

*Year of the New Artist
Special Issue
576-6318*

THE R&B

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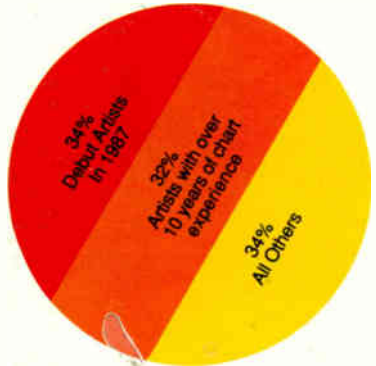
DEC. 18, 1987 - JAN. 4, 1988 **R E P O C R T** VOL. 1 NO. 22 PRICE: \$5

TOPSIDES

WHITNEY HOUSTON maintains her grip on the No. 1 spot on the R&B Chart. But **MICHAEL JACKSON** captured Record Of The Week honors, as he moves to No. 2. **NATALIE COLE** and **LEVERT** move into the Top 5 on the singles sheet. Michael also debuts at No. 2 on the singles sheet in the U.K., with "The Way You Make Me Feel." And **KEITH SWEAT** debuts at No. 10 on the U.K. album chart this week. Also, **STEVIE WONDER'S** landmark video for "Skeletons" has quickly become the hottest R&B clip in the land. He also has the top dance cut in the nation, as of this week. **M/A/R/R/S**, having conquered the U.K. charts, now has reached these shores with "Pump Up The Volume." The nation's club pools have pumped the record up to No. 3 on the dance chart. (See Rhythm Of The Street chart) And his album, *Characters*, has climbed to No. 4. **DIANNE REEVES** takes the top of the Jazz chart this week.



Year Of The New Artist
Over 1/3 of the Top 100 Records for 1987 were recorded by Debut Artists



Source: R&B Report Year-End Top 100 1987

EARTH, WIND & FIRE: Elements Of Success

In the Year Of The New Artist, there was another trend of note: the comebacks. Numerous established artists revived their careers with hit product. One such group is Earth, Wind & Fire. Under the direction of Maurice White and Philip Bailey, EWF has returned with a hit song, album and plans for a national tour. Thea Austin reports.

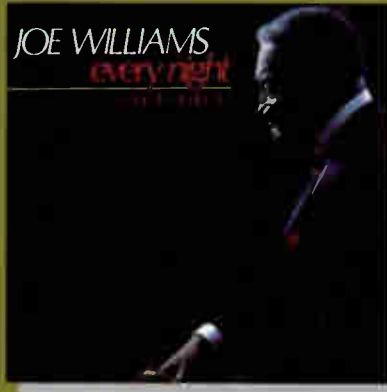
Please see page 68.

In this issue:

- Jesus Garber is promoted to VP/R&B Promotion at A&M. *Please see page 64.*
- The R&B Report™ fetes the outstanding individuals and companies in the industry, and re-capitulates the Year Of The New Artist. *Please see pages 44 and 45.*
- In the inaugural Executive Perspectives: Ernie Singleton, WB VP/R&B Promotion, analyzes the year of 1987; KACE PD Pam Wells discusses the lifeblood of the industry, the New Artist. *Please see page 30.*

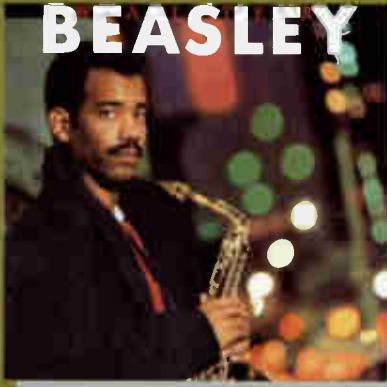
JAZZ WITH PIZZAZZ

Antonio Carlos Jobim
Pizzazz!
K33234-1



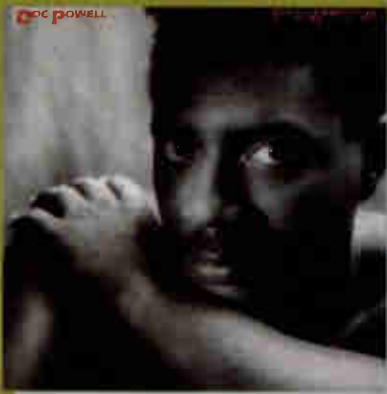
Joe Williams
Every Night Live at Vine Street
K33 236-1

Oregon
Ecotopia
K33130-1



Walter Beasley
Walter Beasley
K33 306-1Y-1

Steve Swallow
Carla
K33AW122



Doc Powell
Love Is Where It's At
K32 720-1

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America,
Get Ready For

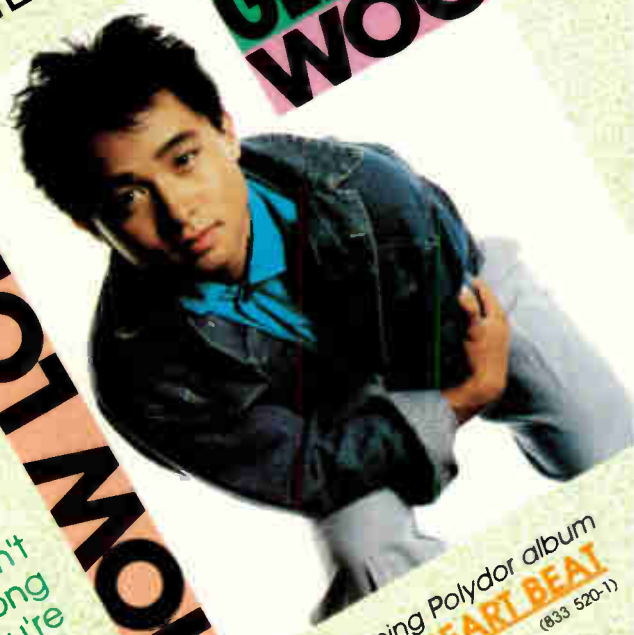
GERRY WOO

He's young, but
his talent is light
years ahead of us all.

Listen to **"HOW LONG,"** the
follow-up to his debut hit single
"HEY THERE LONELY GIRL."

GERRY WOO

HOW LONG



It won't
be long
before you're
hooked.

from his forthcoming Polydor album
LISTEN TO MY HEART BEAT
(833 520-1)

Produced by Steve Harvey
Management: Consumers Management Company

CERRY WOOD

SIDE A
HOW LONG
SIDE B
GET IT TONIGHT

837 126-7

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PTM



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Gladys Knight & the Pips



**“Get Lucky”
Well Red**

*From the LP Motion.
Produced by Richie Stevens, Lorenzo Hall,
Walter Turbitt, Stewart Levine and
Martin Rushent. Single remixed
by Michael Mo.*

**“Live My Life”
Boy George**

*From the Original Soundtrack
Hiding Out. Single produced by Paul Fox
and John Robie.*

**WORTH
THE
WAIT**

**“Andy”
Rita M**

*From the LP Les Rita Mitsouko
Present The No Comprendo.
Single additional production and remix
by Jesse Johnson.*

"That's Where You'll Find Me"

Déjà

*From the hit LP Serious.
Produced by Monte Moir For
Monte Moir Productions.*

"Stand Up"
Hindsight

*From the LP Days Like This.
Single produced by Camille Hinds and
Henri Defoe. Remix by Paul Simpson.*

HEAR THE FUTURE

"She's Fine"

Velore & Double-O

*From the LP We're Coming Correct.
Produced by Gary Pozner.*

"Real Life"

Black Britain

*From the LP Obvious.
Produced by Ted Currier, Peter Wilson
and David Sanchez.*

THANK YOU BLACK RADIO FOR A GREAT YEAR!

THE R&B CHART

HOT REPORT — Radio indicates heaviest listening response

	ARTIST	SONG TITLE	LABEL
1	ROGER	I Want To Be Your Man Reprise	
2	LEVERT	My Forever Love	Atlantic
3	MICHAEL JACKSON	The Way You Make Me Feel	Epic
4	NATALIE COLE	I Live For Your Love	Manhattan
5	EARTH, WIND & FIRE	System Of Survival	Columbia

RECORD OF THE WEEK

MICHAEL JACKSON

**“The Way You Make Me Feel”
(Epic)**

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



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
2	1	1	WHITNEY HOUSTON	So Emotional	Arista	6
0	5	2	MICHAEL JACKSON	The Way You Make Me Feel	Epic	4
4	2	3	ROGER	I Want To Be Your Man	Reprise	7
9	6	4	NATALIE COLE	I Live For Your Love	EMI- Manhattan	5
8	7	5	LEVERT	My Forever Love	Atlantic	6
8	12	6	GLADYS KNIGHT & THE PIPS	Love Overboard	MCA	3
6	13	7	MELI'SA MORGAN	If You Can Do It, I Can Too	Capitol	4
4	16	8	KASHIF/MELI'SA MORGAN	Love Changes	Arista	3
3	4	9	EARTH WIND & FIRE	System Of Survival	Columbia	8
7	10	10	TONY TERRY	She's Fly	Epic	8
1	3	11	STEVIE WONDER	Skeletons	Motown	8
26	20	12	MIKI HOWARD	Baby Be Mine	Atlantic	3
6	9	13	PRETTY POISON	Catch Me I'm Falling	Virgin	8
23	18	14	FULL FORCE	Love Is For Suckers	Columbia	4
5	15	15	D.WARWICK/KASHIF	Reservations For Two	Arista	7
28	22	16	VANESE THOMAS	(I Want To Get) Close To You	Geffen	3
27	23	17	LISA LISA/CULT JAM	Someone To Love Me For Me	Columbia	3
32	24	18	FORCE MD'S	Touch And Go	Tommy Boy	2
44	28	19	KEITH SWEAT	I Want Her	Elektra	2
19	21	20	D. RUFFIN & E. KENDRICKS	I Couldn't Believe It	RCA	4
20	14	21	STING	We'll Be Together	A&M	3
5	8	22	ALEXANDER O'NEAL	Criticize	Tabu	9
11	11	23	SMOKEY ROBINSON	What's Too Much	Motown	6
18	32	24	STEPHANIE MILLS	Secret Lady	MCA	1
41	33	25	MICHAEL COOPER	To Prove My Love	King Jay	1
55	37	26	PEBBLES	Girlfriend	MCA	1
30	27	27	CHARLIE SINGLETON	Nothing Ventured, Nothing Gain	Epic	3
39	31	28	COVER GIRLS	Because Of You	Fever	1
42	35	29	DEELE	Two Occasions	Solar	1
12	17	30	JETS	I Do You	MCA	6

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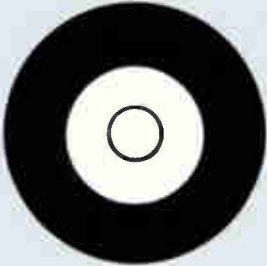
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THE R&B CHART SUMMARY

LW	TW	ARTIST/TITLE/LABEL	R&B	TOP40	A-C	COMMENTS
1	1	WHITNEY HOUSTON/So Emotional/Arista	92%	98%	59%	Superstar
5	2	MICHAEL JACKSON/The Way You Make Me Feel/Epic	97%	100%	18%	Artist of the Year
2	3	ROGER/I Want To Be Your Man/Reprise	95%	57%	0%	Powerful Album
6	4	NATALIE COLE/I Live For Your Love/Manhattan	83%	32%	65%	She's Back
7	5	LEVERT/My Forever Love/Atlantic	92%	2%	0%	Strong Song
12	6	GLADYS KNIGHT & THE PIPS/Love Overboard/MCA	95%	2%	0%	We Love It
13	7	MELI'SA MORGAN/If You Can Do It, I Can Too/Capitol	95%	2%	0%	Competitive
16	8	KASHIF/MELI'SA MORGAN/Love Changes/Arista	87%	5%	0%	Dynamic Duo
4	9	EARTH WIND & FIRE/System Of Survival/Columbia	65%	11%	0%	Hot Video
10	10	TONY TERRY/She's Fly/Epic	68%	9%	0%	Leveling
3	11	STEVIE WONDER/Skeletons/Motown	57%	18%	0%	Great Album
20	12	MIKI HOWARD/Baby Be Mine/Atlantic	87%	0%	0%	Class Act
9	13	PRETTY POISON/Catch Me I'm Falling/Virgin	20%	84%	6%	Movie Soundtrack Out
18	14	FULL FORCE/Love Is For Suckers/Columbia	72%	2%	0%	Cupid Draw Back Your...
15	15	D.WARWICK/KASHIF/Reservations For Two/Arista	47%	5%	47%	Peaked
22	16	VANESE THOMAS/(I Want To Get) Close To You/Geffen	70%	2%	0%	Getting Closer
23	17	LISA LISA/CULT JAM/Someone To Love Me For Me/Columbia	75%	9%	0%	She's Hot
24	18	FORCE MD'S/Touch And Go/Tommy Boy	78%	2%	0%	Midas Touch
28	19	KEITH SWEAT/I Want Her/Elektra	72%	5%	0%	Coldsweat
21	20	D. RUFFIN & E. KENDRICKS/I Couldn't Believe It/RCA	67%	0%	0%	Classic Combo
14	21	STING/We'll Be Together/A&M	23%	64%	6%	Over
8	22	ALEXANDER O'NEAL/Criticize/Tabu	40%	9%	0%	New Single?
11	23	SMOKEY ROBINSON/What's Too Much/Motown	47%	7%	41%	Never Too Much
32	24	STEPHANIE MILLS/Secret Lady/MCA	77%	0%	0%	No Secret, A Hit!
33	25	MICHAEL COOPER/To Prove My Love/King Jay	63%	5%	0%	Proven Winner
37	26	PEBBLES/Girlfriend/MCA	65%	2%	0%	Bam Bam
27	27	CHARLIE SINGLETON/Nothing Ventured, Nothing Gain/Epic	58%	2%	0%	Successful Solo
31	28	COVER GIRLS/Because Of You/Fever	28%	20%	0%	Got That Look
35	29	DEELE/Two Occasions/Solar	52%	2%	0%	A Smash, Day & Night
17	30	JETS/I Do You/MCA	22%	30%	0%	Over

MOST ADDED

R&B



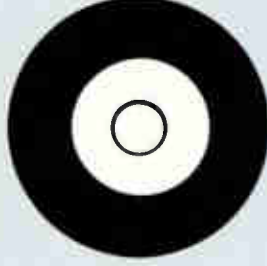
JODY WATLEY
"Some Kind Of Lover"
(MCA)

TOP 40



EXPOSE'
"Seasons Change"
(Arista)

AC



SMOKEY ROBINSON
"What's Too Much"
(Motown)

MAJOR MARKET MOVERS

Major Market Movers are the 15 titles showing the strongest movement toward the Top 30 R&B Chart™

KOOL MOE DEE

"How Ya Like Me Now"

(Jive)

Uptempo

LW TW

39 31



Kool Moe Dee, a native New Yorker, calls himself a "rhyme connoisseur." He will graduate from the State University of New York this spring with a degree in communications and has completed two movie scripts. The former member of the Treacherous Three writes all of his raps with a message. Li-kin' him now on **WXYV, WDAS, WDJY, WHUR, WBMX, WGCI, WNOV, WZAK, KMJM, WGPR, WILD, WATV, WENN, WPDQ, KRNB, WEDR, WPLZ, WEKS, WOWI, KKDA, KMJQ, WZAZ, KACE, KDAY, KSOL, KMOJ, KMJQ.**

EXPOSÉ

"Seasons Change"

(Arista)

Ballad

LW TW

49 33



Exposé, the Miami-based girl group, keeps the floors burning up at the dance clubs, with their Latin dance blend that's referred to as the "Miami-sound." They're heating up the airwaves at **WROG, WBSB, WBZZ, WPCG, WBBM, WLUM, WNCI, WCZY, KBEW, KCPW, WKTI, WAMO, KWK, KDWB, WHTZ, WQHT, KKFY, WAPI, WKXX, WBCY, WTYX, WAPE, KRNB, WMC, WHYI, WEZB, WRBQ, WQXI, WNVZ, KRBE, KFMB, KIIS, KOST, KPWR, KZZP, KMEL, WAVA, WRQX, WXGT, WHYT, WZPL, WAMO, WAPI, WPEG, WKSI, WKZL, WEXB, WDCG, WJLD.**

SALT-N-PEPA

"Push It"

(Next Plateau)

Uptempo

LW TW

51 35



Cheryl (a.k.a. Salt) and Sandy (a.k.a. Pepa) hail from Queens, NY. They met each other while working at Sears-Roebuck, and immediately became friends. While passing the time away on the job, they would joke, laugh, sing and demonstrate their rapping abilities to one another. The seasoning is just right at **WPGC, WHYT, KDWB, WHTZ, WKXX, WWDM, WJMI, WTYX, WAPE, WHYI, WZGC, KKDA, KRBE, WQUE, KIIS, KPWR, KZZP, KMEL, XHRM, WFXC, WNVZ, KKBQ, KKHT.**

WHISPERS

"In The Mood"

(Solar)

Ballad

LW TW

45 36



The Whispers just keep getting better with time. After hitting the music scene like a brick with "Rock Steady," they're "In the Mood" to once again sail up the charts. It was 22 years ago, backstage at a local Watts high-school auditorium that two vocal groups were rehearsing for a talent show-down. As fate would have it, the two eventually merged to form the Whispers. Doing it again at: **KQXL, WUSL, WCKX, WBMX, WCIN, WIZF, WZAK, WJLB, WAMO, KKFY, WATV, WENN, WWDM, WJMI, WPDQ, KRNB, WYLD, WPLZ, WOWI, WMYK, WXOK, KGFJ, KACE, KDAY, KJLH, KSOL, WLUM, KPRS, WILD, KRIZ, WPEG, WQMG.**

GERALD ALBRIGHT

"So Amazing"

(Atlantic)

Sax Ballad

LW TW

53 37



Born in Los Angeles some 30 years ago, Gerald has only been a professional musician since 1980, but has accumulated an impressive list of credits. He's worked with diverse artists such as Anita Baker, Cab Calloway, The Winans, Sergio Mendes, Philip Bailey, Patrice Rushen, Rick James, Janet Jackson, etc. With the release of his first album, he stands poised to reveal yet another side of his talent. **KQXL, WXYV, WDAS, WHUR, WLNR, WBMX, WGCI, WIZF, WZAK, WZZT, WTLC, WGPR, WILD, KKFY, WATV, WENN, KRNB, WHRK, WYLD, WFXC, WPLZ, WEKS, WVEE, WJLD, KDLZ, WZAZ, WXOK, KACE, KJLH, CBLN, WUSL, WNOV.**

MAJOR MARKET MOVERS

Major Market Movers are the 15 titles showing the strongest movement toward the Top 30 R&B Chart™

M/A/R/R/S

"Pump Up The Volume"

(4th & B'way)

Uptempo

LW **TW**

57 39



M/A/R/R/S ... the collaboration of brothers Martyn and Steven Young of Colourbox, and the dynamic A.R. Kane. These innovative artists, together with U.K. whiz mixers Chris "CJ" Mackintosh and DJ Dave Dorrell, give us some pumped up sounds. Using eclectic mixes of scratches and samples, vocal cutups and borrowed riffs to turn itself into a mixmaster's fantasy, M/A/R/R/S brings to us a pretty funky package. Pumping up the volume at **WDJY, WGCI, WNOV, WHYT, WAMO, KATZ, WKND, WHTZ, WPLJ, WQHT, WWDM, WAAA, WJMI, WKXI, WTYX, WAPE, WPDQ, KRNB, WYLD, WVEE, WOWI, WEAL, KRBE, WQUE, WXOK, KDAY.**

SIEDAH GARRETT

"Everchanging Times"

(Qwest)

Ballad

LW **TW**

50 40



Born and raised in Los Angeles, her talents as a singer-songwriter grew out of her musical family. In 1981, she was signed to RCA with a trio called Plush and after a couple of years made the switch to Qwest. Siedah has worked with talents such as Michael Jackson, Johnny Mathis, Donna Summer, Madonna, the Commodores and Starship. Well-received at **KQXL, WLNR, WLUM, WZZT, WAMO, KATZ, WILD, WWDM, WJMI, WKXI, WPDQ, KRNB, WEDR, WLTS, WFXC, WPLZ, KDLZ, WXOK, WMOC, KPRS, WEKS, WZAZ, KDIA, WPEG, WVEE, KKHT, KMEL, KSOL.**

O'JAYS

"Let Me Touch You"

(PIR)

Ballad

LW **TW**

59 42



After some 27 remarkable years in music, the O'Jays have proven their artistic staying power, time and time again. Well-chosen songs, superior production, and most of all, dynamic vocals have typified the sound of this trio. The threesome retains its tested approach to vocal harmony while delivering the latest in R&B/pop arrangements and studio techniques. Touched at: **WXYV, WDAS, WDJY, WCKX, WGCI, WNOB, WBLZ, WCIN, WIZF, WZAK, WZZT, KMJM, WATV, WQMG, WJMI, WKXI, WEDR, WFXC, WEAL, WXOK, KACE, KJLH.**

SHERRICK

"Baby I'm For Real"

(WB)

Ballad

LW **TW**

55 43



Born in Austin, TX, 25 years ago, Sherrick was an Air Force "brat." He traveled the Far East and Europe with his parents. Not only is he a singer-songwriter, he's also a multi-instrumentalist, producer and arranger extraordinaire. After relocating to L.A., Sherrick became a session singer, later signing with Motown and then to WB. Back with a classic soul sound from the '70s, Sherrick is on at **WHUR, WLNR, WCIN, WZAK, KMJM, WATV, WENN, WAAA, WJMI, WYLD, WFXC, WEKS, WJLD, KDLZ, KMJQ, WXOK, KGFJ, CBLS, KATZ, WILD, KACE, KJLH.**

PRINCE

"Hot Thing"

(Paisley Park)

Uptempo

LW **TW**

79 45



With his double-LP, widely-acclaimed as his finest work in years, Prince is filling airwaves with a variety of tunes from the 16-song set. The accompanying movie has helped the tunes from this project emerge into theaters nationwide. Keepin' it hot at **KQXL, WXYV, WHUR, WPGC, WCKX, WBMX, WLUM, WBLZ, WZAK, WVKO, KPRS, WAMO, KATZ, WWDM, WAAA, WPDQ, KRNB, WYLD, WTMP, WEKS, WVEE, WOWI, KKDA, WQUE, KACE, XHRM.**

JOYCE SIMS

"Come Into My Life"
(Sleeping Bag)
Uptempo

LW TW
54 51



Joyce Sims — singer, songwriter, musician, producer — no overnight dance diva. This 28-year-old native of Rochester, NY began her climb in 1983 when her composition, "Don't Walk Away," garnered an honorable mention at the prestigious American Songwriters Festival. Influenced by the great soul singers of the '60s and '70s, Joyce Sims has a sassy soulful voice of her own that is no passing fancy. Coming into the airwaves at **WXYV, WUSL, WDJY, WJLB, WTLC, WAMO, WILD, KKFX, WATV, WKXI, WOWI, WMYK, WEAL, WZAZ, KJLH, WHUR, KMOJ, KATZ, WENN, WPLZ, WXOK.**

R. Parker/N. Cole

"Over You"
(Geffen)
Ballad

LW TW
83 53



When he broke his leg as a boy, Ray Parker, Jr., was confined to home and learned to play the guitar. At 13, he formed his first group, The Stringrays. He went on to play with greats, such as Hamilton Bohannon, Gene Page, Stevie Wonder, Gladys Knight, The Temptations and Raydio! Ray made a strong comeback with his first hit single, and has since followed with other strong cuts. Getting over at **WOCQ, WXYV, WHUR, WPGC, WLNK, WBMX, WGCI, WNOV, WCIN, WZAK, WVKO, WCZY, WHYT, WPLJ, WQHT, WENN, WWDM, WJMI, WYLD, WEKS, WMYK, KKDA, KDLZ, KMJQ, WQUE, WXOK, KGFJ, KACE, KMEL.**

LILLO THOMAS

"Wanna Make Love To You"
(Capitol)
Ballad

LW TW
81 57



Lillo Thomas, on his third album, already has enjoyed international chart-topping success with "Sexy Girl." Now, he continues apace with a steamy ballad, "Wanna Make Love To You." His sound continues to mature and his audience continues to broaden. Gaining significant power at **KQXL, WOCQ, WXYV, WBMX, WCIN, WZAK, WVKO, WATV, WJMI, WEDR, WYLD, WPLZ, WEKS, WOWI, KMJQ, WZAZ, WQUE, WXOK, KACE, KDAY, XHRM.**

MADHOUSE

"(The Perfect) 10"
(Paisley Park)
Uptempo

LW TW
63 58



Madhouse, another Paisley Park success story. A quartet organized by Eric Leeds, saxophone player with Prince's band The Revolution. The band includes: Leeds, John Louis (drums), Bill Louis (bass), and Austra Chanel (keyboards). During the summer of '86, Leeds pulled these talents together and put a tape of the music the foursome had developed during their late-night jams and took the tape to Prince. Prince asked the group to record a full LP and the result was "8". Now, we have "16" — projecting funk in its rawest form at **WCKX, WBMX, WNOV, WTLC, KMJM, WPLZ, WJLD, KACE, KJLH.**

LOU RAWLS

"I Wish That You Belonged To Me"
(Gamble & Huff)
Ballad

LW TW
64 60



Three-time Grammy-winner Lou Rawls is back in the late '80s, teamed with legendary producer, Kenny Gamble and Leon Huff. Known for his famous sexy, smooth and soulful baritone vocals, Lou has swept drones of women off their feet. A youthful generation that knows him primarily for jingles, now has a chance to learn of his true talent. With more hits than space allows to mention, this man's style and warm manner has stood the test of time. He is being welcomed back with open arms at **WOCQ, WDAS, WUSL, WHUR, WCIN, WZAK, WZZT, WTLC, KATZ, WATV, WAAA, WJMI, WPDQ, KRNB, WOWI, KDLZ, WZAZ.**

MAJOR MARKET MENTIONS

Titles receiving significant National radio activity

DANA DANE
"This Be The
Def Beat"
(Profile)

WDAS, WLUM, WZAK,
KMJM, WATV, WWDM,
WTMP, WZAZ, WQUE,
KDAY.

CHRIS JASPER
"Superbad"
(Gold City)

WXYV, WUSL, WDJY,
WHUR, WBMX, WNOV,
WBLZ, WIZF, WVKO,
WZZT, WJLB,
WTLC, WILD, WKND,
WWDM, WJMI, WPDQ,
WJLD, KKDA, KMJQ,
KACE.

TOTAL CONTRAST
"Kiss"
(PolyGram)

WXYV, WDAS, WGCI,
WKND, WENN, WKXI,
WEDR, WEKS, WVEE,
WEAL, KJLH, XHRM.

WALTER BEASLEY
"I'm So Happy"
(Polydor)

KQXL, WDAS, WHUR,
WCKX, WNOV, WKND,
WENN, WYLD, WPLZ,
WVEE, WEAL, KDLZ,
KMJQ, WXOK, WIZF,
WJLB, WILD, WKXI,
WXOK.

COLONEL ABRAMS
"Nameless"
(MCA)

WDAS, WBMX, WJLB,
KMJM, WGPR, WILD,
WKND, WAAA, WJMI,
WFXC, WOWI, WZAZ.

BABYFACE
"Mary Mack"
(Solar)

WCKX, WGCI, WIZF,
WZAK, WJLB, WAMO,
KMJM, WENN, WAAA,
WKXI, WPDQ, WEDR,
WPLZ, WTMP, WOWI,
KMJQ, KJLH, KSOL.

J. BLACKFOOT
"Respect Yourself"
(Edge)

WDJY, WHUR, WBMX,
WNOV, WCIN, KPRS,
WENN, WAAA, WKXI,
WYLD, WTMP, WJLD,
WZAZ, KGFJ, KACE,
KSOL.

NAJEE
"Mysterious"
(EMI-Manhattan)

KQXL, WDAS, WBMX,
WCIN, WZZT, WJLB,
KATZ, WILD, WKXI,
WHRK, WTMP, WVEE,
KDLZ, WXOK, KACE,
KJLH.

SURFACE
"Let's Try Again"
(Columbia)

KQXL, WBMX, WZAK,
WVKO, WYLD, WZZT,
WDJY, WCKX, KATZ,
WPLZ, WAAA, WAMO,
WMYK, KMJM, WILD,
WENN, WQMG, WEKS,
KMJQ, WZAZ, KSOL.

NOCERA
"Let's Go"
(Sleeping Bag)

WBMX, WNOV, WJLB,
KMJM, WQHT, WPLZ,
KRNB, WEKS, KACE,
XHRM.

WELL RED
"Get Lucky"
(Virgin)

WOCQ, WUSL, WDJY,
WHUR, WBMX, WZZT,
WAAA, WYLD, WPLZ,
WZAZ, KACE, KJLH,
WXYV, WGCI, WQMG,
WHRK, WJMI, KKDA,
WEDR, WZAK, WVEE.

STREET FAIR
"Come & Get This
Love"
(Atlantic)

WOCQ, WIZF,
WZAK, WJLB

GARRY GLEN
"Feels Good To
Feel Good"
(Motown)

KQXL, WDAS, WGCI,
WIZF, KPRS, KMJM,
WILD, WAAA, WYLD,
WEKS, KKDA, KJLH,
WZZT, WTLC, WAMO,
WATV, KDLZ.

CHILL FACTOR
"Never My Love"
(WB)

WXYV, WHUR, WCKX,
WZAK, WAMO, KMJM,
WGPR, WILD, WJMI,
KRNB, WEDR, WYLD,
WFXC, WPLZ, WEKS,
WEAL, KDLZ, WZAZ,
KACE, KDAY, WDJY,
WBMX, WLUM, WNOV,
WJLB, KPRS, WMYK,
KJLH.

STEVIE WONDER
"You Will Know"
(Motown)

WLNR, WZAK, WZZT,
WAMO, WQMG.

JODY WATLEY
"Some Kind
Of Lover"
(MCA)

WUSL, WHUR, WPGC,
WBMX, WAMO, WGPR,
WKND, WATV, WENN,
WWDM, WQMG, WKXI,
KRNB, WEDR, WTMP,
WEKS, WVEE, KKDA,
KDLZ, KMJQ, WZAZ,
WQUE, KACE, XHRM.

SALT-N-PEPA
"Chick On The Side"
(Next Plateau)

WDJY, WENN, KRNB,
WEAL, WZAZ.

TEMPTATIONS
"Look What
You've Started"
(Motown)

WLUM, WZAK, WTLC,
WAMO, KMJM, WEDR,
WTMP, WZAZ, KGFJ.

FOUR BY 4
"Don't Put The
Blame On Me"
(Capitol)

WCKX, WJLB, KATZ,
WATV, WWDM, WAAA,
WTMP, WZAZ.

THERESA
"Sweet Memories"
(King Jay)

WDAS, WHUR, WLUM,
WCIN, WJLB, KMJM,
WENN, KDAY.

MARLON JACKSON
"Baby Tonight"
(Capitol)

WGCI, WZAK, KPRS,
WATV, WWDM, WJMI,
WEDR, WFXC, WEKS,
WVEE, WJLD, WZAZ,
KJLH, XHRM.

TROY JOHNSON
"Trouble"
(American)

WDAS, WHUR, WJPC,
WMYK, KDLZ, KSOL.

PEABO BRYSON
REGINA BELLE
"Without You"
(Elektra)

KQXL, WOCQ, WXYV,
WDAS, WDJY, WLNR,
WGCI, WCIN, WZAK,
WATV, WENN, WPDQ,
WFXC, WPLZ, WTMP,
WEKS, WOWI, WEAL,
KKDA, KMJQ, WZAZ,
WXOK, KACE, KZZP.

ROSE BROTHERS
"I Put My Money
Where My Mouth
Is"
(Muscle Shoals)

WDJY, WGPR, WILD,
WKXI, KRNB, KDAY.

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 CHRIS JASPER**
"Superbad"
(Gold City)
- 2 STEVIE WONDER**
"You Will Know"
(Motown)
- 3 MARLON JACKSON**
"Baby Tonight"
(Capitol)
- 4 M/A/R/R/S**
"Pump Up
The Volume"
(4th & B'way)
- 5 CHICO DEBARGE**
"Rainy Night"
(Motown)

CBLN/Minneapolis MN
Pete Rhodes/PD
CHRIS JASPER
Superbad
(Gold City)

KACE/Los Angeles CA
Pam Wells/PD
M/A/R/R/S
Pump Up The Volume
(4th&B'way)

KATZ/St. Louis MO
Cheryl Winston/PD
VANESE THOMAS
I Want To Get Next To You
(Geffen)

KDAY/Los Angeles CA
Lisa Canning/PD
CHICO DEBARGE
Rainy Night
(Motown)

KGFJ/Los Angeles CA
Kevin Fleming/PD
STEPHANIE MILLS
Secret Lady
(MCA)

KDLZ/Ft. Worth TX
Michelle Madison/PD
RAY PARKER, JR./
NATALIE COLE
Over You
(Geffen)

KJLH/Los Angeles CA
Cliff Winston/PD
M/A/R/R/S
Pump Up The Volume
(4th&B'way)

KKDA/Dallas TX
Jimmy Smith/M D
GARRY GLENN
Feels Good To Feel Good
(Motown)

KKFX/Seattle WA
Nasty "Nes"
Rodriguez/PD
CHICO DEBARGE
Rainy Night
(Motown)

KMJM/St. Louis MO
Greg Beasley/PD
MEL & KIM/I'm The
One That Really Loves
(Atlantic)

WABD/Ft. Campbell KY
Jerry Silvers/PD
ST. PAUL
Rich Man
(MCA)

KPRS/Kansas City MO
Dell Rice/PD
MARLON JACKSON
Baby Tonight
(Capitol)

KQXL/Baton Rouge LA
A.B. Welch/PD
PEABO BRYSON/
REGINA BELLE
Without You
(Elektra)

KRIZ/Seattle WA
Frank P. Barrow/PD
CHRIS JASPER
Superbad
(Gold City)

KRNB/Memphis TN
Melvin Jones/PD
FREEMAN &
BLOUNT
Signed, Sealed & Delivered
(Sun-Town)

WAAA/Winston NC
Tina Carson/PD
PEBBLES/Girlfriend
(MCA)

WAMO/Pittsburgh PA
Chuck Woodson/PD
ANGELA WINBUSH
Run To Me
(Mercury)

WATV/Birmingham AL
Ron January/PD
BAR-KAYS
Don't Hang Up
(Mercury)

WBLZ/Cincinnati OH
Gary Weiler/PD
STEVIE WONDER
You Will Know
(Motown)

KCXL/Kansas City MO
Cleo Cook/PD
STEPHANIE MILLS
Secret Lady
(MCA)

WBMX/Chicago IL
Daisy Davis/PD
ANGELA WINBUSH
Run To Me
(Mercury)

WCIN/Cincinnati OH
Steve Harris/PD
PEABO BRYSON/
REGINA BELLE
Without You
(Elektra)

WCKX/Columbus OH
Rick Stevens/PD
BAR-KAYS
Don't Hang Up
(Mercury)

WDAS/Philadelphia PA
Ducki Hampton/PD
PEABO BRYSON/
REGINA BELLE
Without You
(Elektra)

WDJY/Washington DC
Chris Barry/PD
M/A/R/R/S
Pump Up The Volume
(4th&B'way)

WEAL/Greensboro NC
Jay Holiday/PD
JOHN WHITE/Victim
(Geffen)

WEDR/Miami FL
George Jones/PD
BAR-KAYS
Don't Hang Up
(Mercury)

WEKS/Atlanta GA
Tony Scott/PD
ANGELA WINBUSH
Run To Me
(Mercury)

WORJ/Ozark AL
Rich Phillips/PD
STING
We'll Be Together
(A&M)

HITMAKERS

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

WENN/Birmingham AL
Michael Starr/MD
CHRIS JASPER
Superbad
(Gold City)

WFXC/Durham NC
Peter Arnel/MD
**PEABO BRYSON/
REGINA BELLE**
With You
(Elektra)

WGCI/Chicago IL
Barbara Prieto/MD
MARLON JACKSON
Baby Tonight
(Capitol)

WGPR/Detroit MI
Joe Spencer/PD
CHICO DEBARGE
Rainy Night
(Motown)

WHUR/Washington DC
Mike Archie/MD
**PEABO BRYSON/
REGINA BELLE**
Without You
(Elektra)

WIZF/Cincinnati OH
Marv Hankston/MD
GARRY GLENN
Feels So Good
To Feel Good
(Motown)

WJLD/Birmingham AL
James Alexander/PD
CHRIS JASPER
Superbad
(Gold City)

WJMI/Jackson MS
Carl Haynes/PD
MARLON JACKSON
Baby Tonight
(Capitol)

WJPC/Chicago IL
Dee Handley/PD
CHRIS JASPER
Superbad
(Gold City)

WKND/Windsor CT
Melonae McLean/MD
**M/A/R/R/S/
Pump Up The Volume**
(4th & B'way)

WLNR/Chicago IL
Dee Handley/PD
**GLADYS KNIGHT &
THE PIPS/I'm Giving**
You All My Love
(MCA)

WLUM/Milwaukee WI
Steve Hegwood/PD
TEMPTATIONS
Look What You've Started
(Motown)

WMYK/Virginia BCH VA
Thomas Lytle/MD
ZERO HOUR
Another Goodbye
(Creative Fun)

WNOV/Milwaukee WI
Charles A. Brown/PD
TAYLOR DANE
Tell It To My Heart
(Arista)

WOCQ/Ocean City MO
Scott Jantzen/MD
MICHAEL COOPER
To Prove My Love
(WB)

WOWI/Norfolk VA
Steve Crumbley/PD
MADAME X
I Want Your Body
(Atlantic)

WPDQ/Jacksonville FL
Reg Henry/MD
M/A/R/R/S
Pump Up The Volume
(4th&B'way)

WPLZ/Richmond VA
Debbe Parker/PD
PEBBLES
Girlfriend
(MCA)

WQMG/Greensboro NC
Mike Wheeler/MD
STEVIE WONDER
You Will Know
(Motown)

WQUE/New Orleans LA
Karen Cortello/MD
JODY WATLEY
Some Kind Of Lover
(MCA)

WTLC/Indianapolis IN
Jay Johnson/PD
ISLEY BROS.
I Wish
(WB)

WUSL/Philadelphia PA
Dave Allan/PD
JODY WATLEY
Some Kind Of Lover
(MCA)

WVEE/Atlanta GA
Ray Boyd/PD
SHANICE WILSON
No Half Steppin'
(A&M)

WVKO/Columbus OH
K.C. Jones/PD
HAKIM & DIANNA
One Down, Two Down
(MCA)

WWDW/Sumter NC
Andrae Carson/PD
**RAY PARKER, JR./
NATALIE COLE**
Over You
(Geffen)

WXOK/Baton Rouge LA
Matt Morton/MD
WHISPERS
In The Mood
(Solar)

WXYV/Baltimore MD
Roy Sampson/PD
SHANICE WILSON
No Half Steppin'
(A&M)

WYLD/New Orleans LA
Ty Bell/PD
**PEABO BRYSON/
REGINA BELLE**
Without You
(Elektra)

WZAK/Cleveland OH
Bobby Rush/MD
**PEABO BRYSON/
REGINA BELLE**
Without You
(Elektra)

WZAZ/Jacksonville FL
Nat Jackson/PD
JODY WATLEY
Some Kind Of Lover
(MCA)

WZZT/Columbus OH
Tom Reynolds/PD
STEVIE WONDER
You Will Know
(Motown)

XHRM/San Diego CA
Nick Fontaine/MD
MICHAEL COOPER
To Prove My Love
(WB)

WMGL/Charleston SC
Alvin Stowe/PD
THE DEELE
Two Occasions
(Solar)

KKPW/Tucson AZ
Nixon Low/MD
CHRIS JASPER
Superbad
(Gold City)

HITMAKERS

These Hitmakers are Warner Bros.' Picks Destined for the Top of Programmers' Charts.

1



FORCE M.D.'S "Touch And Go"

Force M.D.'s are forcing their way to the top one more time with "Touch And Go" the smash follow-up to "Love Is A House." Feel the power of Force M.D.'s.



© 1987 Tommy Boy Music, Inc.

2



MICHAEL COOPER "To Prove My Love"

Michael Cooper is proving himself with "To Prove My Love" the out-of-the-box hit from his dazzling debut album, *Love Is Such A Funny Game*. Play on, Michael.



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HITMAKERS

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

KWTD/Lonoke AR
Lee Green/MD
JODY WATLEY
Some Kind Of Lover
(MCA)

KXOJ/Tulsa OK
Terri Alexander/MD
ROGER
I Want To Be Your Man
(Reprise)

KJCB/Lafayette LA
Horatio Handy/PD
STREET FARE
Come And Get This Love
(Atlantic)

WLou/Louisville KY
Ange Canessa/MD
MICHAEL COOPER
To Prove My Love
(WB)

WBLX/Mobile AL
Tony Brown/PD
SHANICE WILSON
No Half Steppin'
(A&M)

WBOP/Pensacola FL
Louis Lee/PD
ANGELA WINBUSH
Run To Me
(Mercury)

WNHC/New Haven CT
Hector Hannibal/PD
SHANICE WILSON
No Half Steppin'
(A&M)

WQIM/Pratteville AL
Frenchie Be'/PD
4 BY FOUR
Don't Put The Blame
(Capitol)

WXVI/Montgomery AL
Roscoe Brown/MD
PEBBLES/Girlfriend
(MCA)

WWWZ/Charleston SC
Cliff Fletcher/PD
CHRIS JASPER
Superbad
(Gold City)

WQQK/Nashville TN
Cy Young/PD
BABYFACE/Mary Mack
(Solar)

WFKX/Jackson TN
Ernie O'Dell/MD
ANGELA WINBUSH
Run To Me
(Mercury)

WVAS/Montgomery AL
Carol Stephans/MD
GERALD ALBRIGHT
So Amazing
(Atlantic)

KMJQ/Houston TX
Terri Avery/PD
BARRY WHITE
For Your Love
(A&M)

WHRK/Memphis TN
Stan Bell/MD
M/A/R/R/S
Pump Up The Volume
(4th&B'way)

WILD/Boston MA
Elroy Smith/PD
KEITH SWEAT
I Want Her
(Elektra)

WPGC/Washington DC
Al D'Angelo/MD
WHISTLE
Please Love Me
(Select)

WHYZ/Greenville NC
James Mason/MD
PRINCE/I Could Never
Take The Place
Of Your Man
(Paisley Park)

WALT/Meridian MS
Andrae Russell/PD
STEVIE WONDER/
MICHAEL JACKSON
Get It
(Motown)

WDAO/Dayton OH
Michael Ecton/MD
CHRIS JASPER
Superbad
(Gold City)

KMYX/Ojai CA
Howard "Hitman"
Thomas/PD
M/A/R/R/S
Pump Up The Volume
(4th&B'way)

KCOH/Houston TX
Travis Gardner/PD
ANGELA WINBUSH
Run To Me
(Mercury)

KPOO/San Francisco CA
Jerome Parsons/PD
WHODINI
Life Is A Dance
(Jive)

WBMS/Wilmington NC
Eric Dixon/PD
THE SYSTEM
House Of Rhythm
(Atlantic)

COOL/Ft. Wayne IN
Louie D/PD
DOC POWELL
What's Going On
(PolyGram)

WXLA/Lansing MI
Sammy Jordan/PD
PEBBLES/Girlfriend
(MCA)

KIIZ/Killeen TX
Bill St. John/PD
ST. PAUL/Rich Man
(MCA)

KPRW/Oklahoma OK
Darnell Swift/PD
SIEDAH GARRETT
Everchanging Times
(Qwest)

WRBD/Ft. Lauderdale FL
Charles Mitchell/PD
SHERRICK
Baby I'm For Real
(WB)

WSOK/Savannah GA
J. Bryant/PD
GLADYS KNIGHT
& THE PIPS
Love Overboard
(MCA)

WZFX/Fayetteville NC
Tony Lype/PD
GEORGE MICHAEL
Hard Day
(Columbia)

WRKS/New York NY
Tony Gray/PD
BOY GEORGE
Love My Life
(Virgin)

WQFX/Gulfport MS
Al Jenkins/PD
SIEDAH GARRETT
Everchanging Times
(Qwest)

WLIQ/Knoxville TN
Ross McCampbell/PD
CHILL FACTOR
Never My Love
(WB)

WBIL/Tuskegee AL
Costee McNair/PD
WHODINI
Life Is A Dance
(Jive)

From The Publishers:

The R&B Report™ made its debut on March 20th, 1987. During those past nine months, we have strived to present R&B music reflecting the total marketplace, drawing and combining our research from Urban, Top 40 and AC Radio. The mass appeal importance of R&B music dictates that we reflect our findings in a non-departmental fashion.

In addition to chart viability, we have worked toward representing the artists and their music with the color and flair that has been overlooked until now.

1987 has also been an outstanding year in the level of professionalism regarding R&B executives. Ernie Singleton, Wayman Jones, Step Johnson, Tony Anderson, Ruben Rodriguez, to name a few, have proven to be not only excellent department heads, but outstanding overall administrators as well. These individuals have reflected the qualities essential for the future growth and leadership in our industry.

Darlene Donloe offers up 1987's "latest by the greatest" in this year-end issue's "Who's New" section. We invite you to peruse our New Artist Gallery offering up the "best by the rest" and portraying some of 1987's brightest new stars. Reflect back to days of yesteryear, as the R&B Report™ takes a nostalgic look at the year 1967 (see pg. 24): a pivotal year for Motown, Atlantic, Chess and Stax Records, making new inroads in R&B music. It was the re-establishment of a harder edge in R&B music offering an alternative to Motown's uptown Pop/Soul.

The R&B Report also spoke with two key executives representing their respective fields in the entertainment

industry: Ernie Singleton, WB's newly-appointed VP/Black Marketing & Promotion and Pam Wells, newly-appointed Program Director of KACE/Los Angeles. They contributed their viewpoints and perspectives of the year 1987, "The Year Of The New Artist."

The R&B Report was the first major trade publication to recognize the viability of the Quiet Storm format, and in this issue, we offer Year-End Quiet Storm and UK Charts, as well as the R&B Top 100 Of The Year Chart.

No other music category has influenced the total music spectrum as has R&B music. It has been one of the most important musical forces in America, influencing the overall music scheme and trends. Chuck Berry, Little Richard, Bo Diddley, to name a few, have altered the course of pop music. And this past year, the R&B Report™ has worked toward presenting R&B artists and their music with a quality that they deserve. In 1988, we hope to continue expanding and developing our magazine with that end in mind.



*Graham Armstrong
Tom Cossie
Publishers*



1987: The Year Of The New Artist

Doubtless, this year's biggest story is the remarkable domination of the music industry by new artists.

With consistency they came, sang and marched up both the pop and R&B charts in a blaze of glory — often topping seasoned veterans.

While 1986 was the year of the *cross-over* artists; but in 1987 we saw a pattern that may not be repeated for some time to come.

Newcomers won No. 1 positions on Top 40 and R&B charts, capturing the gold, and even platinum crowns in what can only be called a banner year for the industry's newest and most talented artists.

Remember Columbia's Gregory Abbott? He became an overnight sensation and heartthrob with his No. 1 hit, "Shake You Down."

It may not be unusual for a new artist to hit No. 1. But it *is* unusual for that same artist to attain platinum status on the *first* single of a *debut* album. It was as if Columbia execs had concocted a secret formula for Abbott. Their efforts orchestrated one of the most effective and strategic marketing and media blitzes of the year.

With that blitz — coupled with Abbott's "well, well" ability to crossover from the R&B charts to the pop and adult contemporary charts— you have a music industry success story.

But Abbott was not the only one.

Regina Belle's love affair with the press this year surely didn't hurt her as she sang her way up pop and R&B charts. *All By Myself*, her debut album, provided a number of blistering tunes. With Regina we got Jazz, Blues and gospel in a style that made them all look effortless. Belle, who is being called the next Anita Baker, is well on her way.

So how do you analyze such a phe-

nomenal year for newcomers?

Well, given the diversified backgrounds and styles of the artists who made it to the top of this year's charts, we could have countless accounts of how such a trend materialized. It *could* be mysterious.

But it's simple. These artists have a common denominator: they all possess an ingredient — a talent, a gift, an urgency — that has allowed them to rise above the rest. They gave the public what it has been asking for on radio's phone line and at the record counters:



JONATHAN BUTLER

Good music. And hits. They did it in a year when many of the industry's veterans failed to come out with the goods — that is until the third and fourth quarters when Whitney Houston, Michael Jackson, Earth Wind & Fire and Stevie Wonder broke their chart-busting projects. Regardless of the artist, if it's not in the wax, it's not going to sell. This year's new artists had it on the wax.

Never before have so many artists penetrated the Top 40 and R&B charts

simultaneously. It was an all-out assault. Reciprocally, these charts embraced their new recruits. What resulted was an endearing partnership bringing moral, thoughtful and responsible music to bear, the charts made them today's and tomorrow's successes.

Jody Watley epitomizes the success of the new artists.

Having burst upon the scene this year with "Looking For A New Love," "Still A Thrill," and "Don't You Want Me," (and currently taking off with "Some Kind Of Lover"), Watley's impact was nothing short of overwhelming — and this came without the boost of a national tour. Because of her pop status and MCA's successful marketing, Watley seems assured an important place in next year's Grammy competition.

Another artist who gained ground this year was RCA's master of the mood, Jonathan Butler who, with his pop/Jazz flavor, had no problem getting R&B and crossover airplay.

Butler, on the Jive label, hit it big by spreading "Lies" across the country, and then kept "Holding On," burning up the U.S. and European charts.

This year, labels set out to establish their acts on multiple formats. Performers like Gregory, Jody and Jonathan indicate the success of those plans.

The record companies took more risks, beefed up their promotional and production budgets to present quality music and artists.

There were some big groups this year, too.

One label, Atlantic, worked a group who had a familiar sound — and name. Levert may sound like the O'Jays, but they still possess a multi-national hit single in "Casanova," which cruised on R&B radio and Top 40.

Meantime, there was Club Nouveau.

Who's New

They were one of the first new groups this year to turn the key and open the door. Jay King's gang sparked this year's trend of the "hit remake," striking gold with Bill Withers' "Lean On Me." The record was a certified No. 1 hit, spending six weeks on the R&B Report's R&B Chart™.

And don't forget their other hits: "Why You Treat Me So Bad," "Jealousy" and "Situation #9." (One thing you'll notice about the aforementioned and following artists: The true badge of glory for this year's crop of new artists was their ability not only to produce smash hits, but to also follow-up with smashes.)

Let's not forget Motown's answer to Prince and Michael Jackson. Georgio blasted the Black music charts with his dance oriented "Sexappeal," the titillating "Tina Cherry" and the charming "Lover's Lane." Accolades go to Georgio, who, before signing with Motown, (a reported seven-year, \$7-million contract) marketed and distributed his own product, selling 9,000 copies of "Sexappeal" in four days.

The list keeps going.

Shirley Murdock seized her share of music listeners with her sensuous and provocative "As We Lay," and "Go On Without You." Her gutty renditions, with gospel overtones, made her debut cuts not only impressive, but explosive.

Another impressive artist is Polygram's Angela Winbush, who proved her versatility as a songwriter, arranger, instrumentalist and songstress.

By producing, writing or arranging, and — of course — performing, many of 1987's new artists showed that the next generation of music makers is multi-faceted, not solely relying on their vocal abilities.

Angela was able to showcase an awe-

some body of work on her debut album.

In just a few weeks, she has joined the influx of Black female solo artists who have managed to carve out musical niches. Winbush, formerly part of the pop/soul duo of Rene and Angela, can best be described by her album's title: *Sharp*. Her monstrous single, "Angel," is delivered in a sultry, sensual vein and is one of the richest ballads of the year. Angela not only topped the R&B Report's R&B and Quiet Storm charts for her own album, but has won acclaim for her production work on the Isley



JODY WATLEY

Brothers album, as well.

We would be remiss if we didn't mention an artist whose self-titled debut album was clearly one of the best this year. Once again, how do you spell incredible performer headed for stardom? S-H-E-R-R-I-C-K. He skyrocketed into the No. 1 album slot on the R&B Report's album charts this year. The credit goes to the hit single, "Call Me," which is still getting tremendous airplay and for good reason. His music is good, his voice exceptional and his ma-

terial moving. And those looks. He's got it all. His music not only topped the R&B charts in the U.S., but hit the No. 1 position on the British charts, as well.

For years to come, people will talk about what happened this year — The Year Of The New Artist — and try to explain the results. Record companies, of course, will try to reconstruct the formulas they used, in order to repeat this year's accomplishments.

The artists in this year-end issue represent only a small sampling of noteworthy newcomers who have made an impact upon the music industry.

We extend our applause to the sales, promotion, publicity and marketing departments of each of the respective labels that orchestrated the success.

Congratulations to all of this year's new artists presenting their own musical triumphs. It has been a significant breakthrough, putting the mainstay veterans on notice — New Artists Are Hot and Getting Hotter!

Happy holidays to all of you — and thanks for making my job easy this year.

Meet me here next year.

Until later!



GEORGIO

NEW ARTIST GALLERY

The New Blood

This was the year of the New Blood, the youth revolution, the year-long transfusion of talent that reached every limb of the industry. The R&B Chart™ in this journal beamed with youth all year, as the impressive succession of debut artists took turns taking over the chart. The pattern began with Gregory Abbott's smash debut: "Shake You Down." No one suspected back then that the year's debut artists themselves would shake down the charts and shake up R&B history. (See Darlene Donloe's column, page 19.) The year introduced artists who matter: artists with legitimate ability: artists with staying power — not one-hit flukes or flakes who sizzle ... then fizzle. But why? What caused the New Blood Revolt of 1987? Consider ...



**Miles Jaye
(Island)**

Several of this year's new artists entered the ongoing race to replace Teddy Pendergrass as the consensus King Of Love. One of the most promising aspirants is Miles Jaye, the suave baritone who's currently enjoying the hit, "Let's Start Love Over." And, of course, Miles is signed to Teddy's own Priority Records. So maybe, the King's throne will be captured by a member of his own court.



**Marlon Jackson
(Capitol)**

With a hit on his first single, Marlon has proved his potential. In a storm of media exposure, Marlon emerged a charming figure, a family man, a serious artist with admirable aspirations. Despite repeated and inevitable comparisons to Michael and Janet, Marlon politely told the press and the world: "This is me." So far, as his "Baby Tonight" begins to take off, he has been warmly received.



**Terence Trent
D'Arby
(Columbia)**

Few new artists were as anticipated as the raw, passionate TTD. After receiving his first glowing review in North America (See R&B Report, Vol. I, No. 14, Aug. 21, 1987), the national media fell in love with the American-born singer who made his name with a platinum debut in Britain. His first single, "If You Let Me Stay," continues receiving airplay, and his album sales are promising.



**Najee
(EMI-
Manhattan)**

In a year with several notable chart triumphs by instrumentalists, Najee introduced his jazz sax to the scene. With a spirited version of "Sweet Love," Najee vaulted himself into the contemporary-jazz mainstream. His cover of Earth, Wind & Fire's "Can't Hide Love" enhanced his standing with programmers, especially Quiet Storm PDs.



**Exposé
(Arista)**

Several of the emerging new artists this year were girl groups. One of the most successful was the trio, Exposé. Their stage show has the pulse and energy of an advanced aerobics course, their personalities are brimming with verve, and their music magnetizes the dance floor. Jeannette Jurado, Gioia Bruno and Ann Curless are not the original members of this group, but they constitute the trio whose album still hasn't slowed down. On the dance floor and on uptempo radio, their place is solid. And *now* they have a ballad working. The future looks bright.



**Madame X
(Atlantic)**

Perhaps the greatest stylists of the new girl groups, Madame X has scored a hit single and video under the tutelage of producer Bernadette Cooper. "Just That Type Of Girl," with its eccentric beat and hypnotic groove, has given the group an identity — perhaps the most valuable effect possible for a group's first record.



**Lace
(Wing)**

Big voices, smooth moves, artistic integrity, and looks to make you lose your mind. Not a bad formula. Also not bad for the first project *ever* by PolyGram's new label, Wing Records. The sweet, sexy vocals and high energy of these women give them an enchanting appeal, an aura, a classy charisma.



**Shanice Wilson
(A&M)**

The expectations placed upon Shanice Wilson in the past year have been of enormous proportion. Because of her youth and uptempo sound, she has been compared from the start to her famous labelmate, Janet Jackson. So how has Shanice responded? With hits. To face the pressure with grace, to withstand the expectations, to *survive* would be commendable for anyone. But to *win*, to turn out hit product is amazing. And, remember, she's only 14.



**Siedah Garrett
(Qwest)**

Soon you'll know how to say Siedah (sigh-EE-dah). You know who she is. She's: The One Who Sings "I Just Can't Stop Loving You" With Michael Jackson. At least that's who she was. Now she's also the one who sings "Everchanging Times," which is the theme song to the film, *Baby Boom*. And she's the one Quincy Jones expects to go through the roof next year when her debut album drops. She's one to watch.

NEW ARTIST GALLERY



**Donna Allen
(21)**

Donna is groovy. She's very likeable, she's honest, she laughs at your jokes, she talks about *real* life. She's just down to earth. Which explains why her music is so earthy, so easy to groove to, so effortless to get along with. The groove in the music matches the groove in Donna. Her records kill boredom. It's hard to believe she debuted this year. She already seems a veteran.



**Vesta Williams
(A&M)**

After introducing herself with "Once Bitten, Twice Shy," Vesta set out to let everyone know of all her dimensions. She showed her power, earning favorable comparisons to Chaka Khan; she showed her emotion, proving she can deliver a ballad; she showed her smile: with a bubbly laugh and expressive, happy eyes, she practically takes over interviews, leading the questioner into territories he hadn't imagined to ask her about. Vesta's a long-termer.



**Miki Howard
(Atlantic)**

Class. You can't teach it, can't fake it. You simply must *have* it. Miki has it. Look at her album covers. Listen to the songs she sings. Read her interviews. What has she ever done, ever sang, ever said with less than champagne taste? That's no coincidence, of course. And it's not the result of some caretaker pulling her strings like a puppeteer. Miki simply has class, and insists that every aspect of her career reflects her style. Watch for Miki. And listen for "You've Changed" from her second album.



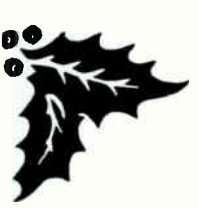
**Surface
(Columbia)**

Ed Townsend really had done a lifetime's work when he wrote "Let's Get It On" for Marvin Gaye. But he has done more than just that. For one thing, he taught the craft of songwriting to his son David and to David's friend Dave Conley. Later David and Dave found Bernard Jackson, who became the *voice* of Surface. Soon we had "Happy." The song is so simple, so clear, yet so potent. You *had* to smile, you *had* to be happy when you heard it. If you enjoyed summer 1987, all your warm memories are packed into that lyric and melody. *That's* what gave Surface the foundation for the future.

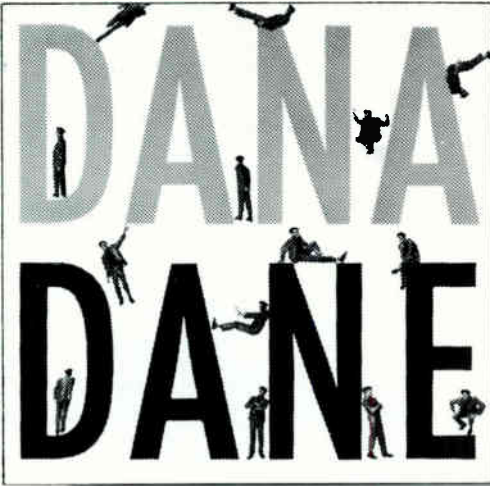


**Déjà
(Virgin)**

It's sort of cheating to include this group. They've been around as Aurra, a group with five albums out. Still, they took a new direction, and a new name, to produce the buzz they generated this year. "You and Me Tonight" earned its airplay; at one point, the record led the nation in phone requests. These artists are so level-headed, so business-minded. No wonder their album title is *Serious*. Déjà has been around, will stay around, will grow. You'll see.



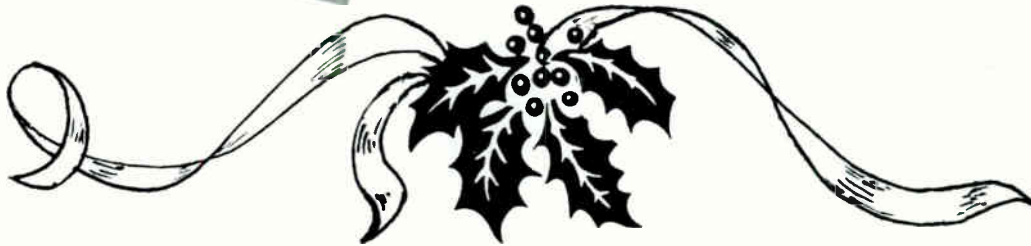
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SPECIAL REPORT

As 1987 closes and the industry — nay, the culture — reviews the year, we enter an era of reflection. Thus, the following special assignment reconsiders a generation ago: The Best R&B of 1967.

Researched and Written By Kevin Tong

HEIGHT OF A SOUND:



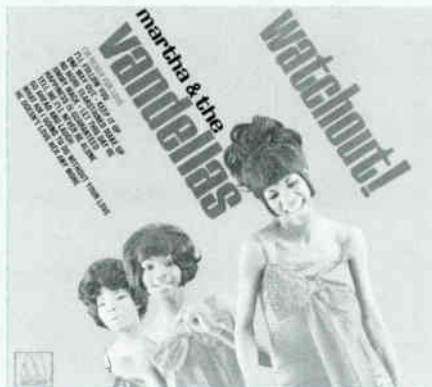
Leading the way for Motown Records were The Supremes with two No. 1 pop hits, "Love is Here and Now You're Gone" (also making it the top spot on the R&B charts), and a movie track "The Happening." Their third release for that year, "Reflections" (No. 2 Pop, No. 4 R&B), would make two significant changes for the group. The first would be the departure of Florence Ballard (who contracted with ABC Records), and the entree of replacement Cindy Birdsong from Patti LaBelle and the BlueBelles. Many thought that Cindy had an amazing resemblance to Florence. The second change would be their name: from The Supremes to Diana Ross and the Supremes. Other groups on the Motown roster would also put their lead in front of the group, but The Supremes' change would inevitably signify the departure of Diana Ross for a solo career (rumors of her departure had already been circulating). In June, Berry Gordy accompanied The Supremes on a tour of Japan. Rumors again started to fly as many thought Gordy married Ross while away. Their last release for the year would be "In And Out of Love."

Martha and the Vandellas also had a great year with their No. 1 R&B smash "Jimmy Mack." The song also made it to the Top 10 on the pop charts. It was originally recorded in 1964 during the "Baby Love" era, as it resembles that song in many ways. Recorded in late 1966, it would be the last song that the successful writing team of Holland-Dozier-Holland would write for the group. The group's next release, "Love Bug Leave My Heart Alone," would fair pretty well. For their last release of the

year, "Honey Chile," Martha was put in front of the group making it Martha Reeves and the Vandellas.

Marvin Gaye wasn't doing particularly well on his solo career, concentrating more on his duets. First out that year was a song from the pairing of Marvin and Kim Weston. Their release, "It Takes Two," was a great success bringing it to No. 14 on the Pop charts and No. 4 of the R&B charts. Also released was an album by them entitled "Take Two." Kim and her husband Mickey would soon leave after the release for a deal with MGM Records. Marvin was then paired with Tammi Terrell.

Beginning in 1967, Marvin and Tammi would release some of Motown's



sweetest sounding records. Their first release was Nicklos Ashford's and Valerie Simpson's "Ain't No Mountain High Enough," which Diana Ross would later cover and take to No. 1. Both Marvin's and Tammi's voices complemented each other so well, it was like magic. The pair still remain as one of the most successful duos in music history. Also released that same year were the Top 10 hits "Your Precious Love" and "If I Could Build My Whole World Around You."

Stevie Wonder recorded his classic "I Was Made to Love Her" reaching the Top 10 on both the Pop and R&B charts. As Wonder grew to a teenager, his artistic talents really began to develop. Three other singles were also released in 1967: "Travelin' Man," "Hey Love," and "I'm Wondering."

Saxophonist Jr. Walker and his All-Stars came up with a couple of hits "Pucker Up Buttercup," "Shoot Your Shot," and a remake of The Supremes'

hit "Come See About Me."

Brenda Holloway and her sister Patricia wrote the classic tune "You Make Me So Very Happy," which just barely scraped the Top 40. It would also become a No. 1 hit for the group Blood, Sweat & Tears in 1969. Brenda was Motown's first West Coast artist and made her debut in 1964 with the smash "Every Little Bit Hurts." She wanted to release "You Make Me So Very Happy" with a psychedelic overtone (which Blood, Sweat & Tears did) but was told to release it as a ballad. Disappointed that she had only one album in four and a half years, she decided to leave Motown after the song's release.

The Four Tops recorded their favorite song "Bernadette" (No. 6 Pop, No. 3 R&B) and the song was a huge follow-up to the smashes "Reach Out, I'll Be There," and "Standing in the Shadows of Love," both of which were Top 10 hits on each of the Pop and R&B charts. The Tops would have three more charting songs that year: "7 Rooms of Gloom" (No. 17 Pop, No. 10 R&B) with the B-Side "I'll Turn to Stone" (No. 76 Pop, No. 50 R&B); and "You Keep Running Away" (No. 19 Pop, No. 7 R&B).

Gladys Knight and the Pips would finally record their first smash for Motown. After joining the label in 1965 and putting out two mediocre hits, the group churned out the Top 10 R&B charter "Everybody Needs Love," which also reached the Top 40 on the Pop charts. But it was the classic "I Heard It Through the Grapevine" that would usher them into stardom. The song made it to the top of the R&B charts, and to No. 2 on the Pop charts. The song would earn them a Grammy Nomination and would be Motown's biggest-selling record up to that point in the company's history (over 2.5 million copies). (Marvin Gaye would top that mark a year later with the very same song.) The group proved to be one of the best stage performers working consistently with Motown choreographer Cholly Atkins.

Cholly Atkins also helped choreograph the smooth and silky Temptations. They had two Top 10 songs on

both charts: "All I Need" and "You're My Everything." The group would have another Top 10 R&B hit, "It's You That I Need." 1967 would be the last year that The Temptations would have this line-up: David Ruffin, Eddie Kendricks, Melvin Franklin, Otis Williams and Paul Williams, as Ruffin would leave the group the next year.

David Ruffin's brother, Jimmy, was just coming off a hit in 1966, the melancholy ballad "What Becomes of the Broken-Hearted" on the Soul subsidiary. First charting in the beginning of 1967 was the follow-up "I've Passed This Way Before." The song did very well reaching the Top 20 on the Pop charts, Top 10 on the R&B Charts. Also released that year were "Gonna Give Her All the Love I Got" and "Don't You Miss Me A Little Bit Baby?"

As for The Miracles, their name changed after their first release for the year, "The Love I Saw in You Was Just a Mirage," after which "More Love" was released. Both songs made it to the Top 10 on the R&B charts and the Top 20 on the Pop charts. But their third release would prove to be one of the biggest of their careers, "I Second That Emotion" (No. 4 Pop, No. 1 R&B). As the story goes, Smokey Robinson and Al Cleveland were in a department store one day and were talking to one of the store salespeople. At one point in the conversation, Al meant to say "I second the motion." Instead, he said "I second the emotion." On their way home, the two of them thought it would be a great title for a song.

Smokey Robinson would also help another group on the Motown roster make a resurgence: The Marvelettes. First out that year was the lyrically poetic "The Hunter Gets Captured by the Game" (No. 13 Pop, No. 2 R&B). The Marvelettes were Motown's first group to have a No.1 hit - "Please Mr. Postman" in 1961, and originally started out with five members. By 1967, they were just three: Gladys Horton, Katherine Anderson and Wanda Rogers. They had two more smashes following "The Hunter..": "When You're Young and in Love" (No. 23 Pop, No. 9 R&B), and "My Baby Must Be a Magi-

cian" (No. 17 Pop, No. 8 R&B). This year would also be the last year that these three ladies would be together, as Horton departed and was replaced by Anne Bogan.

CREATING THE ROYAL FAMILY OF R&B:

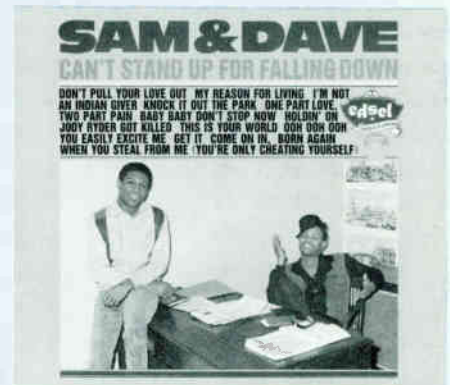


Atlantic Records would help make 1967 a great year for Soul. Having the best showing for the year would be a young girl named Aretha Franklin. Starting out singing in her father's church choir, Aretha signed a contract with Columbia Records in 1960. She had a handful of top charting soul singles, but only one Top 40 single, "Rock-A-Bye Your Baby With A Dixie Melody." Most of the records had wholesome, operatic vocal lines with full orchestral accompaniments. In 1966, she was pulled over to Atlantic Records by Atlantic President Jerry Wexler. At Atlantic, she was allowed to "let loose" her gospel influence on her records... and she did. Beginning with "I Never Loved a Man (The Way I Love You)" backed with "Do Right Woman-Do Right Man," she amassed Five Top 10 singles in a row (excluding those issued by Columbia). It was the second release, "Respect" (No. 1 Pop, No. 1 R&B), however, that would earn her the title of "Queen of Soul." Also charting that year were "Baby I Love You," and "(You Make Me Feel Like) A Natural Woman."

Soul man Wilson Pickett also did very well in 1967. Wilson was signed to Atlantic in 1964. Like Franklin, Wilson originally got started singing gospel after he formed the group The Violinaires. In 1959, he was recruited by The Falcons where he sang lead on "I Found A Love" in 1962. In 1962, he signed to Lloyd Prices' label Double Records. At that label, he had two hits: "If You Need Me," and the R&B Top 10 "It's Too Late." Wilson already had three No. 1 R&B hits — even before entering 1967. He would go on to garner another No. 1 hit with "Funky

Broadway." He had three more Top 10 R&B hits, two of which were flip sides of other hits. "I Found A Love (No. 6 R&B), "Soul Dance No. 3" (No. 10) which was the B-Side of "You Can't Stand Alone" (No. 26 R&B), and "I'm in Love" (No. 4) which was the flip side to the remake of Lloyd Prices' hit "Stag-O-Lee" (No. 13 R&B). Also released during that year was "Everybody Needs Somebody to Love" (No. 19 R&B).

Also on the male roster was Solomon Burke. He had two hits including "Keep a Light in the Window Till I Come Home," and "Take Me (Just As I Am)." Like Franklin and Pickett, Burke started singing in his family's church choir in Philadelphia at a very young age in the early 1940's, and by age 9, he began preaching. By age 12, he was host of his own radio show,



"Solomon's Temple." Along with the show, Burke started touring the various Gospel spots in the Eastern United States. Before signing with Atlantic in 1960, he had already recorded for two labels, Apollo and Singular Records.

Coming off a great 1966 with his classic "When a Man Loves A Woman," Percy Sledge logged in four hits in 1967. First out of the company that year was "Baby, Help Me", followed by "Out of Left Field," then a cover of Elvis Presleys' No. 1 "Love Me Tender," and "Cover Me." Interestingly enough, two of his releases were hits only on the pop charts, "What Am I Living For" (flip side for "Love Me Tender") and "Just Out of My Reach."

After a long string of gold hits, The "New" Drifters would make their final charting release for the company even

SPECIAL REPORT

though their contract would end in 1972. The "New" Drifters were actually a second set of Drifters that manager George Treadwell put together after the first group disbanded in 1958. The new line-up, which consisted of Ben E. King on lead, proved to be more successful than the previous. The release of "Ain't It the Truth" signalled the finale of a wonderful chart life.

Whitney Houston's mother, Cissy Houston, and her group, The Sweet Inspirations, were finally making some progress on the label. The group consisted of Emily "Cissy" Drinkard Houston, Sylvia Sherwell, Myrna Smith, and Estelle Brown. They sang backup for many Atlantic artists before landing a contract of their own. Their two releases "Why Am I Treated So Bad" and "Let It Be Me" would garner much more airplay on the black radio waves. Whitney was just 4 years old.

As Cindy Birdsong left Patti LaBelle and The Bluebelles this year to join The Supremes, Patti and the group had their last charting single for the rest of the decade. "Take Me For A Little While" debuted the last week in December of 1966 on the pop charts going only to No. 89. The song fared better on the R&B Charts debuting two weeks later and going to No. 36.

On the Atlantic subsidiary label, ATCO, artists Arthur Conley and The King Pins would make prominent showings. Arthur Conley would make it to the No. 2 position on the pop charts (No. 1 was held by The Supremes' "The Happening") with his million-selling "Sweet Soul Music" produced by Otis Redding. The song, which easily topped the R&B Charts, was a tribute to the Black male R&B singers of the '60's and based on Sam Cooke's earlier release "Yeah Man." His second release for the year was a remake of Bill Haley and the Comets' song "Shake, Rattle, and Roll." Dubbed "The Crown Prince of Soul," Conley was taken in by Otis Redding after he heard a demo of "I'm A Lonely Stranger." Redding brought him over to the Stax/Volt label and helped him with his first hits before Redding's untimely death.

Also making a hit with a remake were a group called The King Pins. Their Top 10 R&B song, "Ode to Billy Joe," was a remake originally done by Bobbie Gentry a few months before. That song earned Gentry three Grammys including Best New Artist.

Saxophonist King Curtis made a minor showing with "Something On Your Mind" (No. 31 R&B). But his "Memphis Soul Stew" brought him back to the R&B Top 10 to No. 6 since 1962. Curtis began his career as a session saxophonist during the 1950's in New York. He and his band were featured behind many artists including Buddy Holly and The Coasters, of which he appears solo on their hit, "Yakety-Yak." One of his only charting hits was "Soul Twistin'" in 1962 for the Enjoy Label. By the mid-1960's, he had joined Atlantic where he and his band backed many of the label's artists.

Former Drifter's lead singer Ben E. King (1959-60) had a minor showing this year with two songs: the first, "What is Said?" just made it to the Top Forty of the R&B charts; the second was "Tears, Tears, Tears" which would dent the Pop Charts at No. 93 and the R&B charts at No. 34.

EXPANDING THE MUSICAL RANGE OF R&B:



Chess Records, along with its subsidiaries Checker, Argo and Cadet, had a moderate 1967. Born in 1947 as Aristocrat Records, owners Leonard and Phil Chess changed the name in 1950 to Chess Records. Through the 1950's, Chess established itself as a strong force that covered a wide range of musical tastes.

Laura Lee had a couple of hits, most of them just mid-charting records and were just a stepping stone for her successes later on Hot Wax Records. First out that year was "Dirty Man" (No. 68 Pop, No. 13 R&B); followed by "Wanted: Lover, No Experience Neces-

sary" (No. 84 Pop); and finally the December charter "Uptight, Good Man" (No. 93 Pop, No. 16 R&B). Most of her records deal with topics of feminism, which the record-buying public might not have been ready for.

Charting in January for the Checker subsidiary, singer/guitarist Little Milton's "Feel So Bad" rode the R&B charts to No. 7. That song barely scraped the Top 100 charts at No. 91. He had two more releases before the end of the year with "I'll Never Turn My Back on You" (No. 31 R&B) and the December released "More and More."

Also on Checker, blues artist Bo Diddley, who had been with Chess Records since 1954, cut a pair of albums in 1967: "Super Blues" and "The Super Super Blues Band." He had one charting single, "Ooh Baby," which hit the Top 20 (No. 17) on the R&B Charts, and No. 88 on the Pop Charts.

Leading the way on the Cadet subsidiary was soulstress Etta James. She joined Chess in 1959 after being found penniless in Chicago by Moonglow's Harvey Fuqua. He persuaded Leonard Chess to pay for her hotel bill in exchange for recording a single for the company. Signed to the Argo label, James came out with the record "All I Could Do Was Cry." For the next couple of years, many successful releases followed. By 1966, sales were falling, and so in 1967 she was shifted to the Cadet subsidiary. She was also sent to the famed recording studio Muscle Shoals in Alabama. There, she began with the released hit single "I Prefer You" (No. 42 R&B). But it was her "Tell Mama" that brought her into the Top 10 on the R&B Charts (#10) and give her a Top 20 Pop Song (No. 23). She went on to have many charting successes in years to follow.

The Dells would have a pretty good start, "O-o, I Love You" (No. 61 Pop, No. 22 R&B) as they made the transition from the faded Vee-Jay Record label. The group had joined Chess' Argo label back in 1962 with one minor release, "(The Bossa Nova) Bird." They returned to their original label, Vee-jay Records in just two years, only to return back to Chess in 1966.

Start the New Year With a Motown Revolution. Play Garry Glenn's sensational new single.

“Feels Good to Feel Good”^{1918MF}

Featuring Sheila Hutchinson of the Emotions

“Gary Glenn, a classy, romantic sound, better than good. What a pleasure to hear Sheila Hutchinson. Does Detroit proud.”

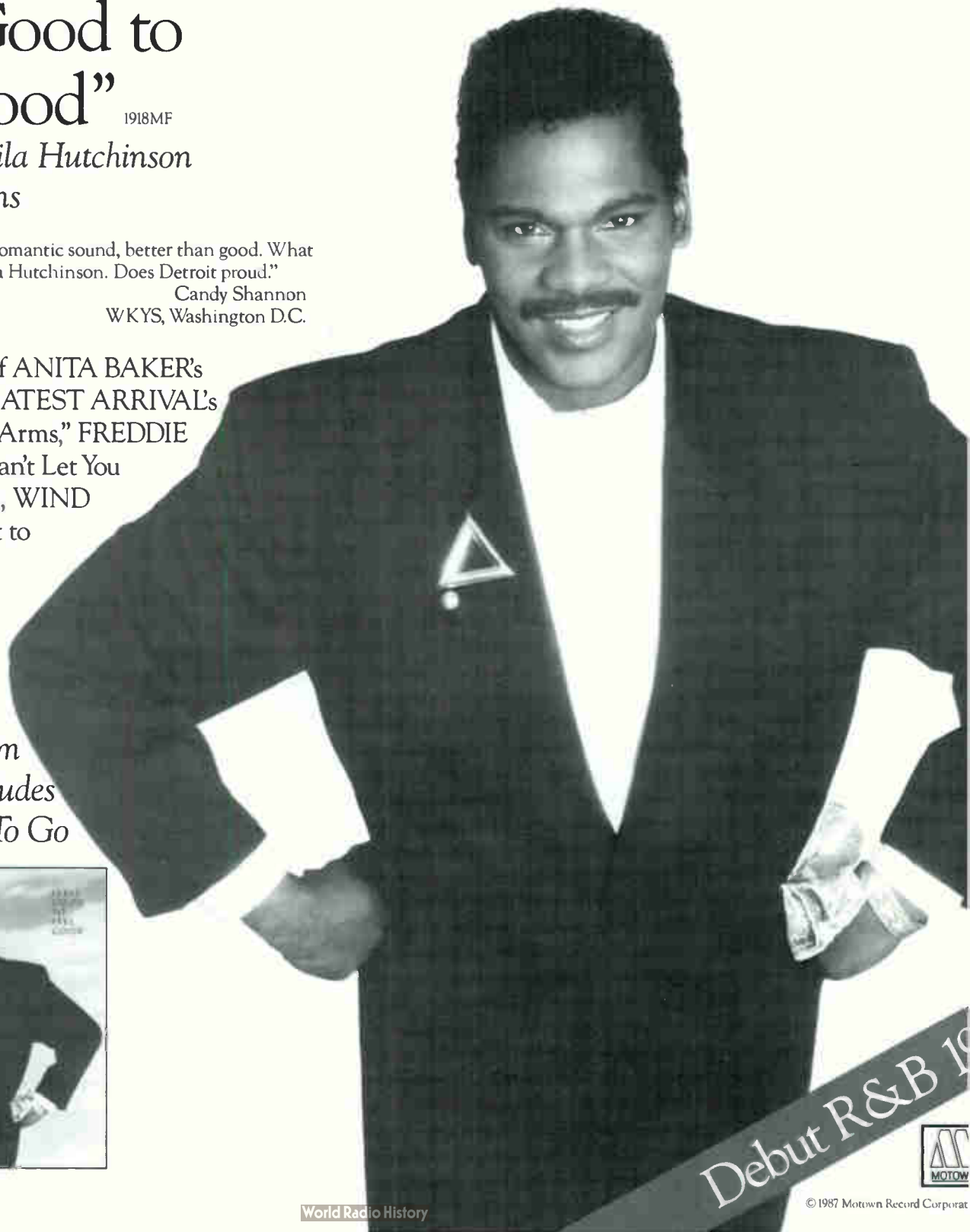
Candy Shannon
WKYS, Washington D.C.

From the writer of ANITA BAKER's “Rapture,” R.J.'s LATEST ARRIVAL's “Heaven in Your Arms,” FREDDIE JACKSON's “I Can't Let You Go” and EARTH, WIND & FIRE's “Take It to the Sky.”

From his debut solo Motown album which also includes Do You Have To Go



6234ML/MC/MD



Debut R&B 1987



World Radio History

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SPECIAL REPORT

Jazz pianist Ramsey Lewis had four charting records this year. Originally joining the label in 1956 with his group as The Ramsey Lewis Trio, the group featured Eldee Young on bass and Red Holt on drums. After a series of successful releases, Young and Holt decided to leave to form their own group. On his own, he released "Day Tripper" (No. 74 Pop) in late December 1966. Subsequent singles to follow during the year would be "One, Two, Three" (No. 67 Pop), a cover of Martha and the Vandellas' "Dancing in the Streets" (No. 84 Pop) and lastly "Soul Man" (No. 89 Pop).

Having minor showings this year were Marlana Shaw and her "Mercy, Mercy, Mercy" (No. 58 pop, No. 33 R&B)....

ESTABLISHING ITSELF FOR THE FUTURE:



Stax/Volt Records was originally founded in 1959 by Jim Stewart and his sister Estelle Axton as Satellite Record Shop. The two of them decided to start a record company and named it after their record shop. In 1961, they changed to the name to Stax ("ST" is from Stewart & the "AX" is from Axton).

Having a great year would be the duo of Sam and Dave (Sam Moore and Dave Prater). Sam began his singing career with the gospel group The Millionaires before meeting Dave in 1958. As the story goes, Sam was performing at the King of Hearts Club in Miami, when he called up Dave to sing with him. The two were such a hit that they decided to join forces. They first signed with Roulette Records, but didn't have much success. In 1965, they switched over to Atlantic. The two were taken to the Stax Studios in Memphis and sang under the direction of the writing/producing team of Isaac Hayes and David Porter. In 1967, Sam and Dave had four charting hits. The first (released in

December of 1966) was "You Got Me Hummin'" which made it to the Top 10 on the R&B Charts. The song did a respectable No. 77 on the Pop charts. The next hit was a tune entitled "When Something is Wrong with My Baby" (No. 42 Pop, No. 2 R&B). Following that success, they had a minor hit with "Soothe Me" (No. 56 Pop, No. 16 R&B), but hit it big with their million-selling "Soul Man." The song, which topped the R&B Charts, and almost made it to the top of the Pop Charts (No. 2), would earn them a Grammy for Best R&B Group Performance.

Stax instrumentalist Booker T. and his M.G.'s scored fairly well with a Top 10 R 7 B hit "Hip-Hug-Her." His second release for the year would be a cover of the Rascal's "Groovin." Booker T. (Jones) joined the Stax label in 1960 as a saxophonist. He formed the M.G.'s ("Memphis Group") in 1961 as a house band for Stax Records. They got to back up many of the Stax and Atlantic labels artists: Otis Redding, Sam and Dave, Eddie Floyd, and Wilson Pickett. In 1967, besides Booker T. (Jones) on organ, the group consisted of Steve Croper on guitar, "Duck" Dunn on bass, and Al Jackson on drums.

Also on Stax was Eddie Floyd, ex-member of The Falcons. Floyd was just coming off a No. 1 smash "Knock on Wood." First out that year was a tune entitled "Raise Your Hand" (No. 79 Pop, No. 16 R&B). Also released that year was "Don't Rock The Boat" (No. 98 Pop), "Love is a Doggone Good Thing" (No. 97 pop, No. 30 R&B), and "On a Saturday Night" (No. 92 Pop, No. 22 R&B).

Clara Thomas, daughter of Rufus Thomas had six charting singles in 1967. Thomas had two successful singles with Otis Redding: "Tramp" (No. 26 Pop, No. 2 R&B) and a remake "Knock on Wood" (No. 30 Pop, No. 8 R&B). On her solo releases, two of the four songs made it to the R&B and Pop charts, "Something Good" (No. 74 Pop, No. 29 R&B) and "I'll Always Have Faith In You" (No. 85 Pop, No. 11 R&B). The other two just charted

on the Pop Charts: "When Tomorrow Comes" (No. 99) and "Pick Up the Pieces" (No. 68).

On the Volt Label, Otis Redding started out the year with his Top 10 R&B hit "Try a Little Tenderness." Released toward the end of 1966, the song hit No. 25 on the pop charts. He would have three more releases during the year including "I Love You More Than Words Can Say" (No. 78 Pop, No. 30 R&B), a remake of Sam Cooke's "Shake" (No. 47 Pop, No. 16 R&B) (Redding actually helped write the song), and "The Glory of Love" (No. 60 Pop, No. 19 R&B). He also cut a duet with Carla Thomas entitled "Tramp" (No. 26 Pop, No. 2 R&B). Redding would also produce his protege Arthur Conley and his hit "Sweet Soul Music." But two events during the year be of major importance. The first would be his appearance as the only soul artist at the Monterey Pop Festival. The second would be the tragic plane crash that claimed his life on December 10. Unfortunately, he would never live to see his biggest smash in 1968, "Sittin' on the Dock of the Bay."

That plane crash into a lake near Madison, Wisconsin, also claimed the lives of four members of the group The Barkays. One member, Ban Cauley, was only survivor of that crash. There was not any room on the plane for bassist James Alexander, who refused to let the name die and formed a new line up. Before the crash, The Barkays logged in a R&B Top 10 hit with "Soul Finger" (No. 17 Pop, No. 3 R&B). They had to more releases before that fatal day in December: "Knucklehead" (No. 76 Pop, No. 28 R&B) and "Give Everybody Some" (No. 91 Pop, No. 36 R&B).

Having some minor successes were William Bell with his "Everybody Loves a Winner" (No. 95 Pop, No. 18 R&B).... Albert King with "Crosscut Saw" (No. 34 R&B) & "Born Under a Bad Sign" (No. 49 R&B).... Johnnie Taylor and his "Somebody's Been Sleeping in My Bed" (No. 95 Pop, No. 33 R&B).

Come 1988, let's remember our roots!

THE TOP R&B SINGLES ON THE POP CHARTS 1967

Position	Title	Artist	Label/Catalog
1	RESPECT	ARETHA FRANKLIN	(ATLANTIC 2403)
1	LOVE IS HERE AND NOW YOU'RE GONE	THE SUPREMES	(MOTOWN 1103)
1	THE HAPPENING	THE SUPREMES	(MOTOWN 1107)
2	I HEARD IT THROUGH THE GRAPEVINE	GLADYS KNIGHT&THE PIPS	(SOUL 35039)
2	SOUL MAN	SAM AND DAVE	(STAX 231)
2	I WAS MADE TO LOVE HER	STEVIE WONDER	(TAMLA 54151)
2	SWEET SOUL MUSIC	ARTHUR CONLEY	(ATCO 6463)
2	TELL IT LIKE IT IS	AARON NEVILLE	(PAR-LO 101)
4	I SECOND THAT EMOTION	SMOKEY ROBINSON & THE MIRACLES	(TAMLA 54159)
4	I SAY A LITTLE PRAYER	DIONNE WARWICK	(SCEPTER 12203)
4	LITTLE OLE MAN	BILL COSBY	(WARNER 7072)
4	BABY I LOVE YOU	ARETHA FRANKLIN	(ATLANTIC 2427)
4	BERNADETTE	THE FOUR TOPS	(MOTOWN 1104)
5	YOUR PRECIOUS LOVE	MARVIN GAYE & TAMMI TERRELL	(TAMLA 54156)
6	HIGHER AND HIGHER	JACKIE WILSON	(BRUNSWICK 55336)
6	YOU'RE MY EVERYTHING	THE TEMPTATIONS	(GORDY 7063)
6	STANDING IN THE SHADOWS OF LOVE	THE FOUR TOPS	(MOTOWN 1102)
7	BOOGALOO DOWN BROADWAY	FANTASTIC JOHNNY C	(PHIL. LA. 305)
7	UP-UP & AWAY	THE FIFTH DIMENSION	(SOUL CITY 756)
7	COLD SWEAT	JAMES BROWN	(KING 6110)
8	FUNKY BROADWAY	WILSON PICKETT	(ATLANTIC 2430)
8	CLOSE YOUR EYES	PEACHES & HERB	(DATE 1549)
8	ALL I NEED	THE TEMPTATIONS	(GORDY 7061)
8	A NATURAL WOMAN	ARETHA FRANKLIN	(ATLANTIC 2441)
9	GIMME LITTLE SIGN	BRENTON WOOD	(DOUBLE SHOT 116)
9	I NEVER LOVED A MAN	ARETHA FRANKLIN	(ATLANTIC 2386)
9	IN AND OUT OF LOVE	DIANA ROSS & THE SUPREMES	(MOTOWN 1116)
10	SKINNY LEGS AND ALL	JOE TEX	(DIAL 4063)
10	JIMMY MACK	MARTHA AND THE VANDELLAS	(GORDY 7058)

#1 R & B HITS FOR 1967

Date at #1	Weeks	Title	Artist	Label/Catalog
01/07/67	5	TELL IT LIKE IT IS	AARON NEVILLE	(MINIT 612)
02/11/67	4	ARE YOU LONELY FOR ME	FREDDY SCOTT	(SHOUT 207)
03/11/67	2	LOVE IS HERE AND NOW YOU'RE GONE	THE SUPREMES	(MOTOWN 1103)
03/25/67	7	I NEVER LOVED A MAN	ARETHA FRANKLIN	(ATLANTIC 2386)
05/13/67	1	JIMMY MACK	MARTH AND THE VANDELLAS	(GORDY 7058)
05/20/67	8	RESPECT	ARETHA FRANKLIN	(ATLANTIC 2403)
07/15/67	4	I WAS MADE TO LOVE HER	STEVIE WONDER	(TAMLA 54151)
07/22/67	2	MAKE ME YOURS	BETTYE SWANN	(MONEY 126)
08/26/67	2	BABY I LOVE YOU	ARETHA FRANKLIN	(ATLANTIC 2427)
09/09/67	3	COLD SWEAT	JAMES BROWN	(KING 611)
09/30/67	1	FUNKY BROADWAY	WILSON PICKETT	(ATLANTIC 2430)
10/07/67	1	HIGHER AND HIGHER	JACKIE WILSON	(BRUNSWICK 55336)
10/14/67	7	SOUL MAN	SAM AND DAVE	(STAX 231)
12/02/67	6	I HEARD IT THROUGH THE GRAPEVINE	GLADYS KNIGHT & THE PIPS	(SOUL 35039)

THE GRAMMY AWARDS 1967

Award	Recipient
RECORD OF THE YEAR	"Up, Up and Away" The Fifth Dimension
BEST PERFORMANCE BY A VOCAL GROUP	"Up, Up and Away" The Fifth Dimension
BEST CONTEMPORARY SINGLE	"Up, Up and Away" The Fifth Dimension
BEST CONTEMPORARY GROUP PERFORMANCE VOCAL OR INSTRUMENTAL	"Up, Up and Away" The Fifth Dimension
BEST R & B RECORDING	"Respect" Aretha Franklin
BEST R & B PERFORMANCE, MALE	"Dead End Street" Lou Rawls
BEST R & B PERFORMANCE, FEMALE	"Respect" Aretha Franklin
BEST R & B GROUP PERFORMANCE: VOCAL OR INSTRUMENTAL	"Soul Man" Sam and Dave

YEAR-END PERSPECTIVE



In Retrospect: Record Industry, 1987

Year-end Conversation With
Ernie Singleton,
WB VP/Black Mktg. & Promotions

By Carol van Keeken
Managing Editor

The year 1987 was a banner year for the New R&B Artist. Consequently, the R&B Report spoke to Ernie Singleton, newly appointed VP/Black Marketing & Promotions at WB, regarding the developments of the past 12 months.

How does 1987 compare to years past in terms of new artists?

More labels have had more success with more new artists this year than any year that I can remember since I've been in this business. It's happening at all levels of our music: from the rap level to Jazz to R&B/Urban to alternative music.

Have label attitudes changed toward Black artists?

The label attitude has changed in terms of labels becoming more aware of the potential penetration of quality Black music. More significantly, the acceptance and receptiveness level of the marketplace has increased immensely towards Black

music, from the Grammys to the Michaels, the Princes, Whitneys, Stevies and Lionels. We have a lot of the leaders who have been successful at breaking the ice and have developed a creative force in this industry and they just happen to be Black, but they don't all just make Black music. The music is universal. Yet so often we look at it as a "color" or "racial" thing when it really isn't that. There are Black and white artists that cover *all* the spectrums of music. What we've seen this year is an increase on both sides, where Black and white artists are able to break the ice.

If we could throw the race thing out the window and measure the music for what it is, people will be more receptive. Radio is a really valuable tool for this. It simply promotes great music! And when this happens, the doors open for the Leverts and Natalies and Arethas. If the music is in the pocket and if people can relate to it, it'll satisfy a musical taste in them.

In promoting Black artists, have videos become a more viable marketing tool in comparison to past years when various video outlets were fairly closed towards R&B videos?

The outlets are still virtually closed, but thank God for BET and Bob Johnson and that whole operation. Videos are certainly more of a factor now for aiding the marketing development of a song, but the bottom line is still radio. It still needs to be there with great intensity. Videos are a good visual medium giving us another dimension and percentage point. It also gives us a greater ratio of appreciation, where the eyes are working in harmony with the ears. But not all videos complement the music. Some are just there.

What, of late, is the label promotion scheme towards its new artists?

We'll see labels now become more involved in marketing the person. We'll be seeing more tour support. Unfortunately, not all labels know how to properly execute tour support. There are a

combination of elements involved in deciding what should or shouldn't be done. Some of these obviously are the artist and their attitudes, the personality and characteristics of the artists as well as their talents. For instance, we wouldn't promote a Jody Watley in the same manner as we would a Jennifer Holiday.

Labels should try to be intelligent in the decisions they make. The decision that makes sense may not always be the obvious one or at the artist's or manager's request. With a certain caliber of artists, the kind of revenue generated oftentimes determines the level of promotional dollars spent. When an artist generates that kind of revenue, he commands that kind of a dollar for marketing purposes. If one were to spend Michael Jackson money on a newer artist, he'd want to spend that money when he knows that new artist has arrived. Timing becomes an important factor, so that the dollars aren't wasted, but well-spent.

A common mistake of our industry is that timing is bad and sometimes decisions are unorthodox or are unwise business moves. If a wiser decision were made there could've been more mileage had for their money.

It's like a runner. He doesn't give up all his energy up to break out of the gate. The first time you hear the gunshot, you pace yourself. When he's past the halfway point, it becomes important to strategize to finish where he wants. If you want to finish in 20th place, then don't lose a lot of sleep on the strategy, but if you plan to finish in the Top 10 — strategize. If you want to end up No. 1 then your strategy should be even better. The plan, execution and strategy is what makes the difference. My friend Jheryl Busy once commented that "the difference between a Top 10 record and the No. 1 record is not the record, it's the staff carrying the record." And that's the intelligent decision-making I'm referring to.

Does it seem that labels are grooming new artists more for the long term?

More labels are beginning to do that. In some cases, artists are uncomfortable and not trusting because they've been misled,

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In Retrospect: Radio Industry, 1987

Year-end Conversation With
Pam Wells

Program Director, KACE/Los Angeles

By *Graham Armstrong*
Publisher

Many feel that new artists are the lifeblood of the radio industry. What are your thoughts?

The new artist keeps our industry alive. He brings us innovative styles, new expressions of old ideas, and keeps us consistent. The old artists, of course, are our standard and it's great to see the influence they've had on our new talent. The new artists keep our industry sparked.

What is your view of 1987, The Year Of The New Artist?

It's been a superb year for new artists. The talent that has come out in 1987 are people we've never heard of before: Najee, Keith Sweat, Pebbles, Miles Jaye, Levert, Miki Howard -- all superb examples of great new artists. Radio has really been given a great year for exposing new talent, because these are the artists that will go on for years to come. Radio builds its library on the new talent that grows.

With limited playlists in R&B radio seemingly becoming the vogue, will it be difficult

for new artists to get that air-play that they so richly deserve?

That will depend on the quality of the product. For new artists, it will be imperative that they realize how competitive it's going to be, because our lists are shorter than before. Being that they're a bit more limited, a new artist has to have a competitive piece of product when he puts it out in the marketplace. They also need good support of the record company to work and market their product. The new artist will have to devote more energies to being on target with his or her sound.

Are you listening for new sounds and new technology that the artists are producing and developing?

Yes, but I also listen for the standard sounds. In fact, since we're moving so rapidly into that technological or digital sound that a standard piano or true set of strings can sound *so* good these days — because you don't get to hear it that much anymore. That can be so much more pronounced than a synthesizer. We need to reach a happy medium between the two.

Are you influenced by videos in terms of considering a record that you may not have added, or do videos simply serve as a support to you?

Videos are much more viable in the marketplace than ever before. They support music after it gets on the air and strengthen the music's familiarity. When you hear a song we can now have a unified mental picture of it. For new talent, there have been videos that have made me want to play the songs, when the record hasn't. Videos are an excellent marketing tool — especially when there's a nice young group or new act that does well on screen. Of course, if you have an act that doesn't look that good ... don't release a video with them in it! But the way it's presented will make all the difference.

The end of 1986 and into 1987 seemed to be the era of the girl

groups. What are your feelings on this trend?

It's about time. Since the Supremes, the Marvellettes, Patti LaBelle and the Bluebelles — just think of all the female, three-girl groups we had. Then we had a 15-year dry spell where women were singing solos, or duets, or in groups with the men. I think these three-women groups come back out. Groups like Lace, who handle it well. Klymaxx and Body are equally talented and all are viable sources of entertainment. There's a circuit that we'd lost touch with when these three-girl groups didn't exist.

Knowing you work closely with the record labels, do you feel an increase of support from them?

They're much more actively involved in getting us bio product at the release of the record, in getting their act into the station, buying tickets and being open in doing small scale promotions when their acts are in town, but not receptive in letting us do an interview. They're great in letting us just meet the act, but they don't like doing interviews. That's unfortunate because naturally, when you meet these artists, you find that they're people and human and have a lot of things and experiences going on in their lives that would be wonderful to share. Overall, the labels are a lot more receptive. Specifically, they know what they have to do to win. With competition as fierce as it is, they've got to zero in on the talent and work it on the streets and not just in the studio.

It's been a big year for you. You've come from a Southern, home-spun environment in Memphis, and have worked at several other major markets, and now you're in Los Angeles. What kind of move has that been for you?

This might be the last move for me. It's a great place for me, because aside

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Continued from page 30.

Ernie Singleton

misused or misrepresented and aren't confident about our business. They believe in themselves, but have had promises that are unfulfilled by their record company or decisions that have been made without explanation. Successful or not successful, the same evolution process occurs. When it's not successful, it came out of the studio wrong; when successful, they did something right in the studio.

People will like things because it touches them somewhere, unmanipulated. It touches them in their heart -- and that's the universal formula. And those other variables help and make the difference between the No. 10 and No. 1 record.

What are WB's plans with respect to 1988 and their new artists?

We hope to take our established artists and give them a market acceptance that will broaden their careers and take it into another dimension. **Roger** is an example of this.

With the crossover elements of his current track, "I Want To Be Your Man," we hope to see market penetration for him that exceeds anything he's had before. We want to take him to the next phase or level of his success. With **Prince**, we have "Hot Thing" exploding on the Black charts and "I Could Never Take The Place Of Your Man" is exploding on the CHR charts, which is the A and B side of the same record. For him to have the two formats performing with enthusiasm on two entirely different songs is fairly new.

We want to get involved with our new artists like **Sherrick** and **Michael Cooper** and try to develop their career objectives. In doing so, we'd get with the artists and management in determining which direction they'd like to take and we try to become more of a compliment to the artist and his career paths as opposed to trying to dictate to them what they feel they should do.

Do you feel that the fact that new artists are more aggressive than their predecessors in their approaches?

There are a number of things that have made them successful. One is a change in their music. We can see artists now who have taken a new approach in their music, their look and their labels have a new approach in how the artists are presented. We see arguments that have all the right ingredients in their team: good producers, good writers, good businessmen. The attitudes of the artists and their perceptions of where they're going and how they're getting there is different. Their commitment is different. They're more involved in their success. They realize that they need good managers, publicists and people other than just the record companies to get them going.

If Santa Claus came to Warner Bros., what Christmas wish would you want granted for 1988 in your new responsibilities there?

I'd wish that for all of 1988, I'd be blessed with the ability and agility to continuously rock hard in a funky place ... and under that heading, that all other things would be granted me!

You guys have been a big plus in painting another kind of an image of our industry because your magazine brings about a pureness and freshness in its look as well as another degree of credibility. The things that paint it as first-class are the credibility, the look and the fact that people wanting to be somewhat in touch with it. It's palatable and has quietly made another kind of statement about our business and our industry. It's also helped to make people, who aren't necessarily interested in these sorts of publications, have a different perspective.

Thanks Ernie!

Continued from page 31.

Pam Wells

from radio, I have many other aspirations and this is the place where I'm going to be able to accomplish a lot of my personal goals. "I Love L.A." and I couldn't begin to say it any better! I love the water, and the industry is here and that will work to my advantage. It's a competitive market. There's agency work, theater groups and many other things that I really enjoy. I think it'll be great!

If we can look into the Pam Wells "crystal ball," what do you foresee for 1988 — personally and career-wise?

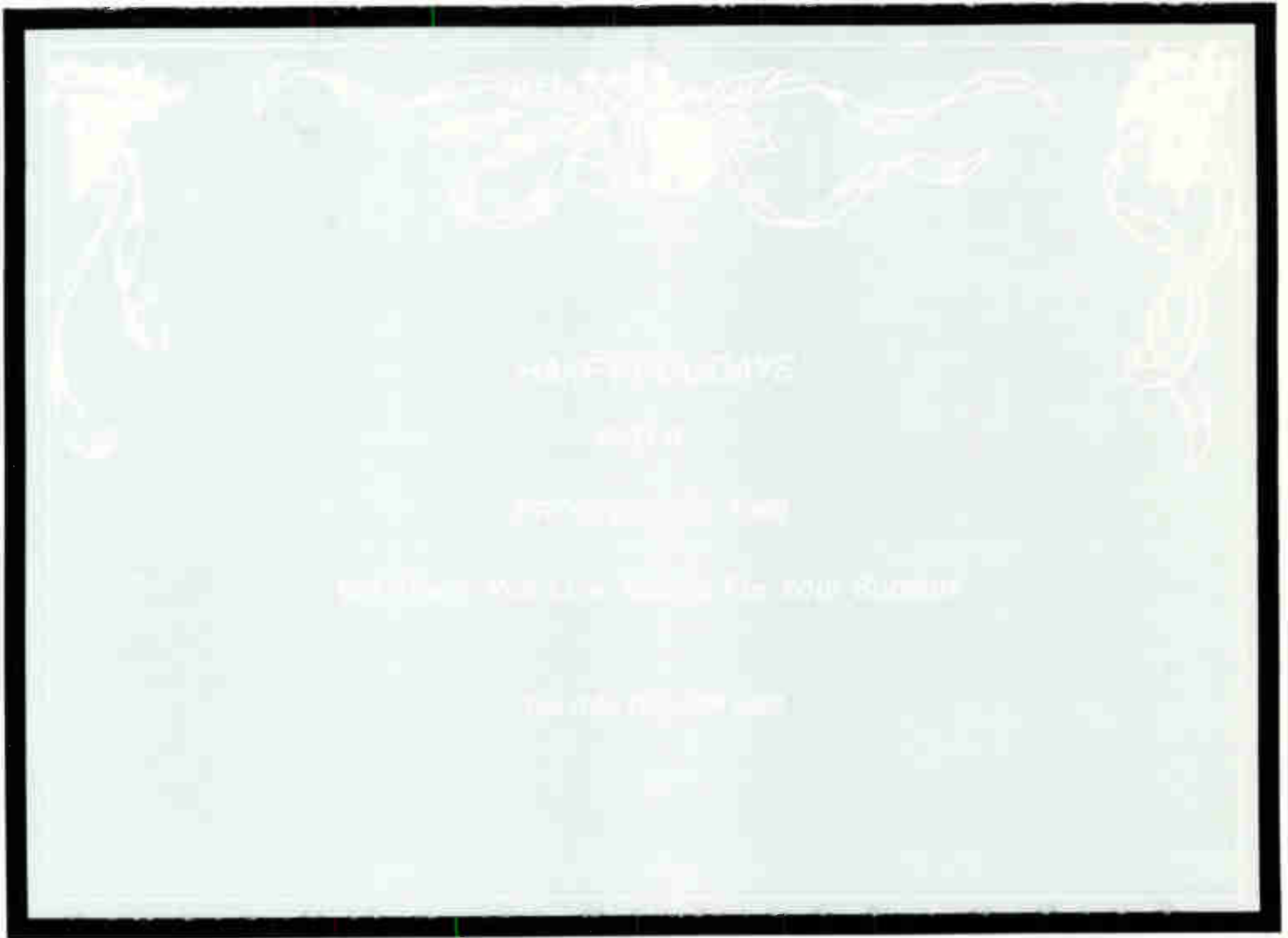
Another success in '88. The station is volatile in that it's in a position where it can grow and be very strong. It's a community-oriented station. It's personable, with sensitivity, and feeds information to our community, addressing sincere community problems that need to be looked at and not swept under the carpet. That time is over. If we can have an effect, then we certainly need to be the vehicle to do that in the community.

It's also a time for Pam to show that she's not just a little girl with good ears. This'll be for me to grow in my management direction and I'll get to be on morning radio here in L.A. — Heaven knows I never thought that would happen! It's time for a new perspective in radio, not just to play the music. I know that we can do it with the great team we have put together here.

With radio being such a great imagination medium, I'd like you to imagine this big, fat, plump guy with the white beard and red suit asking you to make a Pam Wells Christmas wish?

My Christmas wish is for God to continue to grant me the blessings that he has, and to bless the ones that I love, as well as to be able to take my blessings and share them with the less fortunate and make the world a little brighter.

Thank you, Pam!



HAROLD WASHINGTON
Mayor of Chicago
1922-1987

***On November 25, 1987,
the entertainment industry
lost a loyal supporter.***

***Harold Washington's
respect and appreciation
for the performing arts
will be missed.***

—The R&B Report

R & B TOP 100 1987*

FOR THE YEAR	ARTIST	TITLE	LABEL
1	ATLANTIC STARR	Always	WB
2	WHITNEY HOUSTON	I Wanna Dance With Somebody	Arista
3	SMOKEY ROBINSON	Just To See Her	Tamla
4	LISA LISA/CULT JAM	Head To Toe	Columbia
5	SYSTEM	Don't Disturb This Groove	Atlantic
6	JODY WATLEY	Looking For A New Love	MCA
7	LEVERT	Casanova	Atlantic
8	SMOKEY ROBINSON	One Heartbeat	Motown
9	WHITNEY HOUSTON	Didn't We Almost Have It All	Arista
10	MICHAEL JACKSON	I Just Can't Stop	Epic
11	JANET JACKSON	Pleasure Principle	A&M
12	LISA LISA /CULT JAM	Lost In Emotion	Columbia
13	JODY WATLEY	Don't You Want Me	MCA
14	MICHAEL JACKSON	Bad	Epic
15	KENNY G	Songbird	Arista
16	PRINCE	Sign 'O' The Times	Paisley Park
17	HERB ALPERT	Diamonds	A&M
18	WHISPERS	Rock Steady	Solar
19	STEVIE WONDER	Skeletons	Motown
20	NATALIE COLE	Jump Start	Manhattan
21	ANITA BAKER	Same Ole Love	Elektra
22	STEPHANIE MILLS	I Feel Good All Over	MCA
23	PRINCE	U Got The Look	Paisley Park
24	ANGELA WINBUSH	Angel	Polygram
25	ANITA BAKER	No One In The World	Elektra
26	O'JAYS	Lovin' You	PIR
27	D.WARWICK/J.OSBORNE	Love Power	Arista
28	FORCE MD'S	Love Is A House	Tommy Boy
29	LL COOL J	I Need Love	Def Jam
30	REGINA BELLE	Show Me The Way	Columbia
31	SURFACE	Happy	Columbia
32	GLENN JONES	We've Only Just Begun	Jive
33	ISLEY BROS.	Smooth Sailin' Tonight	WB
34	EARTH WIND & FIRE	System Of Survival	Columbia
35	ALEXANDER O'NEAL	Fake	Tabu
36	ROGER	I Want To Be Your Man	Reprise
37	CLUB NOUVEAU	Lean On Me	WB
38	KOOL & THE GANG	Stone Love	Mercury
39	STEPHANIE MILLS	(You're Putting) A Rush On Me	MCA
40	FREDDIE JACKSON	Jam Tonight	Capitol
41	DE'JA'	You & Me Tonight	Virgin
42	KLYMAXX	I'd Still Say Yes	Constellation
43	LIONEL RICHIE	Se La	Motown
44	VANDROSS/HINES	There's Nothing Better Than Lv	Epic
45	JANET JACKSON	Let's Wait Awhile	A&M
46	ALEXANDER O'NEAL	Criticize	Tabu

49	JONATHAN BUTLER	Lies	Jive
50	EXPOSE	Come Go With Me	Arista
51	KENNY G	Don't Make Me Wait	Arista
52	LILLO THOMAS	I'm In Love	Capitol
53	TEMPTATIONS	I Wonder Who She's Seeing Now	Motown
54	WHITNEY HOUSTON	So Emotional	Arista
55	MARLON JACKSON	Don't Go	Capitol
56	JODY WATLEY	Still A Thrill	MCA
57	JETS	Cross My Broken Heart	MCA
58	LUTHER VANDROSS	I Really Didn't Mean It	Epic
59	FREDDIE JACKSON	I Don't Want To Lose Your Love	Capitol
60	NONA HENDRYX	Why Should I Cry	EMI
61	SHERRICK	Just Call	WB
62	GREGORY ABBOTT	I Got The Feelin' (It's Over)	Columbia
63	GEORGIO	Tina Cherry	Motown
64	CAMEO	Back And Forth	Atl.Art.
65	SHANICE WILSON	Can You Dance	A&M
66	TONY TERRY	She's Fly	Epic
67	SHIRLEY MURDOCK	Go On Without You	Elektra
68	MADAME X	Just That Type Of Girl	Atlantic
69	SYSTEM	Night Time Lover	Atlantic
70	LEVERT	My Forever Love	Atlantic
71	SHALAMAR	Games	Solar
72	JETS	You Got It All	MCA
73	ATLANTIC STARR	One Lover At A Time	WB
74	LL COOL J	I'm Bad	Def Jam
75	MILES JAYE	Let's Start Love Over	Island
76	BERT ROBINSON	Heart Of Gold	Capitol
77	HERB ALPERT	Keep Your Eye On Me	A&M
78	DONNA SUMMER	Dinner With Gershwin	Geffen
79	COLONEL ABRAMS	How Soon We Forget	MCA
80	NATALIE COLE	I Live For Your Love	Manhattan
81	SHEILA E.	Hold Me	Paisley Park
82	BABYFACE	I Love You Babe	Solar
83	HERB ALPERT	Making Love In The Rain	A&M
84	STARPOINT	He Wants My Body	Elektra
85	TAWATHA	Thigh Ride	Epic
86	LILLO THOMAS	Downtown	Capitol
87	BARKAYS	Certified True	Mercury
88	MELBA MOORE	It's Been So Long	Capitol
89	PATRICE RUSHEN	Watch Out	Arista
90	MICHAEL JACKSON	The Way You Make Me Feel	Epic
91	PRINCE	If I Were Your Girlfriend	Paisley Park
92	FAT BOYS	Wipe Out	Tin Pan Apple
93	REGINA BELLE	So Many Tears	Columbia
94	ISLEY JASPER ISLEY	Givin' You Back The Love	CBS Associated
95	SMOKEY ROBINSON	What's Too Much	Motown
96	JETS	I Do You	MCA
97	D.WARWICK/KASHIF	Reservations For Two	Arista
98	DENIECE WILLIAMS	Never Say Never	Columbia
99	MILLIE SCOTT	Ev'ry Little Bit	4th & B'Way
100	MADHOUSE	6	Paisley Park

THANK YOU, BLACK RADIO

The enthusiastic support
you've given our artists
has helped to create
some of the biggest success
stories of the year.



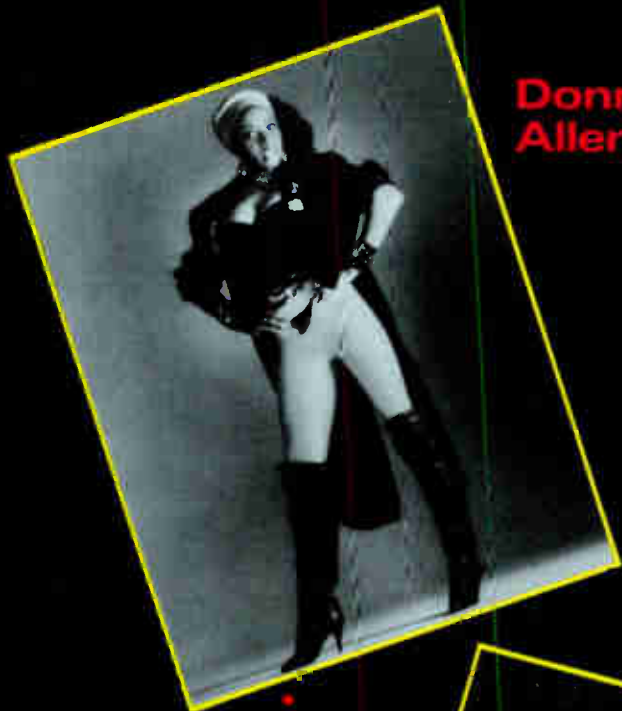
**Miki
Howard**



**Gerald
Albright**



LeVert



**Donna
Allen**

Madame X



The System

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Great Black Music Lives
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YEAR-END QUIET STORM CHART *

POSITION	ARTIST	TITLE	LABEL
1	HERB ALPERT/JANET JACKSON	Makin' Love In The Rain	A&M
2	PRINCE	Adore	Paisley Park
3	FREDDIE JACKSON	I Don't Wanna Lose Your Love	Capitol
4	SHIRLEY MURDOCK	Go On Without You	Elektra
5	O'JAYS	Lovin' You	PIR
6	ATLANTIC STARR	Always	WB
7	KENNY G	Songbird	Arista
8	WHISPERS	In The Mood	Solar
9	KLYMAXX	I'd Still Say Yes	Constellation
10	MIKI HOWARD	Imagination	Atlantic
11	VANDROSS/HINES	There's Nothing Better	Epic
12	REGINA BELLE	Show Me The Way	Columbia
13	SURFACE	Happy	Columbia
14	ANITA BAKER	No One In The World	Elektra
15	ISLEY BROTHERS	Smooth Sailin' Tonight	WB
16	ANGELA WINBUSH	Angel	Mercury
17	ANITA BAKER	Same Ole Love	Elektra
18	STEPHANIE MILLS	I Feel Good All Over	MCA
19	FORCE MD'S	Love Is A House	Tommy Boy
20	HOWARD HEWITT	I Commit To Love	Elektra
21	GLENN JONES	We've Only Just Begun	Jive
22	WHITNEY HOUSTON	For The Love Of You	Arista
23	STARPOINT	The More We Love	Elektra
24	VANESE THOMAS	Let's Talk It Over	Geffen
25	LUTHER VANDROSS	So Amazing	Epic
26	GERRY WOO	Hey There Lonely Girl	Polydor
27	WHITNEY HOUSTON	Just The Lonely Talking	Arista
28	NATALIE COLE	I Live For Your Love	EMI-Manhattan
29	BABYFACE	Lovers	Solar
30	LEVERT	My Forever Love	Atlantic
31	REGINA BELLE	So Many Tears	Columbia
32	GREGORY ABBOTT	I Got The Feeling (It's Over)	Columbia
33	DAVID SANBORN	Chicago Song	WB
34	TEMPTATIONS	I Wonder Who She's Seeing Now	Motown
35	SHEILA E.	Hold Me	Paisley Park
36	L.L. COOL J	I Need Love	Def Jam
37	WHISPERS	Just Gets Better With Time	Solar
38	WHITNEY HOUSTON	Didn't We Almost Have It All	Arista
39	SMOKEY ROBINSON	One Heartbeat	Motown
40	MICHAEL JACKSON	Liberian Girl	Epic
41	SMOKEY ROBINSON	Just To See Her	Motown
42	ATLANTIC STARR	All In The Name Of Love	WB
43	WINANS/ANITA BAKER	Ain't No Need To Worry	Qwest
44	KENNY G/LENNY WILLIAMS	Don't Make Me Wait	Arista
45	LAKESIDE	Bullseye	Solar
46	JANET JACKSON	Let's Wait Awhile	A&M
47	SHERRICK	Baby I'm For Real	WB
48	KASHIF/M. MORGAN	Love Changes	Arista
49	CHUCK STANLEY	Day By Day	Def Jam
50	MICHAEL JACKSON	I Just Can't Stop Loving You	Epic

* Effective March 20 - December 8, 1987

R&B IN THE U.K. YEAR-END

SINGLES

POSITION	ARTIST	TITLE	LABEL
1	RICK ASTLEY	Never Gonna Give You Up	RCA
2	WHITNEY HOUSTON	I Wanna Dance With Somebody	Arista
3	M/A/R/R/S	Pump Up The Volume	4AD
4	STEVE 'SILK' HURLEY	Jack Your Body	London
5	MADONNA	Who's That Girl	Sire
6	MEL & KIM	Respectable	Supreme
7	FAT BACK BAND	I Found Lovin'	Mastermix
8	BEN E. KING	Stand By Me	Atlantic
9	LIVING IN A BOX	Living In A Box	Chrysalis
10	LEVERT	Casanova	Atlantic
11	ATLANTIC STARR	Always	WB
12	STOCK AITKEN WATERMAN	Roadblock	Breakout
13	JELLYBEAN/S. DANTE	The Real Thing	Chrysalis
14	ERIC B. & RAKIM	Paid In Full	4th & B'way
15	MADONNA	La Isla Bonita	Sire
16	G. MICHAEL/A. FRANKLIN	I Knew You Were Waiting	Arista
17	RICK ASTLEY	Whenever You Need Somebody	RCA
18	CAMEO	Back And Forth	Club
19	MICHAEL JACKSON	Bad	Epic
20	JOYCE SIMS	Lifetime Love	London
21	L.L. COOL J	I Need Love	Def Jam
22	PERCY SLEDGE	When A Man Loves A Woman	Atlantic
23	NITRO DELUXE	This Brutal House	Cool Tempo
24	CLUB NOUVEAU	Lean On Me	King Jay
25	LILLO THOMAS	Sexy Girl	Capitol
26	FIVE STAR	The Slightest Touch	Tert
27	MEL & KIM	F.L.M.	Supreme
28	HOUSEMASTER BOYZ	House Nation	Magnetic Dance
29	RAY PARKER JR.	I Don't Think That Man Should Sleep Alone	Geffen
30	ALEXANDER O'NEAL	Criticize	Tabu
31	DONNA ALLEN	Serious	Portrait
32	SYBIL	Let Yourself Go	Champion
33	FIVE STAR	Whenever You're Ready	Tert
34	REZE	Jack The Groove	Champion
35	FAT BOYS & BEACH BOYS	Wipeout	Urban
36	JANET JACKSON	Let's Wait Awhile	Breakout
37	KENNY G	Songbird	Arista
38	ROBBIE NEVIL	C'est La Vie	EMI-Manhattan
39	M. JACKSON/S. GARRETT	I Just Can't Stop Loving You	Epic
40	GAP BAND	Big Fun	Club
41	LEVEL 42	Running In The Family	Polydor
42	ALEXANDER O'NEAL	Fake	Tabu
43	JUDY BOUCHER	Can't Be With You Tonight	Orbitone
44	SINITTA	Toy Boy	Fanfare
45	LUTHER VANDROSS	I Really Didn't Mean It	Epic
46	NINA SIMONE	My Baby Cares For Me	Charly
47	GEORGE MICHAEL	I Want Your Sex	Epic
48	SHERRICK	Just Call	WB
49	JETS	Crush On You	MCA
50	MADONNA	Causin' A Commotion	Sire
51	TERENCE TRENT D'ARBY	Wishing Well	CBS
52	WAS NOT WAS	Walk The Dinosaur	Fontana
53	FREDDIE MCGREGOR	Just Don't Want To Be Lonely	Polydor
54	LUTHER VANDROSS	So Amazing	Epic
55	AL JARREAU	Moonlighting	MCA
56	HERB ALPERT	Keep Your Eye On Me	Breakout
57	LUTHER VANDROSS	Stop To Love	Epic
58	SYBIL	My Love Is Guaranteed	Champion
59	SPAGNA	Call Me	CBS
60	TERENCE TRENT D'ARBY	If You Let Me Stay	CBS



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ALL OF OUR ARTISTS
FOR THE MUSIC
THAT MADE 1987
THE BEST YEAR
IN OUR HISTORY.

BODY, ROBERT BROOKINS, BOBBY BROWN,
COLONEL ABRAMS, THE CONTROLLERS,
GEORGE PETTUS, HEAVY D. AND THE BOYZ, THE JETS,
B.B. KING, KRYMAXX, GLADYS KNIGHT & THE PIPS,
PATTI LA BELLE, THE MIXMASTER, JANICE McCLAIN,
STEPHANIE MILLS, NEW EDITION, PEBBLES, ST. PAUL,
READY FOR THE WORLD, ONE WAY, SUGAR BABES,
JODY WATLEY, 52nd STREET, LOOSE ENDS,
CRUSADERS, JOE SAMPLE, HENRY BUTLER,
LARRY CARLTON, GEORGE HOWARD,
MICHAEL BRECKER, JACK DE JOHNETTE,
HENRY JOHNSON, JOHN KLEMMER, KOINONIA,
NEIL LARSON, MIKE METHENY, YELLOW JACKETS,
WILTON FELDER, SPYRO GYRA,
CABO FRIO, SKYWALK

MCA RECORDS

Ivory's Notes



BRYAN LOREN: One of '87s Busiest "New" Artists

If 1987 does go down in pop music annals as the year of the new artist, it'll be ironic that the year went by without one of its most promising new acts ever releasing a record of its own.

The 21-year old **BRYAN LOREN** signed with A&M as an artist two years ago, but has been too busy producing the works of others to finish his own album. The past 12 months or more have seen a flurry of Loren productions, including the debut albums of both A&M vocalists **VESTA WILIAMS** and **SHANICE WILSON** and the new **BARRY WHITE** single, "For Your Love (I'll Do Most Anything)," which Loren co-wrote and co-produced as well as having worked on the "Soul Man" film soundtrack, which featured **SLY STONE**. It is Loren's co-production of **STING'S** rambunctious single, "We'll Be Together" that set the A&M artist's two-record set *Nothing Like The Sun*, off to a forceful start. Meanwhile, Loren is currently writing and producing songs for the upcoming A&M albums of **JEFFREY OSBORNE**, the **BROTHERS JOHN-SON**, the pop/funk unit **THINK OUT LOUD** and vocalist **E.G. DAILY**.

"It's like, 'A Funny Thing Happened On The Way To Doing My Own Album,'" muses Loren. "Every time I finish one project and focus on my own record, something else comes along."

Loren hails from Philadelphia, where he kicked around as a session player and fortified his chops on keyboards, guitar, bass and drums before cutting one self-titled LP for the Philly World label in 1984, which featured the minor hit, "Lollipop Love." That song attracted A&M's **JOHN MCCLAIN**. "I was talking to four other labels when I signed with A&M," says Loren, "but John seemed to be the only one con-

vinced that I was out of my Philly World contract."

Once in L.A., Loren was invited by McClain to contribute a couple of tracks to the Vesta Williams project; "a couple of tracks turned into the whole album. I had my own album halfway done, but after comparing my album to Vesta's, I scrapped a lot of it and started over. The same thing happened after I finished Shanice's album."

Loren became involved with Sting's "We'll Be Together" when the artist brought it to him to re-mix. "He'd



BRYAN LOREN

originally written it as a Japanese beer commercial," says Loren. "It was a little plain, and I suggested re-cutting it. I played all the instruments except for the sax, which **BRANFORD MARSALIS** did; Vesta Williams and **RENEE GEYER** sing background. I enjoyed working with Sting; we're a lot alike when it comes to the presentation of our music — we're always looking to do something different." (Sting, in turn, will work on Loren's album.)

Despite the flush of work Loren has gotten as a producer, he views himself as

"an artist who happens to be a producer. My album has taken long because I want it to be good."

MEANWHILE ...

BACK AT THE RANCH:

Personal Attention, **STACY LATTISAW'S** new Motown LP features the work of producers **BROWNMARK**, **LOU PACE**, **VINCENT BRANTLYE**, **RON "HAVE MERCY" KERSEY** and the team of **JERRY KNIGHT** and **AARON ZIGMAN**, with Motown A&R exec **DEBBIE SANDRIDGE** overseeing as Executive Producer. Sandridge is particularly proud of Lattisaw's rendition of **ASHFORD** and **SIMPSON'S** classic, "Ain't No Mountain High Enough," a duet with **HOWARD HEWETT ... STEVE BUCKLEY** has departed his A&R post at Motown ... those tracks **FULL FORCE** produced on **LA TOYA JACKSON** actually have the girl sounding kinda' urban ... ex-**TIME** and former **JESSE JOHNSON** bassist **GERRY HUBBARD** is in the market for a solo deal. All inquiries contact **MIKE MAUREN** Management in Minneapolis, (612) 545-6697 ... despite the rumors, including one of an incredibly lucrative offer from Gef-fen, John McClain is still very much an A&M exec ... **KAREN LOGAN'S** self-financed, self-produced, hand-mailed-with-her-own-stamps Corporation single, "One Less Bell To Answer," continues to get attention. **PDs DORIAN COX** at **KADO** in Texarkana, TX, **C.J.** at **WLGI** in Hemmingway, SC and **WORL'S MAX ST. CLAIR** and **WOKB'S ROGER CLARK**, both in Orlando, FL., have all added the record. **WJLD'S DICK LUMPKIN** in Birmingham supplemented the platter's heavy rotation with a live on-air interview with Logan ... pay attention to **IMAGINATION ...**



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LOVE

FRIENDSHIP

HAPPINESS

EXCITEMENT

SUCCESS

PEACE

JOY

FROM ALL OF US

TO ALL OF YOU

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Radio

THE R&B REPORT YEAR-END AWARDS 1987

dj 100
WJZY-FM



Radio Station of the Year
WJZY
WJZY Staff
Washington, DC

MORE MUSIC. LESS TALK.
V-103 FM



Programmer of the Year
RAY BOYD
V-103 FM
Atlanta, GA

1 WANM
RADIO



Hitmaker Station of the Year
WANM
Joe Bullard, Program Director
Tallahassee, FL

K104
Chicago
WGCI 107.5 FM
AM 1390



Disc Jockey of the Year
TOM JOYNER
KKDAWGCI
Chicago, IL

Creative

THE R&B REPORT YEAR-END AWARDS 1987



Artist of the Year
MICHAEL JACKSON
A&M Records



Debut Artist of the Year
JODY WATLEY
MCA Records



Album of the Year
SIGN 'O' THE TIMES
PRINCE
Paisley Park/Warner



Producers of the Year
JIMMY JAM & TERRY LEWIS



Singer of the Year
JOHN MCCLAIN
A&M Records



Album of the Year
GIVE ME THE REASON
LUTHER VANDROSS
Epic Records

COMEBACK ARTISTS OF THE YEAR



THE TEMPTATIONS
Motown



GLADYS KNIGHT & THE PIPS
MCA Records



THE WHISPERS
Capitol



EARTH, WIND & FIRE
Columbia/Parade



QUAVON
Capitol



SMOKEY ROBINSON
MCA

Record Companies

THE R&B REPORT YEAR-END AWARDS 1987



Senior Executive of the Year
JHERYL BUSBY
 MCA Records



RUBEN RODRIGUEZ
 Columbia Records



TONY ANDERSON
 Arista Records

Vice Presidents of Promotion for the Year



National Director of Promotions of the Year
WAYMAN JONES
 PolyGram Records



National Jazz Director of the Year
DUKE DUBOIS
 GRP Records



Regional Marketing Director of the Year
BARBARA LEWIS
 Columbia Records



National Marketing Director of the Year
SARA MELENDEZ
 MCA Records

Record Company of the Year

ARISTA

Hitmaker Company (New Artist Development) of the Year



Independent Companies of the Year



Management Company of the Year

QUEEN PRODUCTIONS, INC.

R&B QUOTES



ST. PAUL

Solo Artist
(MCA)

"We heard that Jimmy Jam and Terry Lewis left, and I kiddingly said, 'Why don't you give me an audition!'

Everybody laughed and we all went our merry way. Then I got a call from my brother-in law that said, 'You gotta get back into town! You've got an audition with The Time!'"

— Explaining how he joined The Time for the group's third album



HARVEY HENDERSON

Bar-Kays
(Polygram)

"The Bar-Kays sound is the Memphis sound! The people who grew up in Memphis grew up on that sound! The

only change in our sound is the change brought about by technology and the creation of new instruments. (Cameo) listened to the Bar-Kays!"

— Discussing the similarity between the Cameo and Bar-Kays sounds



MIKI HOWARD

Solo Artist
(Atlantic)

"When I expect someone to be doing their job as diligently as I'm doing mine, and they're not, I get so upset!

I've gotten to the point of wrapping bass strings around people's neck saying, 'I will choke you and hang you from the ceiling!' But I'm not tough, I just want (them) to be tough!"

— On demanding excellence



NATALIE COLE

Solo Artist
(EMI-Manhattan)

"My reputation at (The University of Massachusetts) was 'Natalie Cole: Nat King Cole's daughter.'

But she wasn't singing! I was a student and I loved academics. I literally didn't see this as a profession until the summer of '72. I graduated in '72!"

— Describing her reluctance to pursue a musical career



WHEY COOLER

Pretty Poison
(Virgin)

"R&B radio is so much more open. A lot of people think we're Black. That's the ultimate compliment because I think

(Black) music is so much more rooted in feeling than a lot of rock. (R&B) doesn't say to me 'pre-fab;' it says 'true.' It's from the heart, and that's where we're coming from."

— On the group's love of Black music



GERALD LEVERT

Levert
(Atlantic)

"When you're a spectator, everything looks so easy! (But) when you're on the inside, it's a whole 'nother

thing! You think about all the in-stores you gotta do, you gotta sign autographs, you gotta talk to people and you gotta know *how* to talk to people ..."

— On the hard-working aspect of show biz



DIONNE WARWICK

Solo Artist
(Arista)

"I feel the only way you can feed off of each other and that spark of magic and spontaneity happens

with both people in the studio. I think the only way you get the gist of the song is to have that person there with you."

— On recording duets the "old fashioned way"



BABY GERRY

Full Force
(Columbia)

"We're gonna use it as long as people remember it! That's what the deal was when we first came out. If they didn't

remember anything about 'Alice,' the song, they remembered 'Full Force get busy one time!' So, if that's what they're gonna remember, let that be our little trademark!"

— Explaining why they use catch phrases like "Full Force get busy one time!"



HEAVY D

Heavy D and the Boyz
(MCA)

"The person who's supposed to have helped Doug E. Fresh on his record, added a little stuff on

our record. Like the shakers, for instance, and the drum rolls. But, me and Doug, we're cool! We're like best friends."

— Explaining why his music sounds a little like Doug E. Fresh's

Michael Jackson
Teena Marie
Sade
Cyndi Lauper
Luther Vandross
Alexander O'Neal
James Brown
Chris Jasper
Adre Berryman
The Jacksons
Tony Terry
Cherre
Tawatha
Dan Siegel
Ana
Wa Wa Nee
Hiroshima
Basia
Angela Clemmons
Eddy Grant
OVS
Krystal
The Fellas
Mary Davis
Julcy
Claudia Barry
Kathy Mathis
Andreas Vollenweider
Kid Flash
Porter Carroll
S.O.S. Band
Stanley Clarke
The Secret?
Rhonda Clark
Love Bug Starsky
Nicole
Amy Keys

Yule Light Up Xmas
And Get A Jump On '88
With EPA (Epic)



STAFF: Ray Anderson Don Eason Larry Davis Bernie Miller Madeline Randolph Maurice Warfield Charles Debow Kathi Moore Jana L. Welch Clifford Russel
Reggie Sullivan Michaëlle Johnson Dennis Lee Jacque James Lynda Penn Lamont Boles Randy Broadus



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World Radio History



By Don Tracy
International Editor

The year has been full of superlatives in the music industry. Exceptional artists broke records around the globe.

Technological advances in Europe opened doors to untried marketing opportunities for fresh and established acts. International satellite music channels, most notably MTV-Europe, will play a key role in expanding the European market to include more R&B music in the future.

The year was an exciting one for new artists and spectacular performances. Many artists deserve to be mentioned, such as Jody Watley, Janet Jackson, Prince, Club Nouveau, L.L. Cool J, among others, but space does not allow for them all.

However, these are a few of the memorable achievements of 1987: Whitney Houston became the first Black woman ever at No. 1 on the British singles and albums charts with her second album, *Whitney*; Terence Trent D'Arby stormed the U.K.'s charts with his debut album, *Introducing the Hardline According to Terence Trent D'Arby*.

Michael Jackson and Madonna thrilled fans on their Far East tours. The Japanese media coverage for Madonna was the most extensive ever for an international act in that country.

In Germany, Tina Turner sold out Munich's 9,000 seat Olympia Halle stadium for seven performances, as well as selling out 92 additional concerts throughout Europe. And for the first time in German concert history, an all-funk festival went on the road, featuring the SOS Band, Kool & The Gang and the Dazz Band.

Radio pirates dodged authorities, yet continued to spin records in England, giving much-needed exposure to Black artists; in the meantime, record and tape pirates in Asia, Central and South

1987: MUSIC, HI-TECH AND PIRATES ON THE HIGH SEAS

America and elsewhere continued bootlegging bogus copies of such landmark works as Michael Jackson's *Thriller*, often accounting for a whopping 30% of the sales of such music in those countries, according to industry analysts.

Black artists continue to gain invaluable airplay on pirate radio stations in England, the Netherlands, and elsewhere. In spite of the efforts of those countries' local authorities, many illegally-operated radio stations, some commercial, some not, succeed in satisfying a consumer demand for the type of music that most government-controlled broadcasters do not offer. If the pirates were someday allowed to operate above ground, and for profit, perhaps a free market place would demonstrate an even greater demand for R&B and the Black British artists.

Although radio pirates in one corner of the world may be welcome among a certain milieu, another kind of pirate across the oceans is most unwanted by the music industry. Pirates of illegally reproduced copies of music flourish in several Asian countries. Authorities have chased the bootleggers from Hong Kong to Singapore to Indonesia.

Ironically, the situation may be aggravated by the impact of new technology. With the introduction of DAT (digital audio tape) to the public, the quality of pirated product could be as good as the original product marketed by the record companies. Record industry lobbyists have tried to persuade Congress to enact regulations requiring anti-copying scanners on DAT hardware, thus significantly reducing large-scale piracy. Unfortunately, such legislation may come too late, because DAT may soon be available to consumers in America. It has already been introduced to the European market by Sony.

In addition to high-quality audio tape, consumers will soon be able to get their favorite music videos on better-quality compact disk videos. The CD videos will be strongly promoted by PolyGram, whose parent corporation, N.V. Philips, developed the laser-disk technology, along with Sony. (Please see R&B Report, Aug. 21, No. 14.)

One large music video broadcaster has been the happy new kid on the block in Europe this year, with its launching in August. (See R&B Report, Oct. 30, No. 19.) London-based, MTV-Europe, has emerged as an adventurous pro-



At the estate of Herb Alpert, Almo/Irving Publishing (the publisher for A&M, which Alpert co-chairs) held a weeklong meeting for its international affiliates. (L. to R., President Lance Freed, writers Preston Glass and Dwainia Kyles and Shaton Rubicam.)

R&B International



As the nation considers the recently completed arms summit between President Reagan and Soviet leader Mikhail Gorbachev, the relations between the nations are at issue. On the R&B front, jazz singer Dianne Reeves conducted her own diplomacy. She learned, through her art, just how much the peoples of these countries can have in common.

grammmer, often giving unknown bands invaluable exposure, even before they have recording contracts.

In addition to MTV-Europe, another pan-European station, Sky Channel, provides six hours of music video programming daily under the name of Sky Trax. Unlike MTV-Europe, Sky Trax will play only those videos of artists whose music is readily available to viewers.

With the increased video and radio opportunities for Black artists worldwide, as well as the current demand for their music, 1988 should reflect and may even surpass the number of international successes across the formats in 1987. Kudos to all who have made 1987 a great year. Keep it up in 1988. Happy New Year!

EAGER SOVIET EARS GREET DIANNE REEVES

*By Meredith Beal
Managing Editor*

At a recently held symposium, Dianne Reeves became the first Black, female Jazz singer to perform in the Soviet Union, as a guest of the Center for

Soviet-American Dialogue. She was among a select group from the entertainment industry, the media and performing arts, who spent a week exploring the images and stereotypes in the media and the arts, upon which Americans and Soviets have formed opinions of one another.

In addition to the symposium, Dianne performed several times, including a performance with two Soviet musicians at the Hall of Musicians Union, as well as before a crowd of 3,500 at Dinamo, where she received a standing ovation and requests for encores. A duet with Kris Kristofferson on "Let It Be" was another highlight of the trip.

Dianne found that the Soviet people love music and the arts in general. "They're really hungry for music," she said. "Everybody had tapes — all kinds of foreign music. The arts are really supported there. They *really* turn out for cultural events — theatre, concerts, anything," she said. And no, you can't run down to the neighborhood record shop in Moscow and pick up Dianne's album because no foreign music is sold there, only Soviet music. Because money can't be taken out of the U.S.S.R., no foreign companies are

willing to do business there. Dianne noted, however that there's talk of working out some arrangements between American companies and the Soviet government. "It was a very sobering experience," Dianne related. "Because most of the audience didn't speak English, you had to communicate through your feeling," she added.

"The symposium was really an awakening experience, too," Dianne noted. "From what I saw, war is on their minds. They're very concerned about it. You see a number of indications of the people's concern. They lost a lot of people in the war and they don't want to repeat that experience," Dianne said.

"What I got out of the symposium was the feeling that *art* is the thing that can do it (bring nations closer together). At the symposium, we broke into groups. The journalists together, the musicians together, etc. The writers argued; the musicians harmonized. The writers debated ideas. With music you just do it!

"For me there were two real highlights. The first was meeting a man who learned to speak English from Jazz music. He listened to old records of Ella Fitzgerald, Sarah Vaughan and others, and from that was able to learn to speak English. The other highlight was meeting Lilly Golden, a first-generation Black woman, born in the Soviet Union. Her family relocated in the 20s, in protest of the racial situation in America. She was a wealth of information and history. I learned so much about the development of Black music in America through *her*," Dianne said.

Is there a return trip in the making? The Soviet Peace Committee was so impressed by Dianne's performances, they have invited her to return for an even wider audience. "There's talk of a Jazz festival. I really would love to return," she said.

R&B IN THE U.K.



Alexander O'Neal, is roosting in the No. 1 spot for the second time this year, this time with "Criticize." Knocking on the door is none other than **Michael Jackson**, who debuted this week at No. 2.

Jellybean's "Who

Found Who" leaps from No. 15 to No. 4 and he also debuts at No. 26 with "Jingo."

Keith Sweat's *Make It Last* debuts at No. 10 on the LP chart, while **Kashif**, **Alexander O'Neal** and **Madonna** move up in the Top 5. RCA England should move to the states — **Rick Astley** remains at No. 1 with *Whenever You Need*.



TOP 60 U.K. R & B SINGLES

LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	ALEXANDER O'NEAL	Criticize	Tabu	6
—	Debut	MICHAEL JACKSON	The Way You Make Me Feel	Epic	1
2	3	PUBLIC ENEMY	Rebel Without A Pause	Def Jam	5
15	4	JELLYBEAN	Who Found Who	Chrysalis	3
8	5	TAMS	There Ain't Nothing Like	Virgin	4
4	6	WHITNEY HOUSTON	So Emotional	Arista	5
5	7	MAXI PRIEST	Some Guys Have All The Luck	10	7
3	8	ERIC B. & RAKIM	Paid In Full	4th & B'way	7
7	9	GLENN GOLDSMITH	I Won't Cry	RCA	8
16	10	BLUE MERCEDES	Dinner With Gershwin	WB	8
6	11	DONNA SUMMER	Dinner With Gershwin	WB	8
9	12	BARRY WHITE	Sho' You Right	Breakout	6
17	13	PRINCE	I Could Never Take The Place	Paisley Park	3
10	14	NINA SIMONE	My Baby Just Cares	Charley	6
30	15	KRUSH	House Arrest	Club	2
—	Debut	RICK ASTLEY	When I Fall In Love	RCA	1
—	Debut	FIVE STAR	Somewhere Somebody	Tent	1
—	Debut	MADONNA	Look Of Love	Sire	1
21	19	ERROL BROWN	Body Rockin'	WEA	4
19	20	COOKIE CREW	Females (Get On Up)	Rhythm King	5
13	21	COMMUNARDS	Never Can Say	London	5
12	22	RICK ASTLEY	Whenever You Need	RCA	7
14	23	LUTHER VANDROSS	So Amazing	Epic	6
—	Debut	T-COY	I Like To Listen	De Con.	1
11	25	MIRAGE	Jack Mix IV	Debut	6
—	Debut	JELLYBEAN	Jingo	Chrysalis	1
20	27	MILES JAYE	Let's Start Love Over	Island	4
22	28	EQUALS	Funky Like A Train	Club	6
36	29	KOOL MOE DEE	How Ya Like Me Now	Jive	4
18	30	EPEE MD	It's My Thing	Cooltempo	11
23	31	KENI BURKE	Risin' To The Top	RCA	5
25	32	SHERRICK	Let's Be Lovers	WB	4
34	33	JOYCE SIMS	Come Into My Life	London	6
24	34	L.L. COOL J	Go Cut Creator Go	Def Jam	4
41	35	HEAVY D & THE BOYZ	Overweight Lovers	MCA	3
28	36	AUDREY WHEELER	Irresistible	Capitol	8
26	37	SYBIL	My Love Is Guaranteed	Champion	5
—	Debut	SINITTA	G.T.O.	Fanfare	1
37	39	LABI SIFFRE	Nothin's Gonna Change	China	4
29	40	EARTH, WIND & FIRE	System Of Survival	CBS	7
27	41	RAY PARKER, JR.	I Don't Think That	Geffen	13
32	42	CHRIS PAUL	Back In My Arms	Syncope	6
47	43	LACE	My Love Is Deep	Wing	2
49	44	WILSON PICKETT	In The Midnight Hour	Motown	3
53	45	WILLIAM PITT	City Lights	Sierra	2
—	Debut	STEVE WALSH	Let's Get Together	AI	1
31	47	K. JASON/F. EDDIE	Can U Dance	Champion	4
35	48	ZUZAN	Girls Can Jack Too	Supreme	4
33	49	COLD CUT	Beats And Pieces	Ahead Of	6
—	Debut	HOUSE ENGINEERS	Ghost House	Syncope	1
—	Debut	MELI'SA MORGAN	If You Can Do It	Capitol	1
—	Debut	WAS NOT WAS	The Boy's Gone Crazy	Fontana	1
39	53	MADAME X	Just That Type Of Girl	Atlantic	4
40	54	FULL HOUSE	Communicate	Epic	3
57	55	BROS.	When Will I Be	CBS	3
54	56	DESIRELESS	Voyage Voyage	CBS	7
48	57	PRINCESS	I Cannot Carry On	Polydor	3
42	58	RICK CLARKE	Looking Out For You	RCA	14
38	59	PAUL LEKAKIS	Boom Boom	Champion	2
43	60	WHISPERS	No Pain No Gain	Solar	5

TOP 30 U.K. R & B ALBUMS

LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	RICK ASTLEY	Whenever You Need	RCA	3
2	2	MADONNA	You Can Dance	Sire	3
4	3	UB40	Best Of UB40 Vol. 1	DEP Int'l	6
5	4	ALEXANDER O'NEAL	Hearsay	Tabu	5
6	5	KASHIF	Love Changes	Arista	4
—	Debut	MAXI PRIEST	Maxi	10	1
3	7	VARIOUS	Urban Classics	Urban	4
16	8	MICHAEL JACKSON	Bad	Epic	14
7	9	ROY AYERS	I'm The One	Columbia	5
—	Debut	KEITH SWEAT	Make It Last	Vintertainment	1
—	Debut	VARIOUS	Streetsounds '87	Streetsounds	1
8	12	STEVIE WONDER	Characters	Motown	3
18	13	VARIOUS	From Motown With	K-Tel	6
11	14	VARIOUS	Dance Mix '87	Telstar	2
9	15	JOYCE SIMS	Come Into My Life	Sleeping Bag	3
—	Debut	VARIOUS	Solid Soul	Telstar	1
—	Debut	CHIC/SISTER SLEDGE	Freak Out	Telstar	1
10	18	WHITNEY HOUSTON	Whitney	Arista	4
19	19	M. JACKSON/D. ROSS	Love Songs	Telstar	2
25	20	VARIOUS	Penitentiary III	RCA	2
30	21	JELLYBEAN	Just Visiting This	Chrysalis	6
23	22	ERIC B. & RAKIM	Paid In Full	4th & B'way	18
12	23	VARIOUS	The Chart Show	Dover	3
13	24	VARIOUS	Streetsounds	Streetsounds	3
15	25	RAY PARKER, JR.	After Dark	Geffen	12
—	Debut	VARIOUS	Christmas Rap	Profile	1
17	27	JANET JACKSON	Control (Remixes)	A&M	5
20	28	ANGELA WINBUSH	Angel	Club	2
21	29	TERENCE T. D'ARBY	Introducing The	CBS	2
14	30	EARTH, WIND & FIRE	Touch The World	CBS	3



MICHAEL JACKSON

"Since You Came Over Me"

the new single from Shades of Lace, a talented trio that has everybody talking.

Composed of three vivacious young talented singers that are sure to set the industry on fire.

— Pam Wells/KACE/Los Angeles

Lace is for real. With their talent, they are destined to reach the top. They are special and that's no joke!

—Tony Scott/WEKS/Atlanta

Definitely a Group for the 90's. A group that takes us back to basics.

—Jimmy Smith/K104/Dallas

Not your everyday girl group. Most exciting all girl trio of the year.

—Jeff Newman/BET

It makes me proud to know that you (Wing Records) would take the time and money to produce talented people. Their music from their first single thru their album is indicative of their great talent. I support them 1000%.

—Brute Bailey/WDJY/Washington, DC

Good-looking, fine, hot, exciting, and the trio of the 90's!!

—Mr. C/KDKS/Shreveport

Lace gets my vote for new group of the year!

—Melvin Jones/KRNB/Memphis

Musically speaking the ladies' ability clearly defines excellence.

—Michelle Madison/KDLZ
Ft. Worth, Dallas

Lace is a multi-dimensional group possessing both musical and visual savvy that makes for something special...When the music starts the phones light up.

—MikeArchie/WHUR
Washington, DC



"Since You Came Over Me"

887-248-7

from their debut album

"SHADES OF LACE"

833 451-1 Y-1

On Wing Compact Discs, Cassettes & Records.

Produced by Lionel Job & Preston Glass for Lionel Job Inc. and Glasshouse Productions
Executive Producer: Ed Eckstine Direction: Vonney Hilton-Sweeney & Associates

PolyGram Records

World Radio History

WING

THE RHYTHM OF THE STREET

POOL HIT LIST

MICHAEL COOPER
To Prove My Love
(WB)

REACT
Love Reaction
(Minimal 3)

PRINCE
Hot Thing
(Paisley Park)

JODY WATLEY
Some Kind Of Lover
(MCA)

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

MicoWave's

"Misunderstood" took the biggest jump this week on its way to the top, moving 14 points as Stevie Wonder's "Skeletons" bumps Earth, Wind & Fire's "System Of Survival" to claim the title of the nation's hottest dance tune.



Whitney Houston breaks into the Top 10 with "So Emotional," as several strong debuts make their appearance this week: **Kool Moe Dee, System, ABC, Meli'sa Morgan, Pebbles, and Chena.**

2W	LW	TW	ARTIST	TITLE	LABEL	WOC
3	2	1	STEVIE WONDER	Skeletons	Motown	6
2	1	2	EARTH, WIND & FIRE	System Of Survival	Columbia	7
8	5	3	M/A/R/R/S	Pump Up The Volume	4th & B'way	4
4	4	4	TONY TERRY	She's Fly	Epic	9
1	3	5	GEORGIO	Lover's Lane	Motown	11
12	7	6	KEITH SWEAT	I Want Her	Elektra	3
20	10	7	GLADYS KNIGHT & THE PIPS	Love Overboard	MCA	3
7	6	8	NOCERA	Let's Go	Sleeping Bag	5
22	14	9	WHITNEY HOUSTON	So Emotional	Arista	4
24	16	10	JOYCE SIMS	Come Into My Life	Sleeping Bag	3
1-	9	11	SHANICE WILSON	Can You Dance	A&M	9
5	8	12	DEBBIE GIBSON	Shake Your Love	Atlantic	4
17	12	13	HANSON & DAVIS	I Can't Stop	Fresh	5
—	—	Debut	KOOL MOE DEE	How Ya Like Me Now	Jive	1
—	22	15	MICHAEL JACKSON	The Way You Make Me Feel	Epic	2
—	30	16	MICO WAVE	Misunderstood	Columbia	2
29	23	17	THE JETS	I Do You	MCA	3
26	15	18	CHARLIE SINGLETON	Nothing Ventured, Nothing Gained	Epic	4
—	—	Debut	SYSTEM	House Of Rhythm	Atlantic	1
—	—	Debut	ABC	The Night You Murdered Love	Mercury	1
18	11	21	TINA TURNER	Afterglow	Capitol	4
2	18	22	COVER GIRLS	Because Of You	Fresh	7
—	—	Debut	MELI'SA MORGAN	If You Can Do It: I Can Too	Capitol	1
28	25	24	JOHN ROCCA	Move	Criminal	3
13	13	25	ALEXANDER O'NEAL	Criticize	Tabu	8
—	—	Debut	PEBBLES	Girlfriend	MCA	1
30	26	27	HEAVY D & THE BOYZ	Overweight Lover In The House	MCA	3
14	20	28	SHALAMAR	Games	Solar	6
—	—	Debut	CHENA	ESP	Columbia	1
6	17	30	MICHAEL JACKSON	Bad	Epic	10

Rhythm Of The Street



MICHAEL COOPER

"To Prove My Love"

(WB)
No, he's not "Coop" of the L.A. Lakers, he's the former lead singer of ConFunkShun, and he's bustin' out on his own. The first single "To Prove My Love" taken from his debut album "Love Is A Funny Game"

has three excellent mixes on the 12" version (12" vocal edit, 808 vocal mix and an instrumental). Work it long and hard.

Writers: T. McElroy/D. Foster/B. King
Producers: Jay King/Denzil Foster/Thomas McElroy
Publisher: Jay King Pub. (BMI)
Catalog: 0-20777



PRINCE

"Hot Thing"

(Paisley Park)

From the "Sign 'O' The Times" LP, Prince has released "Hot Thing," one of the funkier tunes on the album. If you were one of the smart ones to play "Hot Thing" out

of the box then you will love the remix and additional production work of Shep Pettibone. It's hot, bust it.

Prince
Prince
Controversy Music (ASCAP)
0-20728



LISA MITCHELL

"Rescue Me"

(Jump Street)

Taken from the Jump Street album *Welcome To The Club* "Rescue Me" by Lisa Mitchell stands out like a sore thumb. This tune rocks. I, for one, can't wait for the

12" version — hint, hint.

J. Bratton/D. Drewry/K. Charles
James Bratton
Manjac-Bratton & White (ASCAP)
JSLP1001

NEW RELEASES:

DEBBIE DEB

"Fantasy"
(Jam Packed)
J. Diaz/R. Greer/A. Williams
Jesse Diaz/Mark Roofe
Music Specialists Pub. Inc. (BMI)
JPT2012

REACT

"Love Reaction"
(Minimal)
B. Jarvis/W. Briggins/O.Fuller
Boyd Jarvis
Rub Wall Pub./Shakin Baker Music(BMI)
Min-3

BOOGIE BOYS

"I'm Comin"
(Capitol)
W.D. Stroman/J. Malloy
Ted Currier
Shaman Drum Music Inc. (BMI)
V-15338

SEEBORN & PUMA

"They Call Me Puma"
(Select)
Puma. Howie Tee. Chubb Rock
Howie Tee. Chubb Rock
Adra. Rapp City (BMI)
FMS-62304

WHODINI

"Life Is Like A Dance"
(Jive)
D. Carter/J. Hutchins/L. Smith
Larry Smith
Zomba Enterprises (ASCAP)
JDI-9660

ALISHA

"Let Your Heart..."
(RCA)
A. Forbes/E.Beall
Mark S. Berry
Baby Raquel Music/Platinum Plateau/Get Uppa Music (ASCAP)
6821-1RDCD

DHAR BRAXTON

"Illusions"
(Sleeping Bag)
J. Fair/Chocolette
John Fair
Y.A.M. Music/Munich Madness (BMI)
SLX-30Y

BAR-KAYS

"Don't Hang"
(Mercury)
L. Dodson/H. Henderson/W. Stewart/A. Jones
Allen Jones/R.J. The Wiz
Bar-Kays Music/Wamer-Tamerlane Pub. Corp. (BMI)
870018-1

ASHER D w/ DADDY FREDDY

"Ragamuffin Hip-Hop"
(Profile)
Asher D
Simon Harris
Protoons, Inc. (ASCAP)
PRO-7177

JODY WATLEY

"Some Kind Of Lover"
(MCA)
A.Cymone/J. Watley
André Cymone
Ultrawave Music/April Music/Intersong-USA (ASCAP)
L33-17448

Please send all 12" product for review to:
Dannie "Fut" James — Rhythm Of The Street Editor
The R&B Report
6430 Sunset Blvd., Suite 1201
Los Angeles, CA 90028

POOL PLAYLISTS

AMERICAN RECORD POOL

Beverly Hills, CA

Dir. Randy Frey

1. Salt & Pepa-"Push It"-Next Plateau
2. M/A/R/R/S-"Pump Up The Volume"-4th & Broadway
3. Earth, Wind & Fire-"The System of Survival"-Columbia
4. Cover Girls-"Because Of You"-Fever
5. ABC-"The Night You Murdered Love"-Mercury

Pick Hits:

1. Jody Watley-"Some Kind Of Lover"-MCA
2. Prince-"Hot Thing"-Paisley Park

DANCE SO FINE PRODUCTIONS

Durham, NC

Dir. Neil Addison

1. Nocera-"Let's Go"-Sleeping Bag
2. Vanese Thomas-"Close To You"-Geffen
3. Chad-"Luv's Passion And You"-RCA
4. Gladys Knight/Pips-"Love Overboard"-MCA
5. Whitney Houston-"So Emotional"-Arista

Pick Hit:

1. Jody Watley-"Some Kind Of Lover"-MCA

FOR THE RECORD

New York, NY

Dir. Dave Morales

1. Keith Sweat-"I Want Her"-Elektra
2. Lydia Lee Love-"Don't Take Your Love"-NY Groove
3. Whitney Houston-"So Emotional"-Arista
4. Joyce Sims-"Come Into My Life"-Sleeping Bag
5. Rick Astley-"Never Gonna Give You Up"-RCA

Pick Hits:

1. Flight-"Let's Get Jazzy"-TNT
2. Lace-"Since You Came Over Me"-Wing

GREATER PITTSBURGH RECORD POOL

Pittsburgh, PA

Dir. Brian Harkins

1. Microwave-"Misunderstood"-Columbia
2. Shalamar-"Games"-Solar
3. M/A/R/R/S-"Pump Up The Volume"-4th & Broadway
4. Georgio-"Lover's Lane"-Motown
5. Tony Terry-"She's Fly"-Epic

Pick Hits:

1. Michael Cooper-"To Prove My Love"-Warner Brothers
2. Jody Watley-"Some Kind Of Lover"-MCA

IMPACT RECORD POOL

Los Angeles, CA

Drs. Dannie "Fut"

James/Tracy Kendrick

1. Stevie Wonder-"Skeletons"-Motown
2. Tony Terry-"She's Fly"-Epic
3. Heavy D & The Boyz-"Overweight Lovers..."-MCA
4. Earth, Wind & Fire-"System Of Survival"-Columbia
5. Georgia-"Lover's Lane"-Motown

Pick Hits:

1. Michael Cooper-"To Prove My Love"-Warner Brothers
2. Jody Watley-"Some Kind Of Wonderful"-MCA

LARLIN MUSIC ASSOC.

Chicago, IL

Dir. Larry Penix

1. Terence Trent D'Arby-"If You Let Me Stay"-Columbia
2. Pebbles-"Girlfriend"-MCA
3. Roger-"I Wanna Be Your Man"-Reprise
4. Georgio-"Lover's Lane"-Motown
5. Earth, Wind & Fire-"System Of Survival"-Columbia

Pick Hits:

1. Hokus Pokus-"House It Up"-West Madison
2. Marlon Jackson-"Baby Tonight"-Capitol

MILLION DOLLAR RECORD POOL

College Park, GA

Dir. J.R. Dino

1. Georgio-"Lover's Lane"-Motown
2. Freeman & Blount-"Signed, Sealed, Delivered"-Suntown
3. Earth, Wind & Fire-"System Of Survival"-Columbia
4. Stevie Wonder-"Skeletons"-Motown
5. Alexander O'Neal-"Criticize"-Tabu

Pick Hits:

1. Prince-"Hot Thang"-Paisley Park
2. Bar-Kays-"Don't Hang Up"-Mercury

NORHTWEST DANCE MUSIC ASSOC.

Seattle, WA

Dir. Carol Ruttenberg

1. Whitney Houston-"So Emotional"-Arista
2. M/A/R/R/S-"Pump Up The Volume"-4th & Broadway
3. Debbie Gibson-"Shake Your Love"-Atlantic
4. Earth, Wind & Fire-"System Of Survival"-Columbia

Pick Hits:

1. Prince-"Hot Thang"-Paisley Park
2. Asher D. w/ Daddy Freddie-"Ragamuffin Hip-Hop"-Profile

PHILADELPHIA METRO POOL

Philadelphia, PA

Dir. Martin Keown

1. Debbie Gibson-"Shake Your Love"-Atlantic
2. Cover Girls-"Because Of You"-Fever
3. M/A/R/R/S-"Pump Up The Volume"-4th & Broadway
4. Whitney Houston-"So Emotional"-Arista
5. Keith Sweat-"I Want Her"-Elektra

Pick Hits:

1. C-Bank Orch.-"Xmas Is In The House"-Next Plateau
2. Elisa Fiorillo-"How Can I Forget You"-

THE PROS

Oakland, CA

Dir. Sly Herron

1. Nocera-"Let's Go"-Sleeping Bag
2. Earth, Wind & Fire-"System Of Survival"-Columbia
3. Whitney Houston-"So Emotional"-Arista
4. M/A/R/R/S-"Pump Up The Volume"-4th & Broadway
5. Egyptian Lover-"Sexy Style"-Egypian Empire

Pick Hits:

1. Michael Cooper-"To Prove My Love"-Warner Brother
2. React-"Love Reaction"-Mininal

PROFESSIONAL PROGRAMMERS

Chicago, IL

Dir. Fran Willoughby

1. Stevie Wonder-"Skeletons"-Motown
2. Tony Terry-"She's Fly"-Epic
3. Marlon Jackson-"Don't Go"-Capitol
4. Earth, Wind & Fire-"System Of Survival"-Columbia
5. Georgio-"Lover's Lane"-Motown

Pick Hit:

1. React-"Love Reaction"-Mininal



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DIANNE REEVES—An extraordinary singer who can cut across all formats to become a major star. Tracks creating a buzz are "Chan's Song," "Better Days" and "Sky Island."



NAJEE—Approaching GOLD. "Najee's Theme," the album that keeps selling. The new single is "Mysterious"



NATALIE COLE—"Jump Start" was only the beginning! Natalie's new single is "I Live For Your Love." Destined to be a standard. Already #1 at Quiet Storm!



The O'JAYS—The O'Jays are back and they are hot! "Let Me Touch You" is the follow up to the #1 smash "Lovin' You." P.I.R. Distributed by EMI-Manhattan Records.



CHERYL LYNN—"Start Over" is the new single from Cheryl Lynn.

Coming soon "You Are Who You Love" from EMI-MANHATTAN.



THE R&B ALBUM CHART

RETAIL BREAKOUTS

KEITH SWEAT
Make It Last Forever
(Elektra)

MELI'SA MORGAN
Good Lovin'
(Capitol)

MIKI HOWARD
Love Confessions
(Atlantic)

HOUSE MUSIC
Welcome To The Club
(Jump Street)

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

Michael Jackson's

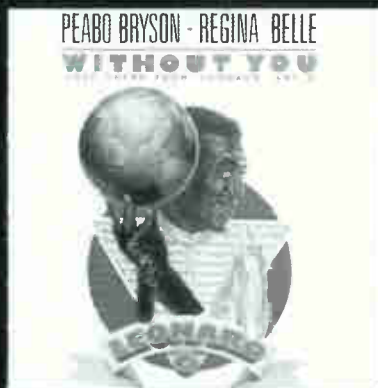
Bad ends the year at No. 1, retaining the spot for 14 straight weeks on the chart, after debuting at No. 1. Stevie's *Characters* jumps seven notches to No. 4, as Earth, Wind & Fire's *Touch The World* moves up 5 spots. Entering the chart at No. 24 is Keith Sweat with *Make It Last Forever*. Meli'sa Morgan's *Good Lovin'* and Miki Howard's *Love Confessions* also debut this week.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	1	MICHAEL JACKSON	Bad	Epic CD	14
2	3	2	ALEXANDER O'NEAL	Hearsay	Tabu CD	16
9	6	3	O'JAYS	Let Me Touch You	PIR CD	5
18	11	4	STEVIE WONDER	Characters	Motown CD	3
13	10	5	EARTH, WIND & FIRE	Touch The World	Columbia CD	4
3	2	6	DANA DANE	Dana Dane With Fame	Profile CD	17
4	4	7	L.L. COOL J	Bigger & Deffer	Def Jam CD	23
5	5	8	GLENN JONES	Glenn Jones	Jive CD	13
6	7	9	UTFO	Lethal	Select CD	14
7	8	10	WHODINI	Open Sesame	Jive CD	10
8	9	11	ANGELA WINBUSH	Sharp	Mercury CD	10
20	14	12	KASHIF	Love Changes	Arista CD	4
21	15	13	TEMPTATIONS	Together Again	Motown CD	5
22	16	14	GLADYS KNIGHT & THE PIPS	All Our Love	MCA CD	3
12	19	15	WHITNEY HOUSTON	Whitney	Arista CD	21
28	18	16	ROGER	Unlimited	Reprise CD	3
11	13	17	STEPHANIE MILLS	If I Were Your Woman	MCA CD	25
16	14	18	DÉJÀ	Serious	Virgin CD	8
7	10	19	LEVERT	The Big Throwdown	Atlantic CD	19
17	21	20	LACE	Shades Of Lace	Wing CD	7
15	20	21	RAY PARKER, JR.	After Dark	Geffen CD	13
23	25	22	BAR-KAYS	Contagious	Mercury CD	9
29	24	23	BARRY WHITE	The Right Night And Barry White	A&M CD	3
—	—	Debut	KEITH SWEAT	Make It Last Forever	Elektra CD	1
—	30	25	NATALIE COLE	Everlasting	EMI-Manhattan	2
—	26	26	MARLON JACKSON	Baby Tonight	Capitol CD	2
—	—	Debut	MELI'SA MORGAN	Good Love	Capitol	1
—	29	28	MILES JAYE	Miles	Island CD	2
—	—	Debut	MIKI HOWARD	Love Confessions	Atlantic CD	1
26	25	30	WHISPERS	Just Gets Better With Time	Solar CD	26

THE HOLIDAY'S NOT
COMPLETE WITHOUT
"WITHOUT
YOU"

PEABO BRYSON
REGINA BELLE



"WITHOUT YOU"

Produced by Michael J. Powell & Sir Gant
for Platinum Plus Productions.

from the new
Bill Cosby movie, *Leonard Part 6*
and

from the forthcoming
PEABO BRYSON LP. *Positive*
out in January 1988.



THE HOLIDAY SPIRIT IS ALIVE...
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World Radio History



MARY DAVIS

(Tabu)

Born: Savannah GA

Current Single: "Steppin' Out"

Current Album: *Steppin' Out*

BACKGROUND:

Mary Davis, in 1980, along with fellow members of the S.O.S. Band, signed with Clarence Avant's Tabu Records and released the self-titled debut album. The next five S.O.S. albums were produced by Jimmy Jam and Terry Lewis, which gave Mary Davis and the group a sound that pushed them to the top of the charts.

On Her Solo Venture:

"It was all a part of growth. I felt that it was time to move on. I believe that whenever you do a project it should have a certain variety to it. Sometimes you'll want to hear ballads, then at other moments you want uptempo grooves. So with this project I really wanted to get away from the S.O.S. Band sound, to prove I could do it alone."

— Reported by Darryl Lindsey

MELI'SA MORGAN - A LADY OF THE EIGHTIES

By definition an '80s Lady is the next best thing to Superwoman. She's versatile, crazy, suave and sophisticated. She's an independent seductress who commands respect. Taking all this into account, Meli'sa Morgan broke the mold! At 23 she is an accomplished singer, songwriter and producer with *two* bulleting singles (including a duet with Kashif) in the Top 10 on the R&B Chart. There's no disputing the message in Meli'sa's music. As she puts it, "the old Aretha Franklin songs said 'You hurt me and I'm suffering' while today it's all about 'You hurt me, I'll get over it and I'll be O.K.'" Her music exudes *self-r-e-s-p-e-c-t*. Meli'sa's background included singing in gospel choirs, attending New York's Julliard School of Music and entering talent contests. Amazingly, she *never* won a contest. "I learned perseverance," says Meli'sa. She developed her style by playing gigs at New York's kickin' night spot, the Cellar and by doing background for Chaka Kahn, Whitney Houston — and Kashif. Now she exchanges tender harmonies with Kashif on "Love Changes" or tells it like it is with her own "Think It Over" and "If You Can Do It: I Can Too." Meli'sa demonstrates diversity on her recent album, *Good Love*. She shows off the smooth sultry voice of a temptress, the tender sweet charm of a little girl and the serious *serious* confidence of a together woman. "I feel like I'm coming into my own," says Meli'sa. Let there be no doubt who this woman is. Considered by many to be one of the best young soul singers in the business, Meli'sa Morgan is an '80s Lady, leaning for the '90s!

— Evie Thompson

R&B



Jazz legend Grover Washington, Jr. and R&B Report



Jobete President Lester Sill and BMI President Frances Holland, who were recently honored by the Motown Sound and to the body of R&B. See Kevin Dozier, Preston, Holland, Sill, Holland.)

TRAIL OF THE SMOKIN' HORN:

Though it was cold, and threatening rain, it didn't stop Grover Washington, Jr. from burning up the stage at a recent Los Angeles concert appearance. Grover enchanted the audience with classics like "Mr. Magic," as well as a number of cuts from his latest Columbia release, *Strawberry Moon*, in what was probably the most energetic perfor-

NOTES



Managing Editor Meredith Beal. See story below.



Preston joined in congratulating Brian Holland, Lamont Dozier, National Academy of Songwriters for their contributions to Tong's story about the heyday of 11-D-11, page 24. (L. to R.)

NEW ARTIST PREVIEW:

As the Year Of The New Artist draws to a close, 1988's new artists are preparing to emerge. A&R executives from around the country report the following names as some of the ones to listen for in early next year.

At A&M: **Cinema 6**. Detroit street group. Hard-edged, but melodic. And **The Fit**. Led by Vince Ebo, a Sam-Cooke-stylist. The record has the "Big Chill" feel.

At Atlantic: **Paul Jackson, Jr.** Well-known session guitarist. Played with everybody. His style: R&B, jazzy, funky grooves. **Evan-Jeffries**. Man-woman duo. Former background singers. Straight-up R&B.

At Capitol: **Suavé**. Male. Uptempo. Young-adult appeal. **Lorelei**. Female. Exotic funk, uptempo. Young adults, too.

At RCA: **Boy White**. White rapper from the Bronx. Not as outrageous as you know who. **New Choice**. Fresh. Out of the Jay King camp. Reminiscent of New Edition. All girls.

At Epic: **Amy Key**. Big voice. Sultry. "Sublime femininity." **Porter Carroll**. Founded Atlantic Starr. Sounds kinda like Scotty of the Whispers.

At Motown: **Brown Marc**. Ex-member of the Revolution, and it shows. Has own ideas, though. Plays everything, produces, etc. **Darryl Duncan**. A rapper at Motown. Can you believe it?

This is only the beginning. Watch the R&B Report™ for the scoop on the other majors and for updates on those above.

GOSPEL GIG:

The TV producers of "Family Reunion: A Gospel Music Celebration" are searching for recording artists who wish to pay homage to gospel for a special to be taped in Los Angeles next month. Artists will perform one song each, plus the finale. Interested? Call Jonathan Stathakis or Ginny Williams at 213/273-3711.



CHRIS JASPER

(Gold City)

Born: Cincinnati OH

Current Single: "Superbad"

Current Album: *Superbad*

BACKGROUND:

For the first time, Chris Jasper has recorded his own album, at his own studio, for his own record label. Chris said lead vocals on hits like "Caravan Of Love" and "Insatiable Woman." His album is scheduled for a January release.

On The Superbad Project:

"This was the most inspirational project I've ever done. Each song has a very special meaning. For instance, "Son Of Man" and "Earthquake" are songs inspired by scriptures from the Bible. And, of course, "Superbad" is especially for the youngsters. Superbad shouldn't be taken as someone who's tough or fights good. Superbad (means) people like Bishop Tutu, Mahatma Gandhi and Martin Luther King — people who intelligent and diligent, willing to put it all on the line."

—Reported by Darryl Lindsey

mance by Grover that this reporter has witnessed. Featured vocalists Elizabeth Hogue and Spencer Harrison added a tasteful touch to tunes like "The Look Of Love" and "Monte Carlo Nights," charming an enthusiastic audience. The heat from *Strawberry Moon* should burn the airwaves, too if the response from this crowd is any indication. The tight production and excellent sound provided the means for an L.A. audience to once again experience the smokin' hom of Mr. Magic.

—Meredith Beal