



"BORN 2 B.R.E.E.D.!" Yes, MONIE LOVE has done it again with her hit BREEDING' single. I tried to tell people every day that I WAS BORN TO GOSSIP! Now, you know we all DO IT!

That entertaining KING'S house is rumored as having been

bought by some IRANIANS who have a fleet of KING' burger fast food restaurants. Also, folks are still wondering where MRS. KING flew off to.

It is word up that in the late NIGHT hours our most admired singing DIVA is no longer remi-

niscing on those MEMORIES of the days she WAS! She is said to be screaming from the roof tops, "I GOT A MAN," with a very positive attitude. WHO IS THIS MAN YOU MAY ASK? Well, I can't really say his name because it ain't my STYLE! Anyway, THIS MAN is supposed to be able to LIFT YOU UP ON THAT GOOD FOOT with his inspiration speaking style. Well, I know the NIGHT is screeching, "I FEEL GOOD!"

Well, word in the industry is, "WHO REALLY MANAGES THAT SMOOTH CLOTH THAT CAN MAKE YOU SWEAT IN THE HEAT OF THE NIGHT?" I just want to KNOW-FO-SHO!!

According to a recent television program focusing on "DAY ONE" there will come a day when the FIVE distant relatives of JESSE might get back together to do a world tour.

In that same vein, one of the SISTERS mentioned on the telecast that she probably won't EVERY speak to her OTHER sister who has the fetish with SNAKES.

And on that SAME note, brother with the other HIGH VOICE seemed to get teary eyed when talking about the hurt his SNAKE SISTER has caused his mother. YOU'RE SO SENSITIVE.

The man with the BLACK BACK is soon to be taking that EUROPEAN TOURING TRACK on a POSITIVE BABY WACK ATTACK!

Well, Well, Well! That R&B "NOT SO LIVE CLUB" is said to be in a serious competition with that INDUSTRY ONLY CLUB that is getting all the HYPE TYPE! SEE GOD DON'T LIKE UGLY.

The WORD is that R&B club was recently STRONG TO BE WEAK, with very STRONG Players in the recording game, but WEAK energy from an absent crowd. That recording group who could go on that ONE DAY DIET PLAN, recently got on the R&B stage to sing about the

GOOD OLD DAYS. The audience participation was sooo low that they seemed to want to get off the stage. WHICH THEY DID, when they were joined by M.I.C.K.E.Y., who is really not a mouse. Yes, MS. SINGING DIVA took over what was there to be taken, and that LEAN MEAN GOOD OLD BOY left the stage and gave up his mike, That LADY IN THE MIRROR also got on stage and joked about those GOOD OLD DAYS when she had a RECORD DEAL!

ALA. MR. RAW WHO JUST MADE THOSE VOWS; another comedian man who is a serious FOX is in negotiations with a couple of record companies to

make that grand recording deal. I HEAR HE CAN ROCK OUR WORLD, AND LOOK OUT BECAUSE HE JUST MIGHT "GET YOU!"

SMOKE filled a LA-LA club when ROCK-A-BYE-BABY entered hand-in-hand with a DIVA MAN. Fumes flared when MR. I GOT A MAN forgot about HIS other QUEEN who was on the party scene.

If would like to know something about your OH-SO-LA-LA celebrity write me at 716 South 6th St., L.V., Nev. 89101.

Well, remember I'm YOUR ENTERTAINING GIRL ALWAYS HERE TO ROCK YOUR WORLD!

WHEELER

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Lewis, Jazzie B. (of Soul II Soul), Mikie Bennett (Maxi Priest, Shabba Ranks), plus relative newcomers Dereck Johnson (who worked on Caron's previous album), Keith Crouch, Heavy Love and Jimmy Randolph. Caron was the album's co-exec. producer and was also responsible for production in four highlight cuts ("Respect To The Mother," "Soul Street," "Lite As A Feather," and "Father") as well as co-producing four of the set's fourteen tracks.

Using an exciting musical fusion of African rhythms, reggae, British/Black funk grooves and R&B shadings, Caron uses her latest work to lyrically address subjects of substance.

The 'world music' feel of "Father" exemplifies the musical hybrid Caron creates throughout the album, addressing itself to the plight of the black family, with so many young black men incarcerated or dealing with drugs and other situations that leave children in the care of single parents. "We need to start rebuilding the black family. Behavior patterns have been passed down, we need to break the vicious circle and "Father" is all about that, about stopping the black race in Western society from being an endangered species...."

Coming out of a Jamaican family with a strong musical background and listening to the likes of reggae performers like Dennis Brown, Freddy McGregor, Judy Mowatt, Jacob Miller and Bob Marley. At the same time, U.S. soul stars like Chaka Khan, Phyllis Hyman, Angela Bofill, Stevie Wonder, Deniece Williams and jazz great Billie Holiday were big influences.

By the time she was 12, Caron was singing "Lover's Rock" (a hybrid musical form that en-

compasses reggae, soul, and British pop) with a female trio known as Brown Sugar, scoring four No. 1 singles on the U.K. charts. Caron joined another trio known as Afrodiziak, doing session work for a myriad of performers including Elvis Costello, Nona Hendryx, Phil Collins, Neneh Cherry, Erasure and Aswad. Frustrated by some of the 'challenges' of being in the music business, Caron quit briefly in 1988 "to go work in a library — that really helped ground me."

But having gained such a solid reputation for her singing skills, it was inevitable that Caron wouldn't be able to stay out of the business for too long and after British black entrepreneur and producer Jazzie B. enlisted her assistance for his first Soul II Soul recording project, in 1989, Caron found herself firmly back in the limelight. Writing and recording for the group's multi-platinum debut, Caron gained a Grammy for "Best Vocal Performance" for "Back to Life," a Soul Train Music Award for "Song of the Year" ("Keep On Movin'") and recognition by the International DJ Awards as "Most Promising Newcomer UK."

Forming her own company



(Orange Tree Productions), Caron began working on her solo debut for EMI. A mixture of "reggae 'riddims,' Soul, African beats, Rap, English pop," UK Blak was based on Caron's search for self-definition: "I didn't want to say that I was English, because I'm really not, but then again, I am not completely Jamaican either. The concept is basically about being born black and being bred English."

Diverse yet focused, a melting pot of different textures, tones and many musical colors. BEACH OF THE WAR GODDESS — powerful, potent and full of energy. A testament to CARON WHEELER's burgeoning artistry.

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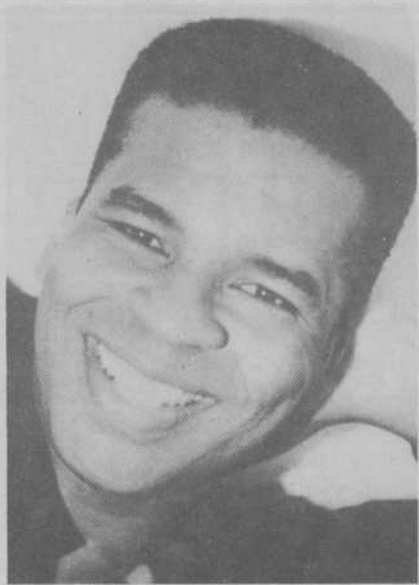
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