

# THE R&B

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R E P O R T

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## TOPSIDES

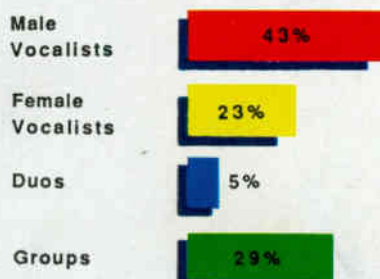
**GEORGE MICHAEL** continues to hold off **MICHAEL JACKSON** at the top of the R&B Chart™ by a substantial margin, largely due to his thin lead at Top 40 radio and his overwhelming edge at AC radio. But that's just the beginning of the story. Rarely has the top of the R&B Chart™ been *this* hot before: every one of the top seven records is ascending with a bullet. In fact, at No. 8, "Little Walter" by **TONY!TONI!TONÉ!** gained points by attracting more airplay, but the record actually slipped two places on the chart because the competition was that fierce. Meanwhile, **KEITH SWEAT** settles in again at No. 1 on the album chart.

### No. 1 Contenders

- **Gregory Abbott (Columbia)**
- **Morris Day (WB)**
- **Mac Band (MCA)**



R&B Top 100  
Chart Breakdown  
Demographic Category



Source: R&B Report™ Research, May 1988

### In this issue:


#### Black Music Month is feted:

- Steve Ivory examines the month's saddest irony. *Please see page 32.*
- Two distinct enterprises in the marketing of R&B music could revolutionize the business forever. *Please see page 35.*
- The R&B Report™ revisits a litany of legends recently honored in this journal. *Please see page 38.*
- The biggest tour in the world stars an R&B legend in the making, a stirring symbol of the prominence of the music worldwide. *Please see page 42.*

### JOHNNY KEMP:

#### Just Got Paid ... In Full

There's a creative cult in New York that's on the verge of megastardom. This clique that has grown up competing with itself is finding that there's plenty of room on the charts for everyone. A pre-eminent member of the clan is Johnny Kemp whose "Just Got Paid" is paying big dividends on the R&B Chart™. Chart Editor Darryl Lindsey reports. *Please see page 16.*



—

WHEN I FALL IN LOVE  
**NATALIE  
COLE**

*A Classic Song. A Classic Artist.*

*The Fourth Smash Single from the album  
EVERLASTING*

*Produced by Marcus Miller*

*Management by Dan Cleary/ Cleary/Scotti Bros. Management*

Every Month is Black Music Month at  
EMI-Manhattan Records.

—



The EMI-Manhattan Commitment.

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Editorial and  
National Advertising Offices:  
844 N. Hollywood Way, Suite 200  
Burbank, CA 91505  
(818) 843-7225 Fax: (818) 843-7689  
Publishers:  
Graham Armstrong - Tom Cossie

Editor-In-Chief:  
Belma Johnson

Advertising:  
The Christopher Company  
Operations Manager:  
Margie Calderone  
Managing Editors:  
Meredith Beal - Carol van Keeken  
Chart Editor:  
Darryl Lindsey  
Top 40 Editor:  
Warren Christensen  
International Editor:  
Don Tracy  
Rhythm Of The Street Editor:  
Dannie "Fut" James  
Art Director:  
Charles Jones Advertising  
Columnists:  
Steven Ivory, Darlene Donloe  
Staff Writer:  
Thea Austin  
Office Staff: Velma Jones  
Computer Consultant:  
Christian West  
Laser Typesetting:  
Commtype/Access Publishing  
Research Assistants:  
Jill Cunningham  
Shizue  
Evie Thompson  
London Correspondent:  
Richard Mazda  
Tokyo Correspondent:  
Masaharu Yoshioka  
Munich Correspondent:  
Fritz Egner  
Printing:  
Brian Turner

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# THE R&B CHART

## HOT REPORT — Radio indicates heaviest listening response

	ARTIST	SONG TITLE	LABEL
1	GEORGE MICHAEL	One More Try	Columbia
2	TEDDY PENDERGRASS	Joy	Elektra
3	MICHAEL JACKSON	Dirty Diana	Epic
4	PRINCE	Alphabet St.	Paisley Park
5	JOHNNY KEMP	Just Got Paid	Columbia

## RECORD OF THE WEEK

**SADE**

**"Paradise"  
(Epic)**

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



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	1	GEORGE MICHAEL	One More Try	Columbia	8
2	2	2	MICHAEL JACKSON	Dirty Diana	Epic	6
4	3	3	PRINCE	Alphabet St.	Paisley Park	11
9	5	4	HALL & OATES	Everything Your Heart Desires	Arista	7
8	9	5	TEDDY PENDERGRASS	Joy	Elektra	5
17	12	6	SADE	Paradise	Epic	4
12	10	7	JETS	Make It Real	MCA	8
6	6	8	* TONY!TONI!TONÉ!	Little Walter	Wing/PG	6
3	4	9	JOHNNY KEMP	Just Got Paid	Columbia	8
7	7	10	S.WONDER/M.JACKSON	Get It	Motown	7
24	17	11	JAMES BROWN	I'm Real	Scotti Bros./Ep	3
11	11	12	PEBBLES	Mercedes Boy	MCA	10
23	16	13	JODY WATLEY	Most Of All	MCA	4
22	21	14	NU SHOOZ	Should I Say Yes	Atlantic	3
20	19	15	JAZZY JEFF/FRESH PRINCE	Parents Just Don't Understand	Jive	7
5	8	16	EVELYN "CHAMPAGNE" KING	Flirt	EMI-Manhattan	7
36	28	17	GREGORY ABBOTT	I'll Prove It To You	Columbia	2
34	25	18	STACY LATTISAW	Let Me Take You Down	Motown	2
14	23	19	AL B. SURE!	Nite And Day	WB	13
28	29	20	DOUG E. FRESH	Keep Risin' To The Top	Reality	5
52	36	21	MAC BAND	Roses Are Red	MCA	1
27	22	22	RUN-D.M.C.	Run's House	Profile	3
15	18	23	BRENDA RUSSELL	Piano In The Dark	A&M	12
31	30	24	J.J. FAD	Supersonic	Ruthless/Atl	2
18	14	25	THE RIGHT CHOICE	Tired Of Being Alone	Motown	4
53	43	26	TERENCE TRENT D'ARBY	Sign Your Name	Columbia	1
21	15	27	NARADA MICHAEL WALDEN	Divine Emotions	Reprise	5
58	40	28	VANESSA WILLIAMS	The Right Stuff	Wing	1
32	24	29	MORRIS DAY	Daydreaming	WB	2
47	39	30	DEELE	Shoot'Em Up Movies	Solar	1

\* See Top Sides

We opened the door to R&B songwriters and publishers when other doors were closed. Today, BMI is home to the largest R&B repertoire in the performing rights field.

We're proud to have helped launch the careers of R&B legends like Little Richard, Chuck Berry and Holland, Dozier, Holland and that our '80's roster includes Janet Jackson, Fat Boys, Jody Watley, Anita Baker and LeVert.

We supported the pioneers in rap, house music, go-go and hip hop.

We've led the way on every innovation in the performing rights field for the last 50 years.

We've assembled a team of responsive, young music industry professionals who are excited by R&B and who are behind you all the way.



# BMI

*We Perform for You*

New York

Nashville

Los Angeles

London

BMI

World Radio History


# THE R&B CHART SUMMARY

LW	TW	ARTIST/TITLE/LABEL	R&B	TOP40	A-C	COMMENTS
1	<b>1</b>	GEORGE MICHAEL/One More Try/Columbia	86%	96%	91%	Sensational
2	<b>2</b>	MICHAEL JACKSON/Dirty Diana/Epic	91%	83%	0%	Sizzlin' Video
3	<b>3</b>	PRINCE/Alphabet St./Paisley Park	90%	78%	0%	Straight A's
5	<b>4</b>	HALL & OATES/Everything Your Heart Desires/Arista	60%	78%	91%	Heart Throbs
9	<b>5</b>	TEDDY PENDERGRASS/Joy/Elektra	97%	15%	9%	Great LP
12	<b>6</b>	SADE/Paradise/Epic	90%	48%	73%	Record Of The Week
10	<b>7</b>	JETS/Make It Real/MCA	43%	80%	73%	All In The Family
6	<b>8</b> *	TONY!TONI!TONÉ!/Little Walter/Wing/PG	84%	24%	0%	Triple Threat
4	9	JOHNNY KEMP/Just Got Paid/Columbia	62%	41%	9%	Cover Boy
7	10	S.WONDER/M.JACKSON/Get It/Motown	79%	4%	0%	Super BAD CHARACTERS
17	<b>11</b>	JAMES BROWN/I'm Real/Scotti Bros./Ep	90%	2%	0%	The Originator
11	12	PEBBLES/Mercedes Boy/MCA	16%	80%	9%	Video Sparkles
16	<b>13</b>	JODY WATLEY/Most Of All/MCA	69%	22%	0%	Breaking New Ground
21	<b>14</b>	NU SHOOZ/Should I Say Yes/Atlantic	71%	15%	0%	On The Move
19	<b>15</b>	JAZZY JEFF/FRESH PRINCE/Parents Just Don't Understand/Jive	57%	37%	0%	Rapper's Delight
8	16	EVELYN "CHAMPAGNE" KING/Flirt/EMI-Manhattan	48%	2%	0%	New Single?
28	<b>17</b>	GREGORY ABBOTT/I'll Prove It To You/Columbia	74%	0%	0%	Major Mover
25	<b>18</b>	STACY LATTISAW/Let Me Take You Down/Motown	62%	4%	9%	Growing Up
23	<b>19</b>	AL B. SURE!/Nite And Day/WB	7%	67%	9%	Top 40 Is Sure!
29	<b>20</b>	DOUG E. FRESH/Keep Risin' To The Top/Reality	48%	2%	0%	Upward Bound
36	<b>21</b>	MAC BAND/Roses Are Red/MCA	67%	0%	9%	Violets Are Blue
22	22	RUN-D.M.C./Run's House/Profile	55%	2%	0%	Show Time
18	23	BRENDA RUSSELL/Piano In The Dark/A&M	2%	54%	64%	Cross-over Success
30	<b>24</b>	J.J. FAD/Supersonic/Ruthless/Atl	33%	30%	0%	Breaks Sound Barrier
14	25	THE RIGHT CHOICE/Tired Of Being Alone/Motown	47%	2%	0%	Leveling
43	<b>26</b>	TERENCE TRENT D'ARBY/Sign Your Name/Columbia	52%	52%	18%	Cover of Rolling Stone
15	27	NARADA MICHAEL WALDEN/Divine Emotions/Reprise	40%	2%	0%	Inspiration Fades
40	<b>28</b>	VANESSA WILLIAMS/The Right Stuff/Wing	69%	2%	0%	Can't Clip Her Wing(s)
24	29	MORRIS DAY/Daydreaming/WB	45%	2%	0%	He's C-O-O-L
39	<b>30</b>	DEELE/Shoot'Em Up Movies/Solar	57%	2%	0%	Serve Up The Popcorn

\* See Top Sides

## MOST ADDED

**R&B**



**RICK JAMES**  
"Loosey's Rap"

(Reprise)


**TOP 40**



**THE CONTOURS**  
"Do You Love Me"

(Motown)

**AC**



**BILLY OCEAN**  
"The Colour of Love"

(Jive/Arista)



*Watching You*

THE FIRST SINGLE FROM

THE REAL CHUCK KEEBOO

PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS  
MANAGEMENT: TONY HALL

World Radio History



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# MAJOR MARKET MOVERS

## ALEXANDER O'NEAL

"The Lovers"  
(Tabu)  
*Midtempo*

LW TW  
38 31



The single "The Lovers" adds another notch to Alexander O'Neal's long string of musical successes and he is proving to have a recipe for success. They're loving him at: WUSL, WGCI, WZAK, WPZZ, WEKS, WENN, WJLD, KKDA, WEAL, WJMI, WDIA, WYLD, KACE, KJLH, WDKX, WDJY, WGCI, WAAA, KRNB, WHRK, WTMP, WGFJ, WBLZ, WCKX, KATZ, WVEE, WFXC, KSOL.

## BOBBY BROWN

"Don't Be Cruel"  
(MCA)  
*Uptempo*

LW TW  
66 33



"It was always a dream of mine to be a solo artist ... to make music that was more me, more of my feelings," says Bobby Brown. New Edition's former co-leader, is the first of the group to step away as a solo artist. "Don't Be Cruel" is steaming up windows at: WOCQ/Baltimore, WXYV/Baltimore, WILD/Boston, WUSL/Philadelphia, WAMO/Pittsburgh, KMOJ/Minneapolis, WNOV/Milwaukee, WIZF/Cincinnati, WVKO/Columbus, WATV/Birmingham, KKDA/Dallas, WJMI/Jackson, WYLD/New Orleans, WPLZ/Richmond, KDIA/San Francisco.

## PAULA ABDUL

"Knocked Out"  
(Virgin)  
*Uptempo*

LW TW  
51 34



Having an impressive string of triumphs in choreographing for video and film, Paula Abdul is showing us the reality of being successful in more than one profession. She's dancing up the charts with her debut single, "Knocked Out," and the listeners are taking lessons at: WXYV, WILD, WHUR, WCIN, WVKO, KMJM, WEKS, WQMG, KRNB, XHRM, KKFJ, KMEL, WDKX, WUSL, WAMO, WDJY, WGCI, WLUM, WZAK, WTLC, KATZ, WVEE, WATV, WENN, KKDA, KDLZ, WAAA, WEAL, WJMI, KRNB, WHRK, WEDR, WYLD, WTMP, KACE, KGFJ, KJLH, KSOL, WCKX, KPRS, WPEG.

## GUY

"Groove Me"  
(MCA)  
*Uptempo*

LW TW  
46 35



This trio delivers sophisticated, yet street-wise Urban/Pop music. "Groove Me" has been in the spotlight at: WXYV/Baltimore, WILD/Boston, WIZF/Cincinnati, WZAK/Cleveland, WZZT/Cleveland, WTLC/Indianapolis, KMJM/St. Louis, WEKS/Atlanta, WVEE/Atlanta, WPEG/Charlotte, KKDA/Dallas, WQMG/Greensboro, KRNB/Memphis, KACE/Los Angeles, KDAY/Los Angeles, KJLH/Los Angeles.

## M. MOORE F. JACKSON

"I Can't Complain"  
(Capitol)  
*Ballad*

LW TW  
61 36



Melba's teamed up with Freddie on her latest album and together, they're putting "I Can't Complain" on the radio map. Melba has established herself as a stage and recording talent and this album re-establishes that fact in listeners' minds at: WOCQ, WKND, WAMO, WMYK, WHUR, WLUM, WIZF, WCIN, WCKX, WZAK, WZZT, WPZZ, WEKS, WENN, WJLD, WPEG, WQMG, KRNB, KQXL, WDIA, KKFJ.



IT'S IN THE GROOVE.

Roger



"Papa's Got A Brand New Bag"

THE NEW SINGLE

From the album Unlimited!  
Produced by Roger Troutman

# MAJOR MARKET MOVERS

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

## **BILLY OCEAN**

"The Colour Of Love"

(Jive/Arista)

*Ballad*

**LW TW**

58 38



Hailing from Trinidad, Billy Ocean is remembered for "Caribbean Queen," "Loverboy," "Mystery Lady," "Suddenly" and "Love Zone." He's scored with his first release, "Get Outta Of My Dreams, Get Into My Car," and he's spreading "The Colour Of Love" around at: **WBSB, WOCQ, WXYV, WXKS, WKND, WAVA, WLUM, WZAK, WHYT, WPZZ, KKBQ, WEKS, WQXI, WATV, WQMG, WJMI, WTYX, WAPE, WMC, WHYI, KQXL, WYLD, WWDE, WNVZ, KIIS, KDIA.**

## **TRACIE SPENCER**

"Symptoms Of True Love"

(Capitol)

*Uptempo*

**LW TW**

59 39



A 12 year-old native of Waterloo, Iowa, Tracie Spencer started singing at a very young age and it was well worth the effort because this young lady is working a beautiful and strong voice to move radio's attention to her debut single, "Symptoms Of True Love," on the Capitol released LP, *Tracie Spencer*. Tuned in at: **WILD/Boston, WAMO/Pittsburgh, WLUM/Chicago, WNOV/Chicago, WIZF/Cincinnati, WCKX/Cleveland, WVKO/Cleveland, WZZT/Cleveland, WTLC/Indianapolis, KMJM/St. Louis, WEKS/Atlanta, WATV/Birmingham, WENN/Birmingham, WCKZ/Charlotte, WEDR/Miami, KDIA/San Francisco, KKFX/San Francisco.**

## **NEW EDITION**

"If It Isn't Love"

(MCA)

*Midtempo*

**LW TW**

75 40



Inspired by the Jackson 5, five friends from Boston began performing under the name of New Edition. They've already sold millions of records, starting with their first R&B hits, "Candy Girl" and "Telephone Man." Their current single, "If It Isn't Love" is scoring points at: **WXYV, WILD, WKND, WUSL, WAMO, WMYK, WPGC, KMOJ, WIZF, WZZT, WVEE, WATV, WENN, KKDA, WQMG, KQXL, WYLD, WPLZ, KKFX.**

## **CLUB NOUVEAU**

"It's A Cold, Cold World"

(King Jay/WB)

*Midtempo*

**LW TW**

52 42



Originally, Club Nouveau was perceived, by some, as nothing more than a Timex Social Club spin-off. But with a platinum debut LP, Club Nouveau has proven it's for real. Out with a second Jay King LP, Club Nouveau is treating radio to the first single, "It's A Cold, Cold World" at: **WILD, WKND, WDAS, WLUM, WNOV, WZZT, KPRS, KMJM, WEKS, WENN, WEAL, WDIA, WPLZ, KKFX.**

## **BY ALL MEANS**

"I Surrender To Your Love"

(Island)

*Ballad*

**LW TW**

53 45



By All Means' brand of good contemporary Pop is evidence of the attention the group pays to its goal: "Good songwriting with detail paid to the essential elements of a song." "I Surrender To Your Love" is drawing attention at: **WHUR/Washington, WGPR/Detroit, KMJM/St. Louis, WENN/Birmingham, KDLZ/Ft. Worth, WEAL/Greensboro, WJMI/Jackson, WEDR/Miami, WILD/Boston.**

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

## TEENA MARIE

"Work It"

(Epic)

Midtempo

LW TW

70 47



Lady T is back on the road of success, following her first hit single, "Ooo La La La" with the soulful midtempo groove of "Work It." This multi-talented singer, songwriter, musician and producer has scored with hit after hit and this one is proving that the winning road is the *only* road that Teena knows how to travel. She's got radio's support at: **WKND/Hartford, WUSL/Philadelphia, WZAK/Cleveland, WPZZ/Indianapolis, KPRS/Kansas City, KATZ/St. Louis, WVEE/Atlanta, WJMI/Jackson, XHRM/San Diego, KKFX/San Francisco.**

## RJ'S LATEST ARRIVAL

"Off The Hook"

(EMI-Manhattan)

Uptempo

LW TW

74 48



Over the past eight years, this Detroit-based band has gained a sizeable following for its original mix of R&B, funk, Pop and Rap, as well as elements of Rock and Jazz. They can't get enough at: **WMYK/Virginia Beach, WZAK/Cleveland, WVEE/Atlanta, WATV/Birmingham, KKDA/Dallas, WQMG/Greensboro, WJMI/Jackson, KRNB/Memphis, WYLD/New Orleans.**

## THE RAYS

"Be Alone Tonight"

(EMI-Manhattan)

Ballad

LW TW

55 50



With the *School Daze* craze still hot, the latest cut off the soundtrack is The Rays' "Be Alone Tonight." There's no biz like show biz and this group is getting their slice of the movie's action. The audience has looked, listened and loved it at: **WILD/Boston, WAMO/Pittsburgh, WBMX/Chicago, WGCI/Chicago, WZZT/Cleveland, KPRS/Kansas City, WVEE/Atlanta, WEDR/Miami, WVKO/Columbus, KACE/Los Angeles, WGPR/Detroit.**

## BROTHERS JOHNSON

"Kick It To The Curb"

(A&M)

Uptempo

LW TW

54 51



George and Louis began at ages 12 and 13, respectively, as supporting musicians for Bobby Womack, David Ruffin and the Supremes. In the '70s, they kicked into a rewarding R&B career as a duo. They're back for more with "Kick It To The Curb." The song has kicked in at: **WKND, WIZF, WCIN, WCKX, WZZT, WGPR, WTLC, WATV, KDLZ, WJMI, WEDR, KACE, KKFX, KSOL, WDJY, WBMX, WENN, KGFJ, WAMO, WGCI, KPRS, WAAA, WPLZ.**

## AL B. SURE!

"Off On Your Own

(Girl)"

(WB)

Midtempo

LW TW

62 53



A gifted athlete, Al was offered a Gridiron scholarship at the University of Iowa, but it was the sound of music that Al chose. He was selected by Quincy Jones as the winner of the Sony Innovator talent search and his latest single, "Off On Your Own (Girl)," is off on its own and scoring big points at: **WILD, WUSL, WAMO, WNOV, WIZF, WVKO, WZZT, CBLS, KMJM, WVEE, WPEG, KKDA, WEAL, WJMI, WHRK, WPLZ, WDJY, WDAS, WHUR.**

# MAJOR MARKET MENTIONS

Titles receiving significant National radio activity

**MILLIE JACKSON**  
"Something You Can Feel"  
**(Jive/RCA)**  
WDJY, WHUR, WGCI,  
WCIN, WCKX, WZAK,  
WGPR, KPRS, WEKS,  
WENN, WJLD, KRNB,  
WEDR, KACE, KJLH.

**TONY TERRY**  
"Forever Yours"  
**(Epic)**  
WXYV, WILD, WAMO,  
WHUR, WPGC, WCKX,  
WZAK, WGPR, WPZZ,  
KMJM, WENN, WJLD,  
WKXX, WCKZ, WPEG,  
KRNB, WEDR, WQXL,  
WYLD, KDIA, KMEL.

**ZIGGY MARLEY**  
"Tomorrow People"  
**(Virgin)**  
WXKS, WQXI, XHRM.

**ANGELA WINBUSH**  
"C'est Toi (It's You)"  
**(Mercury/PG)**  
WILD, WKND, WGCI,  
WNOV, WCKX, KATZ,  
WJMI, WHRK, KACE,  
WNOV, WBLZ, KPRS,  
WEKS, WENN, WWDM,  
WZAK, WEDR, KQXL,  
WTMP, KDIA.

**TROOP**  
"Mamacita"  
**(Atlantic)**  
WUSL, WAMO, WCIN,  
WZAK, KPRS, KKDA,  
WEAL, WDIA, KKFX,  
WXYV, WKND, WLUM,  
WZZT, WGPR, KATZ,  
KMJM, WEKS, WVEE,  
WATV, WPEG, KDLZ,  
WQMG, WJMI, WZAZ,  
WHR, WXOK, XHRM.

**WILL DOWNING**  
"Sending Out An S.O.S."  
**(Island)**  
WBMX, WZAK, WPZZ,  
WTLC, WJMI.

**STETSASONIC**  
"Sally"  
**(Tommy Boy/WB)**  
KKDA, WEAL, KDAY,  
WHUR, WGCI, WDAS.

**RICK JAMES**  
"Loosey's Rap"  
**(Reprise/WB)**  
WZAK, WEAL, WPLZ,  
WWDM, WTMP.

**TYKA NELSON**  
"Marc Anthony's Tune"  
**(Chrysalis)**  
WMYK, KMOJ, WLUM,  
WCKX, WPZZ, WTLC,  
WEKS, WCKZ, KKDA,  
KDIA.

**RAINEY DAVIS**  
"Indian Giver"  
**(Columbia)**  
WILD, WXOK, WTMP.

**TAMARA AND THE SEEN**  
"Blueberry Gossip"  
**(A&M)**  
WAMO, WCKX, KRNB,  
WDIA, KDIA.

**ROB BASE**  
"It Takes Two"  
**(Profile)**  
WILD, WEKS, WENN,  
WCKZ, KRNB, WEDR,  
KDAY.

**SUAVÉ**  
"Shake Your Body"  
**(Capitol)**  
WCKX, CBLS, WEDR,  
WFXC, WCKX, WWDM,  
WTMP.

**NICOLE**  
"Jam Packed"  
**(Epic)**  
WOCQ, WEDR, KQXL,  
WTMP.

**SYSTEM**  
"Coming To America"  
**(Atco)**  
WMYK, WGCI, CBLS,  
WVEE, WENN, WEDR,  
WPLZ, KACE.

**OHIO PLAYERS**  
"Sweat"  
**(Track)**  
WHUR, WZAK, WEKS,  
WENN.

**JESSE JOHNSON**  
"Every Shade Of Love"  
**(A&M)**  
CBLS, WCKZ, KPWR.

**PAUL JOHNSON**  
"Every Kind Of People"  
**(Epic)**  
WPZZ, WDIA.

**GREGORY HINES**  
"That Girl Wants To Dance"  
**(Epic)**  
WILD, WKND, WHUR,  
WGPR, WTLC, WENN,  
WPEG, WJMI, KRNB,  
WEDR.

**FULL FORCE**  
"Your Love Is So Def"  
**(Columbia)**  
WOCQ, WMYK, WHUR,  
WGPR, KMJM, KRNB,  
WYLD, WPLZ.

**ICE-T**  
"Colors"  
**(WB)**  
WEDR, XHRM, WATV,  
KDAY, KMJM, WZAZ,  
KMEL, WNOV, WCKX,  
WCKZ, WQUE.

**2 LIVE CREW**  
"Move Something"  
**(Luke Skyywalker)**  
WGCI, KMJM, KRNB,  
WEDR, WOWI, KSOL.

**dáKRASH**  
"Trapped In Paradise"  
**(Capitol)**  
WZAK, WGPR, WPZZ,  
KMJM.

**BOOGIE BOYS**  
"Body"  
**(Capitol)**  
KPRS, WJLD, WCKZ,  
KQXL.

**HINDSIGHT**  
"Small Change"  
**(Virgin)**  
WCKX, WPZZ, WEAL,  
WJMI.

**BARDEAUX**  
"When We Kiss"  
**(Enigma)**  
WAMO, WLUM, WHYT,  
WKXX, WKSI, WAPE,  
KIIS, KPWR, KKLQ,  
XHRM.

**TAYLOR DAYNE**  
"I'll Always Love You"  
**(Arista)**  
WPZZ, WKTI, WATV,  
WPEG, KRBE, WDIA,  
WHRK, XHRM.

**J. IGLESIAS**  
**S. WONDER**  
"My Love"  
**(Columbia)**  
WSNY, WPZZ, WHYI.

**L'TRIMM**  
"Grab It"  
**(Time X)**  
WEKS, WCKZ, KKDA.

**STEVE WINWOOD**  
"Roll With It"  
**(Virgin)**  
WLUM, WZZT, KPRS.

**CHRIS JASPER**  
"One Time Love"  
**(Gold City)**  
KMOJ, WYLD.

# 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** **AL B. SURE!**  
**Off On Your Own (Girl)**  
**(WB)**

**2** **RICK JAMES**  
**Loosey's Rap**  
**(Reprise/WB)**

**3** **TROOP**  
**Mamacita**  
**(Atlantic)**

**4** **NEW EDITION**  
**If It Isn't Love**  
**(MCA)**

**5** **SUAVÉ**  
**Shake Your Body**  
**(Capitol)**

**KDAY/Los Angeles CA**  
**Lisa Canning/MD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise/WB)

**WGCI/Chicago IL**  
**Barbara Preito/MD**  
**SYSTEM**  
Coming To America  
(Atlantic)

**WBMX/Chicago IL**  
**Daisy Davis/MD**  
**LOOSE ENDS**  
Watching You  
(MCA)

**KMJM/St. Louis MO**  
**Greg Beasley/MD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise)

**KGfJ/Los Angeles CA**  
**Kevin Fleming/PD**  
**HOWARD HEWETT**  
Once, Twice, Three Times  
(Elektra)

**WKND/Windsor CT**  
**Melonae McLean/PD**  
**SIEDAH GARRETT**  
K.I.S.S.I.N.G.  
(Qwest)

**WBIL/Tuskegee AL**  
**Costee McNair/PD**  
**PIECES OF A DREAM**  
Holding Back The Years  
(EMI-Manhattan)

**WDKT/Madison AL**  
**Mike Richardson/PD**  
**DEELE**  
Shoot 'Em Up Movies  
(Solar)

**KCOH/Houston TX**  
**Travis Gardner/PD**  
**MELBA MOORE**  
**FREDDIE JACKSON**  
I Can't Complain  
(Capitol)

**WAMN/Tallahasee FL**  
**Joe Ballard/PD**  
**J.J. FAD**  
Supersonic  
(Ruthless/Atlantic)

**WBAD/Ft. Campbell KY**  
**Kaye Barne/PD**  
**GUY**  
Groove Me  
(MCA)

**WONE/Gainesville FL**  
**Nate Caldwell/PD**  
**MAC BAND**  
Roses Are Red  
(MCA)

**WGSW/Greenwood SC**  
**P.C. Wiley/PD**  
**GUY**  
Groove Me  
(MCA)

**WVAS/Montgomery AL**  
**Carol Stephens/MD**  
**ONAGE ALLAN GUMBS**  
Quiet Passion  
(MCA)

**KXZZ/Lake Charles LA**  
**J. Jeffries/PD**  
**MORRIS DAY**  
Daydreaming  
(WB)

**WJJS/Lynchburg VA**  
**Robert Goins/PD**  
**GREGORY ABBOTT**  
I'll Prove It To You  
(Columbia)

**WKFX/Nashville TN**  
**Kim Kaye/MD**  
**CLUB NOUVEAU**  
It's A Cold, Cold World  
(WB)

**WBLX/Mobile AL**  
**Tony Brown/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**KBCE/Boyce LA**  
**Gaylord Boyd/PD**  
**FAT BOYS**  
The Twist  
(Tin Pan Apple)

**KBBG/Waterloo IA**  
**Delores Smith/MD**  
**MELBA MOORE**  
I'm In Love  
(Capitol)

**WNHC/New Haven CT**  
**Dave Dickson/MD**  
**THERESA**  
What' Cha Gonna Do  
(King Jay)

**KMYX/Ojai CA**  
**Howard Thomas/PD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise/WB)

**WNJR/NJ**  
**Henry Singleton/PD**  
**NATALIE COLE**  
Everlasting  
(EMI-Manhattan)

**WXLA/Lansing MI**  
**Sammy Jordan/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WLLE/Raleigh NC**  
**Waxmaster Torey/MD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**KJCB/Lafayette LA**  
**Horatio Handy/PD**  
**MIKI HOWARD**  
Crazy  
(Atlantic)

**WXYZ/Baltimore MD**  
**Roy Sampson/PD**  
**BILLY OCEAN**  
The Colour Of Love  
(Jive/Arista)

**XHRM/San Diego CA**  
**L.D. McCollum/MD**  
**ICE-T**  
Colors  
(WB)

# HITMAKERS

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**KPRS/Kanasas City MO**  
**Cheryl Douglas/MD**  
**REBBIE JACKSON**  
R U Tuff Enuff  
(Columbia)

**WZZT/Columbus OH**  
**J.D. Wachs/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WEKS/Atlanta GA**  
**Tony Scott/PD**  
**BILLY OCEAN**  
The Colour Of Love  
(Jive/Arista)

**WCIN/Cincinnati OH**  
**Everett Cork/PD**  
**TERENCE TRENT**  
**D'ARBY**  
Sign Your Name  
(Columbia)

**WPEG/Charlotte NC**  
**Michael Saunders/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WEAL/Greensboro NC**  
**Toni Avery/MD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise)

**WDJY/Washington DC**  
**Chris Barry/MD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise)

**WPLZ/Richmond VA**  
**Debbe Parker/PD**  
**DOUG E. FRESH**  
Keep Risin' To The Top  
(Reality/Fantasy)

**WILD/Boston MA**  
**Elroy Smith/PD**  
**BOBBY BROWN**  
Don't Be Cruel  
(MCA)

**KMJM/St. Louis MO**  
**Greg Beasley/MD**  
**TROOP**  
Mamacita  
(Atlantic)

**WDXK/Rochester NY**  
**Kevin Morrison/MD**  
**TROOP**  
Mamacita  
(Atlantic)

**WAMO/Pittsburgh PA**  
**Chuck Woodson/PD**  
**NEW EDITION**  
If It Isn't Love  
(MCA)

**WTLC/Indianapolis IN**  
**Jay Johnson/PD**  
**GLADYS KNIGHT &**  
**THE PIPS**  
(It's Gonna Take) All Our  
Love  
(MCA)

**WRBD/Ft. Lauderdale FL**  
**Charles Mitchell/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WPZZ/Indianapolis IN**  
**Paula Cox/MD**  
**DYNASTY**  
Try Me  
(Solar)

**KMOJ/Minneapolis MN**  
**Mark Miller/MD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise)

**WWDM/Sumter SC**  
**Andre Carson/PD**  
**MAC BAND**  
Roses Are Red  
(MCA)

**KQXL/Baton Rouge LA**  
**A.B. Welch/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WXOK/Baton Rouge LA**  
**Matt Morton/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WUSL/Philadelphia PA**  
**Dave Allan/PD**  
**SHIRLEY MURDOCK**  
Husband  
(Elektra)

**WTMP/Tampa FL**  
**Chris Turner/PD**  
**PAULA ABDUL**  
Knocked Out  
(Virgin)

**WYLD/New Orleans LA**  
**Tony Brown/PD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise/WB)

**KRIZ/Seattle WA**  
**Frank P. Barrow/PD**  
**SUAVÉ**  
Shake Your Body  
(Capitol)

**WVEE/Atlanta GA**  
**Ray Boyd/PD**  
**RICK JAMES**  
Loosey's Rap  
(Reprise/WB)

**KACE/Los Angeles CA**  
**Pam Wells/PD**  
**LOOSE ENDS**  
Watching You  
(MCA)

**WLUM/Milwaukee WI**  
**Gary Young/MD**  
**MAC BAND**  
Roses Are Red  
(MCA)

**WVKO/Columbus OH**  
**Rob Morris/MD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WEDR/Miami FL**  
**George Jones/PD**  
**TERENCE TRENT**  
**D'ARBY**  
Sign Your Name  
(Columbia)

**WHRK/Memphis TN**  
**Stan Bell/MD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WEKS/Atlanta GA**  
**Tony Scott/PD**  
**AL B. SURE!**  
Off On Your Own (Girl)  
(WB)

**WAAA/Winston, NC**  
**Tina Carson/MD**  
**JERMAINE STEWART**  
Get Lucky  
(Arista)

**WOCQ/Baltimore MD**  
**Scott Jantzen/PD**  
**GAP BAND**  
Stright From The Heart  
(Total Experience)

**WPLZ/Richmond VA**  
**Debbe Parker/PD**  
**NEW EDITION**  
If It Isn't Love  
(MCA)

**WIZF/Cincinnati OH**  
**Marv Hanston/MD**  
**BILLY OCEAN**  
The Colour Of Love  
(Jive/Arista)

**WATV/Birmingham AL**  
**Ron January/MD**  
**JESSE JOHNSON**  
Every Shade Of Love  
(A&M)

**WCKX/Cleveland OH**  
**Rick Stevens/PD**  
**STEVE WINWOOD**  
Roll With It  
(Virgin)

# THE R&B ALBUM CHART

## RETAIL BREAKOUTS

**JAMES BROWN**  
*I'm Real*  
(Scotti Bros./Epic)

**MELBA MOORE**  
*I'm In Love*  
(Capitol)

**EPMD**  
*You Gots To Chill*  
(Fresh/Sleeping Bag)

**PIECES OF A DREAM**  
*Makes You Wanna*  
(EMI-Manhattan)

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

**Melba Moore's** new release *I'm In Love* is one of the week's breakouts at retail. Others sharing the spotlight are **EPMD**, **James Brown** and **Pieces Of A Dream**. There are no debuts, but we have three re-entries: **Jesse Johnson**, **Michael**



**Cooper** and **Morris Day**. On top of the chart is again, **Keith Sweat** with his platinum-plus album, *Make It Last*. **Run-D.M.C.**, **Prince**, **George Michael** and **Al B. Sure!** showed power in the Top 5.

2W	LW	TW	ARTIST	TITLE	LABEL	WOC
2	2	<b>1</b>	KEITH SWEAT	Make It Last Forever	Elektra 9-60763 CD	24
1	1	2	GEORGE MICHAEL	Faith	Columbia OC 408667 CD	23
5	3	3	AL B. SURE!	In Effect Mode	WB 9-25662-1 CD	5
9	4	<b>4</b>	PRINCE	Lovesexy	Paisley Park CD	3
14	5	<b>5</b>	RUN-D.M.C.	Tougher Than Leather	Profile Pro-1265 CD	3
29	6	<b>6</b>	SADE	Stronger Than Pride	Epic OE-44210 CD	3
12	11	<b>7</b>	TEDDY PENDERGRASS	Joy	Elektra 60775-1 CD	4
8	9	<b>8</b>	JAZZY JEFF & THE FRESH PRINCE	He's The DJ, I'm ...	Jive/RCA 1091-10JCD CD	9
4	7	9	TERENCE TRENT D'ARBY	Introducing The Hardline	Columbia BFC-40964 CD	16
7	12	<b>10</b>	KOOL MOE DEE	How Ya Like Me Now	Jive/RCA 1079 CD	23
6	10	11	PEBBLES	Pebbles	MCA 40294 CD	19
3	8	12	MICHAEL JACKSON	Bad	Epic QE-40600 CD	37
11	13	13	VARIOUS ARTISTS	Colors Soundtrack	WB 9-25713-1 CD	5
10	14	14	DEELE	Eyes Of A Stranger	Solar St-72555 CD	15
27	22	<b>15</b>	JOHNNY KEMP	Secrets Of Flying	Columbia FC 407702 CD	4
18	16	16	TEENA MARIE	Naked To The World	Epic-40872 CD	10
21	15	17	BETTY WRIGHT	Betty Wright	Ms. B	8
—	26	<b>18</b>	TONY! TONI! TONÉ!	Who?	Wing/PG 835 549-1 CD	2
22	18	19	BOOGIE DOWN PRODS.	By Any Means Necessary	Jive/RCA 1097-1-J CD	9
20	17	20	DOUG E. FRESH	The Good, The Bad ...	Reality/Danya F-9658 CD	3
15	19	21	GLADYS KNIGHT & PIPS	All Our Love	MCA 42004 CD	26
17	20	22	BILLY OCEAN	Tear Down These Walls	Jive/Arista JL 8495 CD	13
—	21	23	2 LIVE CREW	Move Somethin'	Luke Skywalker XR102	2
19	23	24	MIKI HOWARD	Love Confessions	Atlantic 1-81810 CD	26
—	—	Re-entry	JESSE JOHNSON	Shades Of Love	A&M SP-5188 CD	1
—	—	Re-entry	MICHAEL COOPER	Love Is A Game	King Jay/WB CD	1
25	28	27	STEVIE WONDER	Characters	Motown ML-5248 CD	26
—	—	Re-entry	MORRIS DAY	Daydreaming	WB 9-25652 CD	1
13	24	29	WHITNEY HOUSTON	Whitney	Arista AL 8495 CD	44
26	25	30	BRENDA RUSSELL	Get Here	A&M SP-5178 CD	7



## **JOHNNY KEMP: The Secret Of His Success**

By Darryl Lindsey  
Chart Editor

One of the hottest movers at retail & radio in *The R&B Report*™ comes from child-prodigy, actor/songwriter/musician/dancer Johnny Kemp. Johnny, who lived in the surroundings of the Bahamas from birth until his early teens, has spent most of his life on stage committed to developing what could lead him to the biggest feat in life: a No. 1 record and album in 1988.

Already a "star" years ago in his hometown in Nassau, one day it be-

came time to see if he had what it takes to make it. Not in the sense of having the talent, but in terms of having what it takes to uproot himself from minor fame in Nassau for anonymity in New York City, to compete in a city where everyone seems to be as good as everyone else, where only the *very best* shine! Johnny made up his mind and traded the palm trees for skyscrapers, the simple, plain life for rush-hour traffic — all for the sake of his soul love ... music.

But, one thing he didn't compromise nor sacrifice was his God-given instinct for entertaining a crowd ...

\* \* \*

Understanding Johnny Kemp requires understanding his roots, personal and professional. There's a tribe of special

talent in New York that is at the precipice of widespread acceptance. Johnny has benefited from his association with those artists. But, naturally, it all started for him at home ... just tuning in to the radio.

Having grown up listening to various artists (such as Tom Jones, Stevie Wonder and Marvin Gaye) Johnny says, "I liked almost every different type of singer." Consequently, Johnny has a broad view of himself and his musical identity. Comments Johnny, "I dislike the labeling of an artist. I don't believe in labels and categorizations. You are what you are. All of us are products of everything that has passed through us. We're products of our history, and products of our present. But if the question is (as to) my personal style, there are different sides of me. There are times when I'm very shy and quiet and other moments when I'm hyped."

As he grew older, Johnny, gigging in the streets of New York City, ran with the hip band of local musicians. Even though they were in different groups, they all knew of one another. The competition was hot like fire but there still was a certain camaraderie among them. Three of those performers — Keith Sweat, Teddy Riley and Johnny Kemp — are part of a creative clique of East Coast performers that is particularly gaining national recognition at the moment.

Teddy Riley, who's responsible for producing "I Want Her" for Keith Sweat and "Just Got Paid" for Johnny, says of his friendship with Johnny, "He and I hooked up through Gene Griffen a mutual friend of ours. Gene and Johnny wrote the song "Just Got Paid" while I developed some of the music. All of this came from a call that Johnny made to say that he liked the way the demo sounded. From there we went to Kashif's studio to produce it. We did it all in one day. Before this project, people really didn't accept that type of music out of me as a producer. This is the first street record that I've ever done as a producer. The record turned out to be very interesting. It's a combination of several different styles and sounds: calypso, dance, R&B — it's basically





Teddy Riley at his best. And I believe that only Johnny could have made the record what it is. It was really great working with a talent such as Johnny. He gives what you need as a producer on the first take. Maybe because we grew up together around the City, we really didn't have to take time to feel each other out like some artists and producers have to. We just drive up to Kashif's studio in Connecticut and within seven hours, we laid down what was the final track for 'Just Got Paid.'"

Of that special group of performers in New York, several members are climbing from the Cellar.

The Cellar in New York is kind of Apollo, Jr. Especially, when it came down to the talent that was showcased. On any given evening, audiences were introduced to the developing talents of the New York scene. Johnny was among those talented performers that amazed the Cellar audiences. As Johnny adds, "The Cellar really didn't have an effect on us, we had an effect on it! I'm serious. Really, for a lot of years (the Cellar) was like a staple on the Black music scene for New York. The names that have come out of there were really stupid fresh: Najee, Meli'sa Morgan, Audrey Wheeler, Carol Lynn Townes, and Chad, who all have record deals.

And writers/producers like Fred McFarlane, Teddy Riley and Poozie Bell, who's done some work with The Force MD's. And Lisa Fisher, Allyson Williams, Cindy Mizell, who will have product out on Elektra, Def Jam and Columbia Records, respectively.

"Furthermore, while each city has its own little music pocket, the New York circle is one of the greatest. The vibe among the community is great. I had a party a while ago in celebration of the release of my album. (Attendees included) the press, radio, and people that have worked with me at the Cellar. Everybody came out and it was great. Very seldom do you have a chance to come together with your peers, especially the ones who you worked with in the beginning stages."

Ruben Rodriguez, VP/R&B Promotion for Columbia wasn't surprised with the new ground that Kemp is breaking with his smash single. "First of all, Johnny set a strong base with his debut release for us. His single 'Just Another Lover' went Top 15, which set the circumstances for the success of 'Just Got Paid,'" Rodriguez said.

"At that time we had him doing promotional stops at radio, covering the whole country. To reinforce that, Johnny did several track dates, along with a video to showcase the energy that Johnny possesses.

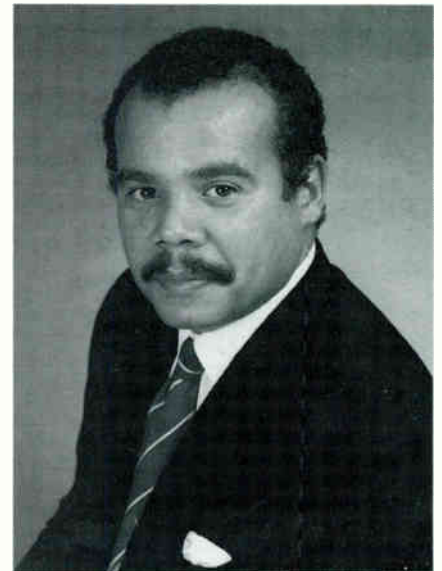
"I mentioned all of the above to substantiate my point that radio doesn't forget these things. That's why they (R&B programmers) broke Johnny out of the box, the minute they heard it. R&B radio has been very supportive.

"The pop division has also been working very closely with us, so when the window was open to cross, they were there. This time around, with the groundwork being laid on the previous album, we want to take Johnny out on the road with his band. Track dates were great — we've been receiving calls everywhere for him — but it's time for the public to see him live with his group. This is only the beginning of several cuts to come from the album."

At its peak, "Just Got Paid" received 97% of R&B radio support along with an evergrowing 41% of Top 40 radio ac-

ceptance. The video made an impressive jump from No. 11 to No. 2 after three weeks of activity, while the record reigned at the No. 1 position for two weeks in the survey of the nation's record pools. Surely Johnny has discovered the secret of success. It takes the desire, the perserverance, and various support mechanisms — whether, producers, label, radio, or retail.

*That will lead you to the bank, singing, "Just Got Paid."*



**RUBEN RODRIGUEZ**  
VP/R&B Promotions  
Columbia Records

## TOP 4 MENTIONS

<b>DE AL SOUL</b> <b>Plug Tunin'</b> <b>(Tommy Boy)</b>	<b>GUCCI CREW II</b> <b>Sally That Girl</b> <b>(Gucci)</b>
<b>MC LYTE O'CONNOR</b> <b>I Want Your Hands</b> <b>(Chrysalis)</b>	<b>EAZY-E</b> <b>Radio</b> <b>(Ruthless/Priority)</b>

The listings are from the R&B Reports™ survey

EPMD's "You Gots To Chill" continues to be hot at Rap retail. Meanwhile, Eazy-E's "Radio" on Ruthless/Priority is one of the week's Top 4 movers. Eazy-E first gained local prominence in Los Angeles with "Boys In The Hood." Another single gaining attention at Rap retail is **Finess & Synquiss**, "Soul Sisters." A hot mover on the West Coast is still **Young MC**, "I Let 'Em Know," on Delicious Records.



## RETAIL RAP

### DISC CITY

Plainfield, NJ

1. ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
2. BIZ MARKIE/Vapors (Cold Chillin')
3. KID' N PLAY/Do It My Way (Select)
4. J.J. FADD/Supersonic (Dream Team/Atlantic)
5. EPMD/You Gots To Chill (Fresh/Sleeping Bag)

### JR'S

Evergreen Park, IL

1. ICE T/Colors (WB)
2. DOUG E. FRESH/Risin' To The Top (Reality/Danya)
3. RUN-D.M.C./Run's House (Profile)
4. B.D.P./My Philosophy (Jive)
5. ROB BASE & DJ EZ ROCK/It Takes Two (Profile)

### SHAZADA #2

CHARLOTTE, NC

1. CHUCK BROWN/Run Joe (I Hear Ya)
2. WRECKS IN EFFECT/Go For What You Know (Atlantic)
3. D.J. BATTERY BRAIN/8 Volt Mix (Techno Hop)
4. STETSASONIC/Let The Music Play (Tommy Boy)
5. EPMD/You Gots To Chill (Fresh)

### CRAIN'S

Los Angeles, CA

1. EPMD/You Gots To Chill (Fresh)
2. ICE T/Colors (WB)
3. BIZ MARKIE/Vapors (Cold Chillin')
4. JAMES BROWN/I'm Real (Scotti Bros./Epic)
5. YOUNG MC/I Let 'Em Know (Delicious)

### CHURCHILL RECORDS AND TAPES

Norfolk, VA

1. RUN-D.M.C./Run's House (Profile)
2. KOOL MOE DEE/Wild, Wild West (Jive)
3. D.J. KOOL/The Music Ain't Loud Enough (Creative Funk)
4. EU/Da Butt (EMI-Manhattan)
5. D.J. JAZZY JEFF & THE FRESH PRINCE/Parents Just Don't Understand (Jive)

### TEMPO

Los Angeles, CA

1. EPMD/You Gots To Chill (Fresh/Sleeping Bag)
2. JAMES BROWN/I'm Real (Scotti Bros./Epic)
3. FINNESS & SYNQUIS/Soul Sisters (MCA)
4. BOOGIE DOWN PROD./My Philosophy (Jive)
5. BIZ MARKIE/The Vapors (Cold Chillin')

### SHAZADA #1

CHARLOTTE, NC

1. ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
2. J.J. FADD/Supersonic (Dream Team/Atlantic)
3. BIZ MARKIE/The Vapors (Cold Chillin')
4. STETSASONIC/Sally (Tommy Boy)
5. EPMD/You Gots To Chill (Fresh/Sleeping Bag)

### ARMAND'S

Philadelphia, PA

1. ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
2. LIGHTNING LEE & POPPY P/Big Time Chillin' (Cut Up)
3. YVETTE MONEY/The Other Side (4th & B'way)
4. POISON LADD/Rock The 8 (Cut Up)
5. RUN-D.M.C./Beats To The Rhythm (Profile)

### RECORD DEN

Cleveland, OH

1. NWA/Dope Man (Macola)
2. EAZY-E/Boys In The Hood (Ruthless)
3. ICE T/Colors (WB)
4. B.D.P./By All Means Necessary (Jive)
5. EPMD/You Gots To Chill (Fresh/Sleeping Bag)

### ON TARGET

San Diego, CA

1. EPMD/You Gots To Chill (Fresh/Sleeping Bag)
2. RUN-D.M.C./Run's House (Profile)
3. ROXANNE SHANTÉ/Go On Girl (WB)
4. EAZY-E/Radio (Ruthless)
5. 7A3/Party Time (Geffen)

### ENDLESS HORIZONS

Odessa, TX

1. TOO SHORT/Freaky Tales/The Untold Story (Jive)
2. D.J. JAZZY JEFF & THE FRESH PRINCE/Parents Just Don't Understand (Jive)
3. RUN D.M.C./Run's House (Profile)
4. TWO LIVE CREW/Move Somethin' (Luke Skywalker)
5. EPMD/You Gots To Chill (Fresh/Sleeping Bag)

### SOUND OF MARKET #1

Philadelphia, PA

1. ROB BASE & D.J. EZ ROCK/It Takes Two (Profile)
2. J. J. FADD/Supersonic (Atlantic/Dream Team)
3. SALT n PEPA/Push It (Next Plateau)
4. JEWEL T./I Like It Loud (B. Boy)
5. FINNESS & SYNQUISS/Soul Sisters (MCA)

## RAP AROUND

One of the most prolific artists around today in Hip-Hop is **Boogie Down Productions'** own **Blastmaster KRS1**. His first album *Criminal Mind* on B-Boy was a big winner in the New York boroughs, and eventually sparked national interest in him and the late **Deejay**

**Scott La Rock**. KSR1 is back with his new release, *By Any Means Necessary*, with a new label and new representation, Def Jam Artist Management. In making one of his rare Los Angeles appearances introducing his current album, at Los Angeles' underground club, **Alcohol Salad**, for what was sort of a New York experience. Could the

Los Angeles rap scene be getting in gear like clubs on the East Coast?, (i.e. **Latin Quarters, Roof-top, Zodiac Club, Red Parrot**) did for years. Opening the evening's affair was none other than **7A3**, performing their hits from their forthcoming album and from the *Colors* soundtrack, "Party Time" and "Why?." **Afrika Bamba-**

**taa & Family**, Capitol's "Reckless" is definitely a must. The cut features **UB40, Malibu** and **Liz-zie Tear**. The production of the single took place in England, where the record is shooting up the charts as well.

—Darryl Lindsey

## THE SECRET WORLD OF RICHES: Music Publishing

By Reginald K. Brown, Esq.  
Attorney-at-Law

For a number of reasons, it is virtually impossible to set forth a precise equation to compute performance royalties.

For starters, crossing over can make a big difference in dollars.

How big?

Although a title's position on a chart in *Billboard* magazine is not the most trustworthy predictor, the following estimates give some idea of what to expect.

Top 10 R&B records can earn the songwriter and publisher anywhere from \$5,000 to \$10,000 for each quarter of chart life. If an R&B record crosses to the pop charts and reaches the Top 10, the increases are astronomical.

But get this: A Top 10 pop hit can earn the songwriter and the publisher anywhere from \$40,000 to over \$50,000 per quarter for the same song.

The reason for the significant gap in revenue is that there are only 400 or so R&B stations in the ASCAP and BMI surveys, whereas there are over 2,000 pop stations.

That's just in America. What of other

lands? What about worldwide hits?

It's a system of one hand washing another washing another washing another.

In virtually every foreign country, there are performing rights organizations. ASCAP and BMI cooperate with them all. The American societies license and collect performance royalties in this country on behalf of artists belonging to foreign organizations, while foreign societies collect the money earned outside these borders by members of ASCAP and BMI.

However, these days R&B is showing up on the Silver Screen and the little screen. What are the groundrules for earning money in those media?

Let's assume that a publisher arranges for one of its songwriters to write a theme song for a major motion picture. The songwriter and publisher will split a songwriting fee. A major songwriter could get up to \$25,000. Film companies have paid more than \$1,000 for a few seconds of background music blaring from a radio! Using an existing song and master could cost a studio between \$15,000 and \$30,000. Keep in mind that when a film producer wants to use an original master recording, he must get the permission of the publisher and the record company.

Now what about TV?

TV producers must pay a *synchronization fee* for use of songs.

(Originally, the term referred to the act of synchronizing the music with the action on the screen.) Suppose we have a disco scene in a popular TV show. The script calls for a song at the top of the pop charts. Use of such a song in the show may bring the publisher anywhere from \$5,000 to \$15,000. And then, of course, when the show airs, public performance revenue is generated from either BMI or ASCAP. Smaller synchronization fees (a few hundred dollars) would be paid for a new song written by an unknown songwriter for a particular episode.

For each of the issues addressed above, there are sub-issues that are critically important to music-publishing professionals. Those subjects will be illuminated as this series continues. For now, it's sufficient to say that there is a battle for profit being waged, hotly and continually. And as long as music continues to generate the kind of money that it does, the battle will rage on ... and on ... and ...

*Reginald Brown, Esq., practices entertainment law with the Los Angeles firm of Manning & Hart-Nibbrig. This article appears as part of a continuing series on music publishing.*



Al Jarreau shares the delight of winning with actress Dawn Lewis (Jaleesa on "A Different World") at the recent awards ceremony of Broadcast Music Inc., a music licensing agency that monitors airplay of its clients' songs, collects royalties and distributes them to the writers and publishers. Jarreau's "Moonlighting" was a top TV tune for BMI, as was the theme from Lewis's program.



Shown here with their plethora of individual citations, Terry Lewis and Jimmy "Jam" Harris obviously had a very good year. They were named Songwriters Of The Year by ASCAP, a licensing agency that, like BMI, monitors song usage and collects royalties for its clients. (L. to R. Belma Johnson, R&B Report Editor-in-Chief; Terry, Jimmy; Monique Faustina, a graphic designer; and Jerry Davis, an ASCAP membership representative.)



## **THE BIG SCORE: Nile Rodgers' Coming Of Age As A Composer**

By Belma Johnson  
Editor-In Chief

With production credits as impressive as Nile Rodgers', it's hard to find new ways to lift eyebrows.

Already, he's collaborated with Diana Ross, David Bowie, Duran Duran, Mick Jagger and Madonna — taking them all to heights unprecedented in their careers.

And, of course, his work with Chic is historic. (What's *still* Atlantic's biggest-selling single in history? That's right: "Le Freak.")

Still ... Nile has discovered a new way to make headlines.

Nile Rodgers is scoring Eddie Murphy's new film, "Coming to America," which is a tragic novelty.

No, the film is not a tragic novelty — the situation is.

And the tragedy *is* the novelty of a Black man scoring a major film. You see, even in these enlightened days, Black Men Don't Score Films.

It's a rule in Hollywood. And, like all rules, this one has notable exceptions: notably, Herbie Hancock and Quincy Jones.

But rules are rules ...

"As far as I know," says Nile, "no one in my age group is doing this. Besides Quincy, I don't know who's doing this."

Like we said, Herbie. But who else? And why not?

For one thing, "it costs a quarter of a million dollars to use an orchestra." Thus, low-budget Black films can't handle the expense, while traditional Hollywood filmmakers just don't hire Blacks. *Black Men Don't Score Films*. (There must be another rule, too: *Black Women Don't Score Even Black Films*. Name *one* exception. Please.)

Besides scoring the film (composing all the atmospheric or background music), Nile wrote and produced three cuts on the soundtrack album, including the first single and title song ("Coming To America," performed by The System), a Sister Sledge song ("Living The Good Life," which does *not* necessarily mean Nile and the Sisters are going to do a new album project together), and a

record with Eddie singing lead ("I Got It," the projected lead single from his sophomore singing LP).

But, make no mistake, the news here is not that Nile is doing three cuts on the soundtrack. Loads of Black artists get that kind of work.

But ... Black Men (And Women) *Don't Score Films*.

So how did this anomaly come to be?

"John Landis, the director of the film, hired me on a recommendation from David Bowie," Nile said, beginning an odd tale. "John and David were having dinner and John asked David, 'Who should I hire to score the film? I need a hot, new producer.' And Bowie said, 'Why not give Nile a call?'"

(Background: When Nile produced David Bowie's *Let's Dance LP*, it was a remarkable breakthrough, opening David to a broader audience than he had ever enjoyed. Now back to the story of Nile's scoring the scoring gig.)

"David and I had worked on that one LP, but he remembered me and recommended me. Then, the next day, Landis called Steve Bedell, the Sr. VP/Music at Paramount. (Landis) asked Steve also who he should hire and Steve said, 'Nile Rodgers.' It was too much of a coincidence for Landis. He decided right then that he would hire me."

And so it goes.

"This is my fifth film. But it's the first movie that I've done in the traditional manner, with a 110-person orchestra. All the other movies I've done have just been with a synthesizer or rhythm section. To write for a hundred people is a new challenge. So you can see why, in many ways, I consider this my first film. I can't tell you how excited I am about this."

And proud.

Nile said he has taken special pride in the fact that the stars of the film are Black on his first major scoring commission. Eddie Murphy ... James Earl Jones ... Arsenio Hall ...

One thing is certain, however. This isn't an affirmative-action assignment: in other words, Nile didn't get the job simply because he's Black.

# WHO'S WHERE



**HAROLD CHILDS** has been named VP/Jazz Marketing for WB. **SUZANNE EMIL** has been named Mgr./Record Products at WB. **RON**

**KITTLE** has been named VP/Controller for WB. **NANCY GILKYSON** has been named VP/Art Production for WB. **LYNDA FOX-FRAZER** has been appointed Dir./Business Affairs at Columbia. **BARBARA AGLIETTIS** has been appointed Product Manager at CBS.



**IVAN BODLEY** has been appointed Mgr./Media Relations at Epic/Portrait CBS — WC. **EMILYANN WITTMAN** has been appointed Mgr./Video Promotion at

Columbia — EC. She will be responsible for the placement and tracking of all Columbia videos on broadcast and cable television, clubs and video pools in the eastern U.S., and for coordinating television appearances by Columbia artists on video shows.



**VICTOR CHIREL** has been promoted to Dir./A&R at Elektra. **PETER LUBIN** has been appointed to VP/Artists & Repertoire at Elektra.

He will be based in New York. **LARAINÉ PERRIS** has been appointed Dir./Product Marketing at CBS. **MICHELLE ERRANTE** has been appointed Assoc. Dir./Product Marketing at CBS. **JENNIFER RITCHIE** has been appointed Product Manager at CBS.



**MARC GORDON** has been named GM at G.A. Promotions, Inc., an entertainment company whose activities include concert promotion, music publishing, an upcoming

record label and ownership of night clubs in the U.S. and Latin America. **CBS SPECIAL PRODUCTS** has entered into an agreement with the Teresa Gramophone Company for the purchase of the entire *Doctor Jazz* catalog, along with certain *Signature* and other Thiele-owned masters.



**HENRY MARQUEZ** has been appointed Creative Director at EMI-Manhattan. **CAROL CHEN** has been named Sr. Designer for EMI-Manhattan. **EVAN**

**LAMBERG** has been appointed Professional Manager at Jobete/Stone Diamond Music — EC. She will be working with Jobete's writers and producers exploiting both the old and new catalogs, as well as developing new talent.



**WILLIAM VELEZ**, former business affairs executive at ASCAP, has formed William Velez & Associates, a full-service music rights and royalty management firm focusing on maximizing royalty income for companies and songwriters in the areas of

film, television, advertising, Latin and Jazz. **FRAN LICHTMAN** has been promoted to the position of VP/Int'l. for Atlantic.



**JOHN BOULOS** has been appointed to the position of Dir./National Promotion at Virgin. **LINDA ADAMS** has been appointed Product Manager at Columbia — EC. She will develop

and implement marketing strategies for selected artists on Columbia's east coast roster, working with CBS Records' core marketing and field staff. **MARY ELLEN CATANEO** has been appointed Assoc. Dir./Publicity at Columbia — EC.



**TOM VICKERS** has been appointed Dir./A&R at Capitol — WC. **MAURA O'KEEFE** has been appointed Assoc. Dir./Consumer Relations at Columbia. She will continue to report

the Director of Consumer and Government Affairs and will assist her in matters pertaining to consumer policy, advertising, legislative and regulative matters and consumer-related matters.



**BARBARA SISILLI-HIGGINS** has been named Dir./Media & Marketing Services at BMG. **CAROL CHRENC** has been appointed to

Mgr./Traffic at BMG. **JOSEPH INSENTEIN** has been promoted to Sr. VP/Employee Relations for BMG. **THOMAS W. MCINTYRE** has been promoted to Sr. VP/Chief Financial Officer of BMG.

# SINGLE REVIEWS



**RICK JAMES**  
featuring **Roxanne Shanté**  
"Loosey's Rap"

(Reprise/WB)

The flamboyant prince of punk funk returns with a killer. Mix a blend of Rick James' funky guitar with Roxanne Shanté's Rap ability and you get something Juicy! Demos: Teens and young adults.

Writer: Rick James  
Producer: Rick James  
Publisher: Stone City Music Adm. by National League Music (ASCAP)  
Catalog: 7-27885-A



**MIKI HOWARD**  
"Crazy"

(Atlantic)

This lady is on a serious roll. With hit after hit after hit, the teaming of Miki and Gerald Levert was a stroke of genius. This sultry ballad smokes from the moment the needle hits the wax. Don't be late on this one. A natural at R&B and Quiet Storm stations.

Demos: Female and adult.

Writers: G. Levert/M. Gordon/G. Mimms  
Producers: Gerald Levert/Marc Gordon  
Publisher: TRYCEP Publishing Adm. Willesden Music  
Catalog: 7-87068



**NORMAN CONNORS**  
"You're My One And Only Love"

(Capitol)

If you're looking for a mid-tempo jam that's tasty as well — look no further. This cooker features Gabrielle Goodman on lead vocals under the tutelage of maestro Norman C. It's happening and you'll be glad you checked it out. Demos: Female young adult.

Writers: J. Burvick/M. Meadows  
Producers: Norman Connors/Marion Meadows/Jacques Burvick  
Publishers: Valda Music/Sunsight Music/Boykin Music (BMI)  
Catalog: P-B-44159



**NATALIE COLE**  
"When I Fall In Love"

(EMI-Manhattan)

Smooth, melodic vocals complemented with a cool, sexy sax in a *call-and-response* style are the highlights of this tune. Natalie Cole is right on track again! R&B and Quiet Stormers should go early. Demos: Female - Adult.

Writers: V. Young/E. Heyman  
Producer: Marcus Miller  
Publisher: Chappell Music/Intersong Music (ASCAP)  
Catalog: PB-50138

**MAJOR NEW RELEASES**  
(SINGLES)

Label: Virgin  
Artist: Déjà  
Title: "Heart Beat"  
Writer: Monte Moir  
Producer: Monte Moir  
Publisher: Monte Moir Music (ASCAP)  
Catalog: 7-99319

Capitol  
Suavé  
"Shake Your Body"  
(Suavé)  
Suavé and Dwayne Omarr  
Colgems/EMI Music Inc./Outrageous Publishing (ASCAP)  
P-B-44178

Cypress  
Tower Of Power  
"Credit"  
S. Kupka/J. Whitney/E. Castillo  
Emilio Castillo  
Kuptillo Music  
YY-0007

**MAJOR NEW RELEASES**  
(ALBUMS)

Label: MCA  
Artist: Randy Hall  
Title: *Love You Like A Stranger*  
Catalog: MCA-42148

Jive  
Boogie Down Productions  
*By All Means Necessary*  
1097-1-J-A

Nastymix  
Sir Mix\*A\*Lot  
Swass  
NMR 70123

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Graham Armstrong, Publisher  
**The R&B Report**  
844 N. Hollywood Way, Suite 200  
Burbank, CA 91505

# THE RHYTHM OF THE STREET

## POOL HIT LIST

**RICK JAMES**  
*Loosey's Rap*  
(Reprise/WB)

**SUAVÉ**  
*Shake Your Body*  
(Capitol)

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

**LOOSE ENDS**  
*Watching You*  
(MCA)

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

**Evelyn King** tops the chart, occupying the No. 1 position for the third straight week.

The biggest gainer this week comes from **Vanessa Williams** with "The Right Stuff," jumping 16 points from No. 20 to No. 4. **Troop's**

"Mamacita" leaps to the No. 7, spot up from No. 22. This week's debuts include **MAC Band**, **Bobby Brown**, **Krush**, **Eddie Stockley**, **Information Society**, **S-Express**, and **Tracy Chapman**.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	1	EVELYN "CHAMPAGNE" KING	Flirt	EMI-Manhattan	10
11	6	2	TEDDY PENDERGRASS	Joy	Elektra	5
8	3	3	JAMES BROWN	I'm Real	Scotti Bros./Epic	4
—	20	4	VANESSA WILLIAMS	The Right Stuff	Wing/PG	2
3	2	5	TONY! TONI! TONÉ!	Little Walter	Wing/PG	7
9	4	6	NICOLE	Jam Packed (At The Wall)	Epic	5
—	22	7	TROOP	Mamacita	Atlantic	2
2	7	8	JOHNNY KEMP	Just Got Paid	Columbia	9
15	13	9	PAULA ABDUL	Knocked Out	Virgin	5
—	20	10	J.J. FAD	Supersonic (Remix)	Dream Team	2
10	11	11	PRINCE	Alphabet Street	Paisley Park	4
18	15	12	RUN-D.M.C.	Run's House/Beats To The Rhyme	Profile	4
4	12	13	NIA PEEPLES	Trouble	Mercury	9
—	17	14	WILL TO POWER	Say It's Gonna Rain	Epic	2
7	9	15	PEBBLES	Mercedes Boy	MCA	11
6	10	16	JESSE JOHNSON	Love Struck	A&M	9
—	—	<b>Debut</b>	MAC BAND	Roses Are Red	MCA	1
27	19	18	DINO	Nighttime Lovckind	Mainframe	3
—	—	<b>Debut</b>	SIMON HARRIS	Bass (How Low Can You Go)	London/PG	1
13	14	20	KRUSH	House Arrest/Jack's Back	Mercury/PG	5
17	8	21	JAZZY JEFF & THE FRESH PRINCE	Parents Just Don't Understand	Jive/RCA	3
—	29	22	CLUB NOUVEAU	It's A Cold, Cold World	WB	2
5	5	23	NARADA	Divine Emotions	Reprise/WB	10
16	18	24	HERBIE HANCOCK	Vibe Alive	Columbia	7
—	—	<b>Debut</b>	BOBBY BROWN	Don't Be Cruel	MCA	1
—	—	<b>Debut</b>	EDDIE STOCKLEY	I Will Always Love You	4th & B'way	1
—	—	<b>Debut</b>	INFORMATION SOCIETY	What's On Your Mind	Tommy Boy/WB	1
—	—	<b>Debut</b>	S-EXPRESS	Theme From S-Express	Capitol	1
—	—	<b>Debut</b>	TRACY CHAPMAN	Symptoms Of True Love	Capitol	1

# Rhythm Of The Street



**REBBIE JACKSON**  
**"R U Tuff Enuff"**  
 (Columbia)

Get out of the way Michael and Janet, 'cause your sister has got it — a hit that is. The 12" breaks down into four mixes: 12", 7" dub, and instrumental. Melle-Mel's rap and Rebbie's vocals blend together to make this a record to play. Get two copies — work the 12" and the dub.

Writers: A. McCallister/ R. Jackson/ D. Conley/ M. Glover  
 Producer: David "Pic" Conley  
 Publisher: Screen Gems-EMI Music Inc/Rebbies Music (BMI)  
 Catalog: 44-07813



**LOOSE ENDS**  
**"Watching You"**  
 (MCA)

"Slow Down," "Hanging On A String," and "Gonna Make You Mine," were all big, big hits for the London-based group. The next hit in that line of hits will be "Watching You." Plain and to the point, it's got that Loose Ends sound and it will work. Bust it!

Writers: McIntosh/Eugene/Nichol  
 Producer: Nick Martinelli  
 Publisher: MCA Music Pub. (ASCAP)  
 Catalog: MCA-23854



**RICK JAMES**  
**"Loosey's Rap"**  
 (WB)

Welcome back Rick, and thanks for bringing along with you "Loosey's Rap," a smash if I ever heard one. The beat, the guitar licks, rap by Roxanne Shanté and the vocals will take this one to the top of the charts. Deejays, work the raw rap and the Rix Mix. (Note: Ear Wax Removal Kits available for those who can't hear this hit.)

Writer: Rick James  
 Producer: Rick James  
 Publisher: Stone City Music (ASCAP)  
 Catalog: 0-20941

**NEW RELEASES:**

**CYBOTRON**

"Cosmic Cars"  
 (Fantasy)  
 Writers: 3070, Juan Atkins  
 Producers: 3070, Juan Atkins  
 Publisher: Deep Space Music (BMI)  
 Catalog: D-3104

**MANTRONIX**

"Join Me Please"  
 (Capitol)  
 Mantronix/M.C. Tee  
 Mantronix  
 Colgems-EMI Music Inc./  
 Mantronix Int'l. Music, Inc.  
 (ASCAP)  
 V15386

**TIME TRAVELER**

"Compulsion"  
 (Roll)  
 Ish  
 Ish  
 Toy Band Music, Inc./ Blackwood  
 Music Inc. (BMI)  
 RR 1201

**NORMAN CONNORS**

"You're My One And Only Love"  
 (Capitol)  
 J. Burvick-M. Meadows  
 Norman Connors  
 Valda Music/Sunsight Music/  
 Boykin Music (BMI)

**STEREO M.D./ D.J. WEASUL**

"Don't Make Me Mad"  
 (House Jam)  
 Pierre Broots/Derrick Buford  
 Pierre Broots/ Derrick Buford  
 Magic Disc Music (BMI)  
 JDC 2023

**KARLA REDDISH**

"You Are The One"  
 (Alpha Int'l.)  
 K. Lowery/D. Gaskins  
 KC/ Shiek  
 Delltar Music (ASCAP)

**AL B. SURE**

"Off On Your Own" (Remix)  
 (WB)  
 Al B. Sure/Kyle West  
 Kyle West  
 Across 110th St. Publishing  
 (ASCAP)  
 0-20952

**CAMILLE**

"There's No Party Here"  
 (4th & B'way)  
 Tommy Uzzo  
 Tommy Uzzo  
 Hot Winter Music (ASCAP)  
 PRO 460

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



# POOL PICKS

## NORTHWEST DANCE MUSIC ASSOC.

Seattle, WA  
Dir. Kerry Loewen  
Suavé-"Shake Your Body"-  
Capitol  
Loose Ends-"Watching You"-  
MCA

## SOLID PRODUCTIONS

San Diego, CA  
Dir. Monroe Greer  
Rick James-"Loosey's Rap"-  
Reprise/WB  
New Edition-"If It Isn't  
Love"-MCA

## 5 STAR

Covington, KY  
Dir. Mark Burney  
Suavé-"Shake Your Body"-  
Capitol  
Hindsight-"Small Change"-  
Virgin

## PROFESSIONAL MUSIC PROGRAMMERS

Chicago, IL  
Dir. Fran Willoughby  
Suavé-"Shake Your Body"-  
Capitol

## SHERLOCK

Greensboro, NC  
Dir. Vincent Cook  
Guy-"Groove Me"-Uptown/  
MCA  
Loose Ends-"Watching You"-  
MCA

## AMERICAN

Beverly Hills, CA  
Dir. Randy Frey  
Loose Ends-"Watching You"-  
MCA  
Scritti Politti-"Boom (There  
She Was)-MCA

## THE PROS

Oakland, CA  
Dir. Sly Herron  
Loose Ends-"Watching You"-  
MCA  
New Edition-"If It Isn't  
Love"-MCA

## DESERT WEST

Phoenix, AZ  
Dir. Terry Gilson  
Vanessa Williams-"The  
Right Stuff"-Wing/PG

## TABLES OF DISTINCTION

Washington, D.C.  
Dir. "Eardrum"  
Siedah Garrett-"Kissing"-  
Qwest/WB  
Afrika Bambaataa-"Restless"-  
Capitol

## SOUL DISCO

San Francisco, CA  
Dir. Bobby "G"  
Rick James-"Loosey's Rap"-  
Reprise/WB  
New Edition-"If It Isn't  
Love"-MCA

## PHILADELPHIA METRO

Philadelphia, PA  
Dir. Martin Keown  
Siedah Garrett-  
"K.I.S.S.I.N.G."-Qwest

## IMPACT

Los Angeles, CA  
Dir. Dannie "Fut"  
James/Tracy S. Ken-  
drick  
Rick James-"Loosey's Rap"-  
Reprise  
Rebbie Jackson-"R U Tuff  
Enuff"-Columbia

## LARLIN

Chicago, IL  
Dir. Larry Penix  
New Edition-"If It Isn't  
Love"-MCA  
Ronnie Laws-"Smoke  
House"-Columbia

## DANCE SO FINE

Durham, NC  
Dir. Neil Addison  
Suavé-"Shake Your Body"-  
Capitol  
New Edition-"If It Isn't  
Love"-MCA

## DANCING DISCS

Denver, CO  
Dir. Lawana Sims  
Loose Ends-"Watching You"-  
MCA  
New Edition-"If It Isn't  
Love"-MCA

## UNITED DANCE

Detroit, MI  
Dir. Tyrone Bradley  
Siedah Garrett-  
"K.I.S.S.I.N.G."-Qwest  
New Edition-"If It Isn't  
Love"-MCA

## "FUT NOTES"

Capitol's smooth balladeer, **FREDDIE JACKSON**, has a new single "Nice-N-Slow," targeted for a June 20 release. Also at the label, there's a June 27 release date for **MELBA MOORE'S** single "Love And Kisses," and **CHAPTER EIGHT** with "Give Me A Chance." (An up-tempo ballad.)

WB releases include Pop group **SCRITTI POLITTI**, working with **ROGER ZAPP** on "Boom There She Was," **BIG DADDY KANE** with a 12" of "Ain't No Half-Steppin'," produced and mixed by **MARLEY**

**MARL** and **TIMES TWO** with "Cecelia" (an old **SIMON AND GARFUNKEL** hit,) produced by **JAY KING**, and remixed by **SHEP PETTIBONE** and **STEVE PECK**.

"Mary Mary," is the next single to be released by **RUN-D.M.C.** The B-side features a re-release of "Rock Box," the single from the group's second album, *King Of Rock*. Other Profile releases include a 12" from **EURO-K** called "Wild Thing," and look for **DE-RECK B'S** LP, *Bullet From A Gun*, by the end of June.

Look for A&M's first rap artist, **RAHEEM**, to release

a single later this month. "Another Lover" by **GIANT STEPS**, "Cinema 6" by **CINEMA**, "I'll Betcha She's Got A Boyfriend" by **SHANICE WILSON**, with a House Mix on one side, and Miami Mix on the other.

June releases at A&M include an LP, *Follow The Leader*, by **ERIC B & RAKIM**, and Reggae Rap tune by **DON BROWN** entitled "DJ Imitator."

Finally, from Arista, look for the latest LPs from the **FOUR TOPS**, *Indestructible*, and one from **KIARA**, a new group at the label, produced by **MTUME**, **NICK MARTINELLI** and **ARTHUR BAKER**. Rumors have it that the soul-stirring voice of **JENNIFER HOLLIDAY** has signed with the label.

Please send all press releases, studio news and photographs to:  
Cynthia S. Smith  
The R&B Report  
844 N. Hollywood Way, Suite 200  
Burbank, CA 91505

# THE R&B VIDEO CHART

## THE R&B VIDEO PANEL

<b>The Beam</b> (214) 263-9911	<b>MTV</b> (212) 713-6481
<b>BET</b> (703) 461-0344	<b>Video Music Connection</b> (202) 364-3900
<b>Friday Night Videos</b> (212) 399-1400	<b>Night Tracks</b> (213) 469-7166
<b>Soul Beat</b> (415) 644-0772	<b>VH - 1</b> (212) 713-6481
<b>The Video Place</b> (317) 923-3601	<b>Hit Video USA</b> (713) 650-0055

Jody Watley debuts on this week's chart at No. 23 with her fourth video from her Grammy award-winning album. Other activity includes debuts from **James Brown**, **Melba Moore & Freddie Jackson**. At No. 15 is **Earth, Wind & Fire**.



**Michael Cooper** makes big moves, while **Herbie Hancock** and **Vanessa Williams** are close on his heels. This week's hottest Hip-Hop clip comes from **Jazzy Jeff And The Fresh Prince**.

2W	LW	TW	ARTIST	TITLE	LABEL	WOC
11	7	1	MICHAEL JACKSON	Dirty Diana	Epic	6
9	3	2	PEBBLES	Mercedes Boy	MCA	7
3	4	3	KEITH SWEAT	Something Just Ain't Right	Vintertainment	6
4	2	4	SUAVÉ	My Girl	Capitol	7
1	1	5	AL B. SURE!	Nite And Day	WB	11
24	15	6	JAZZY JEFF & THE FRESH PRINCE	Parents Just Don't Understand	Jive/RCA	3
—	10	7	JESSE JOHNSON	Lovestruck	A&M	2
23	18	8	MICHAEL COOPER	Dinner For Two	WB	4
12	11	9	JERMAINE STEWART	Say It Again	Arista	4
15	12	10	KOOL MOE DEE	Wild, Wild West	Jive/RCA	19
26	19	11	HERBIE HANCOCK	Vibe Alive	Columbia	4
—	23	12	RUN-D.M.C.	Run's House	Profile	2
—	13	13	BRENDA RUSSELL	Piano In The Dark	A&M	2
2	5	14	TONY! TONI! TONÉ!	Little Walter	Wing/PG	10
—	—	<b>Debut</b>	<b>EARTH, WIND &amp; FIRE</b>	Evil Roy	Columbia	1
6	6	16	E.U. BAND	Da Butt	EMI-Manhattan	16
7	9	17	NATALIE COLE	Pink Cadillac	EMI-Manhattan	7
—	30	18	VANESSA WILLIAMS	The Right Stuff	Wing/PG	2
—	24	19	SAMANTHA FOX With FULL FORCE	Naughty Girls	RCA	2
—	28	20	JETS	Make It Real	MCA	2
18	16	21	GARY TAYLOR	Compassion	Virgin	6
—	29	22	HALL & OATES	Everything Your Heart Desires	RCA	2
5	8	23	HINDSIGHT	Stand Up	Virgin	11
17	17	24	ANGELA WINBUSH	C'est Toi (It's You)	Mercury/PG	4
—	27	25	NU SHOOZ	Should I Say Yes	Atlantic	2
—	—	<b>Debut</b>	<b>JODY WATLEY</b>	Most Of All	MCA	1
—	—	<b>Debut</b>	<b>JAMES BROWN</b>	I'm Real	Scotti Bros./Epic	1
—	—	<b>Debut</b>	<b>MELBA MOORE/FREDDIE JACKSON</b>	I Can't Complain	Capitol	1
30	20	29	PAUL JACKSON, JR.	I Came To Play	Atlantic	4
16	14	30	JUNIOR	Say Yes (If You Want Me)	London/PG	5

# R&B QUOTES



## **DEWAYNE WIGGINS**

**Tony! Toni! Toné!**

(Wing/PG)

"You had a lot of these people right off the street that have natural voices. Some

thugs would even get in there! And (our choir director) would discipline their voices.

That's why they were so different, because everybody else had this classical training and these people had just raw, out vocals!"

— On the award-winning choir he and the group members sang with in high school



## **JAMES "J.T." TAYLOR**

**Solo Artist, formerly of Kool & The Gang**

"The management didn't treat me fairly and I didn't feel the total respect from all the band members. Over the years, there's been a lot

of problems with communication. I just felt it was in my best interest — to save my life and my career — for me to go on and do my own thing."

— On why he left Kool & The Gang



## **ROBERT "KOOL" BELL**

**Kool & The Gang (PolyGram)**

"We're getting ready to go back into the studio. We're gonna do a Greatest Hits album with about three new

cuts (possibly, remakes of 'Jungle Boogie,' 'Hollywood Swinging' and 'Funky Stuff'). Then we're gonna have a new album out next year."

— On the band's plans, now that J.T. is gone



## **HERBIE HANCOCK**

**Solo Artist**

(Columbia)

"Everything I've read about people who have actually seen the film says it doesn't at all pro-

mote gang violence. The film just tells a real kind of story about the way things are. It's not trying to make a point. It could've been a documentary."

— On the "Colors" controversy



## **ICE-T**

**Solo Artist**

(Sire/WB)

"Some people are so out of touch with what's going on in the streets. That's why I told the NAACP, 'How can

you continually sweep our dirt under the carpet?' The Guardian Angels spend too much time walking up and down Hollywood Boulevard. They could put 25 of the Angels in a project and help them!"

— On striking back at the "Colors" critics



## **THE FRESH PRINCE**

**DJ Jazzy Jeff & The Fresh Prince**

(Jive)

"Jeff was regarded as the best DJ in Philadelphia and I was ranking up there pretty

good with the emcees. Jeff was hired to do a house party on my block. So, me and (my beat-boxer) Ready Rock C went to the house party and the three of us did something together all night long!"

— On meeting Jazzy Jeff



## **PHILIP BAILEY**

**Earth, Wind & Fire**

(Columbia)

"For the most part, everybody was called upon to imitate what we had created:

the Earth, Wind and Fire sound. That's not the way we did records. We did records depending on what hit us."

— On why the band decided not to work with superproducers like Narada Michael Walden and Reggie and Vincent Callo-way on their comeback album



## **FRANKIE BEVERLY**

**Maze**

(WB)

"Capitol is a reputable label, but somehow, I think there's more to us than they have been able to

get. You don't want to be with somebody 10 years and not like it there. But Warners has a certain edge that Capitol didn't have, I think."

— On why the group left Capitol to sign with WB



## **PEBBLES**

**Solo Artist**

(MCA)

"I really thought (being from California) the audience was gonna be all laid back and just watch, since they didn't

know what to expect from me. But, I was really pleasantly surprised! They got down!"

— On her recent opening-night performance in Los Angeles

R&B Quotes excerpted from Lee Bailey Communications' "Radioscope — The Entertainment Magazine Of The Air"

**RADIOSCOPE**  
THE ENTERTAINMENT MAGAZINE OF THE AIR

# Who's New

## VANESSA WILLIAMS: THE RIGHT STUFF FOR WING



For this 25-year-old recording artist, Vanessa Williams' tale of defeating defeat — despite anti-Vanessa odds — could even inspire Burt Parks to revise his *"Here she is, Miss America"* anthem to something with a little more spice to it.

Her debut single, "The Right Stuff," introduces her album of the same name and is chalking up "10s" with the public even more rapidly than did her rise to the Miss America celebrity status. Vanessa recalls, "The Miss America thing just came out of a hat for me. At the time, I was majoring in Musical Theatre at Syracuse University and doing a lot of shows. One of the staff had encouraged me to be in the local pageant and I just said, 'yeah, sure.' I'd been working on 'Cyrano de Bergerac' and was the first sophomore to be in the Shakespearean Repertory Company, which I was really happy about.

"Then, for some reason, the show fell through. It must've been fate or something because the Syracuse Pageant was only three weeks away. I ended up winning that pageant on April 16, 1983. I went on to win the New York State Pageant on July 16. And I won Miss America on September 17. Within a six-month period, I'd gone from not even considering being in a pageant to winning the Miss America title."

The public recognizes her as the first Black woman in history to ever have victored the Miss America crown, as well as the first reigning Miss to have resigned — a result of controversial photos taken long before, and printed illegally in a popular skin mag in an effort to unjustly exploit her as the reigning Miss America. Setting the record straight, Vanessa shares, "The photos were something that weren't to be seen by anyone. The photographer had no release rights, and there were a few oth-

ers who had no right to do what they did. If I had it to do over again, there are things that I wouldn't repeat; but if I had to do the pageant over, I would — even with the resignation. I'd worked very hard at the Miss America pageant. And although I had only six more weeks to go, I'd felt that if the pageant officials didn't believe in me and if I couldn't get the support from the people who had put me there, then I had my life to get on with and I'd just forge ahead. It's amazing how a few business decisions can alter someone's life, and



### VANESSA WILLIAMS

no one really had that right to do what they had done."

Vanessa's efforts — with the strong support of friends, family and fans — have been to minimize the ex-beauty queen image. "The image we're promoting is myself. I want to downplay the untouchable glamour girl, pouty lip attitude. This album doesn't reflect that limited vocal ability and heavy breathing thing. What I'm bringing to the table is an '80s, self-assured woman who believes in her music. I'm going

for a down-to-earth, reachable image. I've selected serious, melodic songs that I knew I could do well and that are appealing to teenagers as well as adults.

"A lot of people, particularly in the Black community, are more supportive of me because they want to see me do well. I had so much extra baggage to carry with me that I found many people unwilling to take a chance on me because they felt it was too risky.

"Ramon (Hervey — Vanessa's husband/manager) has worked hard on this project. Whenever I'd get discouraged and felt that no one would believe in me as a recording artist, he'd encourage me to continue. He's good friends with Ed Eckstine (Wing Records Sr. VP). When the two of them got together about a year and a half ago, I was signed to Wing. I respect Ed immensely. Not just in the fact that he signed me, but that he took a chance because he saw something in me and was willing to work with it. He has a great ear and we work well together. We have a good team and I feel that with Ed, Michael Johnson (Wing VP/Mktg & Promotions) and everyone else's support, the album will really work."

Vanessa hopes to continue concurrently playing her acting, recording artist and motherhood roles. "I have a 1-year-old toddler and I've found that playing the celebrity part is easy. Playing mom is the hard part. But it's wonderful. She pretty much goes everywhere with me. I know she's musically inclined already because she dances to my song every time it comes on."

With all this behind (and ahead of) her, Vanessa will be wearing the victor's crown for a long time to come. Touché.

Ciao.



**GARY TAYLOR**

(Virgin)

Born: Los Angeles, CA  
 Current Single: "Compassion"  
 Current Album: *Compassion*

**BACKGROUND:**

After turning out hits for such artists as the Whispers ("Just Gets Better With Time") and producing, writing and singing melodic radio and TV jingles, Gary Taylor makes a move out front with his debut album on Virgin, entitled, *Compassion*. Gary's spent the last decade recording and making music for other notables such as Grover Washington, Jr., Vesta Williams, Chico DeBarge, the Dazz Band and the Controllers. Once signed to A&M, Taylor recorded two albums with the label, one of which was never released. Now, Gary says he's "... ready and it's going to be a fantastic show!"

**On Writing For Himself Versus Others:**

*"The mentality of a songwriter is one that he or she will always write. My attorney said to me that every time you give one away, five come back to you! And I haven't found that to be false yet. I've found that when I give a song away, several ideas come back to make something else come about. I don't fear writing for other artists and losing a great tune for myself."*  
 — Reported by Thea T. Austin

**SOAP BUBBLES FOR RUFFIN AND KENDRICK:**

David Ruffin and Eddie Kendrick made their daytime-drama debut when they appeared on ABC's "Ryan's Hope" as the object of a musical dream sequence. Tichina Arnold plays Zena, whose fantasy is to sing with the Temptations. In the sequence, Zena gets more than she bargains for when the two original band members sing "Ordinary Girl," a song from their new self-titled RCA release, and Zena joins them later for the reprise. Hooray for Hollywood!

**BLACK MBA'S HOST INDUSTRY TRIBUTE:**

The Los Angeles Chapter of the National Black MBA Association held a fund-raising dinner to generate scholarships for Black students in graduate business school, as well as to provide a tribute to the giants of the music and entertainment industries. Keynote speaker was Al Bell, father of Stax Records and currently President of Creative Systems, Motown Industries.

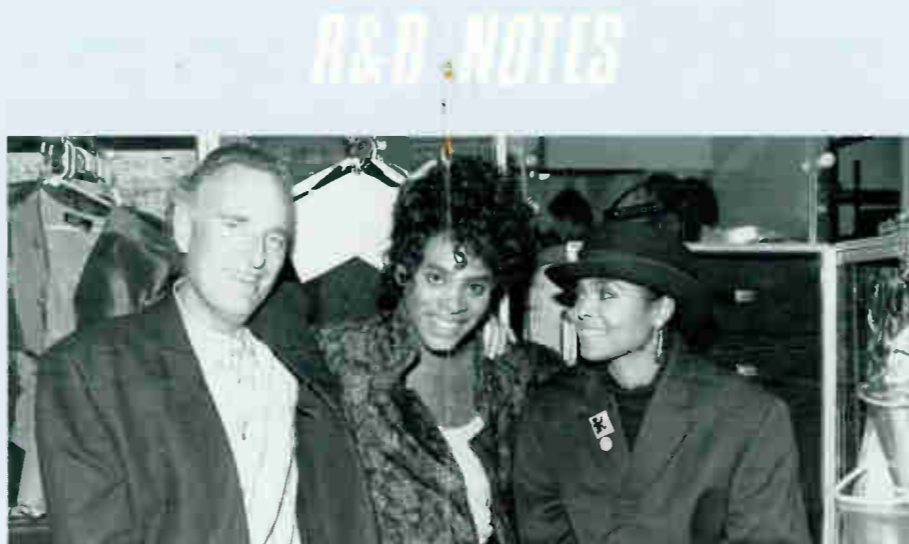
In recognition of Black Music Month and the dinner's theme "Black MBA's Reaching For The Top," other industry pioneers and leaders honored were: Almo Irving VP Brenda Andrews, Tabu President Clarence Avant and producer Quincy Jones.

Other awardees representing the best of the "Business of Entertainment" were noted music historian/UCLA Assoc. Professor Beverly Robinson and MCA Exec. VP/Talent Acquisition and Artist Development Jheryl Busby.

The goal of the Chapter was to raise \$20,000 for scholarships for Black MBA students.

**CELEBS SUPPORT TAMPA EDUCATION:**

A galaxy of celebrities is supporting the Hillsborough County Center of Excellence, Inc., a non-profit educational-



A&M recording artists Jesse Johnson (Ctr.) and Janet Jackson (R.) met backstage with A&M head Jerry Moss (L.) after a standing room only audience hailed Jesse at the Hollywood Palace in Los Angeles.



During a promotional tour, David Ruffin (R.) and Eddie Kendrick (L.) flank Chicago Mayor Eugene Sawyer to dare him to do the "Temptation Walk." The Mayor couldn't resist.

enrichment program in Tampa, Florida. The consortium strives to help eradicate the high rate of illiteracy among youngsters in Tampa. The Celebrities For Excellence Advisory Board includes notables such as Dionne Warwick, actor Philip Michael Thomas, Melba Moore, Gladys Knight, Millie Jackson and Lucinda Crosby.

The Center's four-day Memorial weekend fund-raising program will feature a celebrity basketball game, golf and tennis tournaments, a black-tie dinner show and youth-improvement semi-

nars. The goal is to raise \$250,000 for the Center's cause. For additional information contact the center at (813) 229-3179.

**BLACK MUSIC MONTH SPECIALS ON RADIO:**

Radio veteran Ron Brewington will host "Marvin Gaye: Pride And Joy" on Sheridan Broadcasting Network, a collaboration with the memorial foundation established in the late singer's name after his murder more than four

years ago. The program will air June 25 and 26, in honor of Black Music Month, which is celebrated each June. The program includes interviews with former Motown mates, Stevie Wonder and Smokey Robinson, as well as conversations with Teena Marie and Dick Clark. Sheridan even spoke to Earvin "Magic" Johnson (of the world-champion Los Angeles Lakers), who was present when Marvin delivered his inspired rendition of the "Star Spangled Banner."

Meanwhile, on ABC Radio Network, a series of Black Music Minutes are being offered, hosted by Dionne Warwick, Keith Sweat, Kashif, Howard Hewett and the Force MDs. The series of 22 one-minute vignettes centers on musical innovators and innovations, varying from the sounds of James Brown, Earth, Wind & Fire, Michael Jackson and Prince to the sounds of Motown and Philly, to the foundations of Funk and Rap.

— Belma Johnson

**STARS SHINE FOR JESSE JACKSON:**

A host of recording stars turned out in support of Presidential candidate Jesse Jackson at a recent fundraiser held at Los Angeles' Shrine Auditorium. Among the many performers were Herbie Hancock, Vesta Williams, Tony!, Toni!, Toné!, Lace, The George Bohannon Quartet, Dawnn Lewis from NBC's "A Different World," and Gospel vocalist Linda Hopkins.

Jesse Jackson, Jr. spoke briefly with the R&B Report™ about the tremendous influence that musicians have upon the nation's youths. He expressed his concern with the messages contained in some of the lyrics, especially in Rap music and some of the images presented in music videos, saying, "Musicians have an incredible influence on the minds of our young and they should carefully consider what they present."



**GUY**

(MCA)

Based: New York, NY  
 Current Single: "Groove Me"  
 Current Album: *Guy*

**BACKGROUND:**

Teddy Riley, member and producer of this Harlem-based group, has the experience of producing some of the East Coast Hip-hop scene and some big records in other forms of R&B. Kool Moe Dee, Heavy D. & The Boyz, Doug E. Fresh, along with Keith Sweat, Billy Ocean and recently, Johnny Kemp. (See cover story.) Aaron, whose brother Damien is also in the group, grew up on Gospel. That led them to R&B. Aaron and Damien have worked with such Gospel artists as James Cleveland, Andre Crouch and the Clark Sisters.

**Teddy On Guy:**

*"I'm trying to cut back on all of my production with outside artists. I want to concentrate all of my time on the group. Putting together this group is something that I always wanted to do. Right now the group should be the first priority. I don't want to leave them out in the cold."*

**Aaron On His Future Goals:**

*"(Someday I want) to put out a solo album and a Gospel album."*

— Reported by Darryl Lindsey

**STEVEN IVORY**  
**Ivory's Notes**

**MOTOWN: END OF AN ERA?**

About three years ago, on the corner of Hollywood and Vine, a well-traveled record promotion man told me that **BERRY GORDY** was planning to sell Motown Records. The promotion man said Gordy was doing so to raise money for a *Star Wars*-like epic movie that he wanted to make. This guy really believed this. That's what I get for standing on the corner of Hollywood and Vine.

The point is, in the last few years, the story of Gordy's plans to sell Motown has been as popular as some of the other tales about the company. And now, as I write, the rumor could be coming true. Most trade publications have mentioned it, and newspaper business sections have predicted the label's impending sale to MCA, not to mention the whispers on both coasts. By the time you read this, the transaction may well be history. If the sale did happen when folks say it did — during Black Music Month — it is bitter irony. It also comes at a time when Black music, commercially, is at its mightiest.

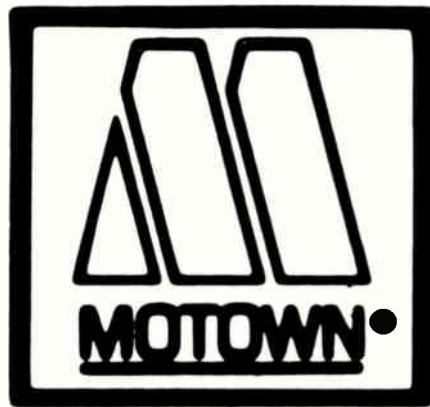
Not surprisingly, among Black folks, the mere thought of the Motown sale has been considered high crime. Some refer to it as the end of an era, a question of Black pride. One L.A. dance club has talked about staging a wake.

To be sure, in recent years, Motown has been like someone in the family on life support systems who we wished would either get well or just go away: it's tough to watch a loved one in such a condition. It was personal.

Nevertheless, I should have seen the road sign up ahead when having dinner with a Motown family member recently. After earnestly attempting to convince me that the company would never be sold, he said something obviously instilled by Mr. Motown himself: "Hey, business is business. If the right

deal comes along, well, that's capitalism." According to the rumors, that right deal came along (according to well-placed sources, Gordy was real close to selling last year, but backed out because the buyer wouldn't guarantee the financial futures of key executives.)

Since the valuable Jobete Music publishing arm is said not to be a part of the sale, if MCA (or whomever) does buy Motown, essentially they will be buying a name, a logo, a trademark and the opportunity to market products



under that trademark. It still carries a lot of weight; forget what you and I think; in Bangkok, the name Motown will always mean Black music. Globally, record buyers don't care who owns Motown. If the product is good, they'll buy it and credit the joy it brings to the legacy that Motown is. Considering MCA's Black music roster, the Motown acquisition would make it the undisputed Black music giant. Let's put it this way — if someone wanted to buy my name — just my *name* — for millions, you might be calling me Joe Schwartz right about now.

Of course, Motown is more than just a



name, and that is exactly why we have to dry our eyes. Motown is history; it's already in the books. Just listen to **STEVE WINWOOD'S** blatant parody of standard Motown arrangements. The big M is as influential as ever. Don't be doggone about the proposed sale, because, long before it made headlines, the Motown we knew and loved was long gone.

**MEANWHILE ...**

**BACK AT THE RANCH:** Remember **KAREN LOGAN**, the indie artist who released "One Less Bell" on her own Corporation label out of San Diego? Well, she's since sold more than 30,000 copies of the single and is following up with another, "A.S.A.P.," due August 1. An album is being co-produced with **SAM BROWN** and Logan is self-promoting her own mini-tour of places like Little Rock and Pine Bluff, AK. Don't laugh; she's booked herself into Las Vegas' Sands Hotel, January '89 ... "Money Don't Make No Man," the **BUSBOY'S** debut LP on the Voss label (distributed by Allegiance) is worth looking into, especially the title track and the recklessly funky "Meet You At The Top" ...

**ANITA BAKER** and producer **MICHAEL J. POWELL** have moved her LP production from Detroit to L.A. and are working to elate Elektra with a July 1 single ... Meanwhile, "Give Me A Chance" is the July 11 Capitol single from **CHAPTER 8**, which gave Baker her start. It's also produced by Powell ... **GUY'S TEDDY RILEY** is working on that **JACKSON LP** ... Ex-**KOOL & the GANG** lead/nov solo **JAMES "J.T." TAYLOR**, between working on his solo LP with **ROD TEMPERTON** and **DICK RUDOLPH**, oversees James Taylor's Dream Hair Salon in Hackensack, CT. Who says rock-n-roll is the end-all?

**OUTSTANDING AIRPLAY!**

**J.J. FAD**  
**"Supersonic"**

(7-99328) (0-96658) (PR 2296)

From the album **SUPERSONIC THE ALBUM** (90959)  
 Produced by Dr. Dre, D.J. Yella, Arabian Prince for High Powered Productions  
 Executive Producer: Eric (Eazy E) Wright  
 Management: Jerry Heller  
 On Ruthless Records

Already on:

<i>WBLZ</i>	<i>XHRM</i>	<i>WENN</i>	<i>WJYL</i>
<i>WLUM</i>	<i>KKSS</i>	<i>WXOK</i>	<i>WEXC</i>
<i>WZAK</i>	<i>KIIZ</i>	<i>WHRK</i>	<i>WWDM</i>
<i>WYQI</i>	<i>KWTD</i>	<i>WPEG</i>	<i>Z93</i>
<i>WIZF</i>	<i>K104</i>	<i>KMJQ</i>	<i>WORL</i>
<i>WDJY</i>	<i>KOKY</i>	<i>WANM</i>	<i>WDKX</i>
<i>WJMI</i>	<i>KRNB</i>	<i>WJLB</i>	<i>WUSL</i>



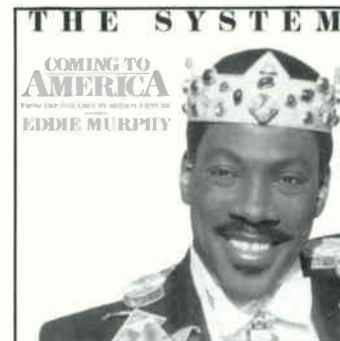
**THE SYSTEM**  
**"Coming To America"**

(7-99320) (0-96650) (DMD 1189)

From the **COMING TO AMERICA** Original Soundtrack Album (90958)  
 Produced by Nile Rodgers, Mic Murphy & David Frank

Already on:

<i>KSOL</i>	<i>WDJY</i>	<i>WZAK</i>	<i>WYLD</i>
<i>KHYS</i>	<i>WOWI</i>	<i>WBLZ</i>	<i>K94</i>
<i>KDKS</i>	<i>WNHC</i>	<i>WGPR</i>	<i>WQMG</i>
<i>KACE</i>	<i>WAMO</i>	<i>WXLA</i>	<i>WCKX</i>
<i>KKFX</i>	<i>WHRK</i>	<i>WTLC</i>	<i>WATV</i>
<i>KIPR</i>	<i>WPAL</i>	<i>Z104</i>	<i>WJIZ</i>
<i>K104</i>	<i>WALT</i>	<i>WFXA</i>	<i>WOFX</i>



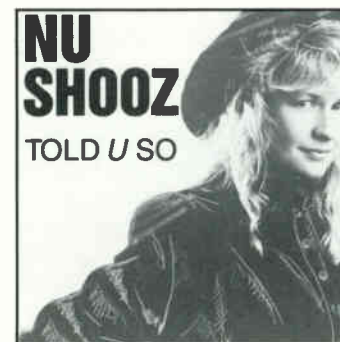
**NU SHOOZ**  
**"Should I Say Yes?"**

(7-89108) (0-86599) (DMD 1155)

From the album **TOLD U SO** (81804)  
 Produced by John Smith, Rick Waritz, David Z., Jeff Lorber  
 Management: Rick Waritz/Sosumi Productions, Inc.

Already on:

<i>WXVY</i>	<i>WEDR</i>	<i>WZFX</i>	<i>KSOL</i>	<i>WBLS</i>
<i>WILD</i>	<i>WBLZ</i>	<i>WEKS</i>	<i>KROZ</i>	<i>WJLB</i>
<i>WBMX</i>	<i>WLOU</i>	<i>WUSL</i>	<i>KDLZ</i>	
<i>WZAK</i>	<i>WQOK</i>	<i>WAMO</i>	<i>KDIA</i>	
<i>WENN</i>	<i>WPLZ</i>	<i>WVEE</i>	<i>KACE</i>	
<i>WOFX</i>	<i>WTMP</i>	<i>WJJS</i>	<i>XHRM</i>	
<i>WKND</i>	<i>WPLZ</i>	<i>KQXL</i>	<i>Z92</i>	
<i>WGCI</i>	<i>WPDQ</i>	<i>KJLH</i>	<i>WRKS</i>	



On Atlantic, Atco and Associated Labels  
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SOMETIMES YOU'RE EARLY!

SOMETIMES YOU'RE LATE!

BUT THE BOTTOM LINE IS TO ARRIVE!

# BY ALL MEANS

"I Surrender To Your Love"



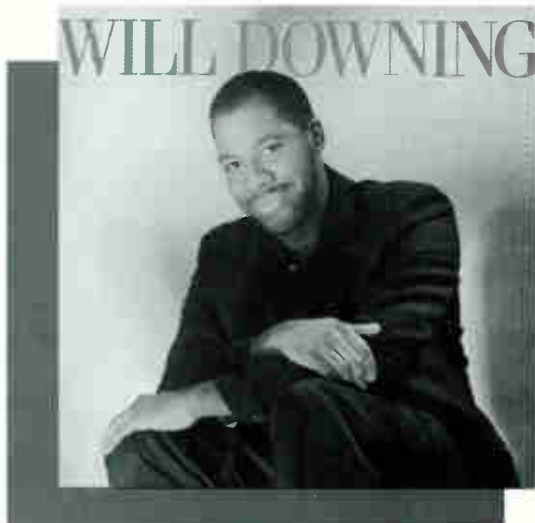
R&R Breaker      Billboard    49 •      R&B Report    45 •

### Early

WILD	WDKX	WAAA	WZFX
WBLS	WEBB	WQOK	WIKS
WNJR	WOWI	WPEG	WWDM
WHUR	WPLZ	WPAL	WMGL
WHYZ	WVEE	WEKS	WFXA
WIBB	WEAS	WJIZ	WPDQ
WZAZ	KCOH	KHYS	WTLC
WZZT	WZAK	WANM	WEDR
WRBD	WTMP	WRXB	WENN
WATV	WBLX	WGOK	WQQK
KDLX	WLOU	WGPR	KMJM
KATZ	WJTT	KRNB	WDIA
WJMI	WKXI	WQFX	KXZZ
KQXL	KDKS	KOKY	KROZ
WJYL	WCKX	KJLH	KSOL
WDZZ	WWWS	KPRW	WGCI
KACE	KDIA		

# WILL DOWNING

"Sending Out An S. O. S. "



Billboard    68 •      R&B Report    67 •

### Early

WNHC	WJIZ	WZAK	WRBD
WDJY	WENN	WTLC	WTMP
WDKX	WATV	WGPR	WRXB
WKIE	WBLX	KPRW	WJMI
WPEG	WGOK	KACE	WKXI
WIKS	KRNB	WZAZ	KXZZ
WEKS	WDIA	WORL	KDKS
WEAS	WCKX	WEDR	KHYS
WIBB	WDZZ	WANM	WXOK
WWWS	WBMX	WGCI	KSOL

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# BLACK MUSIC MONTH



**ED ECKSTINE**  
SR. VP/GM  
WING RECORDS

## **BOLD AMBITION: The Flight Of Wing**

By *Belma Johnson*  
Editor-In-Chief

It is early 1987. The single "My Love Is Deep" is rising on the Black Entertainment Television video chart. The performing group, Lace, is gaining popularity rapidly. The female trio is greeted by friendly fans in an airport in Atlanta during a promotional swing.

And this is before the record was even out.

The Atlanta incident is an example of the effect of the marketing strategy that has taken Wing Records, a subsidiary label of PolyGram, from a newly introduced novelty to one of the hottest labels to debut in the decade.

In only 18 months, Wing has introduced three acts: Lace has been established as an act and has been set up in the consumer marketplace well enough for the reception in Atlanta to be possible; Tony! Toni! Toné! has established the sales potential of the label by generating big sales in the first month of the album's release; Vanessa Williams has taken the label to a new level, providing Wing with a hit record and giving every indication that the West Coast-based label *can* deliver a superstar.

How did they do it? What marketing strategy is proving to be sound? What plans are waiting in the wings?

The answers to these questions not only are crucial to the future of Wing, but are important to the professional development of Black executives and to the marketing strategy of all R&B music.

If the Wing concept succeeds — and early indication is that it will — other major labels may find it irresistible to create similar labels, offering future Black executives and R&B artists unprecedented opportunities to focus attention on their contributions to the bottom line.

\* \* \*

Dick Asher, President and CEO of PolyGram, has entrusted Ed Eckstine



with the bold-faced task of establishing a West Coast presence for the company. Asher joined PolyGram to upgrade its image as the No. 3 or No. 4 record company. When he selected Eckstine to create and lead Wing, the industry took notice because no executive so deeply rooted in R&B had ever been selected for such an assignment.

"It's very important for me to be successful," Eckstine acknowledged in a recent interview at his office. "If I'm successful, it makes it possible for a lot of other cats to do more than lead a successful Black music department. This is not a 'Black' job. I'm here to establish a full-service label, period." (In fact, Eckstine plans to release Wing's first rock product this summer, with more to follow.)

Before attempting to establish the acts on its roster, Eckstine and Michael Johnson, VP/Marketing and Promotion, knew they had to establish the label itself.

Eckstine related stories of executing a public-relations campaign for Wing — *within* the walls of PolyGram. The goal was obvious: he had to win the support of the PolyGram machinery in order to succeed in getting the Wing product properly developed and delivered. Johnson shared in the campaign.

"For the first six months of my existence here, I spent a lot of time in New York, promoting Wing," Johnson said during an interview at his office. "We're a West-Coast label, removed from New York, away from where the major decisions are made. We were coming with a new label and unknown acts. It took some in-house networking to set ourselves up."

Johnson had a marketing plan, and said he was grateful to Eckstine for the opportunity to execute it.

"I put a lot of weight in pre-promotion," Johnson explained. "Get the music out early. Get the (artist biographies) out early. Get the word out early. And now that we're in a visual age, get the video out early."

Take Lace, for example. Recall the Atlanta incident — where Lace was greeted by friendly fans before the record even was released. The exposure on BET created that possibility. The consumer already had an awareness and de-



**MICHAEL JOHNSON**  
VP/PROMOTION  
WING RECORDS



mand for Lace product by the time it was released because the video debuted several weeks before the album and even a couple of weeks before the single. Meanwhile, within the industry, programmers had received advance copies of the album and background materials on the group just as early as BET received the video. With weeks to get around to reviewing the album — and with the incentive created by mounting consumer demand — programmers had ample opportunity and inspiration to listen to the product. That Lace was proven so popular in Atlanta was no coincidence, either. Johnson said the South is a stronghold of BET. Research indicates that, in the average Black household in that area, up to four members of the family watch the network — an astronomical penetration.

"I've known Bob Johnson for a long time," said Michael Johnson, referring to the network chief of BET. "I admire what he's doing at the channel. We wanted to really give them an opportunity to show how strong they are."

In addition, Wing has capitalized on Michael Johnson's relationships with radio programmers, particularly in the South.

"From Washington, D.C., down to Florida, and from Florida over to Texas. Some of the nicest facilities and most astute programmers are in the South. You have a bunch of young guys that are into computers and really on top of the music. I've maintained ties in the secondary markets and I call them every week — faithfully. We really attacked the South. We sent out advances, we



LACE

did tests to help us with our choice of singles." And so on.

Initially Johnson had some skepticism to overcome. Some people weren't sure the secondary-market/BET strategy would work. The skeptics were among the PolyGram machinery, so they had to be convinced.

The broad consumer awareness of Lace began to win over the PolyGram staffers. Then, the sweeping consumer acceptance of Tony! Toni! Toné! proved the validity of Johnson's approach. Wing launched another popular video on BET (this one starring comic Sinbad), and another pre-promotional campaign centered in the South. The results



TONY! TONI! TONÉ

are pouring in.

The Tony! Toni! Toné! album (entitled *Who?*) was released April 19. Within a month, the group already had sold more than 100,000 units — one of the hottest R&B properties at PolyGram or anywhere else. Johnson projects a platinum performance for the album. "Little Walter," the lead single, was an unqualified smash.

When Eckstine and Johnson adapted the pre-promotional campaign to its next artist, Wing proved itself a label to be watched. The artist: Vanessa Williams.

Major trade publications across the board picked up an early and profound enthusiasm for the record. In the R&B Report™, the single ("The Right Stuff") was No. 1 on the Hit List™ for two straight issues. (The Hit List™ names the titles receiving the warmest embrace by Hitmaker stations, those known for breaking music.) Besides the huge popu-



VANESSA WILLIAMS

larity of the single in the South and other regions with small stations, "The Right Stuff" received out-of-the-box airplay in New York — a first for a Wing single.

"I'm firmly convinced I'm dealing with a major celebrity here," said Johnson, after returning from promotional dates with Vanessa. "I expect big things. I'm expecting platinum. This has three or four singles."

Eckstine disagrees. "I'd say we have the potential for four or five singles. 'The Right Stuff' is off to a terrific start at Black radio. There was a retail buzz from the beginning. The record has started to cross over out of the box, even though it's a Black record."

Things are working. Why?

"Teamwork," said Johnson.

"Teamwork," echoes Eckstine.

"There's such a Me-Burger, I-sauce mentality in this industry. But it takes a concerted team effort. I perform the role of signing the act, creating the record and serving as a catalyst." Johnson takes over with the marketing from there, of course. Heather Irving is Dir./A&R for pop-rock. And the label functions with the important assistance of staffers Felicia Freeny, Karen Lyles, Linda Arias, Gihan Salem.

"I'm very happy with the progress we've made thus far," Eckstine said. "In Dick Asher I truly have a boss who understands the creative process. He's been patient, not rushing us at all — so we can do it right."

# BLACK MUSIC MONTH



Photo: Bill Pezgram

This is the headquarters of Track Record, a privately held, independently distributed label in, of all places, Seattle, WA. The site is a converted railway depot.

## ENTREPRENEURIAL VENTURE: Establishing Track Record

By Belma Johnson  
Editor-In-Chief

SEATTLE — Midway through the last century, this city was built around a sound — the Puget Sound, a north-south expanse of water located west of Washington state. From the sky, a visitor can see the water caress the shoreline; aground, at a local fish mart, one can taste the bitter sea mist in the air.

This city was the dream of its settlers, a noble and ambitious band of folks who named the city after a friendly Indian chief.

Today there is a new band of folks in Seattle, with a fresh dream and a kindred aspiration. You see, they too want to build their dream around a sound.

The sound of the Ohio Players.

Track Record, a privately owned label distributed by independents, is founded in Seattle, the hometown of its leader, President Chip Wilson.

Why Seattle?

"Why not?" he innocently asks in re-

ply, never seeing a need to expound.

Why not, indeed. Independence is the secret to survival so far from the central pulses of the industry. Thus, the independent distribution system; thus, the on-site studio; thus, the labyrinthine network of computers; thus, the lean payroll of autonomous professionals. The secret is to eliminate and avoid deadweight, to maintain cool efficiency.

The story of Track Record is a story of 1990s entrepreneurial execution. The company's concept is to anticipate the advancements of the next decade and to put them into effect today.

### Facility

Walk through Track Record and you hear the tiny, persistent chortles and beeps of conversing computers. When voices and music are silent, the building sounds like an R2D2 convention. The constant purr is the sound of modern efficiency. Desktops are free of files upon files, wastebaskets are not overrun with scraps of discarded notes. The desks are not cluttered with Rolo-dexes, memo pads, phone messages and notebooks.

It's all on disk.

"A lot of companies can't be as efficient as we are because of the tradition of paperwork," Wilson said. "For them, everything's on paper. We have eight to 10 people doing the work of 25 — and machines doing the rest."

Wilson has created a company that uses the technology that revolutionized the sound-recording side of the business and has applied it to the business-side of recording. In other words, the same Macintosh units that run the MIDI studio run the record company.

The modern interior starkly contrasts the shell of the facility, a converted train depot. (Thus the name: Track Record). The one-story red-brick building with oak planking, mahogany walls and walnut woodwork originally was built 75 years ago. It was called the Terry Avenue Freight House — the end of the line for the Northern Pacific and the Belt Line. The caboose is now the company cafeteria, the baggage car is the electronics room, the cabin is now a techno-workplace.

### Plan

Given the concept of the company, the contrast between the aged shell and modern interior is a fitting contradiction.

The initial musical approach of Track will be to recover a treasured heritage and modernize it with the blessings of technology.

"I am pleased to get the Ohio Players on our label," Wilson said. "And then to have the Average White Band, too.



Photo: Bill Pezgram

CHIP WILSON  
PRESIDENT, TRACK RECORD

We couldn't have a party when I was in college without those records.

"To me," Wilson says, "it was obvious where music is right now. It's headed to where these groups already have been. The only question is: Do they want to go there, take what they've invented and make it viable for the '90s?"

The same spirit of tasteful restoration that transformed the Track Record building into a classic but modern sanctuary for business is expected at once to preserve the heritage of the artists and enrich their talents with the technology of tomorrow.

In addition, however, the company will sign and develop new artists, songwriters and producers. The goal is to bring under one roof all the creative and administrative elements of a record company, from production to promotion to publishing.

This process already has begun. Track has a studio, a legal department (headed by partner and general counsel William Angle); a marketing department (headed by Larry Harris, former founding partner of Casablanca Record and Filmworks); a publicity department (headed by Joani Fujikado); two publishing companies (Local Motive for BMI; Local Motion for ASCAP); and even a thinktank, where sound engineers actually develop software for new sounds and techniques.

These elements are coordinated by the controlling philosophy of the company.

### *Philosophy*

"Anything you're doing in popular culture has to have these four: concept, attitude, image and control."

Track has four rooms that bear those names.

The **Concept Room** is where songs are written. The keyboards and drum machines, the computers and privacy required for modern songwriting are all in this room. The *substance* of success is established here.

The **Attitude Room** is where the sound is given personality. The more sophisticated sampling equipment is kept here and the technology for mixing and matching sounds, for storing prized

creation in the computer's memory, for building layers. *Style* is added to the substance here.

The **Control Room** is where triumph lives or dies. Naturally, the master control is the crux of the recording process, the core of the success or failure of the business because it all begins (or ends) with good product (or bad.) The substance are style are given *structure* here.

The **Image Room** is where the packaging begins. The layout and design of album jackets, sleeves, company materials, publicity materials and so forth eventually will all originate in this room. The *shine* will be added to the structured substance and style here.

Overall, the concept of Track, to take advantage of the efficiency of independence, to use modern technology for all its worth while never forgetting the value of fine traditions, to create a self-contained enterprise such as those that macroeconomists tout as the Way of the '90s.

### *Future*

But the record business isn't expected to be the only pursuit of Track Record. There are plans to develop films and other creative projects, as well.

Wilson believes the basic principles of Track are applicable to a number of entertainment endeavors. Wilson, Angle one silent partner (who prefers to live anonymously somewhere on an island in the Puget Sound) plan to explore all the possibilities.

(Wilson declined to cite for the record

specific projects that are underway. He feared that publicly divulging details would jeopardize the projects. He expects to make a public statement soon.)

\* \* \*

So that's what's going on in the record business in Seattle, WA. Not far from the Puget Sound, never too far from computer sounds, Track Record is coolly attempting to create the mold for the next generation of music-business entrepreneurs by marketing the revived Ohio Players and Average White Band sounds.

So what's the key to executing such a sound concept?

As Wilson says, "It's my mandate to be sure that our approach is creatively sound."



Photo: Bill Pegram

*Pictured at the control board of the label's onsite studio are (L. ro R.) Track President Chip Wilson with Bill Angle, VP/Business Affairs and Gen. Counsel for the label.*



*The R&B Report™ salutes key artists that have made significant contributions to R&B music over the last three decades. Though not all such artists are mentioned here, these have become a great part of R&B music history that has made them legends. — Kevin Tong*

## GLADYS KNIGHT & THE PIPS

With God-given talents at an early age, Gladys Knight & The Pips have remained together for 37 years without a personnel change. Their talents have kept them up there with the superstars to be the Soul survivors of it all.

er's and forming a couple of singing groups along the way. When his group, The Distant, met up with a group called The Primes at a party, the dream of finally having hit records became a reality with the group's signing to Motown. Mixing the choreography of Cholly Atkins with the writing skills of Smokey Robinson, Norman Whitefield and others, the temptin' Temptations proved to be one of the best vocal groups ever.



## OTIS REDDING

One of the most influential artists of the R&B music scene was Otis Redding. Although his biggest hit and Grammy Award would come after his death, Otis kept in touch with the times and the ever-changing musical climate. "Sittin' On The Dock Of The Bay" was a different tune than his usual R&B releases. Yet it was a step toward a folk genre — another facet of R&B music — that he seemed to be attempting to create. And not only his music, but his positive attitude influenced others like The Barkays, the M.G.'s, Isaac Hayes and The Markeys. He also lent his talents to penning songs for other artists: "Sweet Soul Music" for Arthur Conley, and giving that "Respect" to Aretha.



## ARETHA FRANKLIN

For Aretha, R&B/pop stardom never materialized until Atlantic. Her tremendous vocal ability was let loose on her first Atlantic record, "I Never Loved a Man (The Way That I Loved You)." She was a woman with an everchanging style and look. Joining Arista in 1980, Aretha has climbed onto new ground — still exploring and scaling the hits. But whatever she does, she will always remain The Queen of Soul.



## THE TEMPTATIONS

The Temptations have been the epitome of a group that has always had its roots in R&B music. It started with Otis Miles watching singers perform at the Fox Theater; changing his last name to sound more like an entertain-



## CHUCK BERRY

During the 1950's when R&B fused with Rock-n-Roll and Country-Western, Chuck was giving the public his own style. His songwriting brilliance with songs like, "Maybellene," catapulted him to success. And remember "School Days," "Rock-N-Roll Music" and "Johnny B. Goode?"



### **JACKIE WILSON**

Jackie Wilson was the singer's actor. His performances were physical melodramas: full of tears, twirls and romantic play. The audience would go wild. Jackie Wilson showed us that R&B music can be performed with equal portions of passion, imagination and operatic sense, and still be credible (and incredible). His induction into the Rock-N-Roll Hall Of Fame is a fitting tribute to a man that could be dubbed "The Great Rhythm And Blues Actor."



### **RAY CHARLES**

Ray Charles has mastered nearly every facet of music. During his 40-year career, he has been hailed as a genius, a phenomenon and box-office champion. His contribution to the development of R&B music has been enormous. The

self-taught composer, arranger, sound engineer and vocalist was completely blind by age 6 from glaucoma. Yet he has one of the most diversified musical repertoires and his musical influence has been felt in almost every format: Jazz, Gospel, Blues, Swing, Country-Western and Rock-N-Roll. He remains popular today — hittin' the road, Jack.



### **STEVIE WONDER**

Stevie Wonder is one of the most durable performers of our age. From the time when he was a little tyke, singing "Fingertips," to his recent hit, "You Will Know," Stevie has been able to use his creative gifts — keeping each song unique in style and production and on a plateau all its own. Musically, Stevie's carved out a niche for himself as the eighth wonder of the world ...



### **THE SUPREMES**

Originally formed in 1959 as the Primettes from Detroit's Brewster projects, this group was later renamed The Supremes. The trio probably is the best remembered girl group out of the '60s. Diana Ross, Mary Wilson and Florence Ballard (and later Cindy Birdsong) opened many doors for other R&B artists to crossover onto the Pop charts. They were the bridge that helped shorten the gap between R&B and popular music. We remember "Baby Love," "Come See About Me," "Stop! In The Name Of Love," "You Keep Me Hanging On," "I Hear A Symphony," "Back In My Arms Again," and "You Can't Hurry Love." Mmmm.



### **B.B. KING**

That Beale St. Blues Boy ... B.B. King's unique Blues guitar playing and original sound have made him the most famous Blues singer/guitarist in the world. His records are ageless, his guitar playing tireless and B.B. King, the artist, has shown that the man and his music can withstand the test of time.



### **LITTLE RICHARD**

Little Richard (or "The Georgia Peach," as he called himself) remains an important figure in the transition of R&B to Rock-N-Roll. After winning a talent contest in 1951, he received a recording contract from Atlantic, which didn't yield any hits. Not until the release of "Tutti Frutti," did the rock start to roll. With other hits like "Long Tall Sally," "Jenny, Jenny," "Keep A Knockin'" and "Good Golly, Miss Molly," Richard became the "Rock" in Rock-N-Roll.

group, The Miracles, plowed through the charts with such classics as, "Shop Around," "You Really Got a Hold On Me," "I Second That Emotion"... the list is endless. The songs penned for other artists on the Motown roster are classic and numerous: Mary Wells' "My Guy" and "Two Lovers," The Temptations' "My Girl" and "Get Ready," and the Marvelettes' "Don't Mess With Bill" and "The Hunter Gets Captured By The Game." Now a Vice President at Motown, and with a hit album last year, the flow of ideas and creativity continue.



### **MARVIN GAYE**

Marvin Gaye was the premier male solo symbol at Motown during the '60s. His chart success was phenomenal: 17 Top 10 hits. Although his Grammy wouldn't come until the end of his career with "Sexual Healing," his anthem is still "I Heard It Through the Grapevine" (7 weeks at No.1). Gaye had his fair share of duets (Tammi Terrell, Mary Wells, Kim Weston, Diana Ross), yet his music always reflected how he felt about life, about people, about music.



### **SAM COOKE**

The eighth son of a Baptist Minister, Cooke joined The Highway QC's while in his teens, then became the lead singer of the Soul Stirrers in 1950. For six years, he sang many of their hits, including, "Touch the Hem Of His Garments." Persuaded to sing secular music under the pseudonym of Dale Cook, Cooke left the Soul Stirrers and signed with Keen Records. After a couple of hits, RCA picked up his recording contract in 1960, and the rest is history. Often called the definitive Soul Man, Cooke has left behind a legacy of excellent recordings and writings. His songs may not have been R&B-tinged, but the influence he has had on so many artists (Smokey Robinson, Al Green, Johnny Nash, and Marvin Gaye, *et al*) remains enormously significant.



### **SMOKEY ROBINSON**

Smokey Robinson remains a wonderful singer and extraordinary songwriter with longevity. From the beginning in 1957, when he paired with Berry Gordy for a couple of sides, Robinson and his



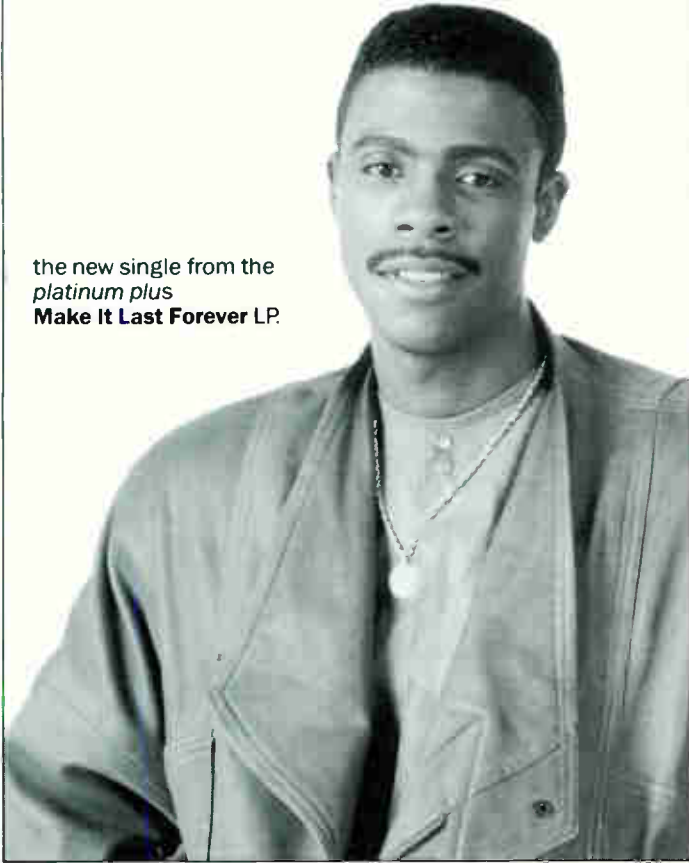
### **JAMES BROWN**

Founding the first Famous Flames in 1954, Brown displayed an uninhibited vocal style singing secularized Gospel. Going solo, he developed a style using real hollering, real screaming and real grunting. He was R&B music at its grittiest ... just plain Soul.

# KEITH SWEAT

"MAKE IT LAST FOREVER"

the new single from the platinum plus **Make It Last Forever LP.**



# HOWARD HEWETT

"once, twice, three times"

the new single from the **Forever And Ever LP.**



# SHIRLEY MURDOCK

A WOMAN'S POINT OF VIEW



**SHIRLEY MURDOCK**  
"HUSBAND"  
from the *A Woman's Point Of View LP.*

# TEDDY PENDERGRASS

*Joy*



**TEDDY PENDERGRASS**  
"JOY"  
from the *Joy LP.*



**TRACY CHAPMAN**  
"FAST CAR"  
from the debut *Tracy Chapman LP.*

Elektra/Asylum Records  
Salutes Black Music Month



ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

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By Don Tracy  
International Editor

*Editor's Note:*

As Black Music Month enters full swing, one of the most remarkable stories in R&B remains the Michael Jackson tour, now sweeping through Europe. The marvel is that, in 1988, the pre-eminent road show in the world is led by an R&B performer—a testimony to the appeal of the music and to the power of its finest performers. Following is an inside view of the most remarkable road show in history.

The Michael Jackson World Tour is truly the greatest show on earth. It offers something to everyone, and I mean everyone: all ages, sexes and creeds. His show is the most-advanced rock concert on tour, complete with lasers, flares, smokebombs, computerized light boards, magic tricks, aerial feats, a human light bulb and a gangland shootout.

Michael Jackson is much more than a singer. He is a well-rounded performer, who, if he doesn't mesmerize his audience with his music, certainly can captivate them with his choreography. Michael's charisma is so strong that, alone on a massive stage 44 feet deep, he can hold an audience in a trance.

## The Show

This incredible show commences with "Wanna Be Startin' Something" from the *Thriller* album. Michael makes his first appearance in a toreador-style outfit and a World Wrestling Federation-style belt like that of Elvis. After the third song, "Another Part Of Me," Michael miraculously changes costumes quickly for the following tune, "Smooth Criminal." In order to visually intensify the meaning of this song, he came out in an Al Capone-

## MICHAEL AND THE MIGHTY TOUR MACHINE

style hat and black clothes. This number is a cruel paradox for it is about the murder of a young woman set to an upbeat melody. It has a climax, in which the dancers die in a shower of sparkling explosions as a machine gun rattles away in the background.

Switching gears, Michael moves into "I Just Can't Stop Loving You" and "She's Out Of My Life." During the later he asks frailly, "Can I come down there?" and hugs a young girl from the first row, who, inevitably, is standing almost in a state of shock.

Michael continued to maintain an air of spontaneity with a medley of songs from the Jackson Five days: "I Want You Back," "The Love You Save," and "Let It Be Me."

Michael never allows the energy level to drop. He sustains it on with hits like "Rock With You" and in "Dirty Diana," one hears a horn section but sees no such thing; all is done on synthesizers. The pace of "Thriller" and "Working Day And Night" was much faster than the album tracks, which unfortunately tended to sacrifice the funk beat, but nonetheless helped create and maintain an even higher energy level.

But what else makes the greatest show on earth click? How are these performers able to generate so much energy? Why is it such a smooth-running performance? The musicians, singers and workers around Michael attribute it to Michael's incredible presence and power of being. People with whom he works are constantly bombarded by his positive life force. This force is reciprocated within the band and is then projected out into the audience, which responds with awe.

## The Machine

There exists a familiar rapport, which has developed among the performers. This sense of family is also an actuality. The married members of the "Michael Jackson Tour Family" travel with their families.

All those involved keep their energy levels up by leading "clean" lives, that is to say, they do not go out each night and party until dawn after each performance while they are on the job with Michael, who treats his own body as if it were a temple. Consequently they give 150 percent on stage each night.







The Michael Jackson World Tour machine is essentially a massive corporation on the road, which has to uproot itself every two or three days, and must re-establish itself someplace else immediately. Offices are set up in the hotel rooms everywhere this corporation goes. But before they do that, they video tape each room and move all the normal furnishings out. The office equipment — three computers, two printers, desks, tables, chairs, phones, etc. — is swept in. These hotel rooms are converted into the heart of the Michael Jackson Tour. All travel, transportation and stage planning, — indeed, all the logistics of the operation are taken care of here.

## The Stage

The stage is a monster. Moving it around the world is nightmarish. For example, in Europe, they will use 25 semis to transport the set. Ten of them will be used for the outdoor scaffolding and extra sound equipment, and 15 for the production equipment, which weighs anywhere from 225,000 to 275,000 lbs. The aerial materials weigh



about 75,000 lbs and the floor, which is made up primarily of lights and special effects, weighs 150,000 to 200,000 lbs. Over 180 people are required to put the stage together. Some 125 are employed as permanent roadies and the other 60 are hired in each town where they set up. The scaffolding and steel are assembled four days before the show and the production equipment — the sound, lights and video screen — is running with perfection within 24 hours ... the fruits of around-the-clock labor. Breaking it all down takes only about six or seven hours.

Though this is not the largest tour the world has ever known, it is probably the most efficient. It is a well-oiled machine that runs on precision craftsmanship. This tour could not afford to lug an elephantine production across so many continents. The stage is one of the most effective on the road today, due to its clean lines and uncluttered appearance. It was made "simple" so that the audience could see Michael clearly, except, of course, for when he performed his magic. The set was developed by stage designer Tom Phillips of the United Kingdom, lighting coordinator Alan Branton and Michael himself,

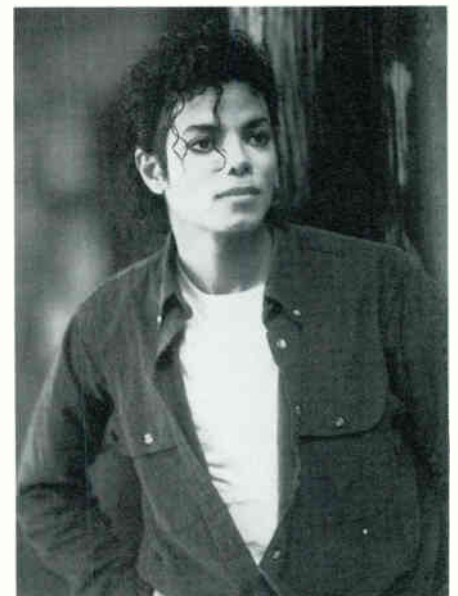
and constructed by Tate Towers of Philadelphia.

## The Man

Michael has been in this business so long that he is able to visualize the various proposals made by the other members of the stage-production staff. He does not need to be walked through a plan. The stage, just as well as all the other facets of this world tour, is a projection of Michael Jackson's genius and creativity, an extension of his being.

The Michael Jackson World Tour is much more than a rock concert making its money and moving on to the next town. It is an entire corporation, characterized by precision engineering, leading smooth performances.

It is held together by "The Chairman Of The Board," Michael Jackson, who goes beyond this role to play an integral part in all aspects of his show. Michael is not a man, who is satisfied with what he has achieved, but rather, he pursues that which he has not yet achieved, that, indeed, which no one has achieved.



# R&B IN THE U.K.



**Boogie Down Productions** debuts at No. 32, while **LA Mix** remains at No. 1 with "Check This Out." **Whitney Houston** climbs closer to the top with "Love Will Save The Day," while **Pasadenas** leaps into the

Top 10 with "Tribute (Right On)." **Suavé**, **Ziggy Marley**, **Matt Bianca**, and **The Timelords**, which was the top entry this week all enjoy chart debuts.

**Teddy Pendergrass'**

*Joy* tops the U.K. album chart at No. 1, while **Run-DMC's** *Tougher Than Leather* remains at No. 2. **Melba Moore's** new release *I'm In Love* debuts at No. 30, as **Alexander O'Neal's** *Hearsay* LP leaps 12



points to No. 11. Various compilation projects are showing healthy chart action in the U.K., particularly *House Hits* at No. 7.

## TOP 60 U.K. R & B SINGLES

LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	LA MIX	Check This Out	Breakout	3
2	2	KYLIE MINOGUE	Got To Be Certain	PWL	4
5	3	MICA PARIS	My One Temptation	4th&B'way	6
9	4	WHITNEY HOUSTON	Love Will Save The Day	Arista	3
14	5	ASWAD	Give A Little Love	Mango	3
3	6	DEREK B.	Bad Young Brother	Tuff Audio	6
—	Debut	THE TIMELORDS	Doctorin' The Tardis	KLF	2
8	8	SAMANTHA FOX	Naughty Girls (Need Love Too)	Jive	4
10	9	JAMES BROWN	I'm Real	Scotti Bros.	4
28	10	PASADENAS	Tribute (Right On)	CBS	2
4	11	RUN-D.M.C.	Run's House	Profile	4
13	12	SOUL II SOUL	Fair Play	10	4
15	13	TEDDY PENDERGRASS	Joy	Elektra	3
17	14	TEN CITY	Right Back To You	Atlantic	6
19	15	ALEXANDER O'NEAL	The Lovers	Tabu	3
20	16	B. CONSTRUCTION	Movin' 1988	Synco/pate	3
24	17	5 STAR	Another Weekend	Tent	2
32	18	SADE	Paradise	Epic	2
45	19	ROXANNE SHANTÉ	Go On Girl	Breakout	2
25	20	LOOSE ENDS	Mr. Bachelor	Virgin	2
6	21	LIVERPOOL FC	Anfield Rap	Virgin	4
7	22	NARADA	Divine Emotions	Reprise	9
23	23	BLOW	Go	10	3
30	24	KAMEN	Tell Me	WEA	2
11	25	NEW ORDER	Blue Monday 1988	Factory	6
12	26	OFRA HAZA	I'm Nin' 'Alu	WEA	7
47	27	PEBBLES	Mercedes Boy	MCA	2
—	Debut	MAXI PRIEST	Wild World	10	2
—	Debut	GLEN GOLDSMITH	What You See Is What You Get	RCA	1
43	30	WONDER/JACKSON	Get It	Motown	3
40	31	DESIRELESS	Voyage Voyage	CBS	4
—	Debut	BOOGIE DOWN PROD.	Stop The Violence/My Philosophy	Jive	1
—	Debut	MATT BIANCO	Don't Blame It On That Girl	WEA	2
57	34	PAUL HARDCASTLE	40 Years	Chrysalis	2
54	35	JESSE JOHNSON	Lovestruck	Breakout	3
21	36	LAVINE HUDSON	Intervention	Virgin	6
18	37	MAGIC LADY	Betcha Can't Love	Motown	4
16	38	PRINCE	Alphabet St.	Paisley Park	6
35	39	JETS	Rocket 2 U	MCA	6
36	40	THE BREAKBOYS	And The Break Goes On	Hardcore	4
44	41	RAZE	Break 4 Love	Champion	5
—	Re-entry	SABINA	Boys	Ibiza	1
27	43	TODD TERRY PROJECT	Bango (To The Batmobile)	Sleeping Bag	3
—	Debut	DETROIT SPINNERS	Working My Way Back To You	Atlantic	1
31	45	TAJA SEVELLE	Wouldn't You Love To Love Me	Paisley Park	5
26	46	S-EXPRESS	S-Express	Rhythm King	10
39	47	JULIAN JONAH	Jealousy And Lies	Cooltempo	6
—	Debut	OFF	Electrica Salsa	Sonet	3
55	49	M-D-EMM	Get Busy (Its Partytime!)	Republic	3
53	50	TRUE MATHEMATICS	K.A.O.S.S./For The Money	Champion	6
—	Debut	ROYAL HOUSE	Can You Party	Champion	2
41	52	MICHAEL JACKSON	I Want You Back '88	Motown	9
29	53	HARRY ENFIELD	Loadsamoney	Mercury	4
—	Debut	EMILIO PASQUEZ	Sounds From The Pink Sandbox	WEA	1
38	55	KEITH SWEAT	Something Just Ain't Right	Elektra	5
—	Debut	SUAVÉ	My Girl	Capitol	2
—	Debut	ZIGGY MARLEY	Tomorrow People	Virgin	2
58	58	52ND STREET	I Will Wait	10	4
33	59	WILL DOWNING	A Love Supreme	4th&B'way	10
42	60	JAMES BROWN	The Payback	Urban	8

## TOP 30 U.K. R & B ALBUMS

LW	TW	ARTIST	TITLE	LABEL	WOC
4	1	TEDDY PENDERGRASS	Joy	Elektra	4
2	2	RUN-D.M.C.	Tougher Than Leather	Profile	3
3	3	DEREK B	Bullet From A Gun	Tuff Audio	3
1	4	PRINCE	Lovesexy	Paisley Park	4
5	5	BY ALL MEANS	By All Means	Island	3
6	6	SADE	Stronger Than Pride	Epic	5
—	Debut	VARIOUS	House Hits	Needle	1
14	8	BIG DADDY KANE	Long Live The Kane	WB	3
16	9	VARIOUS	Nite Flite	CBS	6
21	10	VARIOUS	Motown Dance Party	Motown	4
23	11	ALEXANDER O'NEAL	Hearsay	Tabu	29
13	12	KENI STEVENS	You	Debut	3
8	13	NARADA	Divine Emotions	Reprise	5
11	14	J. JEFF/ PRINCE	He's The DJ, I'm The Rapper	Jive	6
12	15	VARIOUS	Hip Hop 21	Streetsounds	2
18	16	BOOGIE DOWN PROD.	By All Means Necessary	Jive	6
28	17	ASWAD	Distant Thunder	Mango	10
7	18	WILL DOWNING	Will Downing	4th & B'way	12
19	19	AL B. SURE!	In Effect Mode	WB	5
9	20	VARIOUS	TSOP: The Sound Of Philadelphia	K-Tel	4
10	21	VARIOUS	House Hits	Needle	4
—	Debut	VARIOUS	Reggae Hits 4	Jetstar	1
17	23	PEEBLES	Peebles	MCA	3
15	24	EVELYN KING	Flirt	EMI-Manhattan	3
25	25	VARIOUS	Best Of House Megamix Vol. 2	Serious	4
26	26	BROOMFIELD	Broomfield	CBS	2
—	Debut	MELBA MOORE	I'm In Love	Capitol	1
—	Debut	VISIONS	Visions	Urban	1
24	29	VARIOS	Hip Hop And Rapping	Stylus	10
—	Debut	SHAKATAK	Manic & Cool	Polydor	1



WHITNEY HOUSTON

# THE R&B PLAYLISTS

Hots and Adds

WOCQ/Ocean City 301-641-0001

Scott Jantzen/PD /MD  
H JOHNNY KEMP  
H PRINCE  
H MICHAEL JACKSON  
H TEDDY PENDERGRASS  
H STACY LATTISAW  
A J. IGLESIAS/S. WONDER  
A TROOP  
A AL B SURE!  
A BARDEAUX  
A L'TRIMM  
A GREGORY HINES

WXVY/Baltimore 301/653-2200

Roy Sampson/PD /MD  
H MICHAEL JACKSON  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H EVELYN "CHAMPAGNE" KING  
A TYKA NELSON  
A GREGORY HINES  
A OHIO PLAYERS  
A ROB BASE  
A AL B SURE!

WILD/Boston 617/427-2222

Eroy Smith/PD Artemis Morale/MD  
H JAMES BROWN  
H EVELYN "CHAMPAGNE" KING  
H TONY!TONI!TONÉ!  
A MODERNIQUE  
A SIEDAH GARRETT  
A LOOSE ENDS  
A RICK JAMES  
A HOWARD HEWETT

WKND/Windsor 203/688-6221

Melona McLean/PD /MD  
H GEORGE MICHAEL  
H BETTY WRIGHT  
H TEDDY PENDERGRASS  
A SIEDAH GARRETT  
A TONY!TONI!TONÉ!  
A JOHNNY KEMP  
A RAINEY DAVIS  
A BILLY OCEAN  
A GUY

WDKX/Rochester 716-262-2050

Andre Marcel/PD Kevin Morrison/MD  
H MAC BAND  
H SADE  
H TROOP  
H JAZZY JEFF/FRESH PRINCE  
H J.J. FAD  
A SYSTEM  
A PAULA ABDUL  
A DÁKRASH  
A ATLANTIC STARR  
A BOBBY BROWN

WDAS/Philadelphia 215/878-2000

Joe Tamburro/PD Ducki Hampton/MD  
H DOUG E. FRESH  
H SADE  
H JOHNNY KEMP  
H PRINCE  
H GEORGE MICHAEL  
A SIEDAH GARRETT  
A TYKA NELSON  
A SUAVÉ  
A FULL FORCE  
A RICK JAMES  
A J.J. FAD  
A ANITA POINTER  
A DAVIS AND DAVIS  
A GREGORY HINES

WUSL/Philadelphia 215/482-7000

Dave Allan/PD /MD  
H GEORGE MICHAEL  
H JOHNNY KEMP

H TEDDY PENDERGRASS

H EVELYN "CHAMPAGNE" KING  
H TONY!TONI!TONÉ!  
A TYKA NELSON  
A TAYLOR DAYNE  
A J.J. FAD  
A TONY TERRY  
A SHIRLEY MURDOCK  
A LOOSE ENDS  
A FULL FORCE

WAMO/Pittsburgh 412/471-2181

Chuck Woodson/PD /MD  
H GEORGE MICHAEL  
H JOHNNY KEMP  
H JETS  
H PRINCE  
H BARDEAUX  
A GLADYS KNIGHT/PIPS  
A REBBIE JACKSON  
A POINTER SISTERS  
A BILLY OCEAN  
A NARADA MICHAEL WALDEN  
A ALEXANDER O'NEAL  
A DEELE  
A STEVE WINWOOD

WDJY/Washington 202/722-1000

Brute Bailey/PD Chris Barry/MD  
H EVELYN "CHAMPAGNE" KING  
H GREGORY ABBOTT  
H JOHNNY KEMP  
H MICHAEL JACKSON  
H TEDDY PENDERGRASS  
A J. IGLESIAS/S. WONDER  
A JERMAINE STEWART  
A MASTER PLAN  
A VANESSA WILLIAMS  
A RICK JAMES  
A TROOP  
A NU SHOOZ  
A KIRK WHALUM

WHUR/Washington 202/232-6000

Bobby Bennett/PD Mike Archie/MD  
H GEORGE MICHAEL  
A PRINCE  
A STEVE WINWOOD  
A RICK JAMES  
A TAMARA AND THE SEEN  
A SYSTEM  
A KIRK WHALUM  
A WHISTLE

KMOJ/Minneapolis 612-377-0594

Chico Edmunds/PD Syder Hamilton/MD  
H PRINCE  
H PAULA ABDUL  
H GUY  
H TAMARA AND THE SEEN  
H JAMES BROWN  
A SYSTEM  
A RICK JAMES  
A AL B SURE!  
A THERESA  
A PIECES OF A DREAM  
A SIEOAH GARRETT  
A TROOP

WBMX/Oak Park 312-524-3200

Lee Michaels/PD Oaisy Davis/MD  
H S.WONDER/M.JACKSON  
H RANDY HALL  
H GEORGE MICHAEL  
H JOHNNY KEMP  
H TEDDY PENDERGRASS  
A SHIRLEY MURDOCK  
A HOWARD HEWETT  
A DYNASTY  
A DAVID SANBORN  
A GUY  
A RJ'S LATEST ARRIVAL  
A VANESSA WILLIAMS

A POINTER SISTERS

A BY ALL MEANS  
A TAANA GARDNER

WGCI/Chicago 312-984-1470

Sonny Taylor/PD Barbara Prieto/MD  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H THE RAYS  
H JAZZY JEFF/FRESH PRINCE  
H MICHAEL JACKSON  
A LEATA GALLOWAY  
A J.J. FAD  
A POINTER SISTERS  
A SHIRLEY MURDOCK  
A M. MOORE/F. JACKSON  
A GUY  
A 2 LIVE CREW  
A SYSTEM  
A RJ'S LATEST ARRIVAL  
A ANITA POINTER

WLUM/Elm Grove 414-785-1021

Steve Hegwood/PD Gary Young/MD  
H DOUG E. FRESH  
H GEORGE MICHAEL  
H SADE  
H MICHAEL JACKSON  
H J.J. FAD  
A MAC BAND  
A TAMARA AND THE SEEN  
A MIAMI SOUND MACHINE

WNOV/Milwaukee 414-449-9668

Rob Hardy/PD /MD  
H JOHNNY KEMP  
H KEITH SWEAT  
H JAMES BROWN  
H SADE  
A TRACIE SPENCER  
A NEW EDITION  
A ICE-T

WBLZ/Cincinnati 513-742-3600

Brian Castle/PD Tom Owens/MD  
H JOHNNY KEMP  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H TONY!TONI!TONÉ!  
H PRINCE  
A ZIGGY MARLEY  
A HOWARD HEWETT  
A LOOSE ENDS  
A RICK JAMES  
A SUAVÉ  
A OHIO PLAYERS  
A BAROEUX  
A JESSE JOHNSON  
A PIECES OF A DREAM  
A SHIRLEY MURDOCK  
A TERENCE TRENT O'ARBY

WIZF/Cincinnati 513-351-5900

Jay DuBard/PD Marv Hankston/MD  
H JOHNNY KEMP  
H PRINCE  
H MICHAEL JACKSON  
H TONY!TONI!TONÉ!  
H TEDDY PENDERGRASS  
A NU SHOOZ  
A DEELE  
A BILLY OCEAN  
A FULL FORCE

WCIN/Cincinnati 513-281-7180

Everett Cork/PD /MD  
H PEBBLES  
H TEDDY PENDERGRASS  
H SUAVÉ  
H JAMES BROWN  
H SADE  
A AL B SURE!  
A RICK JAMES

A MILLIE JACKSON

A BILLY PAUL  
A BILLY OCEAN  
A BILLY PAUL

WCKX/Columbus 614-464-0020

Rick Stevens/PD Keith Willis/MD  
H MICHAEL JACKSON  
H JAMES BROWN  
H S.WONDER/M.JACKSON  
H JAZZY JEFF/FRESH PRINCE  
H PRINCE  
A WHISTLE  
A STETSASONIC  
A FULL FORCE  
A GREGORY HINES  
A GUY  
A J.J. FAD  
A STEVE WINWOOD  
A STACY LATTISAW  
A SIEDAH GARRETT  
A THERESA  
A BILLY OCEAN  
A JESSE JOHNSON  
A ICE-T

WVCO/Columbus 614/451-2191

K.C. Jones/PD Rob Morris/MD  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H TONY!TONI!TONÉ!  
H PRINCE  
H MICHAEL JACKSON  
A TROOP  
A M. MOORE/F. JACKSON  
A TONY TERRY  
A NEW EDITION

WZAK/Cleveland 216/621-9300

Lynn Tolliver/PD Bobby Rush/MD  
H MICHAEL JACKSON  
H EPMD  
H TONY!TONI!TONÉ!  
H DOUG E. FRESH  
H RUN-D.M.C.  
A HOWARD HEWETT  
A STETSASONIC  
A AL B SURE!  
A REBBIE JACKSON

WGPR/Detroit 313/259-8862

Joe Spencer/PD Cheryl Coleman/MD  
H NU SHOOZ  
H JOHNNY KEMP  
H S.WONDER/M.JACKSON  
H JAZZY JEFF/FRESH PRINCE  
H THE RIGHT CHOICE  
A AL B SURE!  
A BILLY PAUL  
A JESSE JOHNSON  
A LOOSE ENDS

WTLF/Indianapolis 317/923-1456

Jay Johnson/PD Vicki Buchanon/MD  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H JAMES BROWN  
H PRINCE  
H JOHNNY KEMP  
A HOWARD HEWETT  
A NAJEE  
A BROWNMARK  
A RICK JAMES  
A SUAVÉ  
A TERENCE TRENT D'ARBY  
A CHICO DEBARGE  
A JESSE JOHNSON

KPRS/Kansas City 816/471-2100

Monica Nightingale/PD /MD  
H GEORGE MICHAEL  
H JODY WATLEY  
H MORRIS DAY  
H MICHAEL JACKSON

H PRINCE

A SUAVÉ  
A TRACIE SPENCER  
A THERESA  
A HOWARD HEWETT  
A RAINEY DAVIS  
A HINDSIGHT  
A WINANS  
A FINESSE & SYNQUIS  
A SYSTEM  
A JESSE JOHNSON  
A DÉJA

CBSL/Minneapolis 612-341-2447

Pete Rhodes/PD /MD  
H NARADA MICHAEL WALDEN  
H TEDDY PENDERGRASS  
H EVELYN "CHAMPAGNE" KING  
H JOHNNY KEMP  
H EARTH,WIND & FIRE  
A ATLANTIC STARR  
A HINDSIGHT  
A RICK JAMES  
A HOWARD HEWETT  
A STEVE WINWOOD  
A TROOP  
A GREGORY HINES  
A NEW EDITION

KATZ/St. Louis 314/241-6000

Earl Boston/PD /MD  
H MICHAEL JACKSON  
H TEDDY PENDERGRASS  
H JOHNNY KEMP  
H JAMES BROWN  
A SIEDAH GARRETT  
A WILL TO POWER  
A OHIO PLAYERS  
A SHIRLEY MURDOCK  
A ALEXANDER O'NEAL  
A RICK JAMES  
A BILLY OCEAN  
A TAYLOR DAYNE

KMJM/St. Louis 314/361-1108

Mike Stradford/PD Greg Beasley/MD  
H S.WONDER/M.JACKSON  
H MICHAEL JACKSON  
H TEDDY PENDERGRASS  
H TONY!TONI!TONÉ!  
H GEORGE MICHAEL  
A TAKE 6  
A J.J. FAO  
A RICK JAMES  
A GREGORY HINES  
A 2 LIVE CREW  
A RAINEY DAVIS  
A HOWARD HEWETT  
A STEVE WINWOOD

WEKS/Atlanta 404/872-9900

Tony Scott/PD Tony Scott/MD  
A FULL FORCE  
A BURRELL  
A ATLANTIC STARR  
A AL B SURE!  
A RICK JAMES  
A SYSTEM

WVEE/Atlanta 404/898-8957

Ray Boyd/PD /MD  
H SADE  
H GEORGE MICHAEL  
H MICHAEL JACKSON  
H S.WONDER/M.JACKSON  
A BILLY OCEAN  
A SUAVÉ  
A DYNASTY  
A THERESA  
A BROTHERS JOHNSON

WATV/Birmingham 205/780-2014

Ersine Fouch/PD Ron January/MD  
H TEDDY PENDERGRASS

# THE R&B PLAYLISTS

H PRINCE  
H JOHNNY KEMP  
H GEORGE MICHAEL  
A STEVE WINWOOD  
A JESSE JOHNSON  
A MAC BAND  
A NATALIE COLE  
A AL B SURE!  
A BURRELL

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

H TONY!TONI!TONÉ!  
H DOUG E. FRESH  
H TEDDY PENDERGRASS  
H JODY WATLEY  
H PRINCE  
A RAINEY DAVIS  
A ATLANTIC STARR  
A FULL FORCE  
A AL B SURE!  
A GLADYS KNIGHT/PIPS  
A RICK JAMES  
A TAYLOR DAYNE

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

H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H EVELYN "CHAMPAGNE" KING  
H BETTY WRIGHT  
H NATALIE COLE  
A ANGELA WINBUSH  
A DÉJÀ  
A PAULA ABDUL  
A JAMES BROWN  
A TERENCE TRENT D' ARBY  
A GAVIN CHRISTOPHER

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

H KEITH SWEAT  
H ICE-T  
H NEW KIDS ON THE BLOCK  
H JOHNNY KEMP  
H SADE  
A SIEDAH GARRETT  
A FAT BOYS  
A RICK JAMES

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

H EVELYN "CHAMPAGNE" KING  
H MICHAEL JACKSON  
H PRINCE  
H TONY!TONI!TONÉ!  
H BETTY WRIGHT  
A SUAVÉ  
A GLADYS KNIGHT/PIPS  
A RICK JAMES  
A RAINEY DAVIS  
A THE GIRLZ  
A SCRITTI POLITTI  
A FINESSE & SYNQUIS

WWDW/Sumter 803/495-2558  
Andre Carson/PD /MD

H JOHNNY KEMP  
H TONY!TONI!TONÉ!  
H DEELE  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
A BOMB THE BASS  
A RAINEY DAVIS  
A THERESA  
A LOOSE ENDS  
A BURRELL

KKDA/Grand Prairie 214/263-9911

Michael Spears/PD Jimmy Smith/MD  
H MICHAEL JACKSON  
H TONY!TONI!TONÉ!

H J.J. FAD  
H GEORGE MICHAEL  
H RUN-D.M.C.  
A TEENA MARIE  
A GREGORY HINES  
A ROB BASE  
A BY ALL MEANS  
A DYNASTY  
A FAT BOYS  
A GLADYS KNIGHT/PIPS

WAAA/Winston Salem 919/767-0430

Tina Carson/PD /MD  
H BETTY WRIGHT  
H TEDDY PENDERGRASS  
H THE RIGHT CHOICE  
H TONY!TONI!TONÉ!  
H JOHNNY KEMP  
A JERMAINE STEWART  
A NAJEE  
A DAVID SANBORN  
A JESSE JOHNSON  
A CARL ANDERSON  
A RICK JAMES

WEAL/Greensboro 919-275-1957  
Don Davis/PD Toni Avery/MD

H BIZ MARKIE  
H RUN-D.M.C.  
H TONY!TONI!TONÉ!  
H ALEXANDER O'NEAL  
H ROXANNE SHANTÉ  
A BOOGIE BOYS  
A ASHER B & DADDY FREDDIE  
A BOMB THE BASS  
A SUAVÉ  
A J.J. FAD  
A T-LOCK

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

H RUN-D.M.C.  
H MAC BAND  
H JOHNNY KEMP  
H J.J. FAD  
H SADE  
A SUAVÉ  
A GUY  
A PAULA ABDUL  
A DEELE  
A LOOSE ENDS  
A JESSE JOHNSON  
A NATALIE COLE

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

H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H JAZZY JEFF/FRESH PRINCE  
H VANESSA WILLIAMS  
H JAMES BROWN  
A THE GIRLZ  
A ANITA POINTER  
A JESSE JOHNSON  
A J.J. FAD  
A TONY TERRY  
A J. IGLESIAS/S. WONDER  
A EPMO  
A LEATA GALLOWAY  
A TAYLOR DAYNE  
A SUAVÉ  
A GLADYS KNIGHT/PIPS  
A STEVE WINWOOD  
A PAULA ABDUL  
A FULL FORCE  
A GREGORY HINES

KRNB/Memphis 901/323-0101  
C.J. Morgan/PD Melvin Jones/MD

H DOUG E. FRESH  
H GEORGE MICHAEL  
H J.J. FAD  
H MICHAEL JACKSON

H TONY!TONI!TONÉ!  
A EVON JEFFRIES  
A SIEDAH GARRETT  
A OHIO PLAYERS  
A AL B SURE!  
A J. IGLESIAS/S. WONDER  
A TAYLOR DAYNE  
A SUAVÉ

WHRK/Memphis 901/529-4300  
Mark Christian/PD Stan Bell/MD

H GEORGE MICHAEL  
H S.WONDER/M.JACKSON  
H MICHAEL JACKSON  
H PRINCE  
H TONY!TONI!TONÉ!  
A RICK JAMES  
A TEENA MARIE  
A STEVE WINWOOD  
A RAINEY DAVIS  
A GREGORY HINES  
A SUAVÉ  
A EVON JEFFRIES  
A CLUB NOUVEAU  
A BOMB THE BASS  
A ANITA POINTER  
A WHISTLE

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

H PRINCE  
H S.WONDER/M.JACKSON  
H TEDDY PENDERGRASS  
H TONY!TONI!TONÉ!  
H MICHAEL JACKSON  
A MIAMI SOUND MACHINE  
A GLADYS KNIGHT/PIPS  
A DORIAN HAREWOOD  
A AL B SURE!  
A TERENCE TRENT D' ARBY  
A THERESA  
A THE GIRLZ  
A HOWARD HEWETT  
A RAINEY DAVIS

KQXL/New Roads 504-926-1106

A.B. Welch/PD Chris Clay/MD  
H S.WONDER/M.JACKSON  
H TONY!TONI!TONÉ!  
H TEDDY PENDERGRASS  
H MICHAEL JACKSON  
H PRINCE  
A PIECES OF A DREAM  
A AL B SURE!  
A GLADYS KNIGHT/PIPS  
A SIEDAH GARRETT  
A J. IGLESIAS/S. WONDER  
A SADE  
A HOWARD HEWETT

WXOK/Baton Rouge 504-927-7060  
Matt Morton/PD /MD

H S.WONDER/M.JACKSON  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H PRINCE  
H MICHAEL JACKSON  
A BY ALL MEANS  
A ROB BASE  
A AL B SURE!  
A J. IGLESIAS/S. WONDER  
A MORRIS DAY  
A MIAMI SOUND MACHINE

WYLD/New Orleans 504/822-1946  
Tony Brown/PD Victor Savage/MD

H SADE  
H MICHAEL JACKSON  
H S.WONDER/M.JACKSON  
H TEDDY PENDERGRASS  
H EVELYN "CHAMPAGNE" KING  
A TRACIE SPENCER  
A TEENA MARIE  
A RICK JAMES

A J. IGLESIAS/S. WONDER  
A GLADYS KNIGHT/PIPS  
A REBBIE JACKSON

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

H VANESSA WILLIAMS  
H JAZZY JEFF/FRESH PRINCE  
H TEDDY PENDERGRASS  
H GEORGE MICHAEL  
H TONY!TONI!TONÉ!  
A SUAVÉ  
A NATALIE COLE  
A FULL FORCE  
A J.J. FAD  
A AL B SURE!  
A SHIRLEY MURDOCK  
A THE GIRLZ  
A JESSE JOHNSON  
A RICK JAMES  
A EPMO  
A HINDSIGHT

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

H S.WONDER/M.JACKSON  
H TEDDY PENDERGRASS  
H JOHNNY KEMP  
H EVELYN "CHAMPAGNE" KING  
H BETTY WRIGHT  
A GREGORY HINES  
A J. IGLESIAS/S. WONDER  
A NORMAN CONNORS  
A GLADYS KNIGHT/PIPS

WTMP/Tampa 813/626-4108  
Chris Turner/PD /MD

H JAMES BROWN  
H HERBIE HANCOCK  
H JODY WATLEY  
H S.WONDER/M.JACKSON  
H NICOLE  
A REBBIE JACKSON  
A BILLY OCEAN  
A HALL & OATES  
A ANITA POINTER  
A PAULA ABDUL  
A GREGORY HINES  
A MIAMI SOUND MACHINE

KACE/Los Angeles 213/564-7951  
Pam Wells/PD Lisa Lipps/MD

H GEORGE MICHAEL  
H S.WONDER/M.JACKSON  
H EVELYN "CHAMPAGNE" KING  
H MICHAEL JACKSON  
H JESSE JOHNSON  
A FULL FORCE  
A SIEDAH GARRETT  
A LOOSE ENDS  
A TEMPTATIONS  
A ANITA POINTER  
A TYKA NELSON  
A RJ'S LATEST ARRIVAL

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

H BIZ MARKIE  
H YOUNG M.C.  
H TONY!TONI!TONÉ!  
H RUN-D.M.C.  
H BOGGIE DOWN PRO  
A TAMARA AND THE SEEN  
A AL B SURE!  
A RICK JAMES  
A ERIC B RAKIM  
A TEDDY PENDERGRASS

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

H SADE  
H NORMAN CONNORS  
H BETTY WRIGHT  
H S.WONDER/M.JACKSON

H TEDDY PENDERGRASS  
A HOWARD HEWETT  
A CHRIS JASPER  
A GAP BAND  
A PIECES OF A DREAM

KJLH/Los Angeles 213/299-5960  
Cliff Winston/PD Lon Mc Q/MD

H S.WONDER/M.JACKSON  
H JOHNNY KEMP  
H BIZ MARKIE  
H GUY  
H ALEXANDER O'NEAL  
H EVELYN "CHAMPAGNE" KING  
H PRINCE  
A RAINEY DAVIS  
A MILLIE JACKSON  
A GAP BAND  
A BILLY OCEAN  
A LOOSE ENDS  
A FULL FORCE  
A NAJEE

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

H JOHNNY KEMP  
H TEDDY PENDERGRASS  
H PRINCE  
H J.J. FAD  
H TONY!TONI!TONÉ!  
A RICK JAMES  
A TRACIE SPENCER

KKFX/Seattle 206/728-1250  
Bob Wikstrom/PD /MD

H PRINCE  
H JOHNNY KEMP  
H JODY WATLEY  
H HALL & OATES  
A MICHAEL JACKSON  
A RAINEY DAVIS  
A JESSE JOHNSON  
A CANDI  
A WILL TO POWER  
A AL B SURE!

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

H TEDDY PENDERGRASS  
H PRINCE  
H JOHNNY KEMP  
H TONY!TONI!TONÉ!  
H JAMES BROWN  
A RICK JAMES  
A SYSTEM  
A GREGORY HINES  
A MELI'SA MORGAN  
A AL B SURE!  
A GAP BAND  
A TERENCE TRENT D' ARBY  
A SUAVÉ

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

H PAULA ABDUL  
H EVELYN "CHAMPAGNE" KING  
H JOHNNY KEMP  
H THE RIGHT CHOICE  
H PEBBLES  
A TERENCE TRENT D' ARBY  
A DÉJÀ  
A PRINCE  
A BILLY OCEAN  
A VANESSA WILLIAMS  
A FULL FORCE  
A NEW EDITION  
A DAVID SANBORN  
A SIEDAH GARRETT

# R&B AT TOP 40

WAVA/Arlington

703/534-0320  
Mark St. John/PD Gene Baxter/MD

1 1 JETS  
1 1 JETS  
2 2 BRENDA K. STARR  
3 3 GEORGE MICHAEL  
3 3 GEORGE MICHAEL  
- 5 RICK ASTLEY  
- 5 RICK ASTLEY  
- 6 TERENCE TRENT D'ARBY  
9 9 BRENDA RUSSELL  
10 10 PEBBLES  
11 11 SAMANTHA FOX  
- 14 DEELE  
- 15 CONTOURS  
17 17 MICHAEL JACKSON  
19 19 PRINCE  
24 24 HALL & OATES  
6 25 TERENCE TRENT D'ARBY  
- 29 JOHNNY KEMP  
30 30 TONY!TONI!TONÉ!  
31 Add BILLY OCEAN  
- Add CONTOURS  
- Add STEVIE WONDER

WBSB/Baltimore

301/466-9272  
Brian Thomas/PD /MD

2 3 GEORGE MICHAEL  
7 5 MICHAEL JACKSON  
8 6 JETS  
3 7 MIAMI SOUND MACHINE  
6 9 DEELE  
12 10 BRENDA K. STARR  
- 12 RICK ASTLEY  
11 16 BRENDA RUSSELL  
18 18 PRINCE  
21 20 HALL & OATES  
- 22 AL B. SURE!  
28 23 PEBBLES  
- 24 JOHNNY KEMP  
16 25 WHITNEY HOUSTON  
30 26 BILLY OCEAN  
31 Add SADE  
- Add CONTOURS

WHTZ/Secaucus

201/876-5000  
Scott Shannon/PD Franke Blue/MD

1 1 GEORGE MICHAEL  
2 2 MIAMI SOUNO MACHINE  
- 3 RICK ASTLEY  
- 4 OEBBIE GIBSON  
- 5 JOHNNY KEMP  
9 6 JETS  
- 7 AL B. SURE!  
13 8 J.J. FAD  
12 10 HALL & OATES  
- 11 STEVIE B.  
14 12 MICHAEL JACKSON  
6 13 SAMANTHA FOX  
22 15 PEBBLES  
20 16 BRENDA RUSSELL  
21 19 PRINCE  
10 22 NATALIE COLE  
25 23 TERENCE TRENT D'ARBY  
- 26 JAZZY JEFF/FRESH PRINCE  
- 27 MIAMI SOUNO MACHINE  
- 28 BILLY OCEAN  
- 29 BRENDA K. STARR  
- 30 STEVE WINWOOD

WMYK/Va. Beach

804/473-1194  
Don Allen/PD Thomas Lytle/MD

2 1 TONY!TONI!TONÉ!  
5 2 MICHAEL JACKSON  
4 3 PRINCE  
3 4 S.WONDER/M.JACKSON  
6 5 GEORGE MICHAEL  
9 6 TEOOY PENDERGRASS  
22 7 STACY LATTISAW  
21 8 HALL & OATES  
25 9 JAZZY JEFF/FRESH PRINCE  
29 10 M. MOORE/F. JACKSON  
11 11 KEITH SWEAT  
1 12 EVELYN 'CHAMPAGNE' KING  
13 13 KOOL MOE OEE  
14 14 NARADA MICHAEL WALOEN  
18 15 JODY WATLEY  
19 16 DOUG E. FRESH

- 17 SADE  
24 18 JETS  
23 19 MORRIS DAY  
27 20 JAMES BROWN  
28 21 THE RIGHT CHOICE  
30 22 RJ'S LATEST ARRIVAL  
- 23 DEELE  
- 24 NU SHOOZ  
- 25 TERENCE TRENT D'ARBY  
- 26 GUY  
- 27 VANESSA WILLIAMS  
- 28 LEATA GALLOWAY  
- 29 TROOP  
- 30 PAULA ABDUL  
- Add RAINIEY DAVIS  
- Add TONY TERRY  
- Add AL B. SURE!  
- Add SUAVÉ  
- Add TAMARA AND THE SEEN  
- Add SHIRLEY MURDOCK

WPGC/Greenbelt

301-441-3500  
Mike Beach/PD Al D'Angelo/MD

- 1 JAZZY JEFF/FRESH PRINCE  
- 2 AL B. SURE!  
5 3 BRENDA K. STARR  
4 4 JETS  
3 5 PEBBLES  
- 6 HEAVY D & THE BOYZ  
- 8 JOHNNY KEMP  
11 9 PRINCE  
- 10 STACY LATTISAW  
8 11 GEORGE MICHAEL  
6 12 TERENCE TRENT D'ARBY  
- 13 NIA PEEPLES  
- 15 DIANNE REEVES  
17 17 MICHAEL JACKSON  
20 20 TEDDY PENDERGRASS  
27 23 SADE  
26 24 TONY!TONI!TONÉ!  
16 25 OEELE  
30 26 NEW EDITION  
- 28 TERENCE TRENT D'ARBY  
8 29 GEORGE MICHAEL  
- Add FAT BOYS

WOHT/New York

212/840-1035  
Joel Zorkowitz/PD Steve Ellis/MD

- 3 JOHNNY KEMP  
- 4 PEBBLES  
- 5 E.U. BANO  
- 6 DEELE  
- 7 MIAMI SOUNO MACHINE  
- 9 GEORGE MICHAEL  
- 10 PRINCE  
- 11 J.J. FAD  
- 12 MICHAEL JACKSON  
- 13 BRENDA K. STARR  
- 14 HALL & OATES  
- 16 NIA PEEPLES  
- 18 BRENDA RUSSELL  
- 19 JETS  
- 20 BARDEAUX  
- 21 TERENCE TRENT O'ARBY  
- 22 SADE  
- 24 MIAMI SOUNO MACHINE  
- 25 TEOOY PENDERGRASS  
- 27 TONY!TONI!TONÉ!  
- Add PAULA ABDUL  
- Add FAT BOYS  
- Add TAYLOR DANE

WRQX/Washington

202/686-3076  
Chuck Morgan/PD Pam Trickett/MD

1 1 GEORGE MICHAEL  
2 2 JETS  
6 4 BRENDA K. STARR  
3 5 MIAMI SOUNO MACHINE  
4 6 TERENCE TRENT O'ARBY  
7 7 BRENDA RUSSELL  
- 9 E.U. BANO  
- 10 RICK ASTLEY  
17 16 HALL & OATES  
19 18 PRINCE  
27 19 PEBBLES  
- 20 AL B. SURE!  
23 22 MICHAEL JACKSON  
29 26 SADE  
- 27 JOHNNY KEMP  
18 29 WHITNEY HOUSTON

15 30 SAMANTHA FOX  
- Add NU SHOOZ  
WWPR/New York  
212/887-6226  
Larry Berger/PD Andy Dean/MD

- 1 GEORGE MICHAEL  
- 2 RICK ASTLEY  
- 4 MIAMI SOUNO MACHINE  
3 5 SAMANTHA FOX  
17 7 JETS  
10 8 JOHNNY KEMP  
11 9 BRENDA RUSSELL  
15 10 HALL & OATES  
20 11 MICHAEL JACKSON  
12 12 AL B. SURE!  
4 13 DEELE  
26 14 PEBBLES  
- 17 TEDDY PENDERGRASS  
8 20 NATALIE COLE  
- 21 SADE  
- 23 BRENDA K. STARR  
5 25 TERENCE TRENT D'ARBY  
- 27 J.J. FAD  
- 28 MIAMI SOUNO MACHINE

WXKS/Medford

617/396-1430  
Sunny Joe White/PD Jerry McKennan/MD

2 2 JETS  
3 3 MICHAEL JACKSON  
8 5 PEBBLES  
11 9 JOHNNY KEMP  
13 11 NIA PEEPLES  
12 12 PRINCE  
16 13 AL B. SURE!  
22 17 SADE  
25 19 BRENDA K. STARR  
23 21 TRACY CHAPMAN  
28 22 TERENCE TRENT D'ARBY  
24 24 ZIGGY MARLEY  
- 28 BRENDA RUSSELL  
- Add J.J. FAO  
- Add FAT BOYS

KBEQ/Kansas City

816/531-2535  
Kevin Kenney/PO /MD

1 1 MIAMI SOUNO MACHINE  
2 2 GEORGE MICHAEL  
4 4 TERENCE TRENT D'ARBY  
8 8 SAMANTHA FOX  
- 9 RICK ASTLEY  
10 10 WHITNEY HOUSTON  
11 11 PEBBLES  
12 12 JETS  
13 13 JETS  
16 16 DEELE  
- 18 BILLY OCEAN  
20 20 BRENDA K. STARR  
23 23 HALL & OATES  
26 26 BRENDA RUSSELL  
27 27 PEBBLES  
31 Add SADE  
- Add JOHNNY KEMP

KBQ/St. Louis

314/644-1380  
Lyndon Abel/PD Jim Atkinson/MD

2 2 PRINCE  
4 4 MICHAEL JACKSON  
- 5 OEBBIE GIBSON  
- 6 AL B. SURE!  
15 9 PEBBLES  
5 15 HALL & OATES  
20 16 TERENCE TRENT D'ARBY  
- 17 NU SHOOZ  
24 20 BILLY OCEAN  
27 22 JETS  
- 25 STEVE WINWOOD  
- 26 WHITNEY HOUSTON  
12 27 GEORGE MICHAEL  
- Add MIAMI SOUNO MACHINE

KDWB/St. Paul

612/739-4000  
Dave Anthony/PD Don Michaels/MD

- 1 JETS  
- 3 MIAMI SOUNO MACHINE  
- 4 GEORGE MICHAEL  
- 6 DEELE

- 8 RICK ASTLEY  
- 14 MICHAEL JACKSON  
- 17 TERENCE TRENT D'ARBY  
- 20 PRINCE  
- 22 PEBBLES  
- 30 MIAMI SOUND MACHINE

KHTR/St. Louis

314/444-1823  
Kevin Young/PD Joe Sonderman/MD

1 1 GEORGE MICHAEL  
4 2 HALL & OATES  
- 3 RICK ASTLEY  
5 4 MICHAEL JACKSON  
9 9 BRENDA RUSSELL  
17 12 JETS  
18 13 PEBBLES  
8 16 MIAMI SOUND MACHINE  
21 17 PRINCE  
- 26 AL B. SURE!

WBBM/Chicago

312/951-3572  
Buddy Scott/PD Joe Bohannon/MD

- 1 GEORGE MICHAEL  
- 2 RICK ASTLEY  
- 4 MICHAEL JACKSON  
- 5 MIAMI SOUND MACHINE  
- 6 HALL & OATES  
- 7 JETS  
- 9 AL B. SURE!  
- 10 PEBBLES  
- 12 SAMANTHA FOX  
- 13 PRINCE  
- 14 JOHNNY KEMP  
- 22 JODY WATLEY  
- 23 TONY!TONI!TONÉ!  
- 24 MIAMI SOUND MACHINE  
- 25 DEELE  
- 27 NATALIE COLE  
- 28 TERENCE TRENT D'ARBY  
- Add NIA PEEPLES  
- Add CONTOURS

WCZY/Detroit

313/967-3750  
Brian Patrick/PO Kathy Means/MD

- 1 RICK ASTLEY  
7 2 MICHAEL JACKSON  
3 3 HALL & OATES  
8 6 PRINCE  
1 8 GEORGE MICHAEL  
16 14 JETS  
19 15 PEBBLES  
23 19 AL B. SURE!  
29 21 BRENDA K. STARR  
28 26 TERENCE TRENT O'ARBY  
- 29 SAOE  
- 30 NIA PEEPLES  
- Add BILLY OCEAN

WHYT/Detroit

313/871-3030  
Rick Gillette/PD Mark Jackson/MD

2 1 MICHAEL JACKSON  
3 2 PEBBLES  
4 3 PRINCE  
1 4 GEORGE MICHAEL  
9 5 J.J. FAD  
10 8 JETS  
13 9 AL B. SURE!  
18 10 JOHNNY KEMP  
5 11 E.U. BANO  
12 12 BRENDA K. STARR  
7 13 BRENDA RUSSELL  
14 14 HALL & OATES  
17 15 NU SHOOZ  
11 16 SAMANTHA FOX  
22 17 TERENCE TRENT D'ARBY  
29 18 SAOE  
23 19 BILLY OCEAN  
20 20 BARDEAUX  
21 21 JOOY WATLEY  
- 24 JAZZY JEFF/FRESH PRINCE  
15 25 MIAMI SOUNO MACHINE

WKRQ/Cincinnati

513/381-5500  
Jim Fox/PD Oave Allen/MD

1 1 MIAMI SOUNO MACHINE  
2 2 GEORGE MICHAEL

7 3 JETS  
3 4 BRENDA RUSSELL  
- 5 RICK ASTLEY  
- 7 E.U. BANO  
17 12 SAMANTHA FOX  
5 15 TERENCE TRENT D'ARBY  
15 16 DEELE  
20 19 PRINCE  
18 24 HALL & OATES  
- 28 ZIGGY MARLEY

WLOR/Minneapolis

612/340-9565  
Gregg Swedberg/PD Karen Wong/MD

- 1 RICK ASTLEY  
1 3 JETS  
16 4 PEBBLES  
3 5 GEORGE MICHAEL  
9 7 DEELE  
21 15 PRINCE  
19 16 MICHAEL JACKSON  
7 17 MIAMI SOUND MACHINE  
24 22 BRENDA RUSSELL  
12 24 SAMANTHA FOX  
18 27 HALL & OATES  
- Add JOHNNY KEMP  
- Add MIAMI SOUND MACHINE  
- Add AL B. SURE!

WMMS/Cleveland

216/781-9667  
Jeff McCartney/PD Kid Leo/MD

2 1 HALL & OATES  
13 11 MICHAEL JACKSON  
4 17 GEORGE MICHAEL  
19 18 PRINCE  
- 19 ZIGGY MARLEY  
25 20 TERENCE TRENT D'ARBY  
20 26 MIAMI SOUND MACHINE  
- 30 SADE

WPHR/Newbury

216/338-6600  
Jeff Kelly/PO /MO

4 3 GEORGE MICHAEL  
- 4 RICK ASTLEY  
5 5 HALL & OATES  
9 7 SAMANTHA FOX  
17 16 PRINCE  
10 30 MIAMI SOUNO MACHINE  
- Add CONTOURS

WZPL/Indianapolis

317/637-8000  
Scott Wheeler/PO /MO

1 1 GEORGE MICHAEL  
5 2 HALL & OATES  
- 4 RICK ASTLEY  
11 5 OEELE  
3 10 MIAMI SOUNO MACHINE  
27 16 PEBBLES  
- 19 AL B. SURE!  
22 21 MICHAEL JACKSON  
24 22 SAMANTHA FOX  
29 28 PRINCE  
- Add TERENCE TRENT D'ARBY

KRBE/Houston

713/266-1000  
Paul Christy/PO Cheryl Broz/MD

2 1 J.J. FAO  
3 2 PRINCE  
- 3 RICK ASTLEY  
7 4 MICHAEL JACKSON  
6 6 PEBBLES  
- 7 JAZZY JEFF/FRESH PRINCE  
1 8 GEORGE MICHAEL  
12 12 BRENDA K. STARR  
23 16 TERENCE TRENT O'ARBY  
20 20 HALL & OATES  
- 23 ZIGGY MARLEY  
- 24 JOHNNY KEMP  
- 25 TONY!TONI!TONÉ!  
31 26 SADE  
- Add BRENDA RUSSELL  
- Add SYSTEM  
- Add TEDDY PENDERGRASS

WAPE/Jacksonville

904/356-5554  
Bill Cahill/PO Kandy Klutch/MD

# R&B AT TOP 40

- 1 RICK ASTLEY
- 3 2 JETS
- 3 E.U. BANO
- 6 4 PEBBLES
- 4 J.J. FAD
- 10 8 BRENDA RUSSELL
- 10 AL B. SURE!
- 1 12 GEORGE MICHAEL
- 16 13 PRINCE
- 15 JOHNNY KEMP
- 24 21 MICHAEL JACKSON
- 26 23 BILLY DCEAN
- 24 CONTOURS
- 30 25 BRENDA K. STARR
- 27 JAZZY JEFF/FRESH PRINCE
- Add TERENCE TRENT D'ARBY
- Add MIAMI SOUND MACHINE

WBCY/Charlotte  
704/374-3530  
Reggie Blackwell/PD Cat Collins/MD

- 1 2 GEORGE MICHAEL
- 2 4 MIAMI SOUND MACHINE
- 5 5 PRINCE
- 10 10 AL B. SURE!
- 15 12 PEBBLES
- 13 13 JETS
- 26 21 SADE
- 9 22 HALL & OATES
- 26 ZIGGY MARLEY
- 30 27 TRACY CHAPMAN
- 28 MIAMI SOUND MACHINE

WDCG/Durham  
919/683-2055  
Mike Edwards/PD Beth Ann McBride/MD

- 1 GEORGE MICHAEL
- 3 SAMANTHA FOX
- 4 HALL & OATES
- 6 BRENDA RUSSELL
- 7 DEELE
- 8 JETS
- 12 RICK ASTLEY
- 13 BRENDA K. STARR
- 14 MICHAEL JACKSON
- 16 JODY WATLEY
- 18 COVER GIRLS
- 20 PEBBLES
- 21 CONTOURS
- 23 AL B. SURE!
- 26 TERENCE TRENT D'ARBY
- 28 MIAMI SOUND MACHINE
- Add BILLY OCEAN
- Add FAT BOYS
- Add JAZZY JEFF/FRESH PRINCE

WEZB/New Orleans  
504/581-7002  
Shadow P. Stevens/PD Joey G./MD

- 2 2 MIAMI SOUND MACHINE
- 3 J.J. FAD
- 4 4 JODY WATLEY
- 7 6 PEBBLES
- 3 7 JETS
- 5 9 GEORGE MICHAEL
- 16 14 PRINCE
- 20 16 MICHAEL JACKSON
- 21 18 HALL & OATES
- 19 RICK ASTLEY
- 21 AL B. SURE!
- 25 ZIGGY MARLEY
- Add TONYTONITONÉ!
- Add CONTOURS

WHOT/Coral Gables  
305/445-5411  
Jeff Tyson/PD Willie Benitez/MD

- 1 4 GEORGE MICHAEL
- 5 9 DEELE
- 15 12 MICHAEL JACKSON
- 13 13 HALL & OATES
- 18 17 PEBBLES
- 20 RICK ASTLEY
- 23 22 PRINCE
- 23 MIAMI SOUND MACHINE
- Add FAT BOYS
- Add CONTOURS
- Add AL B. SURE!

WHY/Hollywood  
305/925-7117

Steve Perun/PD Frank Amadeo/MD

- 1 1 GEORGE MICHAEL
- 2 2 RICK ASTLEY
- 3 5 J.J. FAD
- 6 6 MICHAEL JACKSON
- 9 9 BRENDA K. STARR
- 7 12 TERENCE TRENT D'ARBY
- 17 14 BRENDA RUSSELL
- 10 15 DEELE
- 16 CONTOURS
- 21 17 PEBBLES
- 23 19 SADE
- 22 28 BILLY OCEAN
- 28 30 SAMANTHA FOX
- Add CONTOURS

WKSI/Greensboro  
919/275-9895  
Steve Kelly/PD Dale O'Brian/MD

- 2 RICK ASTLEY
- 16 3 PEBBLES
- 9 8 JETS
- 10 9 MICHAEL JACKSON
- 13 12 BRENDA K. STARR
- 18 13 AL B. SURE!
- 23 17 PRINCE
- 2 19 HALL & OATES
- 25 20 JAZZY JEFF/FRESH PRINCE
- 1 23 DEELE
- 12 24 GEORGE MICHAEL
- 28 BARDEUX
- 29 BILLY OCEAN
- 30 TERENCE TRENT D'ARBY
- Add FAT BOYS
- Add SADE

WKXX/Birmingham  
205/591-7171  
Jim Catfish Prewitt/PD Paul Davis/MD

- 1 AL B. SURE!
- 1 2 PRINCE
- 3 3 PEBBLES
- 4 DEBBIE GIBSON
- 5 RICK ASTLEY
- 6 TONYTONITONÉ!
- 8 7 HALL & OATES
- 8 KOOL MOE DEE
- 9 JAZZY JEFF/FRESH PRINCE
- 10 10 JETS
- 13 12 MICHAEL JACKSON
- 18 14 BRENDA K. STARR
- 15 SWEET SENSATION
- 16 COVER GIRLS
- 19 17 TERENCE TRENT D'ARBY
- 12 18 BRENDA RUSSELL
- 15 19 GEORGE MICHAEL
- 17 20 MIAMI SOUND MACHINE
- 24 NU SHOOZ
- 27 TEDDY PENDERGRASS
- 28 BETTY WRIGHT
- Add SCRITTI POLITI
- Add FAT BOYS
- Add WILL TO POWER
- Add BOBBY BROWN
- Add CONTOURS

WKZL/Winston/Salem  
919/725-0556  
Chuck Holloway/PD BM Catcher/MD

- 1 1 GEORGE MICHAEL
- 4 2 PRINCE
- 6 RICK ASTLEY
- 7 JAZZY JEFF/FRESH PRINCE
- 10 9 JETS
- 15 10 PEBBLES
- 11 AL B. SURE!
- 12 12 BRENDA K. STARR
- 14 13 MICHAEL JACKSON
- 6 18 BRENDA RUSSELL
- 27 19 SADE
- 13 26 HALL & OATES
- Add JOHNNY KEMP
- Add TAYLOR DAYNE

WMC/Memphis  
901/726-0555  
Robert John/PD Steve Conley/MD

- 1 RICK ASTLEY
- 1 2 GEORGE MICHAEL
- 9 6 HALL & OATES
- 13 7 JETS

- 12 8 MICHAEL JACKSON
- 5 9 MIAMI SOUND MACHINE
- 6 12 SAMANTHA FOX
- 7 15 BRENDA RUSSELL
- 24 16 PEBBLES
- 25 21 BRENDA K. STARR
- 27 22 BILLY OCEAN
- 24 AL B. SURE!
- 18 27 TERENCE TRENT D'ARBY
- Add TERENCE TRENT D'ARBY
- Add MIAMI SOUND MACHINE

WPOW/Miami  
305/653-6796  
Bill Tanner/PD Shirley Maldonado/MD

- 1 4 GEORGE MICHAEL
- 7 RICK ASTLEY
- 5 9 J.J. FAD
- 20 JODY WATLEY
- 29 27 AL B. SURE!
- Add JAZZY JEFF/FRESH PRINCE
- Add BRENDA RUSSELL
- Add BILLY OCEAN

WQUE/New Orleans  
504-581-1280  
Jay Stevens/PD Karen Cortello/MD

- 1 AL B. SURE!
- 2 SAMANTHA FOX
- 3 SUAVÉ
- 4 NU SHOOZ
- 5 GEORGE MICHAEL
- 6 JODY WATLEY
- 7 TERENCE TRENT D'ARBY
- 8 JETS
- 9 JAZZY JEFF/FRESH PRINCE
- 11 PEBBLES
- 13 J.J. FAD
- 14 MICHAEL JACKSON
- 15 PRINCE
- 16 TONY TERRY
- 17 HALL & OATES
- 18 SADE
- 19 RICK ASTLEY
- 20 TEDDY PENDERGRASS
- 21 NOEL
- 22 BILLY OCEAN
- 24 WILL TO POWER
- 25 TYKA NELSON
- 26 TONYTONITONÉ!
- 27 TRACIE SPENCER
- 28 FAT BOYS
- 29 ICE-T
- 30 TERENCE TRENT D'ARBY
- Add BETTY WRIGHT
- Add KEITH SWEAT
- Add AL B. SURE!
- Add RUN-D.M.C.

WQXI/Atlanta  
404/261-2970  
Fleetwood Grooves/PD Craig Ashworth/MD

- 1 1 GEORGE MICHAEL
- 2 2 HALL & OATES
- 4 RICK ASTLEY
- 5 6 BRENDA RUSSELL
- 10 9 ZIGGY MARLEY
- 9 11 MIAMI SOUND MACHINE
- 16 12 TERENCE TRENT D'ARBY
- 11 13 TERENCE TRENT D'ARBY
- 13 14 BILLY OCEAN
- 20 15 SADE
- 19 18 BILLY OCEAN
- 25 TRACY CHAPMAN
- 30 TAYLOR DAYNE

WRBQ/Tampa  
813/879-1420  
Randy Kabrich/PD Bobby Rich/MD

- 2 1 JETS
- 2 RICK ASTLEY
- 4 3 BRENDA K. STARR
- 1 4 GEORGE MICHAEL
- 6 CONTOURS
- 10 8 HALL & OATES
- 13 12 MICHAEL JACKSON
- 13 AL B. SURE!
- 16 16 BRENDA RUSSELL
- 8 20 SAMANTHA FOX
- 21 JAZZY JEFF/FRESH PRINCE
- 26 BILLY OCEAN
- 30 J.J. FAD

- Add FAT BOYS

WROQ/Charlotte  
704/392-6191  
Randall C. Bliss/PD Dwayne Ward/MD

- 2 HALL & OATES
- 4 MICHAEL JACKSON
- 9 PRINCE
- 12 JETS
- 25 TERENCE TRENT D'ARBY
- 29 PEBBLES
- 30 ZIGGY MARLEY

WRVO/Richmond  
804/649-9151  
Steve Davis/PD David Lee Michaels/MD

- 3 1 JAZZY JEFF/FRESH PRINCE
- 1 2 GEORGE MICHAEL
- 6 5 JETS
- 9 9 SAMANTHA FOX
- 10 10 MICHAEL JACKSON
- 13 11 AL B. SURE!
- 7 14 MIAMI SOUND MACHINE
- 15 RICK ASTLEY
- 19 17 BRENDA K. STARR
- 21 18 KOOL MOE DEE
- 11 19 BRENDA RUSSELL
- 24 22 PRINCE
- 28 24 PEBBLES

WZGC/Atlanta  
404/881-0093  
Bob Case/PD Lindsey Burdette/MD

- 1 JAZZY JEFF/FRESH PRINCE
- 2 PEBBLES
- 3 PRINCE
- 4 MICHAEL JACKSON
- 5 BRENDA K. STARR
- 6 GEORGE MICHAEL
- 7 TONYTONITONÉ!
- 8 RICK ASTLEY
- 9 AL B. SURE!
- 10 JETS
- 11 JOHNNY KEMP
- 12 NIA PEEPLES
- 13 J.J. FAD
- 14 TERENCE TRENT D'ARBY
- 15 NU SHOOZ
- 16 HALL & OATES
- 17 ZIGGY MARLEY
- 18 PAULA ABDUL
- 19 SADE
- 20 TRACIE SPENCER
- 22 NEW EDITION
- 23 DEBBIE GIBSON
- 24 BOZ SCAGGS
- 26 BILLY OCEAN
- Add AL B. SURE!

WZZU/Raleigh  
919-783-9400  
Steve Christian/PD Dave Kelly/MD

- 2 1 SAMANTHA FOX
- 1 2 GEORGE MICHAEL
- 4 3 DEELE
- 5 4 JETS
- 7 7 MICHAEL JACKSON
- 12 10 BRENDA RUSSELL
- 11 RICK ASTLEY
- 15 13 HALL & OATES
- 6 14 MIAMI SOUND MACHINE
- 17 15 BRENDA K. STARR
- 20 18 JODY WATLEY
- 19 AL B. SURE!
- 26 21 PEBBLES
- 30 BILLY OCEAN
- Add CONTOURS
- Add MIAMI SOUND MACHINE

KIS/Los Angeles  
213/466-8381  
Steve Rivers/PD Jack Silver/MD

- 1 1 GEORGE MICHAEL
- 3 2 MICHAEL JACKSON
- 3 RICK ASTLEY
- 4 4 JETS
- 6 5 PRINCE
- 12 9 JODY WATLEY
- 15 10 BRENDA RUSSELL
- 14 11 PEBBLES
- 7 12 SAMANTHA FOX

- 14 JAZZY JEFF/FRESH PRINCE
- 11 19 HALL & OATES
- 20 AL B. SURE!
- 24 21 BILLY OCEAN
- 13 22 MIAMI SOUND MACHINE
- 28 23 SADE
- 25 BRENDA K. STARR
- 29 JOHNNY KEMP
- 30 TERENCE TRENT D'ARBY
- Add CONTOURS

KITS/San Francisco  
415/626-1053  
Richard Sands/PD Steve Masters/MD

- 3 2 PRINCE
- 3 ZIGGY MARLEY
- 10 TRACY CHAPMAN
- 17 14 TERENCE TRENT D'ARBY

KPWR/Los Angeles  
818-953-4200  
Jeff Wyatt/PD Al Tavera/MD

- 2 1 PEBBLES
- 1 2 GEORGE MICHAEL
- 4 RICK ASTLEY
- 4 5 DEELE
- 5 6 SAMANTHA FOX
- 10 7 NIA PEEPLES
- 14 9 JETS
- 12 10 JESSE JOHNSON
- 13 11 MICHAEL JACKSON
- 8 12 WHITNEY HOUSTON
- 9 13 TERENCE TRENT D'ARBY
- 18 14 PRINCE
- 16 15 HALL & OATES
- 11 16 BARDEAUX
- 24 19 AL B. SURE!
- 15 20 MIAMI SOUND MACHINE
- 28 22 JODY WATLEY
- 19 23 TAYLOR DAYNE
- 27 JOHNNY KEMP
- 28 SADE
- 30 29 S.WONDER/M.JACKSON

KUBE/Seattle  
206/322-1622  
Gary Bryan/PD Tom Hutyler/MD

- 1 RICK ASTLEY
- 8 2 MICHAEL JACKSON
- 1 3 GEORGE MICHAEL
- 10 5 PRINCE
- 2 6 HALL & OATES
- 9 8 BRENDA K. STARR
- 17 12 JETS
- 5 13 DEELE
- 22 18 PEBBLES
- 23 19 AL B. SURE!
- 25 20 TERENCE TRENT D'ARBY
- 21 SADE
- 27 25 NIA PEEPLES
- 28 BILLY OCEAN
- 30 JAZZY JEFF/FRESH PRINCE
- Add ZIGGY MARLEY

KZZP/Mesa  
602/964-4000  
Guy Zapoleon/PD Todd Fisher/MD

- 1 GEORGE MICHAEL
- 2 CONTOURS
- 3 J.J. FAD
- 4 JETS
- 7 SAMANTHA FOX
- 10 PEBBLES
- 11 RICK ASTLEY
- 12 BRENDA K. STARR
- 15 COVER GIRLS
- 22 PRINCE
- 23 NATALIE COLE
- 24 MICHAEL JACKSON
- 25 TONYTONITONÉ!
- Add JOHNNY KEMP
- Add BILLY OCEAN

# R&B AT AC

WLLT/Cincinnati 513/241-9500

John Roberts/PD Cory Scott/MD  
 3 1 HALL & OATES  
 5 3 GEORGE MICHAEL  
 - 5 BOZ SCAGGS  
 2 9 BRENDA RUSSELL  
 11 13 MIAMI SOUND MACHINE

WLTF/Cleveland 216/696-4444

Dave Popovich/PD Sue Wilson/MD  
 - 2 HALL & OATES  
 - 3 GEORGE MICHAEL  
 - 11 MARY CLAYTON  
 - 13 BRENDA RUSSELL  
 - 14 BILLY OCEAN  
 - 21 BILLY OCEAN  
 - 23 JETS  
 - Add BOZ SCAGGS

WMJI/Cleveland 216/391-1260

Rick Corcaso/PD Mike Ivers/MD  
 12 1 MIAMI SOUND MACHINE  
 14 4 BOZ SCAGGS  
 16 5 SADE  
 5 12 HALL & OATES  
 9 15 GEORGE MICHAEL  
 15 17 JETS  
 - Add STEVE WINWOOD  
 - Add BILLY OCEAN

WPZZ/Indianapolis 317-257-8928

R.J. Miles/PD Paula Cox/MD  
 3 1 ALEXANDER O'NEAL  
 4 1 WILL DOWNING  
 7 3 J. IGLESIAS/S. WONDER  
 15 4 NORMAN CONNORS  
 14 5 M. MOORE/F. JACKSON  
 - 6 DEELE  
 6 7 TEDDY PENDERGRASS  
 2 8 TONY TERRY

23 9 JETS  
 20 10 TYKA NELSON  
 24 11 RANDY HALL  
 18 12 SADE  
 25 13 PEBBLES  
 21 14 MAC BAND  
 19 15 TEENA MARIE  
 - 16 NATALIE COLE  
 1 17 GEORGE MICHAEL  
 29 18 PAUL JOHNSON  
 30 19 LEATA GALLOWAY  
 9 20 STACY LATTISAW  
 31 21 BILLY OCEAN  
 31 22 TAYLOR DAYNE  
 31 24 SHIRLEY MURDOCK  
 12 25 DONALD FAGEN  
 31 26 D. WARWICK/S. ROBINSON  
 - 27 TERENCE TRENT D'ARBY  
 - 28 NEW EDITION  
 - 29 JOHNNY KEMP  
 - Add DYNASTY  
 - Add MELI'SA MORGAN  
 - Add GARY TAYLOR  
 - Add MIKE HOWARD  
 - Add ADA DYER

WSNY/Columbus 614/451-2191

Bob Nunnally/PD /MD  
 5 1 BOZ SCAGGS  
 2 2 BRENDA RUSSELL  
 3 3 HALL & OATES  
 8 8 GEORGE MICHAEL  
 15 11 SADE  
 12 12 BRENDA K. STARR  
 14 14 MIAMI SOUND MACHINE  
 17 15 J. IGLESIAS/S. WONDER  
 - 24 BILLY OCEAN

WRVA/Richmond 804/643-6633

Tim Farley/PD /MD  
 - 3 HALL & OATES  
 - 5 BOZ SCAGGS  
 - 7 JETS  
 - 8 BRENDA K. STARR  
 - 9 J. IGLESIAS/S. WONDER  
 - 10 SADE  
 - 14 TRACY CHAPMAN

WSB/Atlanta 404/897-7000

Phil LoCascio/PD /MD  
 - 1 HALL & OATES  
 - 5 SADE  
 - 7 JETS  
 - 9 GEORGE MICHAEL  
 - 11 BRENDA RUSSELL  
 - 14 MIAMI SOUND MACHINE  
 - 15 BILLY OCEAN  
 - 17 WHITNEY HOUSTON  
 - 19 BILLY OCEAN

WWDE/Hampton 804/838-4295

Bill Campbell/PD Chuck Allen/MD  
 - 1 GEORGE MICHAEL  
 2 3 HALL & OATES  
 8 4 DEELE  
 6 5 BRENDA RUSSELL  
 4 7 MIAMI SOUND MACHINE  
 5 8 JETS  
 13 10 NATALIE COLE  
 - 14 J. IGLESIAS/S. WONDER  
 29 16 BILLY OCEAN  
 10 17 TERENCE TRENT D'ARBY  
 - 20 WHITNEY HOUSTON  
 11 21 BILLY OCEAN  
 - 23 BOZ SCAGGS  
 - 29 SADE

KFMB/

Bobby Rich/PD Gene Knight/MD  
 - 2 GEORGE MICHAEL  
 - 3 JETS  
 - 4 HALL & OATES  
 - 5 BOZ SCAGGS  
 - 13 AL B. SURE!  
 - 14 MIAMI SOUND MACHINE  
 - 15 BILLY OCEAN  
 - 17 DEELE  
 - 19 BARDEAUX  
 - 20 BRENDA K. STARR  
 - 22 TERENCE TRENT D'ARBY  
 - 27 STEVE WINWOOD  
 - 28 SADE  
 - 30 BRENDA RUSSELL  
 - Add TONY TERRY  
 - Add ZIGGY MARLEY

KMJJ/Englewood 303/754-5654

Chris Elliott/PD Lynne Murray/MD4  
 2 GEORGE MICHAEL  
 3 5 BILLY OCEAN  
 8 9 MIAMI SOUND MACHINE  
 12 11 HALL & OATES

KOST/Los Angeles 213/385-0101

Jhani Kaye/PD Liz Kiley/MD  
 - 2 JETS  
 - 4 HALL & OATES  
 - 5 GEORGE MICHAEL  
 - 6 BRENDA RUSSELL  
 - 8 BOZ SCAGGS  
 - 11 SADE  
 - 13 J. IGLESIAS/S. WONDER  
 - 15 DEELE  
 - 18 MIAMI SOUND MACHINE  
 - 19 WHITNEY HOUSTON  
 - 22 MICHAEL JACKSON  
 - 24 GEORGE MICHAEL

*Janae Zell*  
 ...New on SOVI'S Records

## " Don't Even Feel It "

SRC-45-001

the first single from the forthcoming album  
**DON'T EVEN FEEL IT.**

Feel the heat from the forthcoming "HOT" album  
**DON'T EVEN FEEL IT.**



• Backgrounds for :

REO Speedwagon  
 Jeffrey Osborne  
 Ross Vanellif  
 Animation

*Sovi's*  
 Records

SOUNDS OR VISUAL IMAGES

12"-SRC-12-001

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# QUIET STORM CHART

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

## QUIET STORM FORECAST

**TEDDY PENDERGRASS**  
"This Is The Last Time"  
(Elektra)

**JOHNNY MATHIS**  
"I'm On The Outside  
Looking In"  
(Columbia)

**SADE**  
"Nothing Can Come  
Between Us"  
(Epic)

**GARY TAYLOR**  
"Don't Ask My Neighbors"  
(Virgin)

(Cuts recommended by the R&B Report™)

Newcomer **Al B. Sure!** is a triple Quiet Storm threat with three cuts in the Top 30. **George Michael** hangs on to the No.1 position for another week, with **Betty Wright** once again close on his heels. **Billy Ocean's** follow-up single, "The Colour Of Love," debuts on the survey along with **Stevie Wonder** and **Terence Trent D'Arby**.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	1	GEORGE MICHAEL	One More Try	Columbia	5
2	2	2	BETTY WRIGHT	No Pain, No Gain	Ms. B	12
11	14	3	SADE	Paradise	Epic	4
7	5	4	DEELE	Shoot 'Em Up Movies	Solar	5
27	11	5	HOWARD HEWETT	Once, Twice, Three Times	Elektra	3
28	18	6	DIANNE REEVES	Better Days	Blue Note	5
8	8	7	STACY LATTISAW	Let Me Take You Down	Motown	5
16	4	8	GREGORY ABBOTT	I'll Prove It To You	Columbia	3
13	16	9	KEITH SWEAT	Make It Last Forever	Elektra	5
3	3	10	JEAN CARNE	Ain't No Way	Atlantic	4
15	9	11	MICHAEL COOPER	Dinner For Two	King Jay/WB	9
30	7	12	TONY TERRY	Forever Yours	Epic	5
9	17	13	JETS	Make It Real	MCA	5
—	22	14	SHIRLEY MURDOCK	Husband	Elektra	2
4	10	15	BRENDA RUSSELL	Piano In The Dark	A&M	23
5	6	16	AL B. SURE!	Nite And Day	WB	12
—	23	17	ONAJE ALLAN GUMBS	Quiet Passion	MCA	2
10	15	18	NORMAN CONNORS	I'm Your Melody	Capitol	3
19	30	19	TEDDY PENDERGRASS	Joy	Elektra	5
—	—	<b>Debut</b>	TERENCE TRENT D'ARBY	Sign Your Name	Columbia	1
—	—	<b>Debut</b>	BILLY OCEAN	The Colour Of Love	Jive/Arista	1
18	26	22	AL B. SURE!	Killing Me Softly	WB	3
—	—	<b>Debut</b>	AL B. SURE!	Oooh This Love Is Real	WB	1
—	29	24	TERENCE TRENT D'ARBY	Who's Loving You	Columbia	2
—	27	25	101 NORTH	So Easy	Valley Vue	2
—	—	<b>Debut</b>	STEVIE WONDER	With Each Beat Of My Heart	Motown	1
10	12	27	WORLD CLASS WRECKING KRU	Turn Off The Lights	Kru-cut	9
12	24	28	KEITH SWEAT	Right And Wrong	Elektra	5
29	19	29	TEDDY PENDERGRASS	2 A.M.	Elektra	3
17	25	30	BY ALL MEANS	I Surrender To Your Love	Island	3



# QUIET STORM PROGRAMS

## **WHUR**

Washington DC

"Quiet Storm/Soft Tones"

Su - Sa 7p - 12a

1. DIANNE REEVES/Better Days (Blue Note)
2. GEORGE MICHAEL/One More Try (Columbia)
3. STACY LATTISAW/Let Me Take You Down (Motown)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. DEELE/Shoot 'Em Up Movies (Solar)

## **WVEE**

Atlanta

"Quiet Storm"

Su 7p - 12 a/M - Th 9p - 1a

1. MIKI HOWARD/I Want To Be There (Atlantic)
2. ROY AYERS/Once Had Your Love (Columbia)
3. AL B. SURE/Nite And Day (WB)
4. SADE/Nothing Can Come Between Us (Epic)
5. GEORGE HOWARD/Reflections (MCA)

## **WLSL**

New York

"Quiet Storm"

M - Th 10p - 2 a

1. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
2. GEORGE MICHAEL/One More Try (Columbia)
3. 101 NORTH/So Easy (Valley Vue)
4. T. PENDERGRASS/This Is The Last Time (Elektra)
5. TONY TERRY/Forever Yours (Epic)

## **KDAB**

Los Angeles

"Chillin' with Lisa Canning"

M - Th 11p - 12mid

1. KEITH SWEAT/Right And Wrong Way (Elektra)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. GEORGE MICHAEL/One More Try (Columbia)
4. MILES JAYE/I've Been A Fool For You (Island)
5. KEITH SWEAT/How Deep Is Your Love (Elektra)

## **KJLH**

Los Angeles

"LA After Dark"

M - Th 11p - 1a

1. GEORGE MICHAEL/One More Try (Columbia)
2. T. PENDERGRASS/2 A.M. (Elektra)
3. STACY LATTISAW/Let Me Take You Down (Motown)
4. JEAN CARNE/Ain't No Way (Atlantic)
5. BRENDA RUSSELL/Piano In The Dark (A&M)

## **XHRM**

San Diego

"Music For Lovers"

M - F 8p - 10p

1. DIANNE REEVES/Better Days (Blue Note)
2. AL B. SURE/Nite And Day (WB)
3. SADE/Paradise (Epic)
4. JEAN CARNE/Ain't No Way (Atlantic)
5. KEITH SWEAT/Make It Last (Elektra)

## **WGCI**

Chicago

"Quiet Storm"

Su - Th 10p - 2

1. TECH & THE EFFX/Perfect Match (EMI-Manhattan)
2. GARY TAYLOR/Tease Me (Virgin)
3. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
4. AL B. SURE/Ooh This Is Love (WB)
5. RAY PARKER, JR./Perfect Lover (Geffen)

## **KKDA**

Dallas

"Cool Out"

Su - Th 10p - 2a

1. GEORGE MICHAEL/One More Try (Columbia)
2. AL B. SURE/Nite And Day (WB)
3. SHANICE WILSON/The Way You Love Me (A&M)
4. SADE/Paradise (Epic)
5. GREGORY ABBOTT/I'll Prove It To You (Columbia)

## **WEDR**

Miami

"Star Cruisin"

Su - Sa 10p - 12a

1. BETTY WRIGHT/No Pain, No Gain (Ms. B)
2. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
3. JEAN CARNE/Ain't No Way (Atlantic)
4. KEITH SWEAT/Right And Wrong (Elektra)
5. WORLD CLASS WRECK KRU/Turn Off (Kru-Cut)

## **WKXI**

Jackson

"Testify Time"

M - Th 8p - 9p

1. STACY LATTISAW/Let Me Take You Down (Motown)
2. AL B. SURE/Nite And Day (WB)
3. TEENA MARIE/Once And Future Dream (Epic)
4. JEAN CARNE/Ain't No Way (Atlantic)
5. G. KNIGHT & THE PIPS/Lovin' On Next To Nothin' (MCA)

## **WEKS**

Atlanta

"Pillowtalk"

Su - F 8p - 1ae

1. TYRONE BURRELL/Memories (MCA)
2. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
3. MILES JAYE/I Cry For You (Island)
4. G. KNIGHT & THE PIPS/(It's Gonna Take) All Our Love (MCA)
5. O'JAYS/I Just Want Somebody To Love (PIR)

## **WCIN**

Cincinnati

"Quiet Storm"

Su 12p - 4a

M - Th 11p - 4a

1. ONAJE ALLAN GUMBS/Quiet Passions (MCA)
2. PIECES OF A DREAM/Holding Back The Years (Capitol)
3. TOM BROWNE/Happy Song (Macola)
4. ALPHONSE MOUZON/Early Spring (Optimism)
5. PIECES OF A DREAM/Ain't My Love Enough (Capitol)

## **KMJM**

St. Louis

"Quiet Storm"

"Su 7p - 12a

M - Th 10p - 2a

1. AL B. SURE/Killing Me Softly (WB)
2. DEELE/Shoot 'Em Up Movies (Solar)
3. BARDEAUX/When We Kiss (Enigma)
4. MISSION/Lover For Life (Columbia)
5. SHIRLEY MURDOCK/Husband (Elektra)

## **WCKX**

Columbus

"Love Zone"

M - Fri 10p - 11p

"Quiet Fire"

M - Th 2a - 5a F - Sa 3a - 5a

1. G. KNIGHT & THE PIPS/All Our Love (MCA)
2. AL B. SURE/This Love Is So (WB)
3. GARY TAYLOR/Don't Ask My Neighbor (Virgin)
4. GARY TAYLOR/Love You To The Limit (Virgin)
5. LANETTA YORK/Maybe (York)

## **KMOJ**

Minneapolis

"Late Night Love"

M - Th 2a - 6a

1. AL B. SURE/Nite And Day (WB)
2. GIORGE PETTUS/Can You Wait (MCA)
3. ALEXANDER O'NEAL/The Lovers (Tabu)
4. PEBBLES/Do Me Right (MCA)
5. CINEMA/Who's Gonna Tell (A&M)

## **WTMP**

Tampa

"Quiet Storm"

Su - M 8p - 5a

T - Sa 12a - 5a

1. KEITH SWEAT/Make It Last Forever (Elektra)
2. AL B. SURE/Nite And Day (WB)
3. NATALIE COLE/Loving You (EMI-Manhattan)
4. KEITH SWEAT/How Deep Is Your Love (Elektra)
5. BETTY WRIGHT/No Pain, No Gain (Ms. B)

## **WUSL**

Philadelphia

"Quiet Storm"

M - Th 11p - 2a

Sun 7p - 12a

1. AL B. SURE/Nite And Day (WB)
2. GEORGE MICHAEL/One More Try (Columbia)
3. JEAN CARNE/Ain't No Way (Atlantic)
4. THE JETS/Make It Real (MCA)
5. SADE/Stronger Than Pride (Epic)

## **WJLD**

Birmingham

"Quiet Storm"

M - Sa 6p - 11p

1. BETTY WRIGHT/No Pain, No Gain (Ms. B)
2. STEPHANIE MILLS/If I Were Your Woman (MCA)
3. REGINA BELLE/How Could You Do This (Columbia)
4. HALL & OATES/Everything Your Heart Desires (Arista)
5. JOYCE SIMS/Love Makes A Woman (Sleeping Bag)

## **WWDM**

Sumter

"Lovelight In Flight"

M - Th 11p - 1a

Su - 7:30p - 12a

1. GEORGE MICHAEL/One More Try (Columbia)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. GREGORY ABBOTT/I'll Prove It To You (Columbia)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. STACY LATTISAW/Let Me Take You Down (Motown)

## **WZAK**

Cleveland

"Pillow Talk/For Lovers Only"

Su - 8p - 12a/M - F 8p - 1a

1. KEITH SWEAT/Right And Wrong (Elektra)
2. GEORGE MICHAEL/One More Try (Columbia)
3. WORLD CLASS WRECKING KRU/Turn Off (Kru-Cut)
4. EVELYN KING/Kisses Don't Lie (EMI-Manhattan)
5. DEELE/Dry Your Eyes (Solar)

## **WBMX**

Chicago

"Slow Jams"

M - Th 10p - 12a

1. AL B. SURE/Killing Me Softly (WB)
2. KIRK WHALUM/Give Me Your Love (Columbia)
3. ONAJE ALLAN GUMBS/Quiet Passion (MCA)
4. JETS/Make It Real (MCA)
5. TAYLOR DANE/I'll Always Love You (Arista)

## **KDLZ**

Ft. Worth

"Quiet Storm"

Su - Sa 7p - 1a

1. SADE/Paradise (Epic)
2. BRENDA RUSSELL/Piano In The Dark (A&M)
3. BY ALL MEANS/I Surrender To Your Love (Island)
4. GREGORY ABBOTT/I'll Prove It To You (Columbia)
5. AL B. SURE/Nite And Day (WB)

## **WBLZ**

Cincinnati

"Quiet Storm"

Su 9a - 2p

1. AL B. SURE/Nite And Day (WB)
2. KEITH SWEAT/Make It Last Forever (Elektra)
3. NORMAN CONNORS/I'm Your Melody (Capitol)
4. BRENDA RUSSELL/Piano In The Dark (A&M)
5. STEPHANIE MILLS/If I Were Your Woman (MCA)

# QUIET STORM PROGRAMS

## KATZ

St. Louis  
"Mellow Moods"  
Su - Th 9p - 1a

1. TONY TERRY/Forever Yours (Epic)
2. DEELE/Shoot 'Em Up Movies (Solar)
3. GREGORY ABBOTT/I'll Prove It To You (Columbia)
4. GEORGE MICHAEL/One More Try (Columbia)
5. JETS/Make It Real (MCA)

## KOST

Los Angeles  
"Love Songs on The KOST"  
Su - Sa 7 - 12mid

1. AL B. SURE/Nite And Day (WB)
2. BILLY OCEAN/The Colour Of Love (Jive/Arista)

## KACE

Los Angeles  
"EZ's Mood For Love"  
M - Fri 8:30p - 10p

1. TEDDY PENDERGRASS/Joy (Elektra)
2. DEELE/Shoot 'Em Up Movies (Solar)
3. BY ALL MEANS/I Surrender To Your Love (Island)
4. BRENDA RUSSELL/Piano In The Dark (A&M)
5. 101 NORTH/So Easy (Valley Vue)

## WOCQ

Baltimore  
"Quiet Storm"  
Su 10p - 1a

- M - Th 11p - 1a
1. TEENA MARIE/Once And Future Dream (Epic)
  2. JEAN CARNE/Ain't No Way (Atlantic)
  3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
  4. GREGORY ABBOTT/I'll Prove It To You (Columbia)
  5. G. KNIGHT & THEPIPS/All Our Love (MCA)

## KQXL

Baton Rouge  
"Love In The Afternoon"  
M - F 6p - 7p

- "Night Vibe"  
M - F 10p - 12a
1. SHIRLEY MURDOCK/Husband (Elektra)
  2. TONY TERRY/Forever Yours (Epic)
  3. MOORE/JACKSON/I Can't Complain (Capitol)
  4. BY ALL MEANS/I Surrender To Your Love (Island)
  5. DEELE/Shoot 'Em Up Movies (Solar)

## WPZZ

Indianapolis  
"Pillow Talk"  
Su - 7pm - 12mid

1. THE DEELE/Shoot 'Em Up Movies (Solar)
2. MIAMI SOUND MACHINE/Anything For You (Epic)
3. ALEXANDER O'NEAL/The Lovers (Tabu)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. DAVID BENOIT/The Key To You (GRP)

## WBYK

Norfolk  
"Sunday Night Slow Jam"  
Su 11p - 2a

1. GEORGE MICHAEL/One More Try (Columbia)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. JEAN CARNE/Ain't No Way (Atlantic)
4. KASHIF/Love Me All Over (Arista)
5. BRENDA K. STARR/I Still Believe (MCA)

## WENN

Birmingham  
"Smooth Vibrations"  
Su - 1:30p - 4p

1. HOWARD HEWETT/Once, Twice, Three Times (Elektra)
2. BRENDA RUSSELL/Piano In The Dark (A&M)
3. GEORGE MICHAEL/One More Try (Columbia)
4. 101 NORTH/So Easy (Valley Vue)
5. ONAJE ALLAN GUMBS/Quiet Passions (MCA)

## WFXC

Raleigh  
"Mellow Madness"  
Su 9p - 12a

- M - Th 11p - 1a
1. AL B. SURE/Nite And Day (WB)
  2. DIANNE REEVES/Better Days (Blue Note)
  3. JEAN CARNE/Ain't No Way (Atlantic)
  4. KASHIF/Love Me All Over (Arista)
  5. REGINA BELLE/How Could You Do This (Columbia)

## WDAS

Philadelphia  
"Soft Touch"  
M - Fri

- 11p - 12a
1. WORLD CLASS WRECKING KRU/Tum Off (Kru-Cut)
  2. AL B. SURE/Nite And Day (WB)
  3. BRENDA RUSSELL/Piano In The Dark (A&M)
  4. JEAN CARNE/Ain't No Way (Atlantic)
  5. TEDDY PENDERGRASS/Joy (Elektra)

## WHRK

Memphis  
"Quiet Storm"  
M - Th

- 12mid - 5a
1. DEELE/Shoot 'Em Up Movies (Solar)
  2. BRENDA RUSSELL/Piano In The Dark (A&M)
  3. STEVIE WONDER/With Each Beat Of My Heart (Motown)
  4. BARDEAUX/When We Kiss (Synthesis)
  5. AL B. SURE/Killing Me Softly (WB)

## WIZF

Cincinnati  
"Mellow Moods"  
M - Th 8p - 12a

1. MICHAEL COOPER/Dinner For Two (King Jay/WB)
2. SADE/Paradise (Epic)
3. BRENDA RUSSELL/Piano In The Dark (A&M)
4. SHANICE WILSON/The Way You Love Me (A&M)
5. JEAN CARNE/Ain't No Way (Atlantic)

## WPEQ

Charlotte  
"Quiet Storm"  
Su 7p - 12a

- Mon - Thu 10p-2a
1. TONY TERRY/Forever Yours (Epic)
  2. TEDDY PENDERGRASS/Joy (Elektra)
  3. TERENCE TRENT D'ARBY/Sign Your Name (Columbia)
  4. JETS/Make It Real (MCA)
  5. STACEY LATTISAW/Let Me Take You Down (Motown)

## WJMI

Jackson  
"Mellow Morning Magic"  
M - F 1a - 5a

1. JESSE JOHNSON/I Just Want You (A&M)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. THE JETS/Make It Real (MCA)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. REGINA BELLE/After The Love (Columbia)

## WPLZ

Richmond  
"Night Flight"  
Su 7p - 3a/M - Th 10p - 3a

1. TEDDY PENDERGRASS/Joy (Elektra)
2. STACY LATTISAW/Let Me Take You Down (Motown)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. JETS/Make It Real (MCA)
5. GREGORY ABBOTT/I'll Prove It To You (Columbia)

## WGPR

Detroit  
\* slow hours (not a title)  
Daily - 1 hour 9a-12n-6p-10p

1. BRENDA RUSSELL/Piano In The Dark (A&M)
2. AL B. SURE/Nite And Day (WB)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. REGINA BELLE/How Could You Do This (Columbia)
5. CHRIS JASPER/One Time Love (Epic)

## WPDQ

Jacksonville  
"Quiet Storm"  
M - Th 9p - 12a

1. JETS/Make It Real (MCA)
2. REGINA BELLE/How Could You Do This (Columbia)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. AL B. SURE/Nite And Day (WB)
5. GEORGE MICHAEL/One More Try (Columbia)

## WZZT

Columbus  
"For Lovers Only"  
M - F 8a - 12a

1. KEITH SWEAT/Make It Last (Elektra)
2. SHIRLEY MURDOCK/Husband (Elektra)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. PRINCE/When 2 R In Love (Paisley Park)
5. GEORGE MICHAEL/One More Try (Columbia)

## WXYV

Baltimore  
"Slow Jam"  
M - Th 11p - 2a

1. DIANNE REEVES/Better Days (Blue Note)
2. MICHAEL COOPER/Dinner For Two (King Jay/WB)
3. TERENCE T. D'ARBY/Sign Your Name (Columbia)
4. GREGORY ABBOTT/I'll Prove It To You (Columbia)
5. NEW KID ON THE BLOCK/Please Don't Go (Columbia)

## WAMO

Pittsburgh  
"Nightflight"  
Su - 9p - 12a

1. AL B. SURE/Nite And Day (WB)
2. GEORGE MICHAEL/One More Try (Columbia)
3. JETS/Make It Real (MCA)
4. WORLD CLASS WRECK/Tum Off The Lights (Macola)
5. DEBBIE GIBSON/Foolish Beat (Atlantic)

## WOWI

Norfolk  
"Quiet Storm"  
Su - Th 10p - 1a/

1. AL B. SURE/Nite And Day (WB)
2. KEITH SWEAT/Right And Wrong (Elektra)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. STACY LATTISAW/Let Me Take You Down (Motown)
5. DIANNE REEVES/Better Days (Blue Note)

## WLUM

Milwaukee  
"Quiet Storm"  
M - Th 10p - 1a

1. KEITH SWEAT/How Deep Is Your Love (Elektra)
2. COVER GIRLS/Promise Me (Sutra)
3. JETS/Make It Real (MCA)
4. KEITH SWEAT/Make It Last Forever (Elektra)
5. GEORGE MICHAEL/One More Try (Columbia)

## WLNR

Chicago  
"The Soft Touch"  
24 hours

1. GEORGE MICHAEL/Father Figure (Columbia)
2. STACY LATTISAW/Every Drop Of Your Love (Motown)
3. MICHAEL JACKSON/Man In The Mirror (Epic)
4. TEENA MARIE/Ooo La La La (Epic)
5. KASHIF/Love Me All Over (Arista)

## KRIZ

Seattle  
"Mellow Touch"  
M - Th

- Su 9p - 12a
1. GREGORY ABBOTT/I'll Prove It To You (Columbia)
  2. TEDDY PENDERGRASS/2 a.m. (Elektra)
  3. MICHAEL COOPER/Dinner For Two (King Jay/WB)
  4. AL B. SURE/Nite And Day (WB)
  5. GARY TAYLOR/Compassion (Virgin)

# JAZZ & NEW AGE CHART

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

## JAZZ & NEW AGE FORECAST

**TOM BROWNE**  
"Ain't No Need To Worry"  
(Jazz Malaco)

**KEITH JARRETT**  
"When I Fall In Love"  
(ECM)

**TONINHO HORTA**  
"Broken Kiss"  
(Verve/Forecast)

**JOHN DOAN**  
"Beloved"  
(Narada Lotus)

(Cuts recommended by the R&B Report™)

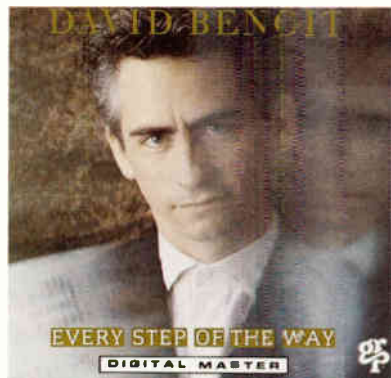
**Bobby McFerrin** steals the No. 1 spot on this week's Jazz Chart™. No shortage of debuts, as we debut see positions from chart newcomers **Richard Elliot**, **Kevin Eubanks**, **Herbie Hancock**, **Chuck Mangione**, **Chick Corea** and **Paquito D'Rivera**. Tuck & Patti succeed in pushing Latitude out of its long-held No. 1 position on the New Age Chart™.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
7	3	1	BOBBY McFERRIN	Simple Pleasure	EMI-Manhattan 48059 CD	5
2	2	2	KIRK WHALUM	And You Know That!	Columbia FC 40221 CD	14
1	1	3	ONAJE ALLAN GUMBS	That Special Part Of Me	Zebra/MCA 421-20 CD	5
3	4	4	ALPHONSE MOUZON	Early Spring	Optimism OP 6002	10
4	5	5	MIKE METHENY	Kaleidoscope	Impulse 42087 CD	14
—	13	6	GEORGE HOWARD	Reflections	MCA 42145 CD	2
9	9	7	FULL CIRCLE	Full Circle	Columbia FC 40966 CD	9
14	10	8	GRP SUPERLIVE	Live	GRP-GR 21650 CD	5
5	6	9	HERBIE MANN	Jasil Brazz	RBI-Moss Music 1410 CD	15
19	16	10	DAVID BENOIT	Every Step Of The Way	GRP 1047 CD	4
—	17	11	SHADOWFAX	Folksongs For A Nuclear Village	Capitol ST-46924 CD	2
16	15	12	RANDY BERNSEN	Paradise Citizen	Zebra/MCA 1-421323 CD	6
21	18	13	RIPPINGTONS	Kilimanjaro	Passport Jazz 88042 CD	5
8	8	14	YUTAKA	Yutaka	GRP GRI 9557 CD	14
6	7	15	BIRELLI LAGRENE	Inferno	Blue Note BLJ 48016 CD	10
—	25	16	DIANNE REEVES	Dianne Reeves	Blue Note BLJ 46909 CD	2
22	20	17	LEE VINTERS	388 Marlboro Street	Blue Quail	4
20	21	18	BOB THOMPSON	Say What You Want	Intima 2733298 CD	9
24	19	19	ELEMENTS	Illumination	Novus/RCA 3031-1 CD	3
—	22	20	SUZANNE CIANI	Neverland	Private Music	2
25	23	21	NELSON RANGELL	To Begin Again	Gaia 1390071 CD	4
—	—	Debut	RICHARD ELLIOT	Power Of Suggestion	Intima 73321 CD	1
—	26	23	SPECIAL FX	Double Feature	GRP GRD 9559 CD	2
—	—	Debut	KEVIN EUBANKS	Shadow Prophets	GRP GRD 9565 CD	1
—	—	Debut	HERBIE HANCOCK	Perfect Machine	Columbia FC CD	1
27	27	26	ARTHUR BLYTHE	Basic Blythe	Columbia FC 40884 CD	4
—	28	28	SONNY ROLLINS	Dancing In The Dark	Milestone/Fantasy CD	2
—	—	Debut	CHUCK MANGIONE	Eyes Of The Veiled Temptress	Columbia FC 40984 CD	1
—	—	Debut	CHICK COREA	Eye Of The Beholder	GRP GRD 9564 CD	1
—	—	Debut	PAQUITO D'RIVERA	Celebration	Columbia FC 44077 CD	1

## NEW AGE

3	2	1	TUCK & PATTI	Tears Of Joy	Windham Hill-0111 CD	6
1	1	2	LATITUDE	40° North	Lifestyle LST 6010 CD	14
4	3	3	FRED SIMON	Usually/Always	Windham Hill-1071 CD	4
2	5	4	PETER KATER	Gateway	Gaia 139006-2 CD	6
—	—	Debut	CUSCO	Apurimac	Higher Octave 7016 CD	1



## EVERY STEP OF THE WAY

David Benoit  
(GRP) GRP 9558

David Benoit is demonstrating on this new project a more versatile and mature style and production. The bouncy, up-tempo rhythms of Side One's "Every Step Of The Way" and "Shibuya Station" allow the album to merge onto your soundstage with an optimistic feeling. "The Key To You," a personal favorite, showcases the familiar vocals of Ambrosia's David Pack and adds a delightful diversity to the album's instrumental focus. Two other highlights are "Remembering What You Said" and the sultry "Painted Desert" (*love this*

one), both of which highlight Sam Riney's keen sax performances. Benoit's stylistic arrangement of Michael Jackson's "I Just Can't Stop Loving You" closes with David's straight-ahead chops on the ivories. Very nice. All in all, this project has a number of Jazz, New Age and Quiet Storm possibilities that PDs should be begging for! — *Carol van Keeken*



## TOM BROWNE

No Longer I  
(Jazz Malaco) MJ1500

It isn't often that a trumpeter comes around who has a *contemporary* sound possessing enough versatility to please contemporary *and* mainstream souls on the Jazz spectrum. Yet Tom Browne has material that stands out as an uncompromising ensemble of traditional and contemporary musical ideas. His rendition of the Winans' "Ain't No Need To Worry" is refreshing and resonates with the familiar melody that made it a hit but also maintains Browne's originality. Other favorites are "Damascus Road" and "Jehovah Jireh." Browne has avoided

the pompous, sometimes abrasive texture of the trumpet to invent a soothing horn quality that sets you flying high. This project provides a welcome counterforce to the sometimes not-so-magnetic trumpeting of others. Tom Browne needs to be heard! — *Carol van Keeken*



## AKILI

Akili  
(M.A Music) NU 730-1

The word Akili is Swahili for "bright" and it aptly describes the joyful flavor of this album. "African River" provides an interesting blend of African and European influences. The gentle, airy background is a perfect blanket for the flowing trombone melody by Bart van Lier. "Little Black Coot" follows, as guitarist Eef Albers weaves skillfully through the musical tapestry. "Flowers In Bloom" is a relaxing tune, accentuated by soft guitar and trombone melodies. "#8," a smooth, laid-back piece with an excellent guitar solo, taste-

fully closes the LP. Koen van Baal is featured on keyboards, Dave King on bass and Victor Lewis on drums. *Akili* is excellent contemporary Jazz fusion. — *Meredith Beal*

## New Releases:

### CHICK COREA

**Eye Of The Beholder**  
(GRP)

Producer: Chick Corea

Featuring:

Chick Corea - Acoustic piano/Synthesizers

Dave Weckl - Drums

John Patitucci - Bass

Eric Marienthal - Sax

Frank Gambale - Guitar

### KEITH JARRETT

**Still Live**

(ECM)

Producer: Manfred Eicher

Featuring:

Keith Jarrett - Piano

Gary Peacock - Bass

Jack DeJohnette - Drums

### JOHN DOAN

**Departures**

(Narada Lotus)

Producer: Billy Oskay

Featuring:

John Doan - Harp guitar/Tremblelin

Billy Oskay - Violin/Viola/Synthesizer

Brian Dunning - Flute/Alto flute/Tin whistle

Tommy Hayes - Bodhran

Gail Budd O'Grady - Cello

Michael Harrison - Piano/Celeste

On "Visit To Heaven" -

Lajos Balogh - Violin

Dan Rouslin - Viola

Zoltan Nanassy - Cello

Annette Pritchard - Flute

Scott Tuomi - Tenor vocals

Karl Blume - Bass vocals

LeaAnne Den Beste - Soprano vocals

Jill Jenson - Alto Vocals

Monks of Mount Angel

- Gregorian chant

# MCA IS BLACK MUSIC!



World Radio History

Photo: Amy Van Singel. Courtesy: University Of Mississippi Blues

MCA RECORDS

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# JAZZ & NEW AGE

## JAZZ & NEW AGE SYNDICATION: New Dollars & Programming Opportunities On The Horizon

By Carol van Keeken  
Managing Editor/Jazz Editor

How does one measure the difference in Jazz in Detroit, Chicago, San Francisco or Los Angeles? Radio. The medium has put its finger on the local and national Jazz pulse for decades and has finally received the recognition and commercial dollars it's been due ... *overdue*. Amid the resultant battle for commercial dollars, commercial and public Jazz radio have maintained a class all their own. Jazz radio has withstood the test of time, while nearly all those *other* formats have been tossed to and fro by the whims of society's musical moodiness.

Jazz and New Age have been seeping, in greater abundance, into print, television, motion pictures, as well as our airwaves, and with them now boiling in the commercial mainstream, some additions to radio have been spawned ... enter Jazz & New Age networks and syndication. Judging from the proliferation of Jazz's digital discs and musical resurgence, syndication seems the next obvious step on the monetary horizon.

To industry-ites, "network" is defined as stations interconnected either by phone line or by satellite to a central source. "Syndication" is defined as a pre-produced program on tape or on disk, sold to a radio station for cash or bartered for commercial time.

Yet today, "syndication" and "network" are misnomers, as the two have become intertwined. For example, Westwood One can be defined as a "syndicator" because it syndicates by satellite, yet technically, they're also a "network."

Undoubtedly, standard granddaddy networks like NBC, ABC and CBS would likewise not favor being classified into the combined definitions, preferring to be set apart from syndicators and smaller independents who are of a different ilk.

On the flip side, to consumers, the definition of radio "network" is more vague than in television. Television

network awareness in TV viewers' minds is expanded by virtue of the print and publicity it is given.

Radio listeners/consumers are likely to understand "syndication" by its original definition: as per a "syndicated" newspaper column. Their awareness of *radio* network/syndication (outside of a perhaps a network news show or Casey Kasem's Top 40 Countdown) is probably minimal.

However, broader listener awareness of network/syndication isn't really necessary as far as the advertiser is concerned, and syndicators are also less likely to want to be perceived differently from the local station.

Still, the availability and definitions of "network" and "syndication" have broadened, and the syndication games have become better and more sophisticated in strategy and presentation.

Programmers are provided with a selection of Jazz & New Age-syndicated product that should satisfy any and all tastes, demographics, strategies and budgets. Many have found the use of these syndicated programs to be a powerful marketing/programming tool, designed to optimally and creatively utilize difficult time segments and develop and *maintain* that older, upscale listenership that would otherwise be overlooked or lost during those difficult days ... and even *beyond* those tougher days. And with a few more syndicators in the fray, radio programmers can pick up their programming slack with better choices.

Though profitability for these syndicators is an objective, the goal of providing lucrative presentations isn't clouded to the point of offering dollar-driven, low-grade, backyard-quality programs. With high standards and quality, their producers prove that profitability isn't just a matter of expanding expenses, but also expanding long-term listenership through an enjoyment and education of this art/genre. AC, AOR, Quiet Storm, Black/Urban formats have ALL discovered the benefits of catering to (and keeping) their loyal upper demo listeners with quality Jazz and/or New Age syndicated programs. It's an unprecedented phenomenon: a format the likes of Jazz or New Age becoming a

lucrative, across-the-board programming tool for competitive formats.

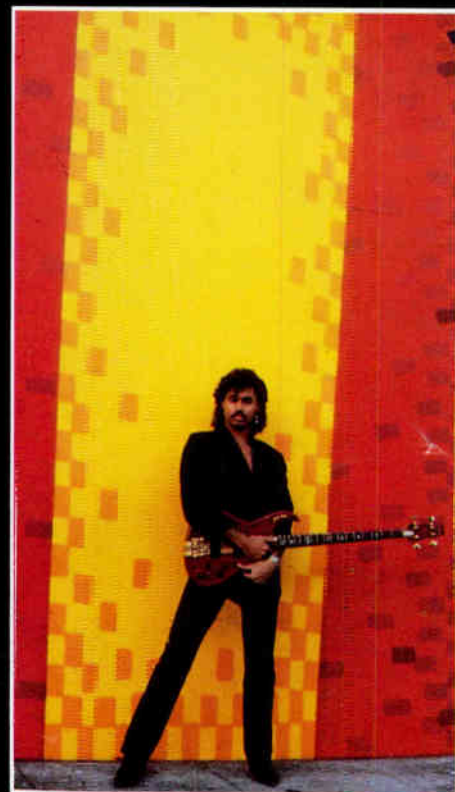
The networks and syndicators have drawn up some program ideas on their chalkboards, the contents of which provide a variety of artist interviews, hosted presentations of the music's cultural and musical roots, presentation of straight-ahead as well as contemporary material, 24-hour programming — all amounting to a lucrative alternative to the conventional programming menu. Programmers and listeners: tune in.

**Sidran On Record:** Available free of charge to all Corporation for Public Broadcasting-qualified stations, this weekly, one-hour program provides a scholarly, occasionally technical approach for the aficionado, as well as the new Jazz listener. Ben Sidran highlights techniques, styles, philosophies of the old and new Jazz, their complexities and simplicities, with artist interviews coinciding. The program covers a wide spectrum of the genre. Enjoyable, enlightening and intelligent. A non-profit organization, the show is produced by WHA Radio, (608) 263-3970.

**The Jazz Show With David Sanborn:** This weekly, two-hour program presents Contemporary Jazz mingled with host David Sanborn's interviews of various contemporary Jazz and New Age artists. With more of a modern appeal, this program serves up a suitable, though narrower understanding of the genre's history/roots and pioneer artists, offering mostly contemporary music, highlighted with some classic cuts. Simple, upbeat and entertaining. Contact Cathy Lehrfeld, Westwood One Radio Networks, (212) 245-6219.

**Columbia Records' Jazz Masterpieces Series:** A one-hour, once-a-month program for Classic Jazz lovers. Presented in a contemporary format, the program provides an irresistible menu of Jazz legends to please the veteran palate as well as whett the new convert's appetite for a taste of Jazz's roots. Music is taken from recently-released CDs recorded digitally from the original analog recordings. Rotating hosts. Contact Carol Lee Holt, Radio Works, Inc., (213) 938-4700.

# JOHN PEÑA



Producer of "Don't Even Feel It"

... is bassist for Larry Carlton

... is bassist for upcoming

Herb Alpert tour.

... has toured with

•The Crusaders

•Teena Marie

•Sergio Mendez

•Joe Sample

•Ronnie Laws

... is too hot to handle.

Coming soon on

**SOVI'S**  
Records

SOUNDS OR VISUAL IMAGES

**Fusion 40:** Although the name should speak for itself, this three-hour program has a broader contemporary focus than just fusion. China Smith hosts. Yuppie targeted, there's not much straight-ahead material here. There are two-hour, five-hour, modular and unhosted versions. The program provides brief features: "Tech Talk": the latest in home electronics, instruments, recording techniques, etc.; "Fusion File": personal interviews with Contemporary Jazz artists; "Jazz Roots": profiling Jazz legends; "Fusion Front-Row": coast-to-coast concert dates. Contact Linda Moshontz at TelePrograms, Inc. (213) 854-4475.

**Art Good's Jazz Trax:** One of the oldest syndicated Jazz shows around, Art Good, provides a weekly, one-hour program suitable for all markets and demographics. The show presents the best of Contemporary Jazz and Art's familiar rapport with the artists enables him to get past much of the superficial fluff, translating to a more casual and enjoyable program for listeners. Contact Art Good at (619) 233-9228.

With New Age now a format to be reckoned with, the list of syndicators continues:

**Portraits In Sound:** This two-hour, weekly, music-intensive program is nationally syndicated for commercial stations. It also offers some light Contemporary Jazz as well as a regular artist interview. Tom Reinstein produces and hosts the show. As a program offshoot, a monthly publication, Audio-file, is also available, covering the radio program, music news, condensed artist interviews, album reviews, a recap of previous show selections, updates of high-tech audio gear and current tour dates. Contact Tom at P.O. Box 2305, Livermore, CA. 94550.

**Musical Starstreams:** This weekly, two-hour show was the first to syndicate New Age music to commercial radio. Host and producer, Frank Forest, offers two features in the program: "Featured Album Segment": spotlighting a selected album release and "Star Set": a 20-minute set of material from a single artist. Contact Art Good at (415) 383-STAR (7827).

**Music From The Hearts Of Space:** A one-hour, weekly program, syndicated on over 220 NPR-affiliated shows nationwide. Its producer was the first to syndicate New Age (space music) on public radio. This is the most widely-syndicated show of its kind. Producer and host, Steven Hill, presents a music-intensive, uninterrupted, one-hour program, with back-announcing at the beginning and end. Contact Steven or Joseph at (415) 759-1130.

### "The Breeze" and "The Wave":

As far as full-time satellite services go, Progressive Music Network's "The Breeze" and Satellite Music Network's "The Wave" formats are nationally available. With affiliates nationwide, these 24-hour syndicated formats have their respective mix of acoustic New Age, soft Jazz and adult contemporary music, programmed towards the upscale, target demos and no disc jockeys. Program directors have the option for local or satellite programming.

(The Breeze: 1-800-367-2811;  
The Wave: 1-800-527-4892)

The current Jazz/New Age/instrumental trend is reflecting a healthy condition of its place in the music industry. For Jazz to gain a more secure, more permanent foothold within the marketplace, radio must wake up to the fact that syndication not only acts as a lobbyist of this music to the listeners, but also awakens the idea to PDs of performance programming for their station. Proper selection of Jazz syndication can bring this idiom to life in the hearts, minds and ears of their listeners, providing them with the chance to "experience" this genre, rather than simply hear it; as well as keep listeners on the right button around-the-clock, seven-days-a-week.

# ALBUM REVIEWS



## PIECES OF A DREAM

*Makes You Wanna* (EMI-Manhattan)  
E1-48740

James Lloyd (keyboards), Cedric Napoleon (bass), Curtis Harmon (drums), along with Lance Webb (vocals), Randall Bowland (guitar) and Vincent Davis (synthesizer) weave the brilliant musical tapestry of Pieces Of A Dream's second EMI-Manhattan release, *Makes You Wanna*. Pieces Of A Dream, a seasoned group of R&B/Jazz artists, has performed with some of the greatest Jazz musicians around and as Count Basie simply put it, "They're a hard act to follow." These guys are *mucho* talented and this album is rich in quality R&B ballads, mid-tempo Jazz grooves and uptempo funk-filled jams. Side One features Lester Young's "Round Midnight," (very nicely done, guys!), "Mellow Magic," "Feelin' For You" and Simply Red's "Holding Back The Years." Side Two has some great uptempo pieces, including the album's title track, "Makes You Wanna" and the nasty groove of "Rising To The Top."

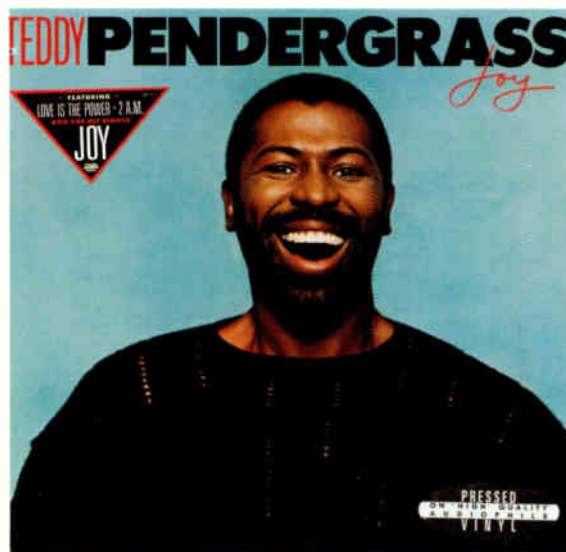
— *Thea T. Austin*

## TEDDY PENDERGRASS

*Joy* (Elektra)  
9-60775-1

The "Teddy Bear" is on the money (or should I say "honey") with his latest album, *Joy*. I've been a Teddy fan for a long time (back to Harold Melvin & The Bluenotes) and this is comparable to his best albums, including *Life Is A Song Worth Singing*, *Teddy*, or *Teddy Pendergrass*. Let me get straight to the point: Side One is great! Side Two is superb! This is the perfect album for inviting your favorite someone to "Come On And Go With Me" over to my place. Once you get him/her there, "Close The Door" and "Turn Off The Lights" and ask them to rub you down in some hot oil (baby!). I'll stop now ... but you get the idea, right? My favorite cuts: "2 A.M.," "Love Is The Power," "This Is The Last Time," "Joy" and "Good To You." To still be able to hear the wonderful sounds of Theodore Pendergrass is truly a *Joy!*

— *Graham Armstrong*



## SADE

*Stronger Than Pride* (Epic)  
OE 44210

To my knowledge, not many Jazz-Funk stars hail from Nigeria. However, there is definitely one. Her name is Helen Folasade Adu. Sade was born in a small village 50 miles from Lagos. After two tremendously successful LPs, *Diamond Life* and *Promise*, Sade returns with a new album that's destined to reach the lofty heights achieved by its predecessors. Side One reminds me of a BLT sandwich. It's hot and it's c-o-o-o-o-o-! My favorite tracks on Side One include "Love Is Stronger Than Pride," "Paradise" and "Nothing Can Come Between Us." Side Two kicks off with a real sultry midtempo jam entitled, "Keep Looking," another favorite. It's followed by "Clean Heart" and "Give It Up." "I Never Thought I'd See The Day" and the instrumental, "Siempre Hay Esperanza," score high marks as well. I highly recommend that you get a copy of the CD, something cool to drink, dim the lights and drift away with a very lovely, talented Sade! — *Graham Armstrong*

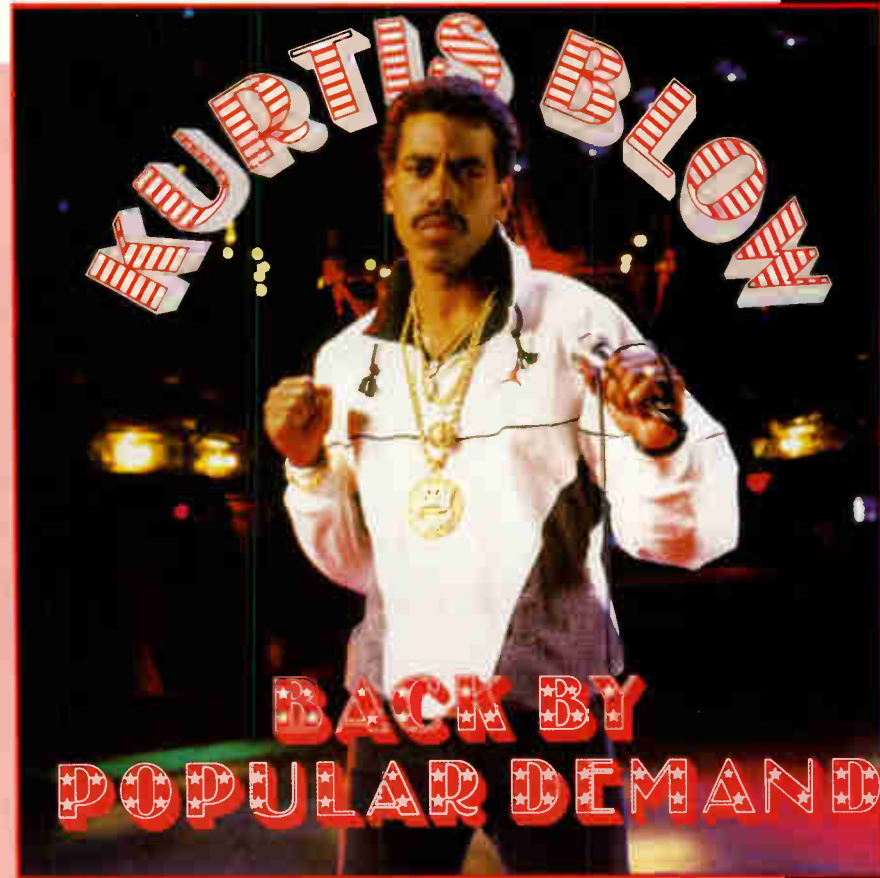




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