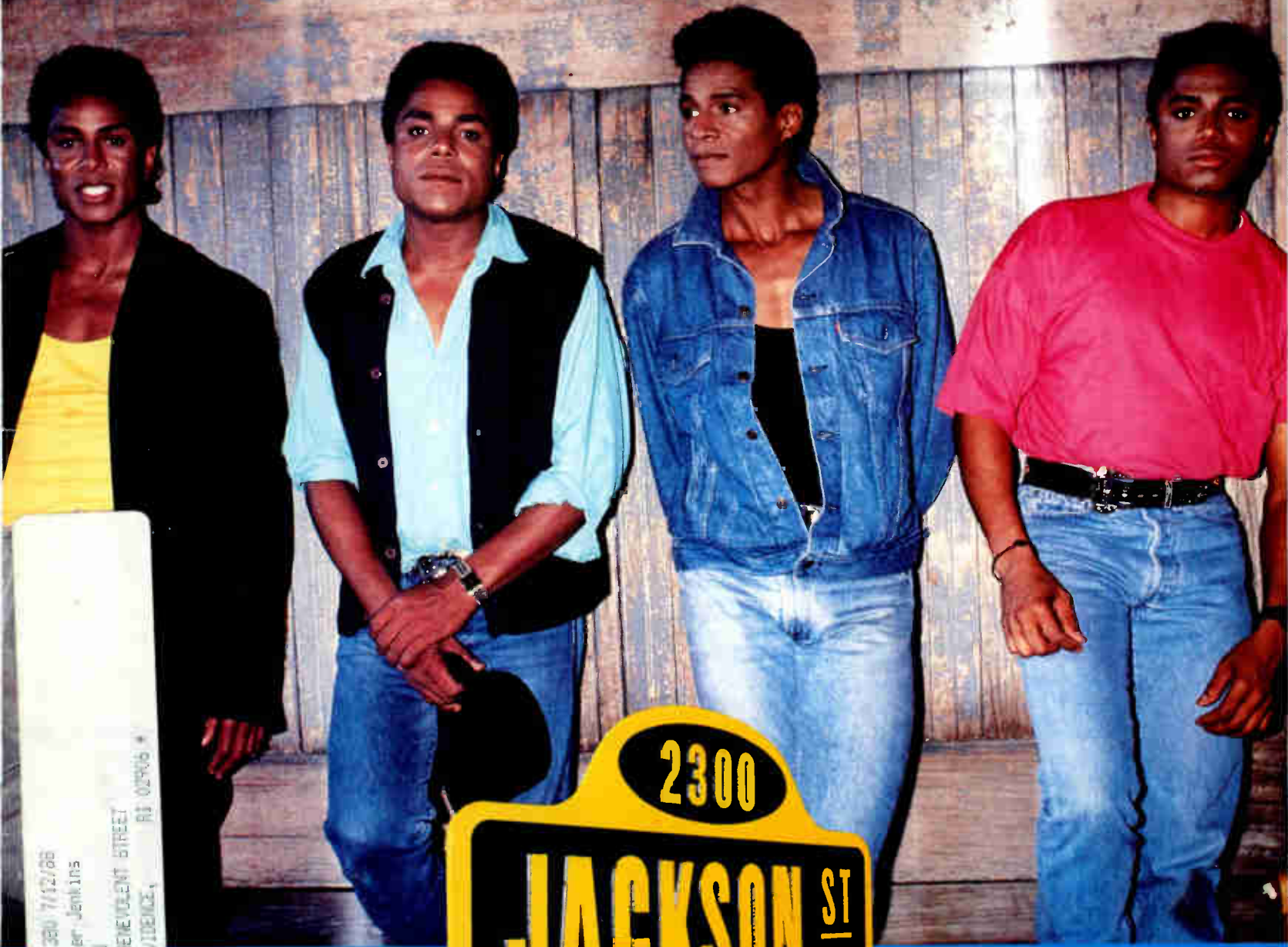


ERE

BLACK RADIO EXCLUSIVE



File#1380 7/12/88
Luther Jenkins
WFRJ
88 BENEVOLENT STREET
PROVIDENCE, RI 02906 #



THE JACKSONS: BACK WITH 'STREET' APPEAL

Volume XIV No. 23
June 30, 1989 \$5.00 Newspaper

ERE
Scholar
BLACK MUSIC
MONTH '89

THIRTEENTH REUNION OF JACK THE RAPPER'S FAMILY AFFAIR '89

Theme: "Let's Network — Phase II"
Thursday, August 17th - Sunday, August 20th, 1989

★ Atlanta Airport Marriott ★

4711 Best Road - Atlanta, GA 30337

For Room Reservations: 404-766-7900

For Suite Reservations: 407-423-2328

REGISTRATION FORM - Mail this form, completed with money order or cashier's check (no personal checks) to:
Jack The Rapper FA '89/2637 Barkwater Drive/Orlando, Florida 32809

PLEASE PRINT OR TYPE ALL INFORMATION (only one (1) form for each person. Make additional copies if needed.)

Name _____

(Name on badge - if different than above)

Address _____

City _____ State _____ Zip _____

Phone: (Work) _____ (Home) _____

Station/Company _____

Category: General D.J. Child

Amount Enclosed \$ _____

(NOTE: \$5.00 of registration fee goes to: JACK THE RAPPER'S BACK TO THE COMMUNITY FOUNDATION - your contribution is tax deductible)

#1 - General Registration \$275
(each guest - same registration fee)

#2 - Disc Jockeys

A. On-the-air personalities \$150
(Disc Jockeys, PDs, MDs, Newscasters (Radio/TV) and College radio station personnel, **MUST PROVIDE BONIFIED I.D.**)

B. Record Pool Members only \$150

(**Must Pre-Register by July 21, 1989** and include a letter from Pool Director stating that you are a member in-good-standing. **NO ON-SITE REGISTRATION**)

ONE GUEST per person in Category A or B, same registration fee of \$150.

#3 - Children (under 12 must be accompanied by an adult) \$75

ADDITIONAL IMPORTANT INFORMATION:

After July 14, category #1 will increase \$25

Please do not mail registration to Orlando after July 21

OFFICIAL AIRLINES: Delta Airlines - for Supersaver fares please call 800-241-6760. Special I.D. #F0232.

Main Hotels:

Atlanta Airport Marriott (Headquarters)
Rooms only (404-766-7900) - Sultes only (407-423-2328)

Ramada Renaissance Airport (across from The Marriott)
Rooms only (404-762-7676) - Sultes only (407-423-2328)

NOTE: If staying at either of the above two hotels, you **MUST** include Thurs (8/17), Fri (8/18) and Sat (8/19) in your hotel reservations and pay for all nights by July 10, 1989 or your reservations will automatically be cancelled - no questions asked!

R-E-F-U-N-D: Absolutely no refunds after July 14, 1989.

C CONTENTS

JUNE 30, 1989
VOLUME XIV, NUMBER 23

Publisher
SIDNEY MILLER

Assistant Publisher
SUSAN MILLER

VP/General Manager
LOGAN WESTBROOKS

VP/Midwest Editor
JEROME SIMMONS

Associate Editor
CONNIE JOHNSON

Contributing Editors
DAVID NATHAN
BILL QUINN

Contributing Writers
GERRY BECKUM
PATRICE CARY
SCOTT GOLDFINE
SPIDER HARRISON
BEN MAPP
BILLY PAUL
VINETTE PRYCE
NORMAN RICHMOND
RUTH ROBINSON
TIM SMITH
ELAINE STEPTER

**Radio/Retail
Research Director**
CAROLYN PLUMMER-RILEY
CYNTHIA SMITH, Assistant

Production Director
MAXINE CHONG-MORROW

Art Director
ROBERT COOPER

Layout Director
LANCE VANTILE WHITFIELD

Computers/Typography
MARTIN BLACKWELL

Office Manager
ROXANNE POWELL

Traffic
FELIX WHYTE
GANTRY WALKER, Assistant

Printing
PRINTING SERVICES, INC

Advertising
MICHAEL NIXON

Conference '89 Photography
Kassa
Guy Maxwell
Jerome Simmons

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

FEATURES	
COVER STORY—The Jacksons	8
BLACK MUSIC MONTH SPECIAL: THE GOSPEL NETWORK	20
EXEC PROFILE—Terrie Williams	25
SECTIONS	
PUBLISHER'S	7
NEWS/EXEC STATS	14
BRE-FLICKS	13
RAP REPORT	19
INTRO...—Entouch/Sharon Bryant	29
CONCERT REVIEW—Diana Ross	31
SOUNDTRACK REVIEW—"Batman"	32
MUSIC REVIEWS	33
JAZZ NOTES	35
STAR TALK—The Isleys	37
GRAPEVINE/PROPHET	38
CHARTS	
SINGLES	5
NEW RELEASES	31
JAZZ	35
ALBUMS	36
RESEARCH	
MUSIC REPORT	10
PROGRAMMER'S POLL	28
COLUMNS	
EAST COAST SCENE	16
MIDWEST REPORT	17
JAMFRICA	18
AIRWAVES	22
TECH NOTES	24
INDIES	26
IN THE MIX	27
WHATEVER HAPPENED TO...?	34

BRE NEWSSTANDS—New York: Penn Book Store, (212) 564-6033; Midwest: Ingram Periodicals; Los Angeles: World Book & News; Robertson News & Bookstore, Las Palmas Newsstand; Japan: Tower Records

SUBSCRIPTION RATES: 3 Mos. - \$90; 6 Mos. - \$120; 9 Mos. - \$150; 1 Yr. - \$175; 1st Class - \$250; Overseas - \$250. Call (213) 469-7262 to subscribe.

POSTMASTER: Please send address changes to Black Radio Exclusive, 6353 Hollywood Bl., Hollywood, CA 90028-6363. Second Class postage paid at Los Angeles, CA. Newsstand price \$5.00. Back issues available at \$2.50. BRE is not responsible for any unsolicited material.

Black Radio Exclusive is published weekly except one week in June, one week at Thanksgiving, one week at Christmas, and two weeks at New Years.

Cover and contents may not be reproduced in whole or in part without prior written permission. © Copyright 1989





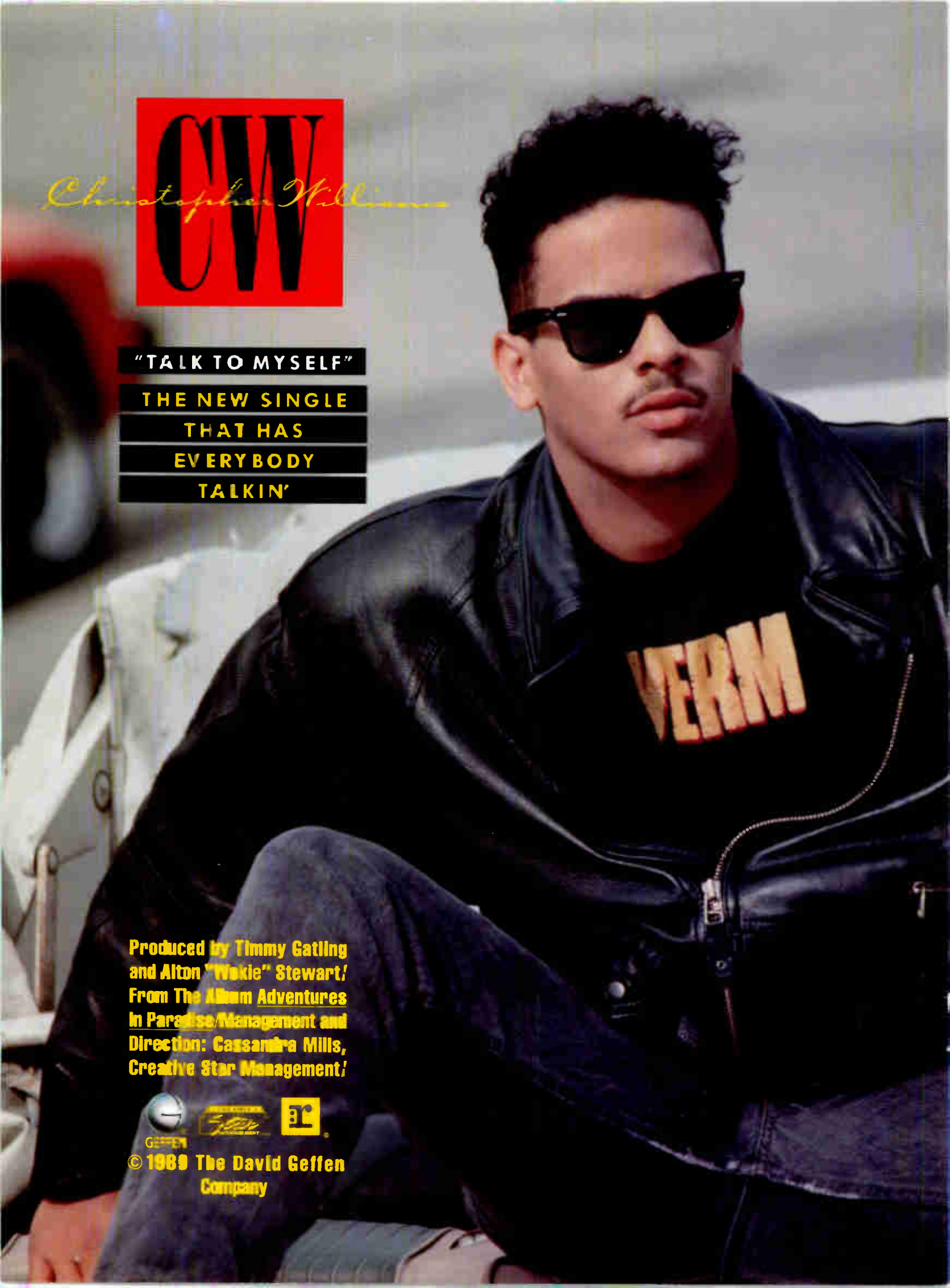
Christopher Willman

"TALK TO MYSELF"
THE NEW SINGLE
THAT HAS
EVERYBODY
TALKIN'

**Produced by Timmy Gatling
and Alton "Wokie" Stewart/
From The Album Adventures
In Paradise/Management and
Direction: Cassandra Mills,
Creative Star Management/**



**© 1989 The David Geffen
Company**



BRE

SINGLES CHART

JUNE 30, 1989

TW	LW	WOC	ARTIST, Title, Label	TW	LW	WOC	ARTIST, Title, Label
1	6	7	SOUL II SOUL, <i>Keep On Movin'</i> , Virgin	51	61	5	MIKKI BLEU, <i>Something Real</i> , EMI
2	1	8	PEABO BRYSON, <i>Show & Tell</i> , Capitol	52	56	5	GERALD ALSTON, <i>I Can't Tell You Why</i> , Motown
3	5	7	DIANA ROSS, <i>Workin' Overtime</i> , Motown	53	39	12	ATLANTIC STARR, <i>My First Love</i> , Warner Bros.
4	10	7	SURFACE, <i>Shower Me With Your Love</i> , Columbia	54	41	4	PERRI, <i>No Place To Go</i> , Zebra/MCA
5	8	5	THE JACKSONS, <i>Nothin' (That Compares 2U)</i> , Epic	55	60	3	Z-LOOKE, <i>Gitchi U</i> , Orpheus/EMI
6	13	7	CHUCKII BOOKER, <i>Turned Away</i> , Atlantic	56	54	5	ANGEE GRIFFIN, <i>Toby</i> , Luke Skywalker
7	9	7	LEVERT, <i>Gotta Get The Money</i> , Atlantic	57	66	2	SHARON BRYANT, <i>Let Go</i> , Wing/PG
8	2	9	LUTHER VANDROSS, <i>For You To Love</i> , Epic	58	68	3	ERIC GABLE, <i>Remember The First Time</i> , Orpheus/EMI
9	11	10	MILES JAYE, <i>Objective</i> , Island	59	83	2	THE ISLEY BROTHERS, <i>Spend The Night</i> , Warner Bros.
10	4	9	ANITA BAKER, <i>Lead Me Into Love</i> , Elektra	60	44	6	DONNA ALLEN, <i>Can We Talk</i> , Oceana/Atlantic
11	12	8	MILLI VANILLI, <i>Girl Don't Forget...</i> , Arista	61	46	13	NATALIE COLE, <i>Miss You Like Crazy</i> , EMI
12	15	7	VANESSA WILLIAMS, <i>Darlin' I</i> , Wing/PG	62	65	3	GLADYS KNIGHT, <i>Licence To Kill</i> , MCA
13	21	6	KARYN WHITE, <i>Secret Rendezvous</i> , Warner Bros.	63	75	2	NEW EDITION, <i>N.E. Heart Break</i> , MCA
14	3	11	THE O'JAYS, <i>Have You Had Your Love Today</i> , EMI	64	**	--	BABYFACE, <i>It's No Crime</i> , Solar/EPA
15	16	7	JAMES INGRAM, <i>It's Real</i> , Warner Bros.	65	62	4	SIMPLY RED, <i>If You Don't Know Me By Now</i> , Elektra
16	20	6	FREDDIE JACKSON, <i>Crazy (For Me)</i> , Capitol	66	**	--	TEDDY RILEY featuring Guy, <i>My Fantasy</i> , Motown
17	22	4	JODY WATLEY w/Eric B & Rakim, <i>Friends</i> , MCA	67	**	--	ARETHA FRANKLIN/W.HOUSTON, <i>It Isn't, It Wasn't...</i> , Arista
18	19	6	KOOL MOE DEE, <i>They Want Money</i> , Jive/RCA	68	76	2	GUY, <i>Spend The Night</i> , MCA
19	24	6	THE SYSTEM, <i>Midnight Special</i> , Atlantic	69	74	2	BOY GEORGE, <i>You Found Another Guy</i> , Virgin
20	23	4	LL COOL J, <i>I'm That Type of Guy</i> , Def Jam/Columbia	70	72	3	KENNY G, <i>Against Doctor's Orders</i> , Arista
21	28	6	10dB, <i>I Second That Emotion</i> , Crush	71	58	4	CAMEO, <i>Pretty Girls</i> , Atlanta Artists/PG
22	25	4	STEPHANIE MILLS, <i>Something In The Way You Make...</i> , MCA	72	64	4	JOYCE SIMS, <i>Looking For A Love</i> , Sleeping Bag
23	33	8	VESTA, <i>Congratulations</i> , A&M	73	73	3	WHISTLE, <i>Right Next To Me</i> , Select
24	27	8	CHRISTOPHER McDANIELS, <i>A Woman's Touch</i> , Mega Jam	74	53	16	GRADY HARRELL, <i>Sticks and Stones</i> , RCA
25	31	4	BOBBY BROWN, <i>On Our Own</i> , MCA	75	50	10	ALTON "WOKIE" STEWART, <i>She's So Cold</i> , Epic
26	7	10	LISA LISA & CULT JAM, <i>Little Jackie...</i> , Columbia	76	70	4	BLUE MAGIC, <i>It's Like Magic</i> , Def Jam/Columbia
27	32	5	NENEH CHERRY, <i>Buffalo Stance</i> , Virgin	77	87	2	E.U., <i>A Taste of Your Love</i> , Virgin
28	38	3	PRINCE, <i>Batdance</i> , Warner Bros.	78	**	--	MIDNIGHT STAR, <i>Love Song</i> , Solar/EPA
29	14	12	JOYCE "FENDERELLA" IRBY, <i>Mr. D.J.</i> , Motown	79	**	--	PATTI LABELLE, <i>If You Asked Me To</i> , MCA
30	34	4	AL GREEN, <i>As Long As We're Together</i> , A&M	80	85	2	D. FOSTER/T. McELROY, <i>Gotta Be A Better Way</i> , Atlantic
31	35	6	KWAME, <i>The Man We All Know and Love</i> , Atlantic	81	67	18	SKYY, <i>Start of a Romance</i> , Atlantic
32	36	4	HEAVY D & THE BOYZ, <i>We Got Our Own Thang</i> , Uptown/MCA	82	69	12	ROB BASE/D.J. E-Z ROCK, <i>Joy & Pain</i> , Profile
33	42	4	DAVID PEASTON, <i>Two Wrongs (Don't Make It Right)</i> , Geffen	83	71	15	AL B. SURE!, <i>If I'm Not Your Lover</i> , Warner Bros.
34	18	11	TONY!TONI!TONE!, <i>For The Love of You</i> , Wing/PG	84	**	--	KOOL & THE GANG, <i>Raindrops</i> , Mercury/WB
35	17	12	DE LA SOUL, <i>Me, Myself & I</i> , Tommy Boy	85	77	15	M.C. HAMMER, <i>Turn This Mutha Out</i> , Capitol
36	40	4	EL DeBARGE, <i>Somebody Loves You</i> , Motown	86	94	2	DEON ESTUS, <i>Spell</i> , Mika/PG
37	49	4	ALYSON WILLIAMS, <i>My Love Is So Raw</i> , Def Jam/Columbia	87	**	--	PAUL LAURENCE, <i>I Ain't Wit It</i> , Capitol
38	43	5	THIRD WORLD, <i>Forbidden Love</i> , Mercury/WB	88	81	3	TOMI JENKINS, <i>Telling You How It Is</i> , Elektra
39	45	4	DINO, <i>I Like It, 4th & B'way</i> /Island	89	78	4	B-FATS, <i>I Found Love</i> , Orpheus/EMI
40	29	14	BEBE & CECE WINANS, <i>Lost Without You</i> , Capitol	90	92	2	ATENSION, <i>Crazy 'Bout You</i> , Island
41	26	13	MICA PARIS, <i>My One Temptation</i> , Island	91	59	8	THE BOYS, <i>A Little Romance</i> , Motown
42	48	4	JONATHAN BUTLER, <i>Sarah, Sarah</i> , Jive/RCA	92	63	9	LEOTIS, <i>On A Mission</i> , Mercury/PG
43	57	4	SPECIAL ED, <i>I Got It Made</i> , Profile	93	79	6	THE MANHATTANS, <i>Sweet Talk</i> , Vally Vue
44	21	12	NEW KIDS ON THE BLOCK, <i>I'll Be Loving...</i> , Columbia	94	80	5	JUNE POINTER, <i>Tight On Time</i> , Columbia
45	37	13	SLICK RICK, <i>Children's Story</i> , Columbia	95	93	9	EUGENE WILDE, <i>I Can't Stop (This Feeling)</i> , MCA
46	47	4	TODAY, <i>Take It Off</i> , Motown	96	82	18	BOBBY BROWN, <i>Every Little Step</i> , MCA
47	51	5	CHERRELLE, <i>What More Can I Do For You?</i> , Tabu/CBS	97	84	4	BETTY WRIGHT, <i>Quiet Storm</i> , Ms. B/Vision
48	55	4	TROY JOHNSON, <i>The Way It Is</i> , RCA	98	86	10	ARETHA FRANKLIN/ELTON JOHN, <i>Through The Storm</i> , Arista
49	52	4	JACKIE JACKSON, <i>Cruzin'</i> , Polydor/PG	99	91	16	GUY, <i>I Like</i> , Uptown/MCA
50	30	11	KIARA, <i>Every Little Time</i> , Arista	100	88	15	DEON ESTUS, <i>Heaven Help Me</i> , Mika/PG

BRB

*The new symbol
for a tradition
of quality*

Black Radio Exclusive

A Full-Service Weekly Trade Magazine

Serving the Black Radio/Music Industry

for 14 Years

Subscribe today!

For more information, call 213/469-7262

PUBLISHER'S

RAP: THE POWER OF THE SPOKEN WORD

It's been said that the quickest way to get a message across to people is not by telephone, but through the lyrics of a song. However, we have seen that with rap, the impact of the spoken word has even stronger impact. The lyrics, the words, the message are what draw impressionable young record-buyers; the background music is important, but only of *secondary* importance.

As rappers grow in power and influence, it is very important that those with positive messages gain access to the airwaves. It is rap stars—more so than athletes, movie stars, teachers, preachers, politicians or parents—who seem to truly command the attention of our sons and daughters these days. They're the ones who are in the position to influence the character of those who will grow up to be the leaders of tomorrow.

Realizing this, many rap artists create and strategize their lyrics on an intellectual level, relaying words and messages that not only move the body and stir the emotions but stimulate the intellect, as well.

BRE salutes projects such as the new Kool Moe Dee LP entitled *Knowledge Is King*, and recently-released singles by Boogie Down Productions like "Why Is That" and Public Enemy's "Fight the Power." It will be unfortunate indeed if negative publicity stemming from the publicly stated views of a former member of Public Enemy causes programmers to shy away from what is arguably one of the most thought-provoking records of the year.



Then again, the controversy only proves that when rappers speak—whether it's in the grooves of a record or on newspaper print—the world pays attention to the message and is strongly affected by it.

That's what is known as power. And so *my* message to the Kool Moe Dees, Boogie Down Productions and Public Enemys of the world is: When you speak, let it be words of truth that are courageously chosen, and not ones merely designed to wound or create division. Stay aware of the power you wield and use it with integrity, wisdom and fairness.

Remember: Our young peoples' minds are at stake.

Sidney Miller



THE JACKSONS

BACK WITH 'STREET' APPEAL



The Jacksons are back! With a hot first single in "Nothin' (that Compares 2 U)"—produced by L.A. and Babyface—and an LP that's already begun its ascent to the top of the charts, four members of music's first family—Jackie, Jermaine, Randy and Tito—have put together a collection that their many fans the world over are already embracing.

2300 Jackson Street (named after the original address at which the family resided in Gary, Indiana) is the first Jacksons' LP since 1984's multi-platinum *Victory* LP and says Randy, the youngest member of the team, "we started talking about doing this record immediately after the (five-month long, record-breaking) 'Victory' tour ended and we began working on it about two-and-a-half years ago. We discussed the flavor of what kind of LP this would be and we were determined to make this the best Jacksons LP ever."

Jackie, the eldest member of the group, explains that the four brothers began submitting completed work to Epic, starting out with the tracks "Art of Madness" and "If You'd Only Believe" and received immediate feedback. "After the company heard those first few songs, they told us to keep going. We decided it might be nice to have a few of our friends—like L.A. & Babyface, Michael Omartian, Teddy Riley & Gene Griffin and Attala Zane Giles involved in the project."

Hank Caldwell, Sr. Vice-President, Black Music at Epic Records is elated about the Jacksons' work: "We at Epic are committed to this project 1000%. The blending of the brothers' talent with the production talents of L.A. &

"We at Epic are committed to this project 1000%. The blending of the brothers' talent with the production talents of L.A. & Babyface as well as Teddy Riley gives us a record with unlimited potential."

—HANK CALDWELL
SR. VP BLACK MUSIC, EPIC

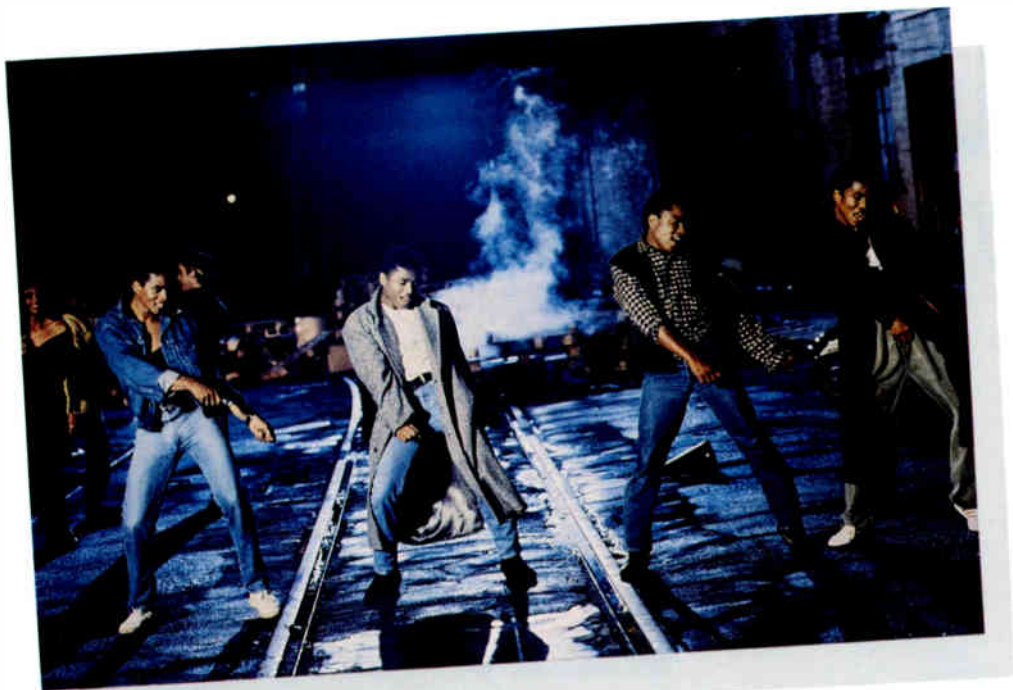
Babyface as well as Teddy Riley gives us a record with unlimited potential." Such sentiments are reinforced by the group's manager, Mark Hartley of the Fitzgerald/Hartley Company who has been working with The Jacksons since

the fall of 1988: "This LP is the best Jacksons LP the group have made in the last ten years. It has tremendous depth and it offers a musical variety for the group's fans, all over the world."

A recent three-week promotional tour to Europe underscored the impact that this legendary team has had on the international music scene. "It was just like the old days," reports Jackie. "We had fans camping outside our hotels and following us everywhere. We actually hadn't performed in Europe since 1977 so it was really great to know that the fans were still loyal and so sincere." Adds Hartley: "I've never worked with artists that are this recognizable on a worldwide basis—there was literally pandemonium everywhere we went in Europe."

The kind of excitement that all the members of the Jackson family have consistently generated through the years since their first major smash, 1969's "I Want You Back" established them as a phenomenal musical force surrounds the release of *2300 Jackson Street*. Notes Jackie: "The *Victory* LP was the best selling Jacksons LP," but, says Randy, "we think we can top it with this one!"

Working together in the studio "was no different from how we'd worked before," says Jackie. "We knew we had to work hard, especially because people expect a lot from us." With four talented individuals working together so closely, some artistic differences were inevitable, he adds. "That doesn't stop



the process—we always sit down and talk everything out. Don't forget we are family and that makes it a lot easier: plus we all came from the same school so we think alike."

Both Jackie and Randy credit the foundation that was laid at Motown (where the family enjoyed an almost non-stop run of hits from 1969 to 1976) as being key to their continued success: "Berry Gordy took us under his wing," says Randy, "and contributed so much to us." Adds Jackie, "I remember when he signed us to Motown, he told us he'd make us superstars and he did that so we'll always be very grateful for what he and Motown did for us."

Always aware of their musical roots, it seems fitting that the group chose a tribute to their Indiana home at 2300 Jackson Street as the title track for their all-important new LP, enlisting the additional support of Michael, Janet, Marlon and Rebbie alongside the children of five of the family members for the cut. "We had to have Michael, Janet and Marlon add their parts separately only because they were all working on different projects at the time—Janet and Marlon were both finishing off new LPs," explains Jackie.

Randy says that "there's always the chance of an entire LP with the whole family...we're conscious of the timing in releasing our projects which is one of the reasons we didn't put The Jacksons LP out until now. We didn't want it to be released on top of an LP by any other member of the family."

Both Randy and brother Jermaine will have solo LPs out this year, with Jackie's currently out on PolyGram and Tito planning to record in the near future. Jackie predicts that in the event

of a proposed national tour, "we'll be highlighting the material on this new LP as well as including material from our solo records."

No dates have been set, but both brothers indicate that they're looking at "late fall or early spring" for performing on what would likely be "a world tour—including Europe, the Far East and South America." What might The Jacksons' audiences expect from such a show? "Oh, as always, high energy and lots of excitement!" says Jackie, with "that element of surprise and intrigue," adds Randy.

Until tour plans are finalized, the brothers will be using the medium of videos to cement the success of *2300 Jackson Street*, utilizing international

locations. "We'd like to do some videos in Spain, Australia and France," notes Jackie.

Meanwhile, the new LP continues to be a major priority at Epic, according to Hank Caldwell: "We're charging full steam ahead with this record. I personally feel, and hope that everyone else who gets a chance to listen to this project feels, that this is very, very special. The brothers have come up with something that's strong enough for them to stand out there on their own. Not only that but these guys are a pleasure to work with."

Manager Hartley concurs: "I've never worked with a more professional group of people. It's really a pleasure to work with intelligent, experienced artists and with a family that's truly a close-knit, sensitive unit."

After so many years in the spotlight, shouldn't these guys be a little tired of the constant round of interviews, radio and television appearances and general media work? "No! It's still challenging for us—everything we can do to help the projects we have is worthwhile," both Jackie and Randy conclude. "You put in a lot of hard work in the studio and the payback comes from the public and the media. We all feel we still have so much more to accomplish, as artists, writers and producers. Since 1978 (the *Destiny* LP), we've been exercising creative control on our records and there's nothing like making ideas come into reality."

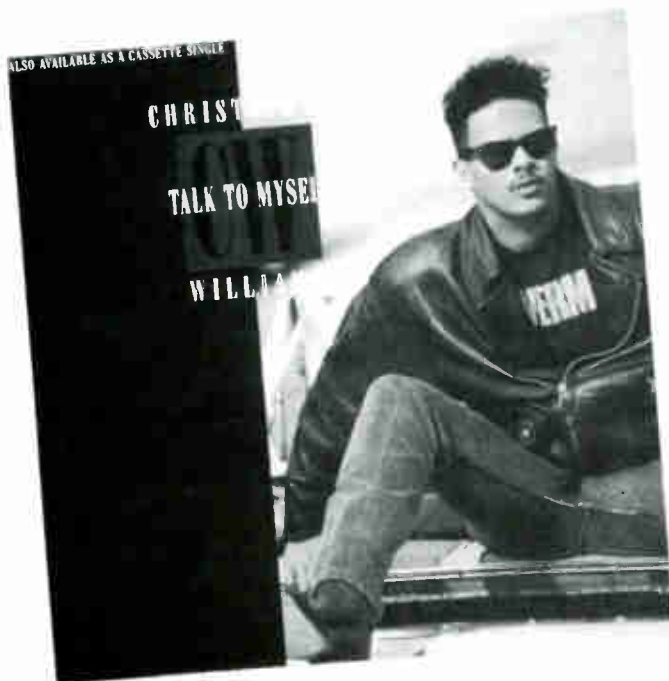
Indeed, one could say that the entire career of The Jacksons exemplifies that principle, as this highly talented family continues to go from strength to strength, maintaining the legend.



BRE MUSIC REPORT

TOP 5 SINGLES

	ARTIST	TITLE	LABEL
1	SOUL II SOUL	KEEP ON MOVIN'	VIRGIN
2	PEABO BRYSON	SHOW & TELL	CAPITOL
3	DIANA ROSS	WORKIN' OVERTIME	MOTOWN
4	SURFACE	SHOWER ME WITH YOUR LOVE	COLUMBIA
5	THE JACKSONS	NOTHIN' (THAT COMPARES 2 U)	EPIC



SINGLE OF THE WEEK

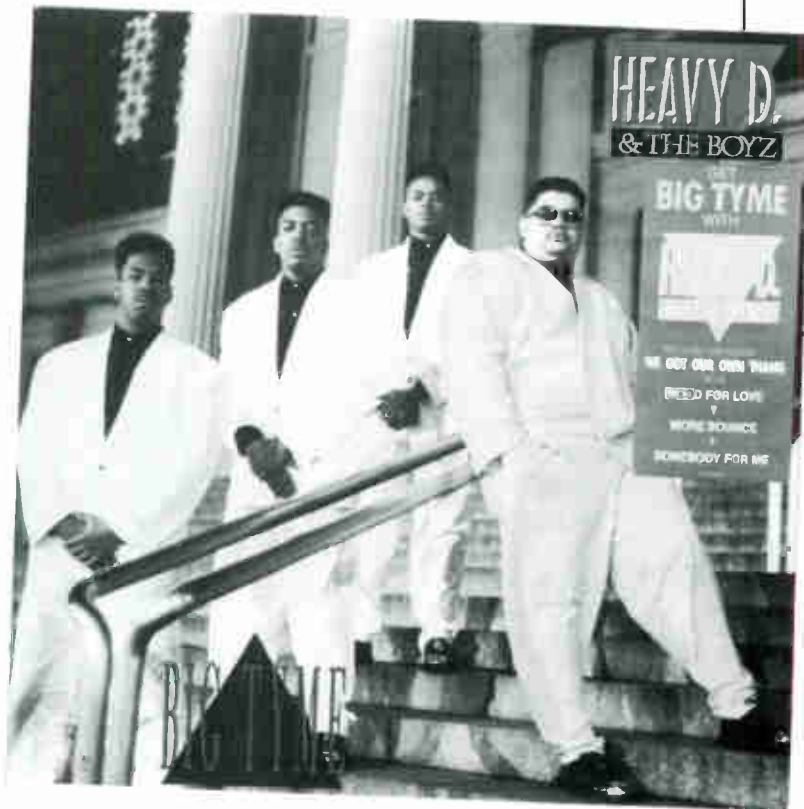
CHRISTOPHER WILLIAMS
TALK TO MYSELF
GEFFEN/WB

Newcomer Christopher Williams comes with a dominant R&B sound. This straight-ahead dance groove has something similar to the new Jack Swing sound with that saxophone bottom. A very dynamic vocal performance by Williams adds to the tunes top ten potential. Timmy Gatling, Alton "Wokie," Stewart handle production. Demos.: Teens, Young Adults.

ALBUM OF THE WEEK

HEAVY D & THE BOYZ
BIG TYME
UPTOWN/MCA

The Uptown family is becoming a major force in black music today. Family member Teddy Riley lends his talent to this rap LP's lead single, "We Got Our Own Thang," which is currently holding down the No. 32 slot with a bullet on our singles chart. The disc's other key cuts, "You Ain't Heard Nuttin' Yet," "Gyrlz" and "They Love Me," once again certifies that the "Overweight Lover" is one of rap's fastest rising stars. Demos: Teens, Young Adults.



BRE MUSIC REPORT

IMPORTANT RECORDS

SINGLES

DR. YORK—SOMEONE'S BEEN SLEEPING IN MY BED—YORK—The philosopher of love, Dr. York, puts together a track with a stimulating groove and a catchy storyline. Geared toward the dancers of the world, it should work well for R&B and Pop stations. James Mtume lends his expertise on the mix. Demos: Dancers, Young Adults.

MICHAEL COOPER—JUST WHAT I LIKE—REPRISE/WB—The first single and title cut from Cooper's upcoming second solo LP is everything you could hope for from the former lead singer of Confunkshun. It's right on the urban-dance music tip—with the bass in the pocket and the vocal flawlessly riding the melody. These ingredients add up to another winner for Cooper. Demos: Young Adults.

EUGENE WILDE—AIN'T NOBODY'S BUSINESS—MAGNOLIA/MCA—This track is strong enough to have a shot at surpassing the success of his last hit. Eugene's heartfelt sincerity is showcased as he expresses his feelings about a very special girl. Producers Gerald LeVert and Marc Gordon lay this one down with thoughts of top ten potential in mind. Demos: Dancers, Young Adults.

THE RIGHT CHOICE—BYOB—MOTOWN—Now here is something that black radio should really get into. Funk is the key element here, with intricate background vocals that are very soothing to the ear. A definite track for the clubs. Demos: Dancers, Young Adults.



ALBUMS

ENTOUCH—ALL NITE—VINTERTAINMENT/ELEKTRA—This duo, the second act to release a debut LP on the Vintertainment label, delivers high quality product. The title cut is a mid-tempo selection that's danceable, but very mellow. The ballad "4 Ever" shows the group's serious side, while "WhatchaGonnaDo," puts you back in a mellow mode. Demos: Young Adults.

FOSTER/McELROY—FOSTER/McELROY—ATLANTIC—This pair of producers step out on their own with a killer debut. The current single, "Gotta Be A Better Way," a fierce party jam, features female rapper MC Lyte up front. "Dr. Soul," another radio winner, should help set the pace for this act's success. "Wanna Make You Feel Real Good," a viciously slammin' track, features their homeboy Randy Wilson on lead vocal. Demos: Young Adults.

PAT METHENY—LETTER FROM HOME—Geffen/WB—Veteran jazz-fusion guitarist extraordinaire leads his sextet through 13 immaculately rendered original pieces. Metheny, who strums and picks just about every type of guitar under the sun, supplies plenty of variety with the carefree bounce of "Every Summer Night," the Latin flavor of "Better Days Ahead," the Caribbean flow of "Beat 70" and the subdued introspection of "Dream of the Return." Demos: Adults.

TYREN PERRY—DON'T RUSH IT—COLUMBIA—This young lady will give other aspiring girls in her age range plenty of vocal competition. "Hey Mr. Postman" is a top-quality track in which Tyren displays a very grown-up vocal performance. "Butterflies In My Stomach," the very first single from her LP, is just what teens and dancers seem to love. This LP serves notice that a strong new female vocalist has arrived. Demos: Teens, Young Adults.

The Voices Have Been Raised

The artists, their record companies and publishers, Geffen Records and WEA Manufacturing and Distribution are donating all royalties and proceeds from the sale of the compilation album Rainbow Warriors to Greenpeace for its continued efforts on behalf of the environment.

Advertising space and some or all production costs have been donated by this publication.

GREENPEACE



U2
BELINDA CARLISLE
STING
ASWAD
WORLD PARTY
BRYAN FERRY
EURHYTHMICS
THE PRETENDERS
GRATEFUL DEAD
INXS
THOMPSON TWINS
TALKING HEADS
SIMPLE MINDS
THE WATERBOYS
R.E.M.
JOHN FARNHAM
BRYAN ADAMS
BASIA
PETER GABRIEL
BRUCE HORNSBY
AND THE RANGE
TERENCE TRENT D'ARBY
MARTIN STEPHENSON
AND THE DAINTEES
SADE
JOHN COUGAR MELLENCAMP
DIRE STRAITS
LITTLE STEVEN
THE SILENCERS
HOTHOUSE FLOWERS
ROBBIE ROBERTSON
LOU REED
HUEY LEWIS
AND THE NEWS

RAINBOW WARRIORS

Make Them Heard.

© 1989 The David Geffen Company



'LOST' IN L.A.!

Capitol's BeBe & CeCe Winans (whose current hit single is "Lost Without You") are joined backstage by family members Debbie (l) and Angie (r) following the duo's recent performance at the Los Angeles Wiltern Theatre.



LA RUE'S 'OUT THERE' AT KSOL

King Jay/RCA's recording group La Rue stopped by KSOL/San Francisco to promote their new single: "There's Love Out There." (L-r): Bernie Moody, PD; La Rue's Bobbie; Gary O'Neal, RCA western reg. promo mgr.; La Rue's Donnie, Jacque & Alex.



AFTER FIVE WITH AFTER 7

Seen at a listening party at Chasen's in Beverly Hills for Virgin's recording group After 7 are (l-r): Babyface, producer of After 7's debut LP; Kevon Edmonds, After 7; actress/singer Jasmine Guy; Keith Mitchell & Melvin Edmonds, After 7; actress/comedienne Phyllis Yvonne Stickney; L.A. Reid, producer of After 7's debut LP. Photo: Arnold Turner



MOTION PICTURE PALS

Narada Michael Walden (l) and MCA's Bobby Brown (r) are pleased with their current projects. Walden wrote/produced the title track of the new James Bond film ("Licence to Kill"), while Brown recorded "On Our Own" for "Ghostbusters II."



SOUL FOR A DAY

City One Stop, recent winner of BRE's Drummer Award in the Retailer of the Year category, was the place to be when Tommy Boy's De La Soul participated in its 8th Annual Black Music Day. (L-r): Mase & Trugoy, DLS; Sam Ginsburg, City One Stop general manager; Posdnuo, DLS; Ted Higashioka, California Record Distributor, vp marketing; Greg Mack, KDAY/L.A. air personality.

Miami Magazine Launches Reggae Report in N.Y.



Steel Pulse



Third World

Six years ago *The Reggae & African Beat* was regarded as the source for all reviews, profiles, tour listings, artist updates and generally was viewed as the Bible for all such news.

It had been that way for quite some time, or until 1981 to be exact. But then a woman out of Miami decided to publish a newsletter with tid-bits and news items on Canadian reggae artists, European rockers and Jamaican dubmeisters. Already on the newsstands were *Jamaica View*, *Rainbow*, *Cool Runnings*, *Reggae Quarterly* and a host of weekly and monthly slick, color magazines, all in contention for the reggae readership.

Peggy Quattro persevered. Focusing on the broader spectrum of Jah's national sound she started a b&w publication called *Reggae Report*. Today her publication stands far ahead of the rest and is touted as "the international magazine for the reggae music industry." What is particularly unique about this publication is that it hires female writers, photographers and consultants in a male dominated genre.

Publisher Quattro hosted a launching party recently at SOB's in Manhattan.

It was a tough night to celebrate because Arista Records also feted Bobcat's clawing debut *Cat Got Ya Tongue* at Club Paradise and Def Jam toasted Alyson Williams at a birthday bash at Terra Nova. New Yorkers in the party mode did all three. Quattro's reggae fest attracted Miss "Telephone Love" J.C. Lodge, Frankie Paul, Sister Carol, Augustus Pablo, London's dub poet Linton Kwesi Johnson, Dennis Bovell, multitudes of managers, budding artists and journalists.

Steel Pulse sound-alikes Soljahs kept the crowd in the groove with "Are You Responsible" and other tracks soon to be released on the Shanachie label.

ON THE BEAT

While in Atlanta for the Black Family Reunion last week I noticed that reggae was plentiful in the George World Congress Center where the three-day festivities were held. That city gets a chance to see Third World and The Wailers next and early in July gets a reggae onslaught when Synergy Productions takes Reggae Sunsplash (featuring MC Tommy Cowan, the 809 Band, Sophia George, Half Pint, Marcia Griffiths, Sugar Minott and Steel Pulse) south. That

same lineup reaches New York on June 30 with Shelly Thunder added to the billing.

For those in the Apple who relish their reggae outside, Third World heads reggae night during the 4-night, soca-dominated West Indian American Carnival Association celebration at the Brooklyn Museum. Brazil's Gilberto Gil returns to N.Y. for one night at the Ritz on June 27. Miriam Makeba gets a tribute at SOB's on June 17. And Sparrow and Arrow are hot, hot at the Mango Tree Cafe.

The Bayou in Washington, DC, has been pouring on the reggae with Eek-A-Mouse, Frontyard, Black Sheep and coming on June 21, Rebel Souls. Woodbury, CT, home of the Woodbury Ski & Racquet Club, will feature a lineup billed as Rock 'N' Reggae '89 slated for July 4th with Steel Pulse and the Posse.

Incidentally, make plans to check out Third World at this year's Jack The Rapper Family Affair in Atlanta, August 17-20.

REGGAE ON VINYL

For me the most scrumptuous cut on Spike Lee's *Do The Right Thing* soundtrack is "Can't Stand It" by Steel Pulse. Try it, you'll like it!

M.C. HAMMER: Putting Oakland On the Rap Map



Photo: Lisa Posey

Hammer in the park with his fans

Along with raunchy, irreverent Tone-Loc (whom he tied with this year as "Best Rap Artist" at the 1989 BRE Music Awards), M.C. Hammer has emerged as one of this year's most talked about and closely watched rap artists in the business. Backed with a platinum debut LP (*Let's Get It Started*) and an excitingly choreographed stage show that leaves even hard-to-please audiences like those at the Apollo Theatre screaming with approval, this 25-year-old rapper/writer/producer has busted out of the Bay Area on the strength of sheer brass, sass and star power.

After seeing him perform recently at the Universal Amphitheatre, Prince is reportedly interested in collaborating with Hammer on a project. Janet Jackson and Stephanie Mills want him to teach them some hot moves for their upcoming videos. Marlon Jackson, Tracie Spencer and members of New Edition (in preparation for solo LPs) have put in requests for his record production skills.

Hammer is also in charge of the building of Bustin' Productions, a state-of-the-art 24-track recording facility and dance studio in which he will produce, record, groom and teach choreography to local artists he's discovered such as Ho Frat Hoo!, B Angie B, Too Big MC, Big James Earley and 2nd Emotion.

Pretty heady stuff for a guy who once served as the bat boy for the Oakland

A's and didn't even seriously decide to enter the business field until 1986.

On a recent Friday afternoon, reporters from BRE, Rolling Stone and Spin—along with a "Yo! MTV Raps" camera crew—met with Hammer acts like Oaktown's 3.5.7. and Ace Juice as they fielded questions in a conference room at the Oakland Hyatt.

Referring to the frankly sexy stage attire and choreography that they utilize as members of Hammer's Posse and their own Oaktown 3.5.7. group, Sweet L.D. said: "My dad says 'do you have to dress like that? Do you have to move like that?' But he's proud of us. My mom, too, although she was late to get on the boat. For a long time she didn't encourage me to pursue this. The bigger we get, the more excited she gets."

"My family's excited, too. When my sisters see our ('Yeah, Yeah, Yeah') video, they cry," said Terrible T. "Just like the guys in the Posse, we get groupies. They're cute...like kewpie dolls. Some of them are just into us because of how we come across onstage. But most of them are true blue fans."

Like Sweet L.D. and Terrible T, Ace Juice met Hammer in a local club called Silks: "He was dancing in one part of the club with a crowd around him. I was dancing with a crowd around me. We met and he told me he was putting together a group and wanted me to be in it. I thought he was just bull jivin'.

Being in the music business had been my dream, but he made it a reality. Me and Hammer look so much alike that when my mom sees us on TV, she looks at him and yells 'that's my boy!'," Juice laughed. "She's only met him once."

Dressed in white, his gold jewelry glittering, Hammer told the assembled reporters: "'Dance to stay out of a trance,' that's the message I try to get across. 'Trance' being drugs and negativity." Dipping into a plateful of chips and salsa, he added: "The average life span of a rapper is only three or four years. That's why I'm glad I'm not an ordinary rapper.

"Being from the West Coast, everybody looked down on us as the little, insignificant brothers in this business. They'd point at early rap records like 'Square Dance Rap' and say 'y'all make all that nervous music out there in California.' Last year in rap, the battle was between LL Cool J and Kool Moe Dee. This year the battlefield is bigger.

"There's nobody out there in rap that I'm intimidated by. I can go to New York and beat Slick Rick in his own backyard. What opens up rap is when Slick Rick gets on a remix with Al B. Sure! and when Eric B. & Rakim team up with Jody Watley. You've got to integrate it, before you can take it over."

Later that day, Hammer took the reporters, camera crew and all the members of his entourage on a trip back to his old neighborhood in East Oakland. Hammer, who has a brash, charismatic personality that is equal parts P.T. Barnum and Muhammad Ali, quickly drew a crowd of little kids and old friends who remembered him from the not-so-distant days when he was just another guy from the 'hood with big dreams and ambitions. And that night the camera was rolling when Hammer and his Posse played a short set that bristled with jaw-dropping energy and heat at Hemingway's, a Santa Clara dance club.

"Hammer keeps us hardened up," said Phil Beaman, the only white dancer in his troupe. "He's got steps nobody's ever seen before, moves with so much emotion in them. He's tough, but inspirational. You look at him and you know: 'He's taking rap music and he's changing it. He's reinventing it.'"

THE GOSPEL NETWORK



Mahalia Jackson

Last September 1, when the late Mahalia Jackson was honored with a star on the Hollywood Walk of Fame on Hollywood Boulevard, the entire tradition of black music in America was honored.

The dedication was sponsored by the American Gospel Arts Fund and supported by everyone from Congressman Mervyn M. Dymally of Los Angeles to Benjamin Hooks of the NAACP, Joseph Lowery (SCLC), L.A. Mayor Tom Bradley, John E. Jacob (Urban League), Congressman William H. Gray III, Calif. Governor George Deukmejian, entertainers Harry Belafonte, Steve Allen, Natalie Cole, Dinah Shore, Coretta Scott King, Pat Boone, Amy Grant, Pearl Bailey, to Speaker Willie Brown and the Japanese ambassador.

Surprisingly, participation by the black music industry was limited. It was as if some did not remember that

Mahalia Jackson was one of the Jackie Robinsons of all black music and opened doors for everyone else—or that black music came from the church.

"The Black Church...is the chief reservoir of Africanisms that have survived in the West," says noted authority Wyatt Tee Walker.

Walker writes that spirituals invigorated the community, inspired the uninspired, helped the community face its problems, commented on the slave situation, stirred each member to personal solutions and a sense of belonging in a confusing and terrifying world, and provided a code language for emergency use. To the extent that black music today still serves many of these purposes, it remains culturally black music.

The Black Church became and still is the greatest cultural institution in the black community, networking slaves and later freed men upon common beliefs, goals and ideals.

The medium of communication was a religious forum called a camp meeting or church assembly. The language of communication was musical and verbal, but even the preaching had a rhythm and ordinary speech reflected the beat of tribal languages.

Because religion was permitted by the slave owners, many blacks became skilled communicators within the Church. There was communication between the plantation congregations and later in the church through the coded messages of sacred music and Gospel preaching.

The Church spawned other great communications as well. Great black newspapers were founded by preachers like John Russworm and Samuel Cornish. These led to the Emancipation Movement and the involvement of whites in the plight of blacks, even in part bringing on the Civil War itself and later the Civil Rights Movement.

The Church and its leaders also founded great black institutions of higher learning, black colleges that are now black universities which have trained leaders such as Dr. Martin Luther King Jr. and made possible a black intelligentsia and cultural movement. Fisk University was founded by monies earned in the U.S. and abroad by the Fisk Jubilee Singers.

Growing out of slave utterances and cries for deliverance, spirituals arose around 1760, leading into metered music around 1810. Hymns were sung a capella in call and response fashion. After the Civil War, blacks began to sing hymns of improvisation, that is, hymns with a black interpretation. All of these forms expressed emotions and concerns of an oppressed people, calling on God for comfort, for freedom and salvation.

During this time, white Americans, desiring to do more than just listen to blacks, took black musical ideas and used them in their own compositions, like Stephen Foster. Black music became very popular in minstrel show music, in which black performers could work until "black face" white performers took it over. Black music began a pattern of being accepted, welcomed and then imitated by whites.

In the late 19th century, while the dominant black spiritual style was "jubilee" singing, in the non-church world the demeaningly named "coon

music" was all the rage. Around the turn of the century, it became known as "colored music," a joyful, upbeat style with roots in the church. Another secularized version of the black sound emerged, reflecting the sorrow message: blues. The blues incubated in the South, typified in the 1920s by Blind Lemon Jefferson, Robert Johnson and others.

Sometime around 1900, the blues and minstrel music combined to give birth to ragtime in New Orleans. Ragtime, a form of jazz, in turn gave birth to today's jazz, gospel music and rhythm and blues. White dancers danced steps learned from blacks to the ragtime beat, dances like the Cake Walk and later the Black Bottom, Jelly Roll and Charleston. White jazz dance orchestras were among the first musical performances to be popular on the new medium of radio during the '20s, as well as phonograph records.

During the '20s, Thomas A. Dorsey of Chicago began to write a new kind of black spiritual music influenced by ragtime, which he called "Gospel music." This became what is known today as Gospel music. At first, many people considered the new sound to be vulgar, but it spiritually proved itself as millions of people were inspired, the church strengthened and a new network arose. The growth of the music publishing, record and radio industries was based in large part on gospel music.

Dorsey was the first successful black music publisher. He also founded what is now known as the National Convention of Gospel Choirs and Choruses in Chicago in 1933. Around this empire developed an entire black music industry which provided the blueprint for today's black music industry.

The Gospel era.

What a time it was! Mahalia Jackson, Dorsey, Salley Martin, Roberta Martin, the Dixie Hummingbirds, the Clara Ward Singers, the Soul Stirrers with R.H. Harris, Sister Rosetta Tharpe, Brother Joe May, the Sensational Nightingales, the Pilgrim Travelers, the Caravans, the Five Blind Boys, Robert Anderson, Alex Bradford, Rev. Herbert Brewster, little Jessy Dixon, Bessie Griffin, the Golden Gate Quartet, Swan Silvertones, the Fairfield Four, the Barrett Sisters, the O'Neil Twins and so many more.

Black religious singers performed regularly on the radio, among the most famous being the CBS network's Wings Over Jordan, which became a national institution presenting true black talent at a time when Amos and Andy were white actors.

Dozens of black music publishers prospered with sheet music, pioneered

by Dorsey. Gospel choirs, quartets and soloists performed on radio all over the nation. Gospel performers toured the nation, playing on a well-established circuit of leading churches and other venues.

Gospel artists recorded for labels like Apollo, Gotham, Hob, Duke/Peacock, Score, Nashboro, Specialty, Gospel, Aladdin and Savoy. Savoy, founded by Herman Lubinsky in 1939, also had jazz artists, including Charlie Parker, Milt Jackson and Bud Powell. Leonard Chess' Chess/Checker labels in Chicago also featured the great Northern blues artists. Labels that specialized in jazz and/or blues found themselves in what became known as the "race music" market in the '40s, the forerunner of the rhythm and blues of the '50s.

Mahalia Jackson was indeed the Jackie Robinson of all black music. A Gospel singer whose publisher was Dorsey, she refused \$10,000 to play a nightclub to sing the blues. Nevertheless, she became internationally famous, going on three world tours, performing for the crowned heads of Europe, the Emperor and Empress of Japan, Indira Gandhi and many others. She recorded for Columbia Records and had her own CBS Radio programs. She was the first black woman to appear on a TV talk show (Oprah's forerunner!), appeared on every major TV variety show of the '50s and '60s (Ed Sullivan, Dinah Shore, Steve Allen, Joey Bishop, Johnny Carson, etc.), and supported, participated in and helped

finance Dr. Martin Luther King Jr. and the Civil Rights Movement.

Every black performer today, including Michael Jackson and Eddie Murphy, owe an incalculable debt to Mahalia Jackson. As the "Queen of Gospel" and "The World's Greatest Gospel Singer," she opened doors of acceptance through which thousands have followed.

Sam Cooke was the heartthrob of the Soul Stirrers gospel quartet. Later on, Johnny Taylor sang with the Soul Stirrers. Lou Rawls started with the Pilgrim Travelers. Brook Benton and Dinah Washington started out in Gospel. Linda Hopkins was "Baby Helen" of the Southern Harps. Ray Charles sang with the Five Blind Boys of Mississippi. B.B. King was influenced by Sam McCrary of the Fairfield Four. Bobby Blue Bland owes his style to Ira Tucker of the Dixie Hummingbirds.

Cissy Houston and Dionne Warwick sang with the Drinkard Singers, their family gospel group. Aretha Franklin sang in the church pastored by her famous father, Rev. C.L. Franklin, who was a famous radio and spoken word recording preacher. Wilson Pickett sang with the Violinaires, influenced like James Brown by Julius Cheeks of the Sensational Nightingales. Patti LaBelle started out singing Gospel and still does. David Ruffin sang with the Dixie Nightingales. Billy Preston started out as a Gospel child prodigy. The Staples Singers were a Gospel group long before they sang R&B.

Continued on page 30



These handbills advertise the same group about 40 years and a name change apart. The first dates from about the 1870s, the second from around the turn of the century. Black performers could make it in religious music.



MUSICAL CHAIRS



Ceacer Gooding

Ceacer Gooding has officially been appointed as the new PD at WEBB/Baltimore. He most recently programmed WLLE/Raleigh, NC for a short time and replaces Fred Harvey, who exited the station recently.

"I'm very excited about the appointment because I've always wanted to work in this market," said Gooding. "And I have been given the OK by (station GM/Owner) Dorothy Brunson to make any changes that are necessary."

Replacing Gooding as PD at WLLE is **Thomas Hill**. In a phone interview, he confidently stated: "I think we're going

to do well in the next book. We've taken a look at the marketplace and we know the areas that need attention. We're playing a lot of indie product and breaking club mixes as well." (Gooding will be serving as a consultant to the Raleigh station.)



Ken "Iceman" James

Ken "Iceman" James has been appointed PD/MD at KBCE/B102fm in Alexandria, LA. He formerly was the PD at WXOK-AM/1460 in Baton Rouge and he replaces Rob Neal who has left the station in order to pursue other career interests.

KBCE is the #1 station in Central Louisiana according to the latest ARBitron and Birch Surveys and Ken refers to it as "the little station with the big sound! I plan to program it as if I were the #5 station fighting for the #1 spot. Things change so quickly in this business and you have to keep up with it."

Ken's new position at the station began on his birthday: June 12th. Whatta birthday present! BRE wishes him good luck and continued great ratings.

Phil Daniel (aka **Dante Phillips**), former MD at WPLZ-FM/Petersburg, VA, has accepted the morning drive announcer and music assistant posts at WVST/91.3fm, located at Virginia State University.

WKYS-FM/Washington, DC Opts For CDs



Donnie Simpson

Donnie Simpson, PD of WKYS-FM, and chief engineer Matt Conner have jointly decided to begin playing its music on compact discs at the urban-formatted station. "Our research shows a growing percentage of the audience has CD players," said Simpson.

"The WKYS audience is upscale and this station has always led the market in music, promotion and technology. My MD—Gregg Diggs—says the record people have been encouraging and that there's more product available on CD than ever before."

Said Conner: "Donnie and I have had major support from Albimar Communications (the station's new owners) in putting all of this together. We've acquired several Denon CD players, the absolute state-of-the-art, and we've spent a lot on completely reprocessing the station to accommodate the CDs. The sound is tremendous and is another reason why 'The Music Sounds Better On WKYS.'"



WQOK ASSISTS GARNER ROAD FAMILY YMCA IN FUND-RAISER

WQOK 97.5 in Raleigh, NC will host a 5K Fun & 1.2 Walk on July 22nd, the proceeds of which will aid the Garner Road Family YMCA. Shown holding promotional Gatorade/London Fog duffle bags at the kick-off luncheon are (l-r): Brenda Rand, WQOK promo mgr; Curtis Downey, WQOK vp/igm; & Norman E. Day, YMCA ceo.

Thanks for the Gold, Nes!



I'd like to publicly thank my good friend Nasty Nes Rodriguez and the entire staff of Nastymix Records for sending me a gold record for Sir Mix-A-Lot's *Swass*, an LP that's well on its way to platinum status at this press date—and it couldn't happen to a nicer bunch of folks. Keep churning out those hits, guys!

Patti Wows 'Em in Philly

The Philadelphia Civic Center was the site for "Powerhouse II—Power Over AIDS," a recent free concert co-sponsored by Power 99fm (WUSL), Schlitz Malt Liquor and the City of Philadelphia AIDS Activities Coordinating Office.

The star-studded event was hosted by Keith Sweat, Natalie Cole, Paula Abdul and New Edition with performances by Joyce Sims, Kid 'N Play, Today, Cherrelle, Surface, Kiara and the O'Jays.

But the emotional highlight of the evening was provided by Philadelphia's First Lady of Song: Patti LaBelle. Patti, who was honored that night for her humanitarian efforts and musical contributions, had the audience in tears with an impromptu version of the song "Come What May."



Patti LaBelle pictured with Bruce Holberg, president of TAK Communications and GM of Power 99fm.



KARYN'S A 'SUPERWOMAN' IN SOUTH CAROLINA

Warner Bros. Karyn White (l) paid a friendly visit to WMGL/Charleston, S.C. when she was in town recently to play the Carolina Coliseum. With her are PD Earl Boston and WB promo rep Toni C. Payne. They're big "Superwoman" fans at WMGL!



MAKING THE WRIGHT 'MOVE'

PD/WJIZ Tony Wright had all the right moves when recording star Lateasha—of "Move On You" fame—visited the Albany station to promote her hot, new single. Not so tight, Tony!

Station Opportunities

KBCE/Alexandria, LA, is looking for qualified announcers with at least three years' experience to fill full and part-time positions. Send tape and resume to:

KBCE
P.O. Box 69
Boyce, LA 71409

WUSS/Atlantic City, NJ, is looking for sales person with at least two or more years of experience. Send resume to:

WUSS
P.O. Box 7539
Atlantic City, NJ 08401
Attn: Maurice Singleton

WEAS/Savannah, GA, is looking for announcer. Call (912) 234-7265 or send tape and resume to:

WEAS
2515 Abercorn Street
Savannah, GA 31401
Attn: Floyd Blackwell

WIQI-FM is looking for PD with at least three years experience to program in small market. Call (904) 539-9888 or send tape and resume to GM Lee Armstrong-Clear ASAP!

WIQI
325 John Knox Road
Tallahassee, FL 32303

Seeking

Eleven year vet seeking managerial or airshift. Tape and resume available upon request. Call Frenche Be at (205) 271-3164.

Experienced PD/air personality with good track record is seeking full time announcer/programming position with a winning station in a major market. Will relocate for the right position. Hard worker with 15 years experience and willing to express it on your station. Call ASAP! Stephen Von (314) 8830.

P PROGRAMMER'S POLL

CAROLINAS

ERNEST HILTON
WLGJ/Hemingway, SC

EARL KLUGH
"WHISPERS AND PROMISES"

With our twelve-hour jazz show on the weekends, Earl Klugh is a definite add to our weekend jazz programs. Lots of phone calls.

SOUL II SOUL
"KEEP ON MOVIN'"

An inspirational disco-ish song that adults and children alike can relate to.

FRANKLIN/HOUSTON
"IT ISN'T, IT WASN'T, IT AINT NEVER GONNA BE"

Veteran singer Aretha Franklin along with Whitney Houston add a special kind of spice on our radio station here in Eastern South Carolina. Up the charts it goes!

ALEX BUGNON
"GOING OUT"

A jazz artist with a soulful sound. Great dance tune! Looking forward to much more from Alex.



WARREN EPPS
WQMG/Greensboro, NC

JONATHAN BUTLER
"SARAH SARAH"

Good adult appeal song works well in just about any day part. Did he lose the jazz tag quick?

FOSTER & McELROY
"GOTTA BE A BETTER WAY"

This record makes you get up and lose it. Great party record.

ERIC GABLE

"REMEMBER THE FIRST TIME"

Who can relate to the subject matter? Well, just about everybody. Nice ballad.

NORTHEAST

BIG DADDY GILFORD
WYBC/New Haven, CT

ROY AYERS
"WAKE UP"

The entire LP is excellent pop-jazz. Great romantic melodies, such as "Midnight After Dark," "Sweet Talk" and "Mystic Vibrations." The current hit single, "Suave," is powerful and suave. Watch out for "Crack Is In The Mirror," a song speaking on the drug crack. Adult and young adult demos.

THE SYSTEM
"RHYTHM AND ROMANCE"

This interracial duo has made a fantastic R&B LP. All cuts are danceable and good for listening. Look out for "Wicked," "I Want To Be Your Lover" and the hot single release "Midnight Special," which is sure to be a top ten.

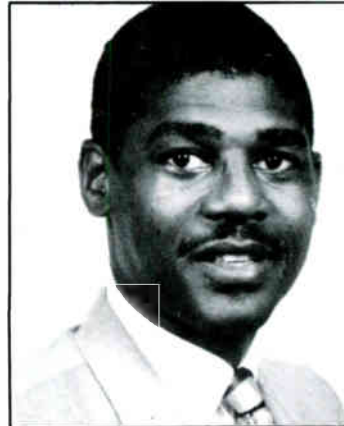
KIRK WHALUM
"THE PROMISE"

Excellent soulful jazz with a little pop. We're playing cuts like, "I Receive Your Love," "Desperately," "LC's Back" and "The Promise." This LP works very well in our Lover's Corner format. On a last note, check out "Ma Foi," a cut with a strong African beat and a smooth sax.

KENNY NEAL
"DEVIL CHILD"

Welcome to the return of the Blues. Raful Neal's son is a prodigy of the Blues. Neal's experience with great artists such as Slim Harpo, Lazy Lester and Buddy Guy has given this young artist the roots needed for blues music. Recordings to listen for include "Any Fool Will Do," "Devil Child," "The Son I Never Knew" and "Yack Yack Yack." The LP *Devil Child* picks up where *Big News From Baton Rouge* left off.

MID-SOUTH



KEN "ICE MAN" JAMES
KBCE/Boyce/Alexandria, LA

**ARETHA FRANKLIN/
WHITNEY HOUSTON**
"IT ISN'T, IT WASN'T, IT AINT NEVER GONNA BE"

This is a very entertaining cut, Aretha and Whitney really outdo themselves on this one.

JODY WATLEY
"FRIENDS"

Not enough can be said about the vocal talent of Jody Watley and the rappers Eric B & Rakim. This song leaves no demographic stone unturned, and on top of that, the lyrics are so true!

BOBBY BROWN
"ON OUR OWN"

Bobby Brown has done it again. This guy has rocket fuel for blood, and this cut is too h-o-t to handle and too cold to hold. Congratulations to one of the world's hottest young talents.

CAROLYN ROBBINS
KJMZ/Dallas, TX

L.L. COOL J
"ONE SHOT, ONE LOVE"

This LP cut is equally as hot as the new single. The phones are going crazy. Definitely a crossover smash!

GLORIA ESTEFAN
"I DON'T WANT TO LOSE YOU"

The single is reminiscent of the hit "Anything For You." Instant phones. Will work in most formats.

**NATALIE COLE/
FREDDIE JACKSON**
"I DO"

S-M-A-S-H! Good single that will work in any day part. Guaranteed to be a hit for these two super stars. The single is hot!

BABYFACE
"IT'S NO CRIME"

A sure winner for Babyface. Upbeat, good groove and danceable. A summer smash that will rock you.

SOUTHEAST

P.C WILEY
WGSW/Greenwood, SC

MAC MONEY
"FIRED UP"

Attention PDs and MDs, make sure you put your ears to this one; instant phones!

E.U.

"A TASTE OF YOUR LOVE"
This ballad is already extremely hot, females love it. Should be a top-ten hit.

Attention PDs!

Share your picks of the hottest new product with the industry by participating in BRE's 'Programmer's Poll.' Call Carolyn Riley **213/469-7262** by 12 noon (PST) each Tuesday or FAX your poll by calling **213/469-4121**

INTRO...

Sharon Bryant: Solo at last

A

fter leaving Atlantic Starr in 1984, lead vocalist Sharon Bryant spent a few years "growing, learning more about business, writing, doing background sessions—and getting married!" Working with husband Rick Gallwey and producers like Foster & McElroy, she has finally delivered her debut solo LP for Wing Records, aptly entitled *Here I Am*. With a first single ("Let's Go") an immediate add at black radio, Sharon's ready for this new phase of her career...

LEAVING ATLANTIC STARR

"The reason I left the group was simply because it was time to. We'd all grown up together, we went to high school together, we'd watched each other grow...and it was just time for

me to move to another level. Just before I quit, I married Rick, who had been a member of the group Change and we started writing together, preparing my initial demos."

GETTING WITH WING

"Once my husband and I had finished working on the demos, we let Ed Eckstine know. He was still at Arista and getting ready to go over to work with Wing/PolyGram Records. Ed knew me from his days with Quincy Jones, when I was with Atlantic Starr at A&M Records. When he heard my demos, we talked and I became the first signing to Wing in 1986—and the last artist to have a record out!"

TAKING TIME TO MAKE HER DEBUT

"It was such a blessing to have the opportunity to really take the time to make this LP right. Having the freedom as an unproven producer to work on it was wonderful. At times,



there was frustration, but mostly because I nitpicked a lot! I really wanted to present what I am. Although people

associate me with ballads and mid-tempo music, I'm like a chameleon who can do all kinds of music."

Entouch: Daring to be different

E

ric McCaine and Free are the two young men who compose Entouch, the latest group to emerge from the very successful Vintertainment Records' stable. With executive producer Vincent Davis (the company's owner and Keith Sweat's manager) working with them, the group delivers a distinctly different and striking debut LP, entitled *All Nite* (on Elektra), which is a strong showcase for Entouch's unquestionable talent...

THEIR BACKGROUND

Eric: "From 1981 to 1983, I was part of a rap trio called Infinity, that performed with the deejay D. St.—with him we went over to Europe to perform



with Herbie Hancock. After the group broke up, I worked at a jingle house as an assistant engineer. I formed a group called Touch and we had a big

summer dance hit in '88 with 'Without You.' Then I met Free..."

Free: "I'm from the Bronx and I've always been around

music—my grandfather was a close associate of Paul Robeson, plus my older brother is also a musician. I was part of the road crew for a group called Unlimited Touch when I was 13 years old! When I met Eric, I just wanted to write songs for myself and work on my own thing...but I checked him out and I liked what he was doing."

SHOPPING A DEAL

"We went to different companies with the 16-track demos of songs, but they'd say they wanted the Teddy Riley sound. They were afraid to take a chance. When Ray Daniels and Vincent Davis (at Vintertainment) heard what we were doing, everything clicked."

ENTOUCH'S MUSIC

"Lyrically, we go beyond just saying 'I love you.' We don't try to follow anyone else."

By David Nathan

TERRI WILLIAMS

Continued from page 25

is very concerned about passing on his music to young people, so we sponsored a contest in Chicago with a local high school where young adults were asked to talk about how jazz made them feel and the winner of the contest came to a concert by Miles and got to meet him backstage. With Miles, we're dealing with a man who's very much his own person and I want to make sure there's a sense of balance in the kinds of stories he does—what I'm concerned about with him as with Eddie, Anita (Baker) and our other clients is that we bring out different aspects of their personalities. With Eddie, for instance, we're dealing with an incredibly sensitive and thoughtful person but someone who's a very serious businessman, too. It's important that people in the media see all those aspects of him."

Anita Baker hired Terrie and her staff after deciding she wanted to make a change in terms of her p.r. representation. "We knew each other from my work at *Essence* and we'd stayed

in touch. She's an extraordinary artist and people are familiar with that side of what she does. Now it's about further enhancing what she's already doing and again, familiarizing people with other sides of her personality."

When Take 6 began to break after this year's Grammys, Terrie says she recalled sharing her experiences with the group's manager Gail Hamilton some time prior when Gail had expressed an interest in being involved with personal management. "I have a passion about passing on my experience and the knowledge I've been blessed to receive. There have been so many people who have assisted me so when people are looking for guidance or career counseling, I always take time out. Gail's an extraordinary woman so when Take 6 really began to make an impact, I was the one she considered to work with the group from a p.r. standpoint."

With a commitment to excellence, Terrie says that she sees one of the biggest challenges for anyone in business as "being absolutely the very best you can be, paying attention to detail,

following up and doing what you say you're going to do. I believe there's no way you can lose if those things are in place. That personal attention to detail and being involved in all aspects of working with our clients and follow-through—which is where most people fall short—makes the difference. Victory comes with staying power and I always remember the importance of treating people the way I like to be treated."

Terrie sees the future of The Terrie Williams Agency coming "through diversification in music, film, sports and television, in honing in and perfecting what we have here. We'll be working with more freelancers on specific projects and I want to make sure that the concern my staff and I have for quality control remains a priority. It makes absolutely no sense to sign on business and then not be able to deliver. I made it a goal to represent the very best established stars and the very best soon-to-be-discovered stars: I want us to make a difference both in our clients' lives and how they will be perceived by the media."

GOSPEL NETWORK

Continued from page 21

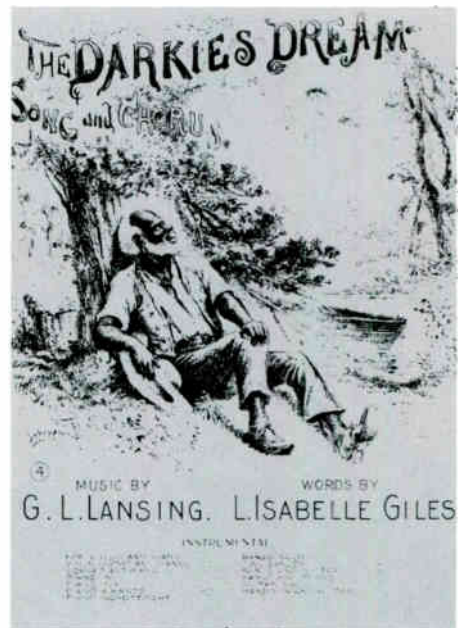
Rev. Claude Jeter of the Swan Silvertones sang a falsetto style that is heard today in groups from the Temptations on down.

These people grew up in the church network and have gone on to other networks. Many are returning to Gospel after secular success, going back in tribute to the roots that inspired them and their careers.

It was during the so-called Golden Age of Gospel, 1945-1960, that the black music industry as we know it began to take shape. It was during this time that Ahmet and Nesuhi Ertegun, sons of a Turkish ambassador, recorded black performers on the Atlantic label and crossed them over to white radio and sales success.

Black radio began as Gospel radio. As a new generation of singers sang secular music with the soul that they learned in church, black and white radio began to play more black artists as R&B records abounded and crossed over. Black radio evolved from Gospel radio to R&B radio to today's Urban Contemporary.

In the meantime, the black sound found its way into every other style of American music, from country to pop to rock and roll, a cross between R&B and country. Gospel expressions found their way into the pop vernacular, like



Gospel sheet music was the beginning of black ownership in the music field. Gospel songwriter Thomas A. Dorsey owned the first successful black music publishing company. This song, penned by Robert Anderson, was a Gospel hit performed by Mahalia Jackson, circa 1944.

"in the midnight hour," "bridge over troubled water" and "stand by me."

Gospel today reflects the scope and variety of black music at large. There are contemporary writers and per-

formers ranging from Edwin Hawkins, Andrae Crouch and rock sounds like Commissioned to Gospel rap, and dance music by such artists as Tramaine. Al Green sings Gospel with the soulful fervor he had in his R&B days. James Cleveland is a powerhouse and a major influence. The Winans are the leading contemporary Gospel quartet, in a family in which eleven members perform. Take Six is a Gospel jazz monster. The greats like Shirley Caesar, Albertina Walker, the Mighty Clouds of Joy, the Soul Stirrers and the Five Blind Boys are still out there, inspiring audiences coast to coast and in Europe.

Black Gospel is an ever growing sales market, as the presence of major record labels like A&M and Capitol will attest. Gospel's future looks bright indeed.

In the end, it must be said that without Gospel and its historic American Black Sacred Music roots, there would be no contemporary black music, no jazz, no rap, no rock. And, there would be no black radio.

The black religious community, the Church, was from the beginning and still is a thriving network for development of talent and musical ideas. It grew and evolved, and set into motion new networks and styles that jelled into still other networks, making black music a major force in American life and culture today.

Thank God for Gospel.

Diana Ross at Radio City Music Hall

She resurrected Billie Holiday in "Lady Sings The Blues." She proved how beautiful being black and female could be in "Mahogany." As Dorothy, she and Toto went all the way to the soulful land of Oz—and "The Wiz" will never be the same again. She brought to us "The World's Greatest Entertainer" Michael Jackson. And just the other night, she 'worked overtime' as she turned Radio City Music Hall 'upside down and inside out' and proved, once and for all, that 'ain't no mountain high enough' for Diana Ross to climb and to conquer! Diana Ross, the superstar of superstardom, the Queen of Motown, is just great. Period. I mean, who else could have risen from the poverty of Detroit's Brewster Projects to become the number one act in the world back when she and The Supremes were greater than The Beatles and Elvis Presley? Who else could have remained on top for over twenty years amassing a reported fortune of over 500 million dollars—making her the world's richest woman of color?

There was so much excitement in the air as devoted Ross fans sat anxiously awaiting their star because they knew they were in for a treat. And they were right. Miss Ross made her most grand entrance prancing madly through the audience like a gazelle, with a feathered cape that was probably 25 or 30 feet long which immediately reminded me of a wedding train (you know, like the



kind that Lady Di wore when she married the Prince).

It was a show! The stage had the glamour and glitz of Emerald City. Ross never looked better as she stood in all those magnificent Bob Mackie gowns. The stage seemed to bounce with the glitter and sparkle from the jewels on her gowns, as well as those around her neck, wrists and fingers.

There was even a runway in the center of the stage that allowed The Boss to

strut her stuff and to be intimate with her audience—she recognized a lot of her personal friends. Very few entertainers can make an audience fall madly in love with them the way Ross can.

She opened with "Upside Down" and closed with "Reach Out and Touch (Somebody's Hand)." And in between she "worked" such favorites as The Supremes' medley which included classic hits like "Baby Love," "Stop In The Name of Love" and "You Can't Hurry Love." She also sang "Why Do Fools Fall In Love," "Love Hangover," "Endless Love," "Touch Me In The Morning" and other tunes from her movie "Lady Sings The Blues." She was the epitome of elegance and charm all evening. Diana is probably so successful because she keeps herself and her music contemporary—she knows when and how to change with the times.

Ross is a magna cum laude graduate of the Berry Gordy Motown school. Under Gordy's tutelage she excelled at her lessons and today is enjoying the benefits of her struggle. So regardless of what anyone says, this superstar has earned all the acclaim she receives.

As Diana Ross stood graciously on stage for her finale with arms flung heavenward—and flashing that famous smile as she received ovation after ovation—I got this feeling that she was saying inside: "Y'all ain't seen nothin' yet!..."

NEW RECORD RELEASES

Label	Artist, Title	12	45	LP	CD	Tempo	Description
MAJORS:							
GEFFEN	PAT METHENY, <i>Letter From Home</i>			•	•	A	Jazz
MOTOWN	THE RIGHT CHOICE, <i>B.O.Y.B.</i>	•				M/F	R&B Dance Traks
MAGNOLIA/MCA	EUGENE WILDE, <i>Ain't Nobody's...</i>	•	•			M/F	LeVert Produce
WARNER BROTHERS	CAROLE DAVIS, <i>Serious Money</i>	•	•		•	M/F	Remake of The O'Jays
TOMMY BOY/WB	COLDCUT, <i>People Hold On</i>	•				M/F	Urban
CAPITOL	ACE JUICE, <i>Go Go</i>	•				M/F	Features M.C Hammer
BLUE NOTE	LOU RAWLS, <i>At Last</i>			•		A	Features Dianne Reeves
ATLANTIC	BREEZE, <i>The Young Son Of...</i>			•		A	New MC
	FOSTER/MCELROY, <i>Foster/McElroy</i>			•		A	Producers Step Out
ELEKTRA	ENTOUCH, <i>All Nite</i>			•		A	Vincent's Second Project
JIVE/RCA	JONATHAN BUTLER, <i>Sarah Sarah</i>		•			M	R&B
NOVUS/RCA	CHRISTOPHER HOLLYDAY, <i>Christopher Hollyday</i>			•		A	Jazz
INDIES:							
ICHIBAN 404/926-3377	REV. ORIS MAYS, <i>God Can Do It</i>			•		A	Gospel Music
	BISHOP ALLEN, <i>Junkie</i>			•		M	Gospel Music
	MRS. KATIE SANKEY, <i>I Don't Know Why</i>			•		A	Gospel Music
GO GO USA	MC BIG BOY, <i>Married To My Mic</i>	•				M/F	Augie Johnson Produces
RELATIVITY	24-7 SPYZ, <i>Harder Than You</i>			•		M	Rap
YORK	DR. YORK, <i>Someone's Been ...</i>	•				M/F	James Mtume Mixes

■: Cassette format TEMPO: F-Fast, M-Medium, S-Slow, A-All



'BATMAN' — A Celluloid and Musical Spectacular



Holy hype! "Batman," the year's most eagerly anticipated film (and accompanying Prince soundtrack) has finally arrived. This Caped Crusader, played by Michael Keaton ("Beetlejuice," "Mr. Mom"), is a far cry from the zany, late '60s TV version. Directed by Tim Burton ("Pee Wee's Big Adventure," "Beetlejuice") and starring living legend Jack Nicholson as the Joker and Kim Basinger ("My Stepmother Is An Alien") as Batman's love interest, this is the dark story of two men battling their own inner demons.

Despite oodles of pre-release flak from Batman diehards, Keaton does a credible job as the DC Comics hero. Meanwhile, Ms. Basinger, who seems to get lovelier with each successive role, lights up the screen as Vicki Vale. However, the picture really belongs to Nicholson, who has called the Joker his favorite characterization.

"Batman" is without question an exciting, and for the most part fulfilling, adventure that is likely to tickle and thrill fanatics and casual moviegoers alike. But, Prince's songs aren't always used to their best effectiveness. Fortunately, the picture's sinister atmosphere, menacing score, sharp humor and Nicholson's sensational over-the-top performance carry what is arguably the summer's most engaging blockbuster.

It's too bad Prince's musical contribution isn't more prominently featured, because his soundtrack is a bonafide winner. His involvement in the project was a natural since the hero's eccentric, enigmatic nature and the story's good versus evil theme personifies Prince and his recent material—as reflected in his *Lovesexy* (representing good) and unreleased *Black* (representing evil) LPs.

This funk-opera—which features the Bruce Wayne, Batman, Joker and Vicki Vale characters (as interpreted by Prince)—is nearly entirely composed, arranged, produced and performed by the "Purple Crusader." The package's overall sound can best be described as a cross-pollination of the performer's post-*Revolution* efforts, yet it houses some of his most accessible compositions since 1984's *Purple Rain*. In what was hailed as "an extraordinary burst of creative energy," the irrepressible Prince took just two weeks to write all the material.

Of the disc's seven upbeat numbers and two ballads, the Joker-themed funk-rock tunes "Electric Chair" and "Partyman" both excel. But the real treasures are Bruce Wayne's breathtaking "Vicki's Waiting" and Vicki Vale's hypnotic "Lemon Crush," which is one of Prince's all-time most infectious grooves. All of these songs beg for extended 12-

inch versions. The salacious "Scandalous," in which Prince coos and screams in his patented falsetto, is also a highlight. The single, "Batdance," a fusion of funk and movie dialogue, is also included.

While the film satisfies, the Batman soundtrack surpasses

expectations by providing a vehicle that is certain to charm Prince's core following, reclaim the fans he's alienated since *Purple Rain* and convert a legion of Batman fanatics. Monster sales are a given in what may be the greatest film and music marriage ever conceived.

WENDELL STONE



GET BUSY WITH STONE!
WENDELL STONE
RELATIONSHIP

WENDELL STONE, KAB'N-D's bright new star, is the freshest young (24 years old) vocalist to hit the R&B scene in years. In his debut album, Wendell's talent and versatility are apparent...cuts range from "ARTIFICIAL HEART" - an upbeat pop tune, to "SOMETHING SPECIAL" - a smooth love ballad, to "BODY WHIP" - a hard cooking piece of funk. His charismatic personality and honest attitude come through in the message on his extremely danceable title track single "RELATIONSHIP". Also released as a 12" EP Club remix, this dynamic song is the one that will destine Wendell Stone to go far...possibly even "Best New Artist of the Year." With excellent production, gifted vocals, and some of the catchiest tunes to hit the turntable...

ON KAB'N-D RECORDS & TAPES

(213) 674-5081

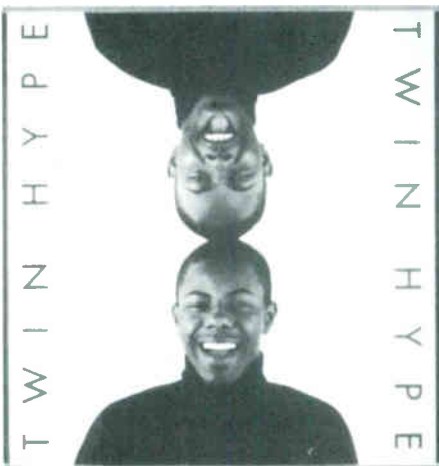


ALBUMS

CHRISTOPHER HOLLYDAY
CHRISTOPHER HOLLYDAY
NOVUS/RCA

Classy collection of be-bop jazz standards impeccably performed by fresh new alto sax player. Reedman does justice to Gershwin, Parker and Gillespie covers. Jazz programmers would do well with just about any of these seven compositions, which also feature Wallace Roney's remarkable trumpet. Demos: Adults.

TWIN HYPE
TWIN HYPE
PROFILE



Eponymous debut by pair of identical twin rappers. The disc's lead single and strongest cut, "Do It To the Crowd," is a rumbling, uptempo ode to the duo's propensity for generating a party atmosphere. The Brown brothers' resonant delivery adds zest to mostly standard grooves. The down-tempo exercise in lyrical braggadocio, "My Metaphor," and the denouncement of gang violence, "Suckers Never Change," are recommended. Demos: Teens, Young adults.

VARIOUS ARTISTS
MUSIC FROM DO THE RIGHT THING
MOTOWN

All-star lineup including Public Enemy, Teddy Riley featuring Guy, E.U., Steel Pulse, Take 6, Al Jarreau and Ruben Blades supply quality and diversity on this soundtrack from Spike Lee's "Do the Right Thing." First side holds the party jams with Public Enemy's provocative "Fight the Power" and Teddy Riley's new jack swingin' "My Fantasy" rockin' the hardest. The romantic second side is highlighted by Take 6's jazzy "Don't Shoot Me" and Al

Jarreau's smooth "Never Explain Love." Demos: All.

SINGLES

MARGARET COLEMAN
WOMAN INTUITION
TONE

213/294-3359
Los Angeles-based label debuts with medium-paced, bass-heavy cut elevated by vocalist's sure-fire conviction. Ably produced by Courtney Branch and Tracy Kendrick, this hot slab of wax is street-, radio- and club-ready. Demos: Young adults, Adults, Dancers.

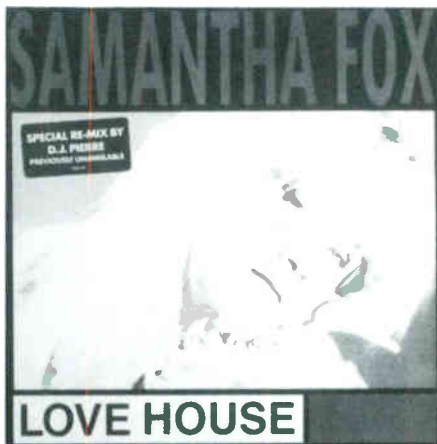
ROYALTY
BABY GONNA SHAKE
REPRISE/SIRE

This frisky dance-pop entry, from the movie soundtrack "Earth Girls Are Easy," gets the full-house remix treatment from Gail "Sky" King. Demos: Young adults, Dancers.

SILK TYMES LEATHER
DO YOUR DANCE
Geffen/WB

Initial single release by female rap trio made up of Jocelyn "Leather" Rabon, Vickie "Silk" Jordan and Dyonna "Diamond X" Lewis. Song uses a rapid, techno-funk angle similar to Salt-N-Pepa's "Push It." Threesome's sassy delivery and a dope sax solo give the tune distinction. Demos: Teens, Young adults, Dancers.

SAMANTHA FOX
LOVE HOUSE
JIVE/RCA



Sultry diva's third single from the mega-selling *I Wanna Have Some Fun* LP is a brisk, R&B-house number possessing a pop sensibility. The music track sounds like a souped-up house version of the Dazz Band's "Let It All Blow." Demos: All.

COLDCUT featuring LISA STANSFIELD
PEOPLE HOLD ON
TOMMY BOY

Act debuts in a disco-house vein with a track from the forthcoming *What's That Noise* LP that's primed for clubs and radio mixmaster programming. Twelve-inch offers five mixes, including one that's over nine minutes in length. Demos: Dancers.

CAROLE DAVIS
SERIOUS MONEY
WARNER BROS.

Veteran producer Nile Rodgers runs husky-voiced singer through re-interpretation of the resurgent O'Jay's smash of 1974, "For the Love of Money." Decidedly hip-hop arrangement bodes well on this immortal funk-soul classic which previews the artist's *Heart of Gold* LP. Demos: Teens, Young adults.

CONSTINA
FALLING LIKE RAIN
COLUMBIA



Free-flowing, mid-tempo R&B selection is the second single off singer's eponymous debut LP. Love song bears the consistently reliable stamp of producer/arranger Reggie Lucas. Demos: Young adults, Adults.

INFORMATION SOCIETY
LAY YOUR LOVE ON ME/
FUNKY AT 45
TOMMY BOY

"Lay Your Love On Me" is a Power-style, high-energy, dance-pop tune. However, the flip contains a down-tempo, techno-funk cut that feeds off the bass riff from Grover Washington's "Mr. Magic" and sounds like something from the M.A.R.R.S. catalog. Demos: Teens, Young Adults.



FREDA PAYNE: Her "Band Of Gold" Career Is Still Shining



It was in 1970 that the federal jury found the Chicago 7 innocent of conspiring to incite riots at the 1968 Democratic Convention. That was also the same year that Detroit-born Freda Payne started to see her recording career on the Invictus Records label take off.

Former Motown producers Brian Holland, Eddie Holland and Lamont Dozier helped to build her into one of the hottest female singers of the early '70s. "I had attended grade school with Lamont Dozier," Payne told me in a recent interview, "and Brian Holland was a classmate of mine in high school." Through her schoolmates, she did meet record company mogul Berry Gordy, but she never signed with Motown. Years later, though, her sister Scherrie signed with the label and became a member of the Supremes.

Payne became a household name at Invictus on the strength of "Band Of Gold," a giant hit that stayed anchored on the soul charts for 16 weeks, followed by an even bigger hit in 1970: "Deeper and Deeper." She was all over the radio

dial with the hit "Cherish What Is Dear to You," but it was the anti-war message of "Bring the Boys Home" that truly made her an international star. Other Payne smashes were "Two Wrongs Don't Make A Right" and "You Brought the Joy." (Payne moved from the Invictus label to ABC/Dunhill in 1974; by 1977 she was signed to Capitol.)

Payne began taking piano lessons when she was a child, but it wasn't until she auditioned for a "Make Way For Youth" talent show while a student at Central High School that she began to seriously consider a show business career. "From that experience I auditioned for the Pearl Bailey Revue and was accepted. I was 17 at the time and my mother had to represent me because I was so young. I also got the opportunity to sing with Duke Ellington's band but I never really traveled with them.

"I'm glad my mother was with me back then—not as my manager, but as my mother. She saw through a lot of things and was always right about most of my

career decisions." Aside from her mother, her uncle—the late Johnny Hickman—was a great influence on her. Briefly she relocated to New York where she met Quincy Jones and ended up working in a show with stars such as Count Basie, Sammy Davis, Jr., Billy Eckstine and Redd Foxx.

"If I had those early years to live over, I would have worked with Quincy Jones as my producer. I would've done it all better," she said frankly. A major star in Europe for many years, Payne insisted that she's never considered living over there permanently like other black stars: "Many people wanted me to stay in Europe. But I wanted to go there, perform, and then come right back home."

Always focused on a music career since she was a teen, Payne added: "I never went to college and if I had *that* to do over again I would—if just to get over the guilt of not having gone!" She credits Gregory Abbott, her former husband, with getting her interested in songwriting. "Before I was always just 'the vocalist,' but he's the one who started me writing songs."

In 1981—back when Oprah Winfrey was an unknown to most of us in the nation!—Payne hosted her own television talk show: "For You Black Woman," a program which ran for two years. "I had great quests on that show... Rev. Jesse Jackson, Kareem Abdul Jabaar, Natalie Cole."

The still very attractive, Beverly Hills-based singer continues to strive to be her best. "Well, my *body* has always been together," she laughed. "I work at that. And as a person and an artist, I think I've improved." She lends her support to organizations like the Urban League and NAACP when called upon and as far as her performing career is concerned she works often and will appear in Atlantic City later this summer. She'll also be appearing with Billy Davis and Marilyn McCoo on an upcoming national benefit for cancer research.

"When I come back out there as a recording artist, and it should be soon," she said, "it'll be as a singer, producer and writer. I'd really like to fully participate that way." Go for the gold, Ms. Payne...you're still a champion!

BRE JAZZ CHART

JUNE 30, 1989

TW	LW		TW	LW	
1	1	<i>On Solid Ground</i> LARRY CARLTON MCA	21	38	<i>Times Are Changing</i> FREDDIE HUBBARD Blue Note
2	4	<i>The Promise</i> KIRK WHALUM Columbia	22	13	<i>Follow Me</i> KIMIKO ITO CBS
3	2	<i>Whispers and...</i> EARL KLUGH Warner Bros.	23	35	<i>So Far So Close</i> ELAINE ELIAS Blue Note
4	12	<i>In A Sentimental...</i> DR. JOHN Warner Bros.	24	11	<i>I'll Stand Up</i> PAT KELLEY Nova
5	3	<i>Blackwood</i> EDDIE DANIELS GRP	25	31	<i>Tourist In Paradise</i> THE RIPPINGTONS GRP
6	18	<i>Amanda</i> MILES DAVIS Warner Bros.	26	39	<i>Blue Chip</i> ACOUSTIC ALCHEMY MCA
7	5	<i>Spellbound</i> JOE SAMPLE Warner Bros.	27	17	<i>Let's Get Lost</i> CHET BAKER Novus/RCA
8	8	<i>Strut</i> HILTON RUIZ Novus/RCA	28	40	<i>Switchback</i> SCOTT COSSU Windham Hill
9	6	<i>Nightingale</i> GEORGE ADAMS Blue Note	29	26	<i>Real Life Story</i> TERRI L. CARRINGTON Verve/Forecast
10	7	<i>Close Enough...</i> SHIRLEY HORN Verve	30	28	<i>Urban Daydreams</i> DAVID BENOIT GRP
11	19	<i>Love Warriors</i> TUCK & PATTI Windham Hill	31	25	<i>Akoustic Band</i> CHICK COREA GRP
12	20	<i>Selected</i> SADAO WATANABE Elektra	32	15	<i>Love Dance</i> IVAN LINS Reprise/WB
13	21	<i>Perfect Crime</i> TAY OBEIDO Windham Hill	33	29	<i>On The Corner</i> JOHN PATITUCCI GRP
14	23	<i>Outrageous Temptation</i> TIM WEISBERG A&M/Cypress	34	16	<i>The Runaway</i> BOOKER T JONES MCA
15	9	<i>Sky Light</i> RICARDO SILVEIRA Verve/Forecast	35	22	<i>East</i> HIROSHIMA Epic
16	10	<i>Family Time</i> JUSTO ALMARIO MCA	36	**	<i>Myth America</i> FULL CIRCLE Columbia
17	14	<i>The Searcher</i> KEVIN EUBANKS GRP	37	**	<i>All of Me</i> JOEY DeFRANCESCO Columbia
18	30	<i>Tomorrow's Rainbow</i> BUD SHANK Fantasy	38	**	<i>Point of View</i> SPYRO GYRA MCA
19	24	<i>Night Beat</i> HANK CRAWFORD Milestone	39	32	<i>Superblue</i> SUPERBLUE Blue Note
20	27	<i>One Passion</i> MICHAEL PAULO MCA	40	33	<i>One More For...</i> CHARLES BROWN Alligator

JAZZ FLICKS



KKGO LOVES LYLE

Atlantic's Bobby Lyle performed tracks from his current *Ivory Dreams* LP at a KKGO-sponsored appearance at the Biltmore Hotel in L.A. (L-r): Diane Verga, KKGO; Lyle; Brad Williams, KKGO air personality; Atlantic recording artist Paul Jackson, Jr.; & Rick Nuhn, Atlantic local black music promo rep.



Photo: David Lee

JARREAU DOES IT 'RIGHT'

Reprise's Al Jarreau laughs it up during a break from recording "Never Explain Love," the closing theme of the movie "Do the Right Thing." (L-r): producer Raymond Jones; Jarreau; director Spike Lee; songwriter Cathy Block.



SPREADING LOVE IN NASHVILLE

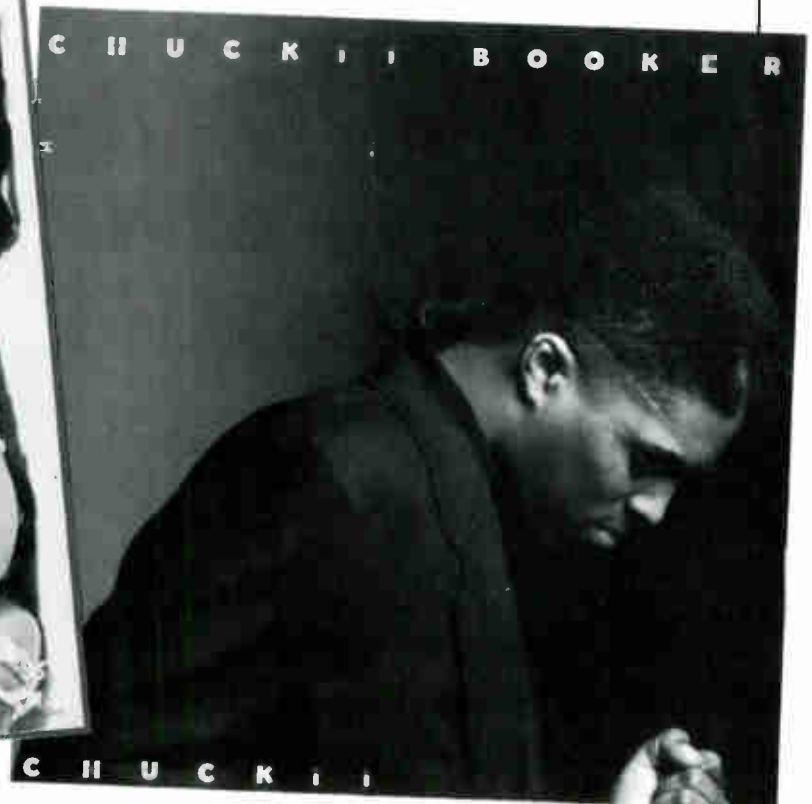
Warner Bros.' Take 6 appeared at a recent "Spread Love" concert which benefited the Association for Retarded Citizens of Nashville. (L-r): Claude McKnight, III of Take 6; Be Be Winans; Roger Sovine & Thomas Cain, BMI; Mark Kibble, Cedric Dent, Mervyn Warren & David Thomas, Take 6.

B/E

ALBUMS CHART

JUNE 30, 1989

TW	LW	WOC	Artist	Title	Label	TW	LW	WOC	Artist	Title	Label
1	1	14	DE LA SOUL	<i>3 Feet High and Rising</i>	Tommy Boy	26	27	5	ATLANTIC STARR	<i>We're Moving Up</i>	Warner Bros.
2	3	22	SLICK RICK	<i>The Great Adventures...</i>	Def Jam/Columbia	27	23	22	ANITA BAKER	<i>Giving You The Best That I Got</i>	Elektra
3	2	22	GUY	<i>Guy</i>	Uptown/MCA	28	30	7	THREE TIMES DOPE	<i>Original Sin</i>	Arista
4	4	22	M.C. HAMMER	<i>Let's Get Started</i>	Capitol	29	31	4	OAKTOWN 3-5-7	<i>Wild & Loose</i>	Capitol
5	5	9	JODY WATLEY	<i>Larger Than Life</i>	MCA	30	37	4	UTFO	<i>Doin' It</i>	Select
6	6	22	BOBBY BROWN	<i>Don't Be Cruel</i>	MCA	31	25	22	THE BOYS	<i>Messages From The Boys</i>	Motown
7	7	22	SURFACE	<i>2nd Wave</i>	Columbia	32	39	3	PEABO BRYSON	<i>All My Love</i>	Capitol
8	14	4	THE O'JAYS	<i>Serious</i>	EMI	33	28	4	MICA PARIS	<i>So Good</i>	Island
9	13	20	BEBE & CECE WINANS	<i>Heaven</i>	Capitol	34	40	4	MILES JAYE	<i>Irresistible</i>	Island
10	9	13	MILLI VANILLI	<i>Girl You Know It's True</i>	Arista	35	26	7	KOOLGRAP & DJPOLO	<i>Road To Riches</i>	Cold Chillin'/WB
11	8	22	KARYN WHITE	<i>Karyn White</i>	Warner Bros.	36	34	11	E.U.	<i>Livin' Large</i>	Virgin
12	11	8	KWAME'	<i>The Boy Genius</i>	Atlantic	37	29	6	GRADY HARRELL	<i>Come Play With Me</i>	RCA
13	10	15	TOO SHORT	<i>Life Is... Too Short</i>	Jive/RCA	38	32	22	VANESSA WILLIAMS	<i>The Right Stuff</i>	Wing/PG
14	12	17	TONE-LôC	<i>Loc'ed After Dark</i>	Delicious Vinyl/Island	39	43	2	JAMES INGRAM	<i>It's Real</i>	Warner Bros.
15	16	22	LEVERT	<i>Just Coolin'</i>	Atlantic	40	41	22	LUTHER VANDROSS	<i>Any Love</i>	Epic
16	19	4	NATALIE COLE	<i>Good To Be Back</i>	EMI	41	42	22	EAZY-E	<i>Eazy Duz It</i>	Priority
17	20	5	LISA LISA AND CULT JAM	<i>Straight To The Sky</i>	Columbia	42	38	22	TODAY	<i>Today</i>	Motown
18	15	10	KID N' PLAY	<i>2 Hype</i>	Select	43	44	22	ROB BASE & D.J. E-Z ROCK	<i>It Takes Two</i>	Profile
19	17	15	N.W.A.	<i>Straight Outta Compton</i>	Ruthless/Priority	44	45	16	PAULA ABDUL	<i>Forever Your Girl</i>	Virgin
20	24	4	SPECIAL ED	<i>Youngest In Charge</i>	Profile	45	46	22	KIARA	<i>To Change And/Or Make A Difference</i>	Arista
21	21	4	ARETHA FRANKLIN	<i>Through The Storm</i>	Arista	46	**	--	DIANA ROSS	<i>Workin' Overtime</i>	Motown
22	22	9	SKYY	<i>Start of a Romance</i>	Atlantic	47	**	--	CHUCKII BOOKER	<i>Chuckii</i>	Atlantic
23	18	5	JOYCE 'FENDERELLA' IRBY	<i>Maximum Thrust</i>	Motown	48	**	--	TAKE 6	<i>Take 6</i>	Reprise/WB
24	36	3	KOOL MOE DEE	<i>Knowledge Is King</i>	Jive/RCA	49	**	--	TONY! TONI! TONE!	<i>Who</i>	Wing/PG
25	35	2	THE JACKSONS	<i>2300 Jackson Street</i>	Epic	50	49	8	BOY GEORGE	<i>High Hat</i>	Virgin



STAR TALK

The Isley Brothers: Truly Legendary

Singers may come and go but there's that handful of truly legendary voices in our business whose vocal styles are instantly recognizable from the very moment you hear the opening notes of a song.

Ronald Isley belongs in that class of legends: a voice that's soulful, sexy, mellow, majestic and so, so soothing. It's amazing that while other influential male vocalists are frequently acclaimed (such as Marvin Gaye, Sam Cooke and Jackie Wilson), Ronald's name—like that of Eddie Levert's—doesn't get as much play. But let's set the record straight: this man is a master at conveying emotion and creating a mood.

Along with brother Rudolph—and the brilliant production work of Angela Winbush—Ronald Isley is back in style with *Spend The Night* on Warner Brothers, The Isleys' follow-up to 1987's *Smooth Sailin'*...



PREPARING THE NEW LP

"We've been working on this record for a little over a year now and we took our time because we wanted to really handpick the songs. Basically, what we had in mind was to do an LP that would top *The Heat Is On* which is still our best-selling LP. People would always tell me that it was one side of that LP (with 'For The Love Of You,' 'Sensuality' and 'Make Me Say It Again') that really got to them, so we designed this record to have that same kind of mood."

WORKING WITH ANGELA WINBUSH

"As you know, I manage Angela's career so it is interesting

to work with her as the producer on our LPs. She gives me a lot of freedom vocally and she's the kind of writer who knows exactly what's going to work for me. She writes lines with the singer she's working with in mind. Right now, I think Angela's at her peak as a producer and a writer and in working on *Spend The Night*, she really structured the material so that it has a particular flow. That's why I think this could be our biggest LP ever."

A LEGENDARY VOICE

"Well, I do hear some of today's vocalists trying to copy what was done before and lately, I hear licks that Johnny Gill (of New Edition) and Peabo Bry-

son do that remind me of what I've done. But that kind of response to my vocal style goes back to when Sam (Cooke) and Marvin (Gaye) were alive and we'd sit around talking about how we each thought the other was the greatest singer around!

"But, you know, we studied. I mean, it wasn't just a natural thing. I'd listen to sax players and the licks they'd do. My own influences included people like Dinah Washington, Clyde McPhatter, Clara Ward and Jackie Wilson."

THE ISLEYS' CONTRIBUTION TO MUSIC

"Sometimes I feel that maybe we don't have all the recog-

nition from our years in the business—I was disappointed that we didn't get nominated into the 'Rock & Roll Hall Of Fame' when you consider that songs like 'Shout' and 'Twist & Shout' are considered classics. The Beatles' career began with their version of 'Twist & Shout' and nowadays, the song is used all over the place for commercials and so on.

"I just don't see folks write much about what we've done in the last 30 years although I think people on the street do know. For instance, if this new LP goes gold, I think we'll have more gold LPs than any other black group in history. I'd like to see us be recognized while we're still here."



HEY, JACKIE...IS DEBBIE THE ONE?

Polydor's Jackie Jackson is shown getting up close and personal with Ebony-Jet Showcase TV hostess Deborah Grable following his interview on the nationally syndicated program. Jackson's current solo LP is entitled: *Be the One*.

Give credit where it's due: Although his byline was inadvertently omitted, last week's *Ghostbusters II* soundtrack review in BRE was written by **VIC WASHINGTON**. As for the recent "Ghostbusters II" movie premiere at the Chinese in Hollywood, **BOBBY BROWN** and **PAULA ABDUL** were among those in attendance—and Abdul even managed to find time to change outfits between the screening itself and the after-party at the Hollywood Palladium. She's got fans she can't disappoint, folks!

Looks like **PERRI** finally has a hit on their hands with "No Place to Go," a terrific **LOUIL SILAS**-remix about the homeless that's really hitting home with radio programmers and music lovers alike. And it couldn't happen to a nicer and more talented group of ladies. Go 'head, Perri!

MICHAEL JACKSON was ill last fall and had to cancel several concerts in Seattle. Well, attorney **THOMAS WAMPOLD** has filed a civil lawsuit asking for damages of three times the service fees on tickets bought by nine Jackson fans—and King County Superior Court Judge **JIM BATES** ruled that all 72,000 ticket holders could also be represented in that lawsuit.

Because Ticketmaster refused to refund the full price of the tickets—typical policy when an event is cancelled—a win for the fans could cost the company up to \$640,000.

PUBLIC ENEMY, those rebels without

a pause, are releasing a "Fight the Power" video (suggested retail price: \$19.98) that contains onstage, backstage and world tour location footage, plus a segment on their summer of '88 concert at the Rikers Island prison facility. Director of the video is **HART PERRY**, who scored a Grammy nomination for his "The Making Of Sun City" and an Academy Award (in the best cinematographer category) for "Harlan County, U.S.A."

THE BOYS have been using their influence with their young fans to good use. While out on their current concert tour they've been visiting local schools to spread two messages: Respect your parents, and stay away from drugs.

As for **LEVERT**, they just completed a PSA for TV entitled: "Just Schoolin.'" Musically based on the trio's "Just Coolin'" hit, the new, education-promoting lyrics in the ad were created by students at Central State University in Wilberforce, Ohio, who approached LeVert's production company with the idea of doing a stay-in-school video. Enterprising kids, huh?

Our congratulations go to **VANESSA WILLIAMS** and her husband/manager **RAMON HERVEY II** on the birth of their second daughter on June 19th. The baby's name is **JILLIAN KRISTIN** and she was born at 10:35am at Cedars Sinai Hospital in West Los Angeles, weighing in at 8 pounds, 8½ ounces. Their first daughter, **MELANIE LYNN**, will be two years old on June 30th.

THE PROPHET

ARIES (March 20-April 19)

Outside obligations will compete with home and family matters. Learn to budget your time.

TAURUS (April 20-May 20)

Others are interested in your ideas now. Be sure to present them in the most professional manner.

GEMINI (May 21-June 20)

Writing assignments and speaking engagements will go well. Use your high profile to good advantage.

CANCER (June 21-July 22)

Get smart. The time is excellent for you to make some strong, career-enhancing moves.

LEO (July 23-Aug. 22)

You need quiet time to assess your achievements and make new ones. Commit to a new goal.

VIRGO (Aug. 23-Sept. 22)

Your luck is good overall. Work harder on building up your self-confidence.

LIBRA (Sept. 23-Oct. 22)

Outside commitments may cause conflict on the homefront. Use diplomacy and careful strategy.

SCORPIO (Oct. 23-Nov. 21)

Look for financial success this week. Bosses are impressed with you and your hard work will pay off.

SAGITTARIUS (Nov. 22-Dec. 21)

Work on strengthening your bond with a trusted friend or associate. Be a team player.

CAPRICORN (Dec. 22-Jan. 20)

Take some time off and devote it to your family. Personal goals are a top priority now.

AQUARIUS (Jan. 21-Feb. 18)

You're feeling unappreciated at work. Take advantage of new career opportunities.

PISCES (Feb. 19-March 19)

Tensions with co-workers may erupt if you don't maintain a cool head. Make an effort to be cooperative.

BIRTHDAYS

Martha Reeves	7/17
Phoebe Snow	7/17
Don Brooks	7/18
Willy Dee	7/19
Randy Sterling	7/19
C.G. Barney	7/20
Walter Hunter	7/21
Jeannette Cotton	7/21
Dennis Sprinzer	7/21
George Clinton	7/21

Hang Tough.

Neneh Cherry "Buffalo Stance"



A rare gold single

that is climbing

every chart.

This single

is from the LP

Raw Like Sushi,

which has garnered

the kind of critical

and commercial acclaim

few artists attain.

The single

from the debut LP

Keep On Movin'

sold over 250,000 copies

before the album even shipped.

This album debuted at

No. 5

on the British charts.

Initial U.S. orders

are close to 200,000.

Soul II Soul "Keep on Movin'"



A happy face.

A loving bass.

For a loving race.

Go Crazy.

Déjà "Going Crazy"



The follow-up single

to the title track

Made To Be Together.

This is the

second album from

the duo

whose debut single

"Me And You Tonight"

was Top Ten.

Virgin

© 1989 Virgin Records America, Inc.

THE TIME IS RIGHT

FOR URBAN RADIO'S

MOST IN-DEMAND MUSIC!



THE
ISLEY
BROTHERS

featuring
RONALD ISLEY

*"Spend The Night
(Ce Soir)"*

The Lead Single From
The Forthcoming Album
SPEND THE NIGHT

Produced by Angela Winbush
for A. Winbush Productions
and The Isley Brothers.

Direction: Isley Management



© 1989 Warner Bros. Records Inc.

HOW DO
YOU FEEL THE
SAY