

RAP 'N' THE MAINSTREAM 2ND ANNUAL RAP

**SPECIAL
ISSUE**

BRIT

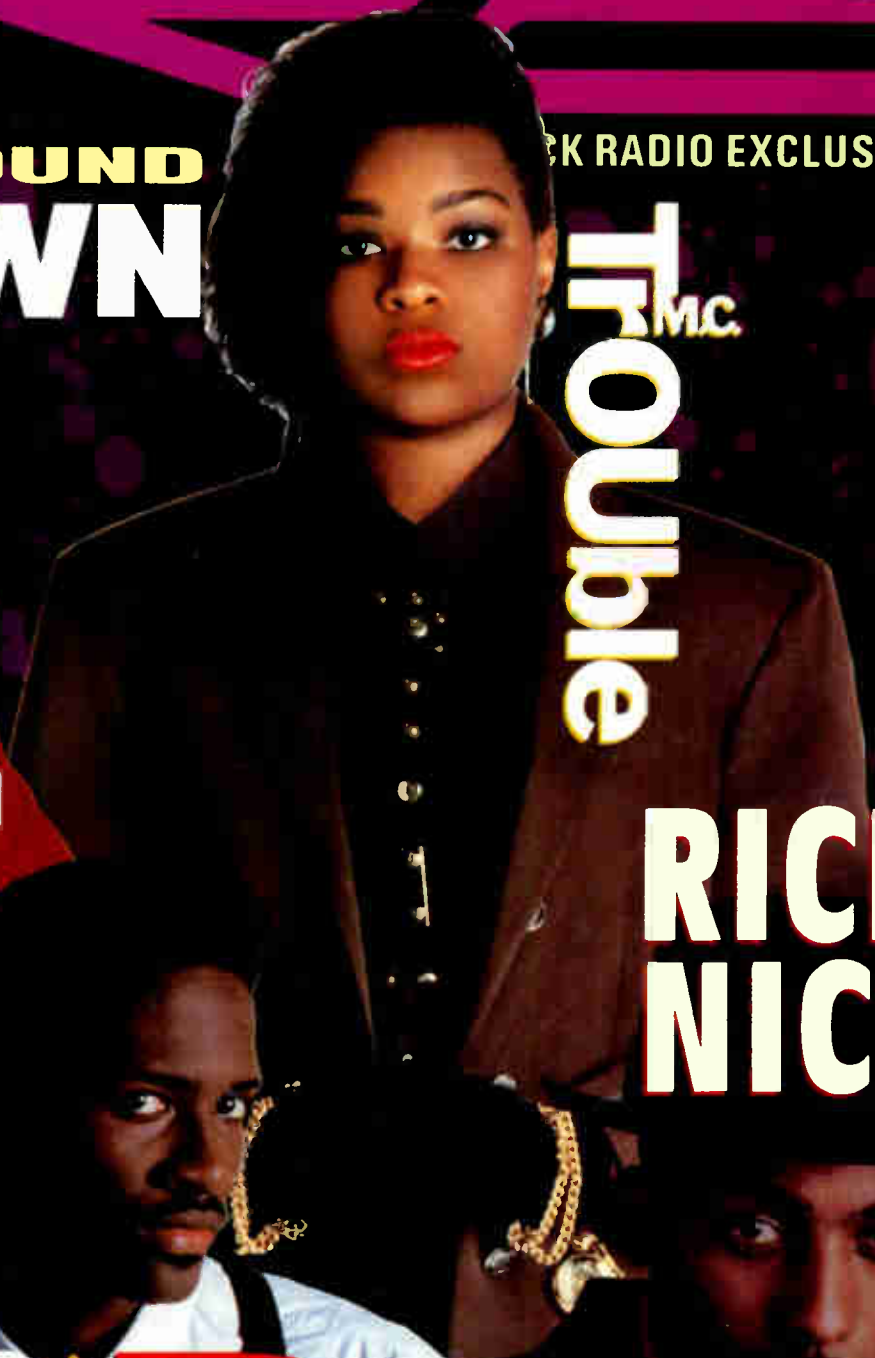
RAPPIN' ROUND
MOTOWN

WEEK RADIO EXCLUSIVE

MC
Trouble



Red
BANDIT



**RICH
NICE**



**DOC
BOX & FRESH**

0092715 5/23/91
Shelley SeLover
CBS Records
1801 Century Park West
Los Angeles, CA 90067

BOOGIE DOWN PRODUCTIONS

KRS-ONE, the conscience of hip-hop, rules with three gold albums. "Edutainment," his critically acclaimed new album, shows he has staked out a position as a rapper of honesty, compassion and toughness. It features the first single, "Love's Gonna Get'Cha (Material Love)." On Jive/RCA Records.



TOO SHORT

Coming off a platinum album, the new album from this Oakland rapper has shipped gold. "Short Dog's In The House" features the radio-playable urban masterpiece "The Ghetto." On Jive/RCA Records.

D-NICE

The former BDP DJ co-wrote and produced "Self Destruction," the rap that started a movement to Stop The Violence and began a great career for D-Nice. His debut album, "Call Me D-Nice," features his new single, "Crumbs On The Table." On Jive/RCA Records.



We're the WORD on RAP

A TRIBE CALLED QUEST



The music is jazzy, quirky, iconoclastic. Their philosophy is peace. That's the Tribe vibe, and critics and fans alike call them the biggest find of the year. A Tribe Called Quest's debut album, "People's Instinctive Travels And The Paths Of Rhythm," features their newest hit, "Bonita Applebum." On Jive/RCA Records.

BIGG OCEAN MOBB IV-I-5

Street tough lyrics and primal beats. Bigg Ocean Mobb IV-I-5 is a reference to California penal code 415 about making noise. Now find out what the noise is all about: their debut album "Wrangler Tuff," featuring "Gangster Driven" and "Big Ocean." Deal! On RCA Records.



MAESTRO FRESH-WES



Meet the Maestro—Maestro Fresh-Wes. This B-boy is the Beethoven of rap and Canada's #1 rapper with his new album "Symphony In Effect." He's about to orchestrate his way to platinum around the world. Featuring "Let Your Backbone Slide" and "Drop The Needle." On LMR/RCA Records.

TWO KINGS IN A CIPHER



Move on this one. Two kings from the East (coast, that is) whose music is a combination of jazz, funk and hip-hop, based on the Egyptian mystery system. Their debut "12" and video is "Movin' On 'Em," backed with "You Know How To Make Me." On Bahía/RCA Records.



TMK(s) ® Registered • Marca(s) Registrada(s) RCA Corporation, BMG logo ®
BMG Music • © 1990 BMG Music

CONTENTS

Publisher
SIDNEY MILLER

Assistant Publisher
SUSAN MILLER

Editor-in-Chief
RUTH ADKINS ROBINSON

Managing Editor
JOSEPH ROLAND REYNOLDS

VP/Midwest Editor
JEROME SIMMONS

Art Department
LANCE VANTILE WHITFIELD
art director
MARTIN BLACKWELL
typography/computers

International Dept.
DOTUN ADEBAYO, Great Britain
JONATHAN KING, Japan
NORMAN RICHMOND, Canada

Columnists
Rap/Roots/Reggae, On Stage
LARRIANN FLORES
What Ever Happened To
SPIDER HARRISON
Ivory's Notes STEVEN IVORY
In Other Media: ALAN LEIGH
Gospel, TIM SMITH

Record Reviews
LARRIANN FLORES
TERRY MUGGLETON
RACHEL WILLIAMS

Staff Writers
CORNELIUS GRANT
LYNETTE JONES
RACHEL WILLIAMS

Production
RUSSELL CARTER
ANGELA JOHNSON
RAY MYRIE

Administration
INGRID BAILEY, Circulation Dir
ED STANSBURY, Marketing Dir
ROXANNE POWELL, office mgr
FELIX WHYTE, traffic

Printing
PRINTING SERVICES, INC

BLACK RADIO EXCLUSIVE
6353 Hollywood Blvd
Los Angeles, CA 90028
(213) 469-7262
Fax (213) 469-4121

NOVEMBER 16, 1990
VOLUME XV, NUMBER 43

2ND ANNUAL RAP SPECIAL

RAP 'N' THE MAINSTREAM	26
UNDERGROUND RAP	28
THE BUSINESS OF RAP	30
10 RAPPERS WHO HAVE MADE THEIR MARK	32
WOMEN TOPPIN' RAP	34
LADY RAPPERS ON THE RISE	38
WRAPPED IN ANOTHER COLOR	40
RAP, RADIO AND MADISON AVE.	42
PRODUCERS OF RAP	44
RAP GOES STADIUM IN THE U.K.	46

FEATURES

COVER STORY—Rappin' Round Motown	36
SPECIAL REPORT—Teddy Riley's Party	9

SECTIONS

PUBLISHER'S	5
NEWS	6
MUSIC REPORT	60
ON THE RADIO—Robert Marsalis, WYLD	63
JAZZ NOTES	65
GRAPEVINE/STARVIEW/PROPHET	70

CHARTS & RESEARCH

SINGLES CHART	24
RADIO REPORT	51
PROGRAMMER'S POLL	53
THE NATIONAL ADDS	55
ALBUMS CHART	64
JAZZ CHART	65

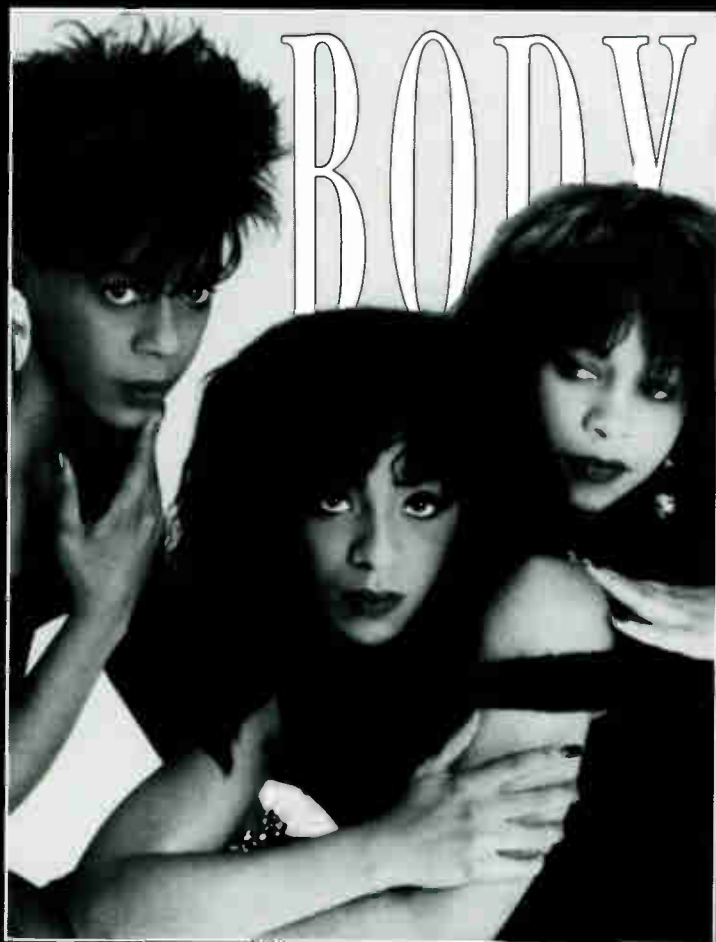
COLUMNS

IVORY'S NOTES	12
RAP, ROOTS & REGGAE	14
BRITISH INVASION	16
CANADIAN REPORT	18
FAR EAST PERSPECTIVE	20
WHATEVER HAPPENED TO...?	22

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



"BODY"



The New 12" And Single
From The Self-Titled Album.

Produced, Written and Arranged
By Angela Winbush
for A. Winbush Productions, Inc.

Executive Producer: Louil Silas, Jr.

"WHEN YOU KISS ME"



The New 12" And Single From
The Album THE MAXX IS BACK.

Produced by Curtis Williams
for Willpower Productions

Executive Producers: Ronald E. Sweeney, Esq.
Louil Silas, Jr.

PUBLISHER'S

RAP — ANOTHER HERITAGE MILESTONE

As we begin to summarize the year 1990, we must pause and reflect on the powerful impact of the music form known as rap.


1990 shall be remembered as the year in which rap diversified the creative flow to appeal to a wider demographic. The sophisticate has rap created for his taste. In California, a vast majority of the population drives with its windows down. It is very interesting to hear rap blasting from the sound systems of BMWs, Rolls Royces, Mercedes, etc. Oh yes, and from the Beverly Hills neighborhoods as well.

I am sure that rap is no secret to Atlantic's Sylvia Rhone. She created a label for it. And it's certainly no secret to Columbia's Sarah Melendez, either—she is in the process of beefing up her own label's roster of rap acts. Ernie Singleton just hired Brute Bailey to make certain MCA's rap output is handled properly. A&M's Don Eason has Bailey's counterpart in Alonzo Browne. Cassandra Mills of Giant Records has her expert in Gary Harris.

So what does all of this mean? Certainly that there is about to be very stiff competition for the airwaves. Russell Simmons and Wes Johnson of Def Jam are already looking for new and even more creative methods for breaking and marketing rap. Simmons is, as I write, probing Europe for possible breaker markets in order to take advantage of the raging crave for the new sound that's being sold to some buyers who don't even speak fluent English.

The bottom is what it's all about, and for many companies the bottom line would be red if it weren't for rap.

Sidney Miller



The Return To New Orleans
3RE
CONFERENCE '91
April 2nd thru the 7th

Riley Hyped On Future's Future

By Ruth A. Robinson

MCA has entered into an exclusive production and label deal with Teddy Riley. And a jubilant Riley told *BRE* emphatically that this wasn't just one of those label deals being handed out to artists these days to keep them from moving to another record company. "MCA wouldn't give me \$30 million just to keep me happy. They expect me to deliver. This deal is very real and the name perfectly symbolizes what it will be—The Future Enterprise."

Riley said his label will encompass a broad range of musical styles, not just the New Jack style he created. "I plan to cover the whole spectrum. One of my first artists is a hard funk white act called Judy Tiny Head, who just might be the next Def Leppard. I've been watching this act for about five years, while they've been playing locally around Boston. They've earned a shot."



Riley

He plans to release a compilation LP called *Rap of the World*, with "one female rapper, one white male rapper and the others are black acts from Harlem."

Also on his roster is Wrecks-N-Effect. Despite Brandon Mitchell's death earlier this year, personnel in the group, Riley explains, "remains the same. It's Aquil Davidson, Markell Riley and Brandon Mitchell, because Brandon's money goes into a

trust fund for his four-month-old son, my godson—so Brandon will live on.

"I plan to produce real singers—like Tammy Lucas, who could be the '90s' Aretha Franklin."

On the business side, Riley says he doesn't plan to have titles for the people who work for his label. "Right now I have 16 people I consider a family and everybody will contribute to the success of the label—from the people who answer the phone to the producers to the artists. I don't want people restricted or boxed in by titles. In those 16, there are five producers."

As for further staffing up, Riley says, "Soon, I'll be looking for personnel to promote the records in all the regions—the South, Midwest, Northeast and the West."

There'll be an office at MCA's headquarters in Los Angeles, but Riley will continue his main operations

continued on page 8

Paula Abdul is the first woman to be chosen as "Top American Hero" in the 11th annual poll conducted by "The World Almanac and Book of Facts" for their 1991 edition due for publication this week.

The World Almanac's "Heroes of Young America" poll surveys over 5,000 high school students across America. The second figure most often selected by teens was their mother. Other winners of previous polls include Michael Jackson, Michael Jordan, Mary Lou Retton, and Sylvester Stallone.

After nine years with the CBS Records Group, Scotti Brothers Entertainment Industries (SBET), Inc. has terminated its relationship. The firm has now entered into a multi-year pressing/distribution deal with BMG Distribution, which Tony Scotti, chairman, SBET; and Pete Jones, president, BMG Distribution, have just finalized. The company also announced a merger with the publicly traded television company, All American Television, Inc.

BMI, the performing rights organization, and New York University (NYU) Music Business School (MBT) will host a seminar for urban artists and songwriters this month at the Loeb Student Center at NYU.

The two-hour panel differs from standard music business seminars in that the panelists will have the opportunity to ask questions of the audience. The panel will ask an amalgamation of Trivial Pursuit and Jeopardy-style questions, according to BMI's Cat Jackson, the panel moderator. Audience members who answer correctly will receive a brief critique on submitted demo tapes.

RIAA Certifications: October, A Very Cold Month



M.C. Hammer

Proving he's one of the coldest rappers around, Vanilla Ice's debut single "Ice, Ice Baby" has sold so quickly that the record was the only

single to be certified gold and platinum simultaneously by the Recording Industry Association of America last month. (It must have been a great birthday present for the debuting rapper....see Star-view, *BRE*, this issue.)

Meanwhile, Hammer's prayers were answered again with an increase of sales for his *Please Hammer Don't Hurt 'Em* album—the Hammer has reached the six million sale point.

Epic rapper Candyman knocked more than boots in October with his gold single "Knockin' Boots." Other gold single achievers included Prince's (his sixth gold single) "Thieves In The Temple," Maxi Priest's "Close To You"



Candyman

and Keith Sweat's perspiration-inspiration "Make You Sweat."

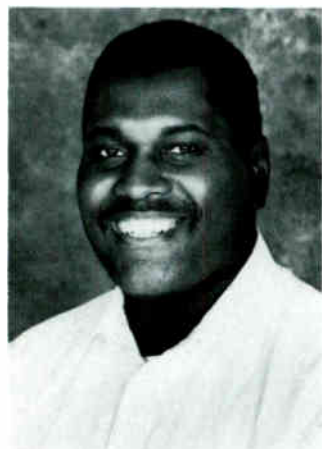
Rap entity Boogie Down

continued on page 7

EXEC STATS



Bailey



Greene

BRUTE BAILEY has been named national promotion director, rap/alternative music, black music division, MCA Records (as first reported in BRE #39; Oct. 19, 1990). Upon announcing Bailey's appointment, A.D. Washington, sr. vp, promo/mktg, black music division, commented, "We are fortunate to be able to bring a person of Brute's caliber to our MCA family. He has such a wide variety of experience, and not only understands the inner-workings of rap music on the street, but also has the necessary knowledge it takes to get rap played on the radio."

"I am enthusiastic about my appointment. I look forward to serving MCA in an arena that deserves upclose and professional attention—rap," Bailey said.

Before joining MCA, Bailey was national promotion director for Priority Records, where he got airplay for such controversial rap acts as N.W.A. and Ice Cube. Prior to that, Bailey held a regional promotion position on the East Coast for Island Records, working releases by such artists as Tone Loc and Young M.C.

In his new position, Bailey will be responsible for the promotion of all rap and alternative black music product to radio, club disc jockeys and record pools.

Bailey's keen understanding of radio is enhanced by his extensive hands-on experience. As a program director and on-air personality from '78 to '88, he helped take five of six stations he worked for into No. 1 ratings positions (e.g. WDJY, Washington, D.C.; WYLD, New Orleans).

WENDELL GREENE has been appointed an A&R executive of Giant Records, as announced by Irving Azoff, the company's owner. Greene will be located in the Los Angeles office and will report directly to Azoff.

Greene formerly served as national director, promotion, Delicious Vinyl; overseeing the recording careers of Tone Loc and Young M.C. "I'm thrilled to be a part of the Giant team. I know we'll be on the cutting edge of what's happening musically," Greene stated.

"Wendell Greene is a rising young star on the record scene. We're proud to welcome him to Giant," said Azoff.

VIKKI LEWIS has been named promoter, black gospel, radio, The Benson Company. Lewis, who recently joined the Benson staff as coordinator, promo, black gospel, radio, draws upon her experience and active membership in the Gospel Music Workshop's Gospel Announcer's Guild for the past three years. She also served as music director and gospel announcer at WCHB, Detroit's No. 1 full-time gospel station.

SAUL SHAPIRO has been named mgr, Midwest region, Windham Hill Productions, Inc. Shapiro's responsibilities include implementing Windham Hill's marketing and sales plans, coordinating retail activities and other related duties.

NIKI RUXTON has been named mgr, advertising/merchandising, Windham Hill Productions. Prior to her promotion, Ruxton was office manager for the company's headquarters. She has been with the company for a year, and will now be responsible for generating advertising work orders, media ad placement and collecting media information.

SANA BEREN has been named mgr, Southern region, Windham Hill Productions. Prior to her promotion, Beren was a regional marketing coordinator for RCA. Her responsibilities will include implementing Windham Hill's marketing and sales plans, coordinating retail activities and initiating marketing and sales campaigns with BMG.

MARK REITER has been appointed to the post of assoc dir, mktg, EC, Epic Records. Reiter has been a product manager at Epic since '88 and will now be responsible for overseeing the marketing of Epic's more formidable stars.

AL MASOCCO has been appointed assoc dir, mktg, WC, Epic. Masocco began his career at CBS Records in '82 as an account service rep and most recently held the position of mgr, mktg for the Los Angeles branch.

JEFFREY PEISCH will assume the newly created post of vp, non-theatrical programming, CBS Music Video Enterprises. He joins CMV from Vestron Video, where he had been vp of non-theatrical programming since Sept. '88. He began at Vestron in '86 as mgr, non-theatrical programming, moving up the ladder to director, then on to vp.

RUSSELL SICKLICK has been promoted to dir, packaging liner copy and credits, Arista Records. Russell has been with Arista for three-and-a-half years and formerly held the position of mgr, liner credits and copy.

DANA RENERT has been named co-mgr, production, Arista. Previously, Renert was at Shorewood Packaging where she was an acct exec for Arista and other major labels. In her current position, she will be responsible for pre-production activities. □

RIAA Certifications *continued from page 7*



The Time

Productions' *Edutainment* and The Time's *Pandemonium* albums both dug some gold as well. And En Vogue's *Born To Sing* debut album hit the platinum mark.

Other multi-platinum album achievers include Mariah Carey's self-titled

debut with two million units sold within four months of its release.

A total of one platinum and seven gold singles; 12 gold, 14 platinum and 13 multi-platinum albums were certified. □

Warner Continues Restructuring Of Promo Department



Williams

As part of a restructuring of the current marketing and promotion team at Warner Bros., Jeff Grant, David Linton, Gary O'Neil and Hilda Williams have been appointed to positions in the Warner Bros. and Reprise Records black music promotion departments.

"A look at the collective experience of Jeff, David, Gary and Hilda make them the obvious choices for these key posts," said Ray Harris, sr. vp, black music marketing and promotion. "Add to that their proven energy and enthusiasm and you have a top-notch promotion line-



Linton

up." Grant, who began his career as assistant program director at WBFO in Buffalo, will now serve as black music promotion manager for the New York and Northeast areas. Prior to this appointment, Grant was program director for WNHE in New Haven, CN.

Linton, who joined Warner in 1988 as Southwest promotion manager, was promoted to co-national director of promotion, Reprise Records. Before coming to the record label, Linton was general manager and program director for stations

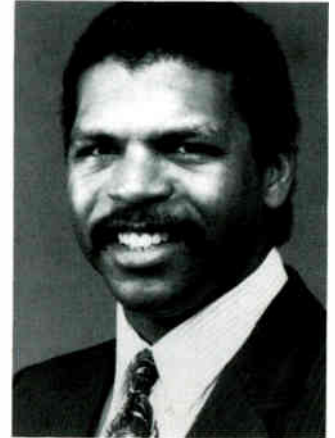


Grant

WSHA in Raleigh, NC, and WRUS-FM in Elizabeth, NJ.

O'Neil is joining the label as black music promotion manager for the Los Angeles and West Coast areas after leaving RCA Records where he was promotion representative, West Coast. Very familiar with the Southern California area, O'Neil was an air personality for stations KGFJ and KJLH in Los Angeles. He later held the dual role of music director/program director at station XHRM in San Diego before going to RCA.

Williams will also serve as



O'Neil

black music co-national director, handling the Northern markets. Williams held her first post at RCA Records as A&R account manager, then moved to regional promotion manager for the Northeast. She later held the same position at PolyGram Records, and Capitol Records.

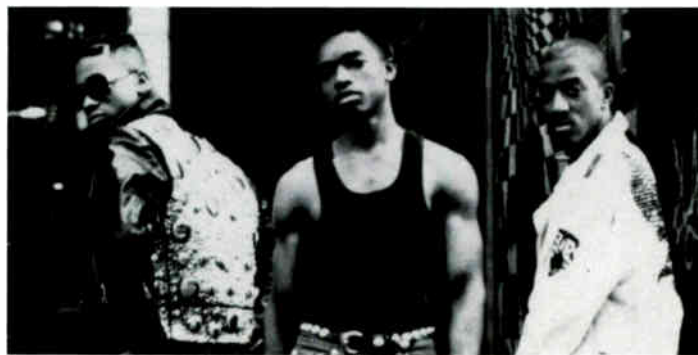
Changes in the promotion department have also seen the appointment of Earl Jordan to vice president, black music sales, and Hank Spann to vp, black music promotion. □

Riley Hyped On Future *continued from page 6*

from New York City, although he has moved his home somewhat farther South.

While Riley admits that he really "didn't get any old money from MCA," he looks at this new deal as "new money." "I've really put all the bad feelings behind me, and I really don't want to think about what was due me from past projects. It comes with too much negative baggage. This deal is for the future, where I place my hopes and plans."

Riley cites new manager Harvey Alston as a "guiding light" in his recent career moves. "He's one of the few people with the right kind of



Wrecks-N-Effect

motives. He does things for me and for Guy that other people have not imagined. He and the people at MCA—Al Teller, Ernie Singleton and Louil Silas—all told me I deserve this deal because of the work I've done and the

work they believe I can deliver in the future."

Teller commented, "This is a very important deal for us because it further strengthens our relationship with one of the most creative people in the music business today. He

has this unique ability to translate the energy of the street into vital, innovative records. We've been Teddy's artistic home since 1987; now we're in a position to help him explore all of his musical visions."

Riley has produced hit product with a wide array of artists including Keith Sweat, Heavy D. & the Boyz, James Ingram, Soul II Soul, Boy George and Guy—the group of which he is also a member. Guy's first album, released on MCA in 1987, yielded five platinum singles. Guy's latest album, *The Future*, was released last month and features the single "I Wanna Get With U," currently in position number 12 on BRE's singles chart. □

SPECIAL REPORT

Riley Celebrates Birthday At Sea

The atmosphere was nautically festive aboard the yacht chartered for the birthday celebration of MCA recording artist/producer Teddy Riley. Champagne splashed in glasses as all hands toasted Riley and a good time was had by land lubbers one and all.

Photo Credit: Arnold Turner



Pictured (l-r) are "Air" Geno Jones KJLH; Teddy Riley; Harvey Alston, Riley's manager; and Ernie Singleton, pres. black music, MCA.



Teddy Riley is joined by WBL's Frankie Crocker (r)



The gang stops for a rest during the night's festivities. Pictured are (l-r) Atlantic's Chuckii Booker, MCA's Bobby Brown; Guy members Damon Hall, Teddy Riley and Aaron Hall, and Warner's Al B. Sure!



Actress Fae Dawn Chong offers greetings to Guy members Aaron Hall (c) and Teddy Riley



Teddy Riley pauses a moment with Warner recording artist Al B. Sure!

ONE HOT MAMA.

LUKE

Mama Guavita

Featuring The 2 Live Crew

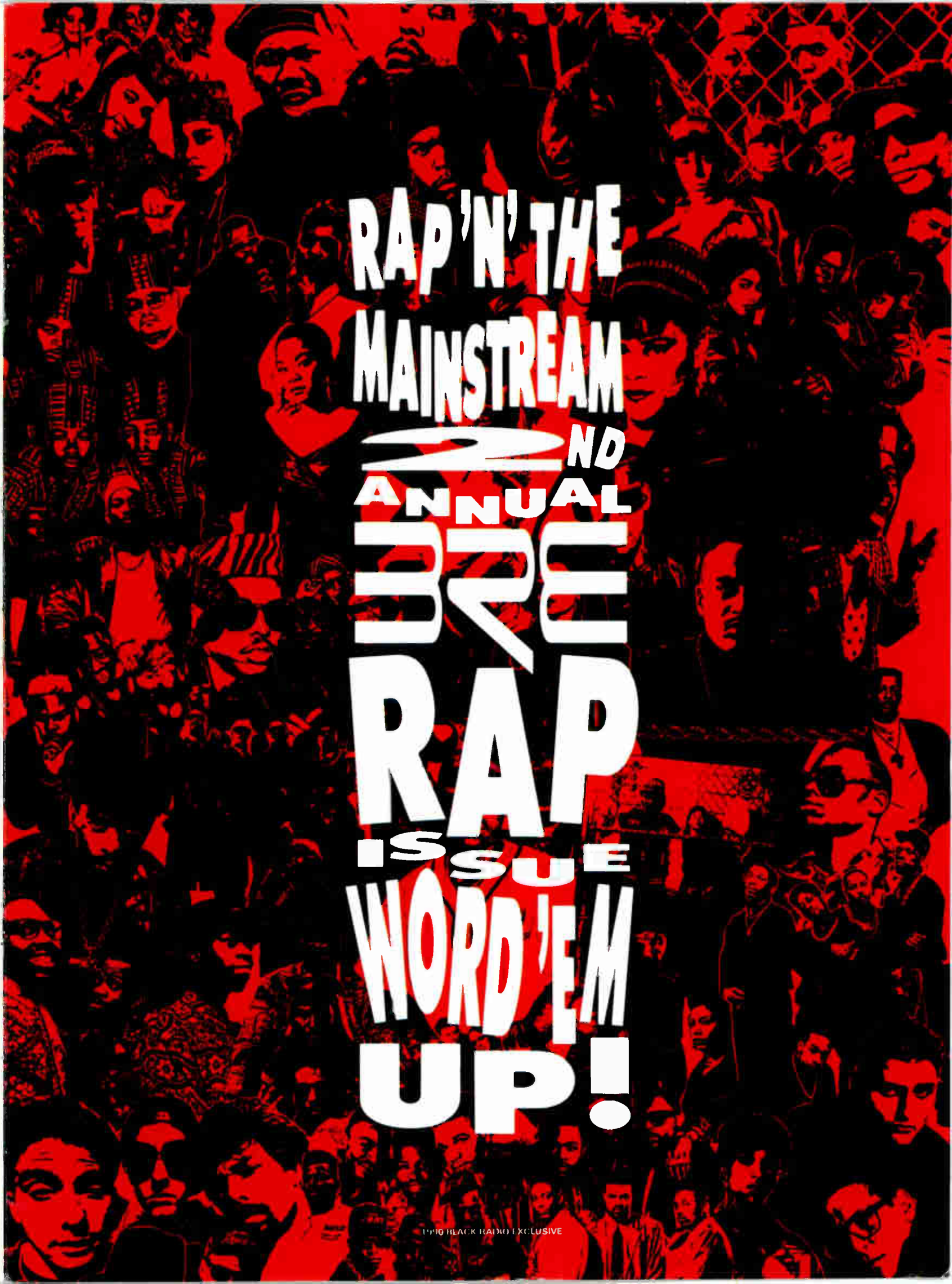
The new single from the album *Banned In The U*S*A
*The Luke LP Featuring The 2 Live Crew.***

**Executive Producer: Luther Campbell
Produced by: Luke and The 2 Live Crew**



Luke Records, 8400 N.E. 2nd Ave., Liberty, Florida 33138 (305) 757-1969 Distributed by Atlantic Recording Corp.
© 1990 Atlantic Recording Corp. A Time Warner Company





RAP 'N' THE
MAINSTREAM
2ND
ANNUAL
BEE
RAP
ISSUE
WORD 'EM
UP!

Pop Goes Rap



Bell, Biv, DeVoe

In 1985, when **Jesse Johnson** left **The Time** to make solo records and independently produce, **Prince**, his former employer, offered the musician some parting advice. "He said, 'Be creative and don't let anyone get in the way of what you want to do musically,'" said Johnson in a conversation not long after leaving the group back then. "And he said, 'Never do any rap.' He's *real* down on that stuff."

That was five years ago. Apparently, even Prince's formidable music vision could not see the day when rap and mainstream R&B would climb in bed together. However, with rap's overwhelming success has come the trendy marriage of "conventional" R&B and the genre

Initially spearheaded by East Coast acts like **Guy** and **Al B. Sure!**, whose hip hop tracks easily lent themselves to the occasional rap, the melange has since become commonplace, with acts as diverse as **Jody Watley**, the **O'Jays** and **Quincy Jones** all utilizing rap on their recordings. **Janet Jackson** fortified her already blazing "Alright" with a re-mix featuring rapper **Heavy D.**, right in the middle of "Sensitivity," his sultry debut solo single. **New Edition's** **Ralph Tresvant** busts a rap, while N.E. comrades **Bell,**

Biv, DeVoe rap as much (if not more) than they sing. Indeed, some of **Bobby Brown's** pop audience consider him as much a rapper as a singer. The Jesse Johnson-produced act **Kool Skool** decided to cover all bases. Primarily a unit of instrumentalist/vocalists, they installed **Prime Minister**, their very own in-house rapper. Prince started rapping on his albums not long after he gave Johnson that then-heartfelt advice, while **Michael Jackson**, always ready and willing to exploit the latest musical trend, is said to be considering inviting a rapper onto his work in progress (during the production of the *Bad* LP he met with **Run-DMC** about working

together, but nothing came of it).

If singers are interested in employing rap, increasingly so do rappers integrate singing into their concepts. **Queen Latifah's** "Ladies First" and **Salt-n-Pepa's** "Expression" are just two recent examples of use of vocal melodies by rappers, who, in many cases, consider the combination a natural progression for them. This year, rap producer **Dr. Dre**, best known for his edgy production of monster rap act **N.W.A.**, took a real plunge and produced his first non-rap act, **Michel'le**, who scored a platinum LP with the move.

Why this sudden trend? For vocal acts, it is a way to keep their sound current, while possibly expanding their audiences. Certainly the sales power of rap acts like the aforementioned **N.W.A.** and **Ice Cube**, who sell millions of albums with little or no airplay, has not gone unnoticed.

It would seem that the rap community, for years treated as R&B's bastard son,

would view the invitation to rap on mainstream records as their long-awaited acceptance into the pop music family. Many hard-core rappers despise the amalgamation as pure sell-out. "Just a year ago, the singers and songwriters were telling us what we do isn't music, that it wasn't worthwhile," said one angry rapper/producer. "Now they're calling my manager everyday, trying to get me to work with them. I say f--- 'em. We'd rather have our thing separate but equal—give us our rap charts, our rap nomination at the music award shows, but don't come begging now when they didn't want us before."

Other rap acts interested in working with mainstream acts have voiced sincere concerns about the presentation of their work with those acts. "Producers meet with us and say, 'Here, we need a rap in this spot on the song,' without a knowledge of what we do," said a hot rapper recently consulted by two huge pop/R&B acts. "They wanted the benefit of a rap without giving me the creative control to do what I do. That might mean re-mixing what they *think* is a funky track. For us, it might be too slick."

In any case, one thing is clear: rap is here to stay. The art form that is considered by some to be the most invigorating thing to happen to black music since bebop ironically finds itself in the mainstream. Mainstream beyond



Kool Skool

novelty, beyond selling fast food and leisure wear via slick TV and radio ad spots. Think about it. **Public Enemy**, **L.L. Cool J** and **Vanilla Ice** are *pop* acts. Where are the skeptics now? □

WORLD MUSIC HEAVY METAL RAP Rhythm & Blues
 OVERS ROCK BLUE BEAT Two Tone PSYCHEDELIC
 LE Opera POP Choral Cajun Zydeco COUNTRY
 NEW WAVE Swing Calypso Golden Oldies WORL
 JU-JU CHAMBER MUSIC RARE GROOVE LOVE
 TIN Gospel PROGRESSIVE DUB SKIFFLE Opera F
 ASSICAL ROCK Jazz Ska BLUES NEW WAVE Sw
 tra BIG BAND Acid Jazz Jit JIVE JU-JU CH
 -Motown ROCK & ROLL FUNK LATIN Gospel
 REGGAE SOUL HIP HOP Soca CLASSICAL ROCK
 FOLK SAMBA Rai Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla-Motown ROCK &
 ngra NEW AGE House Salsa REGGAE SOUL HI
 METAL RAP Rhythm & Blues FOLK SAMBA Ra
 AT Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 den Oldies WORLD MUSIC HEAVY METAL R
 COUNTRY & WESTERN Bangra NEW AGE House S
 WORLD MUSIC HEAVY METAL RAP Rhythm &
 OVERS ROCK BLUE BEAT Two Tone PSYCHEL
 LE Opera POP Choral Cajun Zydeco COUNTRY
 EW WAVE Swing Calypso Golden Oldies WOR
 JU-JU CHAMBER MUSIC RARE GROOVE LO
 TIN Gospel PROGRESSIVE DUB SKIFFLE Opera
 ASSICAL ROCK Jazz Ska BLUES NEW WAVE S
 tra BIG BAND Acid Jazz Jit JIVE JU-JU CH
 -Motown ROCK & ROLL FUNK LATIN Gospel
 REGGAE SOUL HIP HOP Soca CLASSICAL ROCK
 FOLK SAMBA Rai Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla-Motown ROCK &
 ngra NEW AGE House Salsa REGGAE SOUL HI
 METAL RAP Rhythm & Blues FOLK SAMBA Ra
 AT Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 den Oldies WORLD MUSIC HEAVY METAL R
 COUNTRY & WESTERN Bangra NEW AGE House S
 WORLD MUSIC HEAVY METAL RAP Rhythm &
 OVERS ROCK BLUE BEAT Two Tone PSYCHEL
 LE Opera POP Choral Cajun Zydeco COUNTRY
 EW WAVE Swing Calypso Golden Oldies WOR



MIDEM THE MUSIC SHOW

PALAIS DES FESTIVALS, CANNES, FRANCE.

20-24 JANUARY 1991

Midem. The world's premier music market.

More business, more events, more participants, more concerts,
more breaking acts, more deals. And more music.

Pop, Rock, Rap, Jazz. Classical, Contemporary. From sound waves to new wave,
Midem is tuned to your success.

Make the most of your participation.

A stand delivers high profile to your company and is the most efficient
way to do business.

**You may even qualify to participate in
one of our Group Stands.**

Advertise your product & promote your activities in the Midem Guide,
the industry's who's who.

The Midem Preview & Daily News keeps you up to the minute
on international music news. Book a page & make your mark
to a captive audience.

Contact Barney Bernhard or Laura Ketay today.
Make the most of the promotional opportunities.

And let Midem make it happen for you.

Midem, 25 years of getting it right!

INTERNATIONAL EXHIBITION ORGANIZATION,
475 PARK AVENUE SOUTH, 30TH FLOOR, NEW YORK, NY 10016
TEL: (212) 689 4220 FAX: (212) 689 4348 TLX: 4979122 IEO

Please rush me details of Midem '91.

I am interested in

exhibiting with a stand participating

Name _____

Company _____

Title _____

Address _____

Telephone _____

BARNEY BERNHARD OR LAURA KETAY INTERNATIONAL EXHIBITION
ORGANIZATION, 475 PARK AVENUE SOUTH, 30TH FLOOR, NEW YORK,
NY 10016. TEL: (212) 689 4220 FAX: (212) 689 4348 TLX: 4979122 IEO

RAP, ROOTS & REGGAE

By LarriAnn Flores

With this issue we are able to see the importance of rap in sharper focus. As this music form grows, so does our coverage. We are happy to say the word this week, as always, is Peace, plus Prosperity.

R/R/R REVIEWS

SINGLES:

ROXANNE SHANTE

BROTHERS AIN'T S...
COLD CHILLIN'/WB



This song has a catchy little beat but the lyrics are dangerous and not playable on radio. Maybe a cleaned-up version would be a hit. The cut is from the forthcoming album *2 Nasty 4 Radio*. Shante shows she can throw down as hard as the fellas and nastier than many. Demos: Rap Fans, Adults.

GANGSTARR

JUST TO GET A REP
CHRYSALIS

With some proper airplay this song should be another hit for Gangstarr. It has a cool and mellow bass line to drop the funky lyrics to. So if you do play it, pump it up. Demos: Rap Fans, Teens.

ANDRE WILLIAMS

'NITE BEFORE CHRISTMAS
SDEG/ICHIBAN

This is a slow rap to the old Xmas song. The lyrics are what might be termed offensive to some, but on the whole they

are comical. The song is on the *Direct From The Streets* LP. Demos: Adults.

ALBUMS:

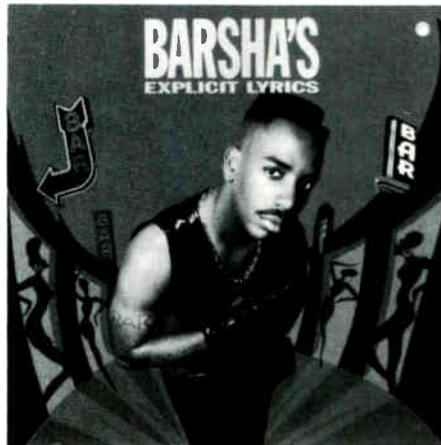
SPYDER-D

GANGSTA WAGES
HYPE HOP/MALACO

Here is the long-awaited debut album from the one and only Spyder-D, who brought us "Smerphie's Dance" a few years ago. He shows his versatility by rapping on the hip hop-oriented side one and singing ballads on the silky-smooth flip side. With def cuts like "Arachnophobia," "This Is Just A Bonus (Super Fresh)," "Flowin' Like Fluid," "Boots (To The Ceiling)," "Could This Be You?" "The Tune Is Right," "B-Boys Don't Fall In Love" and "I Do It All," you are bound to find something you like. So say it when you play it and turn it up. Written, arranged, produced, engineered and performed by Spyder-D. Demos: All.

BARSHA'S

EXPLICIT LYRICS
BUM RUSH



This is a tough-talking rap album with some hard-hitting cuts. "Who's The Master?" opens and is followed by songs equally as hard. "Internal Affair" and "Seminar '90" are standout cuts. Barsha's is a talent to be reckoned with. Demos: Rap Fans.

RAP PICK OF THE WEEK

JOESKI LOVE

JOE COOL
COLUMBIA



This album has great potential. Love has a catchy voice and a unique style of rappin'. He's kind of sly on a smooth hip hop tip. With some super def cuts that are sure to keep you moving and grooving, this entire album is sure to make you want more and more of him. Songs like the first single "I Know She Likes Joe," "Rock Wit Joeski," "Joe Cool," "Get 'Em Joe," "Everyday Thing," "Wild Chile" and "Livin' Large In the Nine Teez," will all set your feet afire. Fine production by Hurby "Love Bug" Azor and the Invincibles. Demos: Rap Fans, Adults.

HOT RAP

"Ice, Ice Baby"

Vanilla Ice
SBK

"The Boomin' System"

L.L. Cool J
Def Jam/Columbia

"Knockin' Boots"

Candyman
Epic

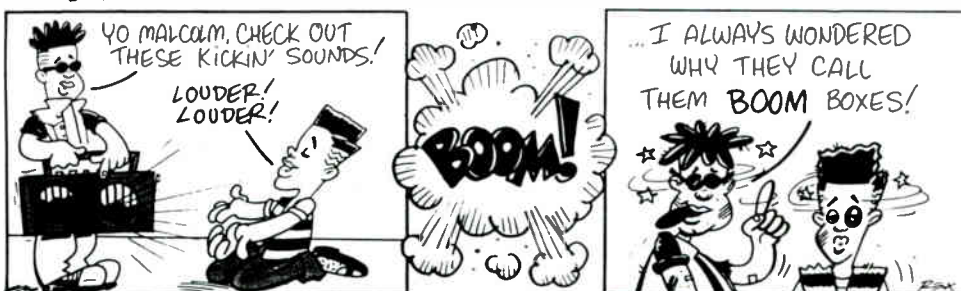
"Streets of New York"

Kool G. Rap & D. J. Polo
Cold Chillin'/WB

"Monie in the Middle"

Monie Love
Warner Bros.

Hip Hop Heroes





**HARMONY
POUNDCAKE**
from the album
LET THERE BE HARMONY

FIERCE



KID FROST
THAT'S IT
from the album
HISPANIC CAUSING PANIC

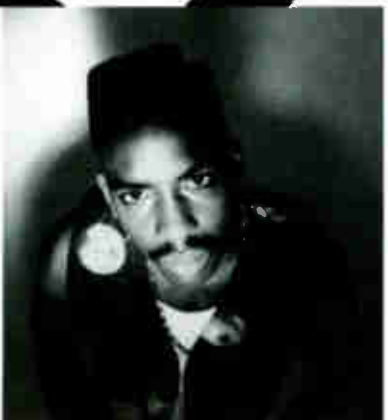


RAW



KINGS OF SWING
NOD YOUR HEAD TO THIS
from the album
STRATEGY

RAAP



BARSHA
WHO'S THE MASTER
from the forthcoming album
BARSHA'S EXPLICIT LYRICS



N.W.A. Banned In U.K. Shops



N.W.A.

L.A. gangsta rappers **N.W.A.** is the first group to suffer in the U.K. from the continuing saga of censorship.

Their latest five-track single "100 Miles And Runnin'" has been banned by several U.K. high street shops because of the nature of the lyrics on one of the songs, "Just Don't Bite It."

So far, the big retail chains—Woolworth's, John Menzies, W.H. Smith and HMV stores—have been the first stores to ban the record, with several more ready to follow suit.



Dr. Dre

Said John Menzies merchandising director Dick Francis, "We're a middle-of-the-road sort of shop. It wouldn't fit our customer profile to sell it." And a spokesman for Woolworth's admitted,

"Just Don't Bite It" is certainly not the kind of thing that we would dream of stocking in our family stores."

The record, however, is being sold in Our Price (the U.K.'s largest record chain) and at Tower Records U.K. Its sales are hardly likely to be hurt by the boycott by the large department stores, because as Francis points out, "We don't have much demand for rap records in our stores. People who are into that kind of stuff wouldn't think of buying it here."

Executives at Island Records' 4th and Broadway record label are bracing themselves for a media onslaught as the effects of the N.W.A. ban become public. "We expect sales in the import stores to be very good," says a spokesperson for 4th and Broadway. "Once the kids find out that they can't buy the record at the major record retailers, they'll go straight to the shops they know will still stock the record."

The response from the group in California has been a resounding "We don't give a #&@!", with band producer **Dr. Dre** saying in fighting talk, "We'll fight any efforts to ban the record."

Anybody who wants to ban it can *C@% my #!@%."

The N.W.A. ban is seen as the first of its type coming in the wake of the **2 Live Crew** controversy in the United States. N.W.A.'s "100 Miles And Runnin'" is believed to be the first record that has been banned from record shops in the U.K. because of its lyrical content. In the late '70s, the punk band the Sex Pistols were censored by record chains HMV, Boots and Woolworth's, who refused to allow customers to listen to the group's first two singles,

"Anarchy In The U.K." and "God Save The Queen," in record stores. However, they did stock the record.

Previously, the only bans that have taken effect in the U.K. have been media bans primarily by the state-owned BBC



2 Live Crew

radio and television stations which have banned records from being aired. Generally, the bans have taken the form of "soft sanctions" with, for example, **Chuck Berry's** '70s hit "My Ding-A-Ling" being banned by the BBC only to the extent of the single having to be aired on television without an accompanying visual image of Berry singing it. Despite the ban, "My Ding-A-Ling" made it to the No. 1 spot on the U.K. charts, starting a trend for banned records to make it to the top of the charts. □

I C E C U B E

DEVIATING FROM THE PROGRAM AGAIN WITH THIS NEW...

KILL AT WILL

FEATURING FOUR BRAND NEW TRACKS AND THREE NEW REMIXES GUARANTEED TO BLOW YOU AWAY INCLUDING THE FORTHCOMING SINGLE AND VIDEO "DEAD HOMIEZ" IN STORES DECEMBER 7. ON CD, CASSETTE

WAX PRODUCED BY ICE CUBE, JIM JUNE & CHILLY CHILL. ©1990 PRIORITY RECORDS, INC. (1990) PRIORITY RECORDS

PARENTAL ADVISORY EXPLICIT RAP

2 LIVE CREW, N.W.A, EAZY-E, ICE CUBE, TOO SHORT, ICE T, AND GETO BOYS HAVE JOINED FORCES TO SAY...

F--- CENSORSHIP!

ON PRIORITY RECORDS, CASSETTES AND COMPACT DISCS. IN STORES NOVEMBER 16



ON THE HOTTEST, MOST CONTROVERSIAL RECORD OF THE YEAR: HELP FIGHT CENSORSHIP. PRIORITY RECORDS WILL DONATE A PERCENTAGE OF THE PROCEEDS FROM EXPLICIT RAP TO THE RIGHT TO ROCK NETWORK/ROCK & ROLL CONFIDENTIAL IN AN EFFORT TO PRESERVE OUR FIRST AMENDMENT RIGHT OF FREE SPEECH.

CANADIAN REPORT

By Norman Otis Richmond



Michie Mee and L.A. Luv

Hip hop in Canada continues to mature. International artists sell thousands of records here and homegrown rappers are beginning to be taken seriously. Hip hop and dance hall reggae are running neck-and-neck among



Dream Warriors

record buyers in major Canadian cities.

Just as **M.C. Hammer**, **Digital Underground**, **Big Daddy Kane**, **Ice-T**, **Public Enemy**, and **Queen Latifah** have conquered record buyers in the United

States, they are doing the same in Canada. The major difference, however, is the popularity of Jamaican dance hall rappers like **Shabba Ranks**, **Tiger** and **Shelly Thunder**. Jamaican rap artists are equally as popular in the Canadian market.

Ivan Berry, the head of Beat Factory Production in Toronto, sees both the positive and negative sides of Canadian hip hop. Says Berry, "There are a lot of hip hop groups being signed, we have signed a few groups internationally. Concerts are successful,

there is not as much violence in concerts anymore and a lot more people from the suburbs are listening to hip hop. Add the fact that more radio stations are playing hip hop. That's the positive side.

"The negative side of things is that the record companies in Canada that are signing hip hop groups are signing them for the wrong reasons. They are jumping on some bandwagon which I choose not to mention. Number two, the A&R people in the record companies still don't know what hip hop is. How can they sign a form of black music that they are uneducated about?"

Berry currently manages 12 acts who represent a variety of black music forms. Seven of his hip hop/dancehall reggae artists have been signed to labels outside Canada. **Michie Mee & L.A. Luv**, **Dream Warriors**, **Split Personality**, **Carla Marshal**, **M.C. Rumble**, **Chase and Krush** and **Skad** are signed to U.S. and U.K. labels. Only **HDV** is signed to CBS Canada through a distribution



HDV

deal with an independent Canadian label.

The Toronto duo **Dream Warriors**, produced by **Richard Rodwell** (Maximum 60), hit the Top 10 on the Gallup Chart in the U.K. with their 4th & Broadway debut "Wash Your Face In My Sink"—the first Canadian rap or black act to achieve that status. In Britain, the Dream Warriors became the first African-Canadian rappers to hit the Gallup Chart, setting a record for the longest Top 20 chart rap song by a hip hop outfit in British pop history.

Only one African-Canadian rapper, **Maestro Fresh Wes**, has managed to conquer the domestic record charts. And it must be pointed out that Attic Records, an independent Canadian label, picked up Fresh Wes' single "Let Your Backbone Slide" from the U.S.-based LMR label. Canadian record companies began to jump on the hip hop bandwagon with the success of Fresh Wes. His debut album *Symphony In Effect* was a world class album. Since the release of



Carla Marshal

Symphony In Effect Fresh Wes has achieved platinum status and won numerous video awards.

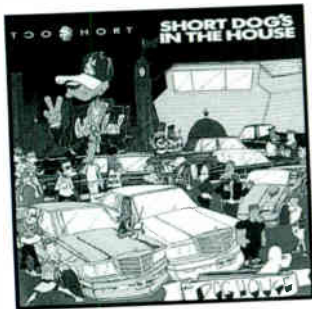
Capital Records-Canada has made history, being the first label in the country to open a black/urban division. They have just released an album entitled *So Listen* by the Montreal-based duo **M.C. J** and **Cool G**. This Halifax, Nova

continued on page 67

J I V E

SOUND & VISION FOR THE NINETIES

THE SOUND



LP's Out Now

TOO SHORT "Short Dog's In The House" *Platinum*

BOOGIE DOWN PRODUCTIONS "Edutainment" *Gold, nearly Platinum*

D-NICE "Call Me D-Nice" *Major Breakthrough*

A TRIBE CALLED QUEST "People's Instinctive Travels And The Paths Of Rhythm" *Major Breakthrough*

COMING IN 1991 - NEW ALBUMS BY

KOOL MOE DEE • DJ JAZZY JEFF & THE FRESH PRINCE

MR. LEE • STEADY B • UTFO • KID ROCK • YO! MTV RAPS II

THE VISION



HOME VIDEOS OUT NOW

BOOGIE DOWN PRODUCTIONS "Live"

A TRIBE CALLED QUEST "The Art Of Moving Butts In Europe"

"More of Jive's Greatest Rap Video Hits" • "Whodini's Greatest Rap Video Hits"

COMING SOON

TOO SHORT "Short Dog's In The House" *in stores 12/11*

"The Stop The Violence Video (The Making Of Self-Destruction)" *in stores 1/22*



Rap Movement 1990

The road for rap music has been long and arduous since it landed on Japan's musical turf over four years ago. It was at that time that rock and roll was at the peak of its popularity with the youth market, overshadowing the rise and solid maturation of grassroots rap artists that were starting to make waves in the U.S. However, despite this apparent setback, rap made its first big impact when **Run-DMC** became a household name with the immense popularity of their hit record. But despite this recognition, rap music didn't move forward into the limelight due to resistance from the media.

While a tiny minority of rap fans were hip to the early progenitors of rap dating back to **Kurtis Blow**, the **Sugar Hill Gang** and **Grandmaster Flash**, most people were unaware of its origins and passed it off as a fleeting novelty. Moreover, record companies across the board shied away from releasing rap music in Japan, thereby limiting consumers to imports.

Because Japanese record buyers typically prefer to buy domestically produced albums that include all of the lyrics and information in Japanese, rap music's commercial appeal remained in a rut until last year when, suddenly, the black dance boom began to make an unexpected comeback. As black contemporary music began to flourish and dance clubs became the rave, dance rappers like **M.C. Hammer** were able to benefit handsomely. Applying his sampling techniques with the same creative dexterity as his predecessors, Run-DMC, Hammer has astutely topped it off with a dance routine which has made him the biggest sensation and most recognized figure in rap.

If the Japanese music charts could tell the whole story about rap music, it would simply be spelled H-A-M-M-E-R. Not only has M.C. Hammer been the only rapper to penetrate the charts of major radio stations in the Tokyo area, but so far three of his songs have entered the top 20 hit charts in rapid succession throughout Japan. "U Can't Touch This," "Have You Seen Her" and "Pray" have done so well that in some regions such as HBC Radio in Hokkaido and YBC Radio in Yamagata, two songs have charted simultaneously. Other dance rappers that have piggybacked on Hammer's success in several of the local dance and club charts have been **Snap's** "Power," **Kyper's** "Tic, Tac, Toe" and

Kwame's "Ownlee You."

After giving his spectacular concert in Tokyo's MZA complex last year, Hammer became a cult hero to thousands of dance music fans who started calling his dance style the "Hammer Dance." Recently, his fans celebrated the smash success of his No. 1 album *Please Hammer, Don't Hurt 'Em* by sponsoring an M.C. Hammer dance contest in the Tokyo metropolitan area in August. Over 17 major discos participated and required that each dancer wear vintage M.C. Hammer outfits during the competition. Overall, the event was well attended and received good press coverage.



Afrika Bambaataa

Aside from the ubiquitous popularity that Hammer has attained as a result of his connection to dance, rap groups dealing with serious political and social issues have gradually been getting a larger share of attention from the media as well. **Public Enemy** has been in the forefront of this genre since their music appeared in Spike Lee's "Do The Right Thing" but other groups getting noticed are **Jungle Brothers**, **Poor Righteous Teachers**, **X-Clan**, **Queen Latifah**, **Three Times Dope**, **De La Soul** and **A Tribe Called Quest**.

Music Man, a Tokyo-based magazine, recently did an extensive article about rappers associated with Black Islam and the "Black Pride and Community Development" movement. Among those given coverage were Muslim rapper **M.C. JX**, **Afrika Bambaataa** and **Public Enemy**.

On the other front, media coverage about the **2 Live Crew** issue is just beginning to warm up, but so far most

of the information has been syndicated from international magazines and newspapers. Still, most Japanese don't know who **2 Live Crew** is or have never heard their music. But this is beginning to change gradually due to the weak censorship against pornographic scenes and messages in mass media. Recently, Fuji TV's new dance program "Dance, Dance, Dance" allowed dancers to use **2 Live Crew's** music for their dance routines, but in a country which is deluged with heavy sexual programming after 11 p.m., no one was fazed by it. Despite the public's lack of sensitivity to public debate that surrounds Luther Campbell and the **2 Live Crew** issue, their up and coming tour in Japan will undoubtedly be well received.

With rap music's influence expanding quickly in new and vast directions, the critics here have begun to describe it as the new pop of the 1990s. One of the major trends underway is the start of a Japanese grassroots rap movement. So far two major releases of Japanese rap artists **Check Your Mike** and **SDP** have come out. Both groups sing in Japanese and have made public performances in Tokyo. Although Japanese rappers have not been as visible, a few have done voice-overs for commercial jingles. The most famous rap jingle has been heard on Fuji Film's radio commercial which is a four-minute spot featuring a female vocalist accompanied by a foreign rap artist. The song has played consistently over J-Wave Radio for three months and been extremely popular.

In the fashion world, several magazines have been promoting dress styles donned by rappers. Jordan Air Pumps, baseball caps inscribed with "God Is Black," and other funky paraphernalia such as red, black and green African neck bands are being advertised and sold to rap music fans in the big shopping districts.

Up and coming rap events will be the **Digital Underground** and **Queen Latifah** tour this month. Since joint rap tours and female rappers have been a rare occurrence in Japan, this event is sure to draw a big audience. Other female rappers who can expect to get offers to tour Japan in the immediate future are **M.C. Trouble**, **Leila K.**, and **Tairrie B.**

As the rap movement continues to forge ahead into 1991, the potential for its growth appears unstoppable. □



A LIGHTER SHADE OF BROWN

"T.J. NIGHTS"

FROM THE ALBUM:
BROWN AND PROUD



THE CHILL DEAL BOYZ

"SINGLE"



PG 13

"TEENAGE REPORTER"

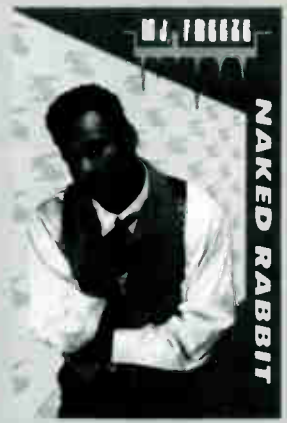
FROM THE ALBUM:
ROLLIN WIT DA PG



**WE'RE
READY**

**FOR
RADIO!**

**P U M P
R E C O R D S**



M.J. FREEZE
"NAKED RABBIT"



JAZZIE REDD
"BEACH GIRL/
COMPTON
STRUT"

FROM THE ALBUM:
SPICE OF LIFE



TNT
"ALL NIGHT"



BRE SINGLES CHART

NOVEMBER 16, 1990

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	2	11	BELL, BIV, DEVOE, <i>BBD (I Thought It Was Me)</i> , MCA			51	69	2	TEENA MARIE, <i>If I Were A Bell</i> , Epic		
2	7	11	GERALD ALSTON, <i>Slow Motion</i> , Motown			52	81	2	EN VOGUE, <i>You Don't Have To Worry</i> , Atlantic		
3	1	10	MARIAH CAREY, <i>Love Takes Time</i> , Columbia			53	57	3	DEEE-LITE, <i>Groove Is In The Heart</i> , Elektra		
4	4	8	M.C. HAMMER, <i>Pray</i> , Capitol			54	33	8	JAMES INGRAM, <i>I Don't Have The Heart</i> , Warner Bros.		
5	5	5	WHITNEY HOUSTON, <i>I'm Your Baby Tonight</i> , Arista			55	78	2	L.L. COOL J, <i>Around The Way Girl</i> , Def Jam/Columbia		
6	8	8	AL B. SURE!, <i>Missunderstanding</i> , Warner Bros.			56	83	2	DINO, <i>Gentle</i> , Island		
7	3	11	CARON WHEELER, <i>Living In The Light</i> , EMI			57	61	4	FATHER M.C., <i>I'll Do 4 U</i> , MCA		
8	9	9	CANDYMAN, <i>Knockin' Boots</i> , Epic			58	60	5	N.W.A., <i>100 Miles And Runnin'</i> , Priority		
9	12	9	ANITA BAKER, <i>Soul Inspiration</i> , Elektra			59	64	3	TASHAN, <i>Think About You</i> , OBR/Columbia		
10	13	10	HI-FIVE, <i>I Just Can't Handle It</i> , Jive/RCA			60	89	2	BIG DADDY KANE, <i>Cause I Can Do It Right</i> , Cold Chillin'/Reprise		
11	14	7	TEVIN CAMPBELL, <i>Round and Round</i> , Paisley Park/WB			61	76	3	TEN CITY, <i>Whatever Makes You Happy</i> , Atlantic		
12	18	5	GUY, <i>I Wanna Get With U</i> , MCA			62	82	2	LALAH HATHAWAY, <i>Baby Don't Cry</i> , Virgin		
13	15	11	CYNDA WILLIAMS, <i>Harlem Blues</i> , CBS			63	63	6	JETS, <i>Special Kinda Love</i> , MCA		
14	16	8	WHISPERS, <i>My Heart, Your Heart</i> , Capitol			64	80	3	JONATHAN BUTLER, <i>Sing Me Your Love Song</i> , Jive		
15	22	4	RALPH TRESVANT, <i>Sensitivity</i> , MCA			65	68	5	THELMA HOUSTON, <i>Out Of My Hands</i> , Reprise		
16	20	7	LEVERT, <i>Rope-A-Dope Style</i> , Atlantic			66	71	4	FORCE M.D.'s, <i>Somebody's Crying</i> , Tommy Boy/Reprise		
17	6	10	VANILLA ICE, <i>Ice, Ice Baby</i> , SBK			67	☆	▷	JANET JACKSON, <i>Love Will Never Do Without You</i> , A&M		
18	21	4	FREDDIE JACKSON, <i>Love Me Down</i> , Capitol			68	86	2	DNA f/Suzanne Vega, <i>Tom's Diner</i> , A&M		
19	23	6	TONY! TONI! TONE!, <i>It Never Rains In Southern...</i> , Wing/PG			69	79	3	OLETA ADAMS, <i>Get Here</i> , Fontana/PG		
20	25	7	QUINCY JONES, <i>Listen Up</i> , Qwest/Reprise			70	72	3	POOR RIGHTEOUS TEACHERS, <i>Holy Intellect</i> , Profile		
21	24	9	JASMINE GUY, <i>Try Me</i> , Warner Bros.			71	☆	▷	BLACK BOX, <i>I Don't Know Anybody Else</i> , RCA		
22	26	5	SURFACE, <i>The First Time</i> , Columbia			72	73	6	ADA DYER, <i>That's What I Look For In A Lover</i> , Motown		
23	27	8	E.U., <i>I Confess</i> , Virgin			73	74	4	JAMAICA BOYS, <i>Move It</i> , Reprise		
24	30	3	JEFFREY OSBORNE, <i>Only Human</i> , Arista			74	75	4	KOOL SKOOL, <i>Can't Buy My Love</i> , Capitol		
25	35	9	TAKE 6, <i>I L-O-V-E U</i> , Reprise			75	77	3	KIPPER JONES, <i>Poor Elaine</i> , Virgin		
26	28	4	STEVIE WONDER, <i>Keep Our Love Alive</i> , Motown			76	☆	▷	C&C MUSIC FACTORY, <i>Gonna Make You Sweat</i> , Columbia		
27	34	4	BASIC BLACK, <i>Nothing But A Party</i> , Motown			77	85	2	MONIE LOVE, <i>Monie In The Middle</i> , Warner Bros.		
28	29	9	SPECIAL ED, <i>The Mission</i> , Profile			78	☆	▷	HOWARD HEWETT, <i>Let Me Show You How To Fall In Love</i> , Elektra		
29	43	7	GRADY HARRELL, <i>Don't Turn Your Back On Me</i> , RCA			79	52	13	SNAP, <i>Doops Up</i> , Arista		
30	32	8	AFTER 7, <i>My Only Woman</i> , Virgin			80	56	8	BARBARA WEATHERS, <i>Our Love Will Last Forever</i> , Warner Bros.		
31	37	6	THE BOYS, <i>Thing Called Love</i> , Motown			81	55	13	BLACK FLAMES, <i>Dance With Me</i> , OBR/Columbia		
32	39	8	GEOFF McBRIDE, <i>No Sweeter Love</i> , Arista			82	19	14	PEBBLES, <i>Giving You The Benefit</i> , MCA		
33	36	5	SPECIAL GENERATION, <i>Love Me Just For Me</i> , Capitol			83	66	19	MAXI PRIEST, <i>Close To You</i> , Charisma		
34	40	4	PRINCE, <i>New Power Generation</i> , Paisley Park/WB			84	☆	▷	MICHEL'LE, <i>Something In My Heart</i> , Ruthless/Atlantic		
35	41	6	TOO SHORT, <i>The Ghetto</i> , Jive			85	67	15	KIARA, <i>You're Right About That</i> , Arista		
36	10	14	SAMUELLE, <i>So You Like What You See</i> , Atlantic			86	☆	▷	RUDE BOYS, <i>Written All Over Your Face</i> , Atlantic		
37	53	5	CARL ANDERSON, <i>My Love Will</i> , GRP			87	50	13	JOHNNY GILL, <i>Fairweather Friend</i> , Motown		
38	58	3	LOOSE ENDS, <i>Don't Be A Fool</i> , MCA			88	☆	▷	TEDDY PENDERGRASS, <i>Make It With You</i> , Elektra		
39	11	13	TROOP, <i>That's My Attitude</i> , Atlantic			89	☆	▷	CRAIG T. COOPER, <i>I Dedicate My Love</i> , Valley View/Capitol		
40	42	8	TERRY STEELE, <i>Prisoner of Love</i> , SBK			90	70	10	SYDNEY YOUNGBLOOD, <i>I'd Rather Go Blind</i> , Arista		
41	17	12	KEITH SWEAT, <i>Merry Go Round</i> , Vintertainment/Elektra			91	87	14	TRACIE SPENCER, <i>Save Your Love</i> , Capitol		
42	49	4	NAJEE, <i>Cruise</i> , EMI			92	44	9	BERNADETTE COOPER, <i>I Look Good</i> , MCA		
43	47	6	WOOTEN BROS., <i>Friendz</i> , A&M			93	84	7	BOOGIE DOWN PRODUCTIONS, <i>Love's Gonna Getcha</i> , Jive/RCA		
44	51	5	JEFF REDD, <i>What Goes Around Comes Around</i> , MCA			94	94	14	LISA STANSFIELD, <i>This Is The Right Time</i> , Arista		
45	47	6	ROBBIE MYCHALS, <i>Do For You, Do For Me</i> , Alpha Int'l.			95	88	11	PHALON, <i>Dance Floor of Life</i> , Elektra		
46	48	7	ANGELA WINBUSH, <i>Please Bring Your Love Back</i> , PolyGram			96	31	11	JANET JACKSON, <i>Black Cat</i> , A&M		
47	62	2	PEBBLES, <i>Love Makes Things Happen</i> , MCA			97	65	14	L.L. COOL J, <i>The Boomin' System</i> , Def Jam/Columbia		
48	38	6	TIME, <i>Chocolate</i> , Paisley Park/Reprise			98	90	5	HOMEWORK, <i>Special Kind Of Lady</i> , Epic		
49	59	4	WINANS, <i>When You Cry</i> , Qwest/WB			99	92	18	BLACK BOX, <i>Everybody, Everybody</i> , RCA		
50	54	5	LUKE f/2 LIVE CREW, <i>Mama Juanita</i> , Luke/Atlantic			100	93	10	SOUL II SOUL, <i>People</i> , Virgin		

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

**RAP
IS THE
VOICE.**

THE VOICES IS FREEDOM.

Busy Bee

Eric B. & Rakim

Father M.C.

Finesse & Synquis

Heavy D. & The Boyz

Ice Cold Bettina

Mark Dee

Mic Profesah

Smooth Ice

Son Of Bazerk

**Featuring
No Self Control
and the Band**

Tairrie B.

The Royalties Of Rap

**Young Black
Teenagers**



MAINSTREAM RAP: THE

By LarriAnn Flores

It has been slow in coming—nearly 20 years, but rap music has become part of the fabric of life, American life, anyway. Rap music has become a major force in the music industry and has made a dent in the way some critics view music that deviates from what they consider mainstream. It has slowly but surely entered the consciousness of most Americans. Rap slang has been incorporated into conversations across the nation and

just about everyone knows the difference between the mc and the dj. It's interesting how this has been accomplished. In pop music's past, the biggest tool in getting the performers known was radio. But that just hasn't happened here. In fact, the people who've pushed this music into the mainstream have, for the most part, been swimming upstream. They've been making music (although it has often been said it's not even music) that flew in the face of what was acceptable. This

music deals with unpleasant subjects—no moon, spoon, Junes here. Instead, romance has been replaced with issues. Two, the music uses words considered to be profane, if not obscene. The people *BRE* has chosen to spotlight are trailblazers in the second wave. In our first annual rap issue, we tipped our hat to the pioneers. What the people on the following pages have done is no less valuable. If the pioneers carved a little niche for rap, these individuals and groups moved rap out of the



Digital Underground

songs and it seems to work for them. They face the realities of street life head on with funky rhymes and dope beats. Their latest album, entitled *Fear Of A Black Planet*, has survived and even thrived on



2 Live Crew

controversy and has managed to stay on top of record sales. The group has shattered and re-formed and been undone, but is a solid force in getting down to reality. Most of their songs are for the hard-core rap fan, but P.E. can be silly also as with the song "911 is A Joke." The music of this group is not for the faint-hearted, but their strengths have paid off for them. In the face of almost no airplay on most songs, the platinum keeps coming. A few cuts reached the radio, including "Brothers Gonna Work It Out,"

"Pollywannacracka" and "Welcome To The Terrordome." As the public demands more message music, it's certain that Public Enemy will deliver the goods.

N.W.A.: Niggas With Attitudes, this rap group is from Compton, CA, where it pays to be tough and mean. And that is how N.W.A. delivers a song. Their rhymes are raunchy and their beats are dope. They are definitely hard-core rappers who have that street appeal in their music. One of the



Kid 'n Play



KRS-One

shadows. Some have done so with shocking behavior, some have done it with humor, some with style and some with wonderful innovations. No matter how it has been accomplished, there is no doubt it is here to stay...

Public Enemy: This group has taken rap music to a higher level. Controversy and ethnic sensibilities have been tested. They're not afraid to deal with tough issues. This group is not all fun and games. They put deep messages in their

DOPEST OF THE DOPE



Eric B. & Rakim

the one that got singled out to test the cold waters of censorship. If nothing else, the nation became aware that rap music exists through the outcry, arrests, fines and convictions that their performances and sale of their album *As Nasty As They Wanna Be* have generated. Most thinkers wonder why this particular product was so chosen, since there is music out there that is nastier, but musically better. However, "nasty as they wanna be," has become a catch-phrase in some circles; in fact, ever-widening circles as the group continues its legal song and dance. With the latest single entitled "Banned In U.S.A.," they proved they could do a "clean" song. This song has done well on the charts and if the group ever gets its legal act together they could do well on their next endeavor.

Eric B. & Rakim: This hard-hitting duo takes very serious lyrics and lays them over music that you can groove to. Their latest album is entitled *Let The Rhythm Hit 'Em* and the rhythm has hit everybody from the East Coast to the West Coast. Eric B. & Rakim have mass appeal that most rap groups wish they had. They don't bad-talk women for one thing and they deliver the pure street sounds in their music. Their latest single "In The Ghetto" is doing quite well on the charts and on videos as well. They're not afraid to tell the truth in their music. Their music is real and, because you really cannot fool the public for a long, long time, this particular pair should be making music long after some

attitudes that may kick them in the end is the sheer pleasure with which they put down women—every chance they get. For now, the public doesn't seem to mind—but it may get tougher later. Their latest EP, entitled *100 Miles And Runnin'*, has five dope cuts on it and a cleaned-up version of the title track that did make it to radio.

2 Live Crew: Somehow the ideals and motives of this group don't match up to the message of, say, P.E. But somehow this is

of the furor over other groups has died down and their raps are ended.

Boogie Down Productions: If you've ever wondered why Kris Parker called the group BDP, it could be because a boogie is a dance—sometimes a jive dance. This clever, serious, special man survived the



Kwame and A New Beginning

bad times to share his insight with the world. Education is the name of his particular dance. BDP has always tried to deliver a meaningful message in the lyrics, expanding and exposing real life situations and throwing them down with a funky groove. The fourth album out, entitled *Edutainment*, deals with hard-core information. Songs like "Blackman In Effect," "Beef," and the first single "Love's Gonna Get' Cha (Material Love)" all have forceful messages and a serious beat that puts the funk in your face. BDP has secured a prime place in the hip hop world and will be educating the public for some time to come.



Public Enemy

Kid 'n Play: These guys are the sweeties of the rap industry. Their music is fun and clean. Their second album, *Funhouse*, and their broad exposure in the movie "House Party" has pushed them into the mainstream. Kid 'n Play have made their mark on the rap world with their fresh approach to rappin' and dancin'. Now that the tour with P.E. is over, they can devote their time to the Saturday morning cartoon show that's named after them. The cartoon features the duo in a set piece at the beginning of the animation. More movies are afoot. The future is assured.

Digital Underground: The crazies of the rap world. Their debut album *Sex Packets* is a fun-filled project with crazy songs on it. But some of what they do is slyly controversial. Shock G pulls the covers off of biases against fat or skinny people. Song titles like "Doowutchyalike,"

continued on page 68



Rap 'N' The Mainstream

UNDERGROUND RAP Getting

RAP MUSIC HAD ITS INCEPTION IN THE STREETS. The very nature of the art form's development made it an underground pursuit. This new musical style was promulgated by tough-looking, rough-talking urban youth, as opposed to tame-looking, smooth-talking artists known to sing love ballads in R&B. And the music itself was a sort of "pirate" invention.

In the early days of rap, and even today, largely the public's attitude about the genre is that anyone who would literally "steal" music from another artist was not truly an artist.

In 1979, the Sugar Hill Gang was the very first rap group to go above the street level to gain radio play. But even in the early days of hip hop, there were other acts like that who did well without the benefit of radio play.

Who gets the radio time? How are these



Chuck D

decisions made? Is there an actual formula for rap music selection or for music selection in general?

From the very start, rap music has had a bum rap. The poor, illegitimate brother of R&B, rap was a music that would not last very long, and was certainly not the type of music to which adults wanted to listen. It simply did not make sense to radio programmers to figure rap music into the daily log.

As rap music began to develop, new reasons for not giving up the radio time began to develop just as fast. The lyrical content of



Eazy-E

rap, with all its braggadocios and "dissin'," was far too aggressive for daytime radio, and in the night only the most tame of rap music would be put in the middle of a "hot mix."

In 1982, when Grandmaster Flash issued "The Message," not all radio stations were anxious to receive it or send it to their listeners.

In 1987, even the social agenda of Public Enemy was inappropriate for radio play, forcing PE and other groups to look outside of radio

and go underground for sales and exposure.

As the nasty rappers like Too Short and the foul-mouthed rappers like NWA began to emerge, rap proved that commercial success did not necessarily depend on radio play.

Too Short likes to tell the story of how his first album went platinum largely from sales out of the trunk of his car.

NWA's Eazy-E has a similar story of selling 5,000 records without any of the music being played on the radio. This was a major deciding factor in his career choice.

When Ice Cube left NWA, his debut release "AmeriKKKa's Most Wanted" sold more than 500,000 copies before he could go into the studio to remix a radio version of the single.

Finally, the ban on 2 Live Crew did more to enhance the sales of the record rather than the negative effect that was intended.

How did they do it?



Over On The Under

By Darryl James

To begin to answer that question, we must look at rap's inception.

■ In the very beginning, rap music was only for the local b-boys and b-girls who had turntables and would throw block parties to entertain and to see who would emerge as victorious in the "battles."



Lakim Shabazz

Even before 1979 and the commercial success of "Rapper's Delight," small labels were popping up all around New York as hip hop artists made recordings of their work.

It was highly unlikely that a fan of this music could go into a record store to make a purchase, so the artists would make the recordings available during performances, relying on the most effective form of advertising ever—word of mouth—to increase sales.

Rappers today who are forced underground by a lack of radio acceptance use a variety of techniques to make themselves visible and to promote sales of their product.

Sometimes those techniques will include a lot of luck. "The 900 Number," by Lakim Shabazz, by chance was played on "The Arsenio Hall Show." Ed Lover used the same cut on "Yo! MTV Raps" to do the "Ed Lover Dance."

In terms of promotion by the record label, Aaron Fuchs at Tough City Records, home of Shabazz and new talent YZ, explained,



Ice Cube

"We're really looking at a mixed bag of street, video, college and commercial weekend rap show promotion.

"Concerts help," Fuchs said. "We look for the manager to have one of his people on the road. We'll have a man in that concert venue to liaison with local radio and retail.

"With '900 Number,' we were up to 30,000 without promotion. We knew there was a ton of people who had heard the record but did not know the name. We did a 30-second promotional

video. BET took it, as did some of the key local shows like 'Video Music Box.' They would slip it in between two normal sized videos, or as a bumper between a video and a commercial."

Fuchs added that, "Out of all of those, the very critical medium is video. Lakim's Islamic style had a very visual impact. People would ask, 'Who is this dude in a dashiki? He sounds like Melle Mel but he looks like an African diplomat.' People picked it up and the music spoke for itself."

Sometimes, the artist may have to make some adjustments in the music or the style in order to become more commercial.

"After 18 months to two years of being underground, he (Shabazz) doesn't feel like he's in it to win it," said Fuchs. "If you've done enough to give the artist a taste of success, he will take that additional step on his own. Lakim went into the studio to produce some of his own tracks to give them a more marketable flavor.

continued on page 68

10 RAPPERS

By Rachel Williams

"All My Life/I Wanted To Make It To The Top/Some said I wouldn't/They told me no/But I didn't stop/Working hard/Making those moves everyday/And on my knees every night/You know I pray."

...M.C. Hammer "Pray"

Too Short

Un-doubtedly these words could apply to many of the current crop of rappers who have fought for the top honors this year. Coming in every form and from diverse backgrounds, several rappers have rhymed and/or danced their way to the top, while a few have made some innovative advances in the ever broadening musical force. There is no disputing that the rapper riding the highest this year comes from the northern California city of Oaktown (Oakland) and goes by the name M.C. Hammer.

Though the rapper aspired to baseball fame as a youth, he diligently wrote poetry that would later come in handy—it was those catchy rhymes and verses (and no doubt his moves as well) that catapulted him to the top with such great force. Former Oakland A's owner Charlie O. Finley summed it up best when he told Stanley Kirk Burrell, a.k.a. Hammer, "I can't promise that you're going to be a professional ballplayer, but I can say that you'll make a positive contribution to your race. You're going to be somebody of importance."

Apparently you couldn't touch Hammer then with his slick James Brown moves which landed him the position of batboy/gofer for the Oakland A's. And you can't touch him now, some 17 years later, as he tops the list of rappers in the music industry—selling over two million copies with his first album and six million copies in five months with his second (and the numbers promise to get bigger in very little time). Over the last two or three years, Hammer has earned the reputation of a master entertainer, a shrewd businessman and a positive role model. The writer/dancer/choreographer/producer/record

Kool Moe Dee

L.L. Cool J

Special Ed

Ice-T

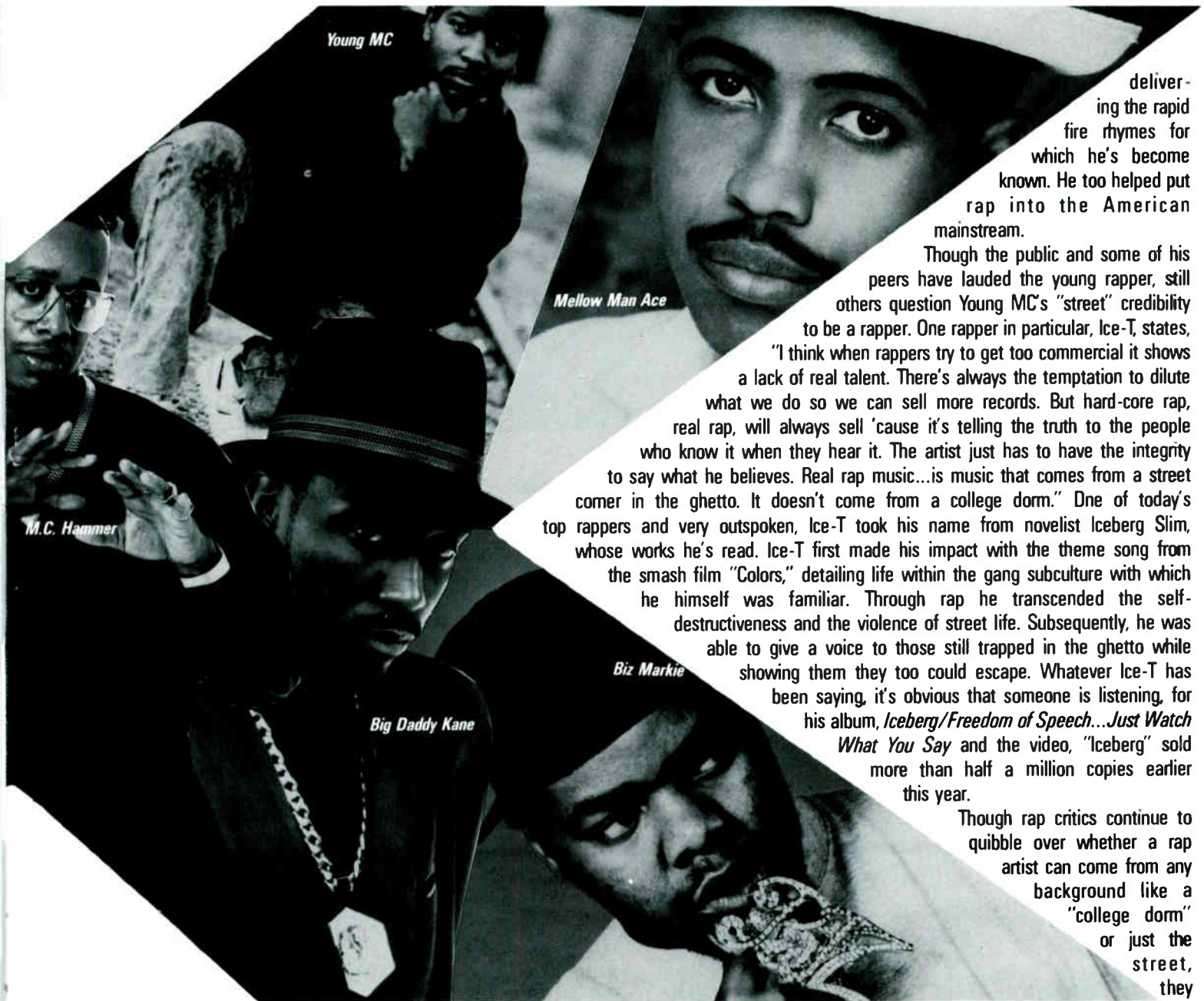
company exec has broken too many records to count this year, most notably surpassing the previous number of sales for a rap album and being the only one of three rap albums to top the pop charts. While Hammer's style and distinction have changed the face of rap and brought it into the pop mainstream, various hard-core rappers continue to criticize his raps for being lightweight.

Also receiving some flack for being "too soft," but having rhymed his way to the top as well is the 22-year-old who in 1985 showed us that he was the reason we couldn't live without "our radio," spiraling up the charts with his Def Jam/Columbia debut album, *Radio*. Coming back with something *Bigger And Deffer* in 1987, L.L. Cool J's sophomore effort shipped gold and by the time he was 19, he'd sold three million records. Named one of the sexiest men in the world in rock & roll by *Playgirl*, the artist came back in 1989 with *Walking With A Panther*. His album was

Who Have Made Their **MARK**

so titled because he said, "You got to be bad to walk with a panther and nobody will mess with a guy who is walking with a panther." The album went platinum in four weeks. Now that's bad. You can't mess with those statistics even if you wanted to. His current album, *Mama Said Knock You Out*, having shipped gold, promises to do just that—to mess with those numbers. His first released single from the album, "The Boomin' System," having also shipped gold, brings the rapper full circle from his first big smash, "Radio."

While LL was releasing hit after hit, Marvin Young, a.k.a. Young M.C., was getting his college degree in economics. The college graduate experienced multi-platinum glory with co-writing credits for Tone Loc's "Wild Thing" and the platinum-selling "Funky Cold Medina" before ever releasing his debut album, *Stone Cold Rhymin'* or receiving his degree. And his success hasn't stopped since. Young M.C. took the Grammys' "Best Rap Artist" award when the category was first added to the Grammys' roster, and also received the 1990 American Music Awards' "Best New Rap Artist." He also garnered several nominations for the "Soul Train Music Awards" and won the MTV Music Awards' "Best New Rap Artist." His popularity with his platinum-selling album led to his appearing in several commercials for Pepsi and Taco Bell/MTV,



delivering the rapid fire rhymes for which he's become known. He too helped put rap into the American mainstream.

Though the public and some of his peers have lauded the young rapper, still others question Young MC's "street" credibility to be a rapper. One rapper in particular, Ice-T, states, "I think when rappers try to get too commercial it shows a lack of real talent. There's always the temptation to dilute what we do so we can sell more records. But hard-core rap, real rap, will always sell 'cause it's telling the truth to the people who know it when they hear it. The artist just has to have the integrity to say what he believes. Real rap music...is music that comes from a street corner in the ghetto. It doesn't come from a college dorm." One of today's top rappers and very outspoken, Ice-T took his name from novelist Iceberg Slim, whose works he's read. Ice-T first made his impact with the theme song from the smash film "Colors," detailing life within the gang subculture with which he himself was familiar. Through rap he transcended the self-destructiveness and the violence of street life. Subsequently, he was able to give a voice to those still trapped in the ghetto while showing them they too could escape. Whatever Ice-T has been saying, it's obvious that someone is listening, for his album, *Iceberg/Freedom of Speech...Just Watch What You Say* and the video, "Iceberg" sold more than half a million copies earlier this year.

Though rap critics continue to quibble over whether a rap artist can come from any background like a "college dorm" or just the street, they

will find Mohandas Dewese, a.k.a. Kool Moe Dee, former member of the definitive Treacherous Three and a college graduate, putting that argument to the test.

Though Moe Dee first joined the Treacherous Three shortly after graduating from college with a degree in communications, the articulate rapper had already begun imparting his rhymes while growing up in the streets of New York.

Now busting rhymes with probably the best enunciation, the quick-tongued rapper kicks loose some social commentary for his listeners. "My lyrics are always gonna have some substance, so that after the dancing stops there will be something to think about. I want to raise people's consciousness." *Knowledge Is King*, his second release on Jive/RCA Records, garnered the gold in just three months. Those numbers speak louder than any words.

continued on page 66

WOMEN TOPPIN' RAP

By Lynette Jones

IT'S NOT THAT WOMEN ARE NEW to the rap world. It seems that only recently women have been able to garner support and respect from their male peers. Since they have arrived, everyone's scrambling to get a piece of the female hip hop action.

With the start of a new decade has come a multitude of female rappers. Although their successes have not necessarily registered on national sales scales, the innovation of their styles, sounds and techniques have made them more than worthy of the legendary status that many of them have achieved. Everyone knows about "the babes from the '70s and '80s," but what about the legion of innovators—the women toppin' rap in the '90s?

There would be no justice if Queen Latifah were not the first lady mentioned here. Although she has been referred to as the "Princess of the Posse," that term is definitely inadequate, especially at her home base Tommy Boy Records. As head of the ever-expanding queendom of rap, Dana Owens, as she is otherwise known, can accept nothing less than the title of Queen—as she indisputably rules the nation of hip hop. Although her musical style showcases a wide spectrum of influences, she has made a trademark of her ingenious use of reggae. Her debut album *All Hail the Queen* has brought to light everything that her two previous singles, "Wrath of My Madness" (backed with "Princess of the Posse") and "Dance For Me," only hinted at. Enlisting the expertise of



Monie Love

producer DJ Mark The 45 King, Latifah was able to bring rap into a new scope. After releasing her instant club hit "Ladies First," Latifah exposed her ability to "house it up" with its follow-up "Come Into My House." Known for affiliations with other big names such as the Jungle Brothers, De La Soul, Monie Love and Daddy-O of Stetsasonic, it was no surprise to fans worldwide when Latifah came on strong with "Mama Gave Birth To The Soul Children." Currently in the studio recording, Latifah is due to drop another LP in March or April of '91. As we all know, anything coming from the Queen can be nothing less than blessed.

Of course, we should all know M.C. Lyte by now. When she came with "I Cram to Understand U" (from her *Lyte As A Rock* LP) in '87, many people had no idea that she would become the force into which she has evolved. Known mainly for boasts and put-downs, Lyte changed her image when she dropped *Eyes On This* (Atlantic/First Priority). Her dj K-Rock adds more than just scratches to the deep, rich vocals and visual images that Lyte's fans have come to love. She first released "Cha Cha Cha," a rhyme indicative of the well-versed self-hype for which she is known. But Lyte has more recently given her audience a taste of her vivid descriptions with "Cappuccino," a song most of her fans were rapping along to as soon as *Eyes* was released. Much more stylish and in control than she was in the days of "10% Dis," Lyte's no-sneakers-or-sweatsuits look gives her rhymes even more credibility. She's known to run with Latifah and has benefitted from the brothers who brought us "Top Billin'," Milk Dee and Gizmo of Audio Two, as producers. Don't try to put this lady anywhere else but at the right hand of the throne, virtually next



Shazzy



Queen Latifah

STAR

SET TO RUN PUBLIC RELATIONS

L.L. COOL J
BOOGIE DOWN PRODUCTIONS
PUBLIC ENEMY
TONE LOC
YOUNG M.C.
BEASTIE BOYS
JUNGLE BROTHERS
A TRIBE CALLED QUEST
MONIE LOVE
3RD BASS
HARMONY
YO-YO
2 BLACK 2 STRONG AND THE MMG
EPMO

LAQUAN
SLICK RICK
REBEL M.C.
SMOOTH ICE
DEF JEF
LIVING COLOUR
KENYATTA
BRAND NEW HEAVIES
RED BANDIT
STOP THE VIOLENCE MOVEMENT
EARTH DAY '90
DELICIOUS VINYL RECORDS
JDK RECORDS

THE REVOLUTION WILL BE PUBLICIZED

380 LEXINGTON AVENUE, SUITE 3106, N.Y., N.Y. 10017 212.687.0522 . FAX 212.687.0522



M.C. Lyte

Love's position within the queendom is basically on the left. She and Latifah became fast friends upon the Queen's visit to England during a tour with the Jungle Brothers a few years back. Warner Bros.' Benny Medina saw in her, at the tender age of 16, a talent that would have fans itching for more. Most of her recent years have been spent showcasing her break-neck rapid rhymes with the likes of homie Latifah ("Ladies First"), De La Soul ("Buddy") and the Jungle Brothers ("Doin' Our Own Dang"). She's finally released *Down To Earth* and its first single "Monie in the Middle." Known for her diction and her signature, limp-wristed finger-pointing, Love cites Latifah and Lyte as her biggest rap influences. Her next release will probably be "It's A Shame," but her album offers other jams like "Don't Funk Wit Da Moe" and "Swiney Swiney." In the meantime, we can enjoy her

in line to reign. Any other position within the royal family would make this princess shout her infamous retort: "I'm not havin' it."

And heaven only knows that we've been waiting ages for the 20-year-old British emigre Simone. Uh huh, Monie Love. Now, if anyone is going to put up a fight to be the next ruler of female hip hop, it will be Love. Because of her "baby" status in the rap community (she's new to the States, let alone rap),

came on a remix of Al B. Sure!'s "Missunderstanding." They're both in the middle...of a slammin' mix.

Antoinette has been around for a while. Most people know her as the girl who doesn't get along with M.C. Lyte. It's kind of difficult to understand why. Antoinette is a legitimate member of the royal court with a style that is uniquely her own. Lacing most of her rhymes with go-go and house music, her style is incomparable. There is a maturity about it that makes her less gritty but just as street as her female counterparts. In this past year, Antoinette's *Burnin' At 20 Below* LP met with relatively little radio play and sales success. But that's nothing new. Her previous release "Who's The Boss?" was a quality package but didn't offer half of the imagination and creative mastery that Antoinette has produced on her current album. The first single, "Never Get Enough," featuring Next Plateau labelmates Pepa and Spinderella (of Salt-N-Pepa), was a prime example of the ingenuity involved in this production. The fact that she can sound just as new jack swing as Teddy Riley himself is testimony enough to the talent brewing inside this young veteran.

Finally, there is a young lady who has made rap even more avant garde. Elektra's Shazy (Sherry Racquel Marsh) shows that attitude is not necessarily a negative attribute. With her *Attitude: A Hip Hop Rhapsody* LP only recently released, Shazy has yet to experience the overwhelming fan support. Similar to Antoinette, Shazy uses her lyrics musically, not just for the thrust of the words but in order to



Antoinette

continued on page 67

RAPPIN' ROUND

BY LARRIANN FLORES

MOTOWN RECORDS HAS ALWAYS BEEN KNOWN for giving the public what it wanted to hear—from all the way back in the '60s when it first began right up to the '90s. Back in the old days, Motown had solo artists, duets and groups—all targeted to deliver a certain style of music. They clustered it all together and called it "The Sound of Young America." The sound that the young American public wants to hear in the '90s is rap and Motown has stepped up to deliver.

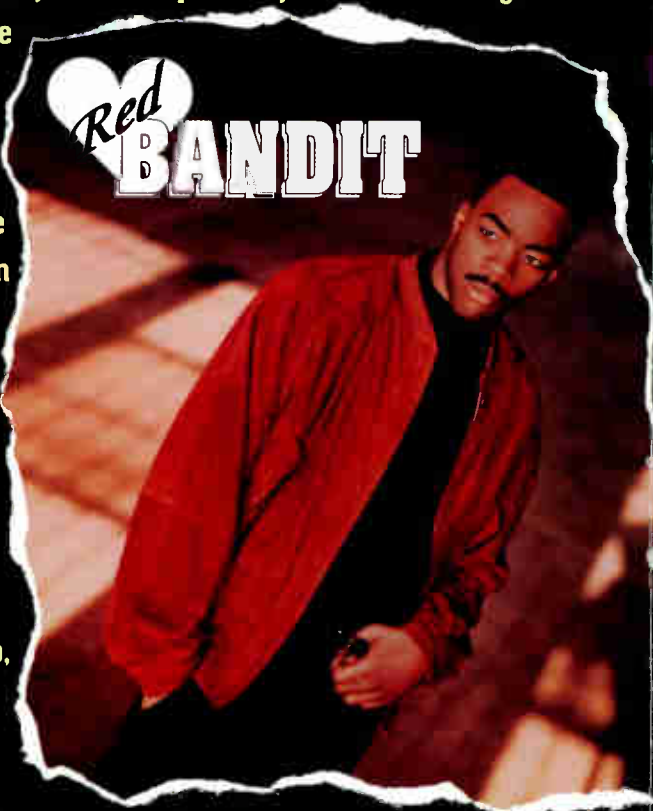
Keeping with that old tradition of having artists deliver diverse styles of music, modern Motown's four rappers are all very different. Using rap as an umbrella term, much like R&B was for old Motown, the label has four comers—a tough-talking speedy-tongued female, one loverboy rapper, a solo male with a heavy street beat and a duo of hip hoppers (a club version of rap).

"Knowing that rap is a strong part of the future of Motown, we chose our rappers carefully," said Jheryl Busby, pres/ceo, Motown Records. "And, as they say in the hip hop neighborhoods, all of them are too def."

M.C. Trouble was born in L.A. and born into music. The 19-year-old's father was a member of Lakeside. As it happens in many musical families, little La Tasha was called out to sing at the drop of a hat or the drop-in of family friends. Her family wanted her to sing but she turned to rap music because "It was a way I could express myself without being put on the spot." Although she really didn't care for singing that much, and never felt at home until she began to rap, she may eventually add some singing to her LPs, "maybe on the third one."

At the moment, the current product, *Gotta Get A*

Grip, is doing well. But some programmers aren't satisfied with playing just her singles. Aaron Appleberry, WMMV, Mobile, AL, likes "Thing For You." He says, "This is a great dance track. It features a strong performance by Full Force and, of course, M.C. Trouble on the microphone. It's an album cut, but I had to poll this one; it's hot." Hot, too, is the video for the "Gotta" single, which is directed by Cosby's Malcolm Jamal-Warner.



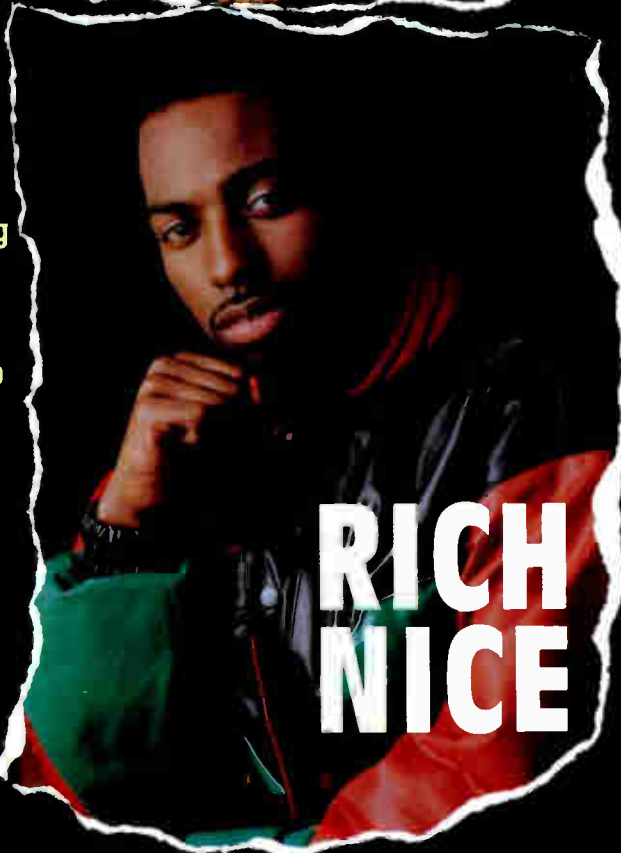
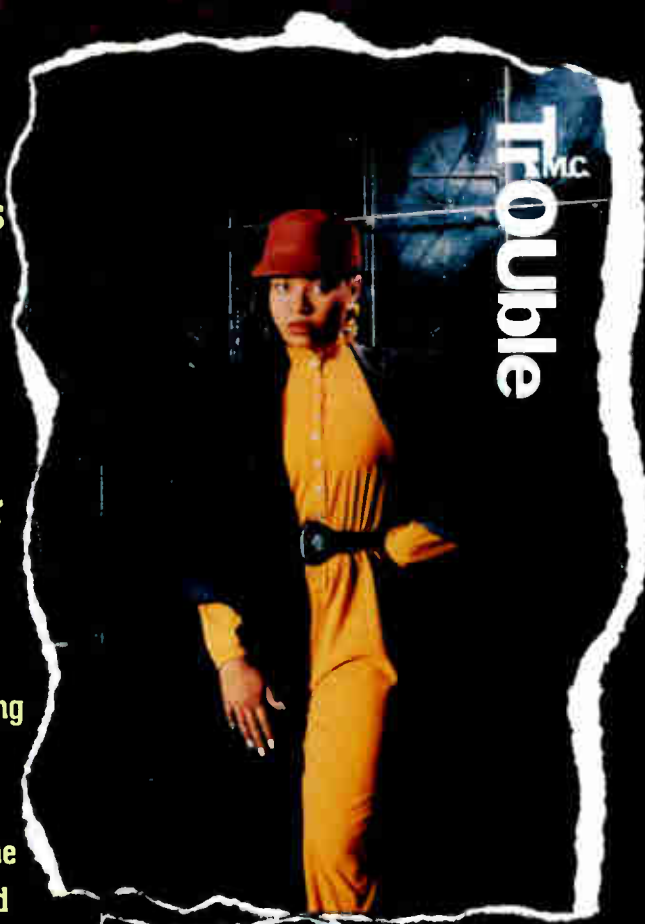
ND MOTOWN

Trouble says she was inspired musically by “the whole Solar bunch and Chaka Khan” and feels Motown is the place to be. “I feel privileged to be on this label. I had other offers but I felt that Motown was the best place to be for me to achieve my goals.” The lone female on the label dreams big, looking into her future and seeing herself “larger than Michael Jackson and having my own record company.” Trouble writes all her own material and she hopes to one day do some producing as well. Just coming off the road with her

labelmates on the Motortown Revue, she says she “enjoyed working with them” and “would happily do it again.”

Taking an opposite stance from many of today’s rappers is Motown’s rapper on the smooth tip, a real Casanova. He’s called the Red Bancit. The Bandit has managed to mix romance with rap and has come up with a unique concept. This sexy rapper seems out to melt heart strings. His debut album entitled *Cool Lover Boy* is a wonderful mix of love songs and dance songs. The Bandit hails from Brooklyn, NY, where he still lives. He says he got started rappin’ because he couldn’t sing. “I used to hang out with the fellas on the street corners tryin’ to sing but everybody told me to be quiet so many times, I finally got the hint,” he says with a smile. “After a while I started rappin’ and I finally found something I could do well. But I like women, I couldn’t see dissin’ ’em, so I started talking about romance.” The Bandit’s style is smooth and cool and he has set a standard for what will surely be a new direction for rappers—romance. Until now, no one has really rapped about love and romance in the fashion that he does. When asked about his name, he replied, “Red means love/I’m the bandit of love, not crime/but if stealing your heart is a crime/I’m willing to do the time.” The first single off the album was “Please Don’t Cry,” which features vocals by Ricky Bell of Bell. Biv. DeVoe. The second single is “I’m Back” which is another dope cut that plays off the Lisa Stansfield hit. “Been Around the World.”

continued on page 67



LADY RAPPERS ON THE RISE

By Lynette Jones

NOT SINCE THE MADNESS between Roxanne Shante, the Real Roxanne and UTFO have there been so many women rushin' the hip hop arena. With Queen Latifah and M.C. Lyte still being the obvious mistresses of the mic, we must still acknowledge those women who have been able to ignite rhymes at the drop of a dime in their own rights. Some of whom, despite independent label status, within this past year were able to break onto national black music charts and ride the tide—no matter how long the tenure.

The first newcomer to make a mark for herself was a 16-year-old Gainesville, FL, native by the name of Renita Johnson. Known on the mic as Icey Jaye, this young lady broke it all the way down, telling it just the way it is. The Arista signee first achieved regional success with a recording entitled "It Takes A Real Man," an answer rap to Rob Base's "It Takes Two" dance hit. But when she told an entire nation of men that "It's Just A Girl Thing," she not only laid down the law but rolled out the carpet for even more excitement to come from other artists later on in the year.

■ t was on May 25 that another 16-year-old, Rosa Lee Chambers (a.k.a. Big Lady K), threw around everything but her weight. There was no question that this native of Riverside, CA, was a new force to be reckoned with as she muscled her way onto the charts at No. 90 with



Big Lady K.



M.C. Smooth

Same Gang compilation LP, is a talent in the wings despite her limited radio exposure. After placing first in both the local and state NAACP Talent Search, Soula eventually found herself in the national competition, where she placed fourth. Despite the fact that she competed singing R&B, Soula put her six years of rap experience to use when she finally came into the fold of Michael Concepcion's Brainchild label and released the single "Soul Sista."

The next thing you know, there was a 20-year-old East Coast rapper on the scene by the name of Lady Fresh. A Pennsylvania native, Fresh used her talent to land a deal with California-based Valley Vue Records. When she bulletted onto the black singles charts in the early

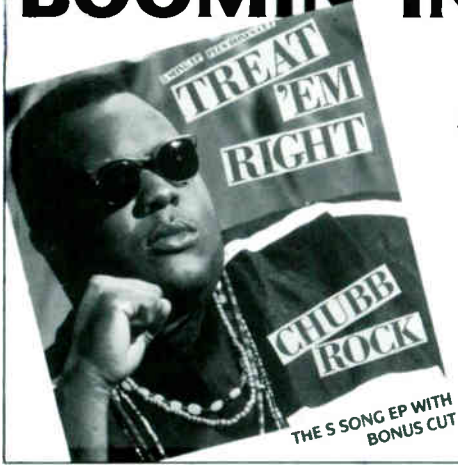
a song entitled "Ffun." Although her stay was short, it was sweet and proved that Lady K had the ability to do what few rappers of any gender are able to do, and that's generate radio airplay.

■ But what about the women who can challenge the authority of both R&B and rap vocalists? Here is one such case. Karla Misher, a sexy 19-year-old who is better known as Soula, one of the Grand Jury artists featured on the Warner Bros. *We're All In The*



Lady Fresh

BOOMIN' IN THE STREETS



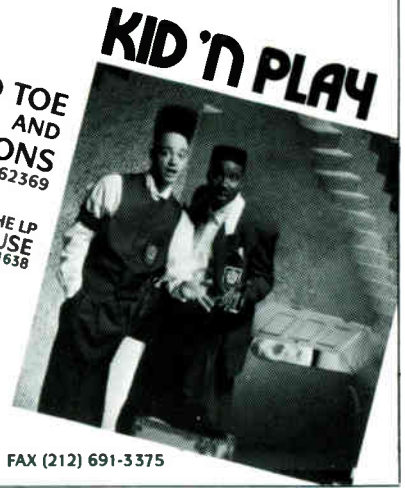
STYLE
THE ASSASSINATOR
 FMS 62363
 &
WHO DO YOU LOVE
 FMS 62374

FROM THE LP
IN TONE WE TRUST
 SEL 21637



TOE TO TOE AND DECISIONS
 FMS 62369

FROM THE LP
FUNHOUSE
 SEL 21638



16 WEST 22ND STREET, NY, NY 10010 (212) 691-1200 FAX (212) 691-3375

part of August (at No. 82) with "Bad to the Bone," Fresh left quite an impression and let listeners nationwide know that neither she nor her forthcoming album should be underestimated. Look for hot action with her next release, "Black Child Killer." She'll be back before you know it. The question is: Can we handle it?

With heavy video rotation, M.C. Smooth was able to make her challenge to the throne with her hyped "Smooth & Legit" release. Not limiting herself to any particular style, Smooth prides herself on creating a different mood on each of her songs by varying the pace and pitch of her voice. A native of Los Angeles, Smooth is the queen



L.A. Star

on the scene at Crush Music, the K-tel International-distributed label that is based in Minnesota. Her *Smooth & Legit* LP features more than the battle rap expertise that Smooth exhibited on her first single and will make all aspiring rappers take note. With new standards like those being set by this little dynamo, it's no wonder there are still so few women taking on rap.

Then came Lisa Ali Star (or L.A. Star as she's known on the street)



Icey Jaye

from Queens, NY. Star, on Profile Records, is definitely no joke. When she came with "Fade to Black," her image was immediately impressed on the minds of rap fans because her video following was just as big as that of radio. Punkin' everyone in her wake, there is no question that Star has the potential to be large. All prepare to feel the wrath of the *poetess*.

Finally, there is Yo-Yo. She is the woman featured in the battle against Ice Cube on "It's A Man's World" from his *AmeriKKKa's Most Wanted* LP. Not too many people have heard of her, but this Atlantic Records' wonder will show everybody what's up when she finally drops her own album. Then we'll see who's world this really is. □

WRAPPED IN ANOTHER COLOR

By Terry Muggleton

THERE'S NO QUESTION that rap is controversial. There's no question it's a street thing, mostly. It's also a black thing, mostly. So why not add some more controversy and have somebody white making rap music? Why not?

Does it make people uncomfortable to hear that excerpt from the Young Black Teenagers' LP that explains their fondness for rap music and black culture called, "Daddy Called Me a Nigger 'Cause I Liked to Rhyme?"

It shouldn't, because so much of America's culture is really black culture and all the people who rap in another color grew up listening to rap on the streets where they lived. In other words, they own it, because they are of it.

It is one of those wonderful things about music that makes it magical—many times performers don't look on the outside what they feel inside. But you hear the truth in their music, because that's what music is ultimately about—truth.

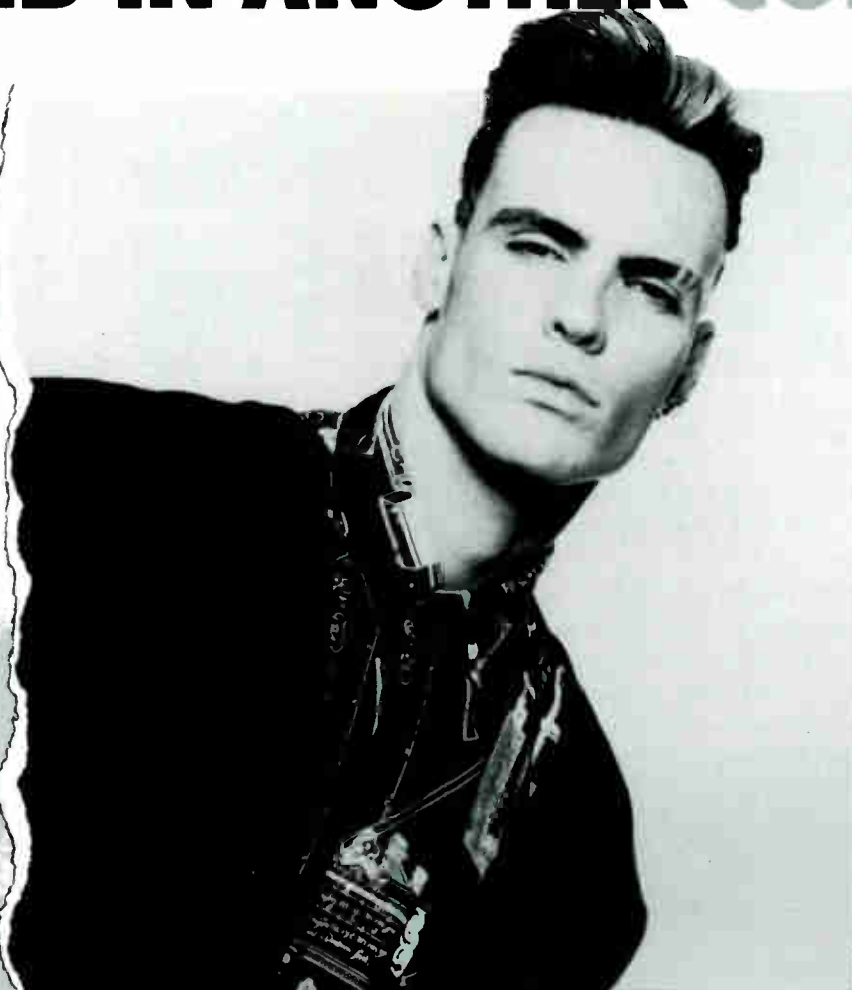
In today's music, in addition to the white Young Black Teenagers, the truth is that a white kid from Florida is eating up the charts like they were a dish of vanilla ice cream; a Chicano kid from East L.A. is pulling no punches with his reality rap; one young lady flatly says the B in her name is for bitch and two of the most successful groups to emerge

from the short and brilliant history of Def Jam Recordings—the Beasties and 3rd Bass—are white. These acts are bringing added musical shadings.

S.O.U.L. Records chief Bill Stephney thinks the Teenagers are symbols of a new era in rap. "These kids are classic examples of a new generation of urban white kids who have not been segregated from Afro-American culture. They grew up listening to black rap and dance music."

Kid Frost

Stephney also cited a survey he'd read that said 70 percent of rap music in the past six months was bought by white kids. "No wonder M.C. Hammer has been No. 1 for months. You're not just hearing Hammer in the South Bronx.



Vanilla Ice

You're hearing him blasting on Jeeps all over the suburbs."

Rap is often compared to early rock and roll. If the comparison is valid, then perhaps, too, is the analogy of rap's Vanilla Ice to rock's Elvis. We know that Elvis got over on black music, but Ice may have an even more legitimate claim to his roots. "I got into rap in the seventh grade. Everybody in my school was rapping and we used to hang out at house parties."

Ice's first single "Ice, Ice Baby" just hit the three million mark and

his stage show and video reveal him as a dynamic showman, with just a hint of that Elvis-like sensuality and sublimated danger. "Rap music is getting very sophisticated. It's more musical," offers Ice. There are



Tairrie B.



Young Black Teenagers

added musical strains over his rap, that remind of some of the rhythms of Miami streets.

Kid Frost, born in East L.A. and raised on military bases around the world, is an in-your-face, take-these-truths rapper who is moving the



3rd Bass

genre a little differently musically. "Hispanic Causing Panic" and "Ya Estuvo" make the Kid's cultural pride evident. "La Raza" is delivered as the man's bio says, "with an effect that is soothing, seductive, and menacing all at once; the bass line coils around sleek polyrhythms gently swaying like a cobra...the lyrics grab the listener by the nape of the neck for a severe reality check." Well, it's real in East L.A.

Other neighborhoods that specialize in the rough and the real include the Redfem Houses in Far Rockaway and the Hammel Houses in Rockaway Park—both of which are all-black housing projects where a loudmouth little kid named Michael Berrin hung out. "I caught many

beatdowns 'cause I had a big mouth, even when I was little," remembers the man now known as M.C. Serch, "but I always came back. I never got petro." He was rapping at age 11 and he and Prime Minister Pete Nice are definitely "products of the environment" as stated on one of the songs on their debut LP. The album takes a couple of varying looks at the rap genre. The serious side of the album asks the question "how can hatred uplift a race?" in "Triple Stage Darkness" and takes on a totally funny tone in "Flippin' Off the Wall Like Lucy Ball."

Like some of the other Bronx boys, Everlast was a graffiti artist who evolved into a rapper and was signed to Ice-T's Rhyme Syndicate.

Tairie B. was one of the first white breakdancers in L.A., another developing ground for rappers. But it wasn't until this L.A. native received some tapes from New York that she got hooked on rap. "I heard the rhymes and I thought 'I could do better than that.'"

She connected with Schooly D, the man she calls "my inspiration," learned some more about rap and went looking for a label. "I signed with Comptown Records, the label owned by Eazy-E, because he said I would be the debut artist for the label.



Beastie Boys

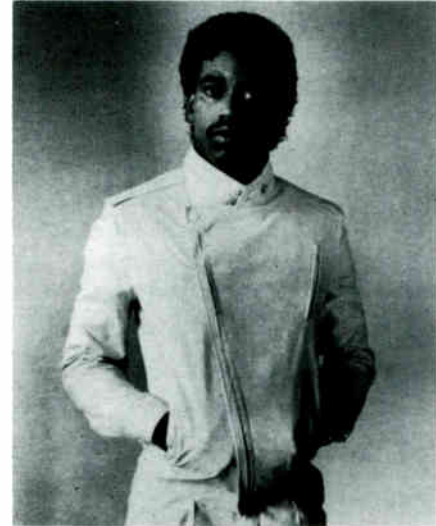
continued on page 68

RAP, RADIO and MADISON AVE.

By Darryl James

PRESTON AND SANDRA are in their early 30s. They have been married for 10 years, over which time their taste for rap music has developed. In the early years of their relationship they partied to that strange rhyme spoken over Chic's "Good Times" rhythm track entitled "Rapper's Delight."

Preston was in college when Kurtis Blow released "Christmas Rappin'" and is now a stockbroker. Sandra, two years younger than her husband, was in high school when that cut was released. Although they are older now, the two still dance to the latest rap cuts and actually listen to the lyrics.



Kurtis Blow

Preston and Sandra are fictional, but they could easily represent an entire generation of music lovers over the age of 27 who love rap music but are being forced to listen as their favorite radio stations embrace

slogans like "No rap, no heavy beat," and "All adult music."

Did they miss something? Are rap music fans over age 27 simply b-boys and b-girls who refuse to grow up into Adult Top 40?

Radio selection of music has become confusing. While programmers are deleting rap from the playlists, Madison Avenue has embraced the art form, weaving it into advertising at every opportunity.

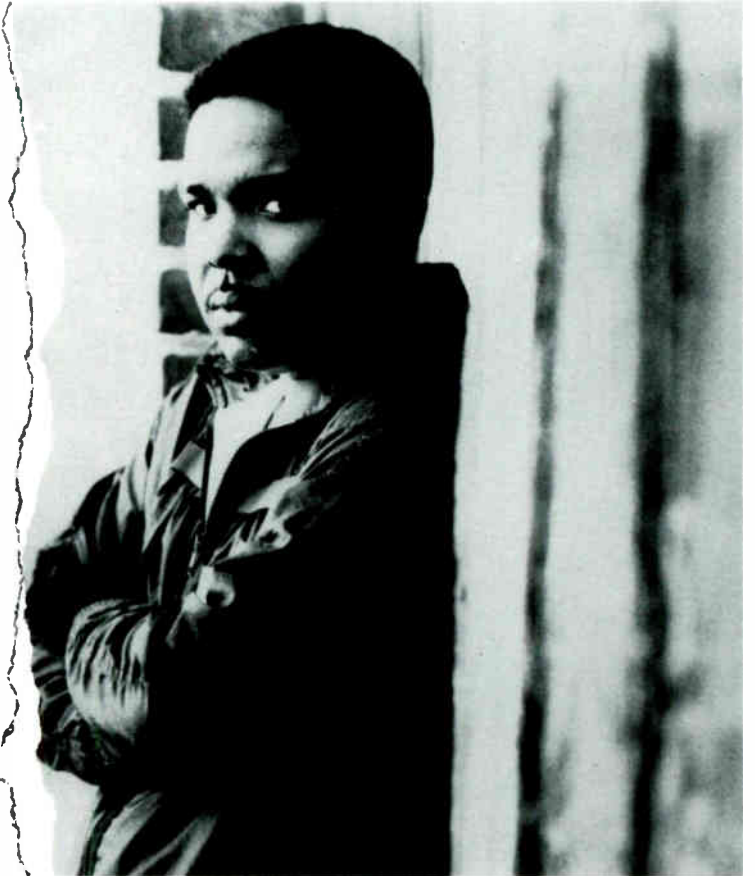
M.C. Hammer tells us to "stop!" for British Knights time, Young M.C. busts a move for a "Cool Can" of Pepsi, and Heavy D. treats the Boyz to a Sprite.

In the absence of name rap stars, commercials feature the flavor of rap, as even Mr. Potatohead busts a cold rhyme in a commercial for McDonald's.

Even television has embraced the art form. Will Smith, a.k.a. Fresh Prince, is styling and profiling in an aura of hip hop culture on NBC's "Fresh Prince Of Bel Air."

As radio stations move toward Adult Top 40, the process usually involves several format changes in search for the right combination of music for the target audience, which is 27 to 35 years of age.

By adopting a "No Rap" format the station hopes to cater to a perception that listeners with higher incomes in the high end of the



Greg Mack

age bracket have a great hatred for this musical art form.

Pam Trickett, music director and assistant program director at WBSB, Baltimore, says that the station's deletion of rap was "a programming decision to target the music to an older market. Market research showed negative feedback to playing rap. People thought we were a teen station because we were playing rap. Our feedback (to deleting rap) has been more positive than negative. We had some negative comments, but nothing to compare to the positive comments."

In Denver, only one station continues to program rap music. KQKS plays the art form, but only a few select cuts.

According to Dave Vanstone, music director, KQKS, the station only has "two to three cuts in the library. We play rap records when they're new and hot. The reason we don't play more rap is that we don't feel that we have to. While it is a turn-on for some people, it's a turn-off for others. We try to play the most mass appeal rap music possible."

With decreasing radio play for their favorite music, rap fans must turn to the streets to hear the latest in hip hop. In fact, artists like Too Short and LL Cool J have used the streets for marketing research and promotion.

Too Short, born Todd Shaw in Oakland, CA, started out making tapes in his own studio and duplicating them on a high-speed dub tape deck, selling them for five dollars each.



Heavy D. & The Boyz

The Nation's Largest RAP ROSTER

FAMOUS

FAMOUS ARTISTS AGENCY, INC.

ABOVE THE LAW	DJ RED ALERT	JUNGLE BROTHERS	MELLOW MAN ACE	SERIOUS-LEE-FINE	UNITY 2
AFROS	DOC BOX & B FRESH	JUST ICE	MR. LEE	SHAZZY	U KREW
BOOGIE DOWN PRODUCTIONS	D.O.C.	KID FROST	MS. MELODIE	SHINEHEAD	UZI \$ BROTHERS
BOO YAA TRIBE	DOUG E. FRESH	KID SENSATION	NICE-&-SMOOTH	SIDE F-X	WEE PAPA GIRLS
CANDY MAN	DOUG LAZY	KING SUN	NO FACE	SIR MIX-A-LOT	WHODINI
CHILL ROB G	EAZY E	KOOL G RAP & DJ POLO	NWA	SLICK RICK	WRECKS N EFFECT
COOL C	GANG STARR	K-9 POSSE	PARTNERS-IN-KRYME	SMOOTH ICE	X-CLAN
D-NICE	GROOVE B. CHILL	K SOLO	POOR RIGHTEOUS TEACHERS	SNAP	YZ
DEF DUO	ICEY JAYE	KURTIS BLOW	PROFESSOR GRIFF	STEADY B	
DE LA SOUL	JAZ	KYZE	REAL ROXANNE	3rd BASS	
	JJ FAD	MAESTRO FRESH WES	REDHEAD KINGPIN	TECHNOTRONIC	
		MARK DEE	RICH NICE	TONE LOC	
		MASTER ACE	ROXANNE SHANTE	TOO SHORT	
		MC HAMMER	RUN DMC	TRIBE CALLED QUEST	
		MC SHAN		2 LIVE CREW	

1700 BROADWAY • NEW YORK, N.Y. 10019 PH 212-245-3939 • FAX 212-459-9065

• (INTERNATIONAL ONLY)

"We'd make one tape, copy it 20 or 30 times, get a bag, get on the bus and go through all the neighborhoods in Oakland," said Shaw.

Eventually, Shaw built up such a clientele that he had to begin taking orders. Responding to the demand, he signed with an independent label. When that relationship soured due to financial disagreements, Shaw left to start his own label.

Shaw cut an album entitled *Born To Mack* which sold so well that it caught the attention of Jive/RCA. What had been his long-time dream was taking place: he signed to a major label.

Jive distributed *Born To Mack*, which sold over 200,000 copies without radio play, without video and without press coverage. Sales were all via word of mouth.

Without major media, sales of that magnitude are phenomenal for a debut LP. And while it impressed the record company executives, it was not enough for Too Short.

"I knew there was something more to me than what the company had expected of me," he said. "So, when I did *Life Is Too Short* (the follow-up album), we got down. We really went to the studio, and made some good-sounding s---."

Life Is Too Short went gold, surpassing the expectations of Too Short himself. A platinum rating followed and the album just never stopped selling.

Too Short's album sales perplexed even the most experienced marketing experts at Jive/RCA, who couldn't understand how an album could sell a million or more copies without major media backing.

But it's an easy task when you use the marketing techniques of Too Short, who won't do a final mix on a track until he listens to it on his car stereo.

"It can sound like a million dollars, but I will not master the song until I go outside, put the tape in my car and play it. If the boom isn't right—if the woofers don't hit right—I'll re-do the bass until it hits hard."

Basically, Too Short, whose own system has 18" speakers and 750 watts of power, custom designs his tracks for the car stereo.

"F--- the radio, f--- a night club," said Too Short. "It's (the music) for people with cars. People used to walk around with boom boxes, but they don't do that s--- anymore. Everybody's riding around in trucks and cars with woofers."

In addition to custom-designing the music for car stereos, Too Short also places the funkier tracks under the nastiest rhymes, in order to assure more album sales as opposed to singles.

"The result is that in order for you to get this slammin' -ass, don't-fight-the-feelin' track," he explains, "you gotta buy the album. You can buy all the singles you want, but when you buy the album, that's where the money is."

Another rapper who does get some airplay employs some of the same non-radio marketing principles as Too Short. LL Cool J took his new album, *Mama Said Knock You Out* to the streets.

LL sponsored "Boomin' System" contests in major cities to expose his first single of the same name. Contestants paraded their cars, trucks and jeeps while LL judged who had the "boominest" system.

LL's album, not unlike many rap albums, was shipped gold with reorder requests flooding the label.

According to Aaron Fuchs at Tough City Records, radio swings with rap music like a pendulum. "There are times when they (radio) are using the large audience that rap provides to get large numbers when the station is not doing well in the marketplace," he said.

"Once they get those bigger numbers they abandon rap to get the credit card and airline commercials. I think we're at that point now where they're going for different demographics. When they get the numbers, they show them to the advertisers and say 'We're not playing rap anymore.'"

According to Greg "Mack Attack" Mack, the new morning man at KJLH, Los Angeles, rap music will be losing one of its few friends in radio. One of the mainstays in rap music, KDAY-AM, Los Angeles, had been dedicated to rap music on a 24-hour basis for almost 10 years. Mack, who had been with the station since 1983, says that by next month the station will undergo a complete format change, which will no longer include rap music. KDAY will no longer exist.

Too Short has a unique perspective on rap music's position in the music industry. "Rap is like this little tough motherf--- off the block. He looks like a sissy. Everybody thinks they can whip his ass. But you can't. You keep starting fights with it and you keep getting your ass whipped."

At some point in time, radio and Madison Avenue will both have to take a long look at the sales of rap albums and singles. Those sales will have to be compared with the sales of other music forms to support one of two possible conclusions: that more than just indigent urban kids love rap music; or that the age range for spending dollars where music is concerned has been off by a mile □

THE PRODUCERS OF RAP

By Darryl James

AT THE DAWN OF RAP'S HISTORY, production was not a very difficult task. All that needed to be done was to remove the lyrics from an old R&B cut and lay down new lyrics from the rapper.

As rap developed, the task of the producer became more and more complicated. When Public Enemy stepped into the studio, the music that went into some of their cuts was so intricately woven that the original artists had some difficulty ascertaining if, in fact, they had truly been sampled. PE would take so many bits and pieces of so much music that a whole new sound was produced. This group had taken sampling to new heights with the most excessive noise possible, each piece of excess noise fitting in perfectly and making its own individual statement.

Chuck D, Hank and Keith Shocklee, Carl Tyrder and Eric "Vietnam" Sadler, or the "Bomb Squad" as PE's production team is called, has branched out to produce hits for other artists, most notably the debut project for Ice Cube, formerly of NWA. The Bomb Squad also threw their hats into the R&B ring with the production of "Tweakin'" for George Clinton.

In addition to the production gymnastics of PE, other producers were beginning to tamper with the speed and quality of sampled music. Still others were using the advanced technology of the drum machine to create new rhythms as a backdrop for the samples. By this time, the lyrical style of rap had begun to develop along with the musical aptitude.

Rap had moved far beyond the days of simply talking to someone else's groove.

A new member of the rap posse had emerged. In addition to the emcee and the dj, the producer was often a separate entity, sometimes playing the backfield but gaining importance as time and rap music progressed.

Production became so important, so highly specialized, that some producers were being recruited for multi-artist projects.

One of the most prolific producers to emerge is Marlon Williams, also known as Marley Marl, the producer for most of the Juice Crew material which included Biz Markie, Big Daddy Kane and Roxanne Shante.

Even when the Juice Crew began to go off in many different directions, Marl stayed busy, producing current hits for MC Lyte ("Cappuccino"), Heavy D. ("Gyrlz, They Love Me") and LL Cool J.

Marl and LL hooked up for "Jinglin' Baby." That cut made virtually no chart movement until Marl re-mixed the music and convinced LL to do the vocals in a quiet, calm manner, as opposed to his usual style of screaming the lyrics. The remix of "Jinglin'" slammed the charts and the dance floors.

LL and Marl went back into the studio to co-produce *Mama Said Knock You Out*, LL's latest and arguably a collection of music that has brought his career full-circle.

Marl is currently in the studio working on his own album and earlier this year produced the debut album of his protege Tragedy, also known as the Intelligent Hoodlum.

Production aptitude is not limited to the East Coast. As West Coast rappers began to develop their own style, West Coast producers began to shine.

NWA's Dr. Dre adds some heavy wattage to that light. As the production genius behind NWA, Dre is also responsible for the phenomenally successful debut album of Above The Law and the one-hit wonder of J.J. Fad.

As one of rap's hottest producers, Dre branched out beyond rap to convince Michelle to record her own album, producing the entire project for her. Her album may be mostly R&B, but it undeniably has a serious hip hop flavor to it.

Dre's production efforts are demonstrative of another movement in hip hop. In this movement, music is not simply sampled, but recreated with live instruments.

"If we wanna use somebody's music," said Dre, "we don't sample it off somebody's record, we play it over. Most of the time, we get a musician in—a guitar player or a bass player—so that it sounds similar to what we want to use."

Dre took this technique to new heights when producing for the D.O.C. and Above the Law. Both acts feature live music and some real guitar licks that make the music funky.

One very young producer who is currently on the rise is D-Nice, from Boogie Down Productions.

During the "Stop the Violence" movement, the general thought was that Kris Parker, also known as KRS-One, would do all of the production. But when it came time to produce the flagship song, "Self Destruction," it was 15-year-old D-Nice who stepped in as producer.

D-Nice explained, "I didn't really care about producing it, but I'm glad I did, because it kind of opened doors for me."

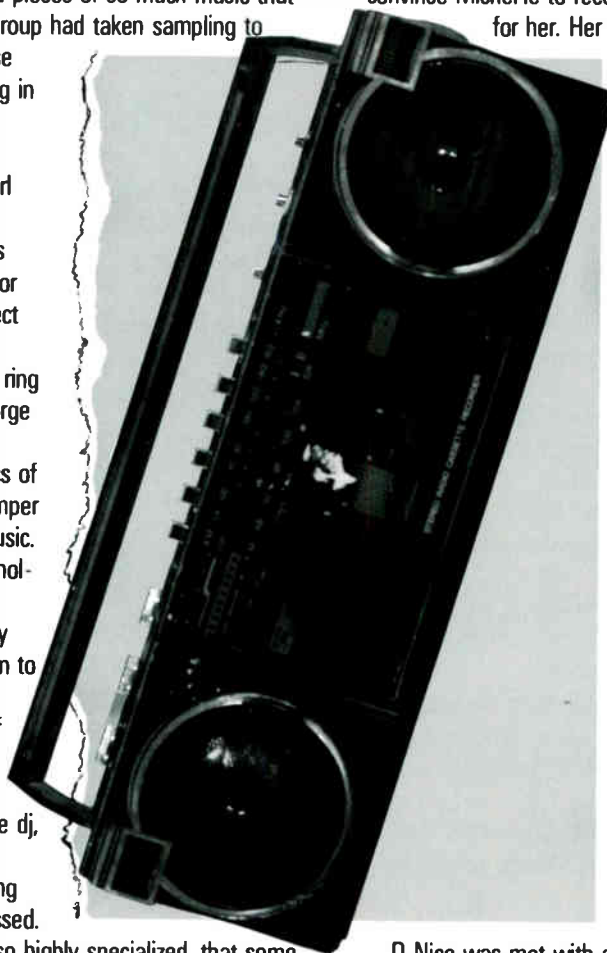
D-Nice was met with a great deal of initial opposition because of his age. But after the success of the production, some of the artists began asking him to produce for them. Lately, his self-produced solo album has been his focus. When he does produce for others, it will be for unknown artists as opposed to established rappers.

There are other hip hop artists who are making their mark in the world of rap as producers, rather than emcees or djs. There's DJ Mark, the 45 King, who is best known for his work with Queen Latifah, but also produced the remix of Digital Underground's "Packetman."

In that same Tommy Boy Records posse is another one of rap's hottest producers, Prince Paul—who also produced for Queen Latifah and 3rd Bass—but took the *Three Feet High And Rising* project to new heights for De La Soul.

While sampling is usually pieces of old R&B and funk, Paul reached out to sample from Hall & Oates, country rocker Johnny Cash and, oddly enough, even Liberace.

As in all developing forms of music, the development of producers is directly proportional to the development of rap. Studio smarts in the genre translate into appeal in the streets and therefore street smarts. □



WE'RE MAKING OUR MOVE

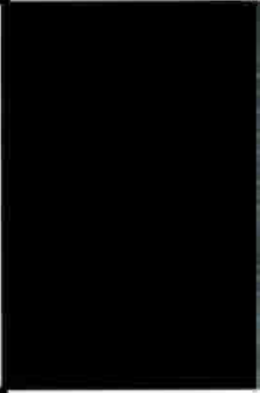
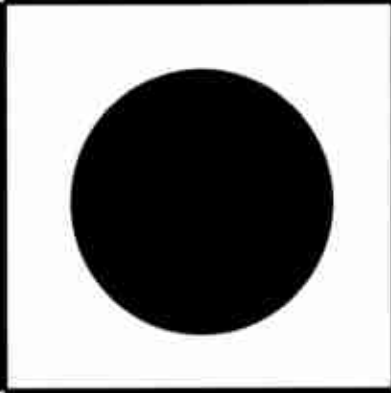


RICH
Information
to Raise
a Nation
NICE

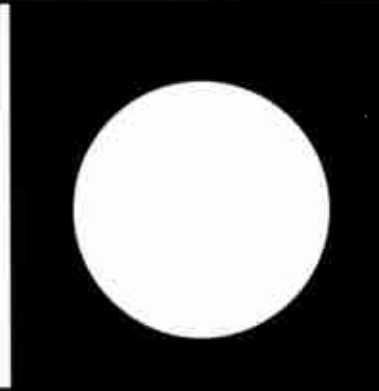
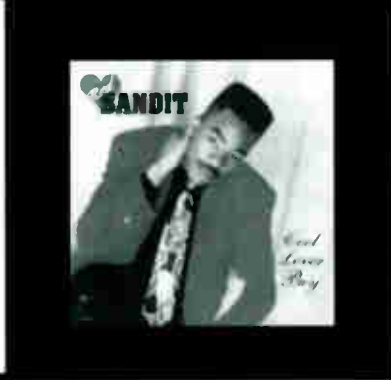
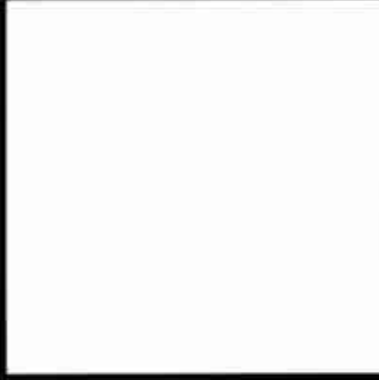
**RICH
NICE**



**M.C.
TROUBLE**



**DOC BOX
&
B. FRESH**



**RED
BANDIT**



MOTOWN

**We're Jumping Into
the Hype Groove.**



RAP GOES STADIUM IN THE U.K.

Enemy And Friends, Friends And Enemy

By Dotun Adebayo

AT FIRST, U.K. RAP CONCERTS MEANT LONDON'S HAMMER-smith Odeon. Then there were a series of shows up and down the country, the London venue being the Brixton Academy, where you could do what you're meant to do to hip hop: get up and shake yo' booty! Now **Public Enemy** has not just taken a step up from that tradition—it has made a huge leap to the stadium. On November 3, "The World's Greatest Rap Group" came to London's Docklands Arena for "The Main Event." With most of the tickets for seating rather than standing, many die hard fans wanted to know what would compensate for the fact that they wouldn't really be able to dance, and would be without the intimacy of a venue like the Academy. Compensation in full came in the form of **Master Ace**, **EPMD**, **Intelligent Hoodlum**, **Afros**, **Mark The 45 King** (and possibly the **Flavor Unit**), and **Young Black Teenagers** from across the Atlantic, as well as the home-grown talents of **MC Mell "O"**, **London Posse**, **Demon Boyz**, **She Rockers** and **Outlaw Posse**.

Master Ace, currently enjoying success at home with his "Me And The Biz" single, came in the wake of the success of his lyrically adept and beatily beautiful debut LP in the U.K., and performed at the same time as the Blacksmith remix of his "I Got Ta" track hit the street.

Slurry rappers/writers/producers EPMD can now be seen as P.E. labelmates—they've moved from Sleeping Bag to Columbia (CBS) records for a reportedly considerable transfer fee, to boost up their former label's flagging bank account. They arrive a year after their second album, *Unfinished Business*, with a new single "Golddigger" and album in the pipeline entitled *Erick And Parrish Are Still Making Dollars*.

The Intelligent Hoodlum (formerly **Tragedy**), who has a very wise head on his teenage shoulders, arrives in the

wake of his club smash remix, "Back To Reality," and before the release of the **Marley Marl** remixed "Arrest The President" (Marl also produced Tragedy's LP) and the U.K. release of his self-titled album. On the title track, Trag relates the story of his life thus far—his father died

when he was a baby and almost as soon as he could crawl he was getting in trouble with the law. He recorded a track at the tender age of 13 about cocaine—"Coke Is It"—and has been in and out of juvenile confinement and jail, including the notorious Ryker's Island



Intelligent Hoodlum

prison, ever since. It was on one stay at the state's pleasure that he read up on black history and turned over a new leaf, leading to tracks like "Black And Proud," which went down well at the Docklands Arena.

The Afros, and producer **Jam Master Jay** of **Run-DMC**, are a rap/swingbeat group who, as you can probably guess from the name, don't take themselves or their appearances *too* seriously. The group and its album *Kickin' Afrolicious* are being superhyped by Rush Management's head honcho **Russell Simmons** in the U.S. and should provide some much-needed comic relief. The LP was released on OBR, Rush Associated Labels' soul label, rather than Def Jam, the rap label.

DJ Mark The 45 King has been rather quiet lately; his three-year-old "900 Number" provided the distinctive saxophone break that formed the basis of **Chad Jackson's** summer smash "Hear The Drummer (Get Wicked)." It should be interesting to see what the man who brought us **Lakim Shabazz** and **Queen Latifah** has in store.

Hank Shocklee's **Young Black Teenagers** will have their album's

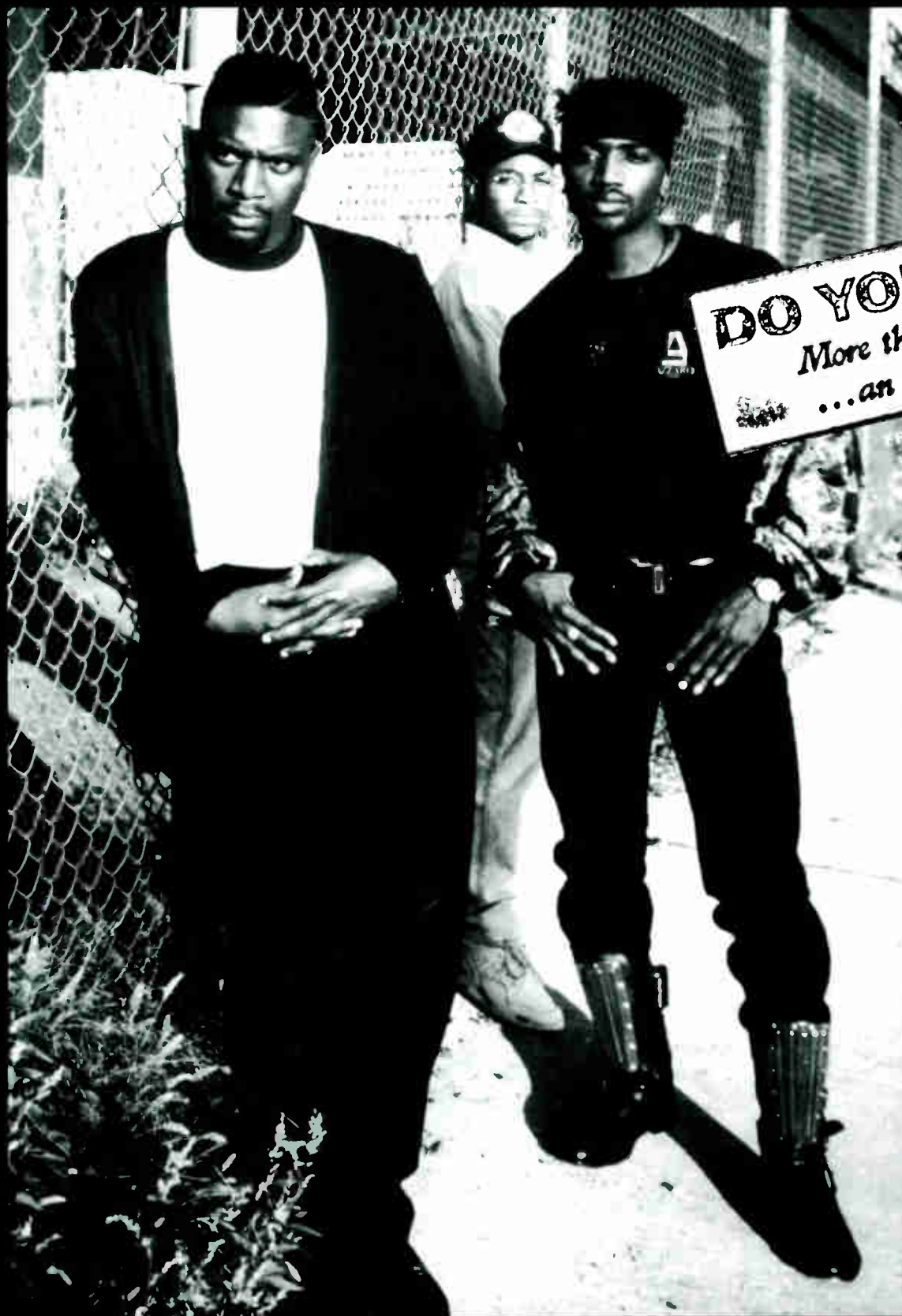


Master Ace



Brother James

Follow Whistle To A Place Beyond Music . . .



DO YOU CARE
FMS 82370
*More than a record
...an Anthem.*
FROM THE LP ALWAYS & FOREVER

"Touching and Inspirational song. Really arouses social awareness"
— BET

"Another smash hit that should be as popular as 'Always and Forever'."
— John Wilson
KYEA-PD

"Monster! Definitely will establish Whistle as a national act."
— Steve Crumbly
WOWI

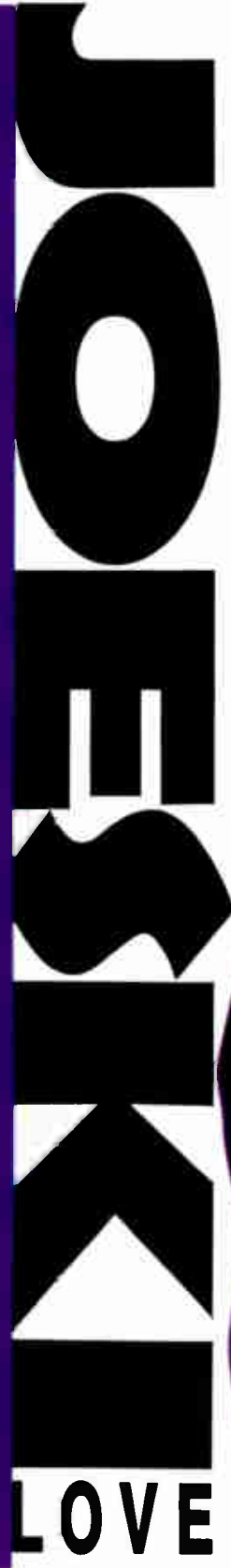
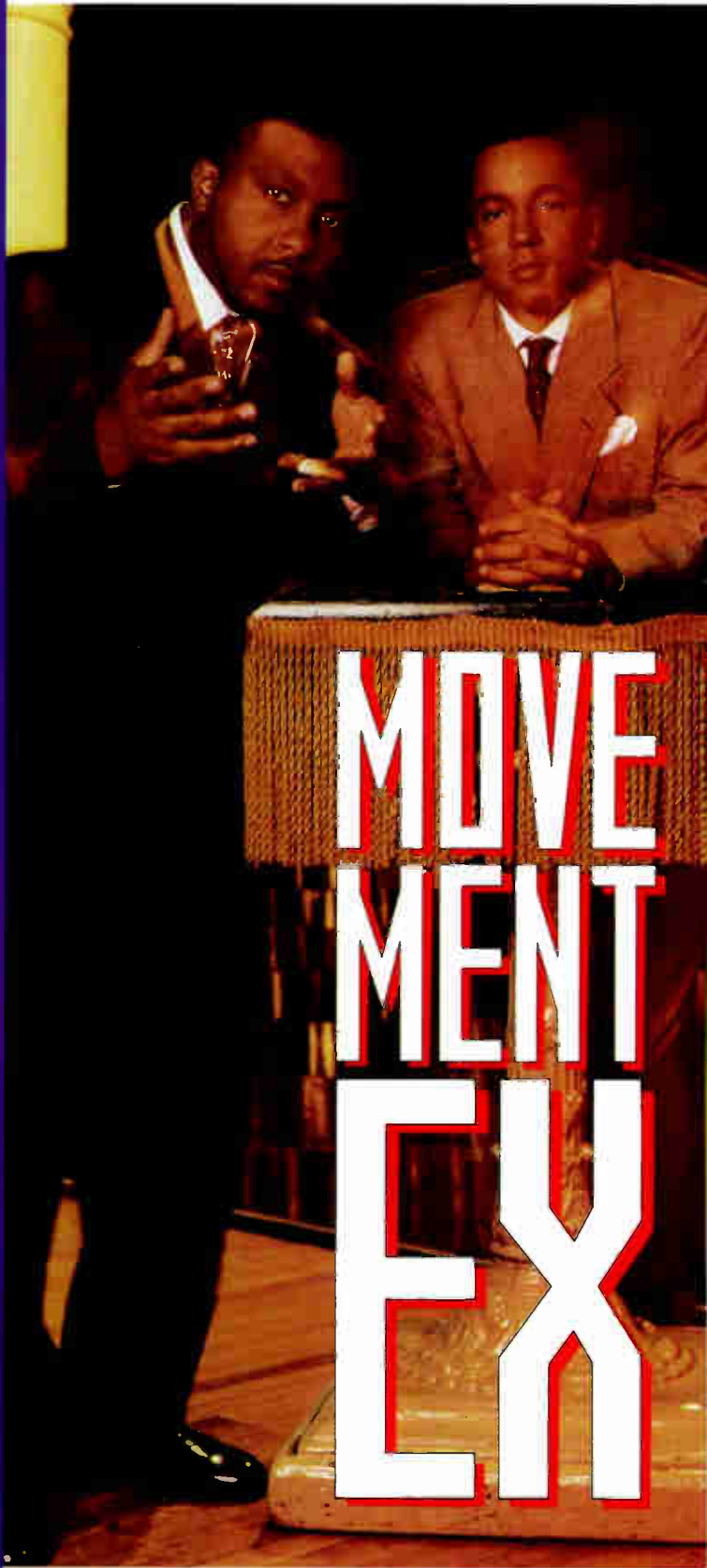
"Great single from Whistle . . . Should at least crack top 10!"
— Chris Clayborne
KQXL-PD

"Smokin'"
— Aaron Maxwell
WCDX

"It's a smash-instant add!"
— Tony Quartarone
WRKE-PD

THIS IS RAP.

AND THIS IS RAP.



Movement Ex: Firing A Shot For *Positivity*.
 "MOVEMENT EX"⁴⁶⁸⁹⁴

³⁸⁷⁻⁷³⁵²⁶ The debut album, featuring
Freedom Got A Shotgun, *Universal Blues*,
 and *United Snakes of America*.

Written by Mustafa & Loren Chaney. Produced by Sir Randell Scott
 Management: Martin Lesak & Mykelti Williamson

In-store Nov. 6

Joeski Love: *Coolness Personified*.
 "JOE COOL"⁴⁵⁴⁷⁴

The debut album, featuring
I Know She Likes Joe,³⁸⁷⁻⁷³⁴⁸⁰
Everyday Thing, and *Joe Cool*.

Written by Joe Roper. Produced by Hurby Luv Bug, Steeveo & The Invincibles.

In-store Now!

Rap's flying in every direction: RUN WITH IT. On Columbia.



worth of material to showcase...although their physical appearance may surprise a few people who only know them by name.

Then, on top of all those heavyweight support acts, is the group it's all about, Public Enemy—**Chuck D, Flavor Flav, Terminator X, Brother James** (Professor Griff's replacement as Minister of Information as of spring '90) and the other S1Ws: **James Bomb, Agent Attitude** and **Brother Mike**. Rather than drying up creatively after three years of producing challenging and controversial material, P.E. has never been so productive. Their multi-platinum album *Fear Of A Black Planet* has spawned the latest single, the Flavor Flav-rapped "Can't Do Nuttin' For Ya Man" and the forthcoming remix of "Bum Hollywood Bum," featuring **Big Daddy Kane** and **Ice Cube**, plus a brand new P.E. track. All these bands tore up "The Main Event" in the U.K.



EPMD

British rap artists were the first ones to mix hip hop and reggae—and that's a fact. The first hip hop-reggae group was the London Posse, followed by **Gatecrash, Sindecut, MC Mell "O"** and a host of others. It wasn't so surprising that U.K. rappers quickly started mixing their roots reggae with the rap music coming over from the States. Don't forget most of the black people in the U.K. come from the West Indies and, in particular, Jamaica. Within the Jamaican community, reggae will always be part of the staple musical diet, long after the trends have come and gone. When the first hip hop/reggae track entered the national charts, nobody was surprised. The record titled "Hip Hop Wiv A Lickle Bit Of Reggae" was a hit for the well-known clubgoers **Longsy D** and **Cutmaster MC**. Suddenly hip hop reggae was a fact. Several other tunes followed, all titled "Hip Hop Reggae." But wait, what's that saying about a king being ignored in his own country? In the case of U.K. hip hop that is completely true. Apart from the odd comedy hip hop/reggae track, it wasn't until American rappers such as **Just Ice** started dropping reggae into their hip hop that the hard-core rap crews in the U.K. were prepared to accept U.K. hip hop/reggae as a fact. Now they're all doing it. Djs on British radio are dropping **KRS-One's** latest album *Edutainment* daily as if it was the first time that they ever heard a hip hop/reggae tune. You don't have to look much further than **KRS-One of Boogie Down Productions** for evidence that reggae is taking over internationally.

"I want to go down in history as one of the people who made reggae acceptable to U.S. blacks," says the tall rapper who has moved more increasingly from rap to reggae on his hit records "My Philosophy," "Stop The Violence" and "Why Is That." His last album

Ghetto Music: The Blueprint Of Hip Hop was a 50-50 reggae-rap offering. His latest album (*Edutainment*) is strictly roots with a rapper on top.

"It took me almost a year to get America's most famous rap dj, **Red Alert**, to play even 15 minutes of reggae on his program," says **KRS-One**. "Now he's playing an hour. The same with **Marley Marl**; he's playing an hour of reggae on his program, too.

"There's no difference between rap and reggae," the rapper continues. "The only difference is people's accents and where we live in the world. Most of the earlier rappers were Jamaicans anyway. People like **Grandmaster Flash, Afrika Bambaataa** and **Kool DJ Herc**.

"Rap is still booming in the States, but being able to play reggae gives me the edge over other rappers."

KRS-One isn't just restricting his reggae work to his own records. He's very much in demand by New York's ever growing population of reggae dancehall artists who want his hip hop touch on their productions. The results of his work with **Sly & Robbie** have already brought about an album. And he's currently working with **Shabba Ranks, Ziggy Marley, Shelley Thunder, Steel Pulse** and **Shinehead**. Whew!

IT'S A BRITISH THING; You Wouldn't Understand

Is rap poetry or is poetry rap? For **Rob Galliano** there can be no distinction between the two. Galliano is at the forefront of the new direction in British dance music. His mixture of rap, jazz and poetry is uniquely his style, a British style.

Together with friends **Michael** and **Constantine** he has formed **Galliano**. Their debut single "Welcome To The Story" has already twice been voted record of the week by listeners of London's **KISS-FM**. The record is a fusion of the many influences the group has been exposed to, from **Gil Scott-Heron** and **Linton Kwesi Johnson** to **Public Enemy**.

Although of Irish descent, Galliano has been immersed in black culture and black music but makes it clear, "I'm not trying to be black. After all, you can only reflect your own background."

British rap and dance music has always looked to America for its direction and motivation, but with Galliano things seem to be changing. "We can't write a rap about an Uzi, because we don't know anything about that. We're not **Public Enemy**. It's about time we did our own thing," comments **Michael**.

The roots of Galliano stem from jazz music and jazz dancing. All the boys were heavily involved in the London jazz dancing scene of the late '80s, sharing dance floors with the **IDJ** dancers, for example.

"Jazz is our main basis. We developed from the jazz scene into fusion. But on the LP we've put in a little reggae, funk and even added a little bit of 'pick a pocket or two' from the musical 'Oliver,'" adds **Galliano**.

The message behind most of the Galliano lyrics is taken from the teachings of **Last Poet Jalal Nurridin**. As **Michael** states, "He's our biggest influence. He teaches rap, poetry, prose and can trace it back through the ages into slavery. Rap didn't start with the **Sugar Hill Gang**."

Musically, the band has enlisted the help of some quite prestigious company. **Paul Weller** and **Mick Talbot** of the **Style Council** have contributed both their advice and musical talents to the **Galliano** project.

Galliano isn't only prepared to do it British, but they're prepared to do it live. "Hip hop has had problems coming over live because it's a club sound and the spontaneity is lost. But what we do live is not what we do on record," comments **Rob**.

The **Galliano** story will be not only successful but will no doubt prove to be a bestseller. □

180,000 ADVANCE SALES

Christmas
**Rap
Music**

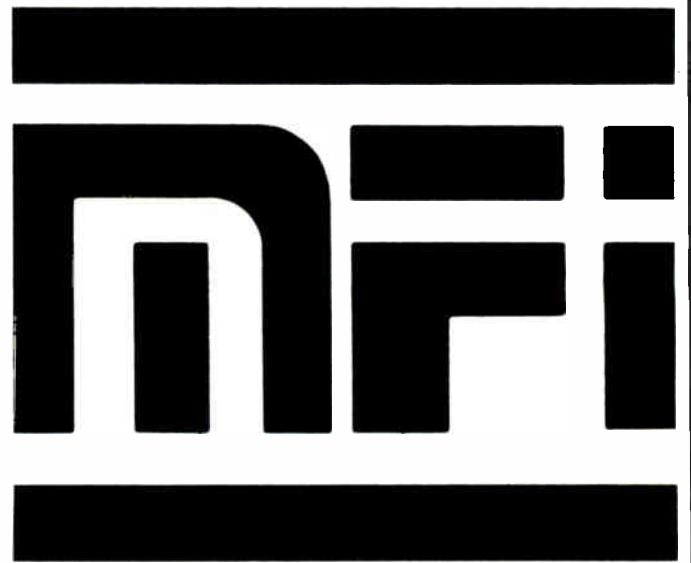
THE NEW ALBUM BY

CREW X

REMIX BY CHOCOLATE CHOLLY

**AVAILABLE ON SILVER BELLS MUSIC
TAPES AND CDS**

NATIONAL PROMOTION CHARLES HOWE (615) 242-1800



ACNE SKIN CARE CENTER

PROBLEM SKIN "TREATMENT THAT WORKS"

EDGAR M. MITCHELL

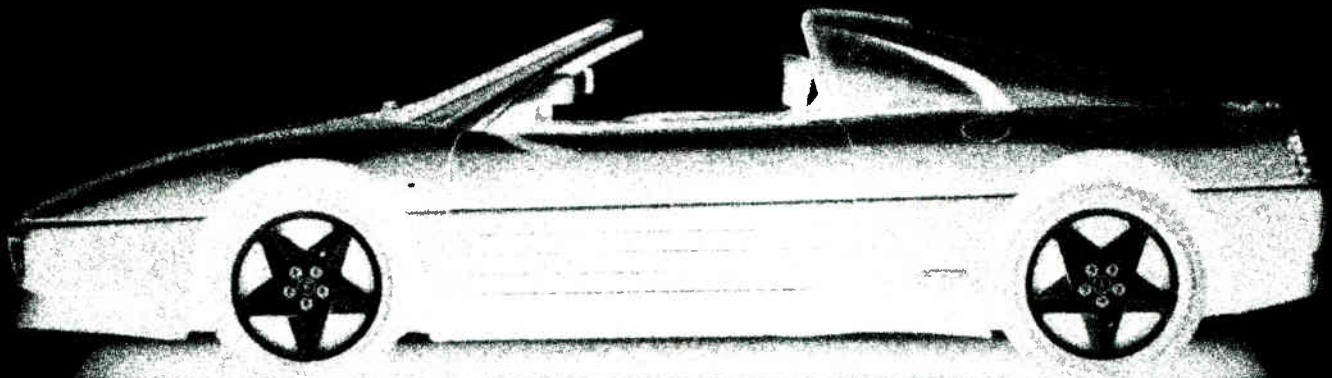
SKIN SPECIALIST

SHAVING BUMPS, PIMPLES, BLACK HEADS, ACNE

(213) 461-8688

5850 Santa Monica Blvd., Hollywood, CA 90038

REGENCY



**Luxury Rental Cars
Limited Only By Your Imagination**

5310 W. CENTURY BOULEVARD, LOS ANGELES, CALIFORNIA 90045 • (213) 337-7827

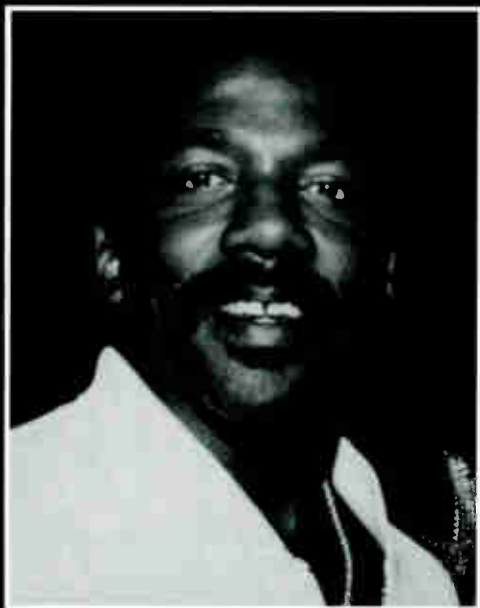
THE NATIONAL RADIO REPORT!

BRE
BLACK RADIO EXCLUSIVE

**MOST ADDED
SONG OF THE WEEK
TEENA MARIE
"IF I WERE A BELL
EPIC**

**ON THE RADIO WITH
ROBERT
MARSALIS
WYLD, NEW ORLEANS**

RAP WHENEVER AND WHEREVER YOU NEED...



STEVEN D. GRANT
PRESIDENT



**PACIFIC
CELLULAR
COMPANY**

PHONE 213-559-0688

Pacific Cellular Company
1920 La Cienega Blvd.
Los Angeles, CA 90034

PROGRAMMER'S POLL

WHO IN YOUR OPINION IS EMERGING AS THE MOST INFLUENTIAL RAPPER THIS YEAR AND WHY?

BAILEY COLEMAN
KRIZ/SEATTLE, WA



I would have to say M.C. Hammer. In my opinion he has definitely opened doors and even torn down the walls that have been obstacles standing in the way of rap music for so long. He is also in direct touch with the community as well as social and environmental issues. That in itself makes Hammer an exceptionally positive role model for our young blacks. I would also like to include Public Enemy. I believe that their message is quite timely in the sense of letting black Americans know what time it really is. Most people may not agree or even like the way they say what they say. However, they have made a direct impact on the rap community and the music industry as a whole.

MICHAEL MACK
KMOJ/MINNEAPOLIS, MN

Definitely KRS One, because he is all about the knowledge. This is a man who would consider himself a teacher before he would a rapper. He and his crew Boogie Down Productions have always conveyed a message of some sort in their music, most of which is directed toward

black Americans, expressing the need to come together and unite. He uses hip hop music as the tool to help construct positive black awareness within all black Americans.

Also X-Clan because their message is a bit more direct than that of KRS. Some may even consider it to be militant. They call their music "Vanglorious," which means the celebration of the one-blood unity of black people from Egypt to New York, from B.C. to the 21st century. They also call themselves messengers of Blackwatch, which is a New York-based activist organization led by member Professor X, the Overseer. They are definitely all about uplifting the race and Africa as a whole. Public Enemy is another group that teaches us about what really goes on in this country. They even go so far as to expose our government's intelligence agencies for putting together a hit list of rappers whom they consider to be dangerous.

DANA HALL
WILD/BOSTON, MA

My choice is definitely KRS-One. He has been around for a while, but is now gaining worldwide acceptance. He is definitely an asset to the music industry with his message of unity and harmony. For a man who was once homeless, KRS has proven more than anyone that if you have a dream and a goal, you can be whoever and whatever you want to be.

DAVY D. COOK
KPFA/SAN FRANCISCO, CA

I would vote for M.C. Hammer. He has taken rap to another level, the performance level. No longer can rappers hide behind microphones and DJ consoles. They must put on a show and entertain their fans. Hammer has single-handedly redefined the live performance for rap acts.

X-Clan is, in my opinion, a continuation of what Public Enemy started in 1987. They have become a major influence this year.

Queen Latifah has also been influential in rap music. She is definitely a strong positive role model for young black women.

Finally on the dance tip, Digital Underground has made an impact. Their influence has been mostly fun-loving and comical; they had the entire country doing the Humpty Dance.

A.J. WHITESIDE
KHRN/HEARNE, TX



M.C. Hammer has been around for about two years, but now he's really gained mass appeal. His positive attitude is apparent in everything he does. He has definitely changed the face of rap music.

Boogie Down Productions' KRS-One has a straightforward approach toward his message. In his message he reminds us of where we all came from and where we can go. He is definitely a rapper of much substance.

KOOL D.J. RED ALERT
WRKS/NEW YORK, NY

In my opinion, M.C. Hammer has done for rap music what no one else has ever been able to do. I like to think of Hammer as the black Dick Clark. Like Clark did with his American Bandstand, Ham-

mer has managed to bring together people of all colors—black, white, whatever—and give them something they can all dance to. Hammer is much more than a rapper; he is an entertainer.

TERRI WEBBER
KHYS/HOUSTON, TX

M.C. Hammer is one of the most influential rappers this year. This man has opened doors and paved a way for rap music to emerge from underground to mainstream status. He has definitely been instrumental in helping rap to cross over to mass appeal as far as radio is concerned.

Next is Public Enemy. I think these guys have a lot to say which makes them controversial. But, no matter how controversial they may be, they are looked upon and admired, mostly by male teens and young adults.

WARREN PEACE
KUNV/LAS VEGAS, NV

My choice is X-Clan for their message content. They really make the listener pay attention to what Blackwatch is all about. They make it clear that it's not just putting on an African medallion; it's so much more than that.

Then there's Ice Cube. His message is not exactly black/white but about reality. He paints a clear, first-hand picture of what really goes on in the streets. Along with production assistance from the Bomb Squad, he has also managed to bring together rap styles from the East and West Coast. □

PROGRAMMERS

HAVE WE SEEN YOUR FACE IN BRE LATELY?

PLEASE SEND US YOUR BEST BLACK & WHITE PHOTOS & POLLS

TO BRE

PROGRAMMER'S POLL
6353 HOLLYWOOD BLVD
HOLLYWOOD, CA 90028

NATIONAL ARMCHAIR QUARTERBACK

**TALENT
YOUR SELECTIONS**



**SEARCH
COULD EARN UP TO**

**\$5000.00 A WEEK
PROFESSIONAL SERVICES CONTRACT**

**COLLEGE FOOTBALL
WEEK 10, NOVEMBER 10***

- | | | | |
|--------------------|--------------------------|------------|--------------------------|
| 1. Illinois | <input type="checkbox"/> | Michigan | <input type="checkbox"/> |
| 2. Notre Dame | <input type="checkbox"/> | Tennessee | <input type="checkbox"/> |
| 3. Princeton | <input type="checkbox"/> | Yale | <input type="checkbox"/> |
| 4. Maryland | <input type="checkbox"/> | Penn State | <input type="checkbox"/> |
| 5. Georgia | <input type="checkbox"/> | Florida | <input type="checkbox"/> |
| 6. Tulane | <input type="checkbox"/> | Syracuse | <input type="checkbox"/> |
| 7. Houston | <input type="checkbox"/> | Texas | <input type="checkbox"/> |
| 8. Ohio State | <input type="checkbox"/> | Iowa | <input type="checkbox"/> |
| 9. L..S.U. | <input type="checkbox"/> | Alabama | <input type="checkbox"/> |
| 10. Texas Tech | <input type="checkbox"/> | T.C.U | <input type="checkbox"/> |
| 11. U.C.L.A. | <input type="checkbox"/> | Washington | <input type="checkbox"/> |
| 12. Boston College | <input type="checkbox"/> | Louisville | <input type="checkbox"/> |
| 13. Stanford | <input type="checkbox"/> | Arizona | <input type="checkbox"/> |

* Telephone entries must be made before 11:00am Eastern time, Saturday, Nov. 10, 1990. Mail entries must be postmarked before midnight, Friday, Nov. 9, 1990, and must arrive at MCE offices before Nov. 13.

**PRO FOOTBALL
WEEK 10, NOVEMBER 11***

- | | | | |
|---------------|--------------------------|----------|--------------------------|
| 1. Falcons | <input type="checkbox"/> | Bears | <input type="checkbox"/> |
| 2. Vikings | <input type="checkbox"/> | Lions | <input type="checkbox"/> |
| 3. Seahawks | <input type="checkbox"/> | Chiefs | <input type="checkbox"/> |
| 4. Dolphins | <input type="checkbox"/> | Jets | <input type="checkbox"/> |
| 5. Cardinals | <input type="checkbox"/> | Bills | <input type="checkbox"/> |
| 6. Colts | <input type="checkbox"/> | Patriots | <input type="checkbox"/> |
| 7. Buccaneers | <input type="checkbox"/> | Saints | <input type="checkbox"/> |
| 8. Packers | <input type="checkbox"/> | Raiders | <input type="checkbox"/> |
| 9. Broncos | <input type="checkbox"/> | Chargers | <input type="checkbox"/> |
| 10. Giants | <input type="checkbox"/> | Rams | <input type="checkbox"/> |
| 11. 49ers | <input type="checkbox"/> | Cowboys | <input type="checkbox"/> |
| 12. Redskins | <input type="checkbox"/> | Eagles | <input type="checkbox"/> |

* Telephone entries must be made before Noon Eastern time, Sunday, Nov. 11, 1990. Mail entries must be postmarked before midnight, Saturday, Nov. 10, and must arrive at MCE before Nov. 14.

TIE BREAKER:

Predict TOTAL POINTS Scored: Redskins/Eagles _____

CALL 1-900-776-6677

NOTE: ONLY call-in entries or those selections submitted on an OFFICIAL entry form (see coupon below) will be Accepted.

1. A - To be eligible for the National Armchair Quarterback Employment Talent Search, an applicant must be 21 years of age or older. B - No purchase is necessary. C - You must enter your selections for the games that are selected by MCE Financial, Inc., for the week in question.
2. You may enter your selections with a touch-tone telephone, by dialing 1-900-226-7888. If you are unable to enter your selections through a touch-tone phone, you may enter by sending a self-addressed, stamped envelope to MCE Financial, Inc., to receive a free official entry form which must be postmarked no later than midnight Friday and received by MCE Financial, Inc., no later than the following Tuesday by 5:00 P.M. PST. All eligible recipients of weekly employment contracts will be announced each Tuesday at 7:00 P.M. PST.
3. You may enter one or both categories as often as you like. For mail-in entries, you must submit each entry on an official entry form. One entry form will be returned for each SASE request received by MCE Financial, Inc., at P.O. Box 7318, Laguna Niguel, CA 92677. No mechanical reproductions will be accepted.
4. If you choose to enter your selections by phone, a prompt will ask you to answer a sports question; correctly answered, a prompt will ask you to press either "1" to select the first team or "2" to select the second team, depending on which team you think will win. You will have 5 seconds to enter your selections for each game. After you have made your selections you will be given a tiebreaker question to be used in case of a tie between entrants. After your selections, the recorded message will ask you to enter your Name, Telephone Number and Date of Birth.
5. The cost of the call is \$2.00 for each minute.
6. The weekly entry with the most correct winning selections will be awarded a \$2,000 Professional Services contract in each category (pro and college). In the event of a tie between entrants, the entrant that is closest to the correct tiebreaker answer will receive the services contract. The tiebreaker game is a game listed on the list for which contestants must predict the exact final score between the teams competing. Consideration will first be given to the winning team and then to the entrant who comes closest to selecting the final score; that individual will be declared the winner of the weekly employment contract for that week.
7. Every entrant who selects all games correctly during any weekly program will automatically be eligible for the Grand Finale program during Super Bowl Week

and will also receive a guaranteed employment contract for \$2,000. If only one weekly entrant should select all games correctly, he/she will receive an employment contract for \$5,000.
8. All entrants to the employment search who correctly select 9 of 13 weekly games will be eligible for the Grand Finale Tournament to be held during Super Bowl Week and the college bowl games to determine the National Armchair Quarterback Champion(s) and to receive the annual employment contracts.
9. All runners-up may be eligible to receive additional awards.
10. All persons eligible to receive employment contracts or other awards will be required to sign and return an official affidavit to MCE Financial, Inc., within 5 weeks of receipt of notice to receive awards.
11. The objective of the National Armchair Quarterback Talent Search is to determine entrants' abilities to select football winners and to provide those persons who demonstrate such skills and proficiencies in selecting winning football games opportunities for employment with MCE Financial, Inc. Each Grand Finale winner will be given an employment contract of \$25,000/year to select football winners on a 900 telephone line next season.
12. Each winner will be notified by phone at the number submitted and agrees to allow MCE Financial, Inc., to use his/her name and likeness for editorial, publicity or commercial purposes for this or any other employment talent search.
13. MCE Financial, Inc., reserves the right to revise the time period during which the employment talent search is conducted and to revise dates of entering the employment talent search.
14. MCE Financial, Inc., is not responsible for any typographical or other errors

that might appear and reserves the right to make the necessary adjustments in any published material in connection with the employment talent search including making appropriate adjustments in the rules.
15. A - All entrants by the act of entering agree to abide by the rules. B - Employees of MCE Financial, Inc., and their relatives are not eligible to enter. C - Void where prohibited by law.
16. MCE Financial, Inc., reserves the right to amend the rules during the employment talent search and, if deemed appropriate, to apply such rules retroactively. MCE Financial, Inc., also reserves the right to suspend or terminate the employment search for talent at will for any reason that MCE Financial, Inc., deems sufficient.
17. All decisions and interpretations of the rules will be made by MCE Financial, Inc., and will be deemed final.

Please send me an Official Entry Form to the National Armchair Quarterback Talent Search.

NAME _____
STREET _____
CITY _____
ST. _____ ZIP _____
PHONE# (____) _____

Mail to: **MCE FINANCIAL, INC.**
P.O. Box 7318, Laguna Niguel, CA 92677

Note: If entry request arrives too late for that week's search, the next week's entry will be mailed. Please include a self-addressed, stamped business size envelope with this form.

There is a \$2.00 per minute toll charge, per call. The National Armchair Quarterback Talent Search is not intended to violate any state, federal or local law. Void where prohibited. For a set of official rules and/or a copy of the services contract, please send a SASE to the address listed to right.

THE NATIONAL RADIO REPORT

ALABAMA

WATV-AM

Another Bad Cre, Iesha
Dino, Gentle
Janet Jackson, Love
Prince, New
Teena Marie, If I
Too Short, Ghetto

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

WBIL-FM

Afros, Kickin'
Howard Hewett, Let
L.L. Cool J, Around
Monie Love, Monie
Ray Charles, Child

PD: Costee McNair
MD: Costee McNair
P.O. Box 666
Tuskegee
AL 36803
205-727-2100

WBLX-AM

Lalah Hathaway, Baby
T. Pendergrass, Make
Tony! Toni! Tone!, Never

PD: Michael Pool
MD: Michael Pool
1204 Dauphin
Mobile
AL 36604
205-432-7600

WENN-FM

Another Bad Cre, Iesha
Dino, Gentle
Father M.C., I'll
Janet Jackson, Love
Michel'le, Something
Prince, New
Sir Mix-A-Lot, I Got
Teena Marie, If I

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

WEUP-AM

Absolute, Cheap
Another Bad Cre, Iesha
Dino, Gentle
Father M.C., I'll
Janet Jackson, Love
L.L. Cool J, Around
Sunni, Dr
Tres, Let
Winans, When

PD: Dr. Virginia Caples
MD: Dr. Virginia Caples
2609 Jordan Lane
Huntsville
AL 35806
205-837-9388

WGOK-AM

Boys, Thing
Force MDs, Somebody
Jeffrey Osborne, Only
Love & Laughter, Surrender
M.J. Freeze, Naked
Michel'le, Something
Pebbles, Love
Whistle, Do

PD: Charles Merritt
MD: The Mad Hatter
800 Gum
Mobile
AL 36603
205-432-8661

WMMV-FM

Another Bad Cre, Iesha
Basic Black, Special
Glasswerk, I Believe
L.L. Cool J, Around
Pebbles, Love
Teena Marie, If I
Tony! Toni! Tone!, Never

PD: Aaron Appleberry
MD: Aaron Appleberry
1050 Government St.
Mobile
AL 36604
205-433-9577

WTQX-AM

Azatic, Night
Bern. Cooper, I Look
Body, Body
Clarence Carter, Between
Little Milton, I Will
Lorenzo Smith, Let
Pebbles, Love

PD: Bob Bailey
MD: Ben Craig
27 1/2 Franklin
Selma
AL 36701
205-872-7111

WXVI-AM

C&C Music Fac., Gonna
Jonathan Butler, Sing
Master Ace, Music
Michel'le, Something
PG 13, Teenage
Rude Boys, Written
Sybil, Make
Tairrie B., Swinging
Whistle, Do

PD: Ralph Featherstone
MD: Roscoe Miller
P.O. Box 4280
Montgomery
AL 36195
205-263-3459

WZMG-AM

Bern. Cooper, I Look
Boys, Thing
Clarence Carter, Between
Freddie Jackson, Love
Guy, I Wanna
Jeffrey Osborne, Only
Robbie Mychals, Do
Surface, First
Trudy Lynn, Right
Whitney Houston, I'm

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

WZZA-AM

Guy, I Wanna
Janet Jackson, Love
Jeffrey Osborne, Only
Lakeside, Party
Lalah Hathaway, Baby
Mac Band, Love
Stevie Wonder, Keep
Winans, When

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

CALIFORNIA

KACE-FM

Michael Kamen, Sasha

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

KDAY-AM

Anita Baker, Soul
Chimes, True
DJ Buddy, Coast
Dino, Gentle
L.L. Cool J, Around
Love & Laughter, Surrender
Rude Boys, Written
Shalamar, Wake
Sybil, Make
Teena Marie, If I

PD: Jack Patterson
MD: Jack Patterson
1700 N. Alvarado
Los Angeles
CA 90026
213-665-1105

KGFA-FM

DNA, Tom's
En Vogue, You
Monie Love, Monie

PD: B.R. Thomas
MD: Carla Thomas
2724 Occidental St
Bakersfield
CA 93305
805-872-8719

KGfJ-AM

Pebbles, Love
T. Pendergrass, Make

PD: Daryl Cox
MD: Johnny Morris
1100 S. La Brea
Los Angeles
CA 90019
213-930-9090

KJAY-AM

Ada Dyer, That's
After 7, My
BBD, I Thought
Jonathan Butler, Sing
Mariah Carey, Love
Pebbles, Giving
Quincy Jones, Listen
Samuelle, So
Tevin Campbell, Round
Wooten Bros., Friendz

PD: Venita Jacobson
MD: Athene Hall
5801 Stockton Blvd
Suite 110C
Sacramento
CA 95824
916-457-8005

KJLH-FM

J.C. Lodge, Selfish
Marvin Gaye, My
Oleta Adams, Get
Teena Marie, If I

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

KSOL-FM

Jeffrey Osborne, Only
One Cause, Midnight
Stevie B., Because
Teena Marie, If I

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

CONNECTICUT

WNHC-AM

Denise LaSalle, Drop
Howard Hewett, Let
Lalah Hathaway, Baby
Pebbles, Love

PD: Stan Boston
MD: Lenny Green
112 Washington Ave.
North Haven
CT 06473
203-234-1340

WYBC-FM

Boys, Thing
Freddie Jackson, Love
Jets, Special
Latin Force, Leyla
Loose Ends, Don't
Pointer Sisters, Insanity
Sha-Lor, My
Soul II Soul, Missing

PD: Cindy Brown
MD: Andrew Gifford
165 Elm St
New Haven
CT 06520
203-432-4127

DIST. OF COLUMBIA

WHUR-FM

Black Box, I Don't
Dino, Gentle
Force MDs, Somebody
Jonathan Butler, Sing
Lenny Williams, It's
Love & Laughter, Surrender
M.C. Hamer, Pray
Maxi Priest, Just
Rude Boys, Written

PD: Bobby Bennett
MD: Mike Archie
529 Bryant St. N.W.
Washington
DC 20059
202-232-6000

FLORIDA

WEDR-FM

C&C Music Fac., Gonna
Force MDs, Somebody
Geoff McBride, No
Grady Harrell, Don't
Janet Jackson, Love
Loose Ends, Don't
Marvin Gaye, My
Monie Love, Monie
T. Pendergrass, Make

PD: B. J. Barry
MD: James Thomas
3790 N.W. 167th St.
Miami
FL 33055
305-623-7711

WRXB-AM

Absolute, Cheap
Basic Black, Nothing
Black Box, I Don't
C&C Music Fac., Gonna
Dieta Adams, Get
Perri, It's
Rude Boys, Written
Trinere, I Wanted

PD: Barry O'Neal
MD: Barry O'Neal
3000 34th St
South B-206
St Petersburg
FL 33712
813-864-1515

WGOV-FM

Freddie Jackson, Love
Jeffrey Osborne, Only
Kipper Jones, Poor
Kool Skool, Can't
Lalah Hathaway, Baby
Stevie Wonder, Keep
Thelma Houston, Out

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

WXAG-AM

Dne Cause, Up
Soul II Soul, Missing
Wooten Bros., Friendz

PD: Henry Norman
MD: Henry Norman
2145 S Milledge
Athens
GA 30605
404-549-1470

INDIANA

WJFX-FM

Another Bad Cre, Iesha
Howard Hewett, Let
Janet Jackson, Love
Jonathan Butler, Sing
Loose Ends, Don't
Pebbles, Love
Rude Boys, Written
Sybil, Make

PD: Kelly Karson
MD: Kelly Karson
5936 E. State Blvd
Fort Wayne
IN 46815
219-493-9239

WYFX-AM

Buff. Soldiers, Penny
Carl Anderson, My
E.U., I Confess
En Vogue, You
Loose Ends, Don't
Teena Marie, If I
Touch Of Desire, Fantasy

PD: Mike James
MD: Mike James
400 Gulfstream Blvd.
DeLray Beach
FL 33444
407-737-1040

WHGH-AM

Dino, Gentle
Rainbow Girls, Make
Soul II Soul, Missing
Special Gen., Love

PD: D.J. Boat
MD: D.J. Boat
P.O. Box 2718
Thomasville
GA 31799
912-228-4124

WXLQ-FM

Biscuit, Biscuit
Body, Body
Chimes, True
Dino, Gentle
Lalah Hathaway, Baby
Levert, Rope
Michael Clayton, Friends
Pebbles, Love
Robbie Mychals, Do
Teena Marie, If I

PD: Lady Cheri
MD: Lady Cheri
P.O. Box 1280
Hinesville
GA 31313
912-368-9258

WLTH-AM

Basic Black, Special
Candyman, Knockin'
Inner City, That
Mac Band, Love
Time, Chocolate

PD: Al Greer
MD: Jill Palmer
3669 Broadway
Gary
IN 46409
219-884-9409

WZAZ-FM

Cool C., Life
Jomanda, Share
Malemen, Round
Michel'le, Something
Prince, New
Rainbow Girls, Make
Tairrie B., Swinging
Take 6, I Love
Teena Marie, If I
Too Short, Ghetto

PD: Nat Jackson
MD: Nat Jackson
2611 WERD Radio Dr.
Jacksonville
FL 32205
904-389-1111

WIBB-AM

After 7, My
En Vogue, You
Force MDs, Somebody
JJ Fad, We're
Janet Jackson, Love
Kim Waters, Just
Malemen, Round
Michel'le, Something
Pebbles, Love
Sybil, Make

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

IOWA

KBBG-FM

Gerald Alston, Slow
Hi-Five, I Just
Jeffrey Osborne, Only
Levert, Rope
Tony!Tony!Tone!, Never
Whitney Houston, I'm

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

WTLC-FM

Mazi Priest, Just
Michael Franks, Speak
Teena Marie, If I

PD: Jay Johnson
MD: Vicki Buchanan
2126 N. Meridian St.
Indianapolis
IN 46202
317-923-1456

GEORGIA

WEAS-FM

Another Bad Cre, Iesha
C&C Music Fac., Gonna
Craig T. Cooper, Dedicate
En Vogue, You
Father M.C., I'll
Malemen, Round
Rude Boys, Written
Teena Marie, If I

PD: Marie Kelly
MD: Marie Kelly
2515 Abercorn St.
Savannah
GA 31401
912-232-7288

WPGA-FM

Absolute, Cheap
Black Box, I Don't
Body, Body
C&C Music Fac., Gonna
Craig T. Cooper, Dedicate
Force MDs, Somebody
Janet Jackson, Love
Love & Laughter, Surrender
Michel'le, Something
Whistle, Do

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

ILLINOIS

WBCP-AM

Black Box, I Don't
Dino, Gentle
L.L. Cool J, Around
Lalah Hathaway, Baby
Loose Ends, Don't
Teena Marie, If I

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

LOUISIANA

KBCE-FM

Black Box, I Don't
Father M.C., I'll
L.L. Cool J, Around
Love & Laughter, Surrender
Pebbles, Love
Prince, New
Rude Boys, Written
Sunni, Or
Sybil, Make
Teena Marie, If I

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

WFXA-FM

Another Bad Cre, Iesha
Black Box, I Don't
Dino, Gentle
Father M.C., I'll
Force MDs, Somebody
Janet Jackson, Love
Michel'le, Something
Time, Chocolate

PD: Carl Conner
MD: Carl Conner
P.O. Box 1584
Augusta
GA 30903
803-279-2331

WQVE-FM

Levert, Rope

PD: Lee Sherman
P.O. Box 434
Camilla
GA 31730
912-294-2105

WBML-FM

Def Squad, Love
Kipper Jones, Poor
Kool Skool, Can't
Pebbles, Love

PD: Rob Biddle
MD: D.O. Collins
708 S Mathews
Urbana
IL 61801
217-333-2613

KXZZ-FM

En Vogue, You
Lalah Hathaway, Baby
Monie Love, Monie
Rude Boys, Written

PD: Rob Neal
MD: Rob Neal
311 Alamo St
Lake Charles
LA 70601
318-436-7277

WFXE-FM

Another Bad Cre, Iesha
En Vogue, You
Father M.C., I'll
Loose Ends, Don't
Michel'le, Something
Too Short, Ghetto

PD: Phillip D. March
MD: Phillip D. March
1115 14th St.
Columbus
GA 31902
404-578-3565

WVEE-FM

Candyman, Knockin'
Loose Ends, Don't
Teena Marie, If I
Too Short, Ghetto

PD: Micheal Roberts
MD: Thomas Bacote
120 Ralph McGill
Suite 1000
Atlanta
GA 30369
404-898-8900

WGCI-FM

DNA, Tom's
En Vogue, You
Janet Jackson, Love
L.L. Cool J, Around
Winans, When

MD: D. Handley
322 S Michigan Ave.
Chicago
IL 60602
312-427-4800

KYEA-FM

Black Box, I Don't
En Vogue, You
Prince, New
Rude Boys, Written

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

WYLD-FM

Loose Ends, Don't
Teena Marie, If I
Winans, When

PD: Brian Wallace
MO: Steve Ross
2228 Graver
New Orleans
LA 70119
504-822-1945

WOCQ-FM

Black Box, I Don't
Cathy Dennis, Just
En Vogue, You
Janet Jackson, Love
Loose Ends, Don't
Teena Marie, If I

PD: Scott Jantzen
MO: Scott Jantzen
PO Box 1850
Ocean City
MO 21842
301-641-0002

MINNESOTA

KBEM-FM

Art Blakey, One
East Coast Diff., You
Harris/Hamilton, Sittin'
Mel Torme, Guys
Peter Appleyard, You

PD: Bob Montesano
MO: J.D. Ball
1555 James Ave. N.
Minneapolis
MN 55411
612-627-2833

MISSISSIPPI

WACR-FM

C&C Music Fac., Gonna
Candyman, Knockin'
Levert, Rope
Whitney Houston, I'm

PD: Stan McIntosh
MO: Stan Allen
P.O. Box 1078
Columbus
MS 39701
601-328-1050

MASSACHUSETTS

WILD-AM

Black Box, I Don't
Janet Jackson, Love
Levert, Rope
Time, Chocolate

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

WXYZ-FM

Candyman, Knockin'
L.L. Cool J, Around
Tony!Tony!Tone!, Never

PD: Roy Sampson
MO: Marlear Alston
1829 Reisterstown Rd.
Baltimore
MO 21208
301-653-2200

WRNB-FM

Big Daddy Kane, Cause
Black Box, I Don't
Cameo, Me
DNA, Tom's
Janet Jackson, Love
Joe Sample, Bad
Mac Band, Love
Michel'le, Something

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

WALT-AM

Boys, Thing
Caron Wheeler, Living
En Vogue, You
Howard Hewett, Let
Janet Jackson, Love
Lalah Hathaway, Baby
Prince, New
Sunni, Or
Whistle, Do

PD: Steve Poston
MO: Steve Poston
P.O. Box 5797
Mendian
MS 39302
601-693-2661

MISSOURI

KATZ-FM

Angela Winbush, Please
Grady Harrell, Don't
Jeffrey Dsborne, Only

PD: Todd Lewis
MO: Rod King
1139 Olive St.
Suite 303
St. Louis
MO 63101
314-241-6000

WJMG-FM

Basic Black, Special
Chi-Lites, Eternity
Dino, Gentle
Howard Hewett, Let
Jeffrey Dsborne, Only
Lorenzo Smith, Let
Robbie Mychals, Do
Trudy Lynn, Right

PD: Tina Jackson
MO: Mike Baskin
1204 Gravel Line St
Hattiesburg
MS 39401
601-544-1947

WTCC-FM

Bran Nubian, Wake
En Vogue, You
Kiara, Every
Michel'le, Something
One Cause, Midnight
Rude Boys, Written
Smooth Ice, Smooth

PD: Marcus Alston
MO: Traci Sheard
1 Armony Square
Springfield
MA 01105
413-781-6628

MICHIGAN

WCHB-AM

Jeffrey Dsborne, Only
Kashif, Love
Lalah Hathaway, Baby
Loose Ends, Don't
Marvin Gaye, My
T. Pendergrass, Make
Tony Terry, Head
Whistle, Do

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

MARYLAND

WANN-FM

Black Box, I Don't
DNA, Tom's
Ten City, Whatever

PD: Hoppy Adams
P.O. Box 631
Annapolis
MD 21404
301-269-0742

WGPR-FM

Angela Winbush, Please
Dino, Gentle
En Vogue, You
Fred Williams, Gonna
Howard Hewett, Let
Lalah Hathaway, Baby
Pebbles, Love
Surface, First
Teena Marie, If I
Winans, When

PD: Joe Spencer
MO: Rosalind Reeves
3146 E. Jefferson
Detroit
MI 48207
313-259-8862

KCXL-AM

Cathy Dennis, Just
Denise LaSalle, Drop
Hi-Five, I Just
Janet Jackson, Love
Jeffrey Dsborne, Only
Pebbles, Love
Temptations, Get
Tony!Tony!Tone!, Never
Whitney Houston, I'm
Wooten Bros., Friendz

PD: Dell Rice
MO: Dell Rice
810 E. 63rd St.
Kansas City
MO 64110
816-333-2583

WJSU-FM

Brian Melvin, Standards
Don Cherry, Multi
George Benson, Big
Mark Whitfield, Marksman
Steve Erquiaga, Erkiology
Take 6, So

PD: Larry McAdoo
MO: Larry McAdoo
P.O. Box 18450
Jackson
MS 39217
601-968-2140

WEBB-AM

Dino, Gentle
En Vogue, You
Force MDs, Somebody
Kim Waters, Just
Lenzy White, It's
Mazi Priest, Just
Wooten Bros., Friendz

PD: Ceacer Gooding
MO: Frank Becoate
3000 Druid Park Dr
Baltimore
MD 21215
301-367-9322

WJLB-FM

Another Bad Cre, Iesha
En Vogue, You
Kipper Jones, Poor
L.L. Cool J, Around
Love & Laughter, Surrender
Surface, First

PD: James Alexander
MO: Fonda Thomas
Suite 2050 Penobscot Bldg.
Detroit
MI 48226
313-965-2000

KIDZ-AM

Dino, Gentle
Kool Skool, Can't
Lorenzo Smith, Let
Michael Franks, Speak

PD: Frank James
MO: Bobby Wonder
10841 E. 28th St.
Independence
MO 64052
816-836-5055

WKXG-AM

Another Bad Cre, Iesha
Betty Wright, I Miss
En Vogue, You
Howard Hewett, Let
Jeffrey Dsborne, Only
Lee Morris, I Don't
Loose Ends, Don't
Pebbles, Love
Teena Marie, If I

PD: Herman Anderson
MO: Herman Anderson
P.O. Box 1686
Greenwood
MS 38930-1686
601-453-2174

WJDY-AM

C&C Music Fac., Gonna
DJ Kool, Reggae
Dino, Gentle
Janet Jackson, Love
Jeff Redd, What
Mac Band, Love
Tracie Spencer, This

PD: Paul Butler
MO: Chase Thomas
1633 N. Division St.
Salsbury
MD 21801
301-742-5191

WTLZ-FM

Another Bad Cre, Iesha
Black Box, I Don't
George Michael, Freedom
Janet Jackson, Love
Love & Laughter, Surrender
Nayobe, I'll
Rude Boys, Written

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

KLUM-FM

2 Live Crew, Mama
Another Bad Cre, Iesha
Black Box, I Don't
Lionie L. Smith, Star
Lorenzo Smith, Let
Pebbles, Love
Pointer Sisters, Insanity
Ralph Tresvant, Sensitiv.
Soul II Soul, Missing

PD: Kool Man Zoo
MO: Kool Man Zoo
1004 E. Dunkin
P.O. Box 29
Jefferson City
MO 65101
314-681-5295

KPRS-FM

Black Box, I Don't
L.L. Cool J, Around
Lionie L. Smith, Star
Love & Laughter, Surrender
Stevie Wonder, Keep
Time, Chocolate

PD: Rhonda Nolen
MO: Chris King
2440 Pershing Rd.
#118
Kansas City
MO 64108
816-471-2100

WLTD-FM

Another Bad Cre, Iesha
BBD, I Thought
Body, Body
Boo-Yaa Tribe, Walk
Def Squad, Love
Lalah Hathaway, Baby
Lorenzo Smith, Let
Malem, Round
Sweet Eio, Beware

PD: Lewis Clark
MO: Lewis Clark
Route 1, Box 288 E.
Lexington
MS 39095
601-834-1103

WQFX-FM

Boys, Thing
C&C Music Fac., Gonna
Chimes, True
En Vogue, You
George Michael, Freedom
Lalah Hathaway, Baby
Dieta Adams, Get
Pebbles, Love
Prince, New
Time, Chocolate

PD: Al Jenkins
MO: Al Jenkins
P.O. Box 789
Gulfport
MS 39502
601-863-3626

WQIC-FM

L.L. Cool J, Around
Maze, Just
T. Pendergrass, Make
Teena Marie, If I
Tracie Spencer, This

PD: Larry Carr
MO: Larry Carr
P.O. Box 5353
Mendham
MS 39302
601-693-4851

NORTH CAROLINA

WAAA-AM

Black Box, I Don't
Cathy Dennis, Just
E.U., I Confess
L.L. Cool J, Around
Lonnie L. Smith, Star
Lorenzo Smith, Let
Ten City, Whatever
Tracie Spencer, This
Tres, Let

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

WBMS-AM

KMD, Peach
Kiara, Every
MJ Freeze, Naked
One Cause, Midnight
Prof. X, Years
Soul II Soul, Missing
Tracie Spencer, This
Turo, You

PD: Raul Brewster
MO: Katt Simon
P.O. Box 718
Wilmington
NC 28402
919-343-9898

WOKN-FM

DNA, Tom's
En Vogue, You
Michelle, Something
Soul II Soul, Missing
Ten City, Whatever

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

WPEG-FM

Another Bad Cre, Iesha
C&C Music Fac., Gonna
Janet Jackson, Love
Kim Waters, Just
Klymaxx, When
Lorenzo Smith, Let
Dieta Adams, Get
Rude Boys, Written
Tony Terry, Head

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

WRSV-FM

C&C Music Fac., Gonna
KC Flight, Jump
Lorenzo Smith, Let
One Cause, Midnight
Rude Boys, Written
Shalamar, Wake
Sybil, Make
Tracie Spencer, This

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

WRVS-FM

C&C Music Fac., Gonna
Craig T. Cooper, Got
DNA, Tom's
En Vogue, You
JJ Fad, We're
T. Pendergrass, Make
TKA, Crash
Teena Marie, If I

PD: Edith Lee
MO: Edith Lee
Campus Box 800
Elizabeth City
NC 27909
919-335-3517

WVOE-AM

Chris. Williams, Always
Curtis Mayfield, On
Freddie Jackson, Love
Hi-Five, I Just
Jeffrey Osborne, Only
Kym Mazelle, Treat
Lalah Hathaway, Baby
Dieta Adams, Get
Surface, First
UBC, Mail

PD: Wille Walls
MO: Beulah Foxworth
Route 3 P.O. Box 328
Chadbourn
NC 28431
919-654-5621

WZFX-FM

2 Live Crew, Mama
Black Box, I Don't
C&C Music Fac., Gonna
DNA, Tom's
Nayobe, I'll
Rude Boys, Written
T. Pendergrass, Make
Ten City, Whatever

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

NEW JERSEY

WUSS-AM

Deee-Lite, What
Stevie Wonder, Keep
Ten City, Whatever
Tony!Tony!Tone!, Never

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

NEW MEXICO

KKSS-FM

C&C Music Fac., Gonna
Debbie Gibson, Anything
Dino, Gentle
Guy, I Wanna
Pet Shop Boys, So
Phil Collins, Hang
Ralph Tresvant, Sensitiv.
Will To Power, I'm

PD: Cadillac Jack
MO: Cadillac Jack
5301 Central N.E.
Suite 700
Albuquerque
NM 87108
505-265-1431

NEVADA

KCEP-FM

Big Daddy Kane, Cause
Klymaxx, When
L.L. Cool J, Around
Lalah Hathaway, Baby
Sybil, Make
T. Pendergrass, Make

PD: Louis Conner
MO: Darnell Brown
330 W Washington
Las Vegas
NV 89106
702-648-4218

NEW YORK

WBLS-FM

Black Box, I Don't
Carl Anderson, My
Cathy Dennis, Just
En Vogue, You
Monie Love, Monie

PD: Fred Buggs
MO: Fred Buggs
801 Second Ave.
New York
NY 10017
212-661-3344

WDKX-FM

Black Box, I Don't
C&C Music Fac., Gonna
Cathy Dennis, Just
Maxi Priest, Just

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

WRKS-FM

Loose Ends, Don't
Pebbles, Love

PD: Vinny Brown
MO: Toya Beasley
1440 Broadway
New York
NY 10018
212-642-4300

WUFO-AM

D'La Vance, Does
Jeffrey Osborne, Only
Sir Mix-A-Lot, I Got
T. Pendergrass, Make
Tony!Tony!Tone!, Never

PD: David Michaels
MO: Dwayne Landers
89 LaSalle Ave.
Buffalo
NY 14214
716-834-1080

OHIO

WCKX-FM

Another Bad Cre, Iesha
Black Box, I Don't
Jeffrey Osborne, Only
L.L. Cool J, Around
Love & Laughter, Surrender
Pebbles, Love
Sybil, Make
Thelma Houston, Out
Trinere, I Wanted

PD: Rick Stevens
MO: Keith Willis
510 Mound St. 2nd Fl.
Columbus
OH 43215
614-464-0020

WDAO-AM

Another Bad Cre, Iesha
Chimes, True
Howard Hewett, Let
Lonnie L. Smith, Star
Master Ace, Music
Maxi Priest, Just
Najee, Cruise

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

WIZF-FM

Dieta Adams, Get
Too Short, Ghetto
Whistle, Do

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

WJTB-AM

Dino, Gentle
Johnny Gill, Fair
Levert, Rope
Lou Rawls, Supposed
New Kids, Let's
Ray Charles, I'll

PD: James Taylor
MO: Ron Lucky
35102 Center Ridge Rd.
No. Ridgeville
OH 44039
216-327-1844

WVKO-AM

Basic Black, Nothing
E.U., I Confess
Jeffrey Osborne, Only
Prince, New

PD: K C Jones
MO: Tony Coles
4401 Camage Hill Lane
Columbus
OH 43220
614-451-2191

WZAK-FM

Big Daddy Kane, Cause
Kipper Jones, Poor
L.L. Cool J, Around
Love & Laughter, Surrender
Rainbow Girls, Make
Sybil, Make

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

PENNSYLVANIA

WDAS-FM

Carl Anderson, My
Maxi Priest, Just
Maze, Just
Michelle, Something
T. Pendergrass, Make
Tracie Spencer, This

PD: Joe Tamburo
MO: Pat Jackson
Belmont Ave. & Edgely Rd
Philadelphia
PA 19131
215-878-2000

WUSL-FM

C&C Music Fac., Gonna
DNA, Tom's
Michelle, Something
T. Pendergrass, Make

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

RHODE ISLAND

WBRU-FM

DNA, Tom's
Isis, Rebel
Monie Love, Monie
Dieta Adams, Get
Ten City, Whatever

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

SOUTH CAROLINA

WCIG-FM

Black Box, I Don't
Jets, Special
Lalah Hathaway, Baby
Levert, All
Marvin Sease, Do
Soul II Soul, Missing
Whitney Houston, I'm

PD: Eugene Brantley
MO: Eugene Brantley
P.O. Box 1005
Mullins
SC 29574
803-423-1140

WGCD-AM

Biscuit, Biscuit
Freddie Jackson, Love
Stevie Wonder, Keep
Too Short, Ghetto

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

WGSW-AM

Kid N Play, Toe
Lorenzo Smith, Let
Marion Meadows, Real
Michelle, Something
Nayobe, I'll
Soul II Soul, Missing
Sybil, Make
Teena Marie, If I
Tracie Spencer, This
Willie Clayton, How

PD: P.C. Wiley
MO: P. C. Wiley
P.O. Box 1396
Greenwood
SC 29648
803-223-5945

WKWQ-FM

DNA, Tom's
Lalah Hathaway, Baby
Najee, Cruise
Pebbles, Love
Too Short, Ghetto

PD: Sam Nelson
MO: A.J. Savage
712 Richland St. #F
Columbia
SC 29201
803-779-1095

WLBG-AM

Angela Winbush, Please
DNA, Tom's
Force MDs, Somebody
Janet Jackson, Love
Loose Ends, Don't
Najee, Cruise

PD: Kevin St John
MO: Deborah Houston
P.O. Box 1289
Laurens
SC 29360
803-984-3544

WLGI-FM

Pebbles, Love
Trinere, I Wanted

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

WOIC-AM

Janet Jackson, Love
Jonathan Butler, Sing
Dieta Adams, Get
T. Pendergrass, Make
Teena Marie, If I
Tony Terry, Head

PD: Don Hambrick
MO: Don Hambrick
P.O. Box 50568
Columbia
SC 29250
803-771-0105

WWKT-FM

Beau Williams, Walk
Charles Walker, Closer
Denise LaSalle, Drop
George Michael, Fantasy
Grady Harrell, Don't
Jaya, One
Lalah Hathaway, Baby
Stevie Wonder, Keep

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

WWWZ-FM

En Vogue, You
Dieta Adams, Get

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

WZLA-FM

C&C Music Fac., Gonna
Denise LaSalle, Drop
En Vogue, You
Meleem, Round
One Cause, Midnight
Ten City, Whatever

PD: Cyril Bald Eagle
MO: Keith Michaels
116 N. Main St
Abbeville
SC 29620
803-459-5785

TENNESSEE

KHUL-FM

After 7, My
L.L. Cool J., Around
Lalah Hathaway, Baby
Pebbles, Love
Prince, New
Sybil, Make
Thelma Houston, Dut
Tres, Let

PD: Terry Alexander
MO: Toni St. James
80 N. Tilman
Memphis
TN 38111
901-323-0101

WABD-AM

Basic Black, Nothing
Grady Harrell, Don't
Stevie Wonder, Keep
Take 6, I Love

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

WJTT-FM

Dino, Gentle
Janet Jackson, Love
Dieta Adams, Get
Pebbles, Love
Take 6, I Love
Tres, Let

PD: Keith Landecker
MO: Tony Rankin
409 Chestnut St
Suite A154
Chertanooga
TN 37402
615-265-9494

WQQK-FM

Lalah Hathaway, Baby
Lou Rawls, Supposed
Stevie Wonder, Keep
Sumi, Dr
Surface, First
Teena Marie, If I

PD: Jay Dubard
MO: Vic Clemmons
P.O. Box 70085
Nashville
TN 37207
615-227-1470

TEXAS

KALO-AM

Howard Hewett, Let
Jesse James, At
Marvin Gaye, One
Midnight Star, Red
Whitney Houston, If I

PD: Ron Mathis
MO: Ron Mathis
7700 Gullway Dr.
Port Arthur
TX 77642
409-963-1277

KAZI-FM

Dave Koz, Castles
Eric B./Rakim, Mahogany
Janet Jackson, Love
Lorenzo Smith, Let
Paul Jackson Jr, This
Soul II Soul, Missing
Teena Marie, If I

PD: Marion Nickerson
MO: Marion Nickerson
4700 Loyola Ln #104
Austin
TX 78723
512-926-0275

KCOH-AM

En Vogue, You
JJ Fad, We're
Jets, Special
Lorenzo Smith, Let
Love & Laughter, Surrender
Pebbles, Love
Whistle, Do

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

KHRN-FM

Black Box, I Don't
En Vogue, You
Howard Hewett, Let
Stevie Wonder, Keep

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

KHYS-FM

Another Bad Cre, Ilesha
Black Box, I Don't
C&C Music Fac., Gonna
D-Nice, Crumbs
Dino, Gentle
Force MDs, Somebody
T. Pendergrass, Make
Teena Marie, If I

PD: Stevie Hegwood
MO: Terry Weber
Five Post Oak Park
Suite 1398
Houston
TX 77027
713-622-0010

KIIZ-AM

Another Bad Cre, Ilesha
KMC Krew, Let's
Dieta Adams, Get

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

KMJQ-FM

Dino, Gentle
Jomanda, Share
Dieta Adams, Get
Prince, New
Rude Boys, Written
T. Pendergrass, Make
Whistle, Do

PD: Ron Atkins
MO: Chris Reynolds
24 Greenway
#1508
Houston
TX 77046
713-623-0102

KNON-FM

Gerald Alston, Slow
Grady Harrell, Don't
Surface, First
Today, I Got
Tracie Spencer, Save
Wooten Bros., Friendz

PD: John McDonald
MO: Ranger Pitta
P.O. Box 215198
Dallas
TX 75371
214-828-9500

VIRGINIA

WFOV-FM

Beatmasters, Midnight
Def Jef, Poet
Janet Jackson, Love
Kym Mazelle, Was
Loose Ends, Don't
Lorenzo Smith, Let
Nayobe, I'll
Prince, New
Red Bandit, I'm
Wooten Bros., Friendz

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

WJWS-AM

Basic Black, Nothing
Denise LaSalle, Drop
Force MDs, Somebody
Freddie Jackson, Love
Lonnice L. Smith, Star
Maceo, Let
Pebbles, Love
Pointer Sisters, Insanity
Two Kings/Ciph., You

PD: Freddie Hargrove
MO: Freddie Hargrove
P.O. Box 216
South Hill
VA 23970
804-447-8997

WMYK-FM

Dino, Gentle
Lalah Hathaway, Baby
Maxi Priest, Just
Nayobe, I'll
Tony Terry, Head

PD: Kevin Brown
MO: Chester Benton
168 Business Pk. Dr. #100
Virginia Beach
VA 23462
804-671-9400

WOWI-FM

Black Box, I Don't
C&C Music Fac., Gonna
Dino, Gentle
JJ Fad, We're
Janet Jackson, Love
Maxi Priest, Just
Michel'le, Something
Prince, New

PD: Tony Richards
MO: Eric St James
645 Church St.
#201
Norfolk
VA 23510
804-627-5800

WPAK-AM

Body, Body
Caron Wheeler, Blue
Lalah Hathaway, Baby
Mac Band, Love
Soul II Soul, Missing
Take 6, I Love

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

WVJZ-FM

Body, Body
C&C Music Fac., Gonna
Craig T. Cooper, Dedicate
George Michael, Freedom
Madonna, Justify
Maze, Just
Nayobe, I'll
Stax, Mary
Whistle, Do

PD: Al Gaige
MO: Dean The Dream
271 Spier's Mill Rd
Orange
VA 22960
703-672-1000

WVST-FM

Jomanda, Share
Rainbow Girls, Make
Soul II Soul, People
Temptations, Get

PD: Will Harris
MO: Will Harris
P.O. Box 10
Petersburg
VA 23803
804-524-5932

WASHINGTON

KKFX-FM

Cathy Dennis, Just
DNA, Tom's
Deee-Lite, Groove
Dino, Gentle
En Vogue, You
Father M.C., I'll
Lalah Hathaway, Baby
Dieta Adams, Get
Pebbles, Love
Trinere, I Wanted

PD: Deacon Baker
MO: Deacon Baker
2815 2nd Ave.
Seattle
WA 98121
206-728-1250

KRIZ-AM

Geoff McBride, No
Loose Ends, Don't

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

WISCONSIN

WLUM-FM

Phil Collins, Hang
Surface, First
Will To Power, I'm

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

WMVP-AM

Chimes, True
Lalah Hathaway, Baby
Marion Meadows, Real
T. Pendergrass, Make
Teena Marie, If I

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

BRE MUSIC REPORT

NOVEMBER 16, 1990

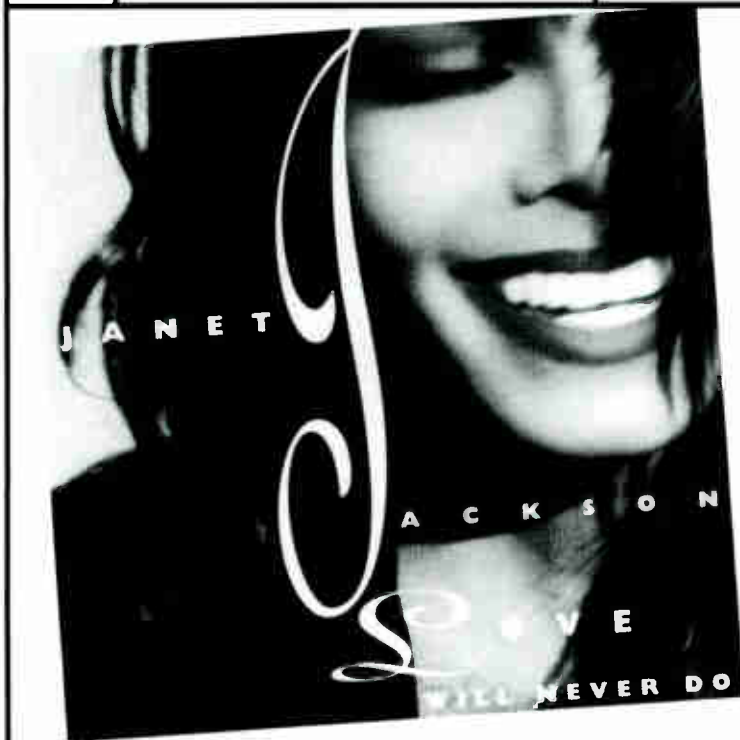
★★★★★ TOP 5 SINGLES ★★★★★

	ARTIST	TITLE	LABEL
1	BELL, BIV, DEVOE	<i>BBD (I THOUGHT IT WAS ME)</i>	MCA
2	GERALD ALSTON	<i>SLOW MOTION</i>	MOTOWN
3	MARIAH CAREY	<i>LOVE TAKES TIME</i>	COLUMBIA
4	M.C. HAMMER	<i>PRAY</i>	CAPITOL
5	WHITNEY HOUSTON	<i>I'M YOUR BABY TONIGHT</i>	ARISTA

SINGLE OF THE WEEK

JANET JACKSON LOVE WILL NEVER DO A&M

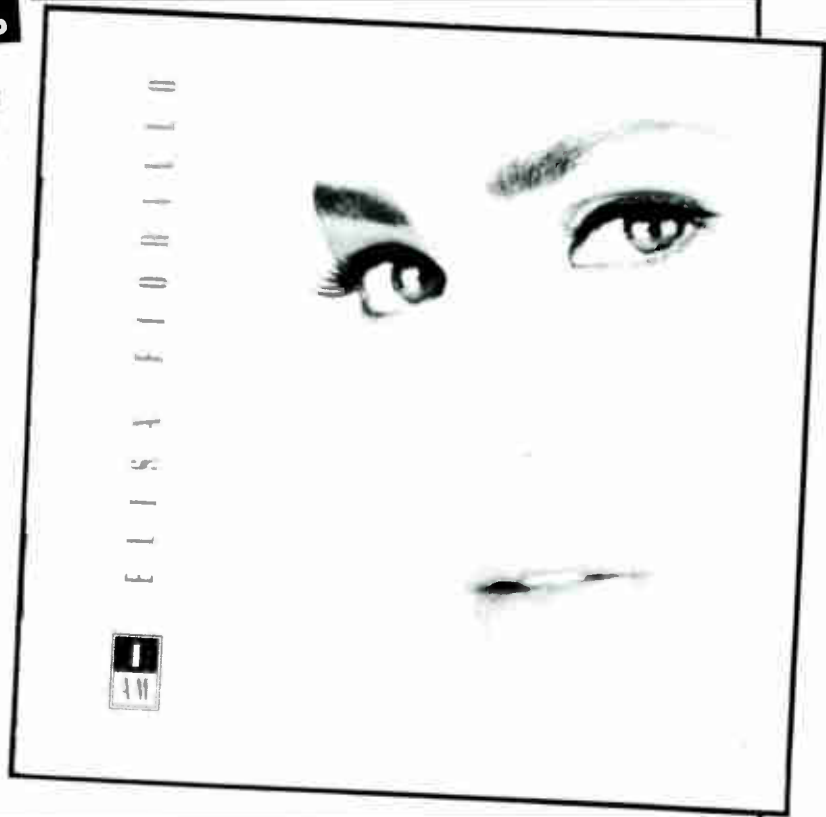
In its original LP version the song, as to be expected, "hits" the right grooves with its midtempo beats (Janet can't seem to do wrong on this current album). Radio will never do without this hit, the sixth single from her *Rhythm Nation 1814* album. Clubs will have a hard time choosing the best selection from the maxi-single, which features 10 (count them, 10) remixes. Chances are, though, that the "Work It Out 7," the "VK Funky 7," the "UK Funky" and the "Shep's Work It Out" mixes will rate among their top choices. This week **24** stations added the song to their playlists, including **KCXL-AM, WATV-AM, WENN-FM, WEDR-FM, WGCI-FM, WILD-AM, WOIC-AM** and **WOWI-FM**. Demos: All.



ALBUM OF THE WEEK

ELISA FIORILLO I AM CHRYSALIS

A really strong album with some great cuts that were written by Prince. The album opens with the title track. "On The Way Up," Fiorillo's current release, follows. Both songs are great and could chart very well. Perhaps "Playgirl," a song penned by Prince, is the album's best cut. Fiorillo also shows that she can write as she proves so on "Something So Strong" and "Ain't Right." Demos: All.



BRE MUSIC REPORT

NOVEMBER 16, 1990

IMPORTANT RECORDS

SINGLES

BLACK BOX—I DON'T KNOW ANYBODY ELSE—RCA—An uptempo house cut taken from these Italian funksters' *Dreamland* LP could well be the strongest release of the album. Excellent vocals along with great house and soul mixes will elevate Black Box up the charts faster than even "Everybody, Everybody." The release was added to **23** stations, including **KHRN-FM, KPRS-FM, KHYS-FM, WAAA-AM, WANN-FM, WBCP-AM, WBLS-FM, WCKX-FM** and **WHUR-FM**. Demos: House Fans, Young Adults.

ANOTHER BAD CREATION—IESHA—MOTOWN—A cut that should enjoy great success. Though it may appeal mainly to younger demos, it has a great groove to get down on. A track taken off the ABC self-titled LP. Produced by Dallas Austin for Diva One Productions. The song was added to **18** stations, including **KIIZ-AM, WATV-AM, WDAO-AM, WFXE-FM, WJLB-FM** and **WPEG-FM**. Demos: Young Adults.

TEENA MARIE—IF I WERE A BELL—EPIC—The follow-up to Marie's first release off the *Ivory* album, "Here's Looking At You," is a slower cut that should slot perfectly into Quiet Storm and most other formats. Already, this record has started to be added to playlists and it shouldn't be long before it's a heavy rotation cut. A really powerful song. This was the week's most added song, with **26** stations, including **KHYS-FM, KJLH-FM, KSOL-FM, WGPR-FM, WMVP-AM, WOI-AM, WTLC-FM, WVEE-FM** and **WYLD-FM**. Demos: All.

EN VOGUE—YOU DON'T HAVE TO WORRY—ATLANTIC—Here are more excellent harmonies from these Oaktown soulsters. This single is just as impressive as the earlier ones from the *Born To Sing* album. En Vogue should round out a great year by shooting to the top of the charts with a lot of early adds assuring another monster jam for the group. The song was added by **25** stations, including **KHRN-FM, KYEA-FM, WBLS-FM, WGCI-FM, WEAS-FM, WJLB-FM, WOKN-FM** and **WYFX-AM**. Demos: All.

DINO—GENTLE—ISLAND—As the title suggests, this is a very mellow Quiet Storm cut. Excellent vocals accompany Dino, courtesy of Delona Tanner. Already getting a lot of attention, this cut off Dino's *Swingin'* LP should be in heavy rotation soon. There were **22** stations adding the cut to their playlists, including **KDAY-AM, KIDZ-AM, KMJQ-FM, WATV-AM, WBCP-AM, WEBB-AM, WGPR-FM, WHUR-FM** and **WOWI-FM**. Demos: All.

ALBUMS

GEORGE HOWARD—DANCING IN THE SUN—GRP—A good way to describe Howard's LP is brilliant. From the slow and mysterious Lionel Richie-penned "Love Will Find A Way" to the funky "Quiet As It's Kept," Howard puts his talents to work for all to hear. Whether it's the saxophone or drum machine, Howard adds touches of his magic to create magical sounds for all to enjoy. Demos: All.

INNER CITY—FIRE—VIRGIN—One of the best dance albums in a while features the group's current release "That Man (He's All Mine)" and the title track, a hot song. Further great tracks include "Hallelujah" and "Vibes." Demos: Young Adults.

MALEMEN—FIRST CLASS MALE—MUSCLE SHOALS/MALACO—This album features songs of all tempos. "Round Up The Posse," the group's current single, clears the way for more great cuts like "Second Heaven" and "All Or Nothing." The flip side picks up with more fresh beats, "Long Distance Lover" and "Caught Between Two Hearts" being the best. Demos: All.

SUPERHOT SUPERACTIVE

Looking at the radio add action this week, we find **Pebbles**, featured as Single of the Week last week, tied for second as most added song this week. "Love Makes Things Happen" continues to be a major player on programmer's playlists. With **25** more adds, the song climbs to the No. 47 position with a bullet on *BRE*'s Singles Chart. A few of the stations adding are **KKFX-FM, WBML-FM, WCKX-FM, WGOK-AM, WGPR-FM**, and **WRKS-FM**.

C+C Music Factory makes a respectable entry onto the chart, coming in at No. 76 with a bullet, with **19** adds for their new single on Columbia entitled "Gonna Make You Sweat." Produced by Robert Clivilles and David Cole, the song was added by stations including **KHYS-FM, WACR-FM, WDKX-FM, WEDR-FM, WOWI-FM**, and **WUSL-FM**.

The **Rude Boys** make "Written All Over Your Face" a single to be reckoned with. The Atlantic recording act earns a spot on the chart (No. 86 with a bullet), garnering **15** adds this week. Some of them include **KDAY-AM, KMJQ-FM, WHUR-FM, WPEG-FM**, and **WZFX-FM**.

"Make It With You" is the name of **Teddy Pendergrass'** latest single from Elektra Records, and it debuts at No. 88 with a bullet. And the song is certainly "making it" with programmers. It's added **15** stations this week, including **KGfJ-AM, KHYS-FM, KMJQ-FM, WBLX-FM, WDAS-FM**, and **WUFO-AM**.



SONY INNOVATORS 1990

KEEPING THE SPIRIT ALIVE

The spirit of innovation is born of a unique ability to find new paths and create new visions. In music it means creating sounds no one has heard. In film and video, producing sights no one has imagined.

Sony, a company whose name is synonymous with innovation, is constantly searching for people with that ability. It's why we established the Sony Innovators Program: a celebration of the unique creativity of African-American artists who share Sony's spirit of innovation.

This year, with the help of Cicely Lyson and George Benson, Sony discovered an exciting new group of artists who became our Sony Innovators for 1990. In filmmaking, the visionary team of Jesse E. Vaughan, Jr., Marcus F. Smith and Michael Joyner were honored. In music, the creative artistry of Bryan Loren was recognized.

To keep that same spirit of innovation alive and growing, Sony is looking for music writers, performers, arrangers and producers. We're also looking for film/video writers, producers, directors, filmmakers and program developers. If you've been blazing new creative trails in music or film/video, we want to hear from you. Please contact us at:

Sony Innovators Program
P.O. Box #1704
Grand Central Station, NY 10173

SONY

INNOVATORS

INNOVATORS IN SIGHT AND SOUND

ON THE RADIO

ROBERT MARSALIS

The Fresh Approach

Attacking the world of music from more than one career angle is not a bad idea when you consider the odds of making it in this often elusive business. Robert Marsalis is doing just that. He's covering as many bases as possible.

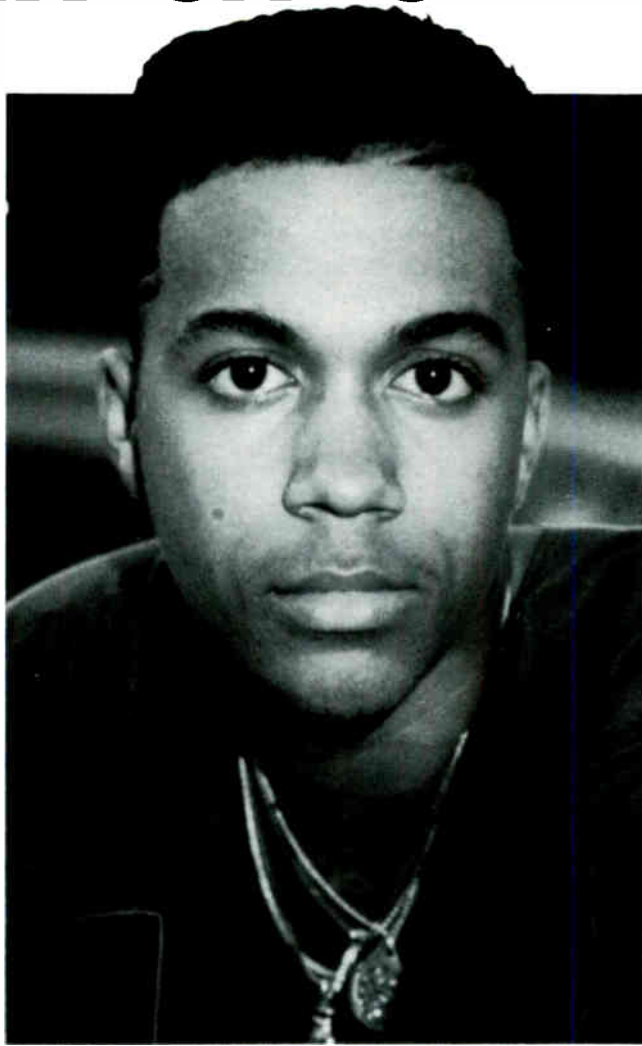
First and foremost, he's obtaining a formal education, studying business at Southern University in New Orleans. "I plan to work at a record company when I'm finished or start up my own label," he says. Marsalis is also an air personality, working the weekend night shift for WYLD, New Orleans. He works as a music mixer and dj for local events around town, and last but not least, Marsalis has a budding career as a rap recording artist.

With all of this preparation, you'd think he would be a shoe-in for the busiest man of the year award, and he probably has a decent chance at winning. But Marsalis insists that he's just doing what he likes to do, and that is making great music and entertaining his audiences.

"I've been a dj ever since the sixth grade," comments the college sophomore. "I used to sit around with a relative of mine and watch him do record mixing. At that time, I hadn't made up my mind that that was what I wanted to do with my life but it seemed very interesting to me. The time came, though, when I began bugging my mom to buy me a couple of turntables so that I could try the craft out for myself, and I became hooked."

Marsalis says his passion for music stems from his desire to entertain. "I think playing music for people and seeing them really enjoy themselves is one of the most satisfying things I've come to know. It's good to know I have a talent that I can share with people to make them happy."

Known by programmers throughout the country for his mixing talents, Marsalis was nominated as "Mixer of the Year" by the Young Black Programmers Coalition (YBPC). "I was stunned to know



that people visiting New Orleans would listen to my work on WYLD and at parties, then tell other people around the country about it. I'm pleased to have been able to come as far as I have."

Another distinction Marsalis has gained is an invitation to attend the "Battle of the Airwaves" mixing contest. "To me, I think you make your own luck in life. With hard work and a good understanding of what it is you want to accomplish, you can probably go as far as you want."

Marsalis says it has taken almost two years to replace his mixing and dj equipment after it was stolen. With the equipment costing more than \$20,000, it was quite a blow to his bank account to have to replace it all. But when you're as busy

working as he is, there's not a lot of time to moan over lost equipment.

On WYLD, dj "Rob Fresh" holds a captive audience from 9 p.m. until midnight, spinning the latest and most popular rap music. "I also mix in some of the top R&B hits too. I've been at the station for over a year now and enjoy the opportunity I've been given to work in radio. I owe a lot to a former programmer at the station, Ron Atkins. He gave me the chance to go on the air."

Concerning his recording career, Marsalis says he's encouraged by the progress he's made to date. "Dee Lover is the rapper and I'm the dj. Together we make a dope team that is doing pretty well." While the two are still shopping for a deal, Marsalis says it's only a matter of time before something clicks. "We started the act in high

school and when we entered talent shows and won, we knew we had potential to become professional."

Working dances and parties about seven times a month, combined with being an on-air dj has done a lot for the exposure of Marsalis. "But people still have a hard time associating me in person with the voice they hear over WYLD. They all comment that I don't sound as young as I look."

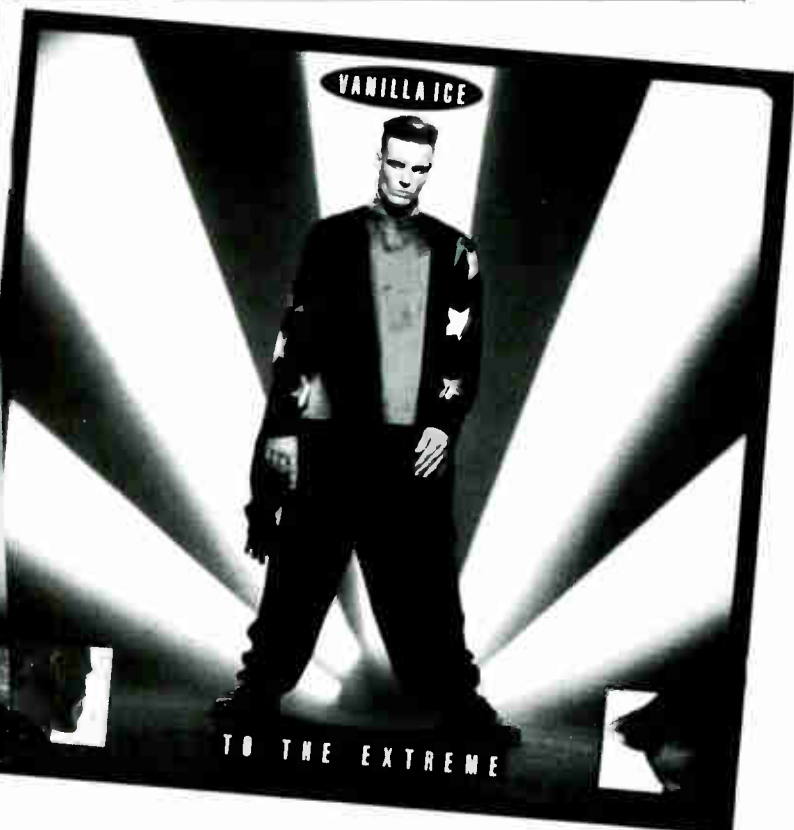
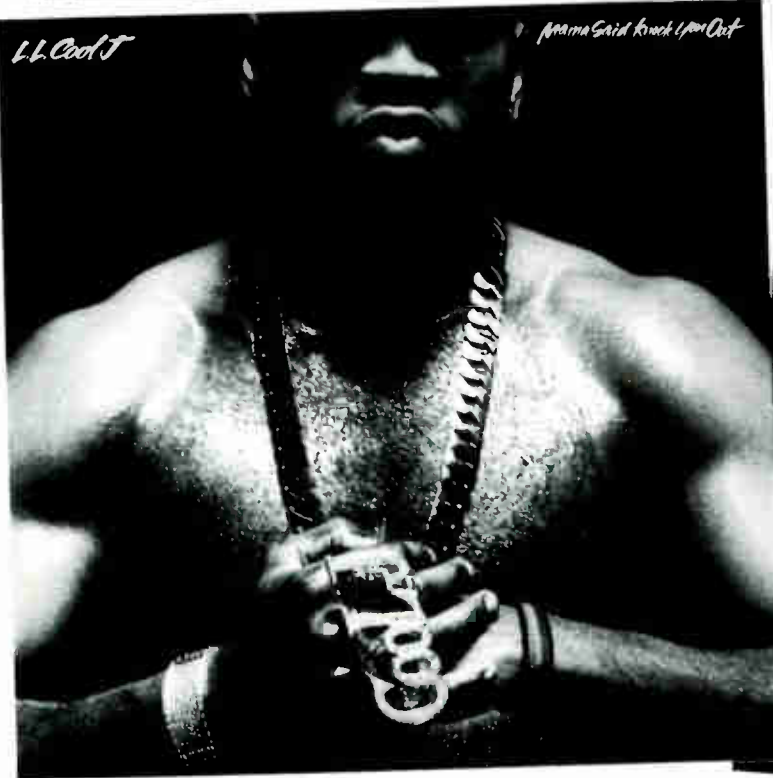
With the future looking bright in several areas, the young man still maintains a clear perspective on things. "If our recording career were to jump off, school would still remain a priority. I feel education is important. It prepares a person for many things that can arise in life." □

BRE ALBUMS CHART

NOVEMBER 16, 1990

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

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	33	M.C. HAMMER, <i>Please Hammer, Don't Hurt 'Em</i> , Capitol	26	32	3	THE BOYS, <i>The Boys</i> , Motown				
2	4	4	L.L. COOL J, <i>Mama Said Knock You Out</i> , Def Jam/Columbia	27	20	12	SPECIAL ED, <i>Legal</i> , Profile				
3	6	6	PEBBLES, <i>Always</i> , MCA	28	30	14	MAGIC MIKE, <i>Bass Is The Name Of The Game</i> , Cheetah				
4	5	10	VANILLA ICE, <i>To The Extreme</i> , SBK	29	35	28	EN VOGUE, <i>Born To Sing</i> , Atlantic				
5	2	20	KEITH SWEAT, <i>I'll Give All My Love...</i> , Vintertainment/Elektra	30	37	2	TEENA MARIE, <i>Ivory</i> , Epic				
6	4	21	MARIAH CAREY, <i>Mariah Carey</i> , Columbia	31	34	9	THE AFROS, <i>Kickin' Afrolicious</i> , JMJ/RAL/Columbia				
7	12	6	TOO SHORT, <i>Short Dog's In The House</i> , Jive/RCA	32	39	2	CARON WHEELER, <i>UK Blak</i> , EMI				
8	3	16	ANITA BAKER, <i>Compositions</i> , Elektra	33	36	8	M.C. CHOICE, <i>The Big Payback</i> , Rap-A-Lot				
9	11	8	MAXI PRIEST, <i>Bonafide</i> , Charisma	34	41	2	DEEE-LITE, <i>World Clique</i> , Elektra				
10	8	27	JOHNNY GILL, <i>Johnny Gill</i> , Motown	35	43	2	CANDYMAN, <i>Ain't No Shame In My Game</i> , Epic				
11	7	8	PRINCE, <i>Graffiti Bridge</i> , Paisley Park/WB	36	☆	▷	AL B. SURE!, <i>Private Times...And The Whole 9</i> , Warner Bros.				
12	10	13	WHISPERS, <i>More Of The Night</i> , Capitol	37	38	3	TRACIE SPENCER, <i>Make The Difference</i> , Capitol				
13	13	13	BLACK BOX, <i>Dreamland</i> , RCA	38	40	8	DENISE LaSALLE, <i>Still Trapped</i> , Malaco				
14	16	31	BELL BIV DEVOE, <i>Poison</i> , MCA	39	29	23	SNAP, <i>World Power</i> , Arista				
15	17	6	TAKE 6, <i>So Much To Say</i> , Reprise	40	42	6	JONATHAN BUTLER, <i>Heal Our Land</i> , Jive/RCA				
16	19	10	BASIC BLACK, <i>Basic Black</i> , Motown	41	26	15	THE TIME, <i>Pandemonium</i> , Paisley Park/Reprise				
17	15	10	MASTER ACE, <i>Take A Look Around</i> , Cold Chillin'/WB	42	☆	▷	D.J. KOOL, <i>The Music Ain't Loud Enuff</i> , Creative Funk				
18	25	5	TODAY, <i>The New Formula</i> , Motown	43	31	14	KID SENSATION, <i>Rollin' With Number One</i> , NastyMix				
19	14	23	TONY! TONI! TONE!, <i>The Revival</i> , Wing/PG	44	45	6	VARIOUS, <i>Return of Superfly Soundtrack</i> , Capitol				
20	22	7	KOOL G RAP & DJ POLO, <i>Wanted: Dead or Alive</i> , Cold Chillin'/WB	45	33	18	JUST ICE, <i>Masterpiece</i> , Fresh/Sleeping Bag				
21	28	4	GERALD ALSTON, <i>Open Invitation</i> , Motown	46	46	19	THE 2 LIVE CREW, <i>As Nasty As They Wanna Be</i> , Skyywalker				
22	24	5	KIARA, <i>Civilized Rogue</i> , Arista	47	47	28	PUBLIC ENEMY, <i>Fear Of A Black Planet</i> , Def Jam/Columbia				
23	18	10	BOOGIE DOWN PRODUCTIONS, <i>Edutainment</i> , Jive/RCA	48	23	9	N.W.A., <i>100 Miles And Runnin'</i> , Ruthless/Priority				
24	21	11	LALAH HATHAWAY, <i>Lalah Hathaway</i> , Virgin	49	49	63	BABYFACE, <i>Tender Lover</i> , Solar/EPA				
25	27	5	SAMUELLE, <i>Living In Black Paradise</i> , Atlantic	50	50	25	CURTIS MAYFIELD, <i>Take It To The Streets</i> , Curtom/Ichiban				



JAZZ NOTES

Joe Sample: Ashes To Ashes

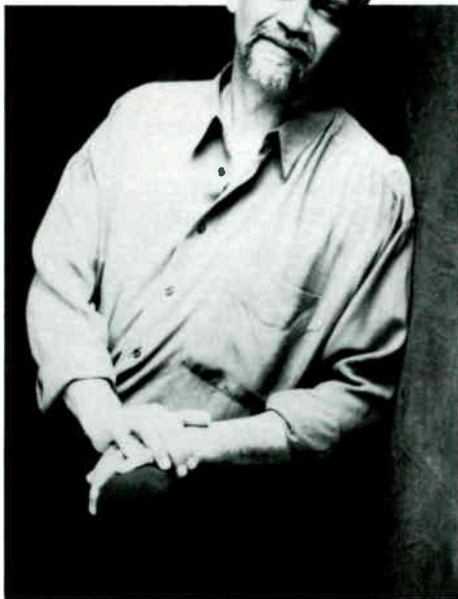
With more than 60 albums to his credit, **Joe Sample** continues to bring his wondrous keyboard skills to millions of listeners worldwide. His latest release is entitled *Ashes To Ashes* and it returns the composer to a style of music that he originally started out with.

"There are no vocals on this project," says Sample, commenting on this project, which is the follow-up to his debut Warner recording *Spellbound*. "Today, we're witnessing the disintegration of the black family and black communities across the country. Through my music, I wanted to draw attention to the problems."

Joining him on this project are friends he feels understand who Joe Sample is and what he is trying to get across in his music. Produced by **Tommy LiPuma**, Sample used bassist **Marcus Miller** and drummer **Omar Hakim**. He also utilized the talents of **Ricky Peterson**, keyboards; **Paul Peterson**, guitar; **Lenny Castro**, percussion; and horn players **Jerry Hey** and **Larry Williams**.

Sample says he's at a stage in his career where he is very comfortable with himself. "These days, I'm more satisfied with what I do in my music. I could care less what the critics think about what I play. There was a time when I was younger and would gauge my performance by using my peers as a reference. Now I work from within, judging how well I do through introspection. This type of thinking has a profoundly positive effect not only on my music, but in all phases of my life as well."

The music itself is classic



Sample, creating musical visions of inner city life and the strife contained within. Sample composed all of the works except for "The Road Less Traveled" and "Strike Two," which were penned by close friend and associate Miller. Opening with "Ashes To Ashes" and finishing with "Phoenix," Sample makes a statement of his belief in the rebirth of inner city areas, in which conditions are often times intolerable. "I intended for this album to be an inspirational factor in helping black communities heal themselves."

In the future, Sample intends to continue making quality music that counts for something. He's already working on his next album and says a reunion album with the original Crusaders (sans **Larry Carlton**) is also in the works. He is also planning a Japanese tour, followed by dates on the East Coast, and then tour along the West Coast. "I love going on stage and playing dates, but I hate the traveling involved. But I don't complain too loudly because I remember all of the enjoyment the people get from the music, plus the satisfaction I have from giving it to them. Then I realize it's all worth it." □

BRE JAZZ CHART

NOVEMBER 16, 1990

T	W	L	W	ARTIST	TITLE	T	W	L	W	ARTIST	TITLE
1	1			EMILY REMLER <i>This Is Me</i> Justice		21	31			MULGREW MILLER <i>From Day To Day</i> Landmark	
2	3			NINA TEMPO <i>Tenor Saxophone</i> Atlantic		22	28			MACEO PARKER <i>Roots Revisited</i> Verve/Polydor	
3	4			GEORGE BENSON <i>Big Boss Band</i> Warner Bros.		23	24			STEVE ERQUIAGA <i>Erkiology</i> Windham Hill Jazz	
4	5			GERRY MULLIGAN <i>Lonesome Blvd.</i> A&M		24	30			TAKE 6 <i>So Much To Say</i> Reprise	
5	8			MARK WHITFIELD <i>The Marksman</i> Warner Bros.		25	37			RALPH MOORE <i>Further More</i> Landmark	
6	2			MICHEL CAMILO <i>On The Other Hand</i> Columbia		26	29			DAVE WECKL <i>Master Plan</i> GRP	
7	7			MICHAEL BRECKER <i>Now You See It</i> GRP		27	33			LEO GANDLEMAN <i>Solar</i> Verve Forecast/PG	
8	10			SEBASTIAN WHITAKER <i>First Duting</i> Justice		28	16			PHIL SHEERAN <i>Breaking Through</i> Sonic Edge	
9	11			DAVID BENOIT <i>Inner Motion</i> GRP		29	32			KENNY GARRETT <i>African Exchange Student</i> Atlantic	
10	12			KENIA <i>What You're Looking For</i> Denon		30	17			JOHN PATITUCCI <i>Sketchbook</i> GRP	
11	14			BETTY CARTER <i>Droppin' Things</i> Verve/PG		31	21			DON PULLEN <i>Random Thoughts</i> Blue Note	
12	13			RIPPINGTONS <i>Welcome To The St. James...</i> GRP		32	19			DON GROLNICK <i>Weaver of Dreams</i> Blue Note	
13	6			BOBBY LYLE <i>The Journey</i> Atlantic		33	26			BLUESIANA TRIANGLE <i>Bluesiana Triangle</i> Windham Hill Jazz	
14	9			TANIA MARIA <i>Bela Vista</i> World Pacific		34	27			ACOUSTIC ALCHEMY <i>Point of Reference</i> GRP	
15	23			JON HENORICKS & FRIENDS <i>Freddie Freeloader</i> Denon		35	40			BEBOP & BEYOND <i>Plays Thelonious Monk</i> Bluemoon	
16	15			BRANFORD MARSALIS <i>Crazy People Music</i> Columbia		36	25			RICARDO SILVEIRA <i>Amazon Secrets</i> Verve Forecast/PG	
17	18			HANK CRAWFORD <i>Groove Master</i> Milestone		37	35			SOUNDTRACK <i>Mo' Better Blues</i> Columbia	
18	22			LOU RAWLS <i>It's Supposed To Be Fun</i> Blue Note		38	☆			CHARLES MICHAEL BROTMAN <i>Mango Cooler</i> Global Pacific	
19	20			RAY BROWN TRIO <i>Summer Wind: Live At The Loa</i> Concord		39	☆			FATTBURGER <i>Come & Get It</i> Enigma	
20	38			JOE SAMPLE <i>Ashes To Ashes</i> Warner Bros.		40	36			AZYMUTH <i>Curimim</i> Intima	

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

10 RAPPERS WHO HAVE MADE THEIR MARK continued from page 33

Proving that knowledge is power when going for the gold was Profile Records' rapper Special Ed. Otherwise known as Ed Archer, the now 18-year-old rapper sold over 500,000 copies with his Profile Records debut album *Youngest In Charge*. The album spawned such hits as "I Got It Made" and "I'm The Magnificent," which displayed the rapper's sharp-witted vocabulary and clever rhymes at age 16. Two years after his stunning debut, the Flatbush, Brooklyn, native has returned with a sophomore effort, *Legal*, that exhibits his maturity and even more of his dexterity with words. With his first released single, "Mission," from his current album, Special Ed seems just as in charge as he did when he first debuted.

Imparting a different kind of knowledge about life from a more experienced view of the world is Big Daddy Kane. "Young, gifted and black" this smooth operator has been paid in gold twice for both his Cold Chillin'/Reprise debut, *Long Live The Kane*, and *It's A Big Daddy Thing* LP. *Long Live The Kane* spawned such hits as "Ain't No Half Steppin'" while *It's A Big Daddy Thing* had people singing along with, "I Get The Job Done." However, rap's "Smokey Robinson" was getting the job done—putting his words in the mouths of his homey Biz Markie, Roxanne Shante and Rick James among others—before signing a recording contract. Known for fresh material that captures the reality of life on the street and offers a message of hope and self-determination, Kane began developing his style after catching the rapping bug at about age 13. The adolescent drew his inspiration from the Furious Five, Grandmaster Caz and Kool Moe Dee. "I was influenced by Caz because he was so different," Kane said. "He has the ability to be smooth or choppy and fit long sentences into small spaces."

Now the cold lyricist has released "Cause I Can Do It Right," giving the public its first taste of his forthcoming album, *Taste Of Chocolate*.

Altering the face and flavor of rap are a few rappers from backgrounds which differ from what is usually identified with rap; one in particular can be given

the title as founder for this form of rap. Although it has been done by a few other artists, it has never hit as big as it did when this rapper introduced it to the public.

Ulpiano Sergio Reytez was his family's ticket to freedom from Castro's regime in Cuba. Now known as Mellow Man Ace, the rapper is the ticket to a burgeoning new rap scene for Latin Americans across the nation. With raps that go back and forth between his native Spanish and English (Ace terms it "Spanglish"), Ace has added new dimensions to the art of rapping. "From the start, I knew I'd be a split personality type of rapper, performing in both English and Spanish. I feel like I'm opening the door for Hispanics, like we can be known for something else besides salsa. The thing for me is getting blacks, whites and Latinos to party together without any of the tension. And with this tour I'm doing, that's exactly what I see happening." With his debut Capitol album *Escape From Havana* and the first released single, "Mentirosa," which is fast approaching platinum status, Ace has gained the attention of the public and opened the door for other bilingual rappers.

When it comes to speaking the language of the streets, Too Short, a.k.a. Todd Shaw, breaks it down to the bare essentials. The "Daktown" rapper (who relocated to northern California from East Los Angeles) could be associated with Hammer in that both rappers started their claims to fame by selling their own records out of a car trunk before obtaining a record deal. While Short has not gained the national attention that Hammer has, the 24-year-old has done considerably well with his first two albums.

When first starting out, Short released several homemade tapes which helped him to acquire a large following within his new hometown. This eventually led to a record agreement with Jive/RCA and a second album, *Life Is... Too Short*, that sold over a million copies. The follow-up, *Short Dog's In The House*, sports the same street-wise rap for which Short has become known.

Diabolical is an apt description for Biz Markie whose platinum single, "Just A Friend," incorpo-

rated the satchelmouth tomfoolery of Louis Armstrong, and had just about everyone yodeling the lyrics to his song. "Oh baby, you/ You got what I need/ But you say he's just a friend..."

The rapper first came into prominence with "Vapors," written by friend/colleague Kane. But his humorous side was revealed to the public with such songs as "Pickin' Boogers."

Besides attaining gold status with his second album, *The Biz Never Sleeps*, and platinum with the first released single from that

album, the Biz is responsible for helping to start the careers of Kane and Grand Daddy I.U.

What is most obvious about all these rappers who have made it to the top is that their backgrounds are only important insofar as what they have to say and how they say it. But when it comes to reaching hundreds of thousands and millions of people with their message, their backgrounds become insignificant. The mark of their words is enough. □

THE BUSINESS OF RAP continued from page 31

is not good for rap."

With acts such as Tone Loc, Young M.C. and Def Jef, Delicious Vinyl has experienced a very strong commercial success. But Ross points to his label's push for content and quality rapping abilities as the reasons for their recording acts' commercial success. "The ability to remain creative is one of the things we are concerned with here at the label. Today, the music is becoming too generic. Rap is stagnant, the same rhythms and beats are being used over and over again. I feel the more creative rappers in the industry are suffering because of it."

Ross points to some of the majors as a source of the problem in general. "Because the stakes are so high and there's so much big money involved, the A&R people at most of the majors are playing it safe and it's not giving the real rappers out there a chance."

At Nasty Mix Records, Ramon Wells serves as vp, promo. Wells also feels the rap business is somewhat stagnant. "The industry is going through a bit of a slump, but some of the record companies out there—Nasty Mix to name one—are doing pretty well," he says.

Wells points to the success of label acts Sir Mix-A-Lot and Kid Sensation as reasons why Nasty Mix is weathering the depression. The label also has High Performance, Criminal Nation and Whiz Kid with YSL.

Another reason the label is prospering is because of

diversification. "We've been expanding our talent roster and moving to cater to different audiences other than rap and that helps. Besides, it's good business sense to spread it around," Wells comments.

Moving into its fifth year, Nasty Mix executives have observed the '90s to be very political when it comes to music and the arts in general. "Rap is being used as the precedent for these censorship laws going down," says Ed Locke, president and owner of Nasty Mix. "Nasty Mix won't be affected by all of this in the way we conduct business. Our artists have 100 percent of our support and we will continue to give them the freedom to reflect what's happening in contemporary society, from their perspective."

Perhaps the best known rap label is Def Jam. Russell Simmons created an organization which many of the others have used as the standard for a successful rap label. With acts like LL Cool J, Nikki-D, Public Enemy, Slick Rick, 3rd Bass, EPMD, Downtown Science and Original Concept, the company has indeed become second to none in terms of successful acts. Indeed, the scope of Simmons' organization borders on the phenomenal.

Commenting on how rap will fare in the '90s, Simmons says, "Rap is dependent on how special and innovative we can keep the music. This will determine whether or not rap will continue to grow."

continued on following page

BUSINESS OF RAP continued from previous page

With the continuous infusion of creative young minds in the music industry and with the overwhelming increase in popularity of the music style, rap is destined to continue its impact on society. Perhaps there is a lull in the originality of the music. But that can change in an instant.

Gone from rap is the emphasis on wearing multitudes of gold chains as a testament of success. Gone are the designer sports warm-ups and sneakers bearing status-symbol brand names. Today rap is about being "down." Little pretentiousness prevails.

RAPPIN' ROUND MOTOWN continued from page 37

Frank Becoate, WEBB, Baltimore, talks about it: "This record is great. It's the most outstanding answer record I've ever heard. Most artists who release an answer record tend to rely too much on parody. Such is not the case for this artist. He takes the Lisa Stansfield hit completely to another level. When Stansfield says 'I can't find my baby,' Bandit says, 'Baby, I'm Back.'"

All in all, this album is distinct, with the first five songs being love songs. The opening cut is "Cool Lover Boy" with an easy, laid-back appeal to it. Bandit's favorite song is "I Want You To Be My Girl." The other six songs will get you in a party mood. Songs like "House People," "Red Bandit Is Here" and "Nothing To Be Played With" will make you jack your body and dance all night. The album on the whole is smooth on that hip hop tip and will definitely make you want to play it over and over again.

Bandit is looking forward to being more widely accepted by the public. But according to Motown's NE promotion director, Dedra Pate, there's already one section of the public he's captured. "The Red Bandit is definitely a cool lover boy and he's a hit with all the ladies."

Bandit feels Motown is right on time with adding rappers to their roster. "As long as there are turntables and radios, there will be rap music. Rap music is not a fad waiting to die out; rap

Quite an evolutionary process for a musical genre that has been around for two decades and is sure to ring in the next century.

Labels are evolving too: streamlining, diversifying, constantly defining and then redefining what a rap act should be. Basing their decisions on what the people want and what the rappers themselves offer, the industry remains indebted to an art form that has transcended the isolated pockets of urban street corners and has filled the ears of virtually every man, woman and child in this nation. □

music is an art form and is here to stay. As long as people want to hear something different, they'll listen to rap music."

The third rapper on the label is Rich Nice who is strictly a street-beat rapper. His style is fresh; he writes his own lyrics and plays many instruments. His debut album was entitled *Information To Raise A Nation*. His music is entertaining as well as informative. With funky cuts like "Dead To Knowledge," "Desperado," "Two Seconds From Disaster," "So What...You Got A Man" and "It's Time To Get Hype," he is sure to make a deep impression on rap music.

Take your pick, any cut you listen to will make you want to dance, but has enough depth to it that it tells a story. Nice says he's been rappin' since he was 10 years old. Getting inspiration from artists like Marvin Gaye and Stevie Wonder as well as other pioneers like James Brown, Jimi Hendrix and Melle Mel, it's no wonder his music is as deep as his lyrics. Nice hopes to achieve major stardom and success. "I enjoy rappin', it makes people happy and it makes me happy to make people happy. When you rap, you can say just about anything you want and get away with it."

What he wants to do is expand on his musical and personal horizons, "perhaps modeling and film, but I plan to keep on doing what I'm doing, writing, producing and performing."

Doc Box & B. Fresh are a duo with street-tough sensibilities. They've had little choice in the matter, growing up in Florida. Never mind the palm trees, it's tough out there. They've seen some bad things, including crime and drugs, eat up their neighborhood. That's why they hope to use their music as a way to tell people to "get an education and stay in school. Stay away from drugs and the people who would like to see you down."

On their self-titled debut album these brothers show how to throw down a hard beat at a steady pace with dope rhymes like "Time To Get Smart," "Doc's Dope Jam," "Nu Jack," "Doc Says Dance," "She's Not My Lover" and their first single "Slow Love."

The duo has been together

since 1986. They both hope to achieve major success in the music industry. B. Fresh hopes to one day be known as an "entertainer."

Over the next 10 years they want to "have our own production company and use it to do something to help the people in our community. We hope to help people in our neighborhood get over."

What all of these performers have in common is the desire to do other things than just stand up and rock the mic. Each of them dreams of having their own label, of doing some good in their neighborhood and making a solid impact on the music of the future. Perhaps this is what they are really rappin' about round Motown. □

CANADIAN REPORT continued from page 18

Scotia-born team mixes hip hop with R&B music. Cool G is a smooth vocalist who appeals to the over-25 crowd while rapper M.C. J keeps the youth smiling.

Simply Majestic featuring **B. Kool** also has a deal with Capital-Canada. Their single is "Dance to the Music."

On the concert front, Toronto has fared well. Ron Nelson Productions has been in the vanguard of hip hop promotions in Toronto. Nelson has promoted shows with Public Enemy, Queen Latifah, Big Daddy Kane, **Heavy D. and the Boyz** and **Biz Markie**. Nelson has made it a point to help promote local acts like Maestro Fresh Wes, HDV and Michie Mee and L.A. Luv, who open for international acts.

Nelson is the former host of the radio show "Fantastic Voyage," the first hip hop show on the Canadian airwaves. He has also opened his own recording studio and is recording local talent.

WOMEN TOPPIN' RAP continued from page 35

mix with the underlying track and bring the beats to life. Although there is a strong hint of musical diversity ever-present on *Attitude*, Shazzy only briefly strays from the classy LP with

Hip hop on the radio is beginning to expand. Nelson's "Fantastic Voyage" was recently taken over by **DJ Extasy**, who changed the name of the show to "Power Move." DJ X's show is aired on CKLN-FM. The "Jam Factor" with **Mastermind** is aired on CHRY-FM. CIUT-FM has a rap show with **D.J. Power, M.C. Motion** and **John Adams** called "Master Plan." Also **Hedley Jones** and **Tony Sutherland** play hip hop on specialty shows that air on CFNY-FM and CKFM-FM, respectively.

Canada has a flock of younger hip hop artists waiting in the wings; groups **United We Stand** and **Self-Defense**, and female rapper **Just K**, to name a few. Berry points out, "Sometimes I get scared when I listen to some of these new rappers. We've been kicking these beats for eight years and some of these kids can match us. The Canadian hip hop scene is very healthy." □

"Giggahoe," a hilarious dis of all male players. Shazzy's freshness lingers on chic, making her the perfect candidate to round out the court.

My ladies... □

MAINSTREAM RAP continued from page 27

"The Humpty Dance" and the title song are all fun tunes. Just to have fun is their motto, but the hard-core rap fans seem to love them and their crazy antics on stage. They use comical rap as a way of expressing themselves and it seems to work for them.

A Tribe Called Quest: If it's cleverness you're after, this is the group for you. And if you like your rap mixed with everything from jazz to soul to funk to reggae or world beat music, this is definitely a group you want to hear. "I Left My Wallet in El Segundo" still ranks as a video not to be forgotten. Their debut album, *People's Instinctive Travels And The Paths Of Rhythm*, is funky fresh and packed with dope beats and fun lyrics. This is the group of the '90s. If all the cleverness continues, the Quest will be realized.

Kwame and A New Beginning:

This group is included among the top groups because of its innovation. They are stylishly dressed—no jeans, leather or track suits here. The leader Kwame wrote, arranged, played, mixed and rapped, like some other rappers. But against his rap is New Beginning with strong vocals. The perfect blend of old and new sets the stage for what really is a new beginning.

Last but not never, ever least is the only group made of women, Salt-N-Pepa. They can hang out with the best of the best. The third album, *Black's Magic*, shows how the group has grown musically as well as individually. This group mixes hard-core rap with hip hop to come up with fresh beats. On the strength of their popularity and talent, they add spice to the mix and prove that women blaze trails just as hard as any man. □

goes underground when it is a new concept, not necessarily because it doesn't have a huge following.

Public Enemy's Chuck D believes that the forcing of rap Chuck, who comes from a radio background (WBAU at Adelphi University), played rap and interpreted the music for listeners. According to Chuck, interpretation is a must when you play a song.

"The reason this 'more music, less talk' came in is because a lot of djs weren't saying any-music to the underground and off the radio is directly related

to a breakdown in communication between the jock and the public.

"That's why black radio today can't deal," said Chuck. "Even though rap music is taking over, they don't have quality personnel that are able to relate." thing," Chuck explained. "Before rap (during the disco era), songs weren't saying anything, so what did a dj have to say?"

It might not matter what a dj has to say because the fans are listening to what the rappers have to say—on the overground and on the underground, rappers are still getting over. □

UNDERGROUND RAP continued from page 29

We're hoping that some tracks will be commercial without

compromising what he's about." According to Fuchs, music

WRAPPED IN ANOTHER COLOR cont. from page 41

He also suggested that I don't try to look black or try to sing in a black dialect. It's advice I carry with me even now," Tairie says.

Her album is as hardcore as she claims to be. "I'm bold and bullshitless. I refer to myself as a bitch because to me, bitch

means Being In Total Control of Herself."

The sensibilities of all the rappers here are real and 3rd Bass might put the stamp on it all for rappers of another color by saying, "I left more than a mark, I left a dent/'Cause I'm a product of the environment." □

JACKSON LIMOUSINE

S E R V I C E

FROM CLASSIC CADILLAC TO LUXURY LINCOLN LIMOUSINES

FEATURING THE BEST IN SERVICE FOR
YOUR COMFORT AND CONVENIENCE

FREE CHAMPAGNE WITH EVERY TRIP
FOR BUSINESS OR PLEASURE

24 HOURS . TV . BAR

WHITE, SILVER GREY AND OTHER COLORS

213.734.9955

Most Major Credit Cards Accepted

© 1990 JACKSON LIMOUSINE SERVICE, INC.

INTRODUCING . . .

The smallest, lightest and most advanced
cellular telephone in the world.



 **MITSUBISHI**
INTERNATIONAL CORPORATION

Model 3000
Portable Cellular Telephone
Shown Actual Size

YOU CAN TOUCH THIS!

Authorized Agent

L.A. CELLULAR

Classic Cellular
10866 Wilshire Boulevard, Suite 1200, Los Angeles, California 90024 (213) 474-7370

GRAPEVINE

BET SWEEPS CEBA CATEGORY—Way to go BET, for winning three CEBA (Communications Excellence to Black Audiences) Awards, sweeping first, second and third place in the category for Cable Programming/Single Entries. The awards were announced at a ceremony held in New York. Winning programs were "BET News;" "Murder Madness," a half-hour special; and the special program "Black Agenda 2000."

BRATHWAITE BACK IN BUSINESS—The one-time personal manager of **Club Nouveau** and since retired **Bruce Brathwaite** has returned to the business of artist management. His current stable of talent includes **Sidney, Teen Dreams, Mel Strong, Michael Grayson, TMJ** and **Valentino**. The San Francisco-based Brathwaite says he looks forward to rejoining the fray some of us refer to as the music business.

DOES IT MAKE CENS(ORSHIP)?—Why would Warner Records consider signing an act like the **Geto Boys** that, according to *Spin* magazine's November issue, makes the **2 Live Crew's** lyrical content sound like "a remix of the Osmonds?"



Geto Boys

POWER PEOPLE—The following lists the ranking of selected blacks on Entertainment Weekly's "101 Most Powerful People in Entertainment:" **Quincy Jones**, no. 33; **Russell Simmons**, no. 46; **Antonio (L.A.) Reid & Kenneth (Babyface) Edmonds**, no. 60; **M.C. Hammer**, no. 71; and **Michael Jackson**, no. 82.

HAWAII BOUND—As **Tony Anderson** heads for Kauai to bask in the sun at the BESLA convention, **Connie Johnson** moves into his A&R slot at Arista. Also enjoying the sun are **Skip Miller, Hank**

and **Grace Spann, Kendall Minter, Sharon Heyward** and **Sidney Miller**.

ABANDONED SHIP—Shelly Andrani-gian vacated her press slot at Atlantic Records. The departure is on the heels of the previously reported segue by ex-boss Kathy Acquaviva to Hollywood Records.

GRAPE LOOKS BACK AT THE PAGES OF BRE: Ten years ago this issue, WJLB, Detroit made the switch from AM to FM, **Milan Williams** of the Commodores and the group's press agent **Lester Momay** survived a crash landing in a plane with Williams at the helm. The plane made a dangerous landing on a freeway when it became apparent to Williams that he could not make the runway at Sky Harbor in Phoenix, due to engine failure. Pittsburgh area listeners suffered for two days without service due to an alleged act of vandalism that shut down that city's WAMO-FM and sister station WYJZ-AM. **Brian Pitts** left KOKA to become pd/ap for KDKO, Denver.

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

STAR VIEW

By Milena Ahmad

Although Scorpios are completely lucky, it's not really luck that has successfully guided the Scorpio men we feature this week—Skip Miller, Vanilla Ice and Harvey Alston.

Miller's top slot at RCA was announced in time for his natal day, Oct. 30; Vanilla Ice hit the top in time to celebrate his Halloween birthday and Alston celebrated both his birthday on Oct. 29 and client Teddy Riley's label deal.

Scorpio men are confident and ambitious, sometimes very aggressive. Skip's personality has developed into that graciousness that some Scorpios find with maturity; Ice is still fiery and Alston still likes being that tough-talker Scorpios love to be so much.

If a Scorpio man becomes your friend, you can do no better. Friendships last a lifetime and remain through thick and thin. Look at the Skip Miller/Miller London bond.

Think about these quiet thinkers and the roads they've traveled. Alston learned enough in the fight game to capture a heavyweight belt of his own in becoming Riley's manager.

If you analyze Vanilla Ice's rise to the top of a genre that is almost exclusively black, you can realize the depths of this young man and Miller has achieved what he set out to do at RCA, all of this takes thought and long range goal project—a favorite pastime of the Scorpio.

PROPHET

ARIES (March 20-April 19)—Think before you speak. A bit of bad news may come, but you are in a powerful phase for building a bright



Miller

Alston

Ice Baby

future Listen and learn when important people do the talking.

TAURUS (April 20-May 20)—It may pay to break away from your familiar crowd in order to blaze your own trails. Use a gift or favor to win over a special ally. You will hit your stride in business.

GEMINI (May 21-June 20)—Hard work keeps this week sewed up. This is a favorable time to make joint decisions and agree on plans. Job talks take on big and positive dimensions.

CANCER (June 21-July 22)—Job pressures may mount, collect your thoughts. Be merry at work to counter tension Start looking ahead to fun and romantic plans. New avenues open for you in romance, health and strategy.

LEO (July 23-Aug. 22)—Hang on tight and stick to proven paths. Beware of an enticing, flattering stranger. Avoid loafing in the lion's den. Like bees to honey, you're attracting amour.

VIRGO (Aug. 23-Sept. 22)—Upsets could find you battling on the career or home front Arm yourself with facts and clear communica-

tions. You'll march toward victory. You may notice a new tone in love.

LIBRA (Sept. 23-Oct. 22)—Snap decisions can box you into a corner. Take your time. Correspondence linked to rules or the law needs careful assessing.

SCORPIO (Oct. 23-Nov. 21)—Apply the brakes in personal and joint spending. However, get moving on pressing matters. Know that your appeal is strong and that a happy face charms others. Scorpios ride high on the crest of success. Fame, fortune and prestige cannot elude you any longer.

SAGITTARIUS (Nov. 22-Dec. 21)—Hottest love partner: Aries. Sign to avoid: Virgo, this week. Being materially and spiritually giving endears you to family members. An item you desire may be priced too high.

CAPRICORN (Dec. 22-Jan. 20)—It's possible that a private or loner mood you're in will project negatively on the job. New breakthroughs await in relations if you do your part. An outgoing, cheerful attitude triggers favorable reactions.

AQUARIUS (Jan. 21-Feb. 18)—New business developments are probably ill-timed and not worth pursuing now. Conditions are highly favorable for you to gain the confidence of valuable acquaintances this week.

PISCES (Feb. 19-March 19)—Domestic or career snags are capable of grinding progress to a halt Avoid being part of the problem--be part of the solution to insure a bright future. You'll continue riding high on waves of popularity. □

ES
UR
W
S
U
S
U

**"GANDYMAN MEANS SWEET PHONES IN MIAMI, HEAVY REQUESTS.
IF YOU'RE NOT PLAYING GANDYMAN YOU HAVE
A GAVITY IN YOUR PLAYLIST."**

—JAMES T. (WEDR) MIAMI

**"GANDYMAN IS NOT ONLY KNOCKIN' BOOTS, BUT KNOCKIN' OUT
THE LISTENERS. TOP 5 PHONES. THIS IS ONE DEF JAM."**

—ANDRE GARSON (WVDM) SOUTH CAROLINA

**"100.3 JAMZ CAN'T DO WITHOUT
THE GANDYMAN...THE
GANDYMAN MAKES
THE JAMZ SWEETER."**

—ELROY R.G. SMITH (KJIMZ) DALLAS

**"IT FEELS GOOD TO PLAY IT
BEAUSE IT'S A SONG THAT
CARRIES STATIONS RATHER THAN
STATIONS HAVING TO CARRY IT."**

—SCOTT JANZIER (WOGO) OCEAN CITY

candyman

"KNOCKIN' BOOTS"

From the album "Ain't No Shame In My Game"

**#8 ON THE SINGLES
CHART, AND STILL CLIMBING.**

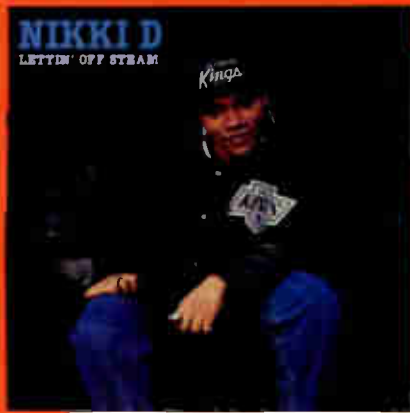
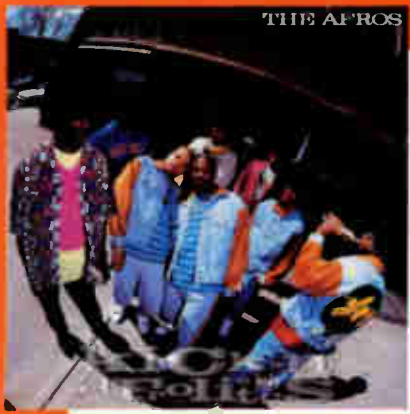
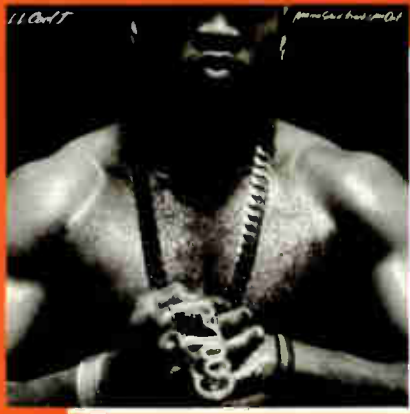
**4 WEEKS IN A ROW AND COUNTING.
IT'S THE #1 RAP RECORD ON
THE BILLBOARD RAP CHART.**

VIDEO ADDED FULL TIME ON MTV.

**#1 MOST REQUESTED ON THE
VIDEO JUKE BOX.**



RUSH HOUR



Columbia

Look out for the new releases from **EPMD!**

