

BLACK ENTERTAINMENT'S PREMIERE MAGAZINE FOR 18 YEARS

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TURNING JADE TO PLATINUM



ISSUE NUMBER 33 VOLUME XIX THREE DOLLARS



“all this love”

Patti LaBelle

The Follow-Up To The Debut Hit Single
“The Right Kinda Lover”
From Her New Album Gems

Written By El DeBarge • Produced By Teddy Riley
Management: L. Armstead Edwards • PAZ Entertainment Management Company

MCA

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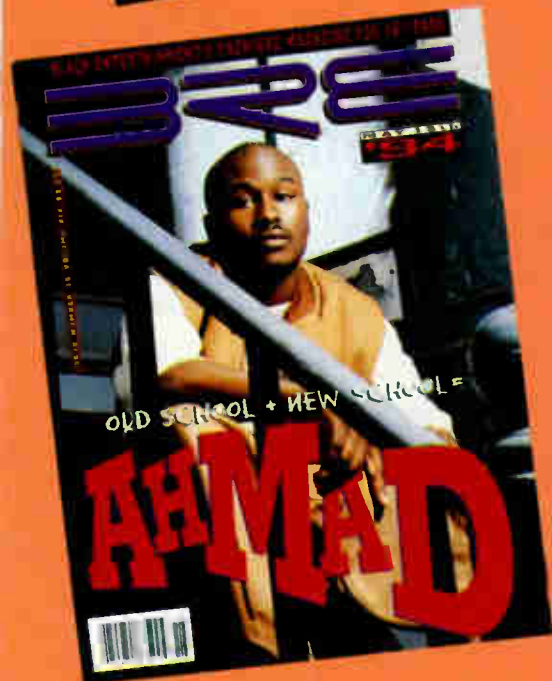
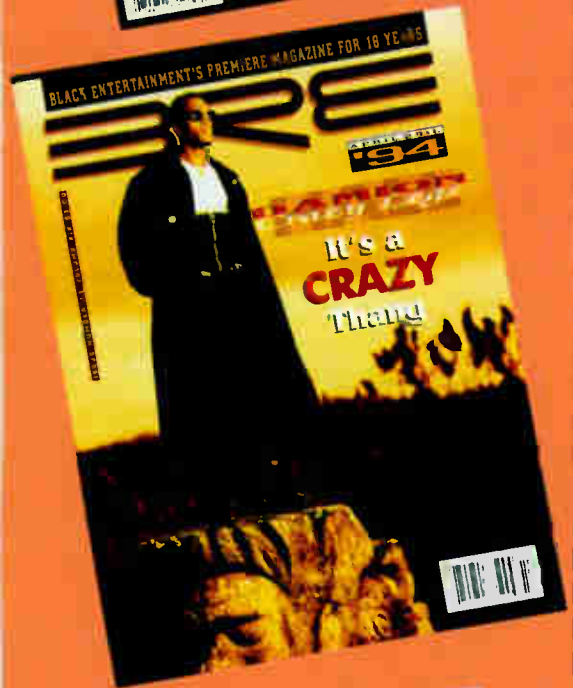
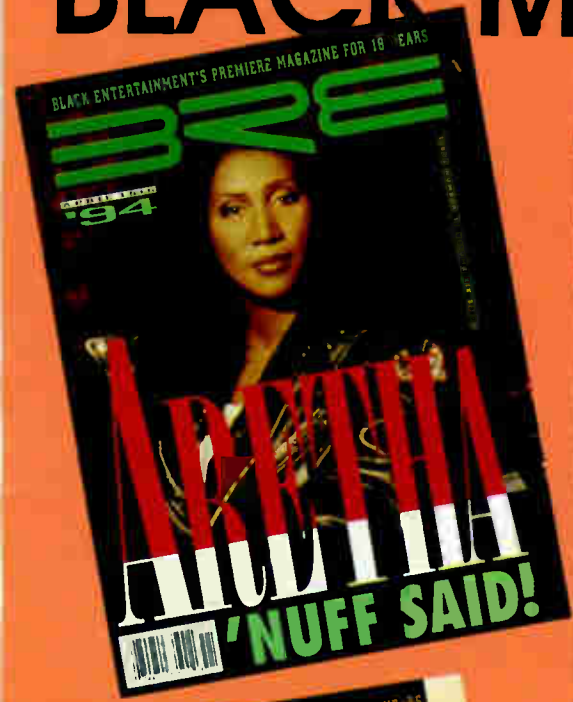
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Still Jumpin' but they Ain't Misbehavin'

The Pointer Sisters, Anita, Ruth and June are celebrating their 20th Anniversary in the business and proving they can still "Jump" are heading into a new multi-million production of "Ain't Misbehavin'" which will tour the world. The Sisters get their star on Hollywood Boulevard, September 22, 1994. Yes, they can, can!

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 **UNITED AIRLINES**

**COVER
STORY**



publisher's station on a Mission

*d*o you have a "statement of mission." I read the following neatly framed on the wall at WVAZ in Chicago. I wanted to share it with you.



Sidney Miller

STATEMENT OF MISSION

BPI wants to own and operate radio stations that are respected in their communities by virtue of superior service to their listeners and advertisers. In order to accomplish this goal, BPI's station must be operated by highly competent, highly motivated people who are more than "just 9 to 5" employees. In that regard, BPI intends to make every effort to see that its best associates are rewarded, based on performance results that enhance the profitability of the stations.

BPI Corporate believes that excellent stations must be managed locally and that its role is to provide their stations with expertise and tools that will enhance performance, not impede it.

As a service radio's mission is to cater to the needs of its community; to entertain, to inform and to build awareness of issues that are important to those who listen. As a business whose sole revenue source is advertising, we must assure our advertisers that they receive the most for their money in terms of circulation and service. Nothing less than 100% "Customer Focus" will be acceptable.

In summary then, BPI will continually strive for superior service to our listeners and advertisers; total commitment to our associates; equal opportunity hiring at every level of our company; a maximum return on the capital of our investors; a spirit of good faith and integrity towards all those with whom we do business; inside and outside of BPI!

Congratulations, Broadcasting Partners, Inc. We like your spirit and your commitment.

PUBLISHER'S

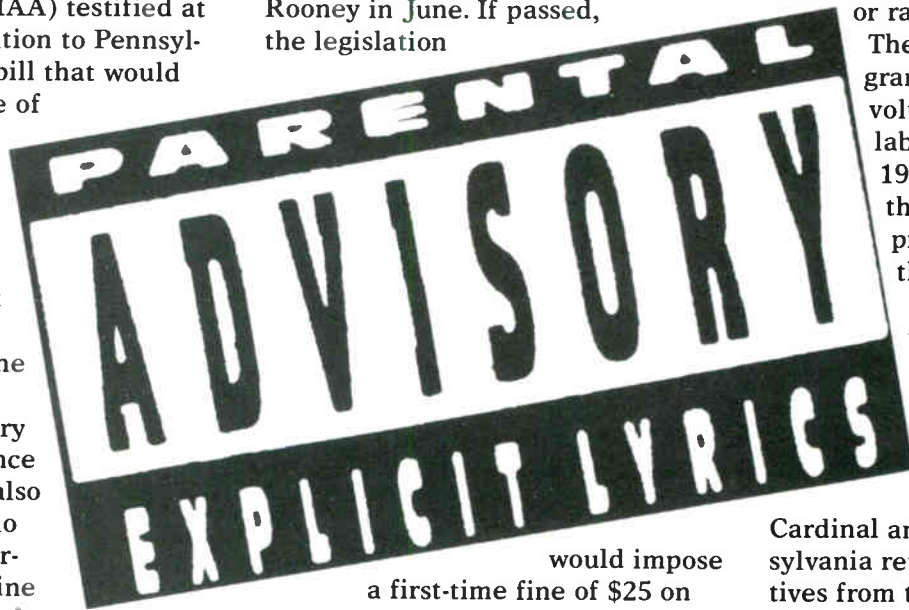
Front Page News

RIAA OPPOSED CRIMINALIZATION BILL H.B. 2982

The Recording Industry Association of America (RIAA) testified at a hearing in opposition to Pennsylvania H.B. 2982, a bill that would criminalize the sale of labeled sound recordings to minors. Basis for the opposition according to the organization is that its "passage would not only threaten the successful labeling program our industry has had in place since 1985, but it would also hurt consumers, who would lose an important tool to determine the lyrical content of sound recordings," according to Paul Russinoff, the RIAA's director of state relations. In his testimony, he urged "the committee to reject this unconstitutional bill."

The bill was introduced by

Democratic State Rep. Terence Rooney in June. If passed, the legislation



would impose a first-time fine of \$25 on any retailer, in Pennsylvania caught, selling an album with the RIAA's parental advisory sticker, with subsequent fines of \$100 per album. In addition, the minor who purchased the merchandise would have to serve up to 100 hours of community

service at a domestic violence or rape crisis center.

The industry labeling programming began in 1985, to voluntarily identify and label its new releases. In 1990, the RIAA enhanced the effectiveness of the program by standardizing the logo.

Also testifying before the committee were Michael Eric Dyson, a respected author and professor with the University of North Carolina at Chapel Hill; Paul

Cardinal and Bruce Webb, two Pennsylvania retailers; and representatives from the ACLU and Rock Out Censorship.

The RIAA is a trade association whose member companies create, manufacture and distribute more than 90 percent of all sound recordings produced and sold in the United States. **ERE**

MEDIA DESIGNS ARBITRON IN MULTIMEDIA PACT

Media Designs has signed an agreement with The Arbitron Co. to develop on-line interactive multimedia tutorials for their PC-based MAXIMISER product. These tutorials will help Arbitron's subscribers sell more air-time through a better understanding of Arbitron audience estimates. The tutorial software not only helps subscribers use the MAXIMISER program, but also demonstrates how to apply Arbitron data to "real life" situations.

"Interactive multimedia is becoming an essential part of doing vigorous business," said Media Designs president, Scott Randall. "We work with our clients to develop strategies and design multimedia applications that offer appropriate and effective solutions. This is just the case with Arbitron. Not only will the radio industry benefit from an enhanced MAXIMISER product, but we see Arbitron as leading the way to becoming

radio's sales information resource," explains Randall.

"Our goal is to better serve the radio community with the information and applications that make sales sense," notes Ned Waugman, Manager, Radio Services Support at Arbitron. "We have an obligation to our subscribers to help them utilize the vast amount of information we supply. Media Designs' experience in the radio sales marketplace coupled with their expertise in interactive multimedia will be a valuable resource for Arbitron as we move into the 21st century."

"We're excited about helping radio make the leap from spectator to participant in the use of today's new technologies," notes Media Designs vp marketing Patricia Kresner. "But what's even more important for the radio industry is Arbitron's increased commitment to help their subscribers flourish regardless of whether their book is up or down," concludes Kresner. **ERE**

MOTOWN RESTRUCTURES POP DEPARTMENT

Motown Records gm/exec. vp Oscar Fields has announced the appointment of Mark Kargol to vp of pop promotion in a restructuring of the department.



KARGOL

Kargol, a 15-year industry veteran, began his career at United Artists Records; then UA/EMI. In 1984, he was named Los

Angeles regional for EMI Records; then to Manhattan Records, to EMI, and from there he moved to Jive Records, where he exited as senior director of pop promotion, West Coast.



LATTE

Commenting on the appointment, Fields said, "I am extremely pleased to have Mark Kargol join the Motown team. His strong relationships at pop radio will enable Motown to continue as a force at pop radio in addition to our strong R&B base."

Kargol said, "As a Detroit native, I grew up with the "Motown sound" and to be a part of this legacy is



GALKA

a dream come true. The opportunity to work alongside such consummate music executives as Jheryl Busby and Oscar Fields is truly an honor.

"I have put together a team that will achieve our goals. In the current marketplace, you must have the right players performing in areas that are best suited to their talents. By adding key personnel and repositioning others,



SYLVA

I feel we have put together one of the strongest pop promotion staffs in the business.

Most prominent changes are the appointments of: George Silva, national pop promotion director; a 15-year industry veteran, who held various promotion positions at Warner Bros., EMI, Elektra, and Motown. He most recently was national chair promotion director for Elektra Entertainment.



DAVENPORT

Mel Delatle, associate director, pop promotion, Southwest; Jim Davenport, associate director, pop promotion, Southeast; Lida

Galka, national pop promotion coordinator; The department is rounded out by Arthur Field, asst dir, Northeast; Dawn Fox, assoc dir, West Coast; Victor Lentini, assoc dir, Midwest; who remain in their respective positions. **ERE**

NEWS BRIEFS

Code Blue to Atlantic

Code Blue, the recently established U.K.-based blues label, is set to make its American debut via an alliance with Atlantic Records. The label is readying two releases for next month: "I'm The Man" by singer/guitarist Sherman Robertson, due in stores October 4th; and "The Blues Soul Of Jay Owens," by the artist of the same name, slated for and Oct 18th release.

Ichiban Records' Soul Classics

Ichiban Records's new imprint is Ichiban/Soul Classics, a re-issue label specializing in '60s and '70s R&B. The first four releases are *Patti LaBelle & The Bluebelles: Over The Rainbow/The Atlantic Years*(SCL 2501)—A 22-track compilation with material from the group's two Atlantic albums and five rare singles recorded between 1968-71. Key cuts include LaBelle's first recording of "Over The Rainbow;" Jackie Moore: *Precious, Precious/The Best Of Jackie Moore*(SCL 2503)—A 14-track compilation with all of her output for Atlantic; Margie Joseph: *The best of Margie Joseph/The Atlantic Sessions* (SCL 2503)—A 14-track compilation; Doris Troy: *Just One Look/ The Best Of Doris Troy*(SCL 2503)—This historic 21-track package includes the original *Just One Look* album (which has been out of print since 1963). November releases on Soul Classics will include packages by The Sweet Inspirations and Barbara Lynn.

KBT BLOWOUT

G.W.K./Def Jam recording artist South Central Cartel and KKBT (92.3 The Beat) team up to present the "Back To School Blowout." Continuing their commitment to action by encouraging youngsters to stay in school, South Central Cartel, in conjunction with KKBT, will host an invitation only picnic for 92 kids, in grades 3 to 8. The lucky participants will also participate in the video shoot of SCC's new compilation single, "No Peace." Treach of Naughty By Nature, The Boss, Ant Banks, Ice-T, and Spice One are confirmed to appear on Saturday, September 24, 1994 from 12:30pm-3:00pm at the Challengers Boy's and Girl's Club 5029 S. Vermont (btwn Vernon & Slauson) (213) 971-6161. **ERE**

Exec Stats

Karen Durant



KAREN DURANT has been appointed exec dir/gen mgr, Rondor Records. The announcement was made by Lance Freed, pres, Rondor. Durant will oversee a staff of seven and answer to Freed directly. Previously, she served as dir A&R at EMI Records in Los Angeles and has also worked at Jive Records/Zomba Music and Columbia Records.

NANCY TAYLOR

has been promoted to dir bus and legal affairs at MCA Records where she was previously assoc dir bus and legal affairs. Taylor will negotiate and draft recording, produc-



Nancy Taylor

Michael Schwerdtman



tion, label and joint venture contracts and will oversee selected litigation for MCA, its affiliated labels and the other companies in the Music Entertainment Group.

MICHAEL SCHWERDTMAN

has been appointed vp finance, Sony Music where he will be responsible for financial matters concerning Sony. Schwerdtman most recently served as vp and controller for Sony. Prior to that, he was a sr mgr with Price Waterhouse, where he began his career providing auditing, bus advisory and consulting services to clients in a diverse group of industries.



Patricia Bock

Wendy Glickman



PATRICIA BOCK has been promoted to dir singles promo, Epic. In this capacity Bock will be responsible for coordinating, managing and assisting in all aspects of singles promotion. She will help lead the Epic promo team in the implementation of promo strategies and in the achievement of all airplay and chart goals. She is based in Santa Monica. Bock most recently served as Epic's local promo mgr for Los Angeles. Prior to that, she was asst md/research dir at KIIS-FM.

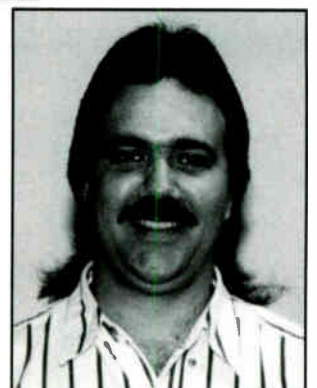
WENDY GLICKMAN

has been promoted to telemarketing mgr specialty markets, Sony. In addition to overseeing



Cathy Watson

Lou Plaia



the day-to-day functions of the telemarketing dept, Glickman will play an important role in developing new channels for selling merchandise and specialty catalogs. She will also continue her telemarketing efforts with specific accounts. Glickman previously held similar responsibilities as asst mgr at Sony Video Software and prior to that, Triboro Entertainment.

CATHY WATSON

has been appointed dir publicity and media relations, Capitol Records. In her new position, she will be responsible for creating full-service campaigns for many of Capitol's acts.

LOU PLAIA

has been appointed to the newly created position of dir marketing admin, Atlantic Records, New York. In his new position, Plaia continues to create and oversee all budgeting for the label's joint ventures with Interscope, Mammoth, Matador and the like. He was most recently sr mgr of financial analysis at Atlantic and previously held similar positions at Polygram. **BRE**

Letters to BRE

Aug 29, 1994

Dear Sirs:

This correspondence is to commend Black Radio Exclusive and Dannese Gault on the profile on "The Emotions" in the July 15, 1994 issue of BRE.

I have been a fan of The Emotions since I was a child. I've been praying they'd do something worthy of their tremendous talents. I hope they succeed and are fulfilled; they most definitely deserve it.

I'm an artist who prior to moving to Philly from L.A. had been involved in numerous exhibits in and around the L.A. area. My specialty is life-like portraits. I've done a collage which is a chronicle of their lives from their humble beginning as The Hutchinson Sunbeams to their meteoric rise as The Emotions!

Can you imagine the joy when I just happened to run across BRE magazine and see The Emotions after such a long absence from the forefront of the business?

BRE and Dannese Gault, once again "Thank You" for the profile on The Emotions. It's good to see them again, especially since there seems to be a shortage of real vocal talent these days. The Emotions may not have been as big as The Supremes or familiar to today's generation as EnVogue but note—they may well be the "BEST"!! WORD!!!

Artistically Me,

Reg-E Hosea

P.S. How about a "Remembering" section to spotlight those who may have been forgotten or this generation isn't familiar with; i.e. Minnie Riperton, Donny Hathaway?

Aug 30, 1994

Dear Thomas,

Andy Warhol said something to the effect that in this life "everyone gets their 15 minutes of fame" and I would like to thank you for mine in your August 19 issue.

Also, it was great to see the Power 106.3 "Empowerment..." spotlighted on the same page. We are very proud of this service and hope to not only achieve many successes in helping to "Stop The Violence!" here in Columbus but also to use it as an example for other urban-formatted radio stations to adopt to help their communities.

Thanks again to you and your fine publication.

Sincerely,

Toni Martin
Community Service/Promotion Director,
Power 106.3, WCKX-FM, Columbus, Ohio

cc: Vince Fruge, VP/General Manager
Frank Kelly, Program Director

September 19, 1994

Whoever said, "If you want something done right, you had better do it yourself," definitely must have been an independent in the record industry.

After spending twenty years in various facets of the music business, mainly as a publicist, then a manager, I thought I was ready. I had saved my money and decided to give my artist Otis Stokes, the well-deserved shot to be heard.

After all, Otis had been with a major R&B group, Lakeside, which obviously had acquired enough recognition after seven albums, and is still respected by the present generation, considering the remake of "Fantastic Voyage" by Coolio. *The risk was minimal, I thought.*

I formed JustUs Records in November 1993, and called on my friend, Bobby Holland, to shoot the video so that I could compete with the major and deliver all the tools required by distributions. What was left to organize was distribution, marketing, promotion and publicity. *A piece of cake, I thought.*

For the past ten months, it has been one ordeal after another. And if it was not, FIRST AND FOREMOST, for the press, I would have given up. But they reviewed my record and gave me their honest opinion. They liked it. They gave me the courage to continue. We were also supported by radio stations such as WDAO, WKGN, WFXM, WZAK, WNOO, to name a few, who took a chance on us from the getgo, and for this we thank them.

For anyone who is thinking of starting their own label, with only one artist, I offer a list of don's and don't:

- DO make sure you have a great attorney;
- DO make a marketing study for your product;
- DO ask for deals;
- DO hire your own manufacturer and demand their turnaround;
- DO hire a promotion man in house;
- DO call radio stations;
- DO a mailing to the secondary stations they are very important;
- DO check the stores, all the time;
- DO get everything in writing;
- DO attend all major radio conventions.

- DON'T hire a broker to manufacture or ship your product;
- DON'T rely on information reported to you;
- DON'T trust the mail system to ship your videos or important packages;
- DON'T forget to check on every one and every thing everyday;
- DON'T get intimidated EVER, by anyone;
- DON'T forget how strongly you believe in your product.

Thanks, Sidney for the opportunity to speak out.

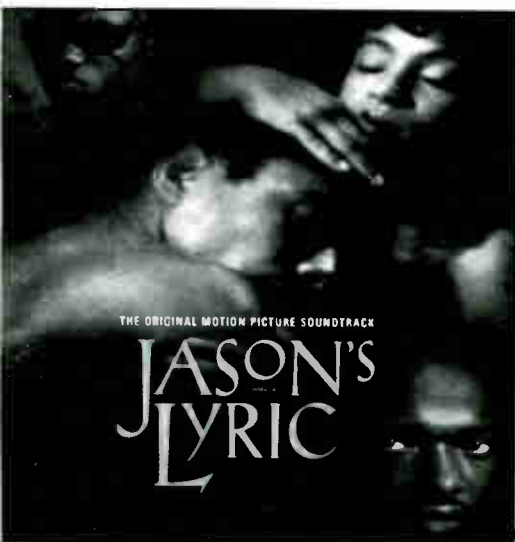
MICHELE ELYZABETH
JUST US RECORDS, Los Angeles, CA

music report

by
terry
muggleton

top
5

- | | | | |
|---|-----------------------------|-------------------------------------|--------------------------|
| 1 | BOYZ II MEN | <i>I'LL MAKE LOVE TO YOU</i> | MOTOWN |
| 2 | AALIYAH | <i>AT YOUR BEST (YOU ARE LOVED)</i> | BACKGROUND E/JIVE |
| 3 | ANITA BAKER | <i>BODY AND SOUL</i> | ELEKTRA |
| 4 | IMMATURE | <i>NEVER LIE</i> | MCA |
| 5 | L. VANDROSS/M. CAREY | <i>ENDLESS LOVE</i> | EPIC |



SINGLE OF THE WEEK

BLACK MEN UNITED
U WILL KNOW
MERCURY/PLG

Everyone from R. Kelly to Lenny Kravitz can be heard on this song from "Jason's Lyric." Besides the excellent performances apparent throughout, part of the fun of listening to the song comes from trying to put names to the various vocals that can be heard. With a strong "We Are The World," vibe about it "U Will Know," has the strength to become a popular anthem at black radio. Other notables to listen for: Gerald Levert, Joe, Christopher Williams, Tony Toni Tone! and Boyz II Men. Radio stations have already begun to take notice of this uplifting song and made it a top two add across the country last week. With some of proceeds of the song going to charity, there's even more of a reason to check it out. Demos: All.

ALBUM OF THE WEEK

GLADYS KNIGHT
JUST FOR YOU
MCA

Gladys Knight just gets better with time, like fine wine, and shows it on an album packed with passionate ballads, plus get up and party dance grooves. Her voice is a national treasure and her delivery is unmistakable. Leading off is the smooth Jam and Lewis produced "Next Time," with its party flavored midtempo beat. The Babyface-produced first single "I Don't Want To Know," is a definite hit, with her vocals doing their stuff. There's a soft groove and a slight dance beat on the laid back "I'll Fall In Love If You Hang Around." Another Jam/Lewis-production is the solemn sounding "Home Alone," with its sad lyrics and slow tempo. "Guilty" is classic Gladys on a classic sounding r&b song. George Duke produced "Somehow He Loves Me," heightened by the saxophone playing of Everette Harp. To close out the album Knight does a medley of "End Of The Road," which features "If You Don't Know Me By Now," "Love Don't Love Nobody," and "End Of The Road," and shows why she is the powerhouse performer she is. Knight called this album *Just For You* because it's music for the people who have always been her fans. And after people hear this performance there should be even more Gladys Knight fans out there. Demos: All.



important RECORDS SINGLES

ATLANTIC STARR--EVERYBODY'S GOT SUMMER--ARISTA--Samples of "Soulful Strut," and a hard hitting bass line make this a winner that's very dance friendly. As the second release off the Arista debut album *Time*, the song is really suited for extensive play due a happy party beat and strong vocals. With another hot release these regular charters from the '80's sound like they are back on top. Part of a four song EP check out the '85 international smash "Secret Lovers," as it still ranks up there. Demos: All.

BILLY LAWRENCE--BOYFRIEND--EASTWEST/AG--Lawrence shows that she's more than just a pretty face with pleasant vocals on this a soft ballad that she wrote herself. Slower than her debut single "Happiness," Lawrence shows that she's a solid balladeer as she moves almost casually through this song while still managing to put plenty of verve in her performance. Neat arrangements and Lawrence's patient vocals set up this a track off the *One Might Say* album. Produced by Kyle West this one gets better the more you hear it. Demos: Young Adults.

HI-FIVE--BIRTHDAY GIRL--JIVE--Hi-Five are getting ready to release a greatest hits album and quite rightly are going to include this love jam on that collection. A real quiet storm sounding song, this slowly moves through a gentle intro that really sets a romantic mood for the listener. Once again Hi-Five shows excellent vocals. Produced Art & Rhythm "Birthday Girl," has the strength to become a another hit for this quintet. Demos:Adults.

ALBUMS

DA YOUNGSTA'S--NO MERCY--EASTWEST/AG--Da Youngsta's deliver some slick rap tracks on an album that's hot and very likely to spawn a couple hits. The current single "Hip Hop Ride," is hot with its catchy samples of "Just Rhymin' With Biz," and with its tribute to all rappers it's been a popular song that's just starting to become a massive hit. Well put together, the album features a stack of winners. "Mad Props" continues the wicked rhymes as does "Backstabbers," a tough rhyme with sample of Nasty Nas' "It Ain't Hard To Tell." The trio add to their reputation on "Stayed Away," with it's good rhymes and samples of Michael Jackson's "I Wanna Be Where You Are." Another strong sample that heightens a song's friendliness is the Temptations' "Don't Look Back," on "Grim Reaper," a hard rhyme that's among the album's best. Da Youngsta's have a clever album that's well worth the wait. Demos: Rap Fans.

NAJEE--SHARE MY WORLD--EMI/ERG--Najee, one of the best instrumentalists around, returns with an album that offers quality music throughout. Whether it's the flute or on the reed, Najee is a skilled musician. Among the first songs on this beautiful album to catch the ear is the appropriately named "Laid Back," with its tempo ideally suited for relaxing while still maintaining a party feel to it. Like the majority of the songs featured on the album "Now That I Found You," and "Secret Admirer," are a couple of gentle classics with mellow rhythms. Listen closely as they have a hypnotic power that clearly sends you there and back. Other classics on the album include "Broken Promises," a midtempo song and "Share My World," a slightly new age sounding cut that's earns the album's title track designation. Demos:Jazz Fans.

SUPER HOT SUPER ACTIVE

Cleveland, Ohio duo **Men At Large** have this weeks hottest new song at black radio. By outdistancing all comers with a total of **23** adds for their latest single "Let's Talk About It," the Eastwest/AG partnership attracted adds from stations all over that included the likes of **WZAK-FM, KKDA-FM, WBLK-FM, WIKS-FM, WKWQ-FM, WDDM-FM, WILD-AM** and **WTLZ-FM**. As you'll see Men At Large beat out some top artists to be this week's biggest new song.

Second most added comes as no surprise as MCA's **Patti LaBelle** has another winner off her latest album *Gems*. A regular on Superhot Superactive whenever she has a new release, LaBelle collected a nice total of **18** adds for her remake of El DeBarge's "All This Love." **WTLC-FM, WJLB-FM, WKKV-FM, WEAS-FM, WNPT-FM, WTLZ-FM** and **WTMP-AM** added the song this week.

Three artists come in at third this week as **Casserine** a new act on WB, **Barry White** and **CeCe Peniston** all received a total of **17** adds. Those adding Casserine's debut single "Why Not Take All Of Me," included **WENN-FM, WDDM-FM, KMOJ-FM, WCKX-FM, KMJJ-FM**.

Adding Barry White's "Practice What You Preach" single were a host of stations that included **WBLS-FM, KKBT-FM, WRNB-FM, WPEG-FM** and **WBLK-FM** who've made it a total 52 adds for White in two weeks.

White's labelmate at A&M, CeCe Peniston's latest single "Hit By Love," also managed to pick 17 adds. Those adding this crossover divas song this week were **WGCI-FM, WDAS-FM, WTLZ-FM, WNPT-FM, KMJJ-FM** and **WILD-AM**.

Black Men United's release "U Will Know," missed out on a top four spot this week by only one add. **BRE**

BAWEE ALBUM CHART

Week Ending September 23, 1994

REVERSED ENTRIES INDICATE STRONG CHART MOVEMENT
 ** REFERENCE NEW ENTRY

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	2	BOYZ II MEN, .II, Motown			26	38	2	C-BO, Autopsy, AWOL		
2	2	11	BONE THUGS-N-HARMONY, Creepin' On Ah..., Ruthless/Relativity			27	27	30	BABYFACE, For The Cool In You, Epic		
3	**	**	GERALD LEVERT, Groove On, Eastwest			28	28	19	RACHELLE FERRELL, Rachele Ferrell, Manhattan/Capitol		
4	4	11	BLACKSTREET, Blackstreet, Interscope/AG			29	40	24	SNOOP DOGGY DOGG, Doggy..., Death Row/Interscope/AG		
5	3	3	CHANGING FACES, Changing Faces, Spoiled Rotten/Big Beat/AG			30	30	31	R. KELLY, 12 Play, Jive		
6	5	5	GRAVEDIGGAZ, 6 Feet Deep, Gee Street/Island			31	16	8	COOLIO, It Takes A Thief, Tommy Boy		
7	6	31	AARON HALL, The Truth, Silas/MCA			32	18	27	PATRA, Queen Of The Pack, Epic		
8	10	2	U.G.K., Supertight, Jive			33	33	12	WARREN G., Regulate...G Funk Era, Violator/RAL/PLG		
9	9	11	DA BRAT, Funkdafied, So So Def/Chaos/Columbia			34	34	32	TEVIN CAMPBELL, I'm Ready, Qwest/WB		
10	7	7	MC EIHT & CMW, We Come Strapped, Epic Street			35	**	**	WEST COAST BAD BOYS, Anotha Level Of The Game, No Limit		
11	11	16	OUTKAST, Southernplaycadillacmuzik, LaFace/Arista			36	36	29	TONI BRAXTON, Toni Braxton, LaFace/Arista		
12	12	13	AALIYAH, Age Ain't Nothin' But A Number, Background E/Jive			37	**	**	BEASTIE BOYS, Ill Communication, Capitol		
13	13	12	BIG MIKE, Somethin' Serious, Rap-a-lot/Priority			38	43	2	ZHANÉ, Pronounced Jah-Nay, Motown		
14	14	11	KEITH SWEAT, Get Up On It, Elektra			39	39	31	SOUNDS OF BLACKNESS, The Night, Perspective/A&M		
15	37	2	PUBLIC ENEMY, Muse Sick-N-Hour Mess Age, Def Jam			40	45	2	MELVIN RILEY, Ghetto Love, MCA		
16	35	13	HEAVY D & THE BOYZ, Nuttin' But Love, Uptown/MCA			41	22	5	C+C MUSIC FACTORY, Anything Goes!, Columbia		
17	29	12	PATTI LaBELLE, Gems, MCA			42	23	2	VARIOUS ARTISTS, Fresh, RCA		
18	15	9	69 BOYZ, Nineteen-Ninety Quad, Rip It			43	**	**	VARIOUS ARTISTS, 1-800-NEW-FUNK, NPG/Bellmark		
19	19	8	JAMIE FOXX, Peep This, Fox			44	44	2	THE JERKY BOYS, Jerky Boys, Select		
20	20	2	USHER, Usher, LaFace			45	**	**	DRU DOWN, Explicit Games, C-Note/Relativity		
21	21	6	ILL AL SKRATCH, Creep Wit Me, Mercury			46	**	**	SALT-N-PEPA, Very Necessary, Next Plateau/London/PLG		
22	17	4	PRINCE, Come, WB			47	**	**	RIPPIN' 4-TAY, Don't Fight The Feelin', Rag Top/EMI		
23	26	6	IMMATURE, Playtyme Is Over, MCA			48	42	2	ICE CUBE, Lethal Injection, Priority		
24	24	8	ABOVE THE LAW, Uncle Sam's Curse, Ruthless/Relativity			49	49	23	VARIOUS ARTISTS, Above The Rim, Death Row/Interscope/AG		
25	8	25	ARETHA FRANKLIN, Greatest Hits (1980-1994), Arista			50	50	5	GEORGE HOWARD, A Home Far Away, GRP		



BARE SINGLES CHART

Week Ending September 23, 1994

REVERSED INTRICS INDICATE STRONG CHART MOVEMENT.
** REPRESENTS NEW ENTRY.

TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	8	BOYZ II MEN	<i>I'll Make Love To You</i>	Motown
2	2	11	AALIYAH	<i>At Your Best (You Are Love)</i>	Background E/Jive
3	4	6	ANITA BAKER	<i>Body And Soul</i>	Elektra
4	5	12	IMMATURE	<i>Never Lie</i>	MCA
5	10	4	L. VANDROSS/M. CAREY	<i>Endless Love</i>	Columbia
6	8	8	PRINCE	<i>Letitgo</i>	WB
7	3	10	GERALD LEVERT	<i>I'd Give Anything</i>	Eastwest
8	6	11	CHANGING FACES	<i>Stroke You Up</i>	Big Beat/AG
9	11	9	69 BOYZ	<i>Tootsie Roll</i>	Rip It/ILC
10	12	5	CRAIG MACK	<i>Flava In Your Ear</i>	Arista
11	18	11	WHITEHEAD BROTHERS	<i>Your Love Is A 1-8-7</i>	Motown
12	13	10	SHANICE	<i>Turn Down The Lights</i>	Motown
13	16	2	THE NOTORIOUS B.I.G.	<i>Juicy/Unbelievable</i>	Arista
14	22	9	USHER RAYMOND	<i>Can U Get Wit It</i>	LaFace/Arista
15	15	12	TANYA BLOUNT	<i>Through The Rain</i>	Polydor/PLG
16	7	10	C+C MUSIC FACTORY	<i>Do You Wanna To Get Funky</i>	Columbia
17	14	16	BABYFACE	<i>When Can I See You</i>	Epic
18	27	4	KARYN WHITE	<i>Hungah</i>	WB
19	34	6	BRANDY	<i>I Wanna Be Down</i>	Atlantic
20	31	6	EL DeBARGE & BABYFACE	<i>Where Is My Love</i>	Reprise/WB
21	44	4	TONI BRAXTON	<i>How Many Ways</i>	LaFace/Arista
22	21	15	DA BRAT	<i>Funkdafied</i>	So So Def/Chaos/Columbia
23	23	8	WARREN G	<i>This DJ</i>	Violator/RAL/Island
24	26	6	LONDON JONES	<i>Joi</i>	Silas/MCA
25	25	11	AARON HALL	<i>I Miss You</i>	Silas/MCA
26	46	2	ILL AL SCRATCH F/BRIAN McKNIGHT	<i>I'll Take Her</i>	Mercury
27	20	13	JANET JACKSON.	<i>And On And On</i>	Virgin
28	28	18	TEVIN CAMPBELL	<i>Always In My Heart</i>	Qwest/WB
29	17	2	PATTI LABELLE	<i>The Right Kinda Lover</i>	MCA
30	35	4	JADE	<i>5-4-3-2-1-(Yo! Time Is Up)</i>	Giant/Reprise
31	38	7	CINDY MIZELLE	<i>I've Had Enough</i>	Eastwest/AG
32	42	6	ARETHA FRANKLIN	<i>Honey</i>	Arista
33	39	7	JONATHAN BUTLER	<i>I'm On My Knees</i>	Mercury
34	47	6	ZHANÉ	<i>Vibe</i>	Illtown/Motown
35	43	6	BEBE & CECE WINANS	<i>If Anything Ever...</i>	Capitol
36	29	11	R. KELLY	<i>Summer Bunnies</i>	Jive
37	90	9	THE LADY OF RAGE	<i>Afropuffs</i>	Interscope/AG
38	9	11	SOUNDS OF BLACKNESS	<i>Everything Is Gonna Be Alright</i>	Perspective/A&M
39	45	2	BONE THUGS-N-HARMONY	<i>Thuggish Ruggish Bone</i>	Relativity
40	50	7	SALT-N-PEPA	<i>None Of Your Business</i>	NP/London/PLG
41	36	15	HEAVY D & THE BOYZ	<i>Nuttin' But Love</i>	Uptown/MCA
42	60	3	BARRY WHITE	<i>Practice What You Preach</i>	A&M
43	41	13	TONY TONI TONÉ!	<i>Slow Wine</i>	Wing/Mercury
44	Re-Entry		ARETHA FRANKLIN	<i>Willing To Forgive</i>	Arista
45	Re-Entry		ZHANÉ	<i>Sending My Love</i>	Motown
46	32	12	ICE CUBE	<i>Bop Gun</i>	Priority
47	33	14	N-PHASE	<i>Spend The Night</i>	Reprise/WB
48	49	8	VERONICA LYNN	<i>Make Up Your Mind</i>	RCA
49	56	3	PATTI LABELLE	<i>All This Love</i>	MCA
50	19	10	PATRA/YOYO	<i>Romantic Call</i>	Epic

TW	LW	WOC	ARTIST	TITLE	LABEL
51	57	2	INI KAMOZE	<i>Here Comes The Hotstepper</i>	Columbia
52	53	4	ALL-4-ONE	<i>Breathless</i>	Blitz/AG
53	55	7	SISTA	<i>Brand Nu</i>	Elektra
54	59	4	DaYOUNGSTA'S	<i>Hip Hop Ride</i>	Eastwest/AG
55	63	2	AARON HALL	<i>When You Need Me</i>	Silas/MCA
56	58	2	BOOGIEMONSTERS	<i>Recognized Thresholds Of Negative Stress</i>	Pendulum
57	40	2	TERROR FABULOUS F/ NADINE SUTHERLAND	<i>Action</i>	Eastwest
58	76	3	MEN AT LARGE	<i>Let's Talk About It</i>	Eastwest/AG
59	61	5	R. FREEMAN/J. OSBORNE & RIPPINGTONS	<i>I'll Be Around</i>	GRP/MCA
60	71	3	TONY TERRY	<i>When A Man Cries</i>	Virgin
61	67	3	LISA STANSFIELD	<i>Make It Right</i>	Giant/Reprise
62	62	2	MAD LION	<i>Take It Easy</i>	Nervous
63	64	6	BOBBY WOMACK	<i>Forever Love</i>	Continium
64	52	8	GLADYS KNIGHT	<i>I Don't Want To Know</i>	MCA
65	30	10	SWEET SABLE	<i>Tonight</i>	Street Life/Scotti Bros.
66	66	2	MISSJONES	<i>Don't Front</i>	Step Sun
67	70	3	BLACKGIRL	<i>Where Did We Go Wrong</i>	Kaper/RCA
68	68	5	KEITH SWEAT	<i>Get Up On It</i>	Elektra
69	72	3	BLACKSTREET	<i>Before I Let You Go</i>	Interscope/AG
70	Re-Entry		AALIYAH	<i>Back & Forth</i>	Jive
71	48	17	BLACKSTREET	<i>Bootie Call</i>	Interscope/AG
72	73	4	ANGELA WINBUSH	<i>Keep Turning Me On</i>	Elektra
73	75	4	TRELLINI	<i>Take It Easy</i>	Luke Records
74	Re-Entry		R KELLY	<i>Your Body's Callin'</i>	Jive
75	81	2	EMAGE	<i>The Choice Is Yours</i>	Mercury
76	84	2	DIS-N-DAT	<i>Party</i>	Epic
77	37	7	BROWNSTONE	<i>Pass The Lovin'</i>	MJJ/Epic
78	Re-Entry		CECE PENISTON	<i>I'm Not Over You</i>	Perspective
79	79	2	ON EDGE	<i>Edge Of My Bed</i>	Motown
80	80	2	JAMIE FOXX	<i>Experiment</i>	Fox
81	82	4	FORTÉ	<i>Girl I Want You Back</i>	Avenue
82	86	2	DIGABLE PLANETS	<i>9th Wonder</i>	Pendulum/ERG
83	87	2	EX-GIRLFRIEND	<i>You For Me</i>	Reprise/WB
84	85	2	Y?N-VEE	<i>Chocolate</i>	Columbia
85	Re-Entry		COOLIO	<i>Fantastic Voyage</i>	Tommy Boy
86	69	8	THE PUPPIES	<i>Funky Y-2-C</i>	Chaos/Columbia
87	74	12	PUBLIC ENEMY	<i>Give It Up</i>	Def Jam/RAL/PLG
88	88	2	ROB BASE/EZ ROCK	<i>Break Of Dawn</i>	Warlock
89	89	2	PATTI AUSTIN	<i>Reach</i>	MCA/GRP
90	**	**	CASSERINE	<i>Why Not Take All Of Me</i>	WB
91	51	11	N II U	<i>You Don't Have To Cry</i>	Arista
92	**	**	CECE PENISTON	<i>Hit By Love</i>	Perspective
93	**	**	BLACK MEN UNITED	<i>U Will No</i>	Mercury
94	**	**	HI-FIVE	<i>Birthday Girl</i>	Jive
95	78	8	ILL AL SCRATCH	<i>Where My Homiez (Come Around)</i>	Mercury/PLG
96	96	11	OUTKAST	<i>Southern...</i>	LaFace/Arista
97	83	2	RAPPIN' 4-TAY	<i>Playaz Club</i>	EMI
98	95	12	GLENN JONES	<i>Here We Go</i>	Atlantic
99	98	6	DEBELAH	<i>Free</i>	Atlantic
100	97	6	GRAVEDIGGAZ	<i>Diary Of A Madman</i>	Gee Street/Island

NEW MUSIC

LABEL ARTISTS

ARISTA

ATLANTIC

COLUMBIA

EMI/ERG

JIVE

MCA

MOTOWN

EASTWEST/AG

GASOLINE ALLEY/MCA

LEGACY/COLUMBIA

MAD SOUNDS/MOTOWN

MERCURY/PLG

VERVE/GITANES/PLG

DANGEROUS/PUMP/WARLOCK
212-807-6900

HARD HEAD/ICHIBAN
404-419-1414

HEARTBEAT
617-354-0700

HEKTOEN
1800-924-FUNK

RUGLEY
213-464-8381

TAM/OMNI
213-882-6664

WILD PITCH
212-594-5050

VALLEY VUE
619-778-6500

ZYX
516-253-0880

Atlantic Starr

J Little

Public Announcement

Barrio Boyz

Various Artists

Najeé

Hi Five

Justice System

Big Daddy Kane

Gladys Knight

Steel Pulse

Marvin Gaye

Champ MC

Da Youngsta's

Billy Lawrence

Men At Large

Cindy Mizelle

E.V.E.

Frank Sinatra

Various Artists

Black Men United

Shirley Horn

Bloods & Crips

Down & Dirty

Sister Carol

Manhattans

Steve And The Family Funk

5-Cent

Boss T

O.C.

Jerry Butler

Various Artists

KT, Silk & The Bigman

Everybody's Got Summer

The Hump Is On

Too Hot

Try A Little Tenderness

I Like It Like That

Share My World

Birthday Girl

Rooftop Soundcheck

Daddy's Home

Just For You

Vex

Norman Whitfield Sessions

Soulful Moods

When I'm Alone I Cry

Sista Betta Recognize

No Mercy

Boyfriend

One Size Fits All

Cindy Mizelle

Groove For Love

The V-Discs

Society In Crisis

U Will Know

I Love You, Paris

Bangin' On Wax 2...

City Boy

Call Me Sister Carol

Manhattans Now

Gotta Make It...

Tha Flava

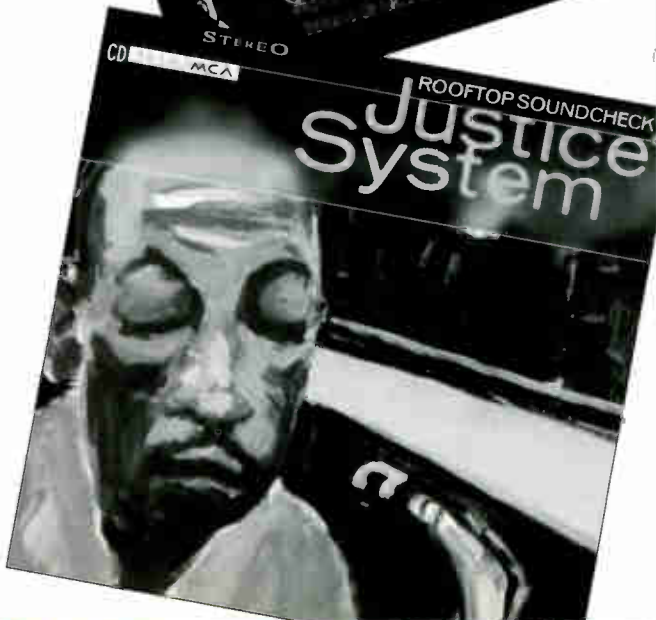
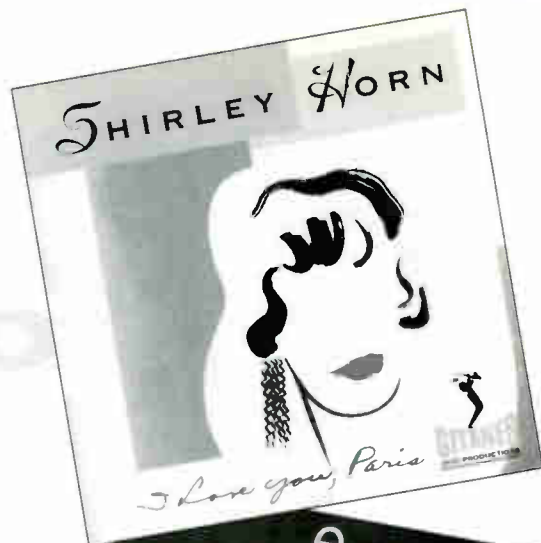
Funky Funky Drama

O.C.

Simply Beautiful

Soul Searchin'

South Bound



Report

SOUNDS OF MTUME'S CITY

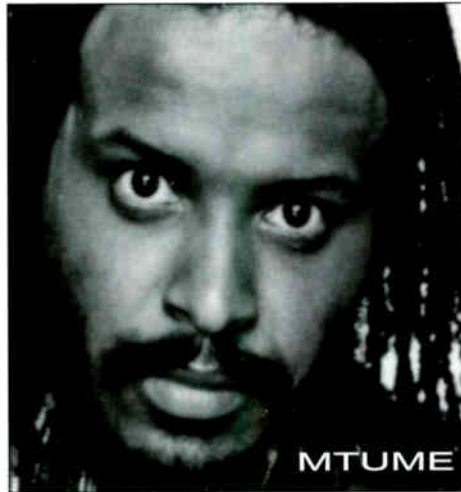
BY JOE DOUGHRITY

In the 80's Jan Hammer's synthesized riffs were as much a part of the "Miami Vice" mystique as Don Johnson's pastel jackets and razor stubble and co-star Phillip Michael Thomas' curls. Now, a decade later, Grammy Award winning composer James Mtume is collaborating with executive producers Dick Wolf and Andre Harrell to create the weekly score for "New York Undercover." I caught up with Mtume, or Tunes as his friends call him, in a recording session with Teddy Pendergrass in Manhattan where they were re-recording the R&B classic "Close The Door" for broadcast on an upcoming episode in the new series focusing on the exploits of two cops, one black and the other Latino.

"My foreground is jazz. I never call it background," says Mtume from behind the control board of this state-of-the-art studio. He's dressed comfortably in a white tank top and a black baseball cap with an afro puff sticking out the back. "I was with Miles Davis for five years and as far as I'm concerned that was my musical education. That's where I did my Ph.D. work. After Miles, I joined Roberta Flack as her musical director and wrote "The Closer I Get To You" and "Back Together Again," her duet with Donnie Hathaway. After that, I did the first five Stephanie Mills albums, Phyllis Hyman, and some other stuff. Then I embarked on a solo career and recorded "Juicy Fruit" and "You, Me and He."

"There's never been a Black composer for a major TV show, at least not in my memory. Perhaps maybe Quincy (who composed the opening themes for "Sanford and Son" and "Ironside") or Blacks can have theme songs, but not be the composer. So it's like saying it's okay for me to buy a donut, but I can't own a bakery."

"Mtume was the perfect candidate for the job," says Alonzo Brown who heads the film and television division of Uptown Entertainment. "He was at the very top of our list when it came to



choosing a composer to score 'New York Undercover.' We needed someone who could work with all these big recording artists and at the same time relate to young hip hop producers who might bring in tracks...Mtume was a natural choice."

"I'm working from a concept I call thematic fibers which means music that speaks to the integrity of the scene," explains Tunes. "I mean if we've got a scene where some guys are driving across 125th Street, I'm not gonna be playing Bing Crosby! That's not the reality. So what I'm trying to do is keep all the specificity of all these musical moments and movements to relate to the scenes."

One of the highlights of the show was the idea to bring Gladys Knight on. She owns a club called Natalie's and while shooting the pilot the idea came to make it a feature of each episode. Mtume revels in the thought of bringing "the vintage creators of black music in to guest star."

Each episode will feature a different guest star. Already slated to appear, in addition to Teddy Pendergrass, are Bobby Womack, Chaka Khan and Roberta Flack. "It's an opportunity for young black kids to see artists that they've seen other groups mimic but they've never seen where it really comes from," says Mtume.

"As the show develops, and with

Eddie's character in particular, I think we'll be able to incorporate more and more Latin flavor. In the barrio, I'll introduce marenge music. Maybe you'll see Tito Puente as a guest star. The thing is to try to show the real texture and tapestry of what an inner city is—which you never really see."

"One of the things that is exceptionally interesting to me is that Andre (Harrell, CEO Uptown Entertainment) and Dick Wolf have a vision to bring a contemporary music feel to television. It's never really been done since "Miami Vice," in particular with a black composer.

"I feel safe in saying it's probably the most involved music program on TV because we're covering so many areas: funk, jazz, hip hop, r&b, classical, scoring and orchestration."

One of the reasons Mtume is excited about the recurring spot for singers in Gladys Knight's club is as "an opportunity for young black kids to see artists that they've seen other groups mimic. I'm very concerned about that because black music is in a quandary right now. Everybody sings the same, the same riff, same chord, same beat because all the artists who helped create it have been taken out of the game. Adult black music has been destroyed! I'm not interested in seeing 3 year-old girls singing. There's no 12 year-old Eric Claptons or Miles Davises because it takes forty years to play like that.

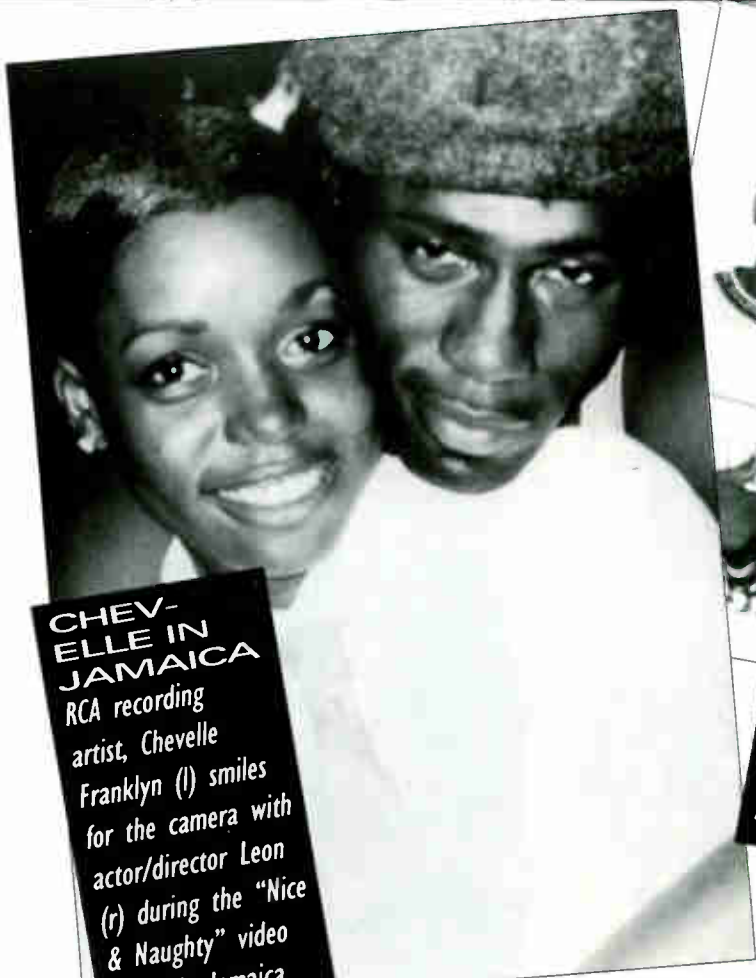
"I respect what the young kids are trying to do, but the fact is it's McMusic: over 5 million sold and nobody satisfied. There's a lot of bad singers and a lot of bad production. The intellect of black music has been sucked out. It's the glorification of mediocrity. There's no frame of reference. You can't take all the professors out the classroom."

So professor Mtume is behind the podium, expanding the minds of the viewers with the real thing, the real roots, the real musicmakers. Tune in each week when class is in session. **3RE**

FLIX

BASEBALL BEAUTIES

Reprise recording group, Ex-Girlfriend, had some fun in the sun during a celebrity softball game hosted by BET in Pittsburgh recently. Pictured l-r : Angela Stribling, BET Screen Scene Co-Host; Monica Boyd, Tisha Hunter, Stacy Francis, Julia Robertson, Ex-Girlfriend; front row: Debbie Norrell, WAMO news reporter.



CHEVELLE IN JAMAICA
RCA recording artist, Chevelle Franklyn (l) smiles for the camera with actor/director Leon (r) during the "Nice & Naughty" video shoot in Jamaica.



CREEPIN' WIT ILL AND AL
Mercury rap duo Ill Al Skratz are congratulated on the enormous success of their smash singles "Where My Homiez" and "I'll Take Her" featuring label-mate Brian McKnight. Pictured (l-r): Al Skratz, Ed Eckstine, pres Mercury records; Big Ill the Mack and Bruce Carbone, dir dance and pop music.



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COVER
STORY

JADE

NO FAUX NOTES

BY

RUTH ADKINS ROBINSON

Other diners smiled at the table of loveley women, perhaps wondering who they were. Upscale beauties out for dinner with their pals. Muted lighting danced off jewels, waiters hovered, toasts were made. The setting was one of West Hollywood's most beautiful restaurants, La Boheme. It's luxurious, full of deep colors and complex textures. The perfect setting for glittering jewels. It seemed the right place to talk about the lush new album and to see first hand who the women of Jade have become in the almost two years since they were linked together by fate.

**COVER
STORY**





women and Cassandra Mills, president of Giant's black music division, covered the range of subjects most women do at dinner in the '90s. Politics was followed by an evaluation of the restaurant's interior design; babies having babies switched to how we protect our First Amendment rights to a few bars of "This Little Light of Mine" to men and, finally, the aspects for *Mind, Body & Song*.

In the whimsical world of hit records, everybody knows that almost any song can catch on and become a hit. All too often, it's just about the hype. Switch on any shopping channel and listen to the wheeler-dealers pitch the faux jewelry."look how it shines." The next channel over is music, pitched in much the same way. They both glitter like the real thing.

In the jewelry game, gold turns green and flakes. In the music business, it's usually the second time out when the real steps away from the faux and truly shines.

That sophomore album then becomes the test that's rough as any chemist's test for precious metal. What follows that first gold strike?

continued on next page

What followed the first gold strike for "I Wanna Love You," "Don't Walk Away," and "One Woman" was to get to know each other better. These three, Tonya Kelly, Joi Marshall and Di Reed, who are so comfortable musically and personally didn't start out that way. They were a group who was put together as the result of some marketing savvy by Mills.

It's probably because they were so successful, they were subjected to some flack because they didn't start out singing together as children. They were in fact, individuals who had sung *since* they were children, but separately. Despite their tender years, each of them had extensive experience singing, sometimes blending their vocals in choirs or in background sessions.

And if it was Mills' well-known instincts that caused her to fill a need for a female trio, it was their genuine talent that delivered what was needed.

"Being part of a created group wasn't a problem for us," Joi said, "but we knew we had to know each other better, so that we'd even breathe at the right time—in harmony."

While they criss-crossed the world, touring and doing TV spots ("Soul Train," multiple Arsenio appearances, six times on England's wildly popular "Top of the Pops" and Jay Leno), they did a lot of breathing together and set out to discover how their individual personalities and talents, once uncovered and explored, could blend and enhance the others.

As they worked together, they stayed together and began to become familiar with each other; everything from favorite gospel, jazz and R&B songs; who likes spicy food and puppies; who calls home the most; who can catch a cab quickest in the rain; who stays up all night to write and what are the true heart's desires of this trio.

"We discovered we really like each and, although we are different in our personalities, they fit—like our voices," confides Reed.

"We worked very hard on this album, nothing was taken for granted," Kelly says.

A quick listen to the product on the way to the interview reveals the debut success wasn't a fluke or faux in any way. And this album is even better. You can hear the ease the vocals flow into each other. You can feel the separate power each woman brings to the process. The sweetness of the whole thing leaps out of the tiny speakers in the car with the opening 30 second intro, "When Will I See You Again." Perfect harmonies make the hair raise up on the arms. It's like the acid test for authenticity. They got it.

This time out they are singing of love, awareness and that serious subject for '90s women, sex. They are delivering their messages in funky grooves and soaring harmonies that ride the rhythms. "The world is more receptive to women saying what they want, and that's what Jade songs say," Tonya offers. "We have songs like "If the

Mood Is Right," "I Like the Way," and "Everything I Do For You is Done in Love."

One of the songs that came out of the many late night head sessions, notes Marshall is "Bedroom," a strong song about female sexuality." She continues with a laugh, "The fantasy of the album is much more exciting than our actual lives, but it's something we can hope for."

Before you get the impression this is an album full of moaning and groaning and sexually explicit lyrics, wait. It's album about power and empowerment. There's even one cut that deals with the dinner table topic of babies having babies. "What's Goin' On," opens with sound bites that seem to come straight out of the more horrific newscasts. The song suggests that each of us find a way to first find out what's goin' on and then find a way to change some part of it.

The first single "5-4-3-2 (Yo! Time Is Up), is one of those songs of empowerment. But it's also not only about sexual empowerment, it's about taking a look at making the best use of the time you've got to do anything—or a kayo could be headed your way.

Mills calls the album "a true classic" believing it to be the best possible combination of producers and the fulfillment of the potential that was only

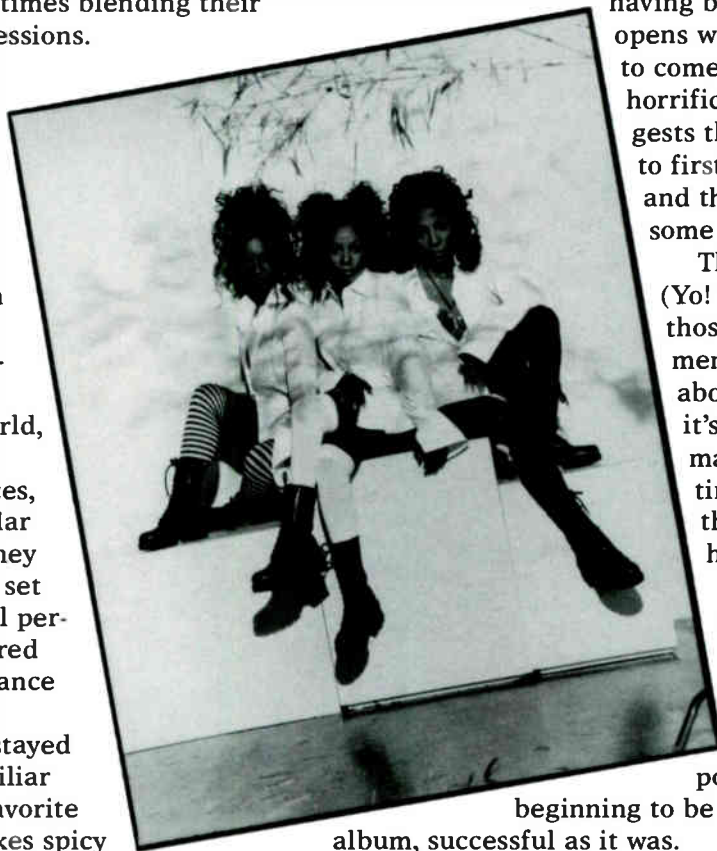
beginning to be tapped with the debut album, successful as it was.

The producers line-up is powerful. Dave Hall who has worked with Mariah Carey and Intro; Soul Convention (Mary J. Blige, LL Cool J); DJ Pooh (Color Me Badd, Ice Cube); H.O.P Productions; Emmanuel Dean (Snoop Doggy Dog) and Robert Gerald and Mills, herself.

They built up a huge fan base from their high visibility and videos, TV appearances and sales the last time out. This album will appeal to adults and young adults since there are tunes to catch all the female demos and the young males will check them out based on how good they looked last time out. The single has monster appeal for early teens and up; "Hangin'" has an uptempo club beat with some funky horns. "Every Day of the Week" is sure to get people singing along and the slow jams will allow the lovers to do their thing.

One of the most striking things about the album is its maturity. You get the feeling from the vocal power and delivery that these women are a far cry from their sisters-in-music from back in the day. On the album as at dinner, the intelligence comes across. It does make a difference.

The album closes out with a gentle minute of the title track. Again, it demonstrates why Jade is turning into platinum, without one faux note. **3RE**





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StreetBuzz

STREETBUZZ DOZENS

BY EVELYN MILLER & SHAPHAN ROBERTS

We've been taking polls for some weeks to find out the buzz in the street about the music. This week asked a DOZEN questions to poll who listens to what radio station and then goes into which record stores to buy what they've heard. We also thought it would be interesting to know what artists people really had missed. Two in our poll said Black Sheep. (Talk about being right on time—Black Sheep has a new release on its way to the stores and the stations.)



BOYZ II MEN

Power 106 while I'm doing homework.

8. **WHAT MAKES A GREAT SONG:** A good beat.
9. **WHAT MAKES A GREAT RAP:** The ability to rhyme.
10. **WHAT MAKES A GREAT RECORD:** Good songs.
11. **WHO DO YOU MISS:** Roger and Zapp.
12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** Very important.

1. **NAME:** Reuben Cannon Jr.
2. **AGE:** 13.

3. **WHERE DO YOU BUY YOUR MUSIC:** Wherehouse and Blockbuster Music.

4. **WHAT DID YOU BUY LAST:** Coolio's album.

5. **WHAT IS YOUR FAVORITE SONG:** "Fantastic Voyage" by Coolio.

6. **WHO IS YOUR FAVORITE PERFORMER:** Wu Tang Clan.

7. **WHO DO YOU MISS:** The Pharcyde.

8. **WHAT RADIO STATION DO YOU LISTEN TO AND WHEN:** Power and The Beat.

9. **WHAT MAKES A GREAT SONG:** A good beat.

10. **WHAT MAKES A GREAT RAP:** Dope rhymes, kickin' lyrics, and phat beats.

11. **WHAT MAKES A GREAT RECORD:** A good artist, someone who is not fake, someone who can break it off on the mic.

12. **HOW IMPORTANT IS MUSIC TO YOUR**

LIFE: It ranks fourth; it is really important.

1. **NAME:** Larry Reeves.
2. **AGE:** 13.
3. **WHERE DO YOU BUY YOUR MUSIC:** Tower or Music Plus.
4. **WHAT DID YOU BUY LAST:** Organized Confusion's "Stress."
5. **WHAT'S YOUR FAVORITE SONG:** "Let's Organize."
6. **WHO'S YOUR FAVORITE PERFORMER:** The Alkaholiks.
7. **WHAT RADIO STATION DO YOU LISTEN TO AND WHEN:** Power 106, 7 to 8 a.m and 8 to 11 p.m.
8. **WHAT MAKES A GREAT RAP:** Phat beats and lyrics.
9. **WHAT MAKES A GREAT RECORD:** Consistent songs that are all good.
10. **WHAT MAKES A GREAT SONG:** Lyrics.
11. **WHO DO YOU MISS:** Black Sheep.
12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** It is very important!

1. **NAME:** Jolan Smith.
2. **AGE:** 14.
3. **WHERE DO YOU BUY YOUR MUSIC:** I don't really buy music.
4. **WHAT DID YOU BUY LAST:** Ice Cube's "Lethal Injection".
5. **WHAT IS YOUR FAVORITE SONG:** "Funkdafied" by Da Brat.
6. **WHO IS YOUR FAVORITE PERFORMER:** I don't know.
7. **WHAT RADIO STATION DO YOU LISTEN TO AND WHEN:**

1. **NAME:** Teddy Miller.
2. **AGE:** 16.
3. **WHERE DO YOU BUY YOUR MUSIC:** Blockbuster Music or The Wherehouse.
4. **WHAT DID YOU BUY LAST:** Immature "Never Lie" and SCC "In Gatz We Trust".
5. **WHO IS YOUR FAVORITE PERFORMER:** Boyz II Men.
6. **WHAT IS YOUR FAVORITE SONG:** "On Bended Knee" by Boyz II Men.
7. **WHAT RADIO STATION DO YOU LISTEN TO:** 105.9 in the morning and 92.3 at night.
8. **WHO DO YOU MISS:** Black Sheep.
9. **WHAT MAKES A GREAT SONG:** Smooth music and interesting lyrics.
10. **WHAT MAKES A GREAT RAP:** Music you can dance to (appealing to your ears) and clever lyrics (original).
11. **WHAT MAKES A GREAT RECORD:** A variety of styles that come together in one theme.
12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** Extremely important, it relaxes me when I'm upset and gets me hype when I need to be hyped. **3RE**

UNDERGROUND TOP TEN

1. ABOVE THE LAW

Uncle Sam's Curse
Ruthless/Relativity

2. C-BO

Autopsy
AWOL/SMG

3. THUG LIFE

Volume I
Out Da Gutta/Interscope/AG

4. RAPPIN' 4TAY

Don't Fight The Feelin'
Ragtop/EMI

5. SAAFIR

Boxcar Sessions
Qwest/WB

6. ORGANIZED KONFUSION

Stress (the extinction agenda)
Hollywood BASIC

7. MC Eiht

We Come Strapped
Epic Street

8. M.C. MADNESS

Drop The Bass (Death Of A Bass Head)
Black Eye Records

9. PMD

PMD-SHADE' BUSINESS
PMD/RCA

10. LUKE

Freak For Life 6996
Luke

The Hip Hop Veteran

Big Daddy Kane's new LP *Caddy's Home* is his sixth LP which is very uncommon in the hip hop community. This contains the production credits of **D.J. Premier, Easy Mo Bee, Da Rock, L.G., Kool T & Crush** and Big Daddy himself. The LP also highlights rappers **Scoob Lover** and Wu-Tang's **Ol' Dirty Bastard** and **Shyheim**.

Kane begun his career back in 1984 when he met **Biz Markie** and he introduced Kane to rap producer **Marley Marl**. It wasn't long before Kane was rappin' on his first single "Raw." He followed the release with the LP *Long Live The Kane* on Cold Chillin' Records. Kane branched out into acting and co-starred in **Mario Van Peebles** "Posse" and **Robert Townsend's** "Meteor Man." **3RE**



RAP Pick Of The WEEK

69 Boyz

TooTsee Roll

Rip It/ILC

The bass music comin' straight out of Miami is takin' the country by storm. The Miami style also known as the booty music is bumpin' at 120 bpm with a dope hook. The southeastern track was produced by 95 South (Whoot There It Is).

RADIO FRIENDLY SINGLES

1. CRAIG MACK

Flava In Ya Ear
Bad Boy/Arista

2. ICE CUBE

Bop Gun
Priority

3. COOLIO

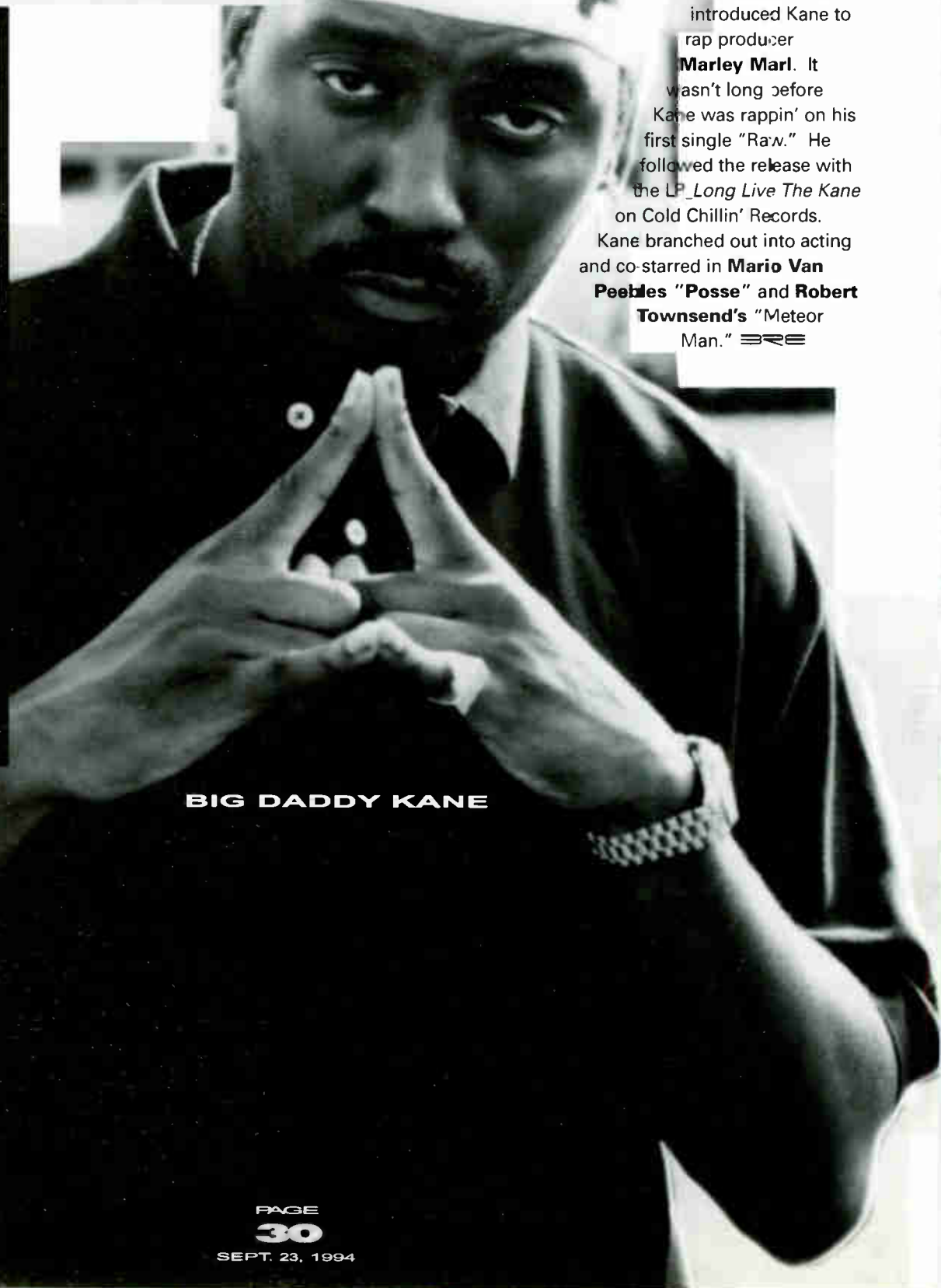
Fantastic Voyage
Tommy Boy

4. RAPPIN' 4-TAY

Playaz Club
Rag Top/EMI

5. ABOVE THE LAW

Black Superman
Ruthless/Relativity



BIG DADDY KANE

FLIX

**TAKE 6
RIDES SOUL
TRAIN**

Reprise recording artists Take 6 performed two songs on Soul Train recently, "Biggest Part Of Me" and "All I Need (Is A Chance)." Pictured (l-r): Alvin Chea, Joey Kibble, David Thomas, Cedric Dert, Robert Townsend, Claude McKnight and Mark Kibble.



DA FUNKIFIED LEGION

Cee-Low and Chucky Smash of Mercury Record's rap trio The Legion get funky with Columbia artist Da Brat, after Legion's recent performance in New York. Pictured (l-r): Cee-Low, Da Brat and Chucky Smash.

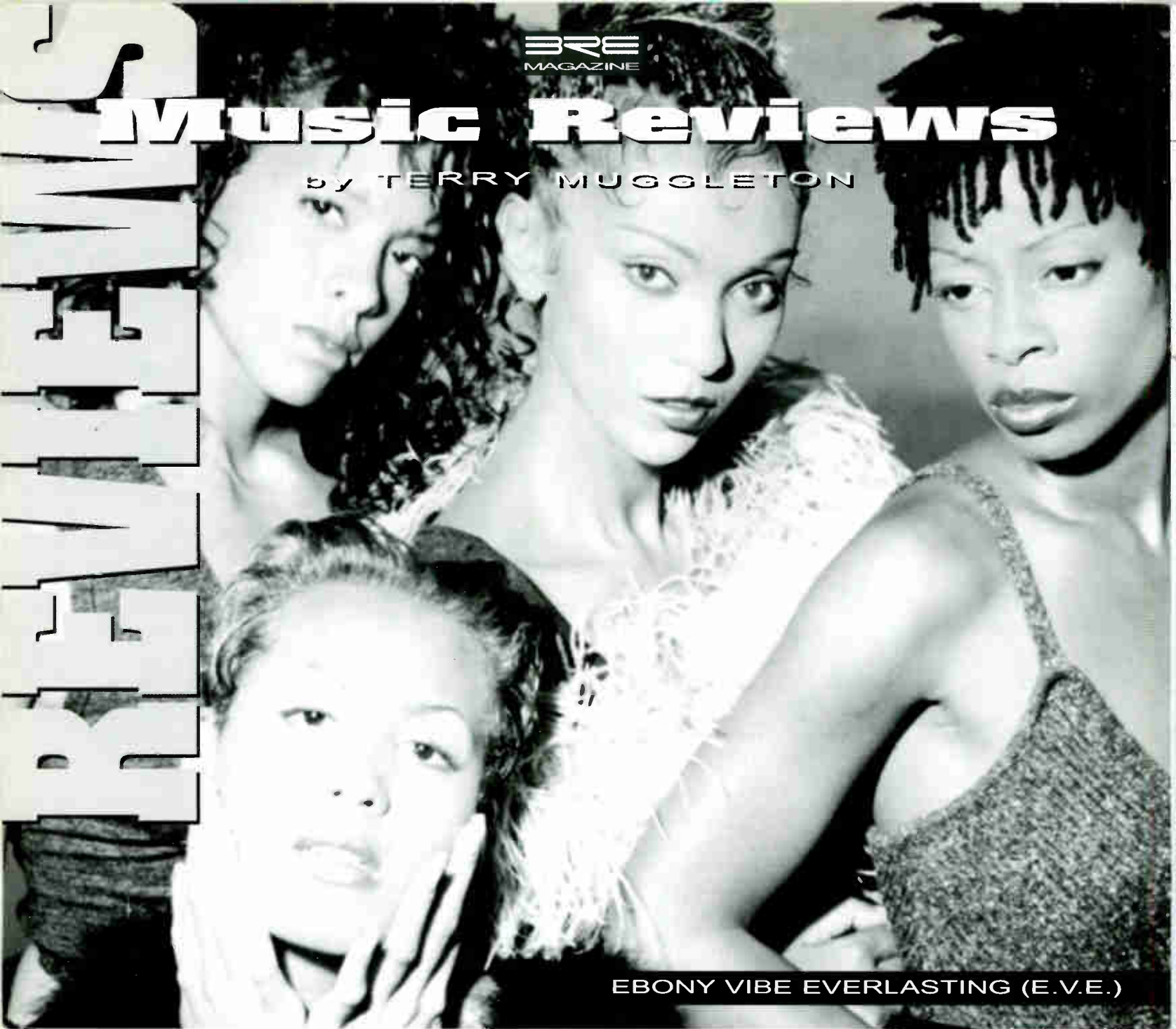


SUPER SKILLZ

Supernatural (l) and Kool Herc (center) congratulate Judgemental (r), this year's champion at the Supermen, inc. MC Battle For World Supremacy held at the last New Music Seminar.

Music Reviews

by TERRY MUGGLETON



EBONY VIBE EVERLASTING (E.V.E.)

SINGLES

R&B

EBONY VIBE EVERLASTING (E.V.E.)

GROOVE OF LOVE

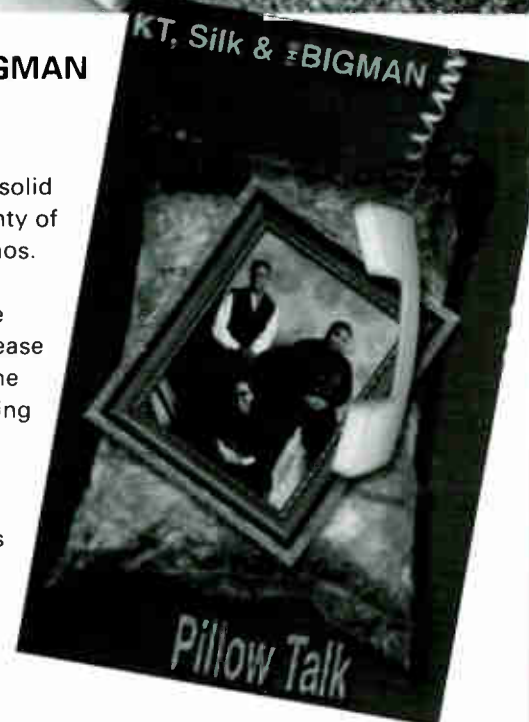
GASOLINE ALLEY/MCA

This new quartet shows plenty of talent on a moody midtempo debut single. Friendly vocals and a butt-shaking beat get your attention from the start and really help make this sound like a winner the first time you hear it. The club vibe displayed during the song is very strong and really makes you want to hit the dancefloor. Hailing from L.A., Texas and London, this new act has a groove that's fresh, street and undeniably catchy. Watch these ladies take off with this song that includes a superb rave flavored mix from David Morales. Produced by Laney Stewart, "Groove Of Love" is just one of songs featured on the *E.V.E.* album. These ladies have a song that should do more than just introduce them to radio, it should also wind up being a huge success for all ages to enjoy. Demos: All.

KT, SILK & THE BIGMAN PILLOW TALK

ZYX

This New York trio has a solid midtempo song with plenty of appeal for the upper demos. Background vocals add a slight rap influence to the song which manages to ease its way gently between the two genres without spoiling any of the r&b and quiet storm qualities. With the right exposure and a friendly radio edit, there's a chance this could become a popular song in some regions. Demos: Adults.



Music Reviews

J. LITTLE
THE HUMP IS ON
ATLANTIC

This newcomer does an admirable job on a delightful slow jam filled with quiet storm rhythms that are perfect for late night formats. The laid back beat is sensual and mood-setting, framing Little's really soft vocal style. You get the feeling that this is going to be a possible out of the box heavy for Little. Throughout the "Hump Is On" there's a strong hint of old school as Little uses slow jam groups like the Isley Brothers to turn out. Little should shore up a huge response all across black radio for this smooth winner. Demos: All.

ALBUMS
REGGAE



STEEL PULSE
VEX
MCA

Anyone who's a veteran reggae fan will tell you that this Birmingham, England act has always been one of the most politically conscious reggae acts—who can forget the song "Ku Klux Klan?" And twenty years together

hasn't softened David Hinds, Selwyn Brown and Steve Nisbett as on this album they strive to get their points across. The album's title *Vex* means annoyance, anger, displeasure in the regions where this veteran group learned their chops. There's some heavyweight messages in their lyrics. To many however, Steel Pulse may have mellowed somewhat from their *Handsworth Revolution* days, but this album is still the same—first rate reggae. Hinds' vocal style on the album's opener "Bootstraps," shows the current crop of wannabe toasters how it's really done. The trio then move on to other delights like the r&b influenced tunes "Better Days" and "Whirlwind Romance." Among the album's best is "Island's Unite," a song with a poignant message for the Caribbean islands to come to together after being turned against each other by the colonization of the British. Steel Pulse shows why they're still popular around the world with another excellent release. Demos: Reggae Fans.

BARRIO BOYZ
TRY A LITTLE TENDERNESS
COLUMBIA

You'd better come with something strong to cover this classic. The Barrio Boyz give a noteworthy performance that does the original version some justice. Very romantic sounding, this cut has proven to be a classic love song and by the amount of appearances it gets on

commercial and through the various cover versions it receives the song still has a chance of hitting the charts. Dallas Austin produced this sleeper. Demos: All.



RAP

STEVE AND THE FAMILY FUNK
GOTTA MAKE IT BETTER
HEKTOEN

The jazzy beats that lie under the fast paced rhymes really make for an exciting rap groove that's got monster appeal. A tight saxophone and lively backing singers keep the flow going as tough lyrics comment on the everyday problems black people face. The jazzy rhythms and lyrical content make this a fine hybrid of the acid jazz sound that's already proving to be very suited for older demos as well as being an excellent format for radio. Demos: Rap Fans.

R&B
VARIOUS ARTISTS
SOULS SEARCHIN'
VALLEY VUE

This collection of old school grooves pleases as it features less commercial songs than are currently seeing release on the compilation albums. The album opens with *Bustin' Loose*, the title track off the Chuck Brown & The Soul Searchers LP, and moves on to "If It Ain't Funky," off the same album. Johnny Guitar Watson, who's currently charting in some regions with "Bow Wow Wow," cuts up with the songs "Please Send Me Someone" and "You Do Me Bad So Good." Other oldies but goodies include the classic love song "Why You Wanna Love Me Like That," by the Manhattans and two by Harold Melvin And The Blue Notes: "I Should Be Your Lover" and the popular dance song "Prayin'." Also featured on the album are Chicago blues man Cicero Blake, the great Jerry Butler and the original multi-racial soulboys Dalton & Dubarri. Every pleasant minute of this 70 minute set is a memory. Demos: Adults.

5-CENT
THA FLAVA
RUGELY

You can't help but like this smooth rap cut with a heavy gangsta rap feel to it. With a West Coast style of rhyming, 5-Cent is backed with r&b vocals from Rosie Johnston that definitely add a lot positive elements to the song. It takes a while but the "Tha Flava" ends

up being a fat slice of funky rap that features clean lyrics. Produced by Warren D. The song comes in three fresh versions. Demos: All.



Jazz Notes

by PETER MIRO

It's Jazzy In Texas

There's brunches and then there's brunches. In Houston TX, John Jay's "Jazzy Sunday Brunch" program is a staple of KHYS-FM/98.5. It's a weekly conduit through four decades of classic material reaching the adjoining cities of Beaumont and Port Arthur.

Jay's mail reflects a responsive audience comprised of adults 25-54, "young kids interested in sampling, women sophisticated to jazz sounds, and a strong following among convicts from nearby prisons." For Jay and his listeners, he is synonymous with his show.

Jay's 4-hour broadcast focuses on Adult Contemporary music with emphasis on oldies from the '60s-'90s. Occasionally, Jay may become immersed sounds from the earlier periods and has to jar himself back to the present. "The common theme is new music," he said. "Sometimes I get caught in the moment."

Moments dear to Jay and his audience are culled from the CTI recordings of Freddie Hubbard, George Benson, Herbie Hancock, Les McCann & Eddie Harris. Cuts like the '60s-era "Maiden Voyage," and "First Light" will surface at times, but overall, Jay keeps the mix contemporary. "I very seldom play acoustic numbers," he stresses.

Billy Cobham, Pat Metheny, Ronnie Laws, Wilbert Longmire, and Hancock emerge from the not too distant mists of the '70s. "Reflections" by George Duke received a lot of airplay when the broadcast was first implemented. Artists from the '90s which are well received in this market include George Howard, Joe Sample, and The Rippingtons. Russ Freeman personally dropped off a copy of his new GRP LP *Sahara*.

"Most current artists come through the station with their latest product," adds Jay. "The companies know I help promote jazz and sell records. I grew from 50-60 carts initially to about 3,000."

There's a following for acoustic jazz via a local college station that features the straight ahead stuff 5 days a week. Another show plays a mix of new age, acoustic and contemporary sounds, with about one or two jazz cuts per hour. Jay lamented an ironic drawback—the radio following for straight ahead artists doesn't seem to extend to live venues in the Houston market.

"People in this market will buy jazz, listen to jazz but will not support jazz performances. Promoters are apprehensive. A concert featuring George Howard and Alex Bugnon did very well, but the promoter barely broke

even with The Jazz Explosion Superband—Billy Cobham, Stanley Clarke, Najee and Larry Carlton."

Jay recounts his blessings. He first worked at rock station KLOL 101, and admits he knew no urban music originally. However, Jay's father did give him a strong jazz orientation. It was unheard of in the '70s era for blacks to be on FM radio in Houston, so Jay spent 15 years as a club jock. One day, he got a phone call from Jim Snowden, who noticed Jay's strong vocal presence in his radio promo spots. It was a moving honor for Jay to receive a personal job offer from "The Snowman" himself. A local 24-hour jazz station that lacked community orientation "went kerplunk," and Jay got the green light to fill the jazz niche as he saw fit. His mail tells the story of his success ever since.

"The ladies here are up on jazz," Jay beams. "There are a lot of female jazz fans. Now their daughters in the 19-21 age range say, 'I like that music with no words.'"

Art Porter is a musician who can restyle "that music with no words" into a hair raising, gravity defying, flying circus. On stage he's a Tazmanian Devil, a twisting blur of motion, bounding like a kangaroo on the outback, hovering like a hummingbird at will without missing a note.

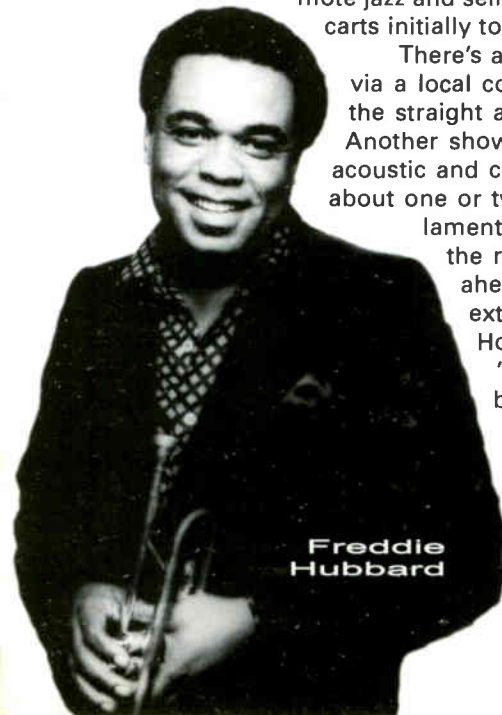
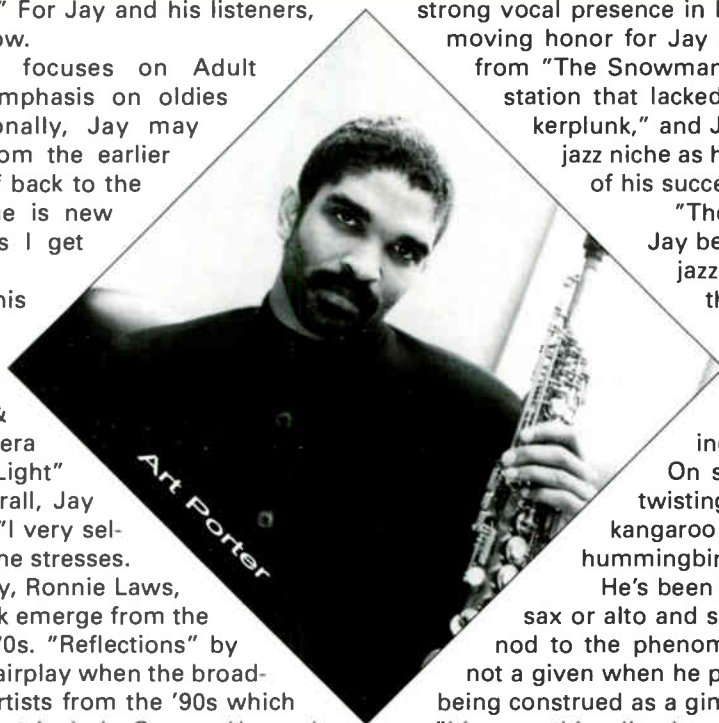
He's been known to play play clarinet and sax or alto and soprano saxes simultaneously, a nod to the phenomenal Rahsaan Roland Kirk. It's not a given when he performs though, to keep it from being construed as a gimmick.

"It's something I've been working on," he explains. I'm still trying to develop it. Physically, it takes so much to do it. I need to develop it more—I'm actually trying to create some music. But I don't do it all the time. If I don't feel it, I don't it." Porter acknowledged his protean performance energy. "I could never stand still in front of a microphone," he said.

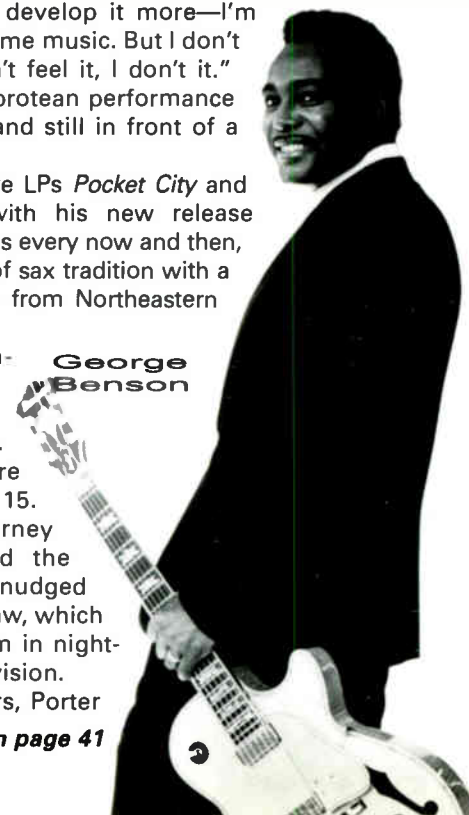
Porter follows his Verve LPs *Pocket City* and *Straight To The Point* with his new release *Undercover*. Yes, he levitates every now and then, but he's a serious student of sax tradition with a degree in Music Education from Northeastern Illinois University.

He began his seasoning in his father's band—the late pianist Art Porter Sr.—while still a minor. He was a drummer before switching to sax at 15. Former Arkansas Attorney Gen. Bill Clinton helped the process along when he nudged the "Art Porter Bill" into law, which allowed minors to perform in nightclubs with parental supervision.

From Pharoah Sanders, Porter



Freddie Hubbard



George Benson

JAZZ ALBUMS

REVERSED ENTRIES INDICATE STRONG CHART MOVEMENT
 ** REPRESENTS NEW ENTRY

TW	LW	ARTIST	TITLE	LABEL
1	1	WALLACE RONEY, <i>Mysterious</i> , WB		
2	3	GROVER WASHINGTON JR., <i>All My Tomorrows</i> , Columbia		
3	4	GENE HARRIS QUARTET, <i>(Funky Gene's)</i> , Concord Jazz		
4	5	ART FARMER, <i>The Company & Keys</i> , Arabesque		
5	6	JOEY DEFRANCESCO, <i>All About My Girl</i> , Muse		
6	2	HUTCHERSON, HANDY, WHITE & GONZALEZ, <i>Acoustic Masters # 1</i> , Atlantic		
7	9	JOHN SCOFIELD, <i>Hand Jive</i> , Blue Note		
8	7	CHICK COREA, <i>Expressions</i> , GRP		
9	8	JOHN PIZZARELLI, <i>New Standards</i> , Novus/RCA		
10	12	JAZZ AT THE LINCOLN CTR., <i>They Came To Swing</i> , Columbia		
11	15	STEVE KAHN, <i>Crossings</i> , Verve/Forecast/Polygram		
12	16	ROBERT HURST, <i>One For Names Sake</i> , Columbia		
13	20	TOSHIKO AKI YOSHI JAZZ ORCHESTRA, <i>Desert Lady-fantasy</i> , Columbia		
14	10	HORACE SILVER, <i>Pencil Packin' Papa</i> , Columbia		
15	13	JIMMY McGRUFF & HANK CRAWFORD QRT., <i>Right Turn On Blue</i> , Telarc Intl.		
16	17	RON HOLLOWAY, <i>Slanted</i> , Milestone		
17	11	WORLD SAXOPHONE QUARTET, <i>Breath Of Life</i> , Elektra/Nonesuch		
18	14	ROY HARGROVE QUINTET, <i>With The Tenors Of Our Time</i> , Verve		
19	**	EDDIE DANIELS, <i>Real Time</i> , Chesky		
20	**	ROY HANES, <i>Homecoming</i> , Evidence		

CONTEMPORARY JAZZ

REVERSED ENTRIES INDICATE STRONG CHART MOVEMENT
 ** REPRESENTS NEW ENTRY

TW	LW	ARTIST	TITLE	LABEL
1	1	EARL KLUGH, <i>Move</i> , WB		
2	2	EVERETTE HARP, <i>Common Ground</i> , Blue Note		
3	3	RICK BRAUN, <i>Nightwalk</i> , Blue Moon		
4	8	GEORGE HOWARD, <i>A Home Far Away</i> , GRP		
5	6	BOBBY LYLE, <i>Rhythm Stories</i> , Atlantic/AG		
6	6	KEIKO MATSUI, <i>Doll White Cat</i> , Unity Label Group		
7	4	PATTI AUSTIN, <i>That Secret Place</i> , GRP/MCA		
8	10	HENRY JOHNSON, <i>Missing You</i> , Heads Up		
9	16	RUSS FREEMAN & RIPPINGTONS, <i>Sahara</i> , GRP		
10	9	ART PORTER, <i>Undercover</i> , Verve/Forecast/PLG		
11	7	KILAUEA, <i>Midnight On The Boulevard</i> , Brainchild		
12	11	ALPHONSE MOUZON, <i>On Top Of The World</i> , Tenacious		
13	12	BONEY JAMES, <i>Backbone</i> , WB		
14	15	DAVE VALENTINE, <i>Tropic Heat</i> , GRP		
15	13	NORMAN BROWN, <i>After The Storm</i> , MoJazz		
16	14	DAVID SANBORN, <i>Hearsay</i> , Elektra		
17	20	GENE DUNLAP BAND, <i>Groove With You</i> , Avenue		
18	18	SADAO WATANABE, <i>Earth Step</i> , Verve/Forecast		
19	**	JOE SAMPLE, <i>Did You Feel That</i> , WB		
20	**	KIM WATERS, <i>It's Time For Love</i> , Warlock		

Jazz Notes

by PETER MIRO

continued from page 34

developed a relationship with colors and sound, "sheets of sound" as he puts it. For execution, Cannonball Adderley was a great role model. Ellis Marsalis instilled the value of thorough preparation—a readiness to play in any key. Porter melds the influence of Trane and Parker with the soul of Stevie Wonder and Earth, Wind and Fire in a style that speaks volumes to his audiences.

"Jazz is becoming really popular. It's music that will never die. We as musicians have to be true to our art. Radio is so compartmentalized that it gives people the wrong impression of who you are. There's an impression that there are people who play contemporary, but don't know tradition. They're lightweight, they don't know changes, etc. The musician of the '90s can play classical, straight ahead and contemporary and bring it all to whatever kind of music.

"I'm trying to be true to what I'm writing. You can be true to the music that speaks to your audience, and still have integrity." BRE

Photography by Keith Hackley



HOW CAN WE ENCOURAGE OUR KIDS TO HAVE DREAMS THEN DENY THEM THE MEANS TO ACHIEVE THEM?

For nine-year-old Carolyn Michel, the dream is to become a doctor. For the United Negro College Fund, that's a dream too precious to let die.

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Please give generously. Your contribution could help someone like Carolyn make a contribution that benefits everyone. Call 1 800 332-UNCF.

UNITED NEGRO COLLEGE FUND
 A mind is a terrible thing to waste.



BRE NATIONAL RADIO REPORT

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

ALABAMA

WBLX-FM

PD: J.B. Louis MD: Morgan Sinclair
P.O. Box 1967
Mobile, AL 36633
205-432-7609

Blackgirl, Where
Lisa Stansfield, Make
Men At Large, Let's
Patti LaBelle, All

WENN-FM

PD: Dave Donnell MD: Mychael Starr
424 16th St. North
Birmingham, AL 35203
205-254-1820

A Few Good Men, A Lil'
Casserine, Why
Craig Mack, Flava

Jamie Foxx, Experiment

WEUP-AM

PD: Steve Murry MD: Steve Murry
2609 Jordan Lane
Huntsville, AL 35806
205-837-9387

Blackstreet, Before

Jamie Foxx, Experiment

WJJN-FM

PD: Larry Steele MD: Jimmy Doctrie
805 N. Oates St. Ste. M.
Dolhan, AL 36303
205-671-1753

All-4-One, Breathless

Casserine, Why

CeCe Peniston, Hit

Coolio, I Remember

Ex-Girlfriend, You

Men At Large, Let's

Y7N-Vee, Chocolate

WNPT-FM

PD: Finest Gandy MD: Derrick Tenner
PO Box 2787
Tuscaloosa, AL 35403
205-758-3311

Aaron Hall, When

All-4-One, Breathless

Barry White, Practice

Billy Lawrence, Boyfriend

Casserine, Why

CeCe Peniston, Hit

Leon Haywood, Freaky 94

Patti LaBelle, All.

WTUG-FM

PD: Steve Sloan MD: Steve Sloan
142 Skyland Blvd.
Tuscaloosa, AL 35405
205-345-7200

Black Men U, U Will

Blackgirl, Where

Craig Mack, Flava

Digable Planets, 9th

ARIZONA

KMJK-FM

PD: Dena Yasner MD: Dena Yasner
5220 N. 7th Street
Phoenix, AZ 85014
602-263-8844

Black Men U, You

Ini Kamoze, Here

ARKANSAS

KIPR-FM

PD: Joe Booker MD: Mark Dillon
415 N. McKinley Suite 920
Little Rock, AR 722013
501-663-0092
Casserine, Why
Damion Hall, Do Me
Ex-Girlfriend, You
Ini Kamoze, Here

Men At Large, Let's

Miss Jones, Don't

Patti LaBelle, All

Rob Base, Break

Tony Terry, When

CALIFORNIA

KDIA-AM

PD: Bob Jones MD: AJ Kemp
384 Embarcadero West
Oakland, CA 94607
510-251-1400

Frozen,

KKBT-FM

PD: Keith Naftaly MD: Harold Austin
6735 Yucca St.
Los Angeles, CA 90027
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Thug Life, Pour

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Take 6, Biggest
Tony Terry, When

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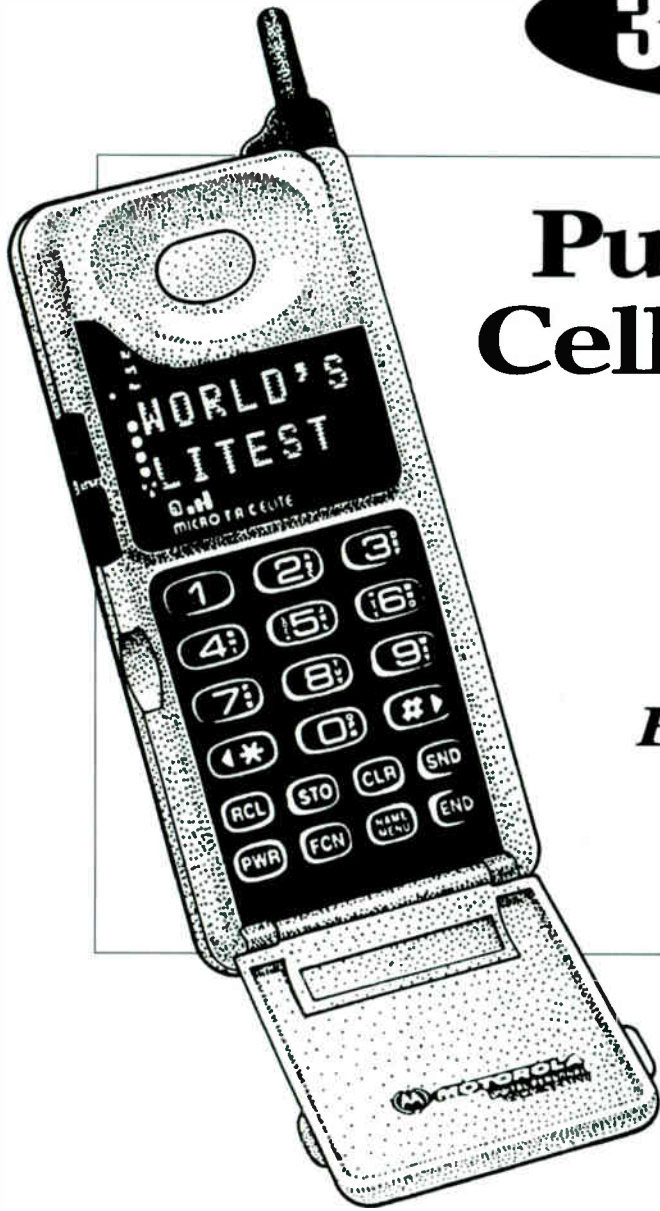
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Ivory's Notes

by STEVEN IVORY

U-N-I-T-Y

It was the damndest thing. Early Wednesday evening and not a soul on the streets of West Los Angeles.

At the dry cleaners, there was no need to take a number; there was no line. In the usually jam packed parking lot of a Westside shopping center, you could have staged Woodstock III; no cars. Sure, I'm exaggerating, but you get the picture. Inside, an older African-American woman working a department store cash register was equally mystified. "I don't know what it is, baby," she drawled, "but whatever it is, it's serious."

These streets hadn't been this empty, it seemed, since the curfew that ensued after the **Rodney King** riots. At stop lights, the few motorists who did cruise the roads searched each other's faces for some type of explanation. Impending nuclear attack? City-wide quarantine? The sudden release of a new **Milli Vanilli** album?

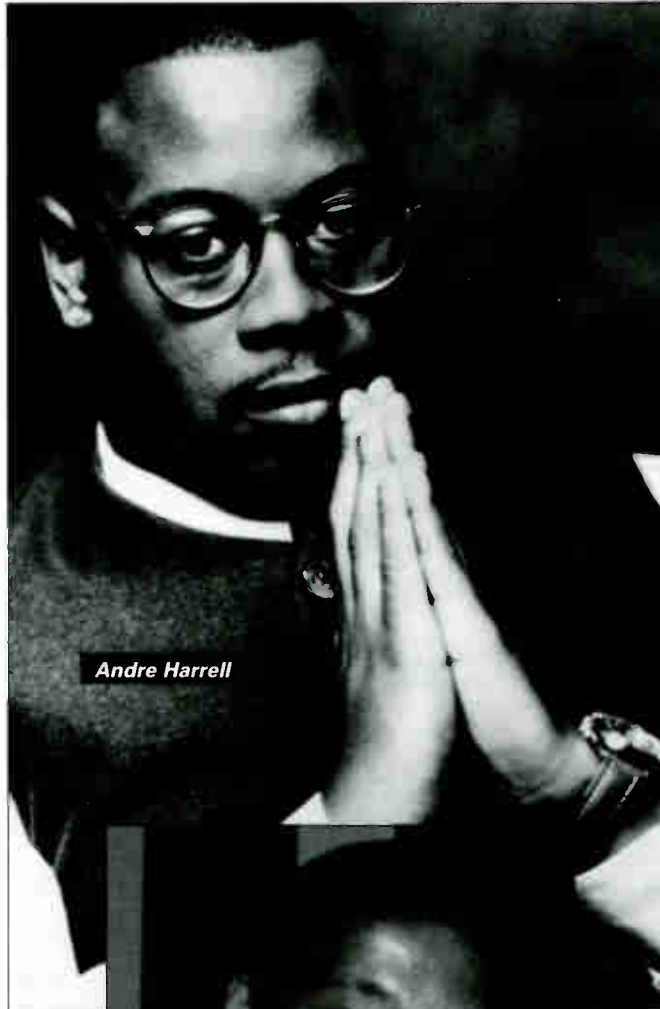
Ultimately, I found signs of life in the bar of Beverly Hills' toney Peninsula Hotel, where a meager but fashionable crowd of strangers sought comradeship the way lonely folks do at sad New Year's eve parties or in high school gymnasiums that serve as temporary shelter after a natural disaster. I searched my soul for answers. Hmmm. Come to think of it, my phone hadn't rung all day. Then I remembered a sign I'd seen in the window of a West Hollywood gas station: "Closed in observance of Yom Kippur."

Yom Kippur! Of course!

In Judaism, Yom Kippur is the highest annual holy day, a 24-hour period—from nightfall to nightfall—when Jews atone for their sins. During this period of worship and personal reflection, there is a moratorium on worldly habits: no eating or drinking, no driving, no exchanging of currency. In Los Angeles and New York City, both towns heavily populated by Jews, the result is an overwhelming display of cultural brotherhood and spiritual togetherness. Businesses close. Five star restaurants are dark, and those that are open are empty.

Oh, and one more thing: the entertainment business comes to a virtual standstill.

Yom Kippur illustrated in Technicolor the unadulterated power and influence Jews wield in the entertainment industry. On one hand, it was an aspiring



Andre Harrell



Russell Simmons

show of might; a people observe a religious holiday and practically shutter a whole industry ("Now you know how we feel when you celebrate Christmas," joked one Jewish music industry insider).

However, sadly, a Jewish holiday bought it all down front for the brothers: in the music business, where African-American art accounts for untold millions of dollars—we still don't have anywhere near this kind of unity or power.

Certainly, there is progress being made. **Sylvia Rhone** now runs Elektra and EastWest. **Ed Eckstine** heads Mercury. **Clarence Avant** and **Jheryl Busby** are chairman and president of Motown, respectively. There is also a growing number of minorities who are entertainment lawyers, owners and operators of radio stations, recording, management and production concerns. At least two successful, self-made black entertainment CEOs—Rush Communications' **Russell Simmons** and Uptown Entertainment's **Andre Harrell**, come together to finance charities that serve the black community.

However, African-Americans who truly work together in this business—and not simply say they do—are scarce. Ownership is integral, but real empowerment comes through unity—communicating, interfacing, woking *together*, even when we don't agree.

To imply that all Jews are unified is to say that all blacks can sing and dance. But during a story about America's new power brokers in the current issue of *Vanity Fair*, more than a

fair amount of the players—the CEOs who run today's powerful computer, entertainment and communications industries—are male, Jewish and, excepting **Oprah Winfrey** and **Barbra Streisand** overwhelmingly male.

Next year, in my own way, I plan on celebrating Yom Kippur too. I'll use the occasion to reflect on just how far we've come and how far we've got to go. If it falls on a business day, I'll take special effort to fellowship with those industry folks who don't know they're not gonna get a whole lot done on that day. I'll chart my future plans on paper. And then I'll treat a friend to one of those so-called Westside power lunches, That is, if we can find a restaurant open. 3RE

FLIX



The Temptations received their star on the Hollywood Walk of Fame and happily celebrated the event at the House of Blues afterwards. Joining in the celebration and pictured on these pages with the smiling Ali-Ollie Woodson, Theo Peoples, Melvin Franklin, and Otis Williams are comedian Richard Pryor; Michael Davis, senior deputy to Yvonne Braithwaite Burke, who presented proclamations to the group; Cornelius Grant, the act's long-time writer, conductor and arranger and Ruth A. Robinson, BRE editor-in-chief, who read a letter from Sidney Miller to the group.



Grapevine

LUSCIOUS LENA—Laurel Entertainment is developing a long-form telefilm based on the amazing life of Lena Horne. Among those involved are Kareem Abdul-Jabbar and Tim Reid. Reid recently produced the cable film, "Race to Freedom: The Underground Railroad." How true will the story be? Probably pretty close to the mark if the lady herself and those two men are able to wield the right amount of clout. With TV, though, you never know.

MORE MURPHY—What's up with the writer changes on Eddie Murphy's new/old flick, "The Nutty Professor." The film is set to go before the cameras in January and new writer is Larry Gelbart who wrote some pretty funny stuff for "M.A.S.H."

TOO MUCH TUPAC TROUBLE—Tupac Shakur plead guilty last week in a Michigan court to misdemeanor assault charge for being too loose with the baseball bat. The incident took place a year and a half ago, but Michigan doesn't want TuPac to come 'round the neighborhood anymore.

SERIOUS SAX—How many years ago was it the Bird bought a plastic, cream-colored Grafton sax? However long it was, it probably didn't cost as much as it sold for at auction last week. The Jazz Hall of Fame in Kansas City bought it for \$140,000.

PAPA'S NEW BLVD—The Godfather of Soul unveiled a sign last week that designated the block outside the Apollo Theatre as "James Brown Blvd." Sad to say, it was only a temporary thing—just for the Godfather's five day at the same club he first worked in 1959.

BASEBALL STUFF—When you look at baseball's line-up today, it's hard for many to realize what it used to be like in the bad old days. The very excellent series, "Baseball" told the tale, true and horrible of the racist Ty Cobb, and the unmitigating determination of many to keep black players off the diamond. But this is a story beautifully told, packing a power punch. Behind Jackie Robinson's fearless step to break the color barrier, we hear "The Star Spangled Banner" playing in the background. You gotta laugh at the story of Shoeless Joe Jackson's bat, the Black Betsy. It's worth watching, even if football is your sport of choice.

FOND FAREWELL—to Lee Kraft, record and video producer, and jazz agent who represented Miles Davis, Billie Holiday, Charlie Mingus. He died of cancer at 65.

BRAXTON BRASS—Grammy-winning Toni Braxton has finally chosen her management team. Arnold Stiefl and Randy Phillips are the guys. Also in their roster is



Charlie



2Pac

E.V.E on their Gasoline Alley deal with MCA. Word on the street of acts to look for from them include E.Y.C.. Grape knows what the initials stand for and you will too, in about six months.

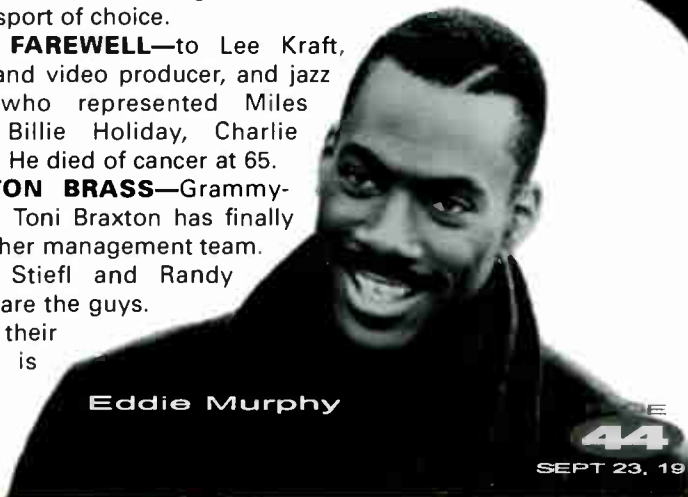
HALE, HALE—Where's the Milgrim? Whose taking bets on whether Hale Milgrim will surface in some top slot at Elektra or Columbia.

GUIDANCE FROM WHERE? We all chuckled when RuPaul came diva-dancing into our view. He's the guy laughing now—and you know where. He's just finished starring with Wesley Snipes in "To Wong Foo Thanks for Everything, Julie Newmar." One of the things he did was teach Wesley how to wear

a bustier. Don't ask, just go see it when it comes out. But RuPaul is also starring as Jan Brady's guidance counselor in the upcoming "Brady Bunch" feature. RuPaul is also in business with Disney for a book and a short feature. BRE



Lena Horne



Eddie Murphy



Over the next three hours, these women and Cassandra Mills, president of Giant's black music division, covered the range of subjects most women do at dinner in the '90s. Politics was followed by an evaluation of the restaurant's interior design; babies having babies switched to how we protect our First Amendment rights to a few bars of "This Little Light of Mine" to men and, finally, the aspects for *Mind, Body & Song*.

In the whimsical world of hit records, everybody knows that almost any song can catch on and become a hit. All too often, it's just about the hype. Switch on any shopping channel and listen to the wheeler-dealers pitch the faux jewelry.."look how it shines." The next channel over is music, pitched in much the same way. They both glitter like the real thing.

In the jewelry game, gold turns green and flakes. In the music business, it's usually the second time out when the real steps away from the faux and truly shines.

That sophomore album then becomes the test that's rough as any chemist's test for precious metal. What follows that first gold strike?

continued on next page

What followed the first gold strike for "I Wanna Love You," "Don't Walk Away," and "One Woman" was to get to know each other better. These three, Tonya Kelly, Joi Marshall and Di Reed, who are so comfortable musically and personally didn't start out that way. They were a group who was put together as the result of some marketing savvy by Mills.

It's probably because they were so successful, they were subjected to some flack because they didn't start out singing together as children. They were in fact, individuals who had sung *since* they were children, but separately. Despite their tender years, each of them had extensive experience singing, sometimes blending their vocals in choirs or in background sessions.

And if it was Mills' well-known instincts that caused her to fill a need for a female trio, it was their genuine talent that delivered what was needed.

"Being part of a created group wasn't a problem for us," Joi said, "but we knew we had to know each other better, so that we'd even breathe at the right time—in harmony."

While they criss-crossed the world, touring and doing TV spots ("Soul Train," multiple Arsenio appearances, six times on England's wildly popular "Top of the Pops" and Jay Leno), they did a lot of breathing together and set out to discover how their individual personalities and talents, once uncovered and explored, could blend and enhance the others.

As they worked together, they stayed together and began to become familiar with each other; everything from favorite gospel, jazz and R&B songs; who likes spicy food and puppies; who calls home the most; who can catch a cab quickest in the rain; who stays up all night to write and what are the true heart's desires of this trio.

"We discovered we really like each and, although we are different in our personalities, they fit—like our voices," confides Reed.

"We worked very hard on this album, nothing was taken for granted," Kelly says.

A quick listen to the product on the way to the interview reveals the debut success wasn't a fluke or faux in any way. And this album is even better. You can hear the ease the vocals flow into each other. You can feel the separate power each woman brings to the process. The sweetness of the whole thing leaps out of the tiny speakers in the car with the opening 30 second intro, "When Will I See You Again." Perfect harmonies make the hair raise up on the arms. It's like the acid test for authenticity. They got it.

This time out they are singing of love, awareness and that serious subject for '90s women, sex. They are delivering their messages in funky grooves and soaring harmonies that ride the rhythms. "The world is more receptive to women saying what they want, and that's what Jade songs say," Tonya offers. "We have songs like "If the

Mood Is Right," "I Like the Way," and "Everything I Do For You is Done in Love."

One of the songs that came out of the many late night head sessions, notes Marshall is "Bedroom," a strong song about female sexuality." She continues with a laugh, "The fantasy of the album is much more exciting than our actual lives, but it's something we can hope for."

Before you get the impression this is an album full of moaning and groaning and sexually explicit lyrics, wait. It's album about power and empowerment. There's even one cut that deals with the dinner table topic of babies

having babies. "What's Goin' On," opens with sound bites that seem to come straight out of the more horrific newscasts. The song suggests that each of us find a way to first find out what's goin' on and then find a way to change some part of it.

The first single "5-4-3-2 (Yo! Time Is Up), is one of those songs of empowerment. But it's also not only about sexual empowerment, it's about taking a look at making the best use of the time you've got to do anything—or a kayo could be headed your way.

Mills calls the album "a true classic" believing it to be the best possible combination of producers and the fulfillment of the potential that was only

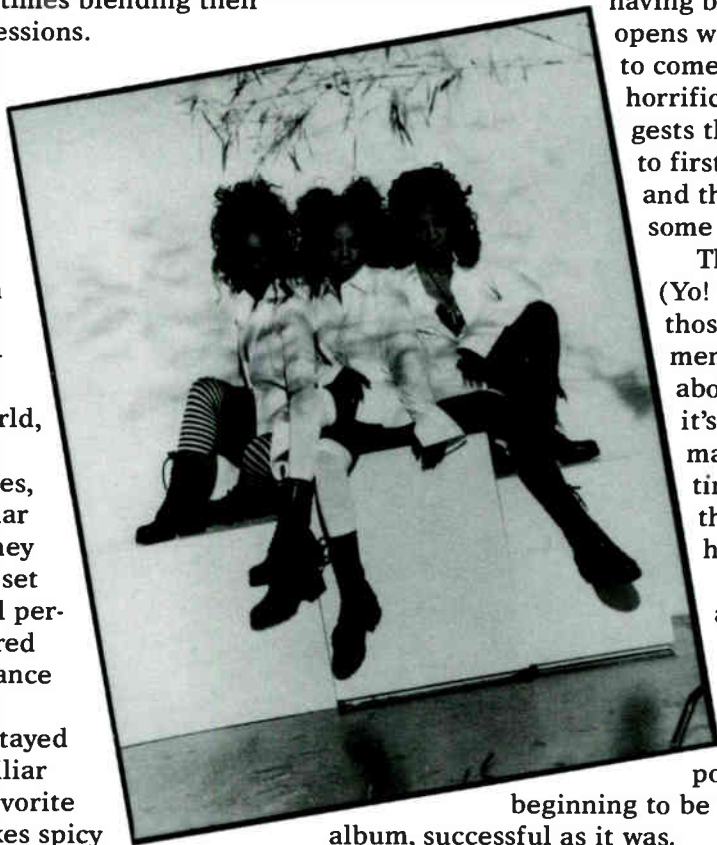
beginning to be tapped with the debut album, successful as it was.

The producers line-up is powerful. Dave Hall who has worked with Mariah Carey and Intro; Soul Convention (Mary J. Blige, LL Cool J); DJ Pooh (Color Me Badd, Ice Cube); H.O.P Productions; Emmanuel Dean (Snoop Doggy Dog) and Robert Gerald and Mills, herself.

They built up a huge fan base from their high visibility and videos, TV appearances and sales the last time out. This album will appeal to adults and young adults since there are tunes to catch all the female demos and the young males will check them out based on how good they looked last time out. The single has monster appeal for early teens and up; "Hangin'" has an uptempo club beat with some funky horns. "Every Day of the Week" is sure to get people singing along and the slow jams will allow the lovers to do their thing.

One of the most striking things about the album is its maturity. You get the feeling from the vocal power and delivery that these women are a far cry from their sisters-in-music from back in the day. On the album as at dinner, the intelligence comes across. It does make a difference.

The album closes out with a gentle minute of the title track. Again, it demonstrates why Jade is turning into platinum, without one faux note. **ERE**





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StreetBUZZ

STREETBUZZ DOZENS

BY EVELYN MILLER & SHAPHAN ROBERTS

We've been taking polls for some weeks to find out the buzz in the street about the music. This week asked a DOZEN questions to poll who listens to what radio station and then goes into which record stores to buy what they've heard. We also thought it would be interesting to know what artists people really had missed. Two in our poll said Black Sheep. (Talk about being right on time—Black Sheep has a new release on its way to the stores and the stations.)



BOYZ II MEN

1. **NAME:** Larry Reeves.
2. **AGE:** 13.
3. **WHERE DO YOU BUY YOUR MUSIC:** Tower or Music Plus.
4. **WHAT DID YOU BUY LAST:** Orkanized Confusion's "Stress."
5. **WHAT'S YOUR FAVORITE SONG:** "Let's Organize."
6. **WHO'S YOUR FAVORITE PERFORMER:** The Alkaholiks.
7. **WHAT RADIO STATION DO YOU LISTEN TO AND WHEN:** Power 106, 7 to 8 a.m and 8 to 11 p.m.
8. **WHAT MAKES A GREAT RAP:** Phat beats and lyrics.
9. **WHAT MAKES A GREAT RECORD:** Consistent songs that are all good.
10. **WHAT MAKES A GREAT SONG:** Lyrics.
11. **WHO DO YOU MISS:** Black Sheep.
12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** It is very important!

1. **NAME:** Jolan Smith.
2. **AGE:** 14.
3. **WHERE DO BUY YOUR MUSIC:** I don't really buy music.
4. **WHAT DID YOU BUY LAST:** Ice Cube's "Lethal Injection".
5. **WHAT IS YOUR FAVORITE SONG:** "Funkdafied" by Da Brat.
6. **WHO IS YOUR FAVORITE PERFORMER:** I don't know.
7. **WHAT RADIO STATION DO YOU LISTEN TO AND WHEN:**

- Pcwer 106 while I'm doing homework.
8. **WHAT MAKES A GREAT SONG:** A good beat.
 9. **WHAT MAKES A GREAT RAP:** The ability to rhyme.
 10. **WHAT MAKES A GREAT RECORD:** Good songs.
 11. **WHO DO YOU MISS:** Roger and Zapp.
 12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** Very important.
1. **NAME:** Reuben Cannon Jr.
 2. **AGE:** 13.
 3. **WHERE DO YOU BUY YOUR MUSIC:** Warehouse and Blockbuster Music.
 4. **WHAT DID YOU BUY LAST:** Coolio's album.
 5. **WHAT IS YOUR FAVORITE SONG:** "Fantastic Voyage" by Coolio.
 6. **WHO IS YOUR FAVORITE PERFORMER:** Wu Tang Clan.
 7. **WHO DO YOU MISS:** The Pharcyde.
 8. **WHAT RADIO STATION DO YOU LISTEN TO AND WHEN:** Power and The Beat.
 9. **WHAT MAKES A GREAT SONG:** A good beat.
 10. **WHAT MAKES A GREAT RAP:** Dope rhymes, kickin' lyrics, and phat beats.
 11. **WHAT MAKES A GREAT RECORD:** A good artist, someone who is not fake, someone who canbreak it off on the mic.
 12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** It ranks fourth; it is really important.

1. **NAME:** Teddy Miller.
2. **AGE:** 16.
3. **WHERE DO YOU BUY YOUR MUSIC:** Blockbuster Music or The Warehouse.
4. **WHAT DID YOU BUY LAST:** Immature "Never Lie" and SCC "In Gatz We Trust".
5. **WHO IS YOUR FAVORITE PERFORMER:** Boyz II Men.
6. **WHAT IS YOUR FAVORITE SONG:** "On Bended Knee" by Boyz II Men.
7. **WHAT RADIO STATION DO YOU LISTEN TO:** 105.9 in the morning and 92.3 at night.
8. **WHO DO YOU MISS:** Black Sheep.
9. **WHAT MAKES A GREAT SONG:** Smooth music and interesting lyrics.
10. **WHAT MAKES A GREAT RAP:** Music you can dance to (appealing to your ears) and clever lyrics (original).
11. **WHAT MAKES A GREAT RECORD:** A variety of styles that come together in one theme.
12. **HOW IMPORTANT IS MUSIC TO YOUR LIFE:** Extremely important, it relaxes me when I'm upset and gets me hype when I need to be hyped. **3RE**

Midwest Report

by JEROME SIMMONS

MOVING ON

Ron Atkins, operations manager WVAZ-FM, has resigned his position. Atkins' exit from the station is one of the few amiable departures that has happened in years for Chicago.

Atkins says of his departure, "I was responsible for programming, sales, traffic and promotions, to name a few of the duties of operations manager. There is much paper work and I'm not ready for a desk job. The position is a step away from station manager, which at this time in my career, I have no ambition to become. I want to put my heart and soul back into programming a radio station, which for me is more fun and gives me more freedom. I really have learned a lot from Barry Mayo and I think he is one of the greatest minds in the business. I thank him for the opportunity he has afforded me and the knowledge I gathered during my tenure."

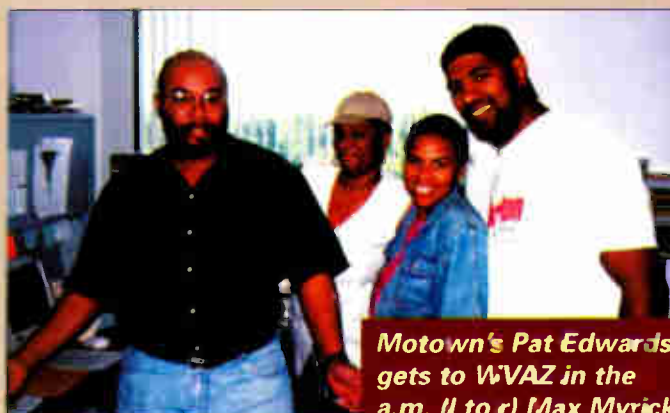
Atkins will remain in Chicago as he seeks employment in programming. For those looking for an excellent programmer, Atkins can be reached by calling WVAZ-FM at (312) 360-9000; they'll give you a forwarding number. His number will appear in next week's column.

Resurrection

Bobby Womack, one of the most prolific songwriters and singers in the business, had found himself on the door step of poverty and degradation. Pulling himself back from living in the world of pity, Womack turned to his first love, music. His latest offering is entitled "Resurrection" which is earmarked for across-the-board radio play.

In Chicago promoting his new release, Womack found

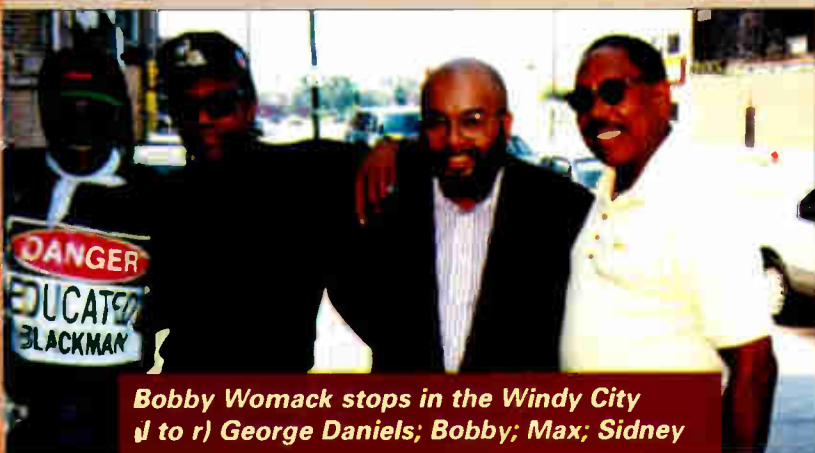
Accompanying him on his tour of Chicago were Darryl Hervey, Dionda Johnson, Uni Distribution and Ed Wright. Performing a concert in Chicago were the Rolling Stones, when hearing that Womack was in town insisted that he come to their concert. Keith Richards, Ronnie Wood and Charlie Watts of the Stones appear on his album. Look on the credits and see.



Motown's Pat Edwards gets to WVAZ in the a.m. (l to r) Max Myrick; Pat; Bonnie and Big

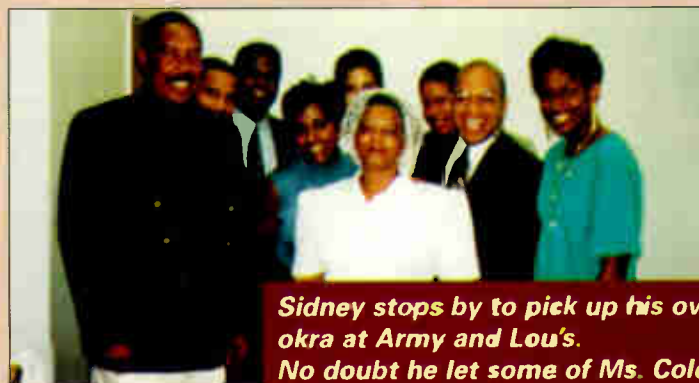
Correction

As reported in last week's column, Fox TV anchor woman Robin Roberts will not take over the Quiet Storm slot on weekdays for WGCI-FM. Instead, she will host the 10am-2pm show on Saturdays for the station. Robinson is the latest newscaster to take a part time job on radio. WVAZ-FM has John Davis of CBS-TV News (WBBM-TV) who broadcasts the news for the morning show.



Bobby Womack stops in the Windy City (l to r) George Daniels; Bobby; Max; Sidney

many open arms for his return to the world of music. He is one of the few artists from back in the day who enjoys the aura of superstar status. Womack visited Barney's One Stop, Fletcher's One Stop, Track One Records, George's Music Room, Pepmo's Music Partee's Records and Coconuts. At every stop he was greeted by a huge display, a further compliment on the talent and respect held for him in this market. These types of displays are usually reserved for the hot selling artists and the hype records. In addition, Womack is one of the few artists that these stores carry a quantity of catalogue, which proves his enduring selling powers.



Sidney stops by to pick up his own okra at Army and Lou's. No doubt he let some of Ms. Cole's biscuits melt in his mouth, too.

Streets

Mercury Records has named Brian Harris director of street promotions. The newly formed department will focus on avenues of marketing and promotions that target the consumer in their everyday walk of life. Harris will work with the record pools, retail stores, night clubs and independent street jocks.

Harris has been involved with Jam Productions; Regal Theatre; Al Kennedy Productions; providing marketing and promotions services. Prior to joining Mercury, Harris was the president of Chicago Bad Boys, a production company. He will report directly to Mike Johnson. **BRE**

THE LAST WORD

BY RUTH A. ROBINSON

Steve Ivory recently told me that someone suggested to him that I get down off of my "high horse." My response is "Can you say Tennessee Walking Horse?" That very tall horse is where I'm perched right now because of the treatment BRE received at the Temptations star ceremonies. At this moment, perched side-saddle as I am, in my hand is the actual "news release" sent to BRE from the "Hollywood Walk of Fame." The date on it is September 2; contact person is Ana Martinez-Holler. Although I am now rubbing the paper between my fingers, this has to be an illusion because according to this holler person, she "never heard of" either me or BRE and that I couldn't come in and No! she never sent me anything or talked to anyone from here, since she NEVER HEARD OF US. So, do we chalk this up to racism or stupidity? The stupidity quotient factors this in: if the people at the Chamber looked out their door, they'd see the building we are in; it's next door. It's stupid not to know the black press, now that black acts are getting stars. And, oh, this publication that the holler person never heard of regularly makes a much bigger to-do over such events. OURS is

probably the ONLY place star ceremonies are given a FULL PAGE of coverage. But she never heard of us—because she isn't a real publicist, just some minor functionary who needs to figure out what the word means. Motown's Gwen Priestly said it best, "If she calls herself a publicist, she'd better figure out just who the press is and how to talk to them." All of you know I won't be denied, so of course I got in. When they learned of the stupidity, the real professionals there—Michael Mitchell, Mitch Schneider and Denise McIver all were comforting. The little twit added insult to injury by turning her back on me and remarking to Michael, "Oh, she doesn't like me." It's not about liking you, it's about your job—the one you don't know how to do. You got a little power mad, as people with lists are wont to do and forgot yourself. I'm here to remind about power. It is always in what finally gets in print, isn't it. Your behavior could have cost the Chamber a full page of coverage. Isn't that supposed to be the aim of a publicist—coverage? The vast difference between the aim and the actions of some does make you wanna Holler, doesn't it? ≡≡≡

STAR WALK

ARIES (March 21-April 20) Vibrations will encourage you to enjoy life and to have faith that the universe will meet all your needs. The slightest efforts will lead to the rewards you've been seeking.

TAURUS (April 21-May 21) You are spending more time analyzing life than living it. Stay still and let yourself feel your emotions. New and helpful realizations will come to you.

GEMINI (May 22-June 21) This is an excellent time to work on increasing your singing skills. Your creativity will be on a new plane when the Sun enters a new phase of Venus.

CANCER (June 22-July 23) The angels are free to debate the meaning of the universe, we have to work to sustain our physical well being. Don't let your active imagination keep you in bewilderment.

LEO (July 24-Aug. 23) Your terrible lovelife is causing you a lot of anguish. Keep your chin up and pride in place. If you're unattached you are certain to get out there and meet new people.

VIRGO (Aug. 24-Sept. 23) You have many local errands, social obligations and casual events to enjoy. It seems that every moment in which you are not out with friends or acquaintances, you're on the phone with the same.

LIBRA (Sept. 24-Oct. 23) You are always concerned with having a greater level of prosperity and have become a famously hard worker. Increasing your finances is good, but don't forget about helping those who are not doing as well as you.

SCORPIO (Oct. 24-Nov. 22) With Venus now going into your Seventh House of Marriage and permanent relationships, you'll be looking for stability in romance. A brief window for a permanent relationship will open.

SAGITTARIUS (Nov. 23-Dec. 21) Hang on to your self control, although it may be especially difficult in the second half of the month. Letting go will lead you in a direction you don't want to go.

CAPRICORN (Dec. 22-Jan. 20) Someone you keep running into in your neighborhood may show an interest in you, but you will feel that he or she is too much of a flirt to take seriously.

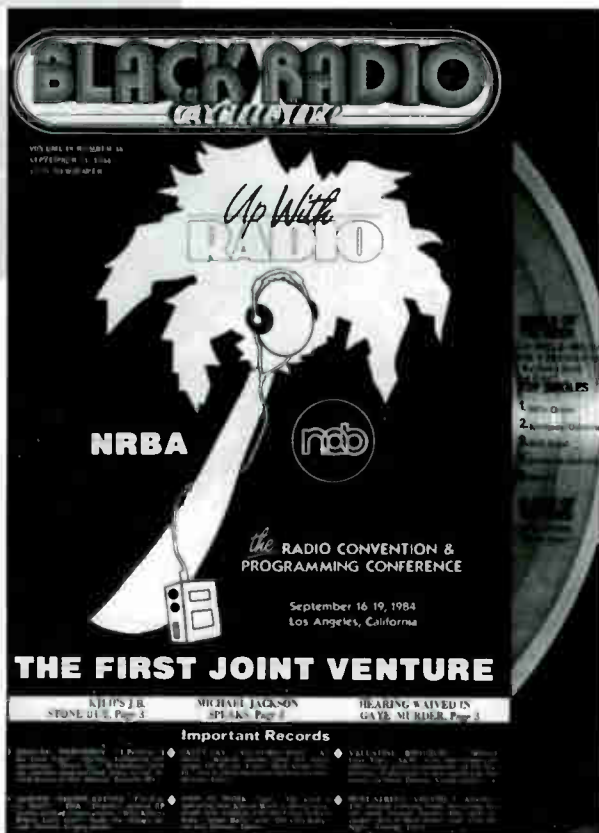
AQUARIUS (Jan. 21-Feb. 19) There is a lot of favorable emphasis on your financial picture this month, but you may have to do something that doesn't come naturally to an Aquarius.

PISCES (Feb. 20-Mar. 20) Any long-term problem you may have can now be brought under control. The treatment probably won't be too pleasant but the benefits will compensate for the unpleasantness.

BIRTHDAYS	
Kenny Kirkland	9/28
Ben E. King	9/28
Miki Howard	9/30
Johnny Mathis	9/30

Yesterday

looking back in the pages of BRE ten years ago.



BRE'S Sept 21, 1984 issue announced the first joint radio convention linking the National Association Of Broadcasters (NAB) and the National Radio Broadcasters Association (NRBA) Sept. 16-19. Topics of concern to black radio station owners and GMs were "Minority Radio Ownership" and "Programming: Issues And Answers." Marvin Gaye, Sr. was deemed competent to stand trial in Los Angeles. He pleaded innocent to the slaying of Marvin Gaye, Jr. by reason of insanity. Single Of The Week was "We Don't Work For Free," by Grand Master Melle Mel & The Furious Five. Album Of The Week was Swept Away by Diana Ross. Among tunes turning up on add lists were "Sex Shooter" by Apollonia 6, "Get Off" by Patrice Rushen, "I Just Called To Say..." by Stevie Wonder, and "Sex-O-Matic" by the Barkays. A cover of "When Doves Cry," a 12" rap/funk remix by Captain Rap was a hot item on the west coast. ≡≡≡

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FA ALL Y'ALL.

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HER NEW SINGLE...BE DOWN.

IT'S LIKE THAT...IT'S DA BRAT.



SO SO Def

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