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FEBURARY 2026

MAGAZINE

THE GHOST WRITER



THE AI TAKEOVER



Real Rap!

Artist Spotlight

Business Spotlight

Chaosmic Cafe

In My Opinion

20/20 Vision

Health & Wellness

IRTV Magazine

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IN THIS ISSUE

7 Cover Story: Real Rap! The Ball Is Still the Distraction

9 The Ghost Writer
AI Takeover

14 Artist Spotlight
Aleeza

16 In the Business
Tanya Morris Founder of Mom Your Business

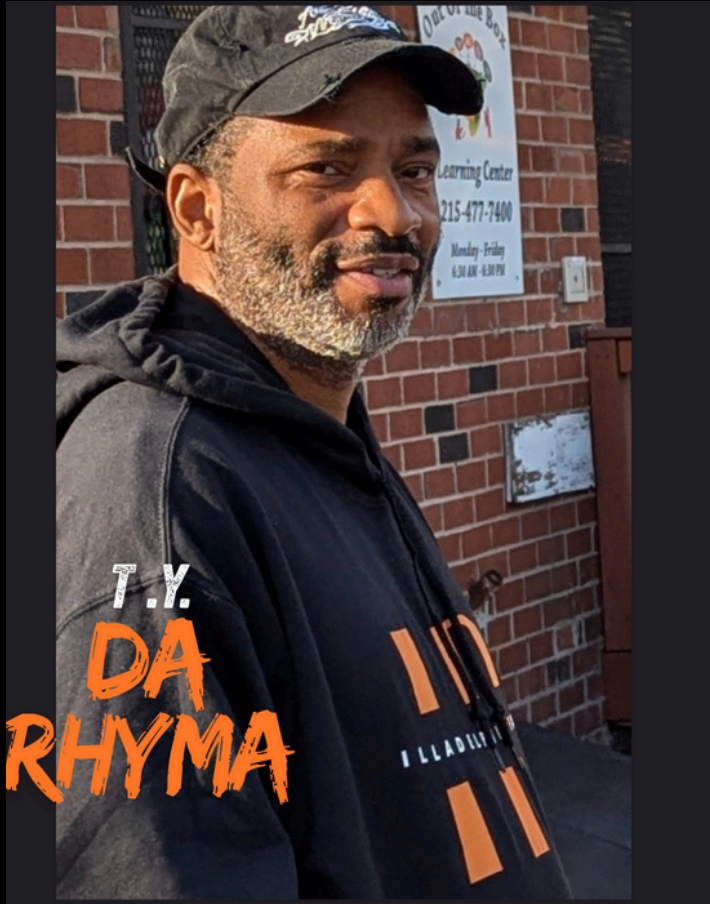
18 The Chaosmic Cafe
Criticism and Self- Criticism

21 My Personal Opinion
LADY-T

24 20/20 Vision Harry D. Sewell
**Why I stopped celebrating Black History Month
and started celebrating Black History**

26 Health & Wellness
**The Medical Regimen Imposed on Men of Color:
Treatment Without Cure**





**TRUTH IS A DIVINE
ATTRIBUTE AND THE
FOUNDATION OF EVERY
VIRTUE. IT IS THE FIRST
THING TAUGHT TO US
BY NATURE.**

Letter from the Editor

Welcome to IRTV Magazine, where culture meets consciousness. We are more than a publication we're a platform for truth, transformation, and creative rebellion.

In an age of distraction and distortion, IRTV exists to awaken minds and reclaim media as a tool for enlightenment, not manipulation. Each issue digs deeper exploring the intersections of art, education, history, and spirit exposing what's hidden and celebrating what's real.

Our mission is simple: to inform, inspire, and ignite. To remind our readers that knowledge is not just power it's energy. We believe media should awaken, not anesthetize. Information should liberate, not manipulate. Every story we publish is chosen to spark dialogue, raise vibration, and shift perception because transformation begins first with awareness.

IRTV is not a magazine in the traditional sense it's a living archive of ideas, documenting the voices and visions that shape this generation's spiritual and social renaissance. Our contributors are truth-tellers, disruptors, educators, healers, and cultural architects. Together, we are rebuilding media as a space for mind, body, and soul reclamation.

Use it to think, question, and evolve.

Welcome to the movement.

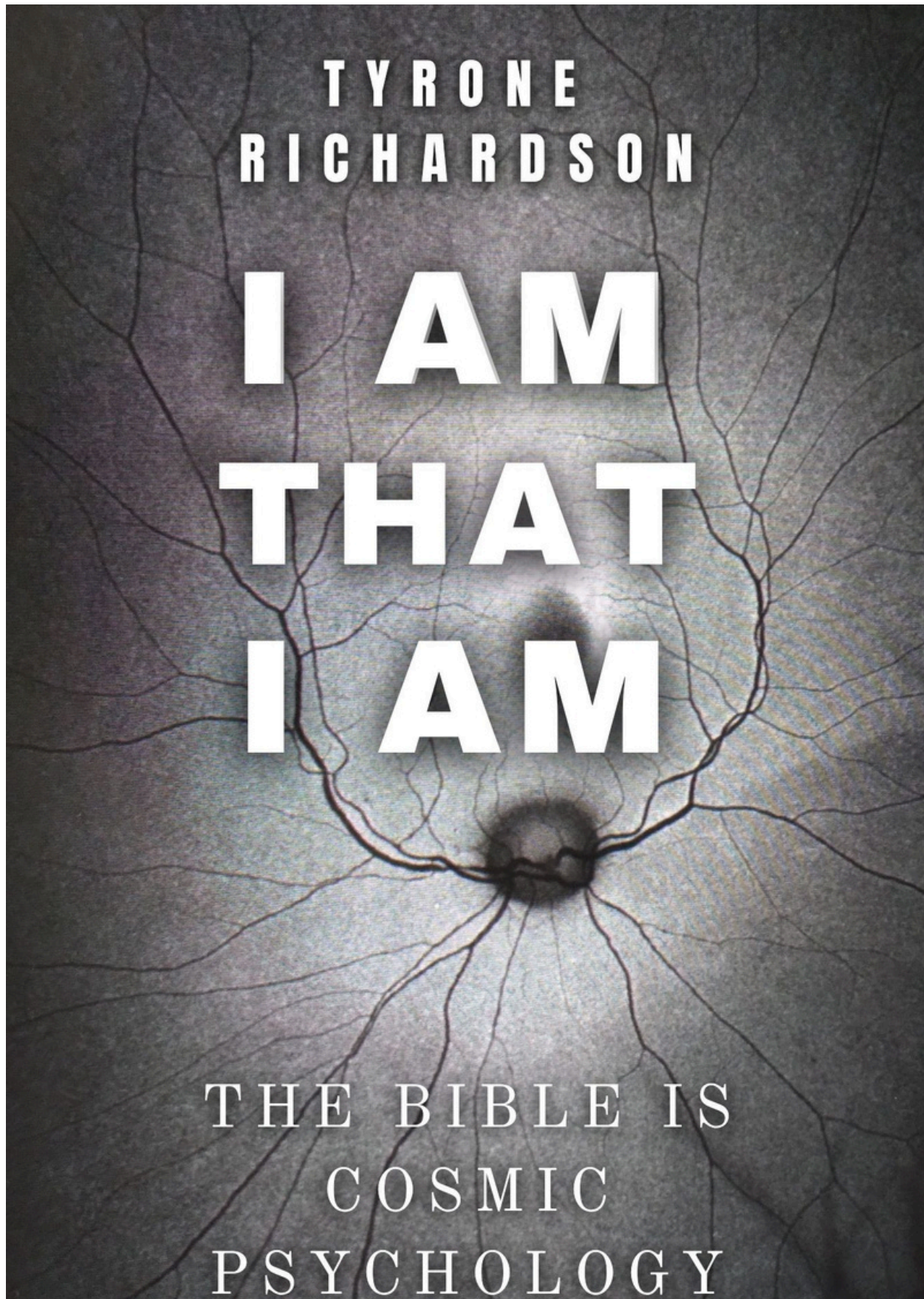
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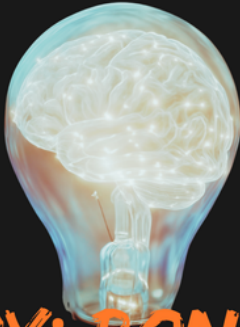
Antoine



Book available soon!



**REAL
RAP!**



BY: RONE

Real Rap! The Ball Is Still the Distraction

“America has perfected the art of watching men play with their balls, and now the women have stepped in to show they can handle them too.”

That line makes people laugh at first. Then it makes them uncomfortable. And that’s exactly the point.

Because behind the joke is a serious truth: we are a nation obsessed with the spectacle of playing with balls.

We schedule our lives around it. We plan holidays around it. We argue, fight, and sometimes riot over it. From Pop Warner to the pros, from Friday night lights to Super Bowl Sunday, the ball has become the centerpiece of American identity.

Football. Basketball. Baseball. Soccer. Golf. Tennis. Bowling. Ping pong. 8-ball pool. If it’s round and can be moved toward a goal, America will build a billion-dollar industry around it.

And now, rightfully so, women are in the same arenas, commanding the same attention, “We want to play with balls too” proving the same excellence. That’s progress. That’s equity. That’s beautiful.

But the deeper question remains unchanged:

Why does this matter more to us than almost anything else?

We live in a country where teachers buy their own supplies, but stadiums get public funding. Where student debt crushes generations, but we pay athletes contracts worth more than entire school districts. Where we can recite box scores and fantasy stats but can’t explain basic policy that shapes our lives.

We know who won the game.
We don’t know who wrote the law.

Sports give us emotion without obligation. You can feel victory without building anything. You can feel outrage without changing anything. You can feel united without ever addressing the divisions that actually matter.

It's the perfect pressure valve.

Angry about your job? Watch the game.

Stressed about bills? Watch the game.

Confused about politics? Watch the game.

And for a few hours, you forget.

Don't misunderstand me. Sports are art. Sports are discipline. Sports are one of the few places left where excellence is undeniable. I respect the grind, the sacrifice, the craft.

But when entertainment becomes the primary language of a nation, something is wrong.

We've confused spectatorship with participation.

We've confused cheering with progress.

We've confused being fans with being free.

Even the language tells on us.

We talk about "seasons" like life has only four cycles: preseason, regular season, playoffs, and offseason. We organize our time around schedules we don't control, cheering for teams we don't own, in leagues where we will never have a vote.

And now, as women rightly take their place on the same fields and courts, the machine simply grows larger.

More leagues. More games. More screens. More distractions.

Equality in entertainment is still entertainment.

The real rap is this: the ball is not the problem.

The problem is what we stop paying attention to while it's bouncing.

As long as we're emotionally invested in games, we won't demand better schools.

As long as we're arguing over refs, we won't question lawmakers.

As long as we're tracking stats, we won't track systems.

So, laugh at the line. It's supposed to be funny.

But after the laugh fades, ask yourself:

Who benefits from a nation that watches so much, and builds so little?

Because while we're perfecting the art of watching people handle balls, someone else is handling the future.

And they're not playing games.

THE GHOST WRITER



THE AI TAKEOVER

The Ghost in the Machine: How AI Is Stealing the Soul of the Music Industry
By The Ghost Writer for IRTV Magazine

There was a time when a song was proof of existence.

A melody came from the hands, the lungs, the scars, the lived hours of a human being. You could hear the years in a voice, the hunger in a lyric, the discipline in a chord change. Music was not content. It was testimony.

Now the industry is filling with ghosts.

Artificial intelligence is no longer a tool behind the scenes. It is becoming the artist itself writing lyrics, generating melodies, cloning voices, and producing full tracks that never passed through a human throat or heart. These songs stream by the millions. They chart. They go viral. They make money.

But they cannot be performed.

And that single fact exposes the crisis at the center of modern music.

If you cannot perform your own song, what are you?

Not a musician.

Not a vocalist.

Not a composer.

You are a curator of outputs.

A brand managing a machine.

And the industry is quietly trying to pretend this is not a problem.

The Death of Craft

True artistry is slow.

It takes years to develop timing, breath control, tone, phrasing, improvisation, and stage presence. It takes failure. It takes rejection. It takes the body.

AI skips all of that.

With a few prompts, a user can generate a song in the style of a legend, with a flawless voice, perfect pitch, and mathematically optimized hooks. No sore throat. No missed notes. No touring. No rehearsals.

Just files.

This is not evolution.

This is replacement.

And the most dangerous part is not that AI can make music.

It is that the industry is beginning to reward people who cannot make music at all.

We are training a generation of “artists” who cannot sing, cannot play, cannot perform, and cannot reproduce their own work in front of a live audience.

Music is being separated from the body.

If You Can't Perform It, Why Make It?

This is the question the industry refuses to answer honestly.

Traditionally, a song had multiple lives:

Studio recording, Live performance, Touring, Acoustic versions

Radio sessions, Television appearances

Performance was not optional.

It was the proof of authenticity.

Now we have songs that exist only as digital artifacts.

So why make them?

The answer is uncomfortable: Not for art, not for expression.

Not for mastery.

For metrics.

AI music is designed for: Streaming revenue, Algorithmic placement

Playlist farming, Viral clips, Background content, Brand building

The song is no longer the work; The song is bait.

The real product is:

Followers, Engagement, Data, Sponsorship leverage, Platform visibility

In this model, performance is unnecessary.

You do not need to sing if the algorithm sings for you.

The Profit Illusion

But here is the contradiction the industry is hiding.
You cannot fully monetize a song you cannot perform.

Touring is still where real money lives.

Merch is sold at shows.

Fan loyalty is built in rooms, not feeds.

An artist who cannot perform is locked out of:

Live tours, Festival bookings, Residencies, Acoustic sessions

Intimate fan experiences, so how do you profit?

You profit short-term- Streaming pennies- Brand deals- Sponsored
content- NFT experiments- Viral moments

This is not a career model.

This is a content cycle.

AI music is optimized for fast attention, not long life.

And when the novelty fades, so does the artist.

Fame Without Identity

There is a deeper cost no one is talking about.

AI artists do not develop identity.

Identity comes from:

Voice breaking, Missed notes, Improvised mistakes, Personal limitations

Unique phrasing. AI produces perfection, and perfection is generic.

When everyone can sound like anyone, no one sounds like themselves.

We are moving toward a music economy where:

Voices are interchangeable

Styles are cloned

Originality is simulated

History is remixed without consent

This is not creativity.

This is aesthetic recycling.

The Industry's Quiet Agenda

Why is the industry embracing this?

Control.

Human artists are expensive, unpredictable, emotional, political, and aging.

AI artists:

Do not unionize

Do not demand royalties

Do not cancel tours

Do not get sick

Do not die

Do not sue

They are infinitely scalable.

From a corporate standpoint, this is not innovation.

This is labor replacement.

The same logic that automated factories is now automating culture.

The Final Question

So we return to the core question:

How do you profit from a song you cannot perform?

You don't.

Not sustainably.

You extract short-term value from:

Algorithms, Platforms, Data, Attention

But you lose:

Longevity, Legacy, Cultural memory, Human connection

A song that cannot be sung by its creator is not a song.

It is a simulation.

And an industry built on simulations will eventually forget what music was.

The danger is not that AI will make better songs.

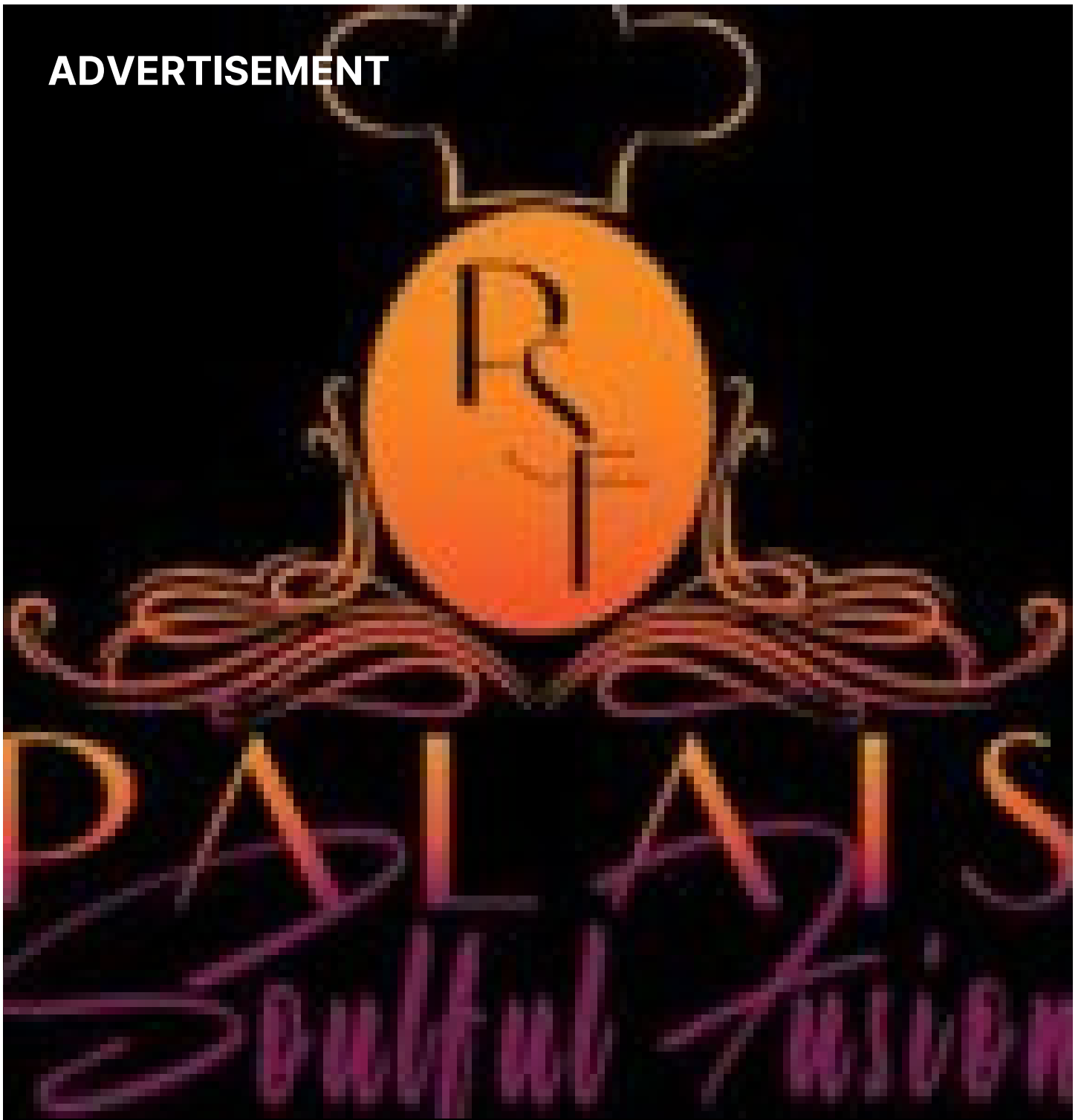
The danger is that we will forget why songs mattered in the first place.

When the body is removed from music,
what remains is not art.

It is noise, optimized for profit.

And ghosts do not need voices.

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ARTIST SPOTLIGHT

ALEEZA



Born and raised in South Los Angeles, USA, music was the saving grace of Lee Erica Cruz, alias Aleeza. Since she was a young girl, she was exposed to all kinds of genres of music from Bossa nova, Soft Rock, Hip Hop, Pop, and Jazz – even though her roots were grounded in soulful R&B. Aleeza shares: “Music was my escape and singing was my therapy to overcome the tough times my family and I had to struggle through.”

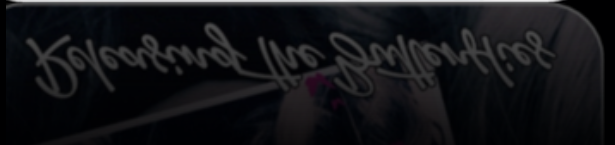
She remembers saying as a little girl: “God, if I ever get to make music and share it with the world, they will be songs of praise to You.” Never would she have imagined that that statement would become a reality decades later. “Be careful what you ask for, they say . . . it may come true!” she continues.

Her debut album is “Releasing The Butterflies,” a mixture of contemporary R&B, Hip-Hop, Pop, and Neo-soul sounds. The message across the entire album is, as she states, about having joy in the Lord: “The joy of the Lord is my strength - Nehemiah 8:1). Happiness is temporary; joy is forever!”

From the album, we represent two songs, ‘How Beautiful’ and ‘Heaven Did Send You.’ She prays that this album will impart and inspire listeners to be filled with the joy of the Lord and find the strength to overcome anything in life when they walk with Jesus as their Lord and Saviour.

Aleeza finalizes: “God bless as we give God all the glory, praise, and honor!”

Stay tuned!



IN THE BUSINESS



Inside Tanya Morris's Mission to Help Women Reclaim Power Through Entrepreneurship

In an era where entrepreneurship is often framed through the lens of hustle culture and individual triumph, the work of Tanya Morris and her platform Mom Your Business offers a radically different and deeply necessary narrative. It is a story not just about business formation, but about reclamation of time, of identity, of economic power for women who have long been asked to sacrifice their ambitions at the altar of responsibility.

Across communities where mothers are expected to carry both the emotional and financial weight of families, the gap between potential and opportunity remains vast. Too often, talent is buried beneath circumstance. Too often, women with vision are constrained by lack of access, lack of mentorship, and lack of institutional support. Mom Your Business was born precisely in this space not as a motivational slogan, but as a structured response to a systemic problem.

Founded and led by Tanya Morris, the platform is built on a simple but profound premise: motherhood is not a limitation it is an asset. The discipline, resilience, creativity, and strategic thinking developed through caregiving are the same skills required to build and sustain successful enterprises. Mom Your Business translates those lived competencies into concrete business frameworks, offering women the tools to formalize ideas, develop scalable models, and navigate the complex terrain of modern entrepreneurship.



What distinguishes Tanya Morris's work is its refusal to separate economic empowerment from community transformation. This is not an incubator focused solely on profit margins and pitch decks. It is an ecosystem designed to stabilize families, interrupt cycles of dependency, and generate generational wealth. Through mentorship, training programs, and peer networks, women are not only taught how to launch businesses they are supported in becoming decision-makers, employers, and leaders within their own communities. In a broader cultural moment where conversations about equity often remain abstract, Mom Your Business operates at the level of lived consequence. Every business launched represents more than a revenue stream; it represents childcare secured, education funded, housing stabilized, and children witnessing a new model of possibility.

Tanya Morris's work reminds us that entrepreneurship, when rooted in purpose, becomes a form of social architecture. It reshapes not only markets, but futures. In helping mothers and women become entrepreneurs, she is doing more than building businesses she is building infrastructures of independence in places where they are most urgently needed.





By Tyrone Richardson

Criticism and Self-Criticism: The Lifeblood of a Healthy MOR

Within any MOR - whether a **Marriage, Organization, or Relationship** criticism and self-criticism are not just helpful tools; they are indispensable mechanisms for survival and growth. Every MOR, by its very nature, faces contradictions and challenges that must be addressed. Ignoring these contradictions is not an option, as unresolved issues have the potential to destabilize the entire structure.

Criticism and self-criticism serve as preventive measures.

They allow members of an MOR to identify mistakes early, correct them, and ensure that the same errors do not recur. This process is not about fostering discord for its own sake, nor is it about personal attacks. Its purpose is to fight ignorance and liberalism, the ideologies that deny the existence of struggle and promote unprincipled peace.

In any MOR, there is no room for middle-of-the-road thinking. Principles must remain uncompromised, for even the smallest concession can introduce disunity and threaten the stability of the whole system.

Understanding how to engage in criticism and self-criticism is crucial. There are several guiding principles for this process:

1. **Speak without reserve:** When evaluating an MOR, say everything you know, hold nothing back, and spare no feelings in pointing out mistakes. True progress comes when honesty replaces politeness.
2. **Focus on facts, not personalities:** Criticism should always address the political, organizational, or integrity aspects of an issue. Personal biases or emotional reactions have no place in the process. Objective analysis based on fact ensures that the critique is constructive rather than destructive.
3. **Fear no setbacks:** Effective criticism is fearless. It acknowledges that mistakes may have consequences but recognizes that correcting errors is far more valuable than avoiding temporary discomfort.

4. Address core issues: Avoid confining attention to minor points or trivial disagreements. Criticism should tackle the fundamental contradictions that could threaten the MOR's cohesion and growth.

It is important to remember that criticism is about correcting wrong ideas that could hinder advancement. It is not about humiliating or attacking a person from an arrogant perspective. Nonetheless, when wrongdoing occurs, the mistake must be addressed directly, without shielding anyone from the necessary consequences.

This is not arrogance it is accountability.

Criticism should also be proactive. The goal is to anticipate problems and correct them before they escalate, rather than reacting after the fact. Self-criticism is equally essential, ensuring that individuals within the MOR examine their own contributions to mistakes and take responsibility for improvement. In essence, criticism and self-criticism are the checks and balances of any MOR.

They maintain ideological consistency, promote accountability, and ensure continuous development. Without this disciplined practice, contradictions would accumulate unchecked, ideological struggle would stagnate, and the MOR would ultimately lose its purpose. A healthy MOR is not defined by the absence of conflict but by the ability to confront and resolve it with unwavering principle.

Criticism and self-criticism, therefore, are not optional they are the lifeblood of any Marriage, Organization, or Relationship that seeks to endure and thrive.

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MY PERSONAL OPINION!

“Foreplay, toy play, how do you play”?



**Lady “T”
(Shetana “T” Wilson)**

Welcome to my personal opinion about “foreplay, toy play, how do you play”? Let's get into it. We are all grown and we all know and will agree that some kind of play is important. It doesn't matter if your single or in a relationship. LET'S PLAY, BUT DON'T HURT YOURSELF OR ANYONE ELSE. Let's be responsible.

Question is, how do you play?

We know that toys for men are limited (SORRY). It doesn't mean that it stops them from playing. They just need to use their imagination. Does masturbating count as foreplay? Will men admit that they masturbate?

Do men enjoy masturbating?

Has anyone ever broken their penis from playing too much? Do most men prefer themselves over a partner? How much money do men spend on toys? These are all important questions that lead up to some kind of foreplay.

Ladies, do you think that your man would jump in, watch, or be offended if he walked in on you while you are pleasuring yourself?

Would you want him to join in or stand there and watch? Would you want him to ask or just jump in?

Do you prefer to have your playtime alone?

Do you always feel the need to finish yourself off after your partner has fainted from working overtime trying to please you? If you had more foreplay, would it make a difference?

Is food important when it comes to foreplay?

What foods do you prefer? Strawberries, oranges, chocolates, whip cream, ice, pudding, and pineapples are a great start. I'm sure there are more foods that need to be added to the list. Do ladies use cucumbers to get themselves off? Do men use vacuum cleaners to get their minds blown? These are important questions too when it comes to foreplay.

I know there are some people out there that will be offended when toys are used in the bedroom. They believe that the only way is the natural way. I'm not saying that it is wrong. We listen and we don't judge. I wonder if these same men take Viagra? Is Viagra even natural? When taking Viagra, does it shorten the foreplay time? Is this fair to your partner?

Is foreplay important?

Is your man that good that you don't need foreplay?

What do you consider foreplay?

Is foreplay kissing, touching, fingering, grinding, oral, hugging, or all of the below (I mean above)? Is your partner such a turn on that you just want to forget the foreplay and just get to it. If you daydream about your partner all day does that take away from the foreplay or is that a pre foreplay but only in your mind?

Let's talk about these toys. How much money is too much money?

How often do you replace your toys?

How many toys have you broken?

Do you buy the latest toys when they come out?

Do you feel the need to sample all the new products?

Do you go toy shopping with your partner?

Are mask, whips, chains, restraints, mouth gaggers, blindfolds, and cuffs part of the foreplay family? Do toys take away from the joys of foreplay?

My personal opinion is that I think both natural foreplay and toy foreplay are both great. Using them together will take your bedroom game to the next level. If your partner is happy then that's the most important part. Fellas, let me help you out. Don't be offended when your lady uses her toys. The toys are there to give you a break. You should encourage the toys in the bedroom.

She wouldn't have to hide it from you and it's another way of connecting in the bedroom. Toys are another thing to bond over. Men, it will give you power and ladies, it will give you pleaser. Men you might even find some toys that you want your partner to use on you. DONT BE SHY.

I just want to encourage everyone to be a little adventurous in the bedroom. Don't knock it until you try it, you might be knocking boots a little bit longer. It will bring you closer together and possibly save you some money.

If your single that's ok too, the more the merrier. The louder the sound the bigger the pleasure.

I hope that this article helps you just a little. It's ok to try something new. At the end of the day, we all need to find a way to relax. It's crazy out there.

Thank you for your time and again this is Lady "T", and this is MY PERSONAL OPINION.

NEXT ARTICLE!!!!!!

Insecurities



20/20 Vision by Harry D. Sewell

Why I stopped celebrating Black History Month and started celebrating Black History

History was made when...

- “Twenty and odd” Africans landed in Virginia in August of 1619.
- Rosa Parks was arrested for refusing to give up her bus seat in December of 1955.
- France awarded the Croix de Guerre, its highest military honor, to the entire 369th Infantry Regiment, known as the “Harlem Hellfighters”, in May of 1918.
- Barack Obama was elected President of the United States in November of 2008.
- Thurgood Marshall won the Brown v Board of Education case in May of 1954.
- Jack Johnson was crowned Heavyweight Champion in December of 1908; and
- The Black Panther Party for Self Defense was formed in October of 1966.

The point: In the 400 years since arriving in the Virginia colony, African Americans here, and abroad, have been inextricably and indelibly part of American history.
And not just in February.

Time was (and still is) that every town had a black section. While it had stores, schools and churches, that section was not considered as good as the neighborhood “on the other side of the tracks” (except for maybe Tulsa, Oklahoma, but that’s another story). That’s where the “best” schools, stores and churches were thought to be. We still hear people say, when some heinous crime is committed in one of those “good neighborhoods”, “nothing like that ever happens around here”, like it should be expected anywhere.



In cities across America, kids from those “bad neighborhoods” hesitate to venture downtown or to the “nice sections” for fear of being accosted by the police for “driving while black”, “walking while black” or just being black. And in their own neighborhoods they are “stopped and frisked” on suspicion of... well, anything, with regularity. By these actions they are taught, “stay in the ‘hood.”

In cities across America, kids from those “bad neighborhoods” hesitate to venture downtown or to the “nice sections” for fear of being accosted by the police for “driving while black”, “walking while black” or just being black. And in their own neighborhoods they are “stopped and frisked” on suspicion of... well, anything, with regularity. By these actions they are taught, “stay in the ‘hood.”

Black History is American History. As much as the Davey Crocketts or Annie Oakleys the president spoke about in his State of the Union address. January to June and July to December, we should recognize and celebrate the achievements of our fellow Americans as they happened. They should take their rightful place alongside the other giants of their time and not as mere asterisks, lumped together in the same month.

Each day of the year there is someone to be proud of, some achievement to celebrate. And that is not to diminish the accomplishments of those other great Americans we learned about in school, but to paint a fuller, more complete picture of the American story. It’s not just “his-story”, it’s our story too.

The Medical Regimen Imposed on Men of Color: Treatment Without Cure

Across the United States, men of color particularly Black and Latino men are disproportionately prescribed long-term medications for diabetes, high blood pressure, high cholesterol, hypertension, and fluid retention (“water pills”). While these conditions are real and potentially life-threatening, the prevailing medical approach raises serious concerns.

For many, the system emphasizes lifelong pharmaceutical management rather than addressing root causes, prevention, or true healing. The result is a cycle of treatment without cure, often accompanied by harmful side effects and diminished quality of life.

From an early age, men of color are statistically more likely to be labeled “high risk.” Socioeconomic stress, food deserts, environmental toxins, limited access to preventive care, and chronic racial stress all contribute to metabolic and cardiovascular illness.

Yet instead of confronting these upstream causes, clinical encounters often default to prescriptions. A diagnosis quickly becomes a regimen: metformin or insulin for blood sugar, ACE inhibitors or beta blockers for blood pressure, statins for cholesterol, and diuretics to manage swelling. Each medication targets a symptom, not the systemic imbalance that produced it.

This approach is not neutral. Many of these drugs carry well-documented side effects such as fatigue, sexual dysfunction, dizziness, kidney strain, muscle pain, nutrient depletion, and cognitive fog. Water pills can deplete potassium and magnesium. Statins may impair muscle and mitochondrial function. Blood pressure medications can affect libido and mood.

Diabetes drugs can lead to hypoglycemic episodes and gastrointestinal distress. When side effects arise, the solution is often more medication, compounding the burden rather than resolving it.

Equally troubling is the absence of robust lifestyle intervention as a first-line treatment. Nutrition counseling is often minimal or generic, rarely tailored to cultural food traditions or economic realities. Stress reduction, sleep optimization, physical activity, and trauma-informed care are acknowledged in theory but underfunded and underutilized in practice.

Men of color are seldom given the time, education, or support to reverse insulin resistance, reduce inflammation, or restore metabolic health despite evidence that such changes can dramatically improve outcomes and, in some cases, lead to remission.

There is also a historical context that cannot be ignored. Communities of color have long been sites of medical experimentation, neglect, and bias. Today, overprescription functions as a quieter continuation of control medical compliance replacing genuine partnership. The message received is clear: manage your numbers, take your pills, and accept decline as inevitable. Cure is rarely discussed; dependence becomes normalized.

This is not an argument against medicine or emergency care. Pharmaceuticals can save lives and are sometimes necessary. But when medication becomes the default response to conditions rooted in social, nutritional, and environmental injustice, it reflects a failure of imagination and ethics. Men of color deserve more than maintenance. They deserve a healthcare system committed to prevention, restoration, and autonomy one that treats the whole person, not just the lab values. Until then, the medical regimen will remain a form of management without liberation, treatment without true healing.



LADY "T"

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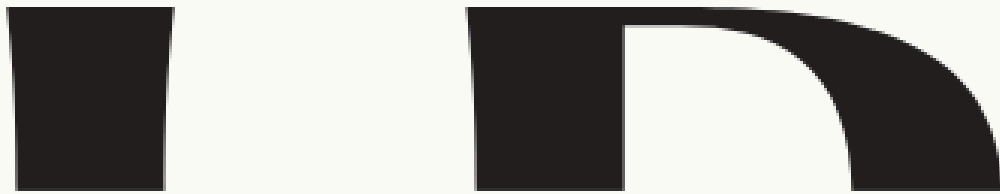
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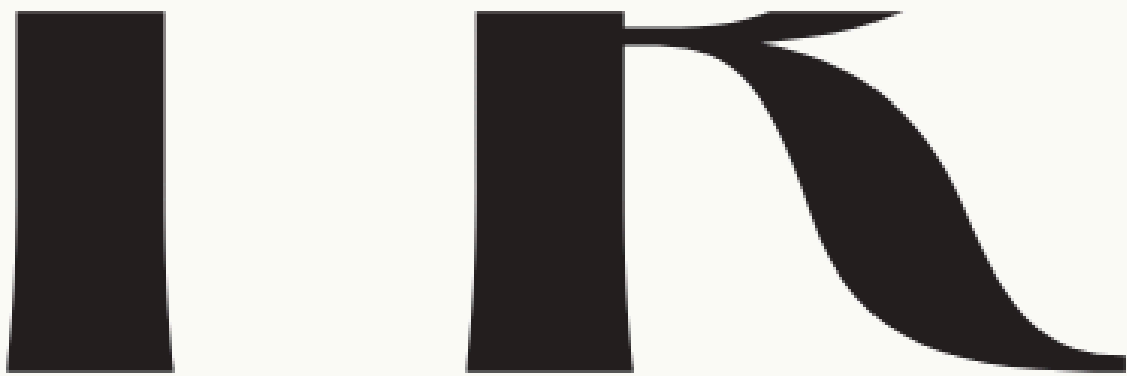
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