brown has received the Leonard Feather Scholarship, the Yamaha Music Corporation Award, the Berklee School of Music Scholarship, was voted Best Instrumentalist of Downbeat's 12th Annual Student Music Awards. He was also first place winner in both the Combo and the Outstanding Soloist categories at Fullerton College's 17th Annual Jazz Festival. Brown was a finalist in the Thelonious Monk International Jazz Piano Competition, one of the most prestigious events in which to participate.

Brown began his music career at the age of four, when he held his first music recital. From there he learned drums, violin, and eventually began playing piano. "I eventually settled on piano because I knew I wanted to compose music," he says. "And what better instrument could a person use for that purpose than piano?"

Coming from a music-oriented family, Brown reports both his mother and father were behind him 100% when he first started out. "I would say they were unusually supportive, but then they were both involved with music themselves. They understood and allowed me to pursue my music career on a full-time basis, helping support me while I developed."

Brown says he gets his musical inspiration from a variety of sources, including his family and former music instructors. "In the

beginning, I would get most of my creative ideas from dreams and other spontaneous ways. I still get a few in that way but now a lot of my ideas come more from my analytical style. I start with a drum beat, then develop a bass line. From there, I develop the chords and I'm on my way."

A friendly young man, Brown got his big break while performing at a "Grammy in the Schools" concert, presented by the National Academy of Recording Arts and Sciences. "It was a stroke of luck for me because I wasn't scheduled to perform that evening. The regular pianist didn't show, so they asked me to sit in. Anyway, I ended up playing and Jerry Moss (pres and ceo for A&M Records) happened to be in the audience. He liked what he heard and ended up signing me to the label."

The result is Brown's debut album for the label, entitled *A Total Eclipse*. Released in May, it was produced by veteran producer/musician Stix Hooper. Described as jazz funk, *A Total Eclipse* reflects the musical skills of Brown, guided by the ever-present force of Hooper. The album is a diverse project and Brown says original selections stretch across the musical spectrum. The LP offers a close examination of the skills and talent that Brown possesses. "It's energetic funk," he says, "but I also incorporated some straight-ahead music to round out the project. I wanted to be able to demonstrate my composition skills and I think the album offers an interesting look into what I am able to do." □

BRE JAZZ CHART

JUNE 22, 1990

T	W	L	W	ARTIST	TITLE	T	W	L	W	ARTIST	TITLE
1		1		JACK DeJOHNETTE	<i>Parallel Realities</i> MCA	21		16		JOEY DeFRANCESCA	<i>Where Were You?</i> Columbia
2		4		LEE RITENOUR	<i>Stolen Moments</i> GRP	22		21		KEVIN EUBANKS	<i>Promise of Tomorrow</i> GRP
3		2		MARCUS ROBERTS	<i>Deep In The Shed</i> RCA	23		25		BRANDON FIELDS	<i>Other Places</i> Nova
4		6		CARMEN McRAE	<i>Carmen Sings Monk</i> Novus/RCA	24		13		JIM HORN	<i>Work It Out</i> Warner Bros.
5		5		JOHN SCOFIELD	<i>Time On My Hands</i> Blue Note	25		18		NANCY WILSON	<i>A Lady With A Song</i> Columbia
6		7		HENRY JOHNSON	<i>Never Too Much</i> MCA	26		24		C. COREA ELEKTRIC BAND	<i>Inside Out</i> GRP
7		8		MARLON JORDAN	<i>For You Only</i> Columbia	27		36		ROB MULLINS	<i>Tokyo Nights</i> Nova
8		9		ROY HARGROVE	<i>Diamond In The Rough</i> Novus/RCA	28		29		DAVID BECKER TRIBUNE	<i>Third Time Around</i> Bluemoon
9		3		EDDIE DANIELS	<i>Nepenthe</i> GRP	29		22		TONY WILLIAMS	<i>Native Heart</i> Blue Note
10		11		GRANT GEISSMAN	<i>Take Another Look</i> Bluemoon	30		31		SPECIAL EFX	<i>Just Like Magic</i> GRP
11		12		TOM GRANT	<i>Edge of the World</i> Verve Forecast/PG	31		34		JOYCE	<i>Music Inside</i> Verve Forecast/PG
12		14		PATTI AUSTIN	<i>Loves' Gonna Getcha</i> GRP	32		33		GLORIA LYNNE	<i>A Time For Love</i> Muse
13		15		KEIKO MATSUI	<i>No Borders</i> MCA	33		☆		DIRTY DOZEN BRASS BAND	<i>The New Orleans LP</i> Columbia
14		20		STAN GETZ	<i>Apasionada</i> A&M	34		37		RICHARD TEE	<i>Inside You</i> Columbia
15		23		JONATHAN BUTLER	<i>Deliverance</i> Jive/RCA	35		27		SONNY ROLLINS	<i>Falling In Love With Jazz</i> Milestone/Fantasy
16		30		ALLEN FARNHAM	<i>5th House</i> Concord Jazz	36		☆		ALEX BUGNON	<i>Head Over Heels</i> Orpheus/EMI
17		10		RANDY BRECKER	<i>Toe To Toe</i> MCA	37		32		DON GRUSIN	<i>Raven</i> GRP
18		19		RALPH ILLENBERGER	<i>Heart and Beat</i> Narada/Equinox	38		☆		McCOY TYNER	<i>Things Ain't What They Used...</i> Blue Note
19		17		STANLEY JORDAN	<i>Cornucopia</i> Blue Note	39		35		DIANNE REEVES	<i>Never Too Far</i> EMI
20		28		MOSE ALLISON	<i>My Backyard</i> Blue Note	40		26		LOUIS CONTE	<i>Black Forest</i> Denon

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

MCA SPOTLIGHTS

**GLADYS
KNIGHT**

**“Strong
As
Steel”**

THE NEW HIT SINGLE
COMING ON STRONG
FROM THE SPIRITED
UNIVERSAL MOTION
PICTURE

GHOSTDAD

PRODUCED BY
A.Z. GROOVE FOR GROOVE
SPECIALIST PRODUCTIONS

MANAGEMENT
JIMMY & KENYA NEWMAN/SHAKEJI

**GEORGE
HOWARD**

GET UP CLOSE
AND PERSONAL WITH
THE NEW HIT TRACK
“YOU AND ME”
A ONE ON ONE
EXPERIENCE OFF
THE NEW ALBUM

PERSONAL

EXECUTIVE PRODUCERS
LOUIL SILAS, JR. AND GEORGE HOWARD

MANAGEMENT
HARRIET WASSERMAN/GOLD MOUNTAIN

MCA
THE SPOTLIGHT IS ON

©1990 MCA RECORDS, INC.

PROGRAMMER'S POLL

TINA CARSON
WAAA/Winston-Salem, NC

REGINA BELLE
"THIS IS LOVE"

This is a great tune—beautiful song. Regina's making a strong comeback. The phones are non-stop for this song!! Demos: Adults, Females.

SNAP
"THE POWER"

This is a superb club hit. Phones are off the hook on this one. A must add. Demos: Young Adults, Clubbers.

STARPOINT
"MIDNIGHT LOVE"

A soft, yet strong ballad. This song really highlights the album. I'm looking forward to it doing well on the charts. Demos: All.

EARL BOSTON
WFXC/Durham, NC



MARIAH CAREY
"VISION OF LOVE"

This is one of the best CD singles to hit my desk in a long time. Words can't describe how good Mariah sounds. You'll just have to listen. Demos: All.

KEITH SWEAT
"MAKE YOU SWEAT"

A dynamic return of an extremely talented artist and downright nice guy. Phones are getting heavy already. Demos: All.

KEVIN BROWN
WMYK/Virginia Beach, VA

TROOP
"ALL I DO IS THINK OF YOU"

This track's a slammin' follow-up to "Spread My Wings." It is guaranteed to light up the phones. Also a great club record. Demos: All.

EARTH, WIND & FIRE
"FOR THE LOVE OF YOU"

This record is sure to satisfy die-hard element fans and make some new ones as well. Demos: Young Adults.

RHONDA NOLEN
KPRS/Kansas City, MO

JEFF REDD
"Love High"

On this cut, Redd sounds like Jackie Wilson. The strong adult sound will definitely take listeners back. Demos: Adults.

EVELYN KING
"DO RIGHT"

A new sound, and a new groove with a new jack feel for Evelyn. She's back and the phone response is tremendous. Demos: Young Adults.

KIMBERLY KAYE
WFKX/Jackson, TN
HI TEK 3 f/YA KID K
"SPIN THAT WHEEL"

This one is a great dance tune and a good vehicle to help house music cross over. Demos: Teens, Young Adults.

LISA STANSFIELD
"YOU CAN'T DENY IT"

Great follow-up to "All Around The World." This cut should appeal to adults especially. Stansfield gives a very solid vocal delivery. Demos: Young Adults, Adults.

CHRIS CLAY
KQXL/Baton Rouge, LA

KOOL MOE DEE
"GOD MADE ME FUNKE"

This is a great track. If the single represents the album, then he has another smash on his hands. Phones are showing great response. Demos: Young Adults.

AFTER 7
"CAN'T STOP"

Good fourth single. The group is definitely on its way to superstardom in the '90s. Demos: Adults.

LYNN BRIGGS
KJLH/Los Angeles, CA



Snap
"THE POWER"

This is a great uptempo dance groove. This jam is already getting tremendous phone response. Demos: Teens, Young Adults.

MARIAH CAREY
"VISION OF LOVE"

This strong ballad has a Whitney Houston flavor. A must play. Your audience will love you for it. Demos: All.

DANA HALL
WILD/Boston, MA

TASHAN
"SAVE THE FAMILY"

Again, another song from Tashan that sounds good and says something worth listening to. Sure to be the next single. Demos: All.

AFTER 7
"CAN'T STOP"

The remixes on this new release are smooth. Try the world mix on your dance/mix shows. Demos: Young Adults.

BARBARA WEATHERS
"MASTER KEY"

A good uptempo tune that has strong vocals and great production. This one is already in medium rotation for us. Demos: Adults.

ANTHONY PARKER
WVGB/Beaufort, SC
TODAY
"WHY YOU GET FUNKY ON ME"

Bad tune. "Why You Wanna Get Funky" is one of the hottest lines of the year. If you can't jam on this one, you can't jam at all. Demos: All.

KLYMAXX
"GOOD LOVE"

With three members gone it doesn't mean the end for Klymaxx. This is the genesis of the group and they sound as funky as ever. Demos: Young Adults.

MILIRA
"MERCY, MERCY ME"

With the scattling and the sax, it sounds like Anita Baker meets Jazzy B. Demos: All.

ROGER MOORE
WDKX/Rochester, NY
GAP BAND
"WE CAN MAKE IT ALRIGHT"

The band is back to prove that there's still hope in mankind with "We Can Make It Alright." This features Charlie doing what he does best, and that's singing. The phones are ringing heavily. Demos: All.

DIANNE REEVES
"COME IN"

This one will give your playlist some class, not to mention enhance the sound of your radio station. It was added not too long ago, but the response has been outstanding. Demos: Adults.

THE NATIONAL RADIO REPORT

ALABAMA

WATV-AM

Anita Baker, Talk
Babyface, My
Geoff McBride, Gotta
Glenn Medeiros, She
Starpoint, Midnight

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

WBLX-FM

Angela Winbush, Lay
B. Weathers, Master
Basic Black, She's
Eric B. & Rakim, Let
Soul II Soul, Dream

PD: Tony Brown
MD: Morgan Sinclair
P.D. Box 1967
Mobile
AL 36633
205-432-7609

WENN-FM

Eric Gable, Sexy
Geoff McBride, Gotta
Glenn Medeiros, She
Kool Moe Dee, God
Tashan, Family

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

WEUP-AM

Anita Baker, Talk
Eric Gable, Sexy
Geoff McBride, Gotta
Maze, Songs
Robbie Mychals, One

PD: Jim Mitchem
MD: Jim Mitchem
2609 Jordan Lane
Huntsville
AL 35806
205-837-9388

WGOK-AM

4 Play, We
Lakeside, Money
Poor R Teacher, Rock
Rated X, Be
Seduction, Could
Tashan, Family

PD: Charles Merritt
MD: Roderick Williams
800 Gum
Mobile
AL 36603
205-432-8661

WJLD-FM

After 7, Can't
Anita Baker, Talk
David Peaston, Take
Johnny Gill, My
Midnight Star, Do It
Robbie Mychals, One

PD: Keith Reed
MD: Keith Reed
1449 Spaulding
Ishkooda Rd.
Birmingham
AL 35211
205-942-1776

WNER-FM

Club Nouveau, Momentary
Kwame, Ownlee
Lisa Stansfield, You
Regina Belle, This
Soul II Soul, Dream

PD: Stephen Kiss
MD: Stephen Kiss
P.O. Box 1259
Ozark
AL 36360
205-774-3000

WSLY-FM

After 7, Can't
BBD, Do Me
Calloway, Sir
Gap Band, Wednesday
Hyman Smith, Heaven
Teen Dream, Games

PD: Steve R. Williams
Route 1 Box 400 B
York
AL 36925
205-392-4787

WZMG-AM

Anita Baker, Talk
B. Weathers, Master
Maggozuluto, Mix
Najee/Vesta, I'll

PD: Vince Johnson
MD: Vince Johnson
P. D. Box 2329
Opelika
AL 36801
205-745-4656

WZZA-AM

Anita Baker, Talk
Club Nouveau, Momentary
Jeff Redd, Love

PD: Bob Carl Bailey
MD: Delesa Garner
1570 Woodmont Dr.
Tuscumbia
AL 35674
205-381-1862

ARKANSAS

KWTD-FM

Angela Winbush, Lay
B. Weathers, Master
Chi-lites, There's
Keith Sweat, Make
New Kids, Step
Pointer Sis, Friend's

PD: Don Michaels
MD: Don Michaels
902 High St.
Little Rock
AR 72202
501-375-1069

CALIFORNIA

KACE-FM

Alyson Williams, Not
B. Weathers, Master
Carl Anderson, How
Hyman/Smith, Obsession

PD: Steve Woods
MD: Antoinette Russell
161 N. La Brea Ave.
Inglewood
CA 90301
213-330-3100

KJAY-AM

Milira, Mercy
Paul Jackson Jr, Make
Sky, Let's
Stanley Jordan, What's
Tamika Patton, God
Ziggy Marley, Black

PD: Venita Jacobson
MD: Hewitt Robinson
5801 Stockton Blvd.
Suite 110C
Sacramento
CA 95824
916-457-6005

KJLH-FM

Alex Bugnon, Any
Anita Baker, Talk
BBD, Do Me
Pointer Sis, Friend's
Snap, Power
Stephanie Mills, Real

PD: Marco Spoon
MD: Lynn Briggs
3847 Crenshaw Blvd.
Los Angeles
CA 90008
213-299-5960

KPOO-FM

Anita Baker, Talk
Babyface, My
Chi-Lites, There's
Gwen Majors, All
Reic Gable, Sexy
Tony!Tony!Tone!, Feel's

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

KSOL-FM

Anita Baker, Talk
Babyface, My
Eric B. & Rakim, Let
Johnny Gill, My
Keith Sweat, Make
Kool Moe Dee, God

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

COLORADO

KDKO-AM

B. Weathers, Master
Gladys Knight, Strong
Johnny Gill, My
Regina Belle, This
Tony!Tony!Tone!, Feels
Will Dowling, Sometimes

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

CONNECTICUT

WKND-AM

After 7, Can't
Anita Baker, Talk
Johnny Gill, My

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

WNHC-AM

Def-Con 4, Natural
Eric Gable, Sexy
Maze, Songs
Michel'le, Nicety
Nancy Wilson, Don't
Sunny, Why

PD: Jeff Grant
MD: Jeff Grant
112 Washington Ave.
North Haven
CT 06473
203-234-1340

WYBC-FM

Audio 2, On
Jonathan Butler, Welcome
MC Lyte, Stop
MC Trouble, I
Rich Nice, Outstand
Snap, Power

PD: Cindy Brown
MD: Casey Lydell
165 Elm St.
New Haven
CT 06520
203-432-4127

DIST. OF COLUMBIA

WOL-AM

Beat Systems, Walk
Earl C/R. Romeo, N-2
Janice Dempsey, Do
Master Ace, Me
Midnight Star, Do It
Tricky T., Where's

PD: Keenan Ellerbe
MD: Keenan Ellerbe
400 H. Str. N.E.
Washington
DC 20002
202-675-4800

FLORIDA

WANM-FM

After 7, Can't
Angela Winbush, Lay
Answered Quest, What
Babyface, My
Kwame, Ownlee
Starpoint, Midnight

PD: Van Wilson
P.O. Box 10174
Tallahassee
FL 30302
904-222-1070

WEDR-FM

Anita Baker, Talk
B. Weathers, Master
Eric Gable, Sexy
Poor R. Teacher, Rock
Superiors, Tempt
Terry Steele, If I

PD: B. J. Barry
MD: James Thomas
3790 N.W. 167th St.
Miami
FL 33055
305-624-2403

WPOM-AM

Anita Baker, Talk
Black Box, Everybody
Doug Lazy, Can't
Geoff McBride, Gotta
Soul II Soul, Dream
Tashan, Family

PD: George Cole
MD: George Cole
5800 N. Military Trail
West Palm Beach
FL 33407
407-686-8000

WRXB-AM

Chi-Lites, There's
Eric B. & Rakim, Let
K.M.C., Crazy
Lynne White, May
Tashan, Family
Terry Steele, If I

PD: Joe Fischer
MO: Joe Fischer
3000 34th St.
South B-206
St. Petersburg
FL 33712
813-864-1515

WTMP-AM

B. Weathers, Master
Geoff McBride, Gotta
Tairrie B., Murder
Tashan, Family
U-Krew, Let Me

PD: Chris Turner
MO: Chris Turner
P.O. Box 1101
Tampa
FL 33601
813-626-4108

WWAB-AM

After 7, Can't
Answered Quest, What
Charman/Board, Body
Chuckii Booker, That's
Def-Con 4, Natural
Starpoint, Midnight

PD: Jerry Hugh
P.D. Box 65
Lakeland
FL 33805
813-682-9139

GEORGIA

WGOV-FM

Anita Baker, Talk
Club Nouveau, Momentary
Kwame, Dwnlee Eue
Tashan, Family

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

WIBB-AM

Alex Bgnon, Any
Anita Baker, Talk
Cameo, I Want
West Coast Rap, We're

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

WIGO-AM

Janet Jackson, Come
Miki Howard, Until
Rythym Club, Raindrops

PD: Kevin Morrison
MD: Darryl Lassiter
1526 Howell Mill Rd.
Atlanta
GA
30318-7651
404-352-3943

WJIZ-FM

Angee Griffin, Rain
Geoff McBride, Gotta
Hakim, Good
Kwame, Dwnlee Eue
Poor R Teachers, Rock
West Coast Rap, We're

PD: Tony Wright
MD: Tony Wright
P.O. Box 5226
Albany
GA 31706
912-432-7447

WPGA-FM

Answered Quest, What
Babyface, My
Club Nouveau, Momentary
Eric B. & Rakim, Let
Lakeside, Money
Tashan, Family

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

IOWA

KBBG-FM

Alyson Williams, Not
Chi-Lites, There's
Glenn Jones, Stay
Keith Sweat, Make
Mariah Carey, Vision
Midnight Star, Do It

PD: Bennie Walker
MD: Delores Smith
527 Cottage
Waterloo
IA 50703
319-234-1441

ILLINOIS

WBPC-AM

Anita Baker, Talk
BBD, Do Me
Kool Moe Dee, God
Mariah Carey, Visions
Soul II Soul, Dream
Terry Steel, If I

PD: Deborah Kennedy
MD: Reggie Patterson
P.O. Box 1023
Champaign
IL 61820
217-359-1580

WLNR-FM

Carl Anderson, How
Rich Nice, Outstand
Tashan, Family
Temptations, One

PD: Kathy R. Brown
MD: Kathy R. Brown
820 S. Michigan Ave.
Chicago
IL 60616
312-322-9400

KENTUCKY

WLOU-AM

Anita Baker, Talk
BBD, Do Me
Babyface, My
Digital Under, Ooowhat
Eric Gable, Sexy
Maze, Songs

PD: Ange Canessa
MD: Ange Canessa
P.O. Box 3244
Louisville
KY 40208
502-636-3536

LOUISIANA

KBCE-FM

Carl Anderson, How
Eric B & Rakim, Let
Eric Gable, Sexy
Main Events, So
Smiley, Smiley
Tashan, Save

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

KFXZ-FM

Anita Baker, Talk
Def-Con 4, Natural
Geoff McBride, Gotta
Reic B. & Rakim, Let
Tashan, Family
U-Krew, Let

PD: Larry LeBlanc
MD: Chuck Harrison
P.O. Box 519
Maurice
LA 70555
318-898-1112

KYEA-FM

Anita Baker, Talk
Answered Quest, What
Babyface, My
Carl Anderson, How
Geoff McBride, Gotta
Rhythm Club, Rain

PD: John K. Wilson
P.D. Box 2199
West Monroe
LA 71294
318-322-1491

WYLD-FM

Anita Baker, Talk
BBD, Do Me
Babyface, My
Geoff McBride, Gotta
Kool Skool, My
Robbie Mychals, One

PD: Brian Wallace
MD: Sandra Ware
2228 Gravier
New Orleans
LA 70119
504-822-1945

MASSACHUSETTS

WILD-AM

Anita Baker, Talk
Jeff Redd, Love
Kool Skool, My
Midnight Star, Do It
Seduction, Could
Tashan, Family

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

MARYLAND

WESM-FM

Larry Carlton, Collection
Ronnie Laws, True
S. Grappelli, Olymia 88
Yutaka, Brazasia

PD: Milton Blackman
MD: Mike Jenkins
University of Maryland
Eastern Shore
Princess Anne
MD 21853
301-651-2816

WJDY-AM

Terry Steele, If I
Unity, On Top

PD: K. J. Holiday
MD: K. J. Holiday
1633 N. Division St.
Salisbury
MD 21801
301-742-5191

WOCQ-FM

Anita Baker, Talk
Babyface, My
Black Flames, Watching
Dianne Reeves, Come
Geoff McBride, Gotta

PD: Scott Jantzen
MD: Scott Jantzen
P.O. Box 1850
Ocean City
MD 21842
301-641-0002

MICHIGAN

WCHB-AM

Barry White, When
Dianne Reeves, Come
Elaine Stepter, Sweetness

PD: Terry Arnold
MD: Lary Hudson
32790 Henry Ruff Rd.
Inkster
MI 48141
313-278-1440

WGPR-FM

Anita Baker, Talk
Answered Quest, What
Babyface, My
Gap Band, We
Geoff McBride, Gotta
Gladys Knight, Strong

PD: Joe Spencer
MD: Noreen Boyd
3146 E. Jefferson
Detroit
MI 48207
313-259-8862

WJLB-FM

Anita Baker, Talk
Black Flames, Watching
Jeff Redd, Love
Maze, Songs
Midnight Star, Do

PD: James Alexander
MD: Jim Wonder
Suite 2050 Penobscot Bldg.
Detroit
MI 48226
313-965-2000

WKWM-AM

Anita Baker, Tal
Seduction, Coui
Stephanie Mills, Real

PD: Frank Grant
MD: Michael Jackson
P.O. Box 828
Grand Rapids
MI 49508
616-676-1237

WMHG-FM

Anita Baker, Talk
Eric Gable, Sexy
Nancy Wilson, Don't
The Chimes, I Still

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

WTLZ-FM

B. Weathers, Master
BBD, Do Me
Black Box, Everybody
Geoff McBride, Gotta
Maze, Songs
Nancy Wilson, Don't

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

MINNESOTA

KMOJ-FM

Anita Baker, Talk
Babyface, My
Barry White, When
Body, Touch
Club Nouveau, Momentary
D'La Vance, Itchin

PD: Donan Flowers
MD: Walter Banks
501 Bryant Ave. North
Minneapolis
MN 55405
612-377-0594

WRNB-FM

Anita Baker, Talk
Babyface, My
George Howard, You
Isley Bros., Come
Mariah Carey, Vision
Mary Davis, Have

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

MISSOURI

KLUM-FM

Bobby Womack, Priority
Carl Anderson, How
Kid-n-Play, Back
Regina Belle, This
Rich Nice, Outstand
Temptations, One

PD: Kool Man Zoo
MD: Kool Man Zoo
10D4 E. Dunklin
P.O. Box 29
Jefferson City
MO 65101
314-681-5295

MISSISSIPPI

WACR-FM

B. Weathers, Master
Cameo, I Want
Chi-lites, There's
Lynn White, Never
MC Hammer, Can't
Otis Stokes, Happy

PD: Stan McIntosh
MD: Ernest Davis
P.O. Box 1078
Columbus
MS 39701
601-328-1050

WBAD-FM

Angela Winbush, Lay
Angie Griffin, Rain
Anita Baker, Talk
Club Nouveau, Momentary
Najee, I'll

PD: Walter Wilson
MD: Walter Wilson
P.O. Box 4426
Greenville
MS 38701
601-335-9264

WCPC-AM

Teen Dream, Games

PD: Rick Huffman
MD: Kerry Obbos
Hwy 15 North
Houston
MS 38851
601-456-3071

WJMG-FM

After 7, Can't
Angela Winbush, Lay
Johnny Gill, My
Keith Sweat, Make
Teen Dream, Games

PD: Tina Jackson
MD: Vince McKaskill
1204 Gravel Line St.
Hattiesburg
MS 39401
601-544-1947

WJMI-FM

Anita Baker, Talk
BBD, Do Me
Midnight Star, To It
Snap, Power
Soul II Soul, Dream
Tony!Tony!Tone!, Feel's

PD: Paul Todd
MD: Venus Jones
1850 Lynch St.
Jackson
MS 39203
601-948-1515

WQIC-FM

Anita Baker, Talk
Babyface, My
David Peaston, Take
Geoff McBride, Gotta
Mariah Carey, Vision
Maze, Songs

PD: Lary Carr
MD: Lary Carr
P.O. Box 5353
Mendian
MS 39302
601-693-4851

WQIS-FM

Basic Black, She's
Geoff McBride, Gotta
Starpoint, Midnight

PD: Ron Davis
P.O. Box 1229
Laurel
MS 39440
601-425-1491

NORTH CAROLINA

WAAA-AM

Alex Bugnon, Any
Anita Baker, Talk
Geoff McBride, Gotta
Jeff Redd, Love
Mariah Carey, Visions
Nancy Wilson, Dont

PD: Tina Carson
MD: Tina Carson
P.O. Box 11197
Winston-Salem
NC 27106
919-767-0430

WFXC-FM

Answered Quest, What
Geoff McBride, Gotta
Nancy Wilson, Don't
Newtrons, Similar
Poor R. Teacher, Rock
Rythm Club, Raindrops

PD: Earl Boston
MD: Earl Boston
P.O. Box 650
Durham
NC
27702-0650
919-596-2000

WNAA-FM

Anita Baker, Talk
BBD, Do Me
Geoff McBride, Gotta
Lakeside, Money
Mariah Carey, Vision

PD: Yvonne Anderson
MD: Yvonne Anderson
Prnce Hall
Suite 200
Greensboro
NC 27411
919-334-7936

WOKN-FM

Anita Baker, Talk
Chi-Lites, There's
Elaine Stepter, Sweetness
Lakeside, Money
Mary Davis, Have
Teen Dream, Games

PD: Reggie Swinson
MD: Jerry Moore
P.O. Box 804
Goldsboro
NC 27530
919-734-4213

WPEG-FM

After 7, Can't
Anita Baker, Talk
Gladys Knight, Strong
Isley Bros., Come

PD: Michael Saunders
MD: Frankie Darcell
520 Hwy 29 N.
P.O. Box 128
Concord
NC 28025
704-333-0131

WQMG-FM

Anita Baker, Talk
Basic Black, She's
Black Box, Everybody
Eric B. & Rakim, Let
Geoff McBride, Gotta
Kool Skool, My

PD: Sam Weaver
MD: Gregory Sampson
1060 Gatewood Avenue
Greensboro
NC 27405
919-275-1657

WRSV-FM

After 7, Can't
Aftershock, Always
Anita Baker, Talk
Lady Spice, In
Low Profile, Funky
Teen Dream, Games

PD: Angela Smith
MD: Angela Smith
P.O. Box 2666
Rocky Mount
NC 27802
919-442-9776

WYRU-AM

Beat System, Walk
Whiz Kid, Let's

PD: George McPhaul
MD: Richard Atwell
P.O. Box 711
Industrial Park
Red Springs
NC 28377
919-843-5946

WZFX-FM

Anita Baker, Talk
Geoff McBride, Gotta
New Kids, Step
Rhythm Club, Raindrops
Seduction, Could
Tashan, Family

PD: Tony Lype
MD: Tony Lype
225 Green St.
Suite 700
Fayetteville
NC 28302
919-486-4991

NEW JERSEY

WUSS-AM

BBD, Do Me
Dianne Reeves, Come
Glenn Jones, Stay
J. Jackson, I'd
S. Robinson, Same

PD: Maurice Singleton
MD: Maurice Singleton
P. D. Box 7539
Atlantic City
NJ 08404
609-345-7134

NEVADA

KCEP-FM

Anita Baker, Talk
Arts-n-Crafts, What
Body, Touch
Kashif, Love
Rythm Club, Raindrops
Suduction, Could

MD: Louis Conner Jr.
330 W. Washington
Las Vegas
NV 89106
702-648-4218

NEW YORK

WDKX-FM

Answered Quest, What
Eric Gable, Sexy
Geoff McBride, Gotta
Maze, Songs
Pointer Sis, Friend's

PD: Andre Marcel
MD: Roger Moore
683 E. Main St.
Rochester
NY 14605
716-262-2050

WUFO-AM

BBD, Do Me
Babyface, My
Johnny Gill, My
Kikki, Notice
Mariah Carey, Vision

MD: Wait Leonard
89 LaSalle Ave.
Buffalo
NY 14214
716-834-1080

OHIO

WCKX-FM

Anita Baker, Talk
Club Nouveau, Momentary
Eric B. & Rakim, Let
Eric Gable, Sexy
Geoff McBride, Gotta
Madonna, Vogue

PD: Rick Stevens
MD: Keith Willis
696 E. Broad
Columbus
OH 43215
614-464-0020

WDAO-AM

Anita Baker, Talk
Babyface, My
Geoff McBride, Gotta
Regina Belle, This
Stacey & Kimiko, Wait
Terry Steele, If I

PD: Michael Ecton
MD: Michael Ecton
4309 W 3rd St
Dayton
OH 45417
513-263-9326

WIZF-FM

Alex Bugnon, Any
Bootsy Collins, Jungle
Carl Anderson, How
D'La Vance, Itchin
Mariah Carey, Vision
Somethig Spec, I

PD: Todd Lewis
MD: Tori Turner
7030 Reading Rd.
Suite 316
Cincinnati
OH 45237
513-351-5900

WVKO-AM

After 7, Can't
Alex Bugnon,
Cameo, I Want
Stacey & Kimiko, Wait

PD: K C Jones
MD: E Taylor
4401 Carriage Hill Lane
Columbus
OH 43220
614-451-2191

WZAK-FM

Cameo, I Want
David Peaston, Take
Robbie Mychals, One
Stacey & Kimiko, Wait
Terry Steele, If

PD: Lynn Tolliver Jr.
MD: Bobby Rush
1729 Superior
#401
Cleveland
OH 44114
216-621-9300

OKLAHOMA

KPRW-AM

Answered Quest, What
Babyface, My
Basic Black, She's
Hakim, You're
U-Krew, Let
West Coast Rap, We're

MD: Marna Bratcher
4045 N. W. 64th St.
Dklahoma City
OK 73125
405-848-9870

OREGON

KBMS-AM

Anita Baker, Talk
EW&F, For

PD: Ron Lee
MD: Ron Lee
510 S.W. 3rd St.
#100
Portland
OR 97202
503-222-1491

PENNSYLVANIA

WDAS-FM

Barry White, When
Carl Anderson, How
Geoff McBride, Gotta
Jane Child, Don't
Janet Jackson, Come
Midnight Star, Do It

PD: Joe Tamburro
MD: Pat Jackson
Belmon Ave. & Edgely Rd.
Philadelphia
PA 19131
215-878-2000

WUSL-FM

3XDope, Weak
Anita Baker, Talk
Jeff Redd, Love
Poor R Teacher, Tock
Something Spec, I

PD: Dave Allan
440 Domino Lane
Philadelphia
PA 19128
215-483-8900

RHODE ISLAND

WBRU-FM

Babyface, My
Eric B. & Rakim, Let
Johnny Gill, My
Kwame, Ownlee

PD: Lamont Gordon
MD: Donald Wood
88 Benevolent St.
Providence
RI 02906
401-272-9550

SOUTH CAROLINA

WGCD-AM

BBD, Do Me
Cameo, I Want
Glenn Medieros, She
Stacey & Kimiko, Wait

PD: Robert Heinlein
MD: Robert Heinlein
P.O. Box 746
Chester
SC 29706
803-377-1111

WGSW-AM

Body, Touch
D. Perry, Another
Lakeside, Money
Najee, I'll
Newtrons, Similar
Temptations, One

PD: P.C. Wiley
MD: P.C. Wiley
P.D. Box 1396
Greenwood
SC 29648
803-223-5945

WHYZ-AM

Jamaica Boys, Shake
Jane Child, Don't
Johnny Gill, My
Meli'sa Morgan, Can
Something Spec, I
Troop, All

MD: Frankie J. Sims, Jr.
P.O. Box 4309
Greenville
SC 29608
803-246-1970

WKWQ-FM

Babyface, My
Eric Gable, Sexy
Mickey Dread, Source
Teen Dream, Games
Temptations, One

PD: Johnny Green
MD: Johnny Green
712 Richland St. #F
Columbia
SC 29201
803-779-1095

WLBG-AM

Anita Baker, Talk
Chi-Lites, There's
Geoff McBride, Gotta
Nancy Wilson, Don't

PD: Kevin St. John
MD: Keith Michaels
P.O. Box 1289
Laurens
SC 29360
803-984-3544

WLGI-FM

Partners, Turtle

PD: Bill Willis
MD: Bob Brown
Route 2 Box 69
Hemingway
SC 29554
803-558-2977

WOIC-AM

Eric Gable, Sexy
Janet Jackson, Come Back
Maze, Songs

PD: Don Hambrick
MD: Don Hambrick
P.D. Box 50568
Columbia
SC 29250
803-771-0105

WPAL-AM

BBD, Do Me
Club Nouveau, Momentary
Eric Gable, Sexy
Maze, Songs
Poor R Teachers, Rock
Tashan, Family

PD: Don Kendrick
MD: Don Kendrick
1717 Wappoo Rd.
Charleston
SC 29407
803-763-6330

WWKT-FM

After 7, Can't
J. Jackson, I'd
Miles Jaye, Irresist
Milira, Mercy
Williams Sis, Trust

PD: Yvette Shore
MD: David Williams
P.D. Box 1125
Kingstree
SC 29556
803-382-2362

WWWZ-FM

Basic Black, She's
Digital Under, Doowhat
Kool Skool, My
Maze, Songs

PD: B.J. Lewis
MD: Cliff Fletcher
P.D. Box 30669
Charleston
SC 29417
803-769-0876

TENNESSEE

WABD-AM

Cameo, I Want
Glenn Jones, Stay
Regina Belle, This
Soul II Soul, Dream

PD: Jerry Silvers
MD: Jerry Silvers
P.O. Box 2249
Clarksville
TN 37042
615-431-4984

WJTT-FM

Anita Baker, Talk
Babyface, My
Kool Skool, My
Stephanie Mills, Real
Temptations, One

PD: Keith Landecker
MD: Judith Stone
409 Chestnut St.
Suite A154
Chattanooga
TN 37402
615-265-9494

WQQK-FM

Jeff Redd, Love
Soul II Soul, Dream
Starpoint, Midnight

PD: Jay Oubard
MD: Vic Clemmons
P.D. Box 70085
Nashville
TN 37207
615-227-1470

WXSS-AM

Blackfoot/White, May
Lynne White,
O.T. Sykes, Missing
Otis Clay, Precious
Rufus Thomas, Blues
Tyrone Davis, Come

PD: Nate Russell
1188 Minna Place #214
Memphis
TN 38104
901-726-5010

TEXAS

KALO-AM

Chi-Lites, There's
Kashif, Love
Lisa Stansfield, You
Mariah Carey, Vision
Reic Gable, Sexy
Teen Dream, Games

PD: Ron Mathis
MD: Ron Mathis
7700 Gulfway Dr.
Port Arthur
TX 77642
409-963-1277

KCOH-AM

4 Play, We
B. Weathers, Master
Babyface, My
Digital Under, Doowhat
Jeff Redd, Love
U-Krew, Let

PD: Travis Gardner
MD: Mike Petrizo
5011 Alameda
Houston
TX 77004
713-522-1001

KHRN-FM

Body, Touch
Cameo, I Want
Eric Gable, Sexy
Otis Stokes, Happy
Regina Belle, This
Teen Drea, Games

PD: A. J. Whiteside
MD: A. J. Whiteside
P.D. Box 1075
Hwy 6 South
Heame
TX 77859
409-279-9211

KIIZ-AM

Anita Baker, Talk
BBD, Do Me
Geoff McBride, Gotta
Robbie Mychals, One
Tony!Tony!Tone!, Feel's

PD: Dwayne McCalyne
MD: Frankie Jaye
5902 East Business
Hwy 190
Killeen
TX 76540
817-699-5000

KJMZ-FM

Kid Frost, La Raza
Regina Belle, This
Seduction, Could
West Coast Rap, We're

PD: Elroy Smith
MD: Carolyn Robbins
9900 Mc Cree Rd.
Dallas
TX 75238
214-348-3800

KMJQ-FM

3rd Bass, Brooklyn
Anita Baker, Talk
Future, You
Geoff McBride, Gotta
Kool Skool, My
Poor R Teacher, Rock

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

VIRGINIA

WHOV-FM

B. Weathers, Master
Body, Touch
Isley Bros., Come
Najee, I'll
Push/Pull, Bang
Tashan, Family

PD: Frank Sheffield
MD: Ron Cummins
Hampton University
Hampton
VA 23668
804-727-5670

WMYK-FM

Answered Quest, What
Babyface, My
Janice Dempsey, Do
Main Event, So
Painter Sis, Friend's

PD: Kevin Brown
MD: Frank Miller
168 Business Pk. Dr. #100
Virginia Beach
VA 23462
804-671-9400

WPAK-AM

Anita Baker, Talk
Black Box, Everybody
Cameo, I Want
Carl Anderson, How
Mariah Carey, Vision
Najee, I'll

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

WPLZ-FM

Anita Baker, Talk
Geoff McBride, Gotta

PD: Max Myrick
MD: Angel Morris
3267 Crader Road
Petersburg
VA 23805
804-748-4199

WVST-FM

Alex Bugnon, Any
Anita Baker, Talk
BBD, Do Me
George Howard, I
Regina Belle, This

PD: Will Hams
MD: Will Hams
P.O. Box 10
Petersburg
VA 23803
804-524-5932

WASHINGTON

KRIZ-AM

Janet Jackson, Come
U-Krew, Let Me

PD: Bailey Coleman
MD: Bailey Coleman
P.O. Box 22462
Seattle
WA 98122
206-329-7880

WISCONSIN

WLUM-FM

Icey Jaye, It's
Madonna, Hanky
Miki Howard, Until

PD: Rick Thomas
MD: Dana Lundon
12800 W Bluemond Rd.
Elm Grove
WI 53122
414-785-1021

WMVP-AM

After 7, Can't
Jamaica Boys, Shake
Jeff Redd, Love
Michelle, Nicety
Nancy Wilson, Don't
R. Crawford, Don't

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

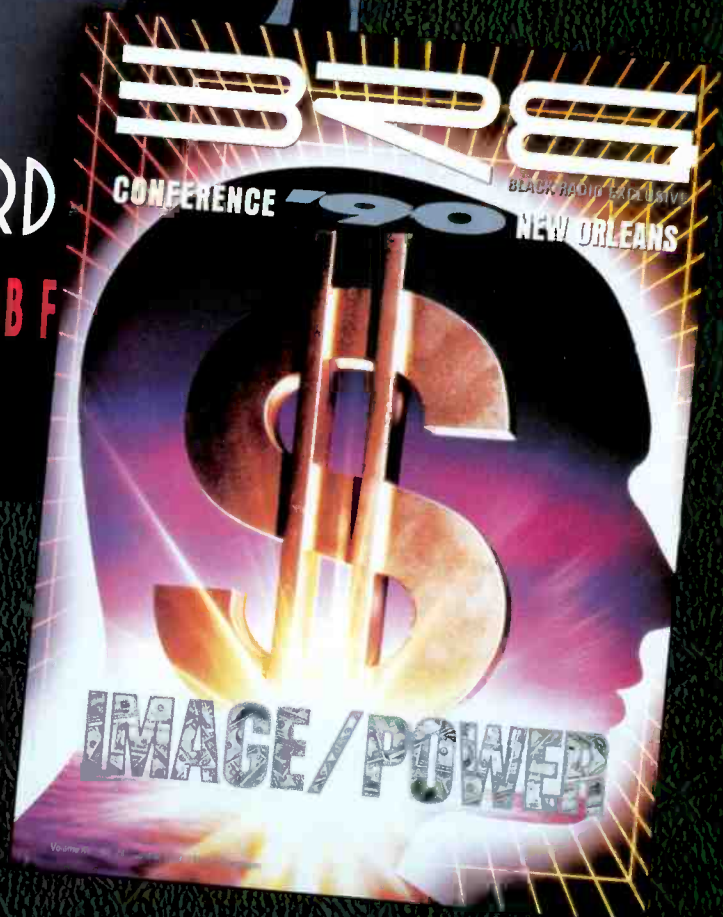
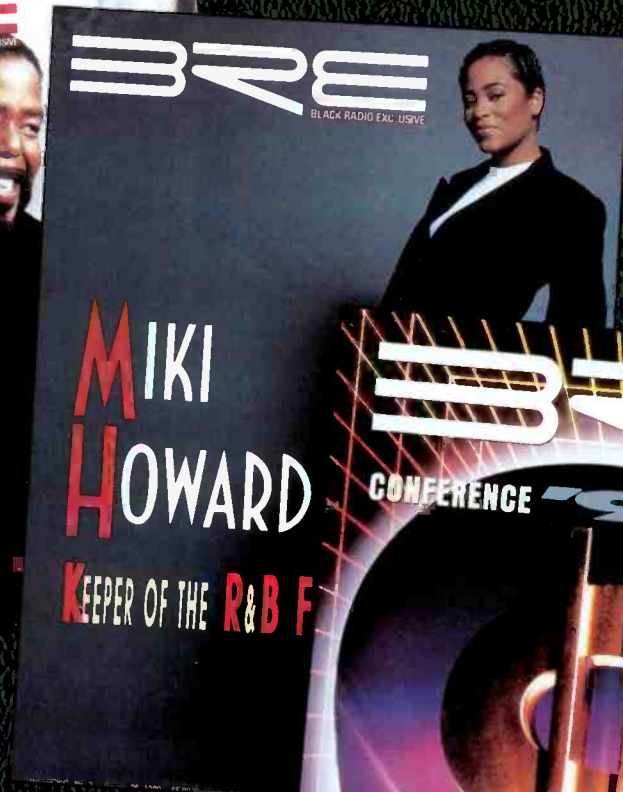
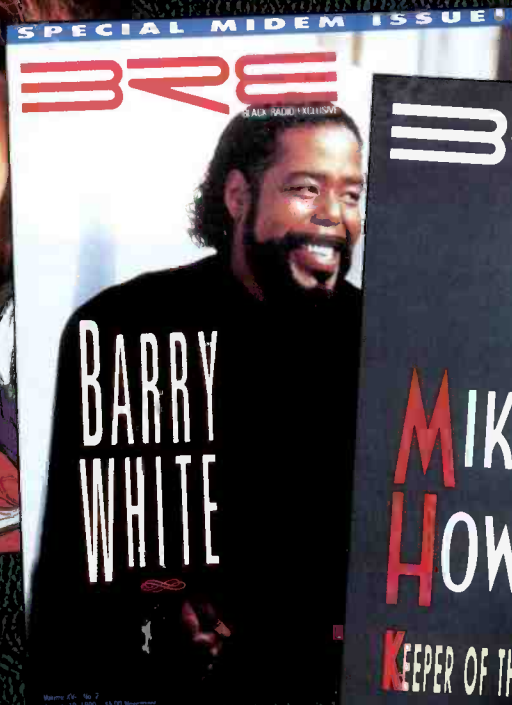
WNOV-AM

Babyface, My
Black Flames, Watching
Kid-n-Play, Back
Kool Skool, My
R. Crawford, Don't
Rich Nice, Outstand

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

INFORMATION

IS A VITAL LINK IN COMMUNICATION IN THE MUSIC INDUSTRY



**BLACK RADIO EXCLUSIVE
FIRST IN BLACK ENTERTAINMENT
COVERAGE FOR 15 YEARS
BECOME PART OF THE TRADITION. SUBSCRIBE NOW!**

FOR MORE INFORMATION, CALL 213/469-7262

GRAPEVINE

TEXAS PET FARM—Houston's Total Communication Consultant **George "Boogaloo" Frazier** has just announced he's opening a *gerbil pet farm* on his ranch. He further explained he intends to "make it big"



George "Boogaloo" Frazier

quick by offering free door-to-door delivery for customers in Southern California. Grape wonders how much gear will be needed to maintain the business.

Duty Calls—Publicist **Bob Jones** made it a short stay at BRE's conference this year. He was barely in New Orleans long enough to break a sweat before he made the across-the-country dash back to Los Angeles to answer press questions surrounding boss **Michael Jackson's** sudden hospital stay. Jones assures us the superstar will be okay.



Bob Jones

Spring Forward—How about that record exec who, when he was announced as co-winner for BRE's Sr. Vp of the Year, not only sprang so high out of his seat that he nearly

landed on stage, but pumped handshakes so vigorously and beamed such a bright smile you'd have thought he was running for governor of New York.

Fall Back—Two snaps down for the rap recording artist who was seen strolling around the ballroom with a champagne bottle and glass in hand, celebrating his label's successes during the *formal* awards show. Thank God his label exec prevented him from taking the bottle up to the stage, a-la Guns N' Roses, when accepting his label's award for Independent Label/Major Distr. of the Year.

GRAPE LOOKS BACK AT THE PAGES OF BRE: Ten years ago this week, the number one single on the chart was the **SOS Band's** "Take Your Time" and the number one album was *Let's Get Serious*, by **Jermaine Jackson**. BRE's Station of the Year was WBLX; PD's of the Year were **Frankie Crocker**, WBLB;



Frankie Crocker

J.J. Jeffries, KSOL; and **Al Smith**, WOKS. Air Personalities of the Year were **J.J. Johnson**, KDAY; and **Elaine Gray**, WAAA. Executive of the Year went to **Skip Miller**, Motown; Nat'l Promotion Director of the Year went to **Jheryl Busby**, Casablanca. Record Company of the Year was Solar Records.

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

PROPHET

ARIES (March 20-April 19)

Your endeavors from the past week have worked to your advantage. You'll be required to become more creative when it comes to work and you'll rise to the occasion and shine as brightly as a star.

TAURUS (April 20-May 20)

The organizational skills which you possess will come to the forefront as you undertake a major project at home. Don't be afraid to ask for help from those closest to you. It could bring family members closer together.

GEMINI (May 21-June 20)

You've been advising others on affairs of the heart, now its time to attend to your own. Be careful. Watch out for those who want more from you than sincere friendship.

CANCER (June 21-July 22)

Make sure you've impressed yourself before you worry about what others think. A quick inventory of your talents and abilities will give you the much needed boost of self confidence.

LEO (July 23-Aug. 22)

Your boredom with the current situation will only last for a short while. Look to the future for promising prospects. Don't worry. A present crisis may lead you to that pot of gold at the end of the rainbow.

VIRGO (Aug. 23-Sept. 22)

Glowing praises from loved ones put a smile on your face and a gleam in your eye. But remember they need your praise as well.

LIBRA (Sept. 23-Oct. 22)

The ducking and dodging of a bad situation has left you breathless and edgy. Slow down and the solution to the your troubles will soon follow. All that is needed is a clear head.

SCORPIO (Oct. 23-Nov. 21)

Your week of juggling while away from home has made you tired and edgy. Take a much needed break and attend to the more important things in life: yourself.

SAGITTARIUS (Nov. 22-Dec. 21)

Signs indicate a travel excursion in the near future. The trip could prove to be fruitful.

CAPRICORN (Dec. 22-Jan. 20)

Caution on your part has led to the pain of someone close to you. Remember those around you when making decisions which effect more than yourself.

AQUARIUS (Jan. 21-Feb. 18)

A special day for you is coming up. Cherish and share it with others. It will make an otherwise special day into an extraordinary day.

PISCES (Feb. 19-March 19)

You've been thinking about yourself these past few weeks. Now it's time to think of others. The trip you planned to take during the fall will have to be postponed for a much sooner trip in the summer.

CURRENT PROJECTS INCLUDE

HEAVY "D" & THE BOYZ

AL B. SURE!

KIM BASINGER

THE BOYZ

JOHNNY GILL

CHRISTOPHER WILLIAMS

JASMINE GUY

JEFF REDD

THE GYRLZ

REDHEAD KINGPIN

EDDIE MURPHY

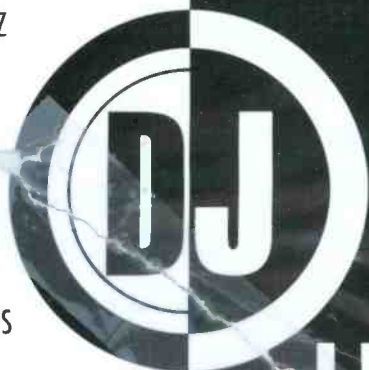
BASIC BLACK

THE GOOD GIRLS

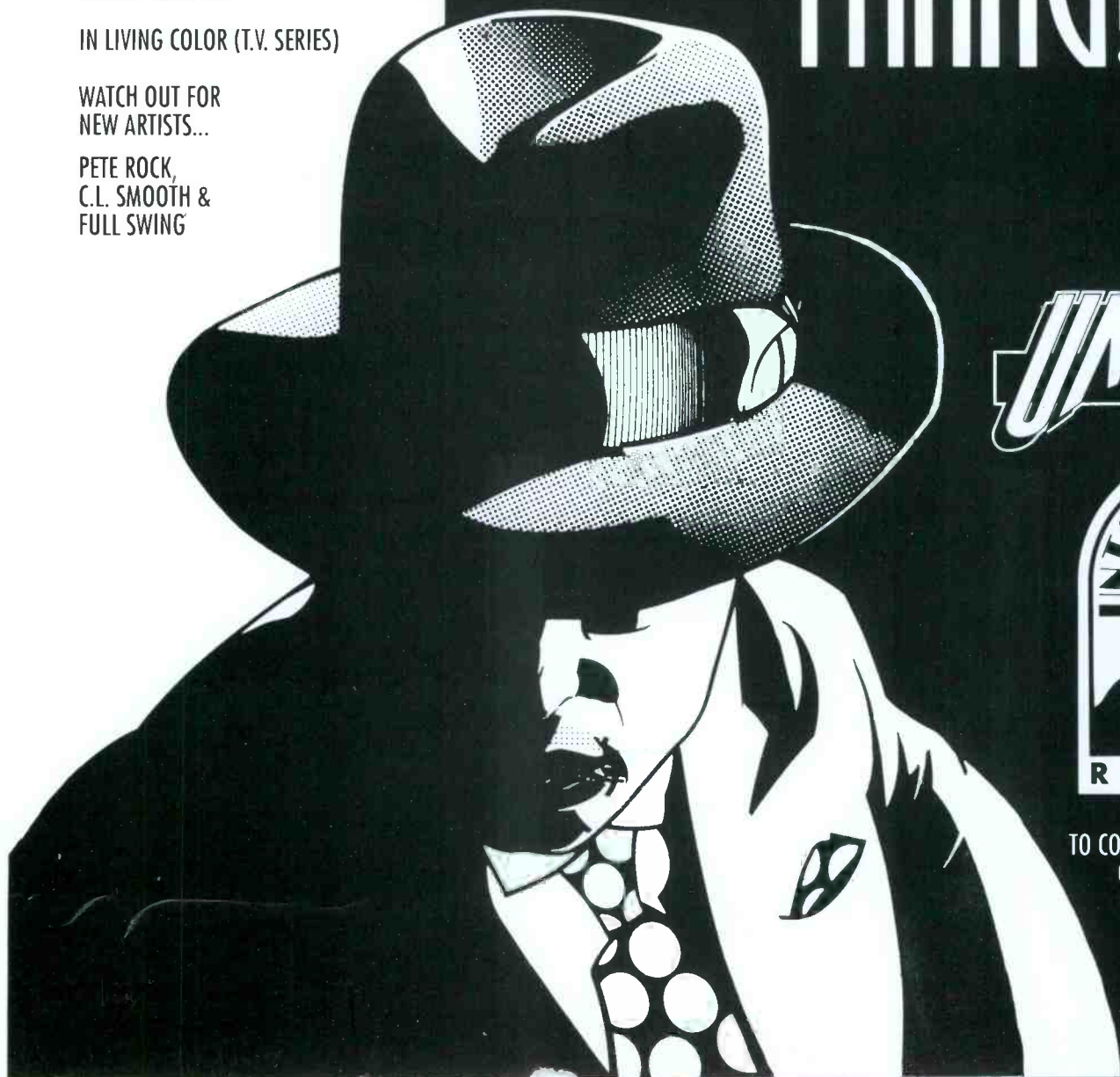
IN LIVING COLOR (T.V. SERIES)

WATCH OUT FOR
NEW ARTISTS...

PETE ROCK,
C.L. SMOOTH &
FULL SWING



EDDIE F. HAS GOT HIS OWN THANG!



UNTOUCHABLES
MUSIC



TO CONTACT THE UNTOUCHABLES
CALL (201) 784-3691
FAX (201) 784-3879

THE UNTOUCHABLES
P.O. BOX 74
CLOSTER, N.J. 07624

MASTER ACE

"ME AND THE BIZ"

THE NEW SINGLE

PRODUCED AND MIXED BY MARL MARL

CO-PRODUCED BY MASTER ACE

FROM THE ALBUM TAKE A LOOK AROUND

MANAGEMENT: EMPIRE ARTIST MANAGEMENT



Gold Chillin'
EL

© 1990 REPRIS RECORDS