

THE R&B

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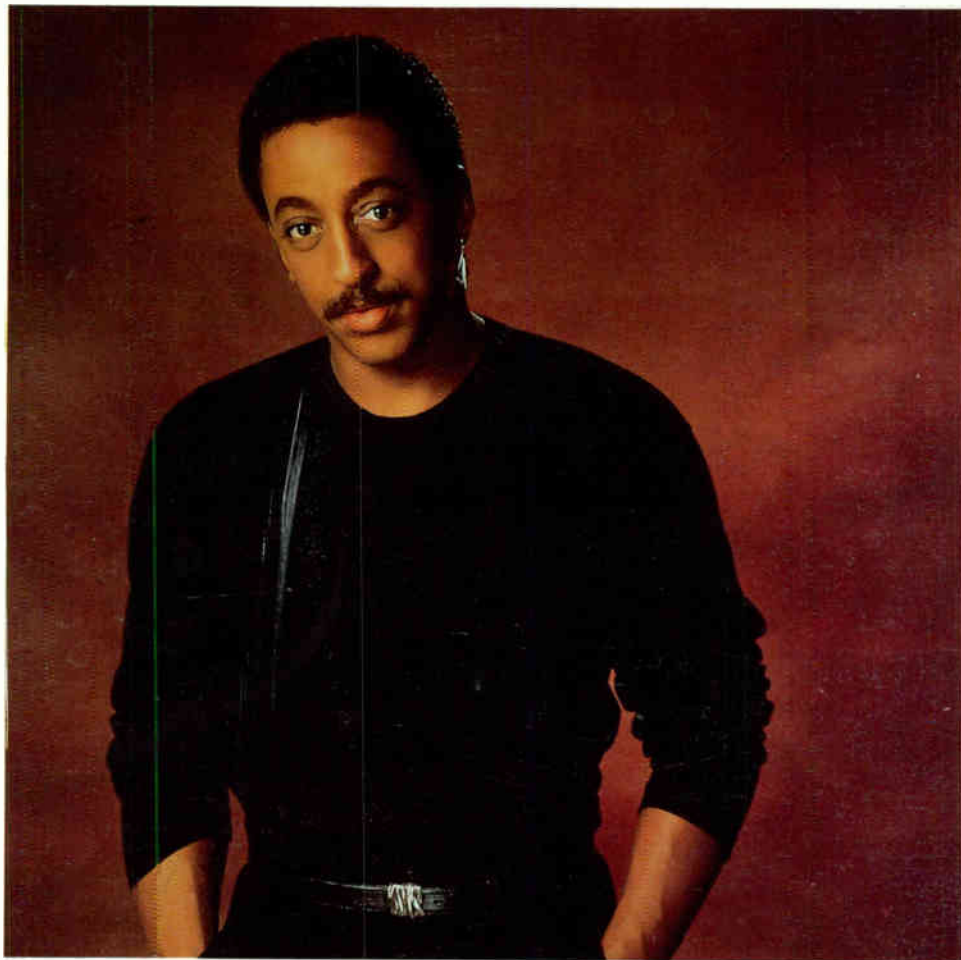
TOP SIDES

WHITNEY HOUSTON is back on top with her hot single, "Love Will Save The Day," while **GEORGE MICHAEL** trails ever so slightly with "Monkey" and **FREDDIE JACKSON** moves into the No. 3 spot with the Record Of The Week, "Nice 'N' Slow." On the retail scene, **AL B. SURE** is still king as *In Effect Mode* tops the album chart, while **KEITH SWEAT** soothes Quiet Stormers with his hit, "Make It Last." **HALL & OATES** have the nation's top video clip, "Everything Your Heart Desires," and **DAVID SANBORN** has all the attention at the top of the Jazz chart.

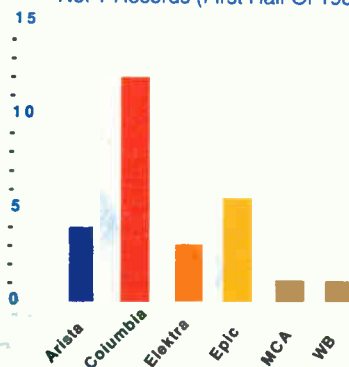
No. 1 Contenders

(Records headed for the top of the R&B Chart™.)

- Michael Jackson (Epic)
- Salt-N-Pepa/E.U. Band (Next Plateau)
- James Brown (Scotti Bros.)



Record Labels At The Top
No. 1 Records (First Half Of 1988)



Source: R&B Report™ Charts Jan. — Jul., 1988

In this issue:

- The Girl Group era is explored further. Kevin Tong reports. *Please see page 21.*
- Terence Trent D'Arby proves himself as Steve Ivory reports. *Please see page 26.*
- Innovations takes a look at the role of the microphone. Zenobia Millet reports. *Please see page 16.*

GREGORY HINES:

A New Challenge

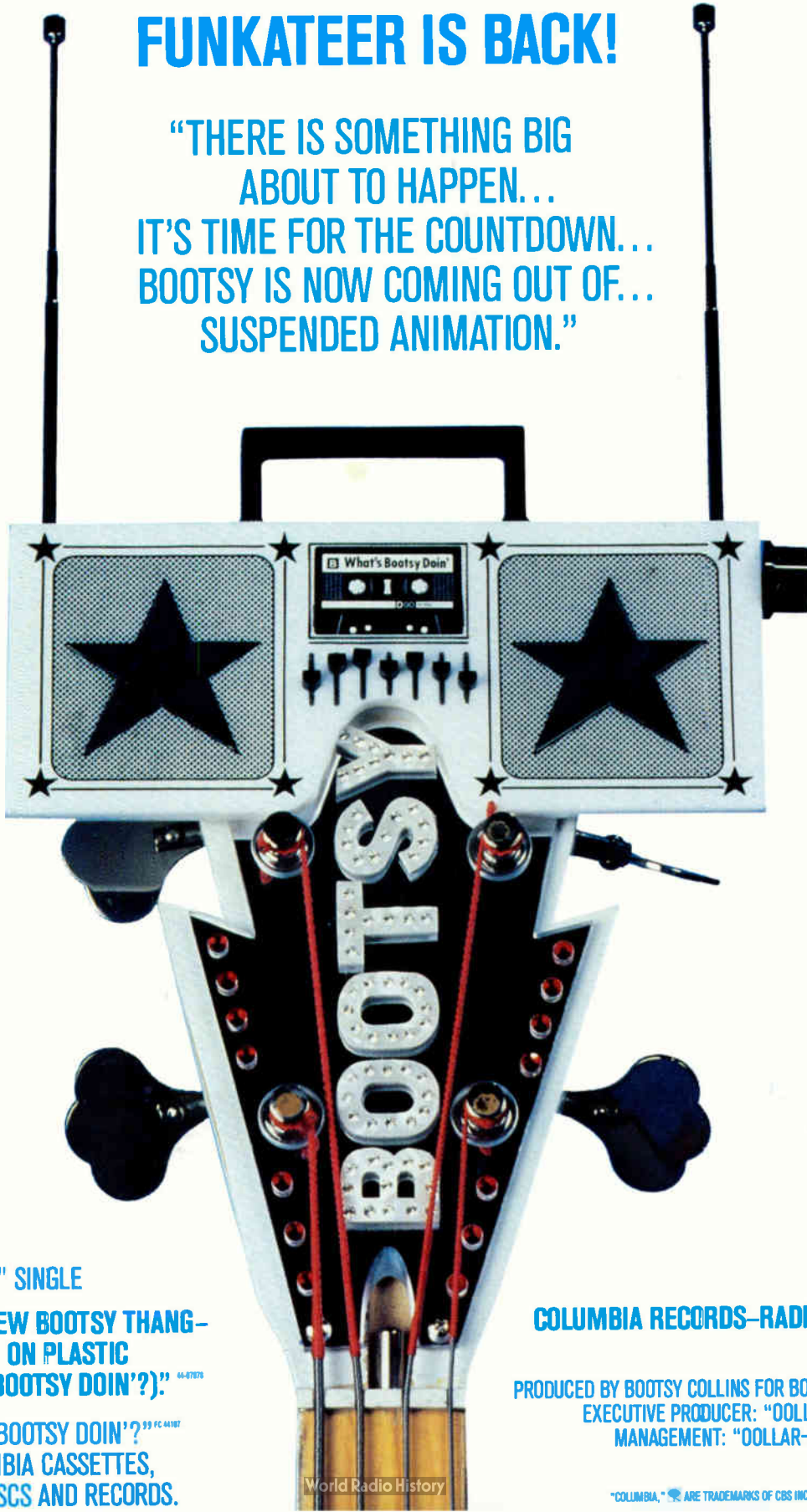
Just when you thought it was safe to say what Gregory Hines does for a living, he has added another career to his collection. But he didn't get a record deal without the clout of Luther Vandross. The question is: Does every song on the album sound just like one of Luther's hits? Publisher Graham Armstrong and Editor-In-Chief Belma Johnson report.

Please see page 52.

TURN YOUR RADIOS UP!

**THE NUMBER ONE
FUNKATEER IS BACK!**

**"THERE IS SOMETHING BIG
ABOUT TO HAPPEN...
IT'S TIME FOR THE COUNTDOWN...
BOOTSY IS NOW COMING OUT OF...
SUSPENDED ANIMATION."**



12" SINGLE

**-FROM THE NEW BOOTSY THANG-
"PARTY ON PLASTIC
(WHAT'S BOOTSY DOIN'?)"** 44-57873

"WHAT'S BOOTSY DOIN'?" 39 FC 4187
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COMPACT DISCS AND RECORDS.

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EXECUTIVE PRODUCER: "DOLLAR-BILL" WALLER
MANAGEMENT: "DOLLAR-BILL" WALLER

World Radio History

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Girl Groups



Please see page 21.

THE R&B CHART

HOT REPORT Radio indicates heaviest listening response

| ARTIST | SONG TITLE | LABEL |
|--------------------------|----------------------|---------|
| 1 FREDDIE JACKSON | Nice 'N' Slow | Capitol |
| 2 LOOSE ENDS | Watching You | MCA |
| 3 RICK JAMES | Loosey's Rap | Reprise |
| 4 AL B SURE! | Off On Your Own Girl | WB |
| 5 KEITH SWEAT | Make It Last Forever | Elektra |

RECORD OF THE WEEK

FREDDIE JACKSON

"Nice 'N' Slow" (Capitol)

(Record that achieves the greatest movement in point value on the R&B Chart)



| 2W | LW | TW | ARTIST | TITLE | LABEL | WOC |
|----|----|-----------|-------------------------|--------------------------|---------------|-----|
| 6 | 3 | 1 | WHITNEY HOUSTON | Love Will Save The Day | Arista | 5 |
| 14 | 5 | 2 | GEORGE MICHAEL | Monkey | Columbia | 5 |
| 16 | 9 | 3 | FREDDIE JACKSON | Nice 'N' Slow | Capitol | 4 |
| 13 | 10 | 4 | KEITH SWEAT | Make It Last Forever | Elektra | 6 |
| 10 | 11 | 5 | LOOSE ENDS | Watching You | MCA | 6 |
| 21 | 14 | 6 | MICHAEL JACKSON | Another Part Of Me | Epic | 3 |
| 8 | 8 | 7 | RICK JAMES | Loosey's Rap | Reprise | 6 |
| 1 | 1 | 8 | TERENCE TRENT D'ARBY | Sign Your Name | Columbia | 10 |
| 4 | 4 | 9 | STEVE WINWOOD | Roll With It | Virgin | 3 |
| 17 | 15 | 10 | GREGORY HINES | That Girl Wants To Dance | Epic | 6 |
| 2 | 2 | 11 | AL B SURE! | Off On Your Own Girl | WB | 8 |
| 15 | 12 | 12 | MIAMI SOUND MACHINE | One Two Three | Epic | 6 |
| 19 | 16 | 13 | SHIRLEY MURDOCK | Husband | Elektra | 5 |
| 29 | 18 | 14 | TAYLOR DAYNE | I'll Always Love You | Arista | 3 |
| 24 | 20 | 15 | SALT 'N' PEPA/E.U. BAND | Shake Your Thing | Next Plateau | 3 |
| 23 | 22 | 16 | JESSE JOHNSON | Every Shade Of Love | A&M | 3 |
| 38 | 28 | 17 | JAMES BROWN | Static | Scotti Bros. | 2 |
| 11 | 13 | 18 | RJ'S LATEST ARRIVAL | Off The Hook | EMI-Manhattan | 7 |
| 32 | 25 | 19 | JAMES'D-TRAIN' WILLIAMS | In Your Eyes | Columbia | 2 |
| 9 | 7 | 20 | GUY | Groove Me | MCA | 8 |
| 3 | 6 | 21 | TROOP | Mamacita | Atlantic | 8 |
| 28 | 26 | 22 | HOWARD HEWETT | Once, Twice, Three Times | Elektra | 3 |
| 12 | 21 | 23 | NEW EDITION | If It Isn't Love | MCA | 9 |
| 41 | 32 | 24 | PEBBLES | Take Your Time | MCA | 1 |
| 5 | 17 | 25 | BOBBY BROWN | Don't Be Cruel | MCA | 9 |
| 39 | 34 | 26 | KOOL MOE DEE | Let's Go | Jive | 1 |
| 31 | 29 | 27 | SIEDAH GARRETT | K.I.S.S.I.N.G. | Qwest | 2 |
| 48 | 41 | 28 | JAZZY JEFF/FRESH PRINCE | Nightmare On My Street | RCA | 1 |
| 55 | 36 | 29 | JEFFERY OSBORNE | She's On The Left | A&M | 1 |
| 26 | 19 | 30 | FAT BOYS/CHUBBY CHECKER | The Twist | Tin Pan Apple | 4 |

JOHNNY KEMP.

PAYING OFF IN SINGLES.



"Dancin' With Myself." It's the single best way to follow-up Johnny Kemp's out-of-the-pocket

No. 1 hit and crossover smash, "Just Got Paid."
38 0/144

Loaded with rich, funky grooves,

"Dancin' With Myself" is gonna move.



"DANCIN' WITH MYSELF."
38 0/144

THE NEW SINGLE FROM

JOHNNY KEMP'S

"SECRETS OF FLYING."
FC 40770

ON COLUMBIA CASSETTES,

COMPACT DISCS

AND RECORDS.

COLUMBIA RECORDS—

RADIO'S BEST FRIEND!

Produced by The New Music Group
under the direction of Kashif.



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World Radio History

THE R&B CHART SUMMARY

| LW | TW | ARTIST/TITLE/LABEL | R&B | TOP40 | A-C | COMMENTS |
|----|-----------|---|------|-------|-----|---------------------|
| 3 | 1 | WHITNEY HOUSTON/Love Will Save The Day/Arista | 96% | 84% | 25% | It's Unanimous |
| 5 | 2 | GEORGE MICHAEL/Monkey/Columbia | 63% | 93% | 12% | On Major Tour |
| 9 | 3 | FREDDIE JACKSON/Nice 'N' Slow/Capitol | 98% | 14% | 0% | Record Of The Week |
| 10 | 4 | KEITH SWEAT/Make It Last Forever/Elektra | 89% | 14% | 0% | Platinum Plus |
| 11 | 5 | LOOSE ENDS/Watching You/MCA | 100% | 2% | 0% | In Full View |
| 14 | 6 | MICHAEL JACKSON/Another Part Of Me/Epic | 91% | 70% | 12% | 6 In A Row? |
| 8 | 7 | RICK JAMES/Loosey's Rap/Reprise | 94% | 5% | 0% | Juice-Say |
| 1 | 8 | TERENCE TRENT D'ARBY/Sign Your Name/Columbia | 28% | 81% | 25% | Makin' Believers |
| 4 | 9 | STEVE WINWOOD/Roll With It/Virgin | 19% | 81% | 62% | Jammin' Video |
| 15 | 10 | GREGORY HINES/That Girl Wants To Dance/Epic | 89% | 2% | 0% | Super Talent! |
| 2 | 11 | AL B SURE!/Off On Your Own Girl/WB | 69% | 21% | 0% | Uptown Sound |
| 12 | 12 | MIAMI SOUND MACHINE/One Two Three/Epic | 13% | 72% | 75% | Leveling? |
| 16 | 13 | SHIRLEY MURDOCK/Husband/Elektra | 81% | 0% | 0% | Jumps The Broom |
| 18 | 14 | TAYLOR DAYNE/I'll Always Love You/Arista | 57% | 56% | 38% | Sizzlin' Ballad |
| 20 | 15 | SALT-N-PEPA/E.U. BAND/Shake Your Thing/Next Plateau | 67% | 7% | 0% | Good To Go Go |
| 22 | 16 | JESSE JOHNSON/Every Shade Of Love/A&M | 76% | 0% | 0% | Rainbow Coalition |
| 28 | 17 | JAMES BROWN/Static/Scotti Bros. | 78% | 0% | 0% | Clear Channel Smash |
| 13 | 18 | RJ'S LATEST ARRIVAL/Off The Hook/EMI-Manhattan | 57% | 0% | 0% | Peaked |
| 25 | 19 | JAMES'D-TRAIN' WILLIAMS/In Your Eyes/Columbia | 72% | 0% | 0% | Hit Express |
| 7 | 20 | GUY/Groove Me/MCA | 46% | 2% | 0% | Great LP Sales |
| 6 | 21 | TROOP/Mamacita/Atlantic | 59% | 5% | 0% | Impressive Debut |
| 26 | 22 | HOWARD HEWETT/Once, Twice, Three Times/Elektra | 52% | 2% | 0% | Strong Song |
| 21 | 23 | NEW EDITION/If It Isn't Love/MCA | 28% | 67% | 12% | Broad Appeal |
| 32 | 24 | PEBBLES/Take Your Time/MCA | 70% | 2% | 0% | On The Move |
| 17 | 25 | BOBBY BROWN/Don't Be Cruel/MCA | 39% | 19% | 0% | Hot LP |
| 34 | 26 | KOOL MOE DEE/Let's Go/Jive | 52% | 2% | 0% | Word! |
| 29 | 27 | SIEDAH GARRETT/K.I.S.S.I.N.G./Qwest | 54% | 2% | 0% | Lip Smacking Good |
| 41 | 28 | JAZZY JEFF/FRESH PRINCE/Nightmare On My Street/RCA | 43% | 40% | 0% | Major Mover |
| 36 | 29 | JEFFERY OSBORNE/She's On The Left/A&M | 76% | 5% | 0% | Right On Time |
| 19 | 30 | FAT BOYS/CHUBBY CHECKER/The Twist/Tin Pan Apple | 7% | 44% | 0% | New Single Released |

MOST ADDED

R&B



JOHNNY KEMP
"Dancing With Myself"
(Columbia)

TOP 40



NEW EDITION
"If It Isn't Love"
(MCA)

AC



TAYLOR DAYNE
"I'll Always Love You"
(Arista)

NEW
FROM
PAISLEY
PARK!

THE
NEW SINGLE
FROM
THE DEBUT
ALBUM
GOOD
QUESTION

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PRODUCED BY RICK NEIGER
PERSONAL MANAGEMENT:
LISA L. JANZEN
CAVALLO, RUFFALO & FARGNOLI,

World Radio History

MAJOR MARKET MOVERS

MIKI HOWARD

"Crazy"
(Atlantic)
Ballad

LW TW
37 32



Raised in Chicago on Gospel music and influenced by The Supremes, Aretha Franklin, Little Jimmy Scott, etc., Miki is a seasoned session singer who has backed up Dolly Parton, Esther Phillips, Philip Bailey, The Gap Band and others. "Crazy" is another slamming single from her second Atlantic solo project, *Love Confessions*. She's tops at:

WOCQ, WILD, WAMO, WGCI, WBLZ, WCIN, WCKX, WVKO, WGPR, KPRS, KATZ, KMJM, WVEE, WATV, WENN, WPEG, KKDA, KDLZ, WEDR, KQXL, WPLZ, KDIA, XHRM, KKFX, KRIZ, KSOL, WKND, WNOV, WPZZ, WYLD, WOWI, WFXC, WTMP, KACE, KKFX, KSOL.

TONY! TONI! TONÉ!

"Born Not To Know"
(Wing/PolyGram)
Up tempo

LW TW
38 33



These guys are from "Oaktown" (Oakland), CA. Lead vocalist Dwayne Wiggins, and brother Raphael and cousin Timothy Christian have combined their talents with cousins Elijah Baker, Carl Wheeler and Antron "Ice Cream" Haile. Following the group's success with the first smash single, "Little Walter," Tony! Toni! Toné! is back with "Born Not To Know" and programmers are pumping up the volume at:

WYXV, WKND, WDKX, WHUR, WBMX, WGCI, WNOV, WCIN, WCKX, WVKO, WGPR, WTLC, KPRS, KATZ, KMJM, WVEE, WATV, WPEG, WWDM, KDLZ, WAAA, WEAL, WQMG, WJMI, WPDQ, WBLX, KQXL, WYLD, WOWI, WFXC, KACE, KDAY, KKFX, WPZZ, WENN, WCKZ.

CASHFLOW

"That's The Ticket"
(Atlanta Artists/PG)
Up tempo

LW TW
39 35



This group is produced by Cameo leader Larry Blackmon. This Atlanta-based band presents its diverse and danceable collection of tunes with a solid R&B feel. Ca\$hflow's Kary Hubbert, James Duffie, and Gaylord Parsons and the group's debut album on Atlanta Artists/PolyGram is taking some energetic steps at radio. Looking good on:

WXYV, WKND, WUSL, WHUR, WPGC, WNOV, WBLZ, WIZF, WCIN, WCKX, WMJI, WSNY, WVKO, WPZZ, KCPW, KPRS, WLOL, KATZ, WVEE, WAPI, WATV, WENN, WJLD, WPEG, KKDA, KDLZ, WAAA, WQMG, WJMI, WTYX, WPDQ, WMC, WEDR, KQXL, WOWI, WDCG, WRVA, WTMP, KMJI, KOST, KDIA, KKFX, KRIZ, KSOL.

NATALIE COLE

"When I Fall In Love"
(EMI-Manhattan)
Ballad

LW TW
40 36



Always being able to handle a broad variety of material, Natalie's versatile abilities are glowing on her current LP, *Everlasting*. Daughter of the famed Nat "King" Cole, Natalie's fourth single release, "When I Fall In Love," pays compliment to the voice that radio loves to play:

WOCQ, WXYV, WILD, WXKS, WKND, WDKX, WDAS, WBMX, WNOV, WIZF, WVKO, WGPR, WTLC, KPRS, WENN, WCKZ, WPEG, KDLZ, WAAA, WQMG, WPDQ, WEDR, WYLD, WOWI, WPLZ, WTMP, KFMB, XHRM, KRIZ, KSOL, WDIA, WHRK.

A. WINBUSH/R. ISLEY

"Hello Beloved"
(Mercury/PG)
Ballad

LW TW
45 38



Angela's new single, "Hello Beloved," is heralding more of her talents to the music world. This songwriter, producer, arranger, instrumentalist and performer showcases her vocal abilities on her current LP, *Sharp*. With emotion and musicality, this St. Louis native is pleasing them once again at:

WDAS, WAMO, WHUR, WBMX, WNOV, WBLZ, WIZF, WCIN, WZAK, WVEE, WATV, WJLD, WPEG, WWDM, WQMG, WJMI, WBLX, KQXL, WTMP, KACE, KGFJ, KDIA, WUSL, WGCI, KPRS, WENN, WILD.

Vanessa Williams

"(He's Got) The Look"
(887 781-7)

The next smash single and video from the Wing/Polydor LP, "The Right Stuff"
(835 694-1)

The followup to the hit single, "The Right Stuff"

- #1 Billboard Black Single Sales
- #1 Billboard 12" Single Sales
- Top 3 Club smash
- Top 3 Black radio

Album sales over 225,000 and spreading internationally

"(He's Got) The Look" also available on Cassette Single (887 782-4) and Maxi-Cassette Single (887 781-4)

*Single produced and arranged by Avior Baygan for Kangaroo Productions, Inc.
Additional production and remix:
Hank Shocklee, Bill Stephney, Eric Sadler
Remix engineer: Bud Hurl at Greene Street Recording, NYC
Executive Producer: Ed Eckstine
Management: Hervey & Co.*



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MAJOR MARKET MOVERS

LEVERT
 "Addicted To Love"
 (Atlantic)
Uptempo



LW TW
 60 39

The talent is flowing in the next generation, as Gerald and Sean carry on the tradition of their father Eddie. With their friend, Mark Gordon, the brothers have proven themselves with hits such as, "Casanova," "My Forever Love," "Sweet Sensation" and hot duet with labelmate, Miki Howard, "That's What Love Is." Radio is addicted to the sounds of Levert at:

WXYV, WUSL, WAMO, WHUR, WBMX, WLUM, WNOV, WBLZ, WVKO, WZAK, WPZZ, KPRS, WJLD, WWDM, KKDA, KDLZ, WJMI, WPDQ, KQXL, WOWI, WFXC, WTMP, KRIZ.

TEDDY PENDERGRASS
 "2 a.m."
 (Elektra/Asylum)
Ballad



LW TW
 74 43

The *New York Times* called him "the most important Pop and Soul shouter since the Four Tops." The *Village Voice* said he was "the most complete male vocalist to emerge out of the Soul heritage since Otis Redding." Now Teddy's reaffirming his place among the great male R&B voices of this generation with his most recent single, "2 a.m." Speaking their language at:

WILD, WKND, WBMX, WGCI, WCIN, WCKX, WGPR, WPZZ, WTLC, KPRS, WATV, WWDM, KKDA, WAAA, WJMI, WEDR, WOWI, WFXC, WPLZ, KGFJ, WLNR, WNOV, KATZ, WEAL.

PUBLIC ENEMY
 "Don't Believe The Hype"
 (Def Jam)
Uptempo



LW TW
 48 44

Once again these rappers are redefining the term "def!" With the release of its latest album, this Def Jam/Columbia recording group is turning its album into a high velocity kinetic rap landmark. Flavor-Flav, Chuck D and Terminator X are making it complete at:

WDAS, WUSL, WHUR, WLUM, WNOV, WZAK, KMJM, KKDA, WEAL, WEDR, KQXL, WOWI, WFXC, KSOL, WWDM, KDAY.

ASWAD
 "Don't Turn Around"
 (Mango/Island)
Midtempo



LW TW
 56 48

"Aswad" is Arabic for "black." The group is an English Reggae band whose sound is authentic, militant and positively original. The group's music reflects the British Black experience and the current single, "Don't Turn Around," was No. 1 on the U.K. pop chart for four consecutive weeks. Now at a pivotal U.S./U.K. crossroad, these U.K. rockers are playing their fierce rhythms on domestic turf. Strutting their stuff at:

WDXK, WDAS, WHUR, WNOV, WCKX, KATZ, WAAA, WJMI, KACE, XHRM, WTMP, WOWI, WPDQ, WENN.

GAP BAND
 "Straight From The Heart"
 (Total Exp./RCA)
Uptempo



LW TW
 54 49

Ronnie, Charlie and Robert Wilson grew up in Tulsa, OK, as children of a minister. The name Gap Band is the result of an acronym of the three main streets in the heart of Tulsa's Black business community ... Greenwood, Archer and Pine. The sweet tooth is being satisfied at:

WBMX, WGCI, WNOV, WIZF, WCIN, WCKX, WZAK, WTLC, KKDA, WAAA, WEDR, WBLX, WYLD, WTMP, KACE, KGFJ, KKFX, KRIZ, KSOL, KMJM, KDLZ, WPDQ, WZAZ, WXOK, KJLH, KDIA, WDJY, WDIA, WHRK, KPRS, WLUM, KACE.

MAJOR MARKET MOVERS

BRENDA RUSSELL

"Gravity"

(A&M)

Uptempo

LW TW

63 51



Having developed her reputation as a great session singer and writer of songs covered by Earth, Wind & Fire, Anne Murray, Roberta Flack as well as having collaborated with Michael McDonald, Melissa Manchester and David Foster, to name a few, Brenda Russell has another solo album under her belt and has solidly established herself as an R&B stylist to be reckoned with. She's down to earth on:

WXYV, WHUR, WBMX, WGCI, WCIN, WCKX, WZAK, WGPR, WTLC, WSB, WENN, WPDQ, KQXL, WTMP, KACE, KDIA, KKFX, WDJY, WVEE, WBLZ, KJLH, WDKX.

ERIC B. & RAKIM

"Follow The Leader"

(UNI/MCA)

Uptempo

LW TW

57 54



Eric B. grew up in Elmhurst, Queens, N.Y. with a love for basketball and music. He played trumpet and guitar as a youth and then graduated to the turntables when Rap first surfaced in the late '70s. Rakim was born William Griffin in Brooklyn, 19 years ago. An honor student, Rakim has been writing rhymes and rapping since the seventh grade. Cold chillin' on:

WDAS, WLUM, WNOV, WZAK, KMJM, WENN, WEAL, WEDR, WFXC, KDAY, WBMX, WGCI, WTLC, WEKS, WVEE, WATV, WPLZ, WTMP, KKFX, WWDM, WHUR.

LISA LISA & CULT JAM

"Go For Yours"

(Columbia)

Uptempo

LW TW

71 55



Lisa Lisa & Cult Jam is one of the hottest R&B/pop acts around. The hot LP, *Spanish Fly*, has opened up the world of pop music for this intensely grooving band. For Lisa Lisa & Cult Jam, everything is fine at:

WXYV, WKND, WDAS, WUSL, WAMO, WHUR, WGCI, WBLZ, WIZF, WCKX, WVKO, WATV, WPEG, KKDA, WQMG, WOWI, WZZU, WPLZ, WTMP, XHRM.

GARY TAYLOR

"Tease Me"

(Virgin)

Ballad

LW TW

66 56



Singer, songwriter, arranger, producer, keyboardist ... need we say more? Gary Taylor has developed his own style through writing for artists, such as the Whispers, Grover Washington, Jr., Vesta Williams, Chico DeBarge, the Dazz Band and the Controllers. He's now reaping solo rewards at:

WXYV, WDKX, WDAS, WBMX, WGCI, WBLZ, WCIN, WATV, KKDA, KDLZ, WJMI, WPDQ, KQXL, WPLZ, KDIA, KKFX.

EVELYN

"CHAMPAGNE" KING

"Hold On To What You

Got"

(EMI-Manhattan)

Uptempo

LW TW

64 58



At the age of sweet 16, Evelyn King was being kissed by two gold albums, *Smooth Talk* (1977) and *Music Box* (1979) and was hence crowned Evelyn "Champagne" King, reflecting the sparkling style and spirit that's always been poured into her work. "Flirt," Evelyn's debut release for EMI-Manhattan marked her return to the forefront of the music scene. With the second single release, "Hold On To What You Got," she proves to keep radio interested at:

WOCQ, WXYV, WILD, WKND, WUSL, WAMO, WHUR, WGCI, WNOV, WBLZ, WPZZ, WPEG, WAAA, WQMG, WJMI, WBLX, WFXC, WPLZ, KACE, KRIZ.

MAJOR MARKET MENTIONS

Titles receiving significant National radio activity

ROB BASE

"It Takes Two"

(Profile)

WGPR, WCKZ, WPDQ,
WOWI, WFXC.

DINO

"Summer Girls"

(Island)

WXKS, WQHT,
WLUM, WPZZ, WCKZ,
WKSI, WAPE, WDCG,
WZZU, KPWR, KKLQ,
KUBE.

EARTH, WIND & FIRE

"You & I"

(Columbia)

WOCQ, WILD, WKND,
WHUR, WBMX, WICI,
WCIN, KPRS, WATV,
WJLD, WPEG, WQMG,
WJMI, WPDQ, KQXL,
WYLD, WOWI, WFXC,
WPLZ, WTMP, KDIA,
KSOL.

MICHAEL COOPER

"Quickness"

(King Jay/WB)

WAMO, WENN,
WVDM, WAAA,
WJMI, WFXC, WTMP,
KKFX.

DAZZ BAND

"Single Girls"

(RCA)

WOCQ, WXYV, WDAS,
WAMO, WICI, WNOV,
WIZF, WCIN, WZAK,
WTLC, WVEE, WATV,
WENN, WCKZ, KDLZ,
WEAL, WEDR, KQXL,
WPLZ, WTMP, KDIA,
KKFX, KRIZ.

KASHIF

"Loving You Only"

(Arista)

WILD, WCN, WCKX,

WTLC, WENN, WPEG,
WVDM, WAAA,
WEAL, WQMG, WJMI,
WEDR, KDAY.

BASIA

"Time And Tide"

(Epic)

WBSB, WAVA, KCPW,
WQXI, KMEL, KUBE.

MASTER PLAN

"Stomp"

(Crush Music)

WCKX, KATZ, KMJM,
WAAA, WPDQ, WEDR,
WOWI, KKFX, KSOL.

CHAPTER 8

"Give Me A Chance"

(Capitol)

WILD, WICI, WCKX,
WGPR, WPZZ, KMJM,
WATV, WFXC, KGFJ,
KKFX.

HOWARD

HUNTSBERRY

"Sleepless Weekend"

(MCA)

WXYV, WKND, WUSL,
WMAO, WZAK,
WGPR, WPZZ, KPRS,
KMJM, WATV, WENN,
WVDM, KKDA,
WAAA, WOWI, WFXC.

JOHNNY MATHIS

"On The Outside Looking In"

(Columbia)

WCKX, KDLZ, WPDQ,
KQXL, KOST.

MORRIS DAY

"Love Is A Game"

(WB)

WILD, WPGC, WNOV,
WVCO, WJLD, WPEG,
WJMI, WBLX, WFXC,
KDAY, KGFJ, XHRM,
KRIZ, KSOL.

BOBBY BROWN

"My Prerogative"

(MCA)

WILD, WAMO,
WBMX, WLUM,
WCIN, WZAK, WPZZ,
KKFX.

MELBA MOORE

"I'm In Love"

(Capitol)

WILD, WUSL, WBMX,
WNOV, WBLZ, WPZZ,
WTLC, WPEG,
WVDM, WAAA,
WQMG, WJMI, WFXC,
WTMP, KACE.

KIARA

"The Best Of Me"

(Arista)

WILD, WQHT, WUSL,
WAMO, WBMX,
WICI, WTLC, KATZ,
WYLD, KDAY, KPWR,
KZZP, KKFX.

MARVA KING

"Back Up"

(Tri-World)

WCKX, WICI, WBLZ,
WTLC, KATZ, KMJM,
WEDR, KQXL, KSOL.

JOHNNY KEMP

"Dancing With Myself"

(Columbia)

WOCQ, WXYV, WDAS,
WAMO, WLUM,
WBLZ, WZAK, WGPR,
WPZZ, KPRS, KMJM,
WVEE, WCKZ,
WVDM, KKDA,
KDLZ, WPDQ, WOWI,
KACE, XHRM.

INDIA

"Dancing On The Fire"

(WB)

WQHT, KBEQ, KOST.

KARYN WHITE

"The Way You Love Me"

(WB)

WOCQ, WILD, WKND,
WCKX, WUSL,
WBMX, WICI, WNOV,
WBLZ, WCIN, WPZZ,
KPRS, KATZ, WVEE,
WENN, WCKZ, WPEG,
KKDA, KDLZ, WQMG,
WJMI, WPDQ, WEDR,
KQXL, WYLD, WOWI,
WFXC, WPLZ, WTMP,
KACE, KOST, KKFX.

JETS

"Sending All My Love"

(MCA)

KMAP, WUSL, WLUM,
WGPR, WHYT, WPZZ,
KPRS, WAAA, KQXL,
WZZU, XHRM

SUE-ANN

"Rock Steady"

(MCA)

KMAP, WOCQ, WPZZ,
WTLC, KATZ, WVDM,
WBLX, WTMP, KACE

SHANICE WILSON

"I'll Bet She's Got A Boyfriend"

(A&M)

WCKX, WGPR, KDAY,
KKFX

HITMAKERS

Hitmakers are picks by station programmers known for breaking new music. The most mentioned titles make the R&B Hit List!™



The R&B Hit List™

1 KARYN WHITE
The Way You Love Me
(WB)

2 SADE
Nothing Can Come Between Us
(Epic)

3 KIARA
The Best Of Me
(Arista)

4 JAZZY JEFF FRESH PRINCE
Nightmare On My Street
(jive/RCA)

5 CHAPTER 8
Give Me A Chance
(Capitol)

KHRN/Hearne TX
A.J. Whiteside/PD
SALT-N-PEPA
E.U. BAND
Shake Your Thang
(Next Plateau)

KJCB/Lafayette LA
Horatio Handy/PD
FREDDIE JACKSON
Nice 'N' Slow
(Capitol)

WLLE/Raleigh NC
Waxmaster Torey/MD
PUBLIC ENEMY
Cold Lampin'
(Def Jam)

WPOM/West Palm Beach FL
George Cole/PD
JEFFREY OSBORNE
She's On The Left
(A&M)

WVAS/Montgomery AL
Carol Stephens/MD
TAYLOR DANE
I'll Always Love You
(Arista)

KCEP/Las Vegas NV
Rob Holliday/PD
FREDDIE JACKSON
Nice 'N' Slow
(Capitol)

WPAK/Farmville VA
Stan Williams/PD
TAYLOR DANE
I'll Always Love You
(Arista)

WQIS/Laurel MS
Ron Davis/PD
MORRIS DAY
Love Is A Game
(WB)

COOL-FM/Ft. Wayne IN
Louie D/PD
MIKI HOWARD
Crazy
(Atlantic)

KXOJ/Tulsa OK
Melinda Jackson/MD
TONY TONI TONE
Born Not To Know
(Wing/PG)

KWTD/Lonoke AR
Lee Green/MD
ANGELA WINBUSH
RONALD ISLEY
Hello Beloved
(Mercury)

WFKX/Nashville TN
Kim Kaye/MD
J. JEFF/FRESH PRINCE
Nightmare On My Street
(Jive/RCA)

WDAO/Dayton OH
Michael Ecton/MD
CHAPTER 8
Give Me A Chance
(Capitol)

KMYX/Ojai CA
Howard Thomas/PD
CLUB NOVEAU
For The Love Of Francis
(King Jay/WB)

KZEY/Tyler TX
Vanessa Barrier/PD
SUE ANN
Rock Steady
(MCA)

WKKY/Pascagoula MS
Nikki DeNarks/MD
CHICO DeBARGE
Kiss Serious
(Motown)

WASC/Spartanburg SC
Lou Broadus/GM
BOBBY McFERRIN
Don't Worry Be Happy
(EMI-Manhattan)

WBMS/Wilmington NC
Raul Brewster/PD
KASHIF
Loving You Only
(Arista)

WRBD/Ft. Lauderdale FL
Charles Mitchell/PD
FREDDIE JACKSON
Nice 'N' Slow
(Capitol)

WJIZ/Albany GA
Tony Wright/PD
VANESSA WILLIAMS
You Got The Look
(Wing/PG)

WKIE/Richmond VA
Micki Spencer/GM
RUN-D.M.C.
Mary Mary
(Profile)

KCHL/San Antonio TX
Jim Robinson/PD
MELBA MOORE
I'm In Love
(Capitol)

WXLA/Lansing MI
Sammy Jordan/PD
KIARA
The Best Of Me
(Arista)

KOKY/Little Rock AR
Dave Felder/PD
HOWARD HEWETT
Once, Twice, Three Times
(Elektra)

WSHV/South Hill VA
Leroy Penn/PD
ERIC B. & RAKIM
Follow The Leader
(Uni/MCA)

WHUR/Washington D.C.
Mike Archie/MD
ANGELA WINBUSH
RONALD ISLEY
Hello Beloved
(Mercury)

WVEE/Atlanta GA
Ray Boyd/PD
KEITH SWEAT
Make It Last Forever
(Vintertainment)

HITMAKERS

Hitmakers are picks by station programmers known for breaking new music. The most mentioned titles make the R&B Hit List™

KPOO/San Francisco CA
Jerome Parsons/PD
FORCE MD's
Deep Check
(Tommy Boy/WB)

KXZZ/Shreveport LA
Darrell La Viege/PD
PAULA ABDUL
Knocked Out
(Virgin)

WNOV/Milwaukee WI
Charles Brown/PD
LEVERT
Addicted To You
(Atlantic)

WBMX/Chicago IL
Daisy Davis/MD
SADE
Nothing Can Come Between
(Epic)

KKFX/Seattle WA
Robert L. Scott/PD
KIARA
The Best Of Me
(Arista)

WDAS/Philadelphia PA
Ducki Hampton/MD
OHIO PLAYERS
Let's Play
(Track)

WILD/Boston MA
Elroy Smith/PD
KARYN WHITE
The Way You Love Me
(WB)

WOWI/Norfolk VA
Ron Atkins/Nat'l PD
HOWARD
HUNTSBERRY
Sleepless Weekend
(MCA)

WGCI/Chicago IL
Barbara Prieto/MD
KARYN WHITE
The Way You Love Me
(WB)

WPDQ/Jacksonville FL
Sam Nelson/PD
KARYN WHITE
The Way You Love Me
(WB)

XHRM/San Diego CA
L.D. McCollum/MD
BETTY WRIGHT
After The Pain
(Ms. B)

WBLX/Mobile AL
Tony Brown/PD
J. JEFF/FRESH PRINCE
Nightmare On My Street
(Jive/RCA)

WVKO/Chicago IL
Steve Crumbley/Nat'l PD
SADE
Nothing Can Come Between
(Epic)

WJLD/Birmingham AL
Gary Richardson/PD
SADE
Nothing Can Come Between
(Epic)

WJMI/Jackson MS
Paul Todd/MD
AL B. SURE!
Killing Me Softly
(WB)

WUSL/Philadelphia PA
Dave Allan/PD
KIARA
The Best Of Me
(Arista)

KMJM/St. Louis MO
Greg Beasley/MD
OHIO PLAYERS
Let's Play
(Track)

WAMO/Pittsburgh PA
Sam Weaver/PD
BOBBY BROWN
My Perogative
(MCA)

KRIZ/Seattle WA
Frank P. Barrow/PD
DAZZ BAND
Single Girl
(RCA)

KPRS/Kansas City MO
Monica Nightengale/PD
KOOL & THE GANG
Rags To Riches
(PolyGram)

WFXC/Raleigh NC
Hozie Mack/MD
HOWARD
HUNTSBERRY
Sleepless Weekend
(MCA)

WVDM/Sumter SC
Andre Carson/PD
MICHAEL COOPER
Quickness
(King Jay)

WGPR/Detroit MI
Joe Spencer/PD
JOHNNY KEMP
Dancing With Myself
(Columbia)

WBLZ/Cincinnati OH
Brian Castle/PD
KARYN WHITE
The Way You Love Me
(WB)

WKND/Windsor CT
Melodie McLean/PD
KARYN WHITE
The Way You Love Me
(WB)

KQXL/Baton Rouge LA
A.B. Welch/PD
GEORGE BENSON
Let's Do It Again
(WB)

WENN/Birmingham AL
Mychael Star/MD
SADE
Nothing Can Come Between
(Epic)

WEDR/Miami FL
George Jones/PD
GEORGE BENSON
Let's Do It Again
(WB)

WCKZ/Charlotte NC
Chris Bailey/PD
TROOP
Mamacita
(Atlantic)

WZAK/Cleveland OH
Bobby Rush/MD
BOBBY BROWN
My Perogative
(MCA)

WTLC/Indianapolis IN
Jay Johnson/PD
J. JEFF/FRESH PRINCE
Nightmare On My Street
(Jive/RCA)

WPLZ/Richmond VA
Debbe Parker/PD
KARYN WHITE
The Way You Love Me
(WB)

WYLD/New Orleans LA
Tony Brown/PD
KEITH SWEAT
Make It Last
(Vintertainment)

WATV/Birmingham AL
Ron January/MD
SADE
Nothing Can Come Between
(Epic)

KMAP/St. Paul MN
Al Alonzo/PD
SADE
Nothing Can Come Between
(Epic)

WCKX/Columbus OH
Rick Stevens/PD
MICO WAVE
Star Struck
(Columbia)

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THE AUDIO CHAIN: Microphones Part 1

By Zenobia Millet

Digital creation and reproduction is rapidly becoming the medium of choice in the audio world. Technology now exists to do all audio production digitally. Millions are spent on research to digitally duplicate acoustic environmental, instrumental, and vocal sounds, but the digital domain has not developed a replacement for the role of the microphone, the bridge between the acoustic and electrical worlds.

Basic physics says that all sounds result from some sort of movement or energy. Thus, speaking, singing, and playing acoustic instruments creates energy. The microphone, technically defined as a transducer, changes this energy into equivalent electrical energy needed for the rest of the audio chain. The acoustic energy hits one side of the diaphragm, a mechanical device, causing an outward displacement on the other side which generates an equivalent electrical output energy. Repetition of this movement creates enough output to represent the sound electrically.

How the microphone reproduces sounds is dependent upon external and internal variables. The acoustical environment (wind, rain, humidity, air conditioning) may vary as well as the physical placement (above, closeup, behind, far away). The design of the transducer, particularly the diaphragm, creates distinctive differences in duplicating the same sound. This variety presents options in choosing the right microphone for the specific application.

There are three genres of microphones commonly used in professional audio today. The dynamic, ribbon, and condenser

PRODUCT PROFILES

The **AKG C408/B9 Combo microphone** is one of the new "Micro Mic Series" of small, lightweight microphones for instrument mounting. The C408, is a miniature D112, the popular bass mic, but is a high quality condenser. It has a hypercardioid pickup pattern, which means it has good rejection on the sides (the feedback zone) yet produces crisp sounds. Its response pattern is optimized for percussion instruments — snare, tom-toms, congas, bongos — and is made to withstand drumstick hits. The C408 has a swivel arm for quick and accurate placement. It's built-in clamp allows for attachment directly to the drum, eliminating mic-stand setups. The B9 is the 9V battery supply which powers two C408's or other Micro Mics and comes with balance and volume controls. The C408/B9 retails for about \$220.



AKG C408/B9

Sennheiser Electronic Corp. makes a series of popular dynamic microphones. The **MD421U** is a high-quality, directional moving coil microphone. It has a cardioid pickup pattern which means excellent rear rejection of ambient noise. Its frequency response pattern is very smooth with a slight rise in the upper range for optimum intelligibility. The 421 has a built-in wind screen for pop reduction and can be used extremely close to the sound source. Its ability to handle high sound-pressure levels makes it perfect for the most demanding applications. Although it's used for instrument miking (even inside a kick drum), it's most popular use is in broadcasting. Today, the majority of on-air personalities use this microphone. The Sennheiser MD421U retails for \$399.



Sennheiser MD421U

microphones have different designs for sound generation and sonic characteristics.

The *dynamic* or *moving coil* mic consists mainly of three parts: diaphragm, voice coil and magnet. When the sound source hits the diaphragm, the pressure causes proportional displacement of the voice coil. The coil then cuts across the magnetic field inducing an electrical output comparable to the initial acoustic sound in loudness and frequency range tuning. The *omnidirectional* or *pressure* dynamic processes signals from all directions and the *directional* or *pressure-gradient* is sensitive to sounds from selected directions. These are identified by *polar patterns* (discussed in later sections). Popular dynamics include the

Shure SM57 and Sennheiser MD421.

The *ribbon* or *pressure-gradient* microphone is similar in theory to the dynamic. It uses an extremely thin (.08") aluminum ribbon as its diaphragm, which is suspended between the two poles of a magnet. When sound energy of various speeds or velocities reach the ribbon, it is displaced or moved proportionally and cuts across the magnetic field inducing a current flow. The ribbon mic is also called a *velocity* microphone because the ribbon's motion is determined by the difference of pressure from front to back. The printed ribbon version operates exactly the same way but its diaphragm (.001") has a spiral aluminum ribbon printed on a polyester film. Since these ribbons are exposed to sound energies

from both front and back, their pickup patterns are *bi-directional* and look like a *figure-eight*. Other patterns can be derived by changing the acoustic signal's path to the rear of the ribbon. Ribbon microphones are typically less rugged than others, since the ribbons can be destroyed by unusually harsh air blasts. The earlier ones, RCA 77's and 44's, were so fragile they required special bags for storage. Today's ribbon microphones are made to withstand the rigors of performance usage. The Beyer M500 are popular ribbon microphones.

The condenser or capacitance microphone creates output through an electrical system, quite different from the mechanical processes of dynamics and ribbons. The capsule head consists of two extremely thin plates. The front-plate diaphragm is coated on one side with gold or nickel and is movable. The back plate is fixed and is about .001 inches from the diaphragm. The two plates form a capacitor or condenser which stores electric charges. These charges occur when the diaphragm is displaced by the sound waves and voltages from an external power supply are applied to both plates. The amount of charge stored is determined by the composition, distance and substance between the plates and the varying relationship of the voltage and capacitance. The resultant output signal is very low level and must be boosted by a field effect transistor (FET) or preamplifier inside the body of the microphone.

There are two types of condensers in use today. The one described above must use an external power source, unlike the dynamics and ribbons. The second type, electret-condenser, operates the same except that its diaphragm is permanently charged so no voltages from an outside power source are needed. The preamplifier, though, is powered by an internal 1.5V battery.

Condenser microphones can be omnidirectional as well as directional, depending on the resonance tuning of the capsule. The sonic capabilities of these microphones surpass the other types and are used for the highest-quality reproduction and recording. The AKG C414's, Neumann TLM170i, and Schoeps CMC3/41 are current models. Tube-preamplifier condenser microphones are still quite popular in the studios, including the Neumann U47, AKG C12, and Telefunken ELAM251.

In Part 2, we'll discuss microphone character, interfaces, and applications.

PRODUCT PROFILES

Beyerdynamic, Inc. has been the leader in modern ribbon microphone technology. The company's series of mics have extremely durable components, yet have high-quality sound reproduction. The Beyer M500TG is among the most popular. It's a dynamic ribbon with a hypercardioid response pattern boosted slightly in the high frequencies, increasing intelligibility in the speaking range adding more presence to vocals. It has a warm, full-bodied sound with good low frequencies. Its construction is good for live performance applications. Internal isolation minimizes handling noises, its response pattern rejects feedback frequencies, and its built-in filter reduces "r and p" popping. An optional noise-free, lockable on/off switch is available. The Beyer M500TG retails for \$300.



Beyer M500TG

The TLM170i has five pickup patterns: omni, cardioid, hypercardioid, and figure-8, making it a good value of five high-quality mics in one. One pattern is chosen manually via a switch on the body but a future option will be a remote-control switching device. Because it's a condenser, it requires phantom power of 24V or 48V. It also features a 100hz high pass filter to cut out low frequency interference (air conditioning rumble, for example) and a 10db pad to reduce excessive output levels. It comes with a built-in windscreen and isolation suspension mount. It is superb for male and female vocals because it has a full-bodied (fat) sound yet the high frequencies remain crisp throughout the record-making processes. With selectable patterns, it can accommodate any vocal style. The unit retails for \$1,750.



Neumann TLM170i

TECH CORNER

By Peter St. Clair

MANAGING THOSE SWITCHES, Part 3

Before you run off and plug EVERYTHING you have into the X-10 **POWERHOUSE Wireless Remote Control System** (see description in Part 2), a few cautions are in order. The following points are summaries only. Please contact your dealer or The R&B Report with specific questions.

1. The X-10 system is usually best geared to smaller music studios. For technical reasons, equipment in larger studios will often be left on around the clock (even though it wastes electricity and generates lots of heat.)
2. Be sure to protect your equipment against AC power surges, spikes, insufficient grounding, etc. The X-10 system

- won't interfere with such protection.
3. Power fluctuations occur when equipment is first turned on, so don't turn on a LOT of equipment all at once. Try grouping them on several X-10 modules, turning on each module sequentially.
4. Each X-10 "Appliance" module has a load limit of about 400 watts; another reason to group your equipment.
5. Rarely, some equipment may be damaged (or its memory lost) if turned on/off at the plug. This indicates poor design, but it's still a reality.
6. Also, rarely (once a year?), X-10 components will fail, or be triggered by a neighbor using the same House Code (just change your own code). So, things like computers or hard disks should not be used with X-10. Power interruptions there can be disastrous.

Now for the GOOD news: X-10 (USA) has made it *easy* for O.E.M. equipment to interface with the X-10 system, bringing the future a little bit closer! Tune in to Part 4 for details....

THE R&B ALBUM CHART

RETAIL BREAKOUTS

FREDDIE JACKSON
Don't Let Love Slip Away
 (Capitol)

SALT 'N' PEPA
A Salt With A Deadly Pepa
 (Next Plateau)

JEFFERY OSBORNE
One Love - One Dream
 (A&M)

ERIC B & RAKIM
Follow The Leader
 (UNI/MCA)

(Albums reported as hot movers for the week by retail)

Troop stampedes its way into the R&B Album Chart as this week lone debut at #29. Eric B & Rakim and Salt 'N' Pepa make big moves as they storm up the chart. While D.J. Jazzy Jeff and the Fresh Prince break the ice and enter the Top 10 landing at No. 9 after 18 weeks on the chart.



| 2W | LW | TW | ARTIST | TITLE | LABEL | WOC |
|----|----|--------------|-------------------------|-------------------------------|---------------------------|-----|
| 1 | 1 | 1 | AL B. SURE! | In Effect Mode | WB 9-25662 CD | 14 |
| 5 | 3 | 2 | BOBBY BROWN | Don't Be Cruel | MCA-42185 CD | 6 |
| 6 | 4 | 3 | NEW EDITION | Heartbreak | MCA-42207 CD | 6 |
| 2 | 2 | 4 | KEITH SWEAT | Make It Last Forever | Elektra 9-60763 CD | 31 |
| 4 | 5 | 5 | TEDDY PENDERGRASS | Joy | Elektra 9-60775-1 CD | 12 |
| 9 | 7 | 6 | EPMD | Strictly Business | Fresh/Sleeping Bag 82006 | 9 |
| 10 | 8 | 7 | TERENCE TRENT D'ARBY | Introducing The Hardline | Columbia BFG-40964 CD | 18 |
| 3 | 6 | 8 | SADE | Stronger Than Pride | Epic OE-44210 CD | 12 |
| 7 | 13 | 9 | JAZZY JEFF/FRESH PRINCE | He's The D.J., I'm The Rapper | Jive/RCA 1091-1-J CD | 18 |
| 11 | 10 | 10 | PUBLIC ENEMY | It Takes A Nation | Def Jam/CBS BFC 44303 | 5 |
| — | 14 | 11 | FREDDIE JACKSON | Don't Let Love Slip Away | Capitol CI-48987 CD | 2 |
| 13 | 9 | 12 | JOHNNY KEMP | Secrets Flying | Columbia FC 407702 | 13 |
| — | 28 | 13 | ERIC B & RAKIM | Follow The Leader | UNI/MCA UNI-3 CD | 2 |
| 8 | 11 | 14 | GEORGE MICHAEL | Faith | Columbia OC 408667 CD | 31 |
| 14 | 12 | 15 | JAMES BROWN | I'm Real | Scotti Bros./EPA F2 44241 | 9 |
| 19 | 17 | 16 | GUY | Guy | Uptown/MCA-42176 CD | 4 |
| 22 | 20 | 17 | TRACY CHAPMAN | Tracy Chapman | Elektra 9-6074-1 CD | 8 |
| 18 | 18 | 18 | LOOSE ENDS | The Real Chuckeeboo | MCA-42196 CD | 6 |
| — | 29 | 19 | SALT 'N' PEPA | A Salt With A Deadly Pepa | Next Plateau PL 1011 | 2 |
| 12 | 15 | 20 | RUN-D.M.C. | Tougher Than Leather | Profile PRO-1265 CD | 12 |
| 21 | 26 | 21 | J.J. FAD | Supersonic | Atco/Ruthless 9059 CD | 3 |
| 17 | 22 | 22 | BIG DADDY KANE | Long Live The Kane | Cold Chillin'/WB 25731-1 | 3 |
| 24 | 19 | 23 | MAC BAND | Mac Band | MCA-42090 CD | 4 |
| — | 24 | 24 | RICK JAMES | Wonderful | Reprise/WB9 25659-1 CD | 2 |
| 26 | 27 | 25 | VANESSA WILLIAMS | The Right Stuff | Wing/PG 835 694-1 CD | 5 |
| 16 | 21 | 26 | PRINCE | Lovesexy | Paisley Park 25720 CD | 12 |
| 15 | 16 | 27 | DOUG E. FRESH | The Good, The Bad | Reality/Danya F-9 658 CD | 11 |
| — | 23 | 28 | SHIRLEY MURDOCK | A Woman's Point Of View | Elektra 9-60791 CD | 2 |
| — | — | Debut | TROOP | Troop | Atlantic 81851-1 CD | 1 |
| 23 | 30 | 30 | PEBBLES | Pebbles | MCA 402494 CD | 28 |

STACY LATTISAW

“CALL ME”

THE BOYS

“DIAL MY HEART”

TODAY

“HIM OR ME”

DESIREE COLEMAN

“ROMANCE”

ADA DYER

“I DON'T FEEL LIKE CRYING”

WILSON PICKETT

“LOVE NEVER LET ME DOWN”

GERALD ALSTON

M O T O W N

WHERE THE FUTURE SOUNDS BETTER THAN EVER.



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World Radio History

PROFILE



SARA MELENDEZ: MODERN MARKETING

Editor's Note: Sara Melendez recently left MCA and accepted the position of VP/Marketing at Columbia Records. This interview took place days before she decided to make her move. In her opening statements of this article, she is referring to her career moves long before coming to MCA, a company she still admires.

By Belma Johnson
Editor-In-Chief

"I hated my job. I saw no potential," Sara Melendez was saying one day recently from her comfortable office at the MCA headquarters. "I was a paralegal. Had been for years. Seven years. The only way up would have been to go to law school. I couldn't afford to do that because I had a family to take care of. I've been the breadwinner for a long time. I had no future, and I was frustrated, so I took a leave of absence for one month to look for a new job. I was supposed to go back to work on a Monday. The Friday before I got a job at Curtom Records."

So instead of returning to the lifeless gig at the law firm, Melendez took a pay cut and accepted a job as an all-around trouble-shooter at a small label.

She took a chance. "But it was worth it. It has paid off since," she said.

And how.

"The perfect way to enter the record business is at a small label," Melendez says. "You see what it takes to make a record work. You watch them choose the product, choose the producer, find songwriters, design the artwork, write the copy that goes on the album jacket.

You see the work that goes into getting the song played on the radio. I even laid down the handclaps on background on one record. You see *everything*. You learn."

That's Melendez's nature. She has an ambitious mind and aggressively pursues knowledge.

Just look at the way she attacked her job at Curtom. "I was like a kid in a candy store. I wanted to know everything. I would get to the office at 7 o'clock in the morning and leave at 7 at night. I was reading, learning. I read contracts. I got to understand all the aspects of the business, all of the (intricacies) of music publishing ... all of it."

Eventually she administrated all of the publishing companies associated with Curtom, among a vast number of other responsibilities.

But these days, Melendez applies all that she knows to a national post.

Melendez has been at MCA for six years, advancing from Midwest Reg. Promotion Director to a similar position on the West Coast and then to her current post, National Marketing Director.

But those are just titles. Here's what Melendez does:

"I'm involved in a project when it's only a concept, when we're deciding what image to project," she said. "I like the molding — especially for a new act — I like developing the act, making the concept become reality. I love what I'm doing."

Consider what she did on Jody Watley. Melendez was intimately involved from the beginning in conceiving an image for Jody, in designing a marketing strategy for presenting her, and in executing that strategy. She emphasized that the MCA team works together to produce success.

"Three months before the release of the album, we were discussing what we were going to do with her," Melendez said. "We wanted a visual campaign. We wanted the video to be released simultaneous to the single. We wanted her to have a mystique."

This process is called "imaging" in modern marketing circles. And it can be applied to an artist at any level of his or her career.

"First you listen to the product," Melendez explained. "Then you look at the images you have available. You look at the personality of the artist to determine whether to go for 'rough-tough,' 'suave,' 'sexy,' 'classy.'" She said the objective is to assess what basic image an artist naturally projects and to enhance and develop that image.

She is currently in the process of applying these techniques to another new group, The Mac Band.

"It's a group out of Dallas," she said. "The band is about to go out on a 10-city promotional tour. The first single is amazing. The entire album is a great piece of work. We wanted to make sure the single started to happen, and — as soon as the single started — to get the group out there."

The basic concept is to push for a big first single and to match the visibility of the record with the introductory visibility of the act. That was exactly the strategy on Jody Watley.

However, that approach applies to new artists.

"In the case of an established act, you look at what's already out there and you expand it," she said. "Take Gladys Knight. You give her an uptempo, danceable record and you expand her demographics." At present, because of her recent smash jam ("Love Overboard"), Gladys Knight & The Pips have reached a new generation of listeners, significantly enlarging the group's faithful following without forsaking the 20-year fans.

* * *

The marketing profession, specifically the field of imaging, requires a certain professional personality. Melendez has the necessary characteristics.

She's detail-oriented, a perfectionist; she works hard at creativity. She's a thinker, a deep thinker, always in search of a new way to complete a task.

"I like doing new things," she says. "I like taking risks."

What's the next plateau?

"The next challenge for me is to continue," she said. "I learn something every day. The day I don't learn something, I'll quit."



PATTI LABELLE & THE BLUEBELLES

The R&B Girl Group Sound Continues

(This is Part II of a two-part series)

By Kevin Tong

The Sound Of Philadelphia

Philadelphia had been a hotbed for the Girl Group sound. The Cameo-Parkway Label was one of the first companies to contribute to the growing trend.

The first contribution would come from a Girl Group stylist, 16-year-old Dee Dee Sharp. Following the Top 10 success of a duet with Chubby Checker, Cameo-Parkway released a solo tune with Dee Dee entitled "Mashed Potato Time." It was an immediate smash peaking at No. 1 R&B and No. 2 pop. Follow-ups to the song included "Gravy," "Ride," and "Do the Bird." In just one year, she garnered four Top 10 pop singles, an amazing feat for a Black female artist of the time. (Dee Dee is profiled more extensively in *The R&B Report*, May 16-29, 1988).

Cameo-Parkway's second contribution to the sound was The Orlons, a group that used one male vocalist. After joining the company, the group churned out hit after hit beginning with "The Wah-Watusi" (No. 5 R&B, No. 2 pop). The Top 10 streak continued with "Don't Hang Up," "South Street," and "Not Me."

Another Philadelphian Girl Group was The Blue-Belles with lead singer Patti LaBelle. The group's biggest hit, "I Sold My Heart To The Junkman," reached the Top 20 on the R&B and pop charts on the Newtown Label.

The group started singing about 25 years ago: Patti LaBelle and Cindy Birdsong were singing in The Ordettes, and Nona Hendryx and Sara Dash were in The Del Capris. The groups were brought together by their first manager, Bernard Montague, and it was their second manager, Harvey Robinson, who gave them the name, The Blue-Belles. After the first release, Robinson decided to put Patti up front as the regular lead singer.

Frequently, the girls performed at The Apollo Theater, and would often appear with other Girl Groups. This created some competition among the groups - even with their outfits. Patti recalls, "It was fun wearing something and hoping the group (before you) didn't wear the same thing. Sometimes we ended up with the same clothes or costumes. We hoped we were on first so that we wouldn't be considered copycats." The group had one more charting release on Newtown, "Down the Aisle," before Cameo-Parkway bought out the Newtown complex.

In 1965, Patti LaBelle and the Blue-Belles moved over to the Atlantic label. The group had quite a few releases, including "Take Me For A Little While" in 1967. About the same time, Cindy Birdsong decided to leave the group to join The Supremes to replace Florence Ballard. Patti, Nona, and Sara then carried on as a trio.

Besides Dee Dee, Philadelphia also spawned one-hit wonder, Claudine Clark. It was the B-side of "Disappointed" that gave her a hit in 1962; a tune called "Party Lights." That same year, The Sherry's had a Top 40 hit with "Pop, Pop, Pop Pie." The group, formed by Joe Cook, sang on the Guyden label.

1963 - At The Height

The year 1963 marked the height of the Girl Group Sound. One of the best remembered groups was The Chiffons. Judy Craig, Barbara Lee, Patricia Ben-

nett, and Sylvia Peterson formed the group in high school, and got their start when a friend, Ronnie Mack, asked if he could write and produce for them. He brought them over to Big Deal Records where the group released "Tonight's The Night" in 1960 (also released by The Shirelles).

The girls got their big break when Ronnie brought a couple of their demos to a singing group known as The Tokens (who also had their own production company, Bright Tunes). The Tokens were impressed with his song and rushed the girls into the studio. It began with a hook line ("Doo Lang, Doo Lang, Doo Lang") that would eventually bring it all the way to No. 1 R&B and pop.

The group's next release didn't chart. For its third record, Carole King brought the group a song called "One Fine Day," with Little Eva singing on the demo. Her vocals were erased and The Chiffon's were put on. The song was just as catchy as the group's first hit, and climbed all the way to No. 5 pop.

At the height of the group's popularity, Laurie Records decided to cash in on the sound and released two records recorded by The Chiffons under its Rust subsidiary. Interestingly enough, both were released under a different name - The Four Pennies. The songs were "My Block" (No. 63 pop) and "When The Boy's Happy - The Girl's Happy Too." Name-changing was not an uncommon practice for record companies. In fact, Motown had The Marvelettes record under the name of The Darnells for "Too Hurt to Cry," released in 1963.

Unhappy with the next few tunes given to the group, The Chiffons decided to sue Bright Tunes to get out of its contract. Even though the group won its suit, no record company wanted to sign a group that exercised so much power. So the girls returned to Laurie Records and signed directly to them. It wasn't until 1966 that the Chiffons jumped back into the Top 10 with "Sweet Talkin' Guy."

Also coming with hits were The Dixiebelles: Shirley Thomas, Mary Hunt,

R&B LEGENDS

and Mildred Pratcher. Singing on the Sound Stage label, the group had "Down at Papa Joe's" (No. 9 pop) and "Southtown, U.S.A.," both of which sound like something out of a Roaring '20s anthology. The Jaynettes had its only hit this year with "Sally Go 'Round The Roses." The song used a muffled vocal line with a more dominant instrumental line. When it came for a national tour, it was found there were no Jaynettes. What was found was the creative ability of Abner Spector (no relation to Phil) to produce a classic Girl Group record with a group of studio musicians and singers.

The year 1963 also signified the start of a career for a Girl Group stylist, 16-year-old Lesley Gore (discovered by Quincy Jones). Although she was not working in the R&B genre, her first few records did go very high on the R&B chart. Some of her best records include "Judy's Turn To Cry," "She's A Fool," and the classic "It's My Party."

Other groups that did not sing in the R&B style were The Murmaids with its smash "Popsicles And Icicles," and The Angels with its "My Boyfriend's Back," one of the all-time tributes to Girl Groups.

Red Bird Records

One of the most successful labels during the Girl Group Era was Red Bird Records, formed in 1964 by Jerry Leiber, Mike Stoller, and George Goldner. The first group for the label was three girls from New Orleans who all started singing while in grade school: Barbara Ann Hawkins, sister Rosa Lee, and cousin Joan Marie Johnson. The first release would come from the team of Ellie Greenwich and Jeff Barry, a song entitled "Chapel Of Love." The song originally was cut by Spector's Ronettes, but he didn't like the way it came out. After the new group was allowed to record it, the song was released in April of 1964 under the name of The Dixie Cups. In no time, the record shot to the No. 1 position, where it stayed for almost a month.

The next few releases were sound-alikes, but "People Say" and "You Should Have Seen The Way He Looked

At Me" proved to be durable Top 40 hits. Following its last hit, a traditional New Orleans chant entitled "Iko-Iko," the group's manager decided to bring it to ABC Records. The move was disastrous, as its first (and last) album, "The Dixie Cups Are Riding High" (1966), failed to garner sales or spawn any singles.

The Jelly Beans were the next group signed to Red Bird. This group out of New Jersey also used one male vocalist. The group only had two releases: "I Wanna Love Him So Bad" (No. 9 pop) and "Baby Be Mine."

Two more groups entered the Red Bird scene in 1965. The first was The Butterflies and it only hit "Good-night Baby" (No. 51 pop). The second was The Ad Libs, a New Jersey group with its only hit "The Boy From New York City."

One of Red Bird's other major success stories came in the form of a rock Girl Group called The Shangri-Las. The group's best songs include "Leader Of The Pack" and "I Can Never Go Home Anymore."

Motown Records

Motown Records had several Girl Groups: The Marvelettes, The Velvettes, Martha and the Vandellas, The Supremes, as well as stylist, Mary Wells.

The Marvelettes came to Motown after winning a talent contest at the group's high school in Inkster, MI. The prize was an audition with the record company and even though it received fourth place, it was the only ones to gain approval by auditioner Robert Bateman. The Marvels, as they called themselves, were five girls: Gladys Horton, Katherine Anderson, Juanita Cowart, Georgia Dobbins, and Georginna Gordon. Its first record was a song written by Dobbins and Bateman, entitled "Please Mr. Postman." With its new name, the group's record was released in the fall of 1961. By November, it was listed at No. 1 R&B and No. 1 pop. It was Motown's first No. 1 record.

Later, Cowart and Dobbins had to drop out of the group, and were joined by Wanda Rogers. Upon graduation

from high school, Gordon left but stayed at Motown as a secretary. They continued to record some excellent hits: "Too Many Fish in the Sea" produced by Norman Whitfield, and "Don't Mess With Bill" written by Smokey Robinson. Looking back, the group helped establish Motown in a better financial position, and paved the way for other Girl Groups. One interesting fact is that Florence Ballard of The Supremes used to sub for a pregnant Rogers. Besides excellent vocal style, The Marvelettes were all a Girl Group should be: high-fashioned, with fancy wigs, earrings, costumes, and style.

One of the soloists working in the Girl Group style was Mary Wells. She had originally come to Motown to see Berry Gordy about songs she wrote for Jackie Wilson. After her audition, Gordy signed her immediately. Her first release her composition, "Bye-Bye Baby," released in 1961. With Wells' tough vocals, it reached No. 8 R&B, No. 45 pop.

After two no-charted, Smokey Robinson came up with a tune called "The One Who Really Loves You," which gave Wells her first Top 10 hit; then came "You Beat Me To The Punch" and "Two Lovers." In 1964, Robinson came up with a tune called "My Guy," which would be Wells' first and only No. 1 hit.

During that same year, Wells also turned 21, and it was time to renegotiate her contract. She decided to leave Motown for a contract with 20th Century Fox, but had only minor hits in the years to follow.

Of course, the most successful Girl Group at Motown was The Supremes, three girls from Detroit's Brewster Projects who had seven flops before starting its long string of monster hits. The "Primettes" started out with four members: Florence Ballard, Mary Wilson, Diane Ross, and Betty Travis (later replaced by Barbara Martin).

After an audition with Smokey Robinson, Smokey got them an audition with Gordy, who thought they were too young. They decided to leave for a while, and eventually returned. Eddie Holland came to them one day with a

song he thought would be appropriate for them, "I Want a Guy." Assigned to the Tamla Label, Florence chose a new name, The Supremes, to replace the outdated one. Even though Mary and Diane thought she was crazy, they stuck with it. After the record flopped, Barbara left the group to get married.

With a couple more flops, they were teamed with Eddie Holland, Lamont Dozier, and Brian Holland. After two mild successes, the team came up with "Where Did Our Love Go" in 1964, and assured them it would be a hit. The song went all the way to No. 1.

The rest, of course, is musical history. With 14 Top Ten R&B hits and 20 Top 10 pop hits (10 No. 1s), the group remains the most successful Girl Group in rock-n-roll history.

One of the public's favorite groups at Motown was Martha and the Vandellas. Martha started out as an A&R secretary. When Mary Wells missed a second recording session, Martha recorded "I'll Have to Let Him Go" along with Annette Sterling and Roslyn Ashford.

Given 15 minutes to come up with a name, Martha fused together the name of a street by her home, Van Dyke St. and her favorite singer, Della Reese, to come up with Vandellas. The group was eventually assigned to Holland-Dozier-Holland. "We were the first to sing with them," said Martha. The collaboration paid off from the beginning with "Come and Get These Memories," which reached the Top 30. With Betty Kelly replacing Sterling, the group's next collaboration, "Love Is Like A Heatwave," proved to be one of the most memorable tunes, going all the way to No. 1 R&B and No. 1 pop.

The group amassed such Top 10 gems as "Dancing in the Street," "Nowhere to Run," and "Jimmy Mack."

With Martha's voice being one of the best during the era, the group turned out to be one of the classiest "soul" groups.

Perhaps one of the best overall examples of the Girl Group sound comes from The Velvettes. After signing with Motown, the group originally had five members, which dwindled down to three. With Carolyn Gill on lead, the group had only two successes. Its big-

gest hit was a song entitled "Needle In A Haystack," written and produced by Norman Whitfield. The song employed a vocal hook: "doodlelang, doodlelang" (similar to that of The Chiffon's "He's So Fine"). Even though it had all the right ingredients, the song only reached No. 45 pop in 1964.

In The End...

With The Royalettes' doo-wopping "It's Gonna Take A Miracle," and The Toys, nearly topping the charts with "A Lover's Concerto" in 1965, the era was about to end. Many say that it was The British Invasion that led to the death of the Girl Group sound. Although many of the British groups had a tremendous chart impact, other sounds flooded the music scene. Motown was at the height of its popularity during 1966-1967; folk/pop music (i.e., Mamas and the Papas, Byrds) and other genuine soul music (e.g., Aretha Franklin) also filled the airwaves.

Another aspect that contributed to the death of the Girl Group sound was that much of the mentality of the period was to make hits just for the moment, with no thought given to long term careers. The writers and producers also began to abandon the Girl Group sound and pursue different directions. In addition, many of the artists chose not to follow the hectic pace of singing and going on the road.

To this day, many artists have used the Girl Group sound in their repertoires: Martha and the Vandellas' "Dancing In The Streets" has been covered four times (by David Bowie and Mick Jagger in 1985). Sister Sledge sang its version of Mary Wells' "My Guy" in 1982. Another example is Kim Wilde's 1987 No.1 hit, a remake of The Supremes' classic "You Keep Me Hanging On."

All in all, there were many more Girl Groups than could ever be mentioned. Together they played an important role in American Music.

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SINGLE REVIEWS



KIARA

"The Best Of Me"

(Arista)

Detroiters Greg Charley and John Winston are Kiara. A melodic sax intro sets this smooth ballad. Good vocals combined with a lush production makes for a real winner. Demos: Young adult.

Writer: Charley
Producer: Nick Martinelli
Publishers: Kiara's Tuff Music/Trixie Lou Music (BMI)
Catalog: AS1-9730



PHILIP MICHAEL THOMAS

"Don't Make Promises"

(Atlantic)

The spice of "Miami Vice" serves up a tasty morsel. This mid-tempo jam could be a *bonafide* sleeper. Drop the needle and hear for yourself.

Demos: Adult.

Writers: Amir Bayyan/Earl E. Toon, Jr.
Producers: Earl E. Toon, Jr./Amir Bayyan
Publishers: Amirful Music (ASCAP)/Grandma Rosalee Music (BMI)
Catalog: 7-99302



PERRI

"I Don't Wanna Lose Your Love"

(Zebra/MCA)

Perri adds a bit of gospel flavoring to this Emotions classic. Big on talent and personality, these ladies have the potential to reach lofty heights. Check 'em out. Demo: Adult.

Writers: Wanda Hutchinson/Jeanette Hawes
Producer: Howie Rice
Publishers: Blackwood Music, Inc./Pam Jo Keen Music (BMI)
Catalog: ZEB 53203



HOWARD HUNTSBERRY

"Sleepless Weekend"

(MCA)

Crank it up. New York leads the pack by being early out-the-box on this one. Howard is the former lead of Klique. This could be the jam that closes out the summer dance parties. Demos: Young adults and dancers.

Writers: Mark A. Sylvia/Tony Baker/Charles Washington
Producer: Mark A. Sylvia
Publishers: Forgeorge Music/It's Mine Music/Golden Lady West Pub.
Catalog: L33-17613 (12")

MAJOR NEW RELEASES (SINGLES)

Label: Arista
Artist: Four Tops
Title: "Indestructible"
Writers: Sandstrom/Price
Producer: Bobby Sandstrom
Publishers: Jobete Music Co., Inc. (ASCAP)
Catalog: AS1-9706

Waterwheel
The Waters
"Love Never Let Me Down"
Larry Weiss/Allan Rich
The Waters/Larry Weiss/Allan Rich
Rams Head Music Co. (ASCAP)/
Nelana Music (BMI)
WWP 7003A

Columbia
Herbie Hancock
"Beat Wise"
Hancock/Laswell/Collins/Bonner
Bill Laswell/Material/Herbie Hancock
Hancock Music/Enemy Music/Mash-A-Mug Music/Iland Music (BMI)
38-07987

MAJOR NEW RELEASES (ALBUMS)

Label: Qwest/WB
Artist: Patti Austin
Title: *The Real Me*
Catalog: 9-25696-1

Tommy Boy
Stetsasonic
In Full Gear
TBLP 1017

WB
Gwen Guthrie
Lifeline
9-25698-1

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THE R&B VIDEO CHART

THE R&B VIDEO PANEL

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| Soul Beat (415) 644-0772 | VH - 1 (212) 713-6481 |
| The Video Place (317) 923-3601 | Hit Video USA (713) 650-0055 |

George Michael's "Monkey" climbs up the Video Chart to become this week's top banana. Tracy Chapman parks her "Fast Car" in the Top 10, moving up to No. 7. Tony! Toni! Toné! debuts at lucky No. 13, the "Material Girl." Madonna, is back in the groove with a live cut, debuting at No. 26 this week.



| 2W | LW | TW | ARTIST | TITLE | LABEL | WOC |
|----|----|-----------------|---------------------------|-------------------------------|------------------|-----|
| — | 5 | 1 | GEORGE MICHAEL | Monkey | Columbia | 2 |
| 12 | 1 | 2 | STEVE WINWOOD | Roll With It | Virgin | 4 |
| 1 | 3 | 3 | BOBBY BROWN | Don't Be Cruel | MCA | 5 |
| 5 | 2 | 4 | TERENCE TRENT D'ARBY | Sign Your Name | Columbia | 3 |
| — | 12 | 5 | RICK JAMES | Loosey's Rap | WB | 2 |
| — | 7 | 6 | AL B. SURE! | Off On Your Own (Girl) | WB | 2 |
| — | 21 | 7 | TRACY CHAPMAN | Fast Car | Elektra/Asylum | 2 |
| 3 | 27 | 8 | GUY | Groove Me | Uptown/MCA | 3 |
| 4 | 5 | 9 | JAZZY JEFF & FRESH PRINCE | Parents Just Don't Understand | Jive/RCA | 9 |
| 10 | 14 | 10 | TROOP | Mamacita | Atlantic | 3 |
| 6 | 9 | 11 | NEW EDITION | If It Isn't Love | MCA | 6 |
| 16 | 8 | 12 | GLORIA ESTEFAN/M.S.M. | 1, 2, 3 | Epic | 3 |
| — | — | Debut | TONY! TONI! TONÉ! | Born Not To Know | Wing/PolyGram | 1 |
| 21 | 16 | 14 | CONTOURS | Do You Love Me? | RCA | 3 |
| 2 | 19 | 15 | PAULA ABDUL | Knocked Out | Virgin | 5 |
| — | — | Debut | J.J. FAD | Supersonic | Atco/Atlantic | 1 |
| — | 24 | 17 | BILLY OCEAN | The Colour Of Love | Jive/Arista | 2 |
| 23 | 10 | 18 | JOHNNY KEMP | Just Got Paid | Columbia | 5 |
| — | — | Re-entry | ROB BASE & D.J. EAZY ROCK | It Takes 2 | Profile | 1 |
| — | 20 | 20 | JODY WATLEY | Most Of All | MCA | 2 |
| 17 | 25 | 21 | SCRITTI POLITTI/ROGER | (Boom!) There She Was | WB | 3 |
| — | 26 | 22 | BIZ MARKIE | Vapors | Cold Chillin'/WB | 2 |
| — | — | Re-entry | TEENA MARIE | Work It | Epic | 1 |
| — | 22 | 24 | MORRIS DAY | Love Is A Game | WB | 2 |
| — | — | Re-entry | SADE | Paradise | Epic | 1 |
| — | — | Debut | MADONNA | Into The Groove (Live) | Sire/WB | 1 |
| — | — | Debut | PRINCE | Glam Slam | Paisley Park/WB | 1 |
| — | — | Re-entry | THE SYSTEM | Coming To America | Atlantic | 1 |
| — | — | Debut | BRENDA K. STARR | I Still Believe | MCA | 1 |
| 18 | 18 | 30 | LOOSE ENDS | Watching You | MCA | 3 |

Ivory's Notes



TERENCE TRENT D'ARBY: NOT ALL THAT BAD

Begrudgingly, I have to give it up: **TERENCE TRENT D'ARBY** is on to something. I say begrudgingly because when CBS introduced him to American audiences several months ago, amid a wave of fanfare, I was immediately skeptical: just what the already-shaky image of Black manhood in pop music needed — another androgynous Black singer. Further and more important — to me, that first single from *The Hardline According To Terence Trent D'Arby*, "If You Let Me Stay," was godawful, simple as that. His delivery, those horn arrangements, those ladies in the background — I don't even want to talk about it.

Plus, I didn't understand why Terence got all that push from his label when I felt that there were many other deserving artists there who would have been delighted with less than half the attention the company gave Terence. Why this guy? I thought it was a lot of fuss over a guy who made it clear he didn't like giving interviews in the first place. And when he did talk to the press, smart things didn't always emerge. I viewed Terence's performance at the past Grammy Awards as a weak parody of **MICHAEL JACKSON** and **PRINCE**, who both sat in the audience watching.

But then I paid close attention to "Wishing Well," the second single. The mix could have been funkier, but it had something special.

However, Terence's "Sign Your Name" has made me re-think my opinions of the artist. The song itself is a passionate thing, with the emotional cool of **SADE** and the melodics of something **STEVIE WONDER** might do. Likewise, vocally Terence gives the song just what it deserves, caressing it like a hurt lover. Moreover, "Sign Your Name" and the other sin-

gles all have their own identities, their only link being Terence's voice. That is a true sign of an artist following his musical instincts.

During "Sign's" supporting video, Terence is equally bold. Sure, these are the '80s, but interracial romance in videos — TV in general — still seems a touchy subject (you can see plenty of folks dancing around each other and flirting, but no contact). During the "Sign Your Name" clip, Terence lays it out quite plainly: Black father, white mother, brown daughter — no big deal:



TERENCE TRENT D'ARBY

a human affair.

Obviously, the "Sign" clip and single marked the turning point for me. What's next for Terence? I eagerly await the next album. Hopefully, he will remain musically focused, a wish that is not artistically confining since, remarkably, with just his first album, Terence has found a huge, diverse audience that most Black artists work years to cultivate. Who knows? The guy could match his hype and become the Next Big Thing indeed.

MEANWHILE ...

BACK AT THE RANCH:

At presstime, the **COMMODORES**, its line-up intact, was trying to decide on a first single from its upcoming PolyGram LP, *Rock Solid*, due in September. Among the possibilities is a Latin-tinged thing called "Bump The La La," written by group member **WALTER ORANGE** and produced by **STEVE HARVEY** (the LP is produced by **GEORGE MARION** and **TONY PRENDATT**). While the Commodores are managed by **JO ANN GEFFEN**, Orange says he is seeking management to handle his proposed solo affairs outside the unit ... singer **MARVA KING'S** new single, "Back Up," produced by King and husband **JOHN BARNES**, is on Barnes' Tri-World label, distributed by Slam Records ... **ERIK NURI** recently left his Black A&R post at RCA in L.A. for a similar position at Arista in N.Y. ... **STEVE BUCKLEY**, former A&R exec at Motown has started a management firm ... **LARKIN ARNOLD**, who manages WB's **KARYN WHITE**, no longer working with the **JACKSONS**? ... the *a capella* Gospel Jazz sensation **TAKE 6** is enjoying quite a reception from peers. The group was in Los Angeles recently to record for albums by **JOE SAMPLE** and **JOHNNY MATHIS**. They also had lunch at the home of **QUINCY JONES**, who invited them to sing on his next album, you know — the one Quincy has been threatening to do since he finished **MICHAEL'S Thriller** ... **JANET JACKSON** update: last we heard, A&M's **JOHN McCLAIN** went to Minneapolis for zero-hour talks with **JAM** and **LEWIS**. And the dynamic duo is *back* on the project. Where is **HENRY KISSINGER** when you need him?



NAJEE
(EMI-Manhattan)

Current Single: "Personality"
Current Album: *Day By Day*

BACKGROUND:

A natural at blending infectious melodies and catchy rhythms, this New York-based recording artist began his musical adventure at a very early age, influenced by the sounds of such greats as Miles Davis and John Coltrane. Ingesting the talents of his father, a concert cellist, and of his mother, an avid lover of Jazz and West Indian music, Najee studied the clarinet in elementary school and later developed his talent as a saxophonist in junior high. As a result of playing with a group called "Area Code," Najee toured as part of a back-up unit on the 1976 Miss Black America USO tour. A year on the road, five years at the New England Conservatory of Music, a year off from the music scene, and a couple of months playing on the local New York City club scene, resulted in a solo contract offer.

On Life:

"I have always believed that you have to have a clean intent on doing anything, meaning that you have to see yourself as part of a bigger picture. Your goals cannot be limited to just your development; otherwise you short side yourself."

— Reported by Thea T. Austin

SOLO STARR ON THE RISE:

Atlantic Starr has lost their lead singer, Barbara Weathers to the "solo flu." Weathers has reportedly signed a solo deal with Warner Bros., leaving a major void in Atlantic Starr's starting line-up.

"Barbara's departure was amicable," explained group manager Earl Cole. (Atlantic Starr founders) David and Wayne Lewis will most likely work on Barbara's solo album since they originally planned to introduce her to the world as a solo artist, but when the group's original lead vocalist Sharon Bryant quit abruptly several years ago, Weathers was rushed in to fill her shoes.

As for Atlantic Starr, they plan to launch a national talent search to find a replacement for Weathers.

Weathers and Wayne Lewis are reportedly still very much a "couple" and their ongoing relationship had nothing to do with her decision to leave the band.

BOBBY BROWN'S SOLO EDITION:

Bobby Brown's "Don't Be Cruel" and New Edition's "If It Isn't Love" were released simultaneously and raced to a virtual draw in chart performance. One might believe that such a performance by Brown would solidify his solo stance, but Brown still talks longingly about the day he and New Edition will reunite.

"New Edition is a five-member group, but it's six in the heart," said Brown. "Me and Ralph are together almost every day. I still have dreams I wish to accomplish. I wanted to bring a lot more of me out and working with other people can sometimes hold you back. I think I made the right choice, but we'll all know when it's the right time to get back together. I'm solo. I'm Bobby Brown and when they say 'let's do it,' I'll be ready."

PAISLEY PARLIAMENT:

Former Slave producer and P-Funk collaborator Steve Washington claims to

R&B NOTES



The City of Hope Music Industry Chapter honored Capitol Industries-EMI, Inc., President and CEO Joe Smith at a recent Los Angeles benefit, raising more than \$1,000,000. Among the 2,000 industry professionals, Smith was joined by friends: (L. to R. Don and Barbara Rickles, Smith and wife Donnie, and Little Richard.)



The National Academy of Songwriters recently honored the songwriting team of Holland-Dozier-Holland at a special gala hosted by veteran record producer/songwriter Michael Masser. (L. to R. Brian Holland, Freda Payne, Michael Masser, Lamont Dozier, Exec. Dir./NAS Kevin Odegard, Barry White, Mary Wilson, ASCAP Dir./Bus. Aff. Ron Sobel, ASCAP Dir./Member Relations Loretta Munoz and Stephen Bishop.)

have recently completed work on the forthcoming album by George Clinton for Paisley Park, but that's just the beginning. "The understanding that I have is that Prince is looking at having Parliament on Paisley Park. His involvement in both projects is rather laid-back. He really wants George to be George, but he's writing a couple of songs."

Clinton claimed to have signed Funkadelic to MCA two years ago, but nothing has been released so far. The release dates for Clinton's solo album

and Parliament's comeback project are still under wraps. Prince is a dedicated Clinton fan, who reportedly had recorded the underground hit "Erotic City" in one night, after watching Clinton perform in Minneapolis.

FRANKIE BEVERLY & MAZE WORKING ON WB DEBUT:

Frankie Beverly and Maze have enjoyed a modest, but loyal following for over a decade. The group has never tasted platinum, but consistently en-

joyed sales in the gold neighborhood of half-a-million copies. After spending nearly a dozen years on Capitol, the band has moved over to Warner Bros., where their next album is expected in October.

"You can't be with somebody ten years or so and not like it there," Beverly said of Capitol Records. "I can't say anything bad about them, but we had seven gold albums, and with another kind of effort applied, some of those golds could have turned into platinum."

GARY COLEMAN'S DIFFERENT STROKE:

Just as a multitude of singers aspire for success in television and film, a plethora of actors have designs on music stardom. "21 Jump Street"'s Holly Robinson just signed a lucrative contract with Atlantic Records, while "School Daze"'s Tisha Campbell and "A Different World"'s Jasmine Guy and Dawnn Lewis have all expressed a sincere interest in singing professionally. But is the industry ready for a Rap record by "Different Strokes"' pint-sized Gary Coleman?

Coleman, along with his good friend Dion Mial, a former Michael Jackson impersonator, has recorded and released a Rap song called "The Outlaw And The Indian." The song combines a club beat with lyrics promoting non-violence and racial harmony. Mial explained, "Basically we're illustrating that there's no point in most of the silly things people fight over. No one's gonna win. We were trying to convey the point that all these silly battles that take place are really silly."

This odd couple honestly hopes to be taken seriously. Coleman has even claimed to have 'discovered' a new musical format. "I think we have created a new classification of Rock-'N'-Roll. You have rock and roll, then you have pop, classic rock, Rap, BeBop, and we've created Rap-pop."

Coleman and Mial released the 12-inch single on their Peace Pipe Productions.

— Dan Stuart/Radioscope



GOOD QUESTION
(Paisley Park/WB)

Current single: "Got A New Love"
Current album: *Good Question*

BACKGROUND: It must be a thrill to hear that Prince really likes your music. Especially when you're young and struggling to make a mark. And especially when he wants to sign you to his label. That's the situation of Good Question, the duo with the quizzical name. Sean and Marc Douglas originally are from Philadelphia. Until the re-making overseen by management. Sean, the oldest (pictured above at right), was a straight-A student, conservatively dressed and low-key. But with the direction of Cavallo, Ruffalo & Fagnoli, Sean went from professorial to high-styled. Marc always was hip and headed for a performing career. He attended a performing-arts high school.

On each other:

Marc: "Sean has always been a role model for me. Working with him has really changed my life."

Sean: "I've always felt that Marc is enormously talented. I feel very fortunate that we've been able to do something together."

— Reported by Belma Johnson

THE RHYTHM OF THE STREET

POOL HIT LIST

LEVERT
Addicted To You
(Atco)

NU SHOOZ
Are You Lookin'
For Somebody Nu
(Atlantic)

**EVELYN "CHAMPAGNE"
KING**
Hold On To What You've Got
(EMI-Manhattan)

**AFRIKA BAMBAATAA &
FAMILY**
Shout It Out
(Capitol)

(Titles most-often mentioned by pools to R&B Report™ for the week)

Whitney Houston

leads the pack of 15 debuts with her hit "Love Will Save The Day" entering at No. 5, with Salt 'N'

Pepa's "Shake Your Thang" entering two steps behind at No. 7.

Bobby Brown takes over the throne with "Don't Be Cruel, while

Guy storms into the No. 2 spot with "Groove Me." as **Siedah Garrett** moves up to No. 3 with "K.I.S.S.I.N.G."



| 2W | LW | TW | ARTIST | TITLE | LABEL | WOC |
|----|----|--------------|-------------------------|----------------------------|-----------------|-----|
| 4 | 3 | 1 | BOBBY BROWN | Don't Be Cruel | MCA | 7 |
| 9 | 9 | 2 | GUY | Groove Me | Uptown/MCA | 6 |
| 11 | 7 | 3 | SIEDAH GARRETT | K.I.S.S.I.N.G. | Qwest/WB | 5 |
| 15 | 8 | 4 | AL B. SURE! | Off On Your Own (Girl) | WB | 5 |
| — | — | Debut | WHITNEY HOUSTON | Love Will Save The Day | Arista | 1 |
| 8 | 4 | 6 | NEW EDITION | If It Isn't Love | MCA | 5 |
| — | — | Debut | SALT-N-PEPA | Shake Your Thang | Next Plateau | 1 |
| 6 | 14 | 8 | INFORMATION SOCIETY | What's On Your Mind | Tommy Boy | 7 |
| 25 | 16 | 9 | BOMB THE BASS | Beat Dis' | 4th&B'way | 3 |
| 16 | 10 | 10 | RICK JAMES | Loosey's Rap | Reprise/WB | 5 |
| 17 | 11 | 11 | JOYCE SIMS | Walkaway | Sleeping Bag | 6 |
| 7 | 6 | 12 | WILL TO POWER | Say It's Gonna Rain | Epic | 8 |
| — | — | Debut | JAMES BROWN | Static | Scotti Bros./WB | 1 |
| 1 | 1 | 14 | MAC BAND | Roses Are Red | MCA | 7 |
| 2 | 2 | 15 | TROOP | Mamacita | Atlantic | 8 |
| — | — | Debut | KOOL MOE DEE | No Respect/Let's Go | Jive | 1 |
| 27 | 15 | 17 | SCRITTI POLITTI/ROGER | Boom! There She Was | WB | 3 |
| — | — | Debut | RUN-D.M.C. | Mary Mary | Profile | 1 |
| — | — | Debut | MICHAEL JACKSON | Another Part Of Me | Epic | 1 |
| — | — | Debut | MICHAEL COOPER | Quickness | WB | 1 |
| — | — | Debut | SWEET SENSATION | Never Let You Go | Atco | 1 |
| — | — | Debut | COLD CUT | Doctorin' The House | Columbia | 1 |
| 5 | 18 | 23 | SIMON HARRIS | Bass (How Long ...) | London | 7 |
| — | — | Debut | FORCE MD's | Deep Check | Tommy Boy | 1 |
| — | — | Debut | ERIC B. & RAKIM | Follow The Leader | Uni/MCA | 1 |
| — | — | Debut | KASHIF | Loving You Only | Arista | 1 |
| — | — | Debut | JEFFREY OSBORNE | She's On The Left | A&M | 1 |
| — | — | Debut | EVELYN "CHAMPAGNE" KING | Hold On To What You've Got | EMI-Manhattan | 1 |
| — | — | Debut | FULL FORCE | Your Love Is So Def | Columbia | 1 |
| — | — | Debut | RAINY DAVIS | Indian Giver | Columbia | 1 |

DANNIE "FUT" JAMES

Rhythm Of The Street



NU SHOOZ

"Are You Lookin' For Somebody Nu"

(Atlantic)

Nu Shooz put the state of Oregon on the dance music map with that smash hit "I Can't Wait." "Are You Lookin' For Somebody Nu" is the second single from the LP *Told U*

So. This cut rocks non-stop. It's all about that "acid shooz mix" by Bruce Forest, it's the mix to play. So pass go, collect \$200.00 and play this mutha!

Writers: Smith/Day

Producers: John Smith/Jeff Lorber/Rick Waritz

Publishers: Poolside Music, Inc. (BMI)

Catalog: 86531



HANSON & DAVIS

"Can't Stop"

(Fresh)

What can I say? I mean to tell you, do these boys keep coming up with the hits or what? "Can't Stop" the 12" has got it all together mix wise. The vocal dub, the club mix, and the piano dub all work very well. Get ya hands on two copies and work 'em

both long and continuously.

Writers: A. Hanson/E. Davis

Producers: A. Hanson/E. Davis

Publisher: Beach House Music/Hanson West Love's Music/Dajou Music (ASCAP)

Catalog: PRE 80124



AFRIKA BAMBAATAA AND FAMILY

"Shout It Out"

(Capitol)

Okay House music, move over and make room for the sounds of Go-Go music. Is Go-Go music hot or what? Afrika Bambaataa and Family take Go-Go to a new phase with the current single, "Shout It Out."

Bust the jazzy dub. You'll love it!

Writers: Kidd/Smith/Ryan

Producers: Maxx "Go-Go" Kidd/Afrika "Zulu" Bambaataa

Publisher: Zee-Kid Music (ASCAP)

Catalog: V-15385

NEW RELEASES:

PEBBLES

"Take Your Time" (Extended Remix)

(MCA)

D. Sembello/D. Spencer

Danny Sembello/Charlie Wilson

No Pain No Gain/Unicity Music,

Inc./Honey Look Muisic

(ASCAP)

MCA-23882

DEON ESTUS

"Me Or The Rumors"

(Mika/Polydor)

D. Estus/K. Young

Campsie/McFarlane/Jellybean

1-2 Estus Music/Rok-Mil Music/

SBK Blackwood Music/Kangaroo

Music, Inc. BMI (ASCAP)

887-724-1

FIVE & DIME

"The Book"

(Vision)

R. Booker/A. Booker

Crystal Palace Productions

Crystal Palace Pub. Inc.

(ASCAP)

VR 1210

LOOSE TOUCH

"Bad Of The Heart"

(Ligosa)

M.E. Rodriguez/P. Andreula

Mark Liggett/Chris Barbosa

Barbosa Music/Tosha Music/Hit

& Hold Music/Mad Lou Music/

Andre Pub., Co. (ASCAP)

LIG 508

THE BUS BOYS

"Hard Work"

(Voss)

B. O'Neal

Brian O'Neal/John Hug

Maitre D' Music (ASCAP)

SPRO 79380

MC EZ & TROOP

"Just Rhymin'/Get Retarded" (Fresh)

C. Mack

Craig Mack/Teddy Lee

Beach House Music (ASCAP)

FRE-80121

RODNEY O JOE COOLEY

"Cooley High"

(Egyptian Empire)

R. Oliver/J. Page/J. Cooley

Rodney O./Joe Cooley/General

Jeff

No Remorse

DMSR-00779

TRACY SPENCER

"Symptoms Of True Love"

(Disconet Mix)

(Capitol)

I. Klarmann/F. Weber

Ron "Have Mercy" Kersey

Larry Spier, Inc./Rolf Budde/

GMBH (ASCAP)

SPRO-79373

Please send all 12" product for review to:
Dannie "Fut" James — Rhythm Of The Street Editor
The R&B Report
844 N. Hollywood Way, Suite 200
Burbank, CA 91505

POOL PICKS

DANCE SO FINE

Durham, NC
Dir. Neil Addison
Jeffrey Osborne-"She's On The Left"-A&M
Levert-"Addicted To You"-ATCO

SOUL DISCO

San Francisco, CA
Dir. Bobby "G"
Levert-"Addicted To You"-ATCO
Evelyn "Champagne" King-"Hold On"-EMI-Manhattan

DESERTWEST

Phoenix, AZ
Dir. Terry Gilson
Kool & The Gang-"Rags To Riches"-Mercury/PG
Porsche-"What Do Boys Know About Love"-Paradise

DANCING DISC'S

Denver, CO
Dir. Lawana Sims
Deon Estus-"Me Or The Rumors"-Mika/Polydor
Afrika Bambaataa-"Shout It Out"-Capitol

5 STAR

Covington, KY
Dir. Mark Burney
Nu Shooz-"Are You Lookin' For Somebody Nu"-Atlantic
Nia Peeples-"High Time"-Mercury/PG

UNITED DANCE

Detroit, MI
Dir. Tyrone Bradley
Sir-Mix-A-Lot-"Rippin'"-Nasty Mix
The Go Go Posse-"D.C. Don't Stand For Dodge City"-I Hear Ya

TABLES OF DISTINCTION

Washington, D.C.
Dir. "Eardrum"
Rare Essence-"Hey Now"-I Hear Ya
Nocera-"Tell U So"-Sleeping Bag

THE PROS

Oakland, CA
Dir. Sly Herron
Juice-"The Name Is Juice"-Winn
Mac Band-"Stuck"-MCA

SHERLOCK

Greensboro, NC
Dir. William Cook
Evelyn "Champagne" King-"Hold On"-EMI-Manhattan
Nia Peeples-"High Time"-Mercury/PG

AMERICAN

Beverly Hills, CA
Dir. Randy Frey
Evelyn "Champagne" King-"Hold On"-EMI-Manhattan
Nicole-"Rock This House"-Epic

NORTHWEST DANCE MUSIC ASSOC.

Seattle, WA
Dir. Kerry Loewen
Levert-"Addicted To You"-Atco
Nocera-"Tell U So"-Sleeping Bag

URBAN METRO

St. Louis, MO
Dir. Ted Thornton
Michael Cooper-"Quickness"-WB
Nu Shooz-"Are You Lookin' For Somebody Nu"-Atlantic

LARLIN

Chicago, IL
Dir. Larry Denis
Tyrone Davis-"Miracle"-Future

IMPACT

Los Angeles, CA
Dir. Dannie "Fut" James/
Tracy S. Kendrick
Nu Shooz-"Are You Lookin' For Somebody Nu"-Atlantic

S.U.R.E.

Bronx, NY
Dir. Bobby Davis
Chubb Rock-"Caught Up"-Select
M.C. Don & E-Z Ed-"Beware Of The Beat"-Zakia

NEW ENGLAND DJ'S

Boston, MA
Dir. Cosmo Wyatt
Nu Shooz-"Are You Lookin' For Somebody Nu"-Atlantic
Brass Construction-"Movin' 88"-Capitol

SOLID PRODUCTIONS

San Diego, CA
Dir. Monroe Greer
Nu Shooz-"Are You Lookin' For Somebody Nu"-Atlantic
Evelyn "Champagne" King-"Hold On"-EMI-Manhattan

MIDWESTERN

Cleveland, OH
Dir. Luke Owens
Evelyn "Champagne" King-"Hold On"-EMI-Manhattan
Afrika Bambaataa-"Shout It Out"-Capitol

PHILADELPHIA METRO

Philadelphia, PA
Dir. Martin Keown
Tribal House-"Dion Dae"-Pow
Wow
Jets-"Sendin' All My Love"-MCA



EVELYN "CHAMPAGNE"
KING



NIA PEEPLES



LEVERT

TOP 4 MENTIONS

BIG DADDY KANE
Ain't No Half Steppin'
(Cold Chillin'/WB)

EPMD
Strictly Business
(Fresh/Sleeping Bag)

SUPER LOVER CEE AND CASANOVA RUD
Girls, I Got 'Em Locked
(DNA International)

JUST ICE
Na Touch Da Just
(Fresh/Sleeping Bag)

The listings are from the R&B Reports™ survey

Super Lover Cee & Casanova Rud's

"Girls, I Got 'Em Locked" breaks out as one of the Top 4 mentions at retail this week, along with **Big Daddy Kane's** "Ain't No Half Steppin'". Labelmates **EPMD** and **Just Ice** are making noise at retail. **The Tuff**



Crew's "My Part Of Town and **Schoolly D** "Smoke Some Keel" also are big movers.

RETAIL RAP

WHEREHOUSE 502

Los Angeles, Ca

1. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
2. PUBLIC ENEMY/Don't Believe The Hype (Def Jam/Columbia)
3. EAZY E/Eazy Duz It (Ruthless)
4. KOOL MOE DEE/Let's Go (Jive/RCA)
5. STETSASONIC/Sally (Tommy Boy)

SHANTINIQUES

Detroit, MI

1. KOOL MOE DEE/Let's Go (Jive/RCA)
2. K.J. AND THE FELLAS/Let's Get Retarded (4 Sight)
3. EPMD/You Gots To Chill (Fresh/Sleeping Bag)
4. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
5. SALT 'N' PEPA/E.U. BAND/Shake Your Thang (Next Plateau)

DORIS RECORDS

Buffalo, NY

1. EPMD/You Gots To Chill (Fresh/Sleeping Bag)
2. JUNGLE BROTHERS/On The Run (Idlers)
3. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
4. PUBLIC ENEMY/Don't Believe The Hype (Def Jam/Columbia)
5. BOMB THE BASS/Beat Dis (4th & B'way)

ENDLESS HORIZONS

Odessa, TX

1. RAHEEM/Dance Floor (A&M)
2. ROB BASE & D.J. EZ ROCK/It Takes Two (Profile)
3. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
4. J.J. FADD/Supersonic (DreamTeam/Atlantic)
5. DJ JAZZY JEFF & THE FRESH PRINCE/Parents Just Don't Understand (Jive)

FLETCHERS

Chicago, IL

1. BIZ MARKIE/Vapors (Cold Chillin')
2. EAZY E/Eazy Duz It (Ruthless)
3. EPMD/You Gots To Chill (Fresh/Sleeping Bag)
4. ICE T/Colors (WB)
5. DJ JAZZY JEFF & THE FRESH PRINCE/Parents Just Don't Understand (Jive)

FRANKIE'S GOT IT

Norfolk, VA

1. EPMD/You Gots To Chill (Fresh/Sleeping Bag)
2. KOOL MOE DEE/Let's Go (Jive/RCA)
3. RUN-D.M.C./Mary, Mary (Profile)
4. J.J. FADD/Supersonic (Dream Team/Atlantic)
5. ROB BASE & D.J. EZ ROCK/It Takes Two (Profile)

DISC CITY

Plainfield, NJ

1. SALT 'N' PEPA/E.U. BAND/Shake Your Thang (Next Plateau)
2. BIG DADDY KANE/Ain't No Half Steppin' (WB)
3. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
4. KOOL MOE DEE/No Respect (Jive)
5. STETSASONIC/Sally (Tommy Boy)

CAL'S RECORDS

Jacksonville, FL

1. MAMADO & SHE/My Suzuki (Attitude)
2. TUFF CREW/My Part Of Town (Warlock)
3. BASS PATROL/Do The Alph (Joey Boy)
4. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
5. FRESH CELESTE & M 4 SERS/Give It All To Me (Joey Boy)

ALWICK

Newark, NJ

1. BIG DADDY KANE/Ain't No Half Steppin' (WB)
2. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
3. DON BARRON/D.J. Imitators (UNI/MCA)
4. PUBLIC ENEMY/ Don't Believe The Hype (Def Jam/Columbia)
5. SCHOOLLY D/Smoke Some Keel (Jive)

MIZELL

Miami, FL

1. ROB BASE & D.J. EZ ROCK/It Takes Two (Profile)
2. SALT 'N' PEPA/E.U. BAND/Shake Your Thang (Next Plateau)
3. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
4. KOOL MOE DEE/Let's Go (Jive/RCA)
5. J.J. FAD/Supersonic (Dream Team/Atlantic)

RECORD DEN

Cleveland, OH

1. EAZY E/Radio (Ruthless)
2. PUBLIC ENEMY/Don't Believe The Hype (Def Jam/Columbia)
3. ERIC B. & RAKIM/Follow The Leader (UNI/MCA)
4. STETSASONIC/Sally (Tommy Boy)
5. SALT 'N' PEPA/E.U. BAND/Shake Your Thang (Next Plateau)

12" DANCE RECORDS

Washington, DC

1. JAMES BROWN/Static (Scotti Bros.)
2. MC EZ & TROUP/Get Retarded (Fresh)
3. JUNGLE BROS./On The Run (Idlers)
4. CHILL ROB G/Wild Pitch (Wild Pitch)
5. AFRIKA BAMBAATAA/Shout It Out (Capitol)

RAP AROUND

After three weeks of retail exposure, *It Takes A Nation Of Millions To Hold Us Back* by **Public Enemy** has been certified Gold by the R.I.A.A.

I Still Feel Good is the title of **LeJuan Love's** new release on Luke Skyy-walker. LeJuan's album is a must for retail. Picks from

the album include "15th Ave." and "Please Stay." **2 Live Crew** is nearing the 400,000 mark in sales.

Island's **The Getto-vetts** LP *Missionaries Moving* features a hot single, "Battle Call." **Kool G. Rap & DJ Polo**, produced by **Marley Marl**, on Prism, is out with a new one, "Poison."

Retail Movers-In Full Gear by **Stetsasonic** moved over 100,000 units in just three weeks. **EPMD's** debut album, *Strickly Business*, is at the 410,000-unit level, approaching gold status after just four weeks.

Big Daddy Kane's *Long Live The Kane* has jumped into the race for gold, pushing over 250,000

pieces of product. **Chilly "Q"** will be replacing **Marley Marl** on the WBLS mix show. Due in September is Marl's debut album, *In Control*. The single, "Dropping Science," featuring **Craig G.**, is expected August 8.

AN OPEN LETTER TO NANCY REAGAN



L.L. COOL J

Dear Mrs. Reagan.

I'm writing because I think it's important to report the disgraceful treatment our artist, L.L. Cool J, received in the service of the Just Say No Foundation.

I allowed L.L. to perform at a Just Say No fundraising concert at Radio City Music Hall against the reasoned judgment of all of my colleagues. The fact that this extremely popular young artist is indeed against drugs is besides the point; he gets his message across in all media and at all venues. The question was whether it would help or hurt his career to endorse your program. My colleagues pointed out that the organization's one piece of advice — kids just say no to drugs — leaves open the question of precisely to what today's chronically under-educated and disenfranchised youth are supposed to say yes.

More practically, we worried about what our fans might think to find L.L. in such a relatively small venue as Radio City when only six months earlier he had sold out Madison Square Garden. We also worried that the Radio City date might hurt the ticket sales of his *next* Garden appearance, in September. Finally, we wondered why it was that JSN couldn't persuade any notable white artists to join the bill, and hesitated to join it ourselves because such a bill gives the impression that drug abuse is only a problem in the Black community.

The objections notwithstanding, we went ahead anyway because 1) we were flattered that you had asked, 2) L.L. is anti-drugs, and 3) we were hopeful that any publicity coming out of the event which linked you personally to L.L. might help correct the popular misconception that rap in general, and L.L.'s music in particular, is music by and for thugs.

Although Robyn Roseman of Solange

Associates Inc. repeatedly cautioned us that there was a chance that you might not be able to attend your own event, we nonetheless held out the hope that you would make it — and provide us with a nonpareil photo opportunity.

It was in this hopeful spirit that L.L. and his group participated in the evening's festivities. Informed that the pre-show dinner ("A Platinum Extravaganza") was a formal, \$1,000-per-plate affair to be held in the Grand Ballroom of the Waldorf Astoria, all six of L.L.'s group arrived in tuxedos. L.L.'s mother (Mrs. Andrea Smith), likewise enthused, wore a stunning formal gown.

Imagine their disappointment when it turned out that not only you hadn't attended, but that neither had any of the members of the Extravaganza's glittering Dinner Committee. They'd been listed on JSN stationery as part of a Media Fact Sheet distributed to the press, but somehow *not one* of these luminaries could be bothered to show up in person.

So there we were, the hired help, standing around twiddling our thumbs and wondering, in our naïveté, what kind of a party it is where none of the hosts show up.

But there were more surprises to come. The non-party went on until 9 p.m., which meant that the concert itself, scheduled for 9 p.m., didn't begin until after 9:30. What with the plethora of artists on the bill, and the badly written but lengthy between-acts chatter of onstage hosts Rebbie Jackson and Kashif, L.L. didn't hit until 1:15 a.m., by which time most of the audience, average age 14, was delirious with restlessness.

Meanwhile, consider the puniness of the crowd. The house was maybe two-thirds full, and it was obvious that half of those kids had been bused in for free. Your fundraiser looked like a moneyloser, and we're sorry, but we're also mystified. Any reasonably competent concert promoter in the country could have sold out that house with that bill. Why couldn't JSN?

Then there was the publicity, or rather, the lack of it. How could a show for a worthy cause, starring some of today's biggest stars, at one of the world's most famous theaters, fail to generate even one review in any of this city's daily newspapers? In effect, it was as if it never happened.

In the wake of these humbling disappointments, we lowered our expectations. Yes, we did our part. No, we didn't get



NANCY REAGAN

our photo op, we didn't get any publicity, and we didn't even get a chance to rub elbows with the gentry (although we did get a case of Doritos from Mike Maloney at Frito-Lay, which was a big hit here). But we wondered about the possibility of a thank-you note from you. I phoned Ms. Ivy Cohen at JSN with this request and she said she'd check with your office. I called back a week later and Ms. Cohen instructed her assistant to do her dirty work for her, namely, to tell me that *because you hadn't attended, it wouldn't be right for you to write us a thank-you note.*

I must admit I find that baffling. Whether or not you attended, doesn't Just Say No remain your organization? Isn't that your name above the logo on your stationery? Assuming that Ms. Cohen accurately represented your position, we've got to wonder about your shocking lack of manners.

I could tell you that we feel badly used, but members of the Black community have a better way of expressing the same sentiment. They say, "You're treating me like a step-child." Can you see any reason why L.L. Cool J shouldn't feel that way about you?

Believe this: this next time JSN calls us, we'll know what to do. We're going to just say no.

Sincerely,

Bill Adler
Director of Publicity

R&B QUOTES



DARRYL McDANIELS

Run-D.M.C.
(Profile)

"We just wanted to put the movie out after we put out our album. We put the album out, waited a

couple of months, then worked on the movie. That's why the movie took so long."

— On why the trio's film, "Tougher Than Leather" hasn't been released



TONY TERRY

Solo Artist
(Epic)

"I was going through changes of not having a job and not having any money to eat with. I got tired of it and was ready to

just say, 'Forget it!' and go back home (to Washington D.C.). My buddies pretty much talked me into hanging in there, and I did."

— Recalling his days as a starving artist in New York



VANITY

Solo Artist
(Atlantic)

"Vanity does have two different types of personalities or images. One major image is the 'Denise Matthews' inside of

me. She's the total opposite of Vanity. Vanity just gives me a reason for being able to do the things that I do, to get away with it!"

— On her double-sided personality



KEITH SWEAT

Solo Artist
(Vintertainment/
Elektra)

"I've got Lionel Richie records all over my house! I don't comment on other artists. Everyone's an individual.

If you want to do this or do that, that's your thing. I'm not God. I don't judge anybody!"

— Responding to a newspaper report that he disliked Lionel Richie's pop-oriented approach to R&B music



BILLY OCEAN

Solo Artist
(Jive/Arista)

"That song started off as 'European Queen,' then it went to 'Caribbean Queen.' We had another idea to make it 'African

Queen.' 'European Queen' was released first in England and nothing happened. Then it was released in America, became a hit and came back here to become a hit."

— On the ethnic faces of his 1984 hit, "Caribbean Queen"



PEBBLES

Solo Artist
(MCA)

"Cherelle and I used to be in Michael Henderson's group. She wasn't Cherelle then, she was just

Cheryl. We were talking about how 'One day we're going to be stars' and a year later she came out! I told her, 'Just wait; I'm coming!'"

— On her friendship with her cousin, Cherelle



SUAVÉ

Solo Artist
(Capitol)

"To be somebody's guinea pig and write and give away songs for free ... I never signed any papers with Georgio. He wanted to

do songs that my cousin and I had written. We didn't let him and he got an attitude. I don't need Georgio for anything. I thought slavery days were over!"

— On why he gave up collaborating with Georgio on his debut album



PRINCE MARKIE DEE

Fat Boys
(Tin Pan Apple/
PolyGram)

"We're sex symbols! We're so good-looking and everything and that contributes a lot!

(But) we know what time it is! We know when a girl's trying to come onto us it's for our money or something."

— On "skeezers"



JIMMY "JAM" HARRIS

Producer

"Well, it's always a possibility. Our conversation really didn't have anything to do with that. We were just hanging out, talked about his

tour a little bit and just kind of got to know each other."

— On the possibility of producing Michael Jackson



PATTI austin

THE REAL ME

the album of her life.

PRODUCED BY
DAVID PACK
FOR
ART ST.
PRODUCTIONS



MANAGEMENT: KEN FRITZ MANAGEMENT, LOS ANGELES
© 1988 Qwest Records

george BENSON

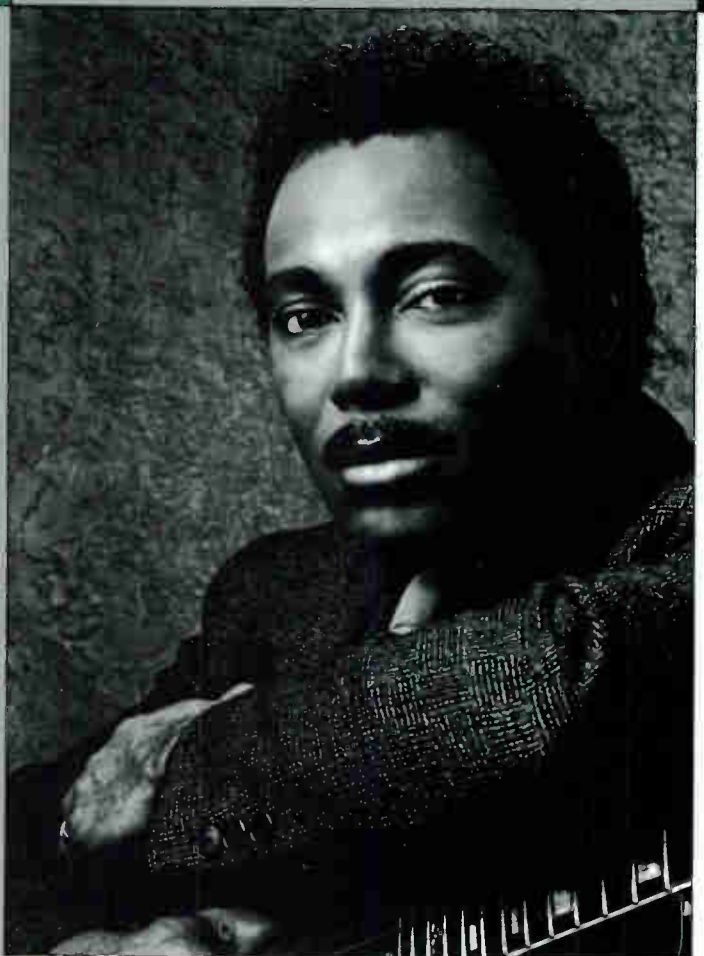
"LET'S DO IT AGAIN"

a sexy, summer smash.

PRODUCED BY
DAVID LEWIS AND
WAYNE LEWIS FOR
JODAWAY
PRODUCTIONS

MANAGEMENT: KEN FRITZ MANAGEMENT, LOS ANGELES

© 1988 Warner Bros. Records Inc.



WHO'S WHERE



LAURA L. WARNER

has been named Mgr./ Field Sales, Black Music at WEA. **SUE COSTELLO** has been named Branch Marketing Coordinator at WEA. **RICH-**

ARD FROIO has been named Mgr./ Regional Operations at WEA in Philadelphia. **RICHARD CHAMBERLAIN** has been named Mgr./Warehouse Operations at WEA in Philadelphia. **DAVID COHEN** has been named VP/Business Affairs — WC at CBS.



MICHAEL OSTIN

has been named Sr. VP/A&R for WB. **BARRY MENDELSON** has been named Exec. VP/ Music and Variety Programming for

Madison Square Garden Enterprises. He will direct the development of the company's interest in the music and variety business including packaging and promoting entertainment for Madison Square Garden Corporation.



DIANNE BARTLOW-WATKINS

has started "We're Rolling Productions," based in Los Angeles. **JONATHAN M. POLK** has been named At-

torney/Legal Affairs at PolyGram. **SUSAN DREW** has been named Mgr./ A&R at PolyGram. **INTUITION RECORDS** announces the launch of the German-based record label in the United States distributed by Capitol.



PAM ROBINSON

has been named Exec. VP/"We're Rolling Productions," a Los Angeles based video & film production company. **BILL BLACK** has been named Mgr./ Nat'l. Sales for Atlan-

tic. He will be based at the company's New York headquarters. **PAUL BABIN** has been named Mgr./Southern Regional Sales at Virgin. **ADAM KAPLAN** has been named Alternative Retail Marketing Coordinator at Virgin.



MELANIE NISSEN

has been named Dir./ Creative Operations at Virgin. She will be responsible for overseeing all aspects of design and production of company product.

JOYCE LAPINSKY has been named Professional Mgr. at EMI Music Publishing. She will be responsible for promotion and placement of company songs as well as acquisition and development of talent.



SHERRY RING GINSBERG

has been promoted to VP/Press and Media Relations at Elektra. **KENNETH WEAVER** has announced the formation of Alease

Records, which will be based in Los Angeles. **STEVE MERRY**, CEO of Paradigm Communications Group announces the creation of a new company, "Paradigm Music Videos."



LOU DENNIS

has been named Sr. VP/Dir. of Sales at WB. **KAREN RAE** has been named Int'l. Mgr. at EMI Music Publishing, U.S.A. She will oversee domestic publishing inter-

ests of artists signed to EMI outside of the United States and liaise with U.S. record labels to support those acts as well as be responsible for reporting the status of the product to the affiliated international EMI Music Publishing companies.



JOSH ZIEMAN

has been named Dir./ Marketing at EMI-Manhattan. **RUSTY GARNER** has been named Nat'l. Dir./ Video, Club Promotion and **HOWARD HOLBEN**, Nat'l. Co-

ordinator/Video, Club Promotion, have relocated to the New York offices of EMI-Manhattan. **JAMIE YOUNG** has been named Sr. Counsel — WC at CBS. **JOHN TAVENNER** has been named Assoc. Dir./Video Marketing at CBS.



ELAINE Z. KATSULOS

has been named Dir./Publicity — WC at Hervey & Company Public relations/Mgmt. Consultants. She will be responsible for coordinating the public relations activities for

all of the company's entertainment clients, as well as handling national tour publicity and supervising publicity efforts on special events on the West Coast.

THE R&B PLAYLISTS

Hots and Adds

WOCO/Ocean City 301-641-0001
Scott Jantzen/PD Scott Jantzen/MD

H JESSE JOHNSON
H WHITNEY HOUSTON
H RICK JAMES
H KEITH SWEAT
H FREDDIE JACKSON
A KARYN WHITE
A WILL TO POWER
A SUE-ANN
A JOHNNY KEMP
A FOUR TOPS
A CLIFF BRANCH
A DAZZ BAND

WXYV/Baltimore 301/653-2200
Roy Sampson/PD Roy Sampson/MD

H AL B SURE!
H KEITH SWEAT
H RICK JAMES
H LOOSE ENDS
H RJ'S LATEST ARRIVAL
A JOHNNY KEMP
A BOBBY MCFERRIN
A TONY! TONI! TONÉ!
A HOWARD HUNTSBERRY

WILD/Boston 617/427-2222
Elroy Smith/PD Artemis Morale/MD

H GUY
H TROOP
H AL B SURE!
H LOOSE ENDS
H SIEDAH GARRETT
A KARYN WHITE
A MORRIS DAY
A MELBA MOORE
A JAZZY JEFF/FRESH PRINCE
A TEDDY PENDERGRASS

WKND/Windsor 203/688-6221
Melonae McLean/PD/MD

A LISA LISA/CULT JAM
A KARYN WHITE

WDKX/Rochester 716-262-2050
Andre Marcel/PO Kevin Morrison/MD

H GREGORY HINES
H AL B SURE!
H LOOSE ENOS
H TROOP
H GUY
A MARK ANTHONY
A FOUR TOPS
A BOBBY MCFERRIN
A MARVA KING
A GARY TAYLOR
A TAKE 6
A JOHNNY MATHIS

WDAS/Philadelphia 215/878-2000
Joe Tamburro/PO Ducki Hampton/MD

H KEITH SWEAT
H PUBLIC ENEMY
H JAMES BROWN
H SALT-N-PEPA/E.U. BAND
H FREDDIE JACKSON
H OHIO PLAYERS
A ASWAD
A JOHNNY KEMP
A DAZZ BAND
A PHILLIP MICHAEL THOMAS
A GARY TAYLOR

WUJL/Philadelphia 215/482-7000
Dave Allan/PD Dave Allan/MD

H AL B SURE!
H LOOSE ENDS
H SHIRLEY MURDOCK
H KEITH SWEAT
H FREDDIE JACKSON
A JETS

A LEVERT
A KIARA
A KOOL AND THE GANG
A GEORGE BENSON

WAMO/Pittsburgh 412/471-2181
Sam Weaver/PD Carla Bailou/MD

H BOBBY BROWN
H FREDDIE JACKSON
H LOOSE ENDS
H RJ'S LATEST ARRIVAL
H AL B SURE!
A BOBBY MCFERRIN
A NIA PEEPLES
A JOHNNY KEMP
A MAC BAND
A KIARA
A SADE
A VANESSA WILLIAMS

WHUR/Washington 202/232-6000
Bobby Bennett/PD Mike Archie/MD

H GREGORY HINES
H RICK JAMES
H KEITH SWEAT
H RJ'S LATEST ARRIVAL
H SALT-N-PEPA/E.U. BAND
A KATHY MATHIS
A KIRK WALUM
A FOUR TOPS
A BRENDA RUSSELL
A ANGELA WINBUSH
A AL B. SURE!

WBMX/Oak Park 312-524-3200
Lee Michaels/PD Daisy Oavis/MD

H LOOSE ENDS
H ANGELA WINBUSH
H GREGORY HINES
H KEITH SWEAT
H 101 NORTH
A GAP BAND
A VANESSA WILLIAMS
A SAOE
A MAC BAND
A MELBA MOORE
A KOOL AND THE GANG
A KARYN WHITE
A JEAN CARNE
A BOBBY BROWN

WGCI/Chicago 312-984-1470
Sonny Taylor/PD Barbara Prieto/MD

H JAMES 'D-TRAIN' WILLIAMS
H MICHAEL JACKSON
H FREDDIE JACKSON
H KEITH SWEAT
H HOWARD HEWETT
A KARYN WHITE
A MARVA KING
A LISA LISA/CULT JAM
A STAR SEARCH
A SADE
A TRUE MATHEMATICS
A GAP BAND
A EVELYN "CHAMPAGNE" KING

WLUM/Elm Grove 414-785-1021
Steve Hegwood/PD Gary Young/MD

H FREDDIE JACKSON
H AL B SURE!
H KEITH SWEAT
H WHITNEY HOUSTON
H STEVIE B.
A BOBBY BROWN
A JOHNNY KEMP
A DINO

WNOV/Milwaukee 414-449-9668
Rob Hardy/PD Rob Hardy/MD

H KEITH SWEAT
H GLADYS KNIGHT/PIPS

H MELBA MOORE
H FREDDIE JACKSON
H NATALIE COLE
A MAC BAND
A BIG DADDY KANE
A JEFFERY OSBORNE
A KOOL AND THE GANG
A LEVERT
A GEORGE BENSON
A EVELYN "CHAMPAGNE" KING
A PEBBLES
A LOOSE ENDS

WBLZ/Cincinnati 513-742-3600
Brian Castle/PD Tom Owens/MD

H RICK JAMES
H FREDDIE JACKSON
H AL B SURE!
H GUY
H RJ'S LATEST ARRIVAL
A JOHNNY KEMP
A MELBA MOORE
A MERRI WEATHER
A MARVA KING
A EVELYN "CHAMPAGNE" KING
A KARYN WHITE

WIZF/Cincinnati 513-351-5900
Jay DuBard/PD Marv Hankston/MD

H LOOSE ENDS
H RICK JAMES
H RJ'S LATEST ARRIVAL
H FREDDIE JACKSON
H JESSE JOHNSON
A DAZZ BAND
A LISA LISA/CULT JAM
A OHIO PLAYERS

WCIN/Cincinnati 513-281-7180
Everett Cork/PD Everett Cork/MD

H SHIRLEY MURDOCK
H RICK JAMES
H GUY
H AL B SURE!
H BOBBY BROWN
A TONY! TONI! TONÉ!
A BOBBY MCFERRIN
A KARYN WHITE

WCKX/Columbus 614-464-0020
Rick Stevens/PD Keith Willis/MD

H JESSE JOHNSON
H RICK JAMES
H FREDDIE JACKSON
H GREGORY HINES
H LOOSE ENDS
A SCOTT WHITE
A TEDDY PENDERGRASS
A DOROTHY MOORE
A LISA LISA/CULT JAM
A SADE
A FORCE MD
A TRUE LOVE
A KOOL AND THE GANG
A STAR SEARCH
A PEBBLES

WVVO/Columbus 614/451-2191
K.C. Jones/PD Rob Morris/MD

H LOOSE ENDS
H FREDDIE JACKSON
H RICK JAMES
H AL B SURE!
A HOWARD HEWETT
A NATALIE COLE
A TONY! TONI! TONÉ!
A KOOL AND THE GANG
A JAZZY JEFF/FRESH PRINCE

WZAK/Cleveland 216/621-9300
Lynn Tolliver/PD Bobby Rush/MD

H KEITH SWEAT

H GUY
H FREDDIE JACKSON
H KOOL MOE DEE
H RJ'S LATEST ARRIVAL
A STEVIE B.
A SYNQUIS AND FINESSE
A JOHNNY KEMP
A DOROTHY MOORE
A HOWARD HUNTSBERRY
A JAMM
A BOBBY BROWN

WGPR/Detroit 313/259-8862
Joe Spencer/PD Cheryl Coleman/MD

H JESSE JOHNSON
H FREDDIE JACKSON
H GREGORY HINES
H RICK JAMES
H KOOL MOE DEE
A JETS
A SADE
A JOHNNY KEMP
A HOWARD HUNTSBERRY
A TEDDY PENDERGRASS
A 10DB
A CANDY J.

WPZZ/Indianapolis 317-257-8928
Harmony Hines/PD/MD

H JAZZY JEFF/FRESH PRINCE
H TAYLOR DAYNE
H WHITNEY HOUSTON
H LOOSE ENDS
H FREDDIE JACKSON
A BOBBY BROWN
A AL B. SURE!
A SADE
A VANESSA WILLIAMS
A SUE-ANN
A JETS

WTLC/Indianapolis 317/923-1456
Jay Johnson/PD Vicki Buchanan/MD

H BOBBY BROWN
H AL B SURE!
H SHIRLEY MURDOCK
H TONY! TONI! TONÉ!
H RJ'S LATEST ARRIVAL
A KIARA
A HALL AND OATES
A SADE
A SUE-ANN
A JAZZY JEFF/FRESH PRINCE
A MARVA KING

KPRS/Kansas City 816/471-2100
Monica Nightingale/PD/MD

H WHITNEY HOUSTON
H SHIRLEY MURDOCK
H LOOSE ENDS
H RJ'S LATEST ARRIVAL
H RICK JAMES
A JETS
A FOUR TOPS
A NARADA MICHAEL WALDEN
A LUVINE HUDSON
A HALL AND OATES
A MAC BAND
A 10DB
A SCOTT WHITE
A HOWARD HUNTSBERRY
A JOHNNY KEMP
A KARYN WHITE
A KOOL AND THE GANG
A LEVERT

KATZ/St. Louis 314/241-6000
Earl Boston/PD Earl Boston/MD

H LOOSE ENDS
H RICK JAMES
H GREGORY HINES
H FREDDIE JACKSON

H SHIRLEY MURDOCK
A SUE-ANN
A KIARA
A ASWAD
A GEORGE BENSON
A VERTICAL HOLD

KMJM/St. Louis 314/361-1108
Mike Stradford/PD Greg Beasley/MD

H FREDDIE JACKSON
H RICK JAMES
H LOOSE ENDS
H GREGORY HINES
A OHIO PLAYERS
A JAZZY JEFF/FRESH PRINCE
A JOHNNY KEMP
A PHILLIP MICHAEL THOMAS
A TAYLOR DAYNE
A HOWARD HUNTSBERRY

WVEE/Atlanta 404/898-8957
Ray Boyd/PD Ray Boyd/MD

A TONY! TONI! TONÉ!
A JOHNNY KEMP
A GEORGE BENSON
A DAZZ BAND
A MAC BAND

WATV/Birmingham 205/780-2014
Erskine Fouch/PD Ron January/MD

H SHIRLEY MURDOCK
H LOOSE ENDS
H KEITH SWEAT
H FREDDIE JACKSON
H RICK JAMES
A GEOFFERY WILLIAMS
A GARY TAYLOR
A JAMM
A SADE
A HOWARD HUNTSBERRY
A CHAPTER 8

WENN/Birmingham 205/324-3356
George Stewart/PD Michael Starr/MD

H RICK JAMES
H HOWARD HEWETT
H LOOSE ENOS
H GREGORY HINES
H FREDDIE JACKSON
A JAMES TYLER
A SADE
A HOWARD HUNTSBERRY
A JAZZY JEFF/FRESH PRINCE
A KASHIF
A KARYN WHITE
A MAC BAND

WJLD/Birmingham 205-942-1776
Richard Lumpkin/PD/MD

H TERENCE TRENT D'ARBY
H GREGORY HINES
H JOHNNY KEMP
H LATIMORE
H BOBBY BROWN
A WOMACK AND WOMACK
A EARTH, WIND & FIRE
A JAMES BROWN
A SALT-N-PEPA/E.U. BAND
A SADE

WCKZ/Charlotte 704-342-4102
Mike Beach/PO Chris Bailey/MD

H NEW EDITION
H SALT-N-PEPA/E.U. BAND
H KOOL MOE DEE
H JAZZY JEFF/FRESH PRINCE
H BOBBY BROWN
A FOUR TOPS
A TROOP
A JOHNNY KEMP

THE R&B PLAYLISTS

Hot and Adds

WPEG/Concord 704-333-0131
Michael Saunders/PD Terry Thompson/MD

H LOOSE ENDS
H TROOP
H RICK JAMES
H FREDDIE JACKSON
H SHIRLEY MURDOCK
A SADE
A EARTH, WIND & FIRE
A VANESSA WILLIAMS
A KASHIF
A AL B. SURE!
A FOUR TOPS
A GEORGE BENSON
A EVELYN "CHAMPAGNE" KING
A MELBA MOORE

WVDM/Sumter 803/495-2558
Andre Carson/PD Curtis Wilson/MD

H SALT-N-PEPA/E.U. BAND
H KEITH SWEAT
H ANGELA WINBUSH
H BOBBY BROWN
H SHIRLEY MURDOCK
A MICHAEL COOPER
A MELBA MOORE
A BETTY WRIGHT
A HOWARD HUNTSBERRY

KKDA/Grand Prairie 214/263-9911
Michael Spears/PO Jimmy Smith/MD

A MARK ANTHONY
A GARY TAYLOR
A HOWARD HUNTSBERRY
A JOHNNY KEMP
A KARYN WHITE
A GAP BAND

KDLZ/Ft Worth 817/831-1278
Michelle Madison/PD Michelle Madison/MD

H LOOSE ENDS
H FREDDIE JACKSON
H GREGORY HINES
H RJ'S LATEST ARRIVAL
H RICK JAMES
A GEORGE BENSON
A TONY! TONI! TONI!
A BOBBY MCFERRIN
A JOHNNY KEMP
A CLIFF BRANCH

WAAA/Winston Salem 919/767-0430
Tina Carson/PD Tina Carson/MD

H RJ'S LATEST ARRIVAL
H GREGORY HINES
H MICHAEL JACKSON
H GUY
H AL B. SURE!
A BROTHERS JOHNSON
A HOWARD HUNTSBERRY
A SADE
A JETS
A TEDDY PENDERGRASS

WEAL/Greensboro 919-272-5121
Don Davis/PD Toni Avery/MD

H RICK JAMES
H ROXANNE SHANTÉ
H PUBLIC ENEMY
H AL B. SURE!
H STETSASONIC

WQMG/Greensboro 919/275-1657
Warren Epps/PD Doc Hollidae/MD

H GREGORY HINES
H SHIRLEY MURDOCK
H RICK JAMES
H KEITH SWEAT
H LOOSE ENDS
A FOUR TOPS
A KARYN WHITE
A ANGELA WINBUSH

A SADE
A JAMM

WJMI/Jackson 601/948-1515
Paul Todd/PD Carl Haynes/MD

H RUN-D.M.C.
H SHIRLEY MURDOCK
H KEITH SWEAT
H SALT-N-PEPA/E.U. BAND
H BETTY WRIGHT
A HALL AND OATES
A AL B. SURE!
A KARYN WHITE
A HERB ALPERT
A GARY TAYLOR
A KOOL AND THE GANG

WPDQ/Jacksonville 904-743-2333
Oscar Eatmon/PD Stan Brooks/MD

H ROB BASE
H LOOSE ENDS
H FREDDIE JACKSON
H SHIRLEY MURDOCK
H RICK JAMES
A JOHNNY MATHIS
A JOHNNY KEMP
A KARYN WHITE
A TYRONE DAVIS
A BRENDA RUSSELL
A GARY TAYLOR
A FATBACK
A KATHY MATHIS
A JAMM

WEDR/Miami 305/633-1487
Leo Jackson/PO George Jones/MD

H SUAVÉ
H FREDDIE JACKSON
H LOOSE ENDS
H GREGORY HINES
H RICK JAMES
A TEDDY PENDERGRASS
A 10DB
A GEORGE BENSON
A ERIC B RAKIM
A LUJUAN LOVE
A JAMES TYLER
A GOOD QUESTION
A WOMACK AND WOMACK
A BOBBY BROWN
A KASHIF

WBLX/Mobile 205-433-7609
Tony Brown/PD Tony Brown/MD

H KEITH SWEAT
H LOOSE ENDS
H AL B. SURE!
H RICK JAMES
H WHITNEY HOUSTON
A SUE-ANN
A VANESSA WILLIAMS
A JAZZY JEFF/FRESH PRINCE
A FOUR TOPS

KQXL/New Roads 504-926-1106
A.B. Welch/PD Chris Clay/MD

H FREDDIE JACKSON
H GREGORY HINES
H WHITNEY HOUSTON
H LOOSE ENDS
H RICK JAMES
A JOHNNY MATHIS
A JETS
A GEORGE BENSON
A KOOL AND THE GANG
A LE TRAMP
A BLUE MODERNE

WYLD/New Orleans 504-822-1291
Tony Brown/PD Victor Savage/MD

H TROOP
H AL B. SURE!

H LOOSE ENDS
H GREGORY HINES
H RJ'S LATEST ARRIVAL
A KARYN WHITE
A KOOL MOE DEE
A JAMM
A KIARA

WOWI/Norfolk 804/622-4600
Ron Atkins/PD Ron Atkins/MD

H RICK JAMES
H FREDDIE JACKSON
H SHIRLEY MURDOCK
H JAZZY JEFF/FRESH PRINCE
H LOOSE ENDS
A JOHNNY KEMP
A KARYN WHITE
A HOWARD HUNTSBERRY
A LISA LISA/CULT JAM
A JAMM
A TYRONE DAVIS
A RAHEEM
A KATHY MATHIS
A BETTY WRIGHT

WFXC/Durham 919/596-2000
Wayne Walker/PD Hozie Mack/MD

H SALT-N-PEPA/E.U. BAND
H RICK JAMES
H BOBBY BROWN
H GEORGE MICHAEL
H FREDDIE JACKSON
A EARTH, WIND & FIRE
A GREGORY HINES
A EVELYN "CHAMPAGNE" KING
A HOWARD HUNTSBERRY
A MELBA MOORE

WPLZ/Petersburg 804/733-4567
Debbe Parker/PD Phil Daniels/MD

H AL B. SURE!
H GUY
H KEITH SWEAT
H LOOSE ENDS
H FREDDIE JACKSON
A KARYN WHITE
A KOOL AND THE GANG
A JAZZY JEFF/FRESH PRINCE
A DAZZ BAND
A MARK ANTHONY
A MAC BAND

KACE/Inglewood 213-330-3100
Pam Wells/PD Lisa Lipps/MD

H RICK JAMES
H TROOP
H LOOSE ENDS
H TEENA MARIE
H FREDDIE JACKSON
A SCOTT WHITE
A FOUR TOPS
A BOMB THE BASS
A MAC BAND
A KARYN WHITE
A EVELYN "CHAMPAGNE" KING
A MELBA MOORE
A JOHNNY KEMP
A PAULA ABDUL

KDAY/Los Angeles 213/665-1105
Jack Patterson/PD Lisa Canning/MD

H JAMES BROWN
H FREDDIE JACKSON
H AL B. SURE!
H KOOL MOE DEE
H TRUE MATHEMATICS
A MORRIS DAY
A L.A. DREAM TEAM
A TRACIE SPENCER
A GREGORY HINES
A YOUNG M.C.
A KASHIF

A LATIFAH
A JEFFERY OSBORNE

KGJF/Los Angeles 213/930-9090
Kevin Fleming/PD Kevin Fleming/MD

A SAOE
A CRUSADERS
A ANGELA WINBUSH

KDIA/Oakland 415/633-2548
Jeff Harrison/PO Debbie Whitaker/MD

H TEENA MARIE
H AL B. SURE!
H RICK JAMES
H KEITH SWEAT
H SHIRLEY MURDOCK

XHRM/San Diego 619/263-4485
Hal Clark/PD L.D. McCollum/MD

H AL B. SURE!
H SALT-N-PEPA/E.U. BAND
H LOOSE ENDS
H TAYLOR DAYNE
H FREDDIE JACKSON
A JOHNNY KEMP
A BOBBY MCFERRIN
A BETTY WRIGHT
A JAZZY JEFF/FRESH PRINCE
A JETS
A STEVIE B.
A FOUR TOPS

KKFX/Seattle 206/728-1250
Robert L. Scott/PD Robert L. Scott/MD

H BOBBY BROWN
H GUY
H LOOSE ENDS
H AL B. SURE!
H FREDDIE JACKSON
A BOBBY BROWN
A SALT-N-PEPA/E.U. BAND
A KIARA
A AL B. SURE!
A CHAPTER 8
A VANESSA WILLIAMS
A JOYCE SIMS
A MASTER PLAN
A GEORGE BENSON

KRIZ/Seattle 206/323-3070
Frank P. Barrow/PD/MD

H SHIRLEY MURDOCK
H LOOSE ENDS
H SUAVÉ
H TERENCE TRENT D'ARBY
H NEW EDITION
A MARK ANTHONY
A DAZZ BAND
A LEVERT
A JAZZY JEFF/FRESH PRINCE
A EVELYN "CHAMPAGNE" KING

KSOL/San Mateo 415/341-8777
Marvin Robinson/PD/MD

H BOBBY BROWN
H AL B. SURE!
H GEORGE MICHAEL
H MICHAEL JACKSON
H FREDDIE JACKSON
A MAC BAND
A MASTER PLAN
A 101 NORTH
A PUBLIC ENEMY
A MARK ANTHONY

R&B AT TOP 40

KRBE/Houston 713/266-1000

Paul Christy/PD
Cheryl Broz/MD
10 3 GEORGE MICHAEL
7 5 MIAMI SOUND MACHINE
15 8 BOBBY BROWN
9 9 TRACY CHAPMAN
- 11 NEW KIDS ON THE BLOCK
19 17 PAULA ABDUL
26 20 DEBBIE GIBSON
21 21 SCRITTI POLITTI
28 24 NEW EDITION
27 26 TAYLOR DAYNE
- 28 BOBBY MCFERRIN
31 29 MICHAEL JACKSON
- Add AL B SURE!
- Add UB40

WAPE/Jacksonville 904/356-5554

Bill Cahill/PD Kandy Klutch/MD
- 2 MIAMI SOUND MACHINE
6 3 WHITNEY HOUSTON
11 9 TERENCE TRENT D'ARBY
14 11 GEORGE MICHAEL
15 12 TAYLOR DAYNE
20 13 TRACY CHAPMAN
19 14 MICHAEL JACKSON
- 16 RICK ASTLEY
26 17 DINO
25 23 HALL AND OATES
4 24 STEVE WINWOOD
9 26 FAT BOYS/CHUBBY CHECKER
- 27 JAZZY JEFF/FRESH PRINCE
- 28 BOBBY MCFERRIN
31 29 DEBBIE GIBSON
31 30 NEW EDITION
- Add NEW KIDS ON THE BLOCK

WAPI/Birmingham 205/933-9274

Kevin McCarthy/PO John Peak/MD
2 1 STEVE WINWOOD
9 6 MIAMI SOUND MACHINE
8 8 TERENCE TRENT D'ARBY
11 9 JOHNNY KEMP
12 10 TRACY CHAPMAN
15 13 GEORGE MICHAEL
10 16 FAT BOYS/CHUBBY CHECKER
19 19 BILLY OCEAN
23 21 MICHAEL JACKSON
22 22 WHITNEY HOUSTON
29 24 BOBBY MCFERRIN
30 26 RICK ASTLEY
- Add NEW KIDS ON THE BLOCK
- Add UB40

WBCY/Charlotte 704/374-3530

Reggie Blackwell/PD Cat Collins/MD
4 4 JAZZY JEFF/FRESH PRINCE
5 5 STEVE WINWOOD
6 6 NEW EDITION
10 10 KEITH SWEAT
12 12 GEORGE MICHAEL
13 13 TRACY CHAPMAN
14 14 PAULA ABDUL
20 20 BOBBY BROWN
25 25 HALL AND OATES
26 26 WHITNEY HOUSTON

WDCG/Durham 919/683-2055

Mike Edwards/PD Beth Ann McBride/MD
1 1 STEVE WINWOOD
4 3 BILLY OCEAN
7 6 FAT BOYS/CHUBBY CHECKER
8 8 GEORGE MICHAEL
9 9 CONTOURS
10 13 BRENDA K. STARR
15 14 JOHNNY KEMP
- 15 WHITNEY HOUSTON
- 18 WILL TO POWER
22 20 TERENCE TRENT D'ARBY
21 21 MIAMI SOUND MACHINE

26 22 TAYLOR DAYNE
25 23 TRACY CHAPMAN
24 24 RICK ASTLEY
27 25 JAZZY JEFF/FRESH PRINCE
29 26 DINO
31 28 BOBBY MCFERRIN
- 29 NEW EDITION
- Add UB40

WEZB/New Orleans 504/581-7002

Shadow P.Stevens/PD Joey G./MD
5 5 WILL TO POWER
4 6 BRENDA K. STARR
8 8 JAZZY JEFF/FRESH PRINCE
10 9 GEORGE MICHAEL
11 10 TERENCE TRENT D'ARBY
15 18 STEVE WINWOOD
25 19 COVER GIRLS
24 23 RICK ASTLEY
29 26 DEBBIE GIBSON
27 27 MIAMI SOUND MACHINE
30 28 BRENDA K. STARR
31 30 NEW EDITION
- Add NEW KIDS ON THE BLOCK
- Add TRACY CHAPMAN

WKSI/Greensboro 919/275-9895

Steve Kelly/PD Dale O'Brian/MD
9 7 TERENCE TRENT D'ARBY
10 9 MIAMI SOUND MACHINE
15 11 GEORGE MICHAEL
13 12 FAT BOYS/CHUBBY CHECKER
14 13 WHITNEY HOUSTON
1 16 JOHNNY KEMP
22 21 RICK ASTLEY
27 22 TAYLOR DAYNE
30 24 MICHAEL JACKSON
29 26 PAULA ABDUL
6 27 STEVE WINWOOD
31 28 TRACY CHAPMAN
23 30 BILLY OCEAN
- Add UB40
- Add DINO
- Add NEW EDITION

WKXX/Birmingham 205/591-7171

Birmingham
Jim "Cattfish" Prewitt/PD Paul Davis/MD
1 3 STEVE WINWOOD
16 4 GEORGE MICHAEL
13 5 JAZZY JEFF/FRESH PRINCE
12 6 MIAMI SOUND MACHINE
- 7 J.J. FAD
- 8 VANESSA WILLIAMS
30 9 NEW EDITION
- 10 KEITH SWEAT
- 11 PAULA ABDUL
20 15 WHITNEY HOUSTON
- 16 BILLY OCEAN
- 19 AL B SURE!
25 20 MICHAEL JACKSON
- 21 BRENDA K. STARR
- 24 TROOP
27 25 TAYLOR DAYNE
- 26 NEW KIDS ON THE BLOCK
- 27 FREDDIE JACKSON
- 29 BETTY WRIGHT
- Add RICK JAMES
- Add COVER GIRLS
- Add SADE

WMC/Memphis 901/726-0555

Robert John/PD Steve Conley/MD
1 2 STEVE WINWOOD
4 4 TERENCE TRENT D'ARBY
6 5 MIAMI SOUND MACHINE
9 8 WHITNEY HOUSTON
16 11 GEORGE MICHAEL
8 12 CONTOURS
17 13 TRACY CHAPMAN
10 15 BILLY OCEAN
14 16 JOHNNY KEMP

21 20 FAT BOYS/CHUBBY CHECKER
28 22 RICK ASTLEY
27 25 MICHAEL JACKSON
23 29 SADE
- 30 TAYLOR DAYNE
- Add BOBBY MCFERRIN

WQXI/Atlanta 404/261-2970

Fleetwood Grooves/PD Craig Ashworth/MD
1 1 STEVE WINWOOD
3 2 TRACY CHAPMAN
5 3 BASIA
7 4 TAYLOR DAYNE
11 14 TERENCE TRENT D'ARBY
18 16 HALL AND OATES
14 19 SADE
31 26 BOBBY MCFERRIN

WRBQ/Tampa 813/879-1420

Randy Kabrich/PD Bobby Rich/MD
5 1 TRACY CHAPMAN
3 3 STEVE WINWOOD
11 9 GEORGE MICHAEL
12 10 TERENCE TRENT D'ARBY
- 12 JAZZY JEFF/FRESH PRINCE
19 14 BOBBY MCFERRIN
20 15 NEW EDITION
17 16 RICK ASTLEY
9 18 BILLY OCEAN
26 19 HALL AND OATES
23 21 MIAMI SOUND MACHINE
22 22 WHITNEY HOUSTON
24 23 TAYLOR DAYNE
- 24 DEBBIE GIBSON

WROQ/Charlotte 704/392-6191

Randall C. Bliss/PD Dwayne Ward/MD
4 2 TERENCE TRENT D'ARBY
1 4 STEVE WINWOOD
9 5 GEORGE MICHAEL
16 13 TRACY CHAPMAN
25 22 HALL AND OATES
- 29 RICK ASTLEY

WRVQ/Richmond 804/649-9151

Steve Davis/PD David Lee Michaels/MD
- 1 STEVE WINWOOD
- 2 TRACY CHAPMAN
- 7 JOHNNY KEMP
- 8 MIAMI SOUND MACHINE
- 9 JAZZY JEFF/FRESH PRINCE
- 12 GEORGE MICHAEL
- 13 FAT BOYS/CHUBBY CHECKER
- 15 CONTOURS
- 16 TERENCE TRENT D'ARBY
- 20 WHITNEY HOUSTON
- 23 TAYLOR DAYNE
- 24 MICHAEL JACKSON
- 25 NEW KIDS ON THE BLOCK
- 28 RICK ASTLEY
- 29 NEW EDITION
- Add DEBBIE GIBSON

WZGC/Atlanta 404/881-0093

Bob Case/PD Lindsey Burdette/MD
2 2 NEW EDITION
3 3 AL B SURE!
4 4 JODY WATLEY
5 5 KEITH SWEAT
6 6 NEW KIDS ON THE BLOCK
6 6 VANESSA WILLIAMS
7 7 GEORGE MICHAEL
8 8 FAT BOYS/CHUBBY CHECKER
9 9 SALT-N-PEPA/E.U. BAND
10 10 BOBBY BROWN
11 11 JAZZY JEFF/FRESH PRINCE
12 12 BRENDA K. STARR
13 13 PAULA ABDUL
14 14 JOHNNY KEMP
15 15 MICHAEL JACKSON
16 16 VANESSA WILLIAMS
17 17 MAC BAND

18 18 WHITNEY HOUSTON
19 19 NU SHOOZ
20 20 DENISE LOPEZ

WZZU/Raleigh 919-783-9400

Steve Christian/PD Dave Kelly/MD
5 4 FAT BOYS/CHUBBY CHECKER
1 5 STEVE WINWOOD
12 8 WILL TO POWER
11 10 WHITNEY HOUSTON
14 12 RICK ASTLEY
19 13 TAYLOR DAYNE
15 14 GEORGE MICHAEL
20 17 MICHAEL JACKSON
22 18 TERENCE TRENT D'ARBY
9 20 AL B. SURE!
27 23 JETS
- 27 JAZZY JEFF/FRESH PRINCE
30 28 HALL AND OATES
- 29 TRACY CHAPMAN
- Add LISA LISA/CULT JAM
- Add BOBBY MCFERRIN
- Add DINO

KIIS/Los Angeles 213/466-8381

Steve Rivers/PD Jack Silver/MD
3 1 STEVE WINWOOD
1 2 TERENCE TRENT D'ARBY
5 3 MIAMI SOUND MACHINE
8 4 GEORGE MICHAEL
10 6 TRACY CHAPMAN
2 8 JOHNNY KEMP
13 9 MICHAEL JACKSON
- 13 JAZZY JEFF/FRESH PRINCE
20 15 NEW EDITION
19 16 WHITNEY HOUSTON
17 17 FAT BOYS/CHUBBY CHECKER
23 18 DENISE LOPEZ
21 20 WILL TO POWER
27 22 RICK ASTLEY
- 24 STEVIE B.
30 25 TAYLOR DAYNE
29 26 HALL AND OATES
- 27 BRENDA K. STARR
6 28 CONTOURS
7 29 JAZZY JEFF/FRESH PRINCE
- Add KOOL AND THE GANG
- Add FOUR TOPS

KITS/San Francisco 415/626-1053

Richard Sands/PD Steve Masters/MD
10 16 TRACY CHAPMAN
9 18 TERENCE TRENT D'ARBY
23 21 UB40
- 23 ZIGGY MARLEY

KKLQ/San Diego 619/565-6006

Gary Wall/PD/MD
16 2 BRENDA K. STARR
2 3 STEVE WINWOOD
6 5 MIAMI SOUND MACHINE
13 7 BOBBY MCFERRIN
5 8 JETS
10 9 JOHNNY KEMP
9 10 CONTOURS
8 11 AL B. SURE!
15 13 WHITNEY HOUSTON
19 15 FAT BOYS/CHUBBY CHECKER
21 16 GEORGE MICHAEL
18 18 WILL TO POWER
- 19 UB40
23 20 STEVIE B.
11 21 PEBBLES
29 22 DINO
27 23 TAYLOR DAYNE
26 24 DENISE LOPEZ
28 25 RICK ASTLEY
25 26 MICHAEL JACKSON
12 27 DEBBIE GIBSON
31 28 COVER GIRLS
18 29 J.J. FAD
- 30 NEW EDITION

- Add BRENDA K. STARR
- Add JEFFERY OSBORNE

KMEL/San Francisco 415/391-9400

Keith Naftaly/PD Kevin Weatherly/MD
2 1 NEW EDITION
3 2 NEW KIDS ON THE BLOCK
4 4 VANESSA WILLIAMS
- 5 BOBBY BROWN
1 6 GUCCI CREW
10 7 AL B SURE!
9 8 COVER GIRLS
13 9 MAC BAND
12 10 BOBBY MCFERRIN
20 11 JAZZY JEFF/FRESH PRINCE
14 12 TRACY CHAPMAN
15 13 WHITNEY HOUSTON
18 15 BASIA
16 16 GEORGE MICHAEL
23 18 BRENDA K. STARR
19 19 TAYLOR DAYNE
5 20 STEVIE B.
26 21 FREDDIE JACKSON
25 22 KEITH SWEAT
30 25 ROSE BROTHERS
29 26 RUN-D.M.C.
- 28 SWEET SENSATION
- Add FOUR TOPS
- Add SWEET SENSATION

KPWR/Los Angeles 818-953-4200

Jeff Wyatt/PD Al Tavera/MD
2 2 JETS
3 3 SWEET SENSATION
4 4 JOHNNY KEMP
5 5 MIAMI SOUND MACHINE
6 6 BRENDA K. STARR
9 7 TERENCE TRENT D'ARBY
8 8 DENISE LOPEZ
7 9 DEBBIE GIBSON
12 10 TRACIE SPENCER
11 11 PAM RUSSO
10 12 AL B. SURE!
13 13 JAZZY JEFF/FRESH PRINCE
20 14 CONTOURS
15 15 FAT BOYS/CHUBBY CHECKER
21 16 PAULA ABDUL
19 17 GEORGE MICHAEL
25 18 DINO
22 19 WHITNEY HOUSTON
23 20 MICHAEL JACKSON
24 21 STEVIE B.
18 22 STEVE WINWOOD
27 23 COVER GIRLS
28 24 NEW EDITION
- 26 VANESSA WILLIAMS
14 27 NIA PEEPLES
- 29 TAYLOR DAYNE
17 30 JODY WATLEY
- Add SWEET SENSATION
- Add AL B SURE!
- Add BOBBY BROWN

KUBE/Seattle 206/322-1622

Gary Bryan/PO Tom Huttyler/MD
2 2 STEVE WINWOOD
9 4 MIAMI SOUND MACHINE
12 5 GEORGE MICHAEL
3 7 TERENCE TRENT D'ARBY
4 8 CONTOURS
13 10 TAYLOR DAYNE
14 11 BASIA
16 13 WHITNEY HOUSTON
18 14 RICK ASTLEY
20 17 HALL AND OATES
22 19 TRACY CHAPMAN
24 21 MICHAEL JACKSON
30 25 NEW KIDS ON THE BLOCK
31 26 BOBBY MCFERRIN
31 30 DINO

WMJI/Cleveland 216/391-1260
 Rick Corcasso/PD Mike Ivers/MD
 3 3 STEVE WINWOOD
 4 4 BILLY OCEAN
 10 10 TRACY CHAPMAN
 13 13 MIAMI SOUND MACHINE
 14 14 HALL AND OATES

WOMC/Detroit 313/546-9600
 Jay Clark/PD Berry Argentbright/MD
 16 16 VANESSA WILLIAMS

WSMY/Columbus 614/451-2191
 Bob Nunnally/PD
 Bob Nunnally/MD
 0 6 MIAMI SOUND MACHINE
 0 9 BILLY OCEAN
 0 13 BOZ SCAGGS
 0 14 WHITNEY HOUSTON
 0 15 JETS
 0 Add TRACY CHAPMAN
 0 Add TAYLOR DAYNE

WRVA/Richmond 804/643-6633
 Tim Farley/PD Tim Farley/MD
 5 2 MIAMI SOUND MACHINE
 3 3 STEVE WINWOOD
 0 4 TRACY CHAPMAN
 1 7 BILLY OCEAN
 0 10 TERENCE TRENT D'ARBY

WSB/Atlanta 404/897-7000
 Phil LoCascio/PD Phil LoCascio/MD
 2 1 BILLY OCEAN
 3 3 MIAMI SOUND MACHINE
 10 7 TAYLOR DAYNE
 4 8 STEVE WINWOOD
 8 10 SADE
 14 12 HALL AND OATES
 0 13 BRENDA RUSSELL
 13 14 JETS
 16 18 BOZ SCAGGS

KFMB/San Diego 619/292-7600
 Bobby Rich/PD Gene Knight/MD
 0 2 STEVE WINWOOD
 0 3 MIAMI SOUND MACHINE
 0 5 CONTOURS
 0 6 BOBBY MCFERRIN
 0 7 WHITNEY HOUSTON
 0 12 TRACY CHAPMAN
 0 14 TAYLOR DAYNE
 0 17 JOHNNY KEMP
 0 19 HALL AND OATES
 0 22 GEORGE MICHAEL
 0 24 MICHAEL JACKSON
 0 25 TERENCE TRENT D'ARBY
 0 27 NEW EDITION
 0 29 NATALIE COLE

KMJI/Englewood 303/754-5654
 Chris Elliott/PD Lynne Murray/MD
 1 1 STEVE WINWOOD
 4 7 JETS
 11 9 CONTOURS
 12 10 BILLY OCEAN
 17 11 TRACY CHAPMAN
 31 17 MIAMI SOUND MACHINE

KOST/Los Angeles 213/385-0101
 Jhani Kaye/PD Liz Kiley/MD
 2 2 BILLY OCEAN
 4 3 TRACY CHAPMAN
 6 7 BOZ SCAGGS
 9 8 JOHNNY MATHIS
 10 12 SADE
 11 15 DEELE
 0 16 HALL & OATES
 0 18 RICK ASTLEY
 0 19 DEBBIE GIBSON
 19 20 JETS
 20 21 J. IGLESIAS/S. WONDER

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QUIET STORM CHART

The Quiet Storm Chart reflects the nation's most reported titles for the week.

QUIET STORM FORECAST

GREGORY HINES
"So Much Better Now"
(Epic)

CASHFLOW
"Come Closer"
(Atlanta Artists/PG)

BOB JAMES
"Rosalee"
(WB)

RICK JAMES
"I Believe In U"
(Reprise)

(Cuts recommended by the R&B Report™)

Sade enters at No. 15 with "Nothing Can Come Between Us." Keith Sweat's 3rd single, "Make It Last Forever," tops this week's chart as the No. 1 most reported title, as Freddie Jackson's "Nice 'N' Slow," Shirley Murdock's "Husband," Howard Hewett's "Once, Twice, Three Times"



stand in line for the top spot. Vanessa Williams has two titles reported in the Top 30, "Darling I" and "Dreaming." The legendary Johnny Mathis comes on at No. 16 making "On The Outside Lookin' In" the second highest debut of the week.

| 2W | LW | TW | ARTIST | TITLE | LABEL | WOC |
|----|----|--------------|----------------------|-----------------------------|-------------------|-----|
| 2 | 1 | 1 | KEITH SWEAT | Make It Last Forever | Elektra | 8 |
| 4 | 3 | 2 | FREDDIE JACKSON | Nice 'N' Slow | Capitol | 6 |
| 1 | 2 | 3 | SHIRLEY MURDOCK | Husband | Elektra | 10 |
| 7 | 5 | 4 | HOWARD HEWETT | Once, Twice, Three Times | Elektra | 8 |
| 18 | 8 | 5 | TEDDY PENDERGRASS | 2 A.M. | Elektra | 8 |
| 5 | 4 | 6 | TAYLOR DAYNE | I'll Always Love You | Arista | 8 |
| 8 | 18 | 7 | A. WINBUSH/R. ISLEY | Hello Beloved | Mercury/PG | 5 |
| 10 | 7 | 8 | NATALIE COLE | When I Fall In Love | EMI-Manhattan | 6 |
| 16 | 25 | 9 | GARY TAYLOR | Tease Me | Virgin | 8 |
| 17 | 19 | 10 | AL B. SURE! | Killing Me Softly | WB | 10 |
| — | 16 | 11 | CHAPTER 8 | Give Me A Chance | Capitol | 2 |
| — | 17 | 12 | BETTY WRIGHT | After The Pain | Ms. B | 2 |
| 14 | 9 | 13 | MIKI HOWARD | Crazy | Atlantic | 8 |
| 12 | 24 | 14 | KEITH SWEAT | How Deep Is Your Love | Vintertainment/EA | 4 |
| — | — | Debut | SADE | Nothing Can Come Between Us | Epic | 1 |
| — | 14 | 16 | JOHNNY MATHIS | On The Outside Lookin' In | Columbia | 1 |
| — | 10 | 17 | FREDDIE JACKSON | Hey Lover | Capitol | 2 |
| — | — | Debut | RICK JAMES | I Believe In You | Reprise/WB | 1 |
| 15 | 13 | 19 | KEITH SWEAT | Right And Wrong Way | Ventertainment/EA | 10 |
| — | — | Debut | FREDDIE JACKSON | You And I Got A Thang | Capitol | 1 |
| — | — | Debut | BOBBY BROWN | Roni | MCA | 1 |
| — | 27 | 22 | AL B. SURE! | Oooh This Love Is So... | WB | 2 |
| — | — | Debut | WALTER BEASLEY | Where | Polydor | 1 |
| — | — | Debut | VANESSA WILLIAMS | Darlin' I | Wing/PG | 1 |
| — | 20 | 25 | VANESSA WILLIAMS | Dreaming | Wing/PG | 2 |
| 9 | 6 | 26 | TERENCE TRENT D'ARBY | Sign Your Name | Columbia | 8 |
| — | — | Debut | TAKE 6 | Spread Love | WB | 1 |
| — | 30 | 28 | TROOP | Still In Love | Atlantic | 2 |
| — | — | Debut | SHIRLEY MURDOCK | And I'm Tellin' You | Elektra | 1 |
| — | — | Debut | SIEDAH GARRETT | Nobody Does Me | Qwest | 1 |



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World Radio History

QUIET STORM PROGRAMS

WHUR

Washington
"Quiet Storm/Soft Tones"
Su - Sa 7p - 12a

1. KEITH SWEAT/Make It Last Forever (Elektra)
2. KEITH SWEAT/Right And Wrong Way (Elektra)
3. SHIRLEY MURDOCK/Husband (Elektra)
4. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
5. NATALIE COLE/When I Fall In Love (EMI-Manhattan)

WVEE

Atlanta
"Quiet Storm"
Su 7p - 12a/M - Th 9p - 1a
1. FREDDIE JACKSON/You And I Got A Thang (Capitol)
2. SADE/Nothing Can Come Between Us (Epic)
3. AL B. SURE!/Oooh This Love Is So (WB)
4. VANESSA WILLIAMS/Dreaming (Wing/PolyGram)
5. KEITH SWEAT/Right And Wrong Way (Elektra)

WBLS

New York
"Quiet Storm"
M - Th 10p - 2a
1. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
2. TEDDY PENDERGRASS/2 A.M. (Elektra)
3. NATALIE COLE/When I Fall In Love (EMI-Manhattan)
4. DEBORAH RESTO/Slow Down (Siomi)
5. CHAPTER 8/Give Me A Chance (Capitol)

KDAY

Los Angeles
"Chillin' with Lisa Canning"
M - Th 11p - 12mid
1. TRACIE SPENCER/Hide & Seek (Capitol)
2. STETSASONIC/Float On (Tommy Boy)
3. TONY! TONI! TONE!/Pain (Wing/PG)
4. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
5. AL B. SURE!/Oooh This Love Is So (Capitol)

WXYV

Baltimore
"Slow Jam"
M - Th 11p - 2a
1. SHIRLEY MURDOCK/Husband (Elektra)
2. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
3. FREDDIE JACKSON/Nice 'n Slow (Capitol)
4. TAYLOR DANE/I'll Always Love You (Arista)
5. CHAPTER 8/Give Me A Chance (Capitol)

XHRM

San Diego
"Music For Lovers"
M - F 8p - 10p
1. GARY TAYLOR/Tease Me (Virgin)
2. GEORGE BENSON/Let's Do It Again (WB)
3. TAYLOR DAYNE/I'll Always Love You (Arista)
4. SIEDAH GARRETT/Nobody Does Me (Qwest)
5. BOBBY BROWN/Roni (MCA)

WGCI

Chicago
"Quiet Storm"
Su - Th 10p - 2a
1. DIANNE REEVES/Better Days (Bluenote)
2. TEDDY PENDERGRASS/Love Is The Power (Elektra)
3. TAMARA & THE SEEN/True Ecstasy (A&M)
4. VANESSA WILLIAMS/Dreaming (Wing/PG)
5. CHRIS JASPER/Like I Do (Epic)

KKDA

Dallas
"Cool Out"
Su - Th 10p - 2a
1. TERENCE T. D'ARBY/Sign Your Name (Columbia)
2. KEITH SWEAT/Make It Last (Elektra)
3. SHIRLEY MURDOCK/Husband (Elektra)
4. FREDDIE JACKSON/Hey Lover (Capitol)
5. AL B. SURE!/Killing Me Softly (WB)

WEDR

Miami
"Star Cruisin"
Su - Sa 10p - 12a
1. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
2. SHIRLEY MURDOCK/Husband (Elektra)
3. NATALIE COLE/When I Fall In Love (EMI-Manhattan)
4. TEDDY PENDERGRASS/2 A.M. (Elektra)
5. HOWARD HEWETT/Once, Twice, Three Times (Elektra)

WILD

Boston
"A Little Tenderness"
Su 4p - 6p
1. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
2. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
3. SHIRLEY MURDOCK/Husband (Elektra)
4. KEITH SWEAT/Make It Last Forever (Elektra)
5. KIARA/The Best Of Times (Arista)

WEKS

Atlanta
"Pillowtalk"
Su - F 8p - 1a
1. MIKI HOWARD/I Wanna Be There (Atlantic)
2. ALEXANDER O'NEAL/Sunshine (Tabu)
3. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
4. KEITH SWEAT/Make It Last Forever (Elektra)
5. SHIRLEY MURDOCK/Husband (Elektra)

WCIN

Cincinnati
"Quiet Storm"
Su 12p - 4a/M - Th 11p - 4a
1. KARYN WHITE/Through The Fire (WB)
2. STANLEY CLARKE/Funny How Time Flies (Portrait)
3. DAVID SANBORN/Slam (Reprise/WB)
4. ONAJE ALLAN GUMBS/Quiet Passion (MCA)
5. PIECES OF A DREAM/Ain't My Love (EMI-Manhattan)

KMJM

St. Louis
"Quiet Storm"
Su 7p - 12a/M - Th 10p - 2a
1. KEITH SWEAT/Make It Last Forever (Elektra)
2. CHAPTER 8/Give Me A Chance (Capitol)
3. LE BOYZ/Quiet Storm (Pharoah)
4. MIKI HOWARD/Crazy (Atlantic)
5. HOWARD HEWETT/Once, Twice, Three Times (Elektra)

WCKX

Columbus
"Love Zone"
M - Fri 10p - 11p
1. VANESSA WILLIAMS/Darin' I (Wing/PG)
2. BOBBY BROWN/Roni (MCA)
3. TROOP/Still In Love (Atlantic)
4. RICK JAMES/I Believe In U (Reprise/WB)
5. FREDDIE JACKSON/Hey Lover (Capitol)

KMAP

St. Paul
"Late Night Love"
M - Th 2a - 6a
1. ALEXANDER O'NEAL/Sunshine (Tabu)
2. KEITH SWEAT/Make It Last Forever (Elektra)
3. AL B. SURE!/Killing Me Softly (WB)
4. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
5. IGLESIAS/WONDER/My Love (Columbia)

KRNB

Memphis
"Soft Touch"
Su 6a - 10a 2p - 6p
1. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
2. G. KNIGHT/PIPS/All Our Love (MCA)
3. KEITH SWEAT/Make It Last (Elektra)
4. DEELE/Shoot 'Em Up Movies (Solar)
5. AL B. SURE!/Killing Me Softly (WB)

WTMP

Tampa
"Quiet Storm"
Su - M 6p - 5a Su - M 12a - 5a
1. SHIRLEY MURDOCK/Husband (Elektra)
2. A. WINBUSH/R. ISLEY/Hello Beloved (Mercury/PG)
3. KEITH SWEAT/Make It Last Forever (Elektra)
4. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
5. WALTER BEASLEY/Where (Polydor)

WUSL

Philadelphia
"Quiet Storm"
M - Th 11p - 12a
1. KEITH SWEAT/Make It Last Forever (Elektra)
2. SHIRLEY MURDOCK/Husband (Elektra)
3. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
4. TAYLOR DAYNE/I'll Always Love You (Arista)
5. HOWARD HEWETT/Once, Twice, Three Times (Elektra)

WJLD

Birmingham
"Quiet Storm"
M - Sa 6p - 11p
1. TERENCE TRENT D'ARBY/Sign Your Name (Columbia)
2. LATIMORE/Slow Down Don't Stop (Malaco)
3. MIKI HOWARD/Crazy (Atlantic)
4. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
5. KEITH SWEAT/Make It Last Forever (Elektra)

WDMW

Sumter
"Lovelight In Flight"
M - Th 11p - 1a
1. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
2. SHIRLEY MURDOCK/Husband (Elektra)
3. TEDDY PENDERGRASS/2 A.M. (Elektra)
4. KEITH SWEAT/Make It Last Forever (Elektra)
5. A. WINBUSH/R. ISLEY/Hello Beloved (Mercury/PG)

WZAK

Cleveland
"Pillow Talk/For Lovers Only"
Su 8p - 12a/M - F 8p - 1a
1. KEITH SWEAT/How Deep Is Your Love (Elektra)
2. FREDDIE JACKSON/Hey Lover (Capitol)
3. R.J.'S LATEST ARRIVAL/My Broken Heart (EMI-Man.)
4. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
5. A. WINBUSH/R. ISLEY/Hello Beloved (Mercury/PG)

WBMX

Chicago
"Slow Jams"
M - TH 10P - 12A
1. BOBBY BROWN/Roni (MCA)
2. RICK JAMES/I Believe In You (Reprise/WB)
3. FREDDIE JACKSON/Hey Lover (Capitol)
4. DAZZ BAND/All The Way (RCA)
5. JENNIFER HOLLIDAY/Givin' Up (Geffen)

KDLZ

Ft. Worth
"Quiet Storm"
Su - Sa 7p - 1a
1. FREDDIE JACKSON/Nice 'N' Slow (Capitol)
2. JOHNNY MATHIS/On the Outside Lookin' In (Columbia)
3. SADE/Nothing Can Come Between Us (Epic)
4. TEDDY PENDERGRASS/2 A.M. (Elektra)
5. TAYLOR DAYNE/I'll Always Love You (Arista)

WYLD

New Orleans
"Mellow Moods"
Su - Th 10p - 2a
1. KEITH SWEAT/Make It Last Forever (Elektra)
2. GARY TAYLOR/Tease Me (Virgin)
3. SHIRLEY MURDOCK/Husband (Elektra)
4. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
5. AL B. SURE!/Killing Me Softly (WB)

JAZZ & NEW AGE CHART

The Jazz & New Age Chart reflects the Top 30 Jazz and Top 5 New Age titles compiled from radio and retail.

JAZZ & NEW AGE FORECAST

BOBBY ENRIQUEZ
Wild Piano
(Portrait)

ERIC MARIENTHAL
Voice Of The Heart
(GRP)

JAMAALADEEN TACUNA
Jukebox
(Gramavision)

DJAVAN
Bird Of Paradise
(Columbia)

(Cuts recommended by the R&B Report™)

David Sanborn's

Slam moves to the head of the pack to top the Jazz Chart as two hot LPs break into the Top 10: Najee's new LP *Day By Day* and Stanley Clarke's *If This Bass Could Only Talk*. Entering the chart are Grover Washington, Jr.,



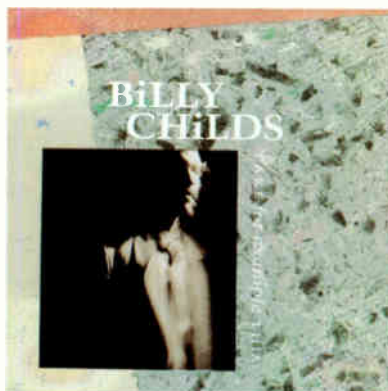
Ella Fitzgerald, Basia and Sade. Suzanne Ciani is still in command of the New Age Chart with her *Neverland* LP.

| 2W | LW | TW | ARTIST | TITLE | LABEL | WOC |
|----|----|-------|------------------------|-------------------------|-------------------------|-----|
| 11 | 5 | 1 | DAVID SANBORN | Slam | Reprise/WB 9-25715-1 CD | 4 |
| 2 | 1 | 2 | DAVID BENOIT | Every Step Of The Way | GRP GR 1047 CD | 10 |
| 1 | 2 | 3 | GEORGE HOWARD | Reflections | MCA-42145 CD | 8 |
| 6 | 6 | 4 | DIANNE REEVES | Dianne Reeves | Bluenote BLJ 46909 CD | 8 |
| 3 | 3 | 5 | BOBBY McFERRIN | Simple Pleasures | EMI-Manhattan 48059 CD | 11 |
| 15 | 8 | 6 | SPYRO GYRA | Rites Of Summer | MCA-6235 CD | 4 |
| 27 | 17 | 7 | NAJEE | Day By Day | EMI-Manhattan 4-0096 CD | 3 |
| 12 | 9 | 8 | PIECES OF A DREAM | Makes You Wanna | EMI-Manhattan 4-4884 CD | 10 |
| 5 | 7 | 9 | SHADOWFAX | Folksongs ... | Capitol ST-469240 CD | 8 |
| 17 | 13 | 10 | STANLEY CLARKE | If This Bass ... | Portrait PR 40923 CD | 4 |
| 13 | 12 | 11 | YELLOWJACKETS | Politics | MCA-6236 CD | 5 |
| 24 | 19 | 12 | CRUSADERS | Life In The Modern ... | MCA 42168 CD | 3 |
| 23 | 16 | 13 | CHICK COREA | Eye Of The Beholder | GRP GR 9564 CD | 7 |
| 7 | 10 | 14 | KIRK WHALUM | And You Know That! | Columbia FC 40221 CD | 13 |
| 8 | 11 | 15 | ALPHONSE MOUZON | Early Spring | Optimism OP 6002 CD | 16 |
| 18 | 18 | 16 | CHUCK MANGIONE | Eyes Of The Veiled ... | Columbia FC 40984 CD | 7 |
| — | — | Debut | GROVER WASHINGTON, JR. | Then And Now | Columbia FC 44256 | 1 |
| 16 | 25 | 18 | RICHARD ELLIOTT | Power Of Suggestion | Intima 73321 CD | 7 |
| 10 | 14 | 19 | RANDY BERNSEN | Paradise Citizen | Zebra/MCA 1-421323 CD | 12 |
| — | — | Debut | ELLA FITZGERALD | Live In Rome | Verve CD | 1 |
| 14 | 20 | 21 | HERBIE HANCOCK | Perfect Machine | Columbia FC CD | 7 |
| 25 | 22 | 22 | TIM HIENZT | Searching The Heart | TBA TBCD 236 CD | 3 |
| 26 | 23 | 23 | FRANK POTENZA | When We're Alone | TBA TBCD 235 CD | 3 |
| — | 29 | 24 | T-SQUARE | Truth | Portrait 44193 CD | 2 |
| — | — | Debut | BASIA | Time & Tide | Epic 40767 CD | 1 |
| — | — | Debut | SADE | Stronger Than Pride | Epic 44210 CD | 1 |
| 9 | 15 | 27 | ONAJE ALLAN GUMBS | That Special Part Of Me | Zebra/MCA 4245 CD | 11 |
| 19 | 21 | 28 | WYNTON MARSALIS | Live At Blue Alley | Columbia FC 2406775 CD | 6 |
| 20 | 24 | 29 | DON & DAVE GRUSIN | Sticks & Stones | GRP GR-1051 CD | 5 |
| 29 | 28 | 30 | BOB THOMPSON | Say What You Want | Intima 2733298 CD | 15 |

NEW AGE

| | | | | | | |
|---|---|----------|------------------|-------------------|-------------------------|---|
| 1 | 1 | 1 | SUZANNE CIANI | Neverland | Private Music CD | 5 |
| 5 | 3 | 2 | PATRICK O'HEARN | Rivers Gonna Rise | Private Music 2029-1 CD | 4 |
| — | — | Debut | MAX LASSER'S ARK | Earthwalk | Caliem | 1 |
| — | 5 | 4 | SHADOWFAX | Folksongs | Capitol ST-46909 CD | 3 |
| — | — | Re-Entry | CUSCO | Apurimac | Higher Octave CD | 1 |

JAZZ & NEW AGE



BILLY CHILDS

Take For Example This ...
(Windham Hill Jazz) WD 0113

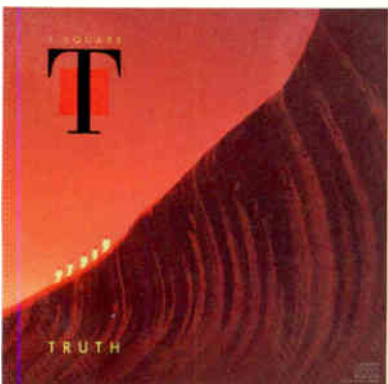
Billy Childs debuts with a chic, intimate music showcase highlighting his brilliant Jazz piano interpretations. Make no mistake — if he keeps delivering this calibre of music, Billy will be expanding his listener universe quickly. "One Fleeting Instant" and "Room 101" fill the room with Billy's rapid-fire, straight-ahead sequences. Showered with his pianistic grace, "Timeless" and "Totally Alone" subliminally display the intimate relationship between Billy's warm piano splashes, Bob Sheppard's elegant sax moods, the latter cut balanced by the subtly dominant qualities of Tony Dumas' acoustic bass. "Backwards Bop" is another lively expression of Billy's mainstream keyboard originality. This entire project reflects the range of Billy's Jazz discipline and is far more than the conventional programming fodder. PDs tune in! — *Carol van Keeken*



JOHN BOLIVAR

John Bolivar
(Optimism) OP CD 3204

John Bolivar's flute and sax compositions present a potpourri of upbeat contemporary grooves that should be heard by Quiet Storm, New Age and Jazz PDs. His interpretation of Al Jarreau's "Moonlighting" keeps the material memorable, as he places his nuances into the rendition. "Lo And Behold" offers a funky groove with Bolivar's flute and Billy Mitchell's keyboard cross-rhythms creating a lyrical heart-and-soul tempo. "Silverlining" has a sweet flute melody-line to command the background rhythms of his Class A ensemble. Munyungo and Woody Johnson add their flavorful percussion to round out the dynamic textures of some of these tracks. Quiet Storm PDs should check out "Just To See Her (You)" as a great programming alternative. Bolivar proves to be an esoteric, but consistently excellent musician with great contemporary music to burn! Don't miss this one. — *Carol van Keeken*



T-SQUARE

Truth
(Portrait) 44193

The grand funk of "Grand Prix" introduces the debut LP of one of Japan's hottest fusion bands. A burning bass solo by Mitsuru Sutoh highlights "Celebration," a tight, funk-fusion number. "Beat In Beat" cleverly blends African rhythm patterns with a sort of swing beat in different voicings with an alto sax playing the melody. "Truth" is uptempo, metal-tinged fusion, spiced with lyricism played by Takeshi Itoh. "Breeze And You," my favorite cut, is a lively, refreshing piece. "Giant Side Steps," another favorite, tastefully combines a happy lyricism melody with rock guitar. A soft, soothing piece, "Twilight In Upper West" rounds out the album. The five-piece, instrumental band should raise quite a few eyebrows with its stateside debut.

— *Meredith Beal*

New Releases:

RICK STRAUSS

Jump Start
(ProJazz CDJ 667)

Producer: **Rick Strauss**

Featuring:

Rick Strauss - Electric & Acoustic Guitars/Guitar Synthesizer/Drum Programming

Bobby Jones - Electric & Acoustic Keyboards/Synthesizer Horn Arrangements

Jerry Livingston - Electric Bass

Dave Schiavone - Tenor & Soprano Sax

John Duffy Fornes/John Bacon - Percussion

Rob Williams - Electric Bass

Sal Andolina - Soprano Sax

John Bacon/Tom

Kasperek - Drums

Billy Staebell - Acoustic & Electric Bass

Jim Kurzdorfer - Electric Bass

NEVILLE BROTHERS

Live Nevillization

(Spindletop SPT 9108)

Producer: **Hammond**

Scott, Art Neville, W. Barry Wilson

Featuring:

Art Neville - Keyboards/Vocals

Aaron Neville - Vocals/Percussion

Charles Neville - Sax/Percussion

Cyril Neville - Congas/Percussion/Vocals

Ivan Neville - Keyboards/Vocals

Darryl Johnson - Bass/Vocals

Willie Green - Drums

Brian Stoltz - Guitar



HERBIE HANCOCK: Perfection Of A Music Machine

By Meredith Beal
Managing Editor

The first time I interviewed Herbie Hancock, it was not long after he released his historic *Headhunters* LP. He would soon introduce the music world to the Vocoder. Herbie has always been an innovator, never sitting still, almost always surprising his fans and critics. From his first use of the Fender Rhodes Electric Piano with Miles Davis' band, to shocking the Jazz world with the powerful funk fusion of the *Headhunters* LP, to popularizing the "scratching" technique of New York deejays with his hit single "Rockit" and the revolutionary "Rockit" video, Herbie has proven himself a major force in the evolution of popular music, touching people in every age bracket and influencing a host of other musicians.

More than a decade has passed since then and Herbie is still still innovating and still seems to be performing a high-wire balancing act, alternating back and forth between the acoustic and electron-

ic worlds. Whether it's to satisfy his diverse listenership or quench his creative thirsts is not clear. The release of *Headhunters*, which became the largest-selling Jazz album in history, made Herbie one of the pioneers of Jazz fusion. But, just like the "Chameleon," in the pop hit single from the LP, every so often Herbie changes and releases a classic collection of acoustic tasties like the two V.S.O.P. albums: *Live Under The Sky* and *The Quintet*, which featured Wayne Shorter, Buster Williams and Tony Williams; or he does a tour like the Herbie Hancock/Chic Corea tour of a decade ago. Herbie's doing a little of both and he and Chic are back at it. Their bands are currently on tour. Both bands are electric, but Herbie and Chic also do some acoustic numbers together. As a preview to the tour launch, they did a side by side, acoustic piano concert, which saw the two keyboard virtuosos jumping inside the pianos to play the strings — Herbie using his car keys.

Unusual? Well, Herbie's never been ordinary. The Chicago-born prodigy began piano lessons at age 7 and by the time he was 11 he had performed a Mozart piano concerto with the Chicago Symphony.

His entry into the recording scene came in New York. In 1960, trumpeter Donald Byrd took Herbie to New York and after a couple of years of session work, Herbie recorded his first solo LP,

Takin' Off for Blue Note. That began the ripple of Herbie's influence. The LP spawned the smash hit "Watermelon Man," which has since been covered by more than 200 artists. The same year, Herbie joined Miles Davis' band and a whole new world was opened. Herbie was introduced for the first time to the electric piano.

"I thought I was going to be playing acoustic, but Miles pointed to the corner and said 'You're gonna play that,'" Herbie recalled.

"'Round Midnight' was challenging because we felt we were representing a lot of people in the past and in the future. It was a great responsibility and involved a great love."

Herbie recorded 16 albums with Miles, including some of the master's most-influential work, like *Nefertiti* and *Sorcerer*. Herbie was also able to release some of his most-brilliant solo efforts, including *Maiden Voyage* and *Speak Like A Child*.

During the early '70s, Herbie's experimentation with early electronic instrumentation and blending of Jazz techniques helped usher in the fusion revolution, with the *Headhunters* LP spear-



Photo Credit: Gilda Green-Haygood

JAZZ & NEW AGE



Keyboard virtuosos Herbie Hancock (L) and Chic Corea have been known to jump inside the pianos to play the strings. Here, Herbie plays them with his car keys!

heading the movement. In 1974, Herbie had *four* albums on the charts, including his score for the film "Death Wish."

Herbie stormed the R&B, pop and dance charts in '83 with the Grammy-winning *Future Shock* LP, whose imaginative "Rockit" clip captured the video public and won an impressive six MTV video awards. His follow-up LP, *Sound System* won a Grammy for the Best R&B Instrumental.

Herbie's moving in high gear. He won an Oscar and a Grammy for the *'Round Midnight Soundtrack*, which he says was one of his most-challenging projects.

"'Deathwish' was the most challenging film to score because I had never worked with a full orchestra before, but "'Round Midnight" was challenging because we felt we were representing a lot of people in the past and in the future. We wanted to do them justice. It was a great responsibility and involved a great love," Herbie explained.

Herbie's other film scores include "A Soldier's Story," "Action Jackson," "Jo Jo Dancer" and "Colors."

Herbie's current LP, *Perfect Machine*,

combines the talents of veteran funksters "Bootsy" Collins on bass and former Ohio Players vocalist Sugarfoot, to deliver a live-wired, electrically-charged dance record.

It's all part of the remarkable product of the unpredictable music machine of Herbie Hancock.

DISCOGRAPHY

Perfect Machine (Columbia)
 'Round Midnight Soundtrack (Columbia)
 Jo Jo Dancer Soundtrack (Columbia)
 Sound System (Columbia)
 Future Shock (Columbia)
 Quartet (Columbia)
 Lite Me Up (Columbia)
 Magic Windows (Columbia)
 Mr. Hands (Columbia)
 Monster (Columbia)
 Feets Don't Fail Me Now (Columbia)
 Sunlight (Columbia)
 Death Wish (Columbia)
 Manchild (Columbia)
 Treasure Chest (Columbia)
 Thrust (Columbia)
 Secrets (Columbia)
 Headhunters (Columbia)
 Sextant (Columbia)
 Crossings (WB)
 Mwandishi (WB)
 Fat Albert Rotunda (WB)
 The Prisoner (Blue Note)
 Speak Like A Child (Blue Note)
 Maiden Voyage (Blue Note)
 Empyrean Isles (Blue Note)
 Inventions And Dimensions (Blue Note)
 My Point Of View (Blue Note)
 Takin' Off (Blue Note)

With VSOP:

Live Under The Sky (Columbia)
 The Quintet (Columbia)

Photo Credit: Gilda Green-Haygood



(L.-R.) Chic Corea: Managing Editor Meredith Beal and Herbie Hancock after a recent Los Angeles concert



GREGORY HINES: A New Challenge

By *Graham Armstrong*
and *Belma Johnson*

So now Gregory Hines is a singer, with a rising single, an album produced by Luther Vandross and one step closer to hyphen heaven.

Gregory may be the most renowned hyphenate in Hollywood. A hyphenate, of course, is a person whose job title requires a hyphen: actor-dancer-choreographer-Lounge Lizard in Vegas-legitimate stage performer-singer-songwriter-father-husband-all-around-nice-guy. He's Hines the Hyphenate.

How'd he conquered so many fields? "Whenever I was interested in something new, I would do it every day. Invariably, in a year — maybe a year-and-a-half — I'd be very good at it."

Gregory Hines is one of the easiest entertainers in the world to talk to. He's funny, personable, forthcoming, honest, open and a natural story teller.

Imagine an artist who would be this truthful in an interview:

"When I was about 12 years old, there was a girl named Gloria who was the first girl that I had a real crush on," said Gregory, explaining why the bouncy ballad "Gloria My Love" is his favorite song on his album. "It was unrequited (love) because she was going with a guy named Lawrence Hasky, who was a

friend of mine. But Gloria was the first girl whose breast I saw. I saw the right one. She reached ... ooooooh, I saw it. It was maybe an A-cup, but there it was. So when I heard the demo of the song, I thought about her. I really liked the song, and I liked the fact that it had some connection to my life."

Thus, "Gloria My Love" is on the album.

But another cut on the album is at the center of this project. It's the cut that introduced Gregory the Singer and began the collaboration that has been the key to his singing career. Of course, that would be "There's Nothing Better Than Love," the duet with Luther Vandross.

"I had wanted a recording contract for a lot of years," Gregory said. "I hit on every label. They thought of me as a tap dancer, an actor or as a legitimate singer." But Luther heard Gregory sing once and knew he could create hits with Gregory. "(Luther) has respect. He has power. When he was interested in working with me, it turned everybody's head. I had a recording contract in two days."

But it was a long road from contract to completed project.

"Luther and I met for the first time over lunch to talk about it," Gregory recalls. They decided to do the duet in November, 1986, as a prelude to an eventual album. "It took about a year for the contracts to go through. Then it took about a year for Luther and I to get our schedules coordinated.

"By the time we got to the studio, I felt I knew Luther. We weren't best friends, but I felt like I knew him. And I felt confident. I felt this guy really knows what he's talking about. He really knows the studio. He's really sensitive. I felt like I wasn't intimidated because of the way Luther treated me. He has a great sense of humor. He's crazy. He's so much fun. He's helped me so much."

And finally ...

"In January of this year — on the 19th I believe — we began recording," Gregory said. Every morning he was rehearsing dance routines for his upcoming movie, "Tap." (See accompanying story). Then he'd meet Luther at the studio, watch "The Oprah Winfrey Show" to relax, and record until 1 a.m. At last: "On Feb. 20, we finished."

It was like going to school for Gregory.

"I found the whole thing very interesting," he said. "I had been working live, and in theater. And one can develop certain habits singing that just don't make it on the record. Like I might be singing one of the songs and he'd stop me and say, 'When you say 'love' this time, you don't have to say, 'love.' Just say 'Luv.' Don't pronounce the 'v-e.' (Or) don't sing 'I.' Just say, 'Ah.' He was able to explain (these nuances) to me without intimidating me. I can say that I enjoyed it. I got into a little lightweight depression when it was over. I missed him. I missed the engineer. I missed the guy who (fixes) the console."

"Working with Luther, every song was an education. Luther has been in the studio so long, he knows ..."

You can hear Luther's influence all over the album. In fact, Gregory's hit single, "That Girl Wants To Dance With Me" sounds remarkably similar to Luther's hit, "Till My Baby Comes Home To Me."

At first, when the similarity of the songs is suggested to Gregory, he pretends not to even *know* about Luther's song. But eventually, he confesses that he knows the song, but playfully denies the likeness: "Naaaaaaaah. They don't sound *anything* alike. My song is slower than "Till My Baby Comes Home To Me,"" he says, his laughter nearly toppling him from his chair. Like Luther's song or not, Gregory's song was a hit



and his album is off to a good start ... in another career.

Why does Gregory keep adding dimensions to his diamond career? His answer is simple and summarizes his career:

"The Michael Jackson of my time was Sammy Davis, Jr.," Hines said. "He was the entertainer in that era that everybody was excited to see. When he was going to be on TV, everybody was watching. When he was coming to town, everybody was trying to get tickets. He could do *everything*. The elders of the profession said, 'That's how you have to be.'"

"So I've tried to be versatile ..."

Editor-In-Chief Belma Johnson interviewed Gregory Hines in Los Angeles. Publisher Graham Armstrong interviewed him in Chicago. He was pretty much the same person both times.

Footnote: On "Tap"

Naturally Gregory Hines isn't working on one project at a time. While his energy is focused on his recording career at the moment, he has other projects on tap.

In fact, he has "Tap" on tap. "Tap" is a film, a love story, not an epic of *eros* love, but a tale of the love ties between a man's heart and his fondest art.

"It's a definitive piece on where tap dancing is today," Gregory explained. "The tap dancing is contemporary, rather than retrospective. For a period of 10 to 15 years, tap dancing went out. When tap dancing came back in 1979, there weren't very many young people who could do it very well. Most of the people who could really tap dance were over the age of 65."

Gregory portrays Max Washington, a man with a choice to make: whether he'll pursue the art of tap or a life of crime.

And, yes, Gregory the recording artist contributes to the soundtrack. He sings "Can't Escape The Rhythm" on the album. In the film, during the song, Gregory performs a tap solo.

Principal photography of the film has been completed. "Tap" is scheduled to be released at year's end.

— G.A. & B.J.

ALBUM REVIEWS



THE REAL CHUCKEEBOO

LOOSE ENDS

The Real Chuckeeboo (MCA)
MCAC-42196

"Soulful" and "sensual" best describe the current LP from the British trio, Loose Ends, composed of keyboardist Steve Nichol, vocalist Jane Eugene and vocalist/bassist Carl McIntosh. The group's third MCA release, *The Real Chuckeeboo*, is a combination of funky dance tracks and flowing mid-tempo grooves. Side One proves to be a winner with the current single, "Watching You," "(There's No) Gratitude," and "The Real Chuckeeboo" which features a medley of hot tracks: "Tomorrow," "Mr. Bachelor" and "You've Just Got To Have It All." Side Two opens with "Life," followed by "What Goes Around," "Easier Said Than Done," "Hungry," "Is It Ever Too Late?" and "Remote Control." With a touch of technology and addictive melodies, Loose Ends presents a warm and welcomed LP.

— Thea T. Austin

GREGORY HINES

Gregory Hines (Epic)
OE 40671

Gregory Hines has been influenced by such Black music legends as Louis Armstrong, Duke Ellington, Billie Holiday and James Brown. This exposure led to Gregory's burning desire to become a recording artist. The acclaimed dancer and actor got his "break" when superstar R&B/pop vocalist/producer Luther Vandross contacted him after seeing him perform on TV's "Saturday Night Live." This collaboration led to a hit single and video, "There's Nothing Better Than Love." They produced a fantastic debut LP, *Gregory Hines*, a tasty blend of smooth ballads, mid-tempo love songs, with a couple of up-tempo jams. Although Luther's influence is omnipresent, this album is an excellent showcase for a truly talented performer. Other favorites include "You Need Somebody," "Gloria My Love," "This Is What I Believe" and "So Much Better Now." Gregory Hines shines. Catch the rays.

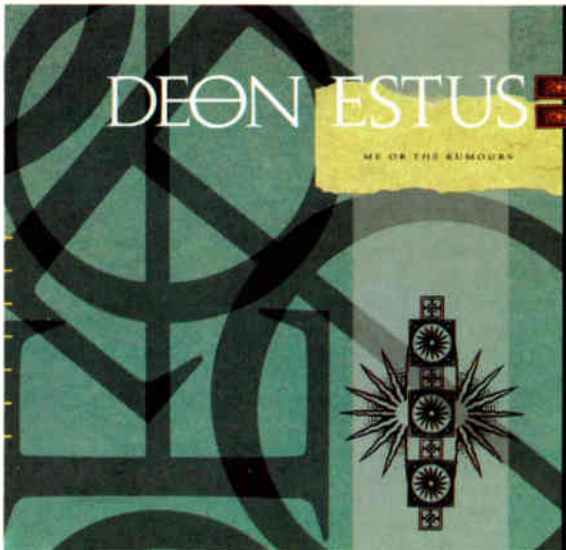
— Graham Armstrong



DEON ESTUS

Spell (Mika Records)
835 713-4

U.S.-born artists such as Jimi Hendrix and Terence Trent D'Arby made their first marks in musical history through Britain. Now enter Deon Estus, a Detroit-born bass player, singer and songwriter who is about to make the big oceanic jump back home. Deon received high visibility as the unofficial third member of the British super group, Wham! As George Michael's career continued to blossom, so moved Deon Estus. Deon currently is touring as opening act to George Michael's U.S. Summer Tour to promote *Spell*, his debut solo album. This album has an infectious blend of material, co-produced by George Michael and David Z. The debut single and 12-inch, "Me Or The Rumours," produced by Campsie/McFarlane and Jellybean, is destined for chart success. "Heaven Help Me" and "Love Can't Wait" are strong Quiet Storm contenders. The tip from PolyGram/Polydor Mika is that Deon Estus is a name to be remembered.— Tom Cossie



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