

# BLACKPANTHER RADIO

*Exclusive*

VOLUME XIII, NO. 24

JULY 8, 1988

\$5.00 NEWSPAPER

## COMING TO AMERICA

STARRING  
EDDIE MURPHY

LAURA BRANIGAN  
& JOE ESPOSITO  
THE COVER GIRLS  
CHICO DEBARGE  
NONA HENDRYX  
J. J. FAD  
LEVERT  
MEL & KIM  
MICHAEL RODGERS  
SISTER SLEDGE  
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ORIGINAL SOUNDTRACK ALBUM



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WLOU — Louisville, KY  
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WHUR — Washington, D.C.  
WKYS — Washington, D.C.

KQXL - Baton Rouge, LA  
WENN - Birmingham, AL  
WHRK - Memphis, TN  
WRKS — New York, NY  
WKIE — Richmond, VA  
WWDM — Sumter, NC  
KMJM — St. Louis, MO  
WGOK — Mobile, AL  
WZAK — Cleveland, OH

WDAS — Philadelphia, PA  
WOWI — Norfolk, VA  
WNOV — Milwaukee, WI  
WEAS — Savannah, GA  
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WBLZ - Cincinnati, OH  
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# PUBLISHER'S PAGE

## "COMING TO AMERICA": The Movie and The Man

In the multi-billion dollar motion picture arena—and throughout the entertainment industry—you are only as good as the financial success of your last project. Or so conventional wisdom goes. But one of the drawbacks of this particular philosophy is that it can categorize and compartmentalize performers—and thereby limit their potential areas of success.

Example: If on your last project you were good and successful playing a tough character in a shoot-'em-up action flick, then it would be logical to expect you to follow that up with more films of that genre.

Now we know that Eddie Murphy is a multi-gifted actor/comedian whose status in the entertainment business has risen to stratospheric levels thanks to his success in one blockbuster movie after another. And in his movies we've come to expect a certain image: tough, slick, funny and street-smart in mega-hits like "48 Hours," "Beverly Hills Cop" and "Beverly Hills Cop II."



Eddie Murphy

However, the *full* comedic range of Eddie Murphy is truly in evidence in "Coming to America," a movie that is a departure for him in terms of the type of character(s) he portrays and in the

fact that he developed its unique story line.

And make no mistake about it: this film is unquestionably a smash that will put to rest all doubts regarding Mr. Murphy's depth and versatility for good!

Playing four distinctly different characters, Murphy (aided by a superb make-up job) gives an acting performance that is not only outstanding, but downright brilliant. In fact, I didn't even recognize one of the characters as being the star...Yes, folks, he's that good!

In this issue, we are showcasing the film's well-scored soundtrack on the ATCO label, which features a dazzling lineup of contemporary and established recording artists. With "Coming to America" now poised to become the hottest movie of the season—if not the year—radio should expect lots of action from the theme and all of its airworthy cuts.

So hail to Eddie Murphy...the Black comedy genius of the movie industry has arrived!

## FLASH! VESTA JOINS BRE "KICKIN' IT" LINEUP

At press time, we received confirmation that A&M recording artist Vesta Williams will join the lineup for BRE's gala "KICKIN' IT" Conference After Party at the Stock Exchange here in Los Angeles on the Fourth of July. Vesta joins Epic's Tease and MCA's Sue Ann on the lineup.

This event inaugurates BRE Productions' monthly series of party/artist showcases slated for nationwide venues.



Vesta Williams

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TW LW WOC

- 1 2 10 TEDDY PENDERGRASS, *Joy*, Elektra/Asylum
- 2 4 6 SADE, *Paradise*, Epic
- 3 5 7 JAMES BROWN, *I'm Real*, Scotti Bros./CBS
- 4 8 6 MAC BAND, *Roses Are Red*, MCA
- 5 7 7 GREGORY ABBOTT, *I'll Prove It To You*, Columbia
- 6 10 5 VANESSA WILLIAMS, *The Right Stuff*, Wing/PolyGram
- 7 11 6 MELBA MOORE/FREDDIE JACKSON, *I Can't Complain*, Capitol
- 8 9 9 STACY LATTISAW, *Let Me Take*, Motown
- 9 18 10 DOUG E. FRESH, *Keep Risin' To The Top*, Danya/Reality
- 10 1 8 MICHAEL JACKSON, *Dirty Diana*, Epic
- 11 16 7 DEELE, *Shoot 'Em Up Movies*, Solar
- 12 19 4 NEW EDITION, *If It Isn't Love*, MCA
- 13 20 4 BOBBY BROWN, *Don't Be Cruel*, MCA
- 14 25 4 TROOP, *Mamacita*, Atlantic
- 15 17 8 TRACIE SPENCER, *Symptoms of True Love*, Capitol
- 16 3 9 PRINCE, *Alphabet Street*, Paisley Park/WB
- 17 6 10 GEORGE MICHAEL, *One More Try*, Columbia
- 18 21 6 PAULA ABDUL, *Knocked Out*, Virgin
- 19 12 10 NU SHOOZ, *Should I Say Yes*, Atlantic
- 20 40 4 AL B. SURE!, *Off On Your Own (Girl)*, Warner Bros.
- 21 35 4 TEENA MARIE, *Work It*, Epic
- 22 13 10 HALL & OATES, *Everything Your Heart Desires*, Arista
- 23 26 6 GUY, *Groove Me*, MCA
- 24 14 9 JODY WATLEY, *Most of All*, MCA
- 25 32 4 BILLY OCEAN, *The Colour of Love*, Arista
- 26 15 10 TONY!TONI!TONE!, *Little Walter*, Wing/PolyGram
- 27 47 7 BY ALL MEANS, *I Surrender To Your Love*, Island
- 28 33 6 TONY TERRY, *Forever Yours*, Epic
- 29 23 5 J.J. FAD, *Supersonic*, Ruthless/Atco
- 30 24 10 CLUB NOUVEAU, *It's A Cold Cold World*, WB/Tommy Boy
- 31 37 7 TAMARA & THE SEEN, *Blueberry Gossip*, A&M
- 32 41 4 GLADYS KNIGHT/PIPS, *It's Gonna Take All...*, MCA
- 33 39 5 RJ'S LATEST ARRIVAL, *Off The Hook*, EMI-Manhattan
- 34 22 10 STEVIE WONDER/MICHAEL JACKSON, *Get It*, Motown
- 35 44 4 THE SYSTEM, *Coming To America*, Atco/Atlantic
- 36 46 4 GREGORY HINES, *That Girl Wants To Dance...*, Epic
- 37 45 5 TYKA NELSON, *Marc Anthony's Tune*, Cool Tempo/Chrysalis
- 38 49 4 FULL FORCE, *Your Love Is So Def*, Columbia
- 39 52 3 RICK JAMES f/Roxanne Shante, *Loosey's Rap*, Reprise/WB
- 40 29 8 E.P.M.D., *You Gots To Chill*, Fresh/Sleeping Bag
- 41 28 12 EVELYN KING, *Flirt*, EMI-Manhattan
- 42 27 10 JOHNNY KEMP, *Just Got Paid*, Columbia
- 43 38 8 BIZ MARKIE, *Vapors*, Cold Chillin'/WB
- 44 76 3 LOOSE ENDS, *Watching You*, MCA
- 45 36 13 BETTY WRIGHT, *No Pain No Gain*, Ms.B.
- 46 31 7 ALEXANDER O'NEAL, *The Lovers*, Tabu/CBS
- 47 71 3 SHIRLEY MURDOCK, *Husband*, Elektra
- 48 72 2 SIEDAH GARRETT, *K.I.S.S.I.N.G.*, Qwest/WB
- 49 30 8 RUN-D.M.C., *Run's House*, Profile
- 50 42 8 BROTHERS JOHNSON, *Kick It To The Curb*, A&M

TW LW WOC

- 51 53 4 OHIO PLAYERS, *Sweat*, Track Record
- 52 56 4 TAYLOR DAYNE, *I'll Always Love You*, Arista
- 53 57 3 MIKI HOWARD, *Crazy*, Atlantic
- 54 64 10 DJ JAZZY JEFF/FRESH PRINCE, *Parents Just Don't...*, Jive/RCA
- 55 60 5 WALTER BEASLEY, *On The Edge*, Polydor/PolyGram
- 56 34 11 RIGHT CHOICE, *Tired of Being Alone*, Motown
- 57 51 4 DIANNE REEVES, *Better Days*, EMI-Manhattan
- 58 \*\* -- FREDDIE JACKSON, *Nice 'n Slow*, Capitol
- 59 61 4 RAINY DAVIS, *Indian Giver*, Columbia
- 60 66 4 STETSASONIC, *Sally*, Tommy Boy/WB
- 61 65 4 DYNASTY, *Tell Me (Do U Want My Love)*, Solar
- 62 70 3 HOWARD HEWETT, *Once Twice Three Times*, Elektra
- 63 50 12 NARADA, *Divine Emotion*, Warner/Reprise
- 64 48 7 MILLIE JACKSON, *Something You Can Feel*, RCA
- 65 43 9 THE JETS, *Make It Real*, MCA
- 66 85 2 JESSE JOHNSON, *Every Shade of Your Love*, A&M
- 67 89 2 JAMES 'D-TRAIN' WILLIAMS, *In Your Eyes*, Columbia
- 68 81 2 GLORIA ESTEFAN/MIAMI SOUND MACHINE, *123*, Epic
- 69 87 2 JULIO IGLESIAS f/Stevie Wonder, *My Love*, Columbia
- 70 83 2 CHICO DeBARGE, *Kiss Serious*, Motown
- 71 93 2 REBBIE JACKSON, *R U Tuff Enuff*, Columbia
- 72 91 2 JERMAINE STEWART, *Get Lucky*, Arista
- 73 78 3 BURRELL, *I'll Wait For You (Take Your Time)*, Virgin
- 74 77 3 SUAVE, *Shake Your Body*, Capitol
- 75 63 10 JESSE JOHNSON, *Love Struck*, A&M
- 76 \*\* -- WHITNEY HOUSTON, *Love Will Save The Day*, Arista
- 77 67 16 BRENDA RUSSELL, *Piano In The Dark*, A&M
- 78 \*\* -- KEITH SWEAT, *Make It Last Forever*, Vintertainment/Elek.
- 79 68 14 JERMAINE STEWART, *Say It Again*, Arista
- 80 \*\* -- CASH FLOW, *That's The Ticket*, Atlanta Artists/PG
- 81 74 11 MICHAEL COOPER, *Dinner For Two*, Warner Brothers
- 82 73 4 DA'KRASH, *Trapped In Phases*, Capitol
- 83 75 14 JEAN CARNE, *Ain't No Way*, Omni/Atlantic
- 84 \*\* -- NATALIE COLE, *When I Fall In Love*, EMI-Manhattan
- 85 54 9 HERBIE HANCOCK, *Vibe Alive*, Columbia
- 86 \*\* -- FAT BOYS, *Twist*, Tin Pan Apple/PolyGram
- 87 55 12 PEBBLES, *Mercedes Boy*, MCA
- 88 \*\* -- PIECES OF A DREAM, *Ain't My Love Enough*, EMI-Manhattan
- 89 59 14 KEITH SWEAT, *Something Just Ain't Right*, Vintertainment/Elek.
- 90 \*\* -- DAVID SANBORN, *Slam*, Reprise/Warner Brothers
- 91 58 14 AL B. SURE!, *Nite & Day*, Warner Brothers
- 92 \*\* -- SALT-N-PEPA, *Shake Your Thang*, Next Plateau
- 93 62 10 MORRIS DAY, *Day Dreaming*, Warner Brothers
- 94 \*\* -- WILL DOWNING, *Sending Out An S.O.S.*, Island
- 95 79 14 CHRIS JASPER, *One Time Love*, CBS Associated
- 96 80 9 ANGELA WINBUSH, *C'est Toi (It's You)*, Mercury/PolyGram
- 97 82 10 JOYCE SIMS, *Love Makes A Woman*, Fresh/Sleeping Bag
- 98 84 14 STEPHANIE MILLS, *If I Were Your Woman*, MCA
- 99 86 11 JUNIOR, *Yes*, London/PolyGram
- 100 90 11 MAGIC LADY, *Betcha Can't Lose*, Motown

# BRE MUSIC REPORT

## TOP 5 SINGLES

	ARTIST	TITLE	LABEL
1	TEDDY PENDERGRASS	JOY	ELEKTRA/ASYLUM
2	SADE	PARADISE	EPIC
3	JAMES BROWN	I'M REAL	SCOTTI BROS./CBS
4	MAC BAND	ROSE ARE RED	MCA
5	GREGORY ABBOTT	I'LL PROVE IT TO YOU	COLUMBIA



## SINGLE OF THE WEEK

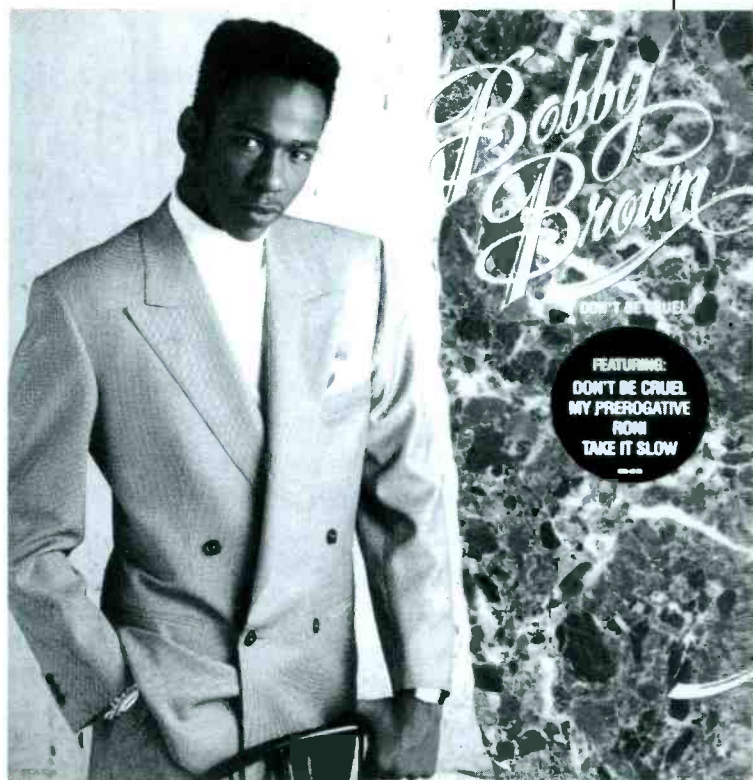
FREDDIE JACKSON  
*NICE 'N' SLOW*  
CAPITOL

Nobody can set a romantic mood better than smooth Freddie. You listeners who are into the cocktails, satin sheet and hot Jacuzzi mindset will enjoy this atmospheric love jam.

## ALBUM OF THE WEEK

BOBBY BROWN  
*DON'T BE CRUEL*  
MCA

Brown's debut smash "Don't Be Cruel" joins two other L.A. & Babyface productions in the top 20 of this week's Black Singles Chart. Another ready-to-break selection is the hard-driving funkier "My Prerogative," produced by Gene Griffin with the vocalist himself. "Roni" is a futuristic techno ballad that features BB's expressive, romantic style, a style further highlighted on an even softer ballad, "Take It Slow." Bobby's got a hot urban sound with a street-wise edge.



# BRE MUSIC REPORT

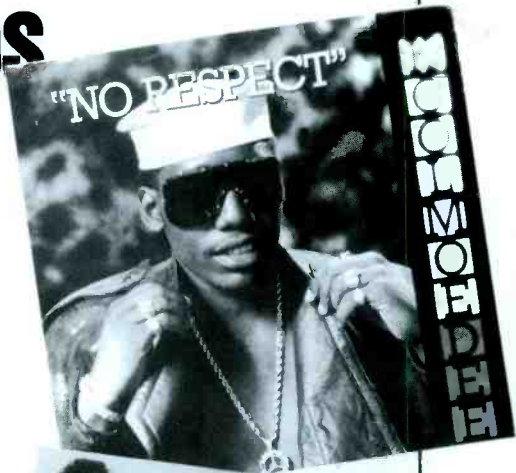
## IMPORTANT RECORDS

### SINGLES

**TEASE—KICK—EPIC**—This is one of the kickin'-est funk/dance posse's around in a live setting. Hits "Firestarter" and "I Can't Stand The Rain" under their belt, they're posed for another chart-climber with this slamming dance groove co-produced by James Mtume.

**KOOL MOE DEE—NO RESPECT—JIVE/RCA**—Neither hits nor cash can buy the respect of the downtown, 129th Street rhymer on this bright, dance-oriented bite of Aretha Franklin's original soul hit "Respect." Teddy Riley co-writes and co-produces.

**GEORGE MICHAEL—MONKEY—COLUMBIA**—Chalk up another monster hit for both formats as Michael teams with co-producers Jimmy Jam and Terry Lewis on this broadly accessible upbeat rocker.



### ALBUMS

**RICK JAMES—WONDERFUL—REPRISE**—This LP marks the return of Slick Rick to center stage, after a long period of producing acts like Teena Marie, the Mary Jane Girls and Process & The Doo Rags. The debut single, "Loosey's Rap," is surging up the Black Singles Chart with an eye on the top 5. Rapper Roxanne Shante is featured on the single.

**SIEDAH GARRETT—KISS OF LIFE—QWEST/REPRISE**—Siedah gained a lot of notoriety from her duet with Michael Jackson on the lead single from the *Bad* LP. Check out the L.A. and Babyface-produced funk jam "Refuse To Be Loose." "Innocent Side" is an introspective ballad and "Night Of No Return" picks up the tempo in a dance-oriented groove.

**JOHNNY MATHIS—ONCE IN A LIFETIME—COLUMBIA**—Mathis makes a well-produced and much-welcomed return to the recording world with this highly-acclaimed collection. Strong initial radio interest for cuts like "I'm On The Outside Looking In" and "Daydreamin'."



# Salt-N-Pepa Wins Name Case

NEW YORK: Next Plateau Records, Inc., Hurby Azor, Cheryl James and Sandra Denton (a.k.a. Salt-N-Pepa) have obtained a permanent injunction from Federal Court in Manhattan enjoining Latoya Hanson and her management and production company from recording and performing under the name "Spinderella."

A permanent injunction has also been obtained against Chrysalis Records from releas-

ing and/or advertising and recordings by Hanson under the name "Spinderella." Spinderella is a stage name associated with the platinum-selling group Salt-N-Pepa who record on the Next Plateau label.

All of Hanson's claims for an injunction against Next Plateau, Hurby Azor and Salt-N-Pepa have been dismissed. In addition, Hanson's claims for recovery totaling 26 million dollars have been dismissed. Eddie O'

Loughlin, President of Next Plateau, states, "It's wonderful knowing that the justice system can work so effectively on behalf of a smaller company. Too often, larger companies feel



Salt-N-Pepa

that smaller ones are push-overs. We want everyone to know that Next Plateau takes its business undertakings seriously and will stand up for its rights everytime."

## Spike Lee Sued by 'School Daze' Star

LOS ANGELES: Tisha Campbell, an actress-singer who starred as the leading "wannabe" in the hit movie "School Daze" has filed suit against director Spike Lee for \$550,000, charging that she was not compensated for her appearance on the soundtrack LP, nor was she given credit for her lead singing performance on the single "Be Alone Tonight." (A group called The Rays is credited with the song.)

Lee has issued no official comment on the suit, but his lawyers have met with Campbell's attorneys to discuss the matter.

Jackson's *Bad* LP also continues to break records with his "Dirty Diana" hit reaching #1 on the Top 100 charts, thus making *Bad* the first LP in pop history to contain five #1 singles. (The previous four were: "I Just Can't Stop Loving You," "Bad," "The Way You Make Me Feel" and "The Man In the Mirror.")

## IN BRIEF

### Nancy Wilson to Perform at Benefit

JACKSON, MS: A group of Mississippians will sponsor the First Annual Congressional Concert, featuring Nancy Wilson, in honor of U.S. Representative Mike Espy, D-MS, on July 9, 1988, at 8 p.m. at the City Auditorium in Jackson, Mississippi.

Espy, who introduced and passed National Catfish Day legislation, also convinced the Defense Department to increase its catfish purchases for military personnel by 65 percent during the past two years. The catfish industry employs more than 17,000 people in the Second District.

Aside from his official congressional duties, Espy has formed a private foundation, called the Mississippi Forward Foundation, which is raising money to promote educational projects for young people in Mississippi. This past summer, the foundation raised money to send nine students from the Second District to Israel for six weeks on a cultural exchange trip.

Proceeds from the event will go to the Committee to Re-elect Mike Espy. Tickets are \$20 and can be purchased at the City Auditorium by calling 960-1537 or writing Mid-South Consultant and Management, Inc., P.O. Box 11243, Jackson, MS 39213.

### Natalie Cole To Perform At Radio '88 Convention

WASHINGTON: Natalie Cole will entertain at the closing dinner show of the National Association of Broadcasters' Radio '88 convention on Saturday 17. The dinner show will be sponsored by Broadcast Music Inc. The Management, Programming, Sales, Marketing and Engineering Convention will be held September 14-17 at the Washington, DC, convention center.

## NEWS

### Motown Sale Reportedly Near

HOLLYWOOD: Now that Stevie Wonder has approved the deal, according to published industry reports, Motown's impending sale to MCA is rumored to be "only inches away" from being finalized.

Sources, however are at odds as to whether MCA President/Black Music Jheryl Busby will in fact hold a 15 percent share in the new Motown structure. Some say Busby will, pursuant

to Motown Chairman Berry Gordy's stipulation that at least 20 percent minority interest in the firm be maintained after sale. Other industry observers contend that while Busby will indeed have equity, the amount will be "nowhere near 15 percent."

At press time, it was clear that the historic transition of the "motherhip" has been finalized. Stay tuned for details next week.

### Michael Jackson Continues to Break Records

LOS ANGELES: Superstar Michael Jackson will play three shows at the Tacoma Dome later this year, breaking Dome concert records for consecutive dates, attendance and income, according to officials of the arena. The previous record for proceeds of two shows was held by Bruce Springsteen, although stars including Prince and George Michael have had two-night stands, according to Dome Manager Jack Green.

Fans who bought Jackson tickets on the first day of sales set speed records when the first show, set for Halloween night, "sold out in 45 minutes," said Green. 7,500 tickets were sold in the first 10 minutes, with an

average of five seconds between phone calls on the 50 additional phone lines that were added to accommodate the volume of calls.

For the safety and comfort of the hordes of fans lined up at the Dome, Tacoma Dome management opened the doors the evening prior to the first day of sales, and let the crowds sleep overnight inside the building. Jackson's clean sweep of Tacoma, although record-breaking, is not unusual. He sold out three dates in one day in six cities on his forthcoming fall U.S. Tour, and two additional dates were added due to overwhelming ticket demand in L.A.



## BRIM To Fill Black Indie Needs

LOS ANGELES: An organization called the Black Record Independent Manufacturer has established to perpetuate the business of Black independent record companies.

BRIM is headed by TTED Records President Maxx Kidd, who is acting as Interim Chairman, and Jan Mitchell, who is the acting Interim Secretary Treasurer. There are 32 Black owned independent record companies that are already members, and according to Mitchell, many more are interested in joining.

"It's (BRIM) long overdue for the Indy manufacturer," Mit-

chell said. "The independents need a lot of help, and BRIM will act as an educational center...a big brother network."

"With lack of communication, we've seen all our companies rise, or disintegrate into thin air," Kidd said of Black record companies. "And we've vowed not to spend all of our time on the drawing board. We're going for immediate benefits."

The next BRIM start-up meetings will be held in Memphis, Tenn. on July 16th and 17th at the Wilson World Hotel where elections for permanent officers will take place.

## EXEC STATS



Warner



Jordan

**LAURA L. WARNER** has been appointed field sales manager/Black music for the Dallas branch market at Warner/Elektra/Atlantic Corp. Warner previously has worked as music director/air personality at KAMZ/El Paso...**SUE COSTELLO** assumes the post of branch marketing coordinator at WEA Philadelphia regional branch, while **RICHARD A. CHAMBERLAIN** was appointed warehouse manager and **RICHARD FROIO** was upped to regional operations branch.

**BILL BLACK** has been named national sales manager for Atlantic Records, based at the company's New York headquarters. He previously worked as the label's regional marketing manager for the southeast and southwest regions, based in Atlanta, GA.

**EARL JORDAN** has been appointed director, sales & marketing, Black music, CEMA (Capitol/EMI-Manhattan/Angel). He formerly worked as promotion manager, Black music, Cleveland, for Capitol Records.

**JOYCE LAPINSKY** has been appointed professional manager, EMI Music Publishing, North America. She formerly worked as professional manager at Chappell/Intersong Music—U.S.A. and as an a&r assistant at Motown Records...**JOSH ZIEMAN** assumes the newly created post of marketing director, EMI-Manhattan. He joins the label from TVT Records, where he worked as national director of sales.

## NARAS Announces 1989 Grant Program

BURBANK, CA: Mike Greene, President of the National Academy of Recording Arts and Sciences, Inc. (N.A.R.A.S.), has announced the Academy's 1989 program of grants, providing research opportunities in the creative and technical aspects of the recording industry. Three grants of up to \$5,000.00 each will be announced by the N.A.R.A.S. National Education Committee

on January 1, 1989.

Non-profit organizations should mark applications to Grant Program; individuals' applications should be directed to Research Opportunity Program and mailed to N.A.R.A.S., 303 North Glen Oaks Boulevard, Suite 140 N., Burbank, CA 91502-1178. Applications must be postmarked no later than September 1, 1988.

## NEWS

### Rep. Leland Raps Current FCC

WASHINGTON, D.C.: Responding to a question about the fitness of female and Black Federal Communications Commission nominees Susan Wing and Bradley Holmes, Rep. Mickey Leland (D-TX), a member of the House Telecommunications Subcommittee, said recently: "I don't think they are just a female and just a Black. I think they are rather conservative Republican ideologues who represent a different perspective than the norms of Blacks and women."

"Although guarded about Holmes' political philosophy, Leland said he could support the nominee personally. "He's certainly a reasonable guy," the lawmaker said.

At a meeting of the American League of Lobbyists, Leland, a Congressional Black Caucus member, was also critical of the reign of the Reagan Administration's current FCC Chairman, Dennis Patrick. When asked about rumors of Patrick's quitting office before year's end, Leland said he didn't know if the rumors were true or not but confided that he's anxiously awaiting a new Democratic administration that doesn't regard regulation as a "four-letter word."

Leland predicted that under



U.S. Rep. Mickey Leland

the Democrats he expects "that the FCC will be back in the business of regulating." A top priority of the next FCC, he said, would be reinstatement of the Fairness Doctrine. He also felt that EEO enforcement would be resurrected under the new administration.

Leland also said he would like to see a "progressive Black woman" nominated for a Commissioner's post during the next administration—an administration he expects will be headed by Michael Dukakis.

In the entire history of the FCC, there have been but two Black commissioners: Benjamin Hooks and Tyrone Brown.

**EDDIE MURPHY**



**COMING TO  
AMERICA**

# ATCO SCORES WITH HOT SOUNDTRACK ALBUM

By *Connie Johnson*

It doesn't require the powers of a psychic to predict that Eddie Murphy has a major summer hit on his hands with the movie "Coming to America," a warm, sweet, engaging comedy in which Murphy portrays a character named Prince Akeem (from Zamunda, a mythical African kingdom) who comes to America in search of the perfect bride.

Supported by a strong cast including Arsenio Hall, James Earl Jones, Madge Sinclair, John Amos and newcomer Shari Headley, Murphy himself has never had a movie role that showed him off to such terrific, larger-than-life effect. And with glamorous, fairy tale perfect "Zamunda" resembling no African nation you'll find on the map, and "Prince Akeem" appearing as the kind of handsome, movie star-ish ruler that only Hollywood could create, director John Landis aptly sums up "Coming to America" as "a '30s romantic comedy made contemporary."

Playing a major part in lending a contemporary punch to the film is the original soundtrack album on the Atco/Atlantic label. This LP is filled with 10 stellar cuts, ranging from the boisterous, urban-powered title cut performed by The System, and insinuatingly sexy cuts such as "I Like It Like That" by Michael Rodgers and "All Dressed Up" by Chico DeBarge, to aggressively funky numbers by Nona Hendryx ("Transparent"), female rap group J.J. Fad ("Comin' Correct") and those trendy Black Britishers Mel and Kim ("That's the Way It Is").

*Continued on page 12*

**TOP ROW** (L-R): J.J. FAD; THE SYSTEM; LeVERT;  
**CENTER** (L-R): LAURA BRANIGAN; CHICO DeBARGE; THE COVER GIRLS (BELOW);  
**BOTTOM ROW** (L-R): NONA HENDRYX; SISTER SLEDGE; AND MEL AND KIM.  
*Photo Credit: Nona Hendryx by Geoffrey Thomas*

**FEATURE** *Continued from page 11*

Steve Bedell, senior vice president, music at Paramount Pictures Corp., said one of the main objectives in assembling the tracks was to create an LP that could stand on its own merits—regardless of whether listeners had seen the movie or not.

"There isn't a cut on this LP that doesn't have hit potential," Bedell enthused. "There isn't one track that couldn't be released as a single. There's a ballad by Laura Branigan and Joe Esposito ('Come Into My Life') that could be an Academy Award winner. LeVert contributed a monster ('Addicted to You'), as did The Cover Girls ('Better Late Than Never'). And wait'll you hear the cut Nile Rodgers produced on Sister Sledge ('Living The Good Life')...it's great."

Former Chic member Nile Rodgers, whose LP production credits include mega-hits such as Diana Ross' *Diana*, David Bowie's *Let's Dance* and Madonna's *Like A Virgin*, was picked to do the score for "Coming to America" because he had the "freshness," according to Bedell, that was required for the job.

"I've been trying to find a project to involve him in for a long time. I've been a Nile Rodgers fan since 1974 and I've always followed his career," said Bedell. "He's had so much influence on pop music and he was the perfect choice for this project."

In addition to co-writing the title track with partner Nancy Huang, Rodgers wrote the spectacular percussion suite in the movie in which 27 Paula Abdul-choreographed dancers strut their stuff



Nile Rodgers

for Prince Akeem prior to his journey to Queens, New York. Creating the score—which runs the gamut from classical music featuring a 60-piece orchestra to tribal music utilizing African musicians with plenty of modern, urban funk thrown in for good measure—presented a real challenge for the composer/producer.

"When you score a movie, you have to come up with music that embellishes that movie. I have high hopes for this (project) because, frankly, I could use

a hit," he laughed in a phone interview. "The movie, I think, will be a hit even though it's a big departure for Eddie Murphy. There are no car chases! As for the 'Coming to America' (single), it was the first song I heard on the radio when I got into the car this morning—so I take that as a good sign."

Rodgers produced a song by Murphy ("I Got It") for the movie that will appear on the singer/comedian's own upcoming LP: "Eddie comes across great on the record," said Rodgers. "The first thing he said was 'it doesn't sound like me!' He's singing better than he ever has on it."

Bedell, whose hit soundtrack LP projects have included "Pretty In Pink," "Top Gun" and "Beverly Hills Cop," noted that "of all the companies doing soundtracks, Paramount has a proven track record. For this (movie), I wanted songs that had a dance-oriented, urban base with crossover potential. I was responsible for finding out what artists were available, and Atco/Atlantic was incredibly cooperative in helping me put this project together."

The movie opens with the music of African group Ladysmith Black Mambazo—and when Eddie and Arsenio hit Queens, the title cut jams in hard, creating an immediate, urban feel. "That's what the music in a movie is supposed to do...build a mood, give you a sense of where you are," said Bedell. "John Landis had final choice of what music went into the movie (and he's a big fan of music of the Stax/Motown/Volt era). But he trusted us to come up with what we thought were the hits."

**SIMO DOE** *Continued from page 37* when it comes to the press and that makes a big difference," Simo notes. "Probably my biggest challenge has been dealing with the changing times in music. We went through the disco era, the ballad era and now I'm dealing with young adults in rap music. Now, to be honest, I didn't think Simo Doe could get into that!"

Simo says that working with artists like Audio Two, Wrecks & Effect and M.C. Lyte ("a true delight") has actually been very rewarding. "The first thing is that these young people have a positive message that they're passing on to our youth and I can appreciate their creativity. In fact, I'd say that I can now really appreciate a good rap sound: I may have been a little reluctant to start, but now I'm overbearing about it!"

A Manhattan resident for some years, Simo defines her work as publicist in these terms: "I have a phrase that I created that's been in my office for many years now: 'Publicity is a tiger, easy to

jump on, but very hard to ride. Loss of privacy is the price of the ride.'

"I take my work in public relations very seriously because I'm aware that, in many ways, I have someone's career in the palm of my hands. You have to keep a positive attitude at all times and always be professional. I think of myself as sometimes imperfect, often impossible on the phone but always a lady."

Flexibility is key, Simo says, to staying ahead in her profession: "I've seen so many changes—in music, in attitudes since 1976. Keeping up with those changes and adapting is very important. On a personal level, I always strive to become a better person, someone who's sensitive in working with artists and the media. After all, writers are my clients and having a great relationship with them is essential."

The mother of a young adult ("I'm very, very proud of my daughter, who's an account executive with a line of sportswear in California"), Simo says she's inspired by other publicists who

have adopted some of her personal ways of working. "I now run into other PR people who spell profanity rather than using the words, which is something I've always done because I don't think it's necessary to use that kind of language in a professional situation. But in whatever I do, I remember that with the dignity that comes with being a professional, you must have humor."

Over the years, Simo Doe has certainly been recognized as a thorough professional whose work at Atlantic Records has been a key factor in restoring the company's Black music division to the forefront of the industry. Simo says she's heartened by the increasing camaraderie she experiences with other Black women involved in PR.

"That hasn't always been true but I think it's beautiful that now other publicists like Beverly Paige, Juanita Stephens, Traci Jordan, Laverne Perry, Tracey Nicholas and myself acknowledge and respect each other and can network together."

# FORTY YEARS OF MUSIC: THE ATLANTIC LEGACY CONTINUES

**A**tlantic Records has duly earned its mantle over the past 40 years as the record label with some of the most pivotal Black artists in the world of contemporary music on its roster—ranging from early pioneers such as Ruth Brown, LaVern Baker, The Coasters, The Drifters, Ben E. King, Ray Charles, Aretha Franklin, Wilson Pickett, Donnie Hathaway, Roberta Flack and the current stellar stable including LeVert, The System, Miki Howard, Troop and Madame X—all of whom are destined to leave their own stylistic mark in the pages of Black music.

To celebrate its 40th anniversary with the birthday party to end all birthday parties, the label recently staged a 12-hour concert at Madison Square Garden. (Some of the ticket sales from the event will be used to help finance the Rhythm and Blues Foundation—an organization designed to benefit R&B veterans who never profited from their musical contributions to the degree that they should have.)

Television viewers got to enjoy a portion of that concert extravaganza last week when "Atlantic Records' Fortieth Anniversary: It's Only Rock & Roll" aired on the ABC network—after its initial broadcast outing on HBO.

Highlights of the program included: Sam Moore and "Saturday Night Live" alumnus Dan Aykroyd (reprising his 'Blues Brothers' persona with the late John Belushi) on a fiery version of "I'm A Soul Man"; Roberta Flack's poignant tribute to the late Donny Hathaway during which she sang "The Closer I Get To You" with Peabo Bryson; Ruth Brown wailing through "Mama, He Treats Your Daughter Mean," while label- and era-mate LaVern Baker gave her first U.S. performance in two decades when she belted out "Jim Dandy."

Atlantic's early R&B groups were well represented by The Coasters singing their classic "Charlie Brown" (with its inimitable bass tag line: "Why is everybody always picking on me?"); and the Spinners, minus the late Phillipe Wynne, doing a soulified version of "Working My Way Back to You."

Ben E. King, who has earned a whole new generation of young fans on the strength of the revival of his hit in the



*Atlantic chief Ahmet Ertegun and Roberta Flack*

movie "Stand By Me," did a signature medley: "There Goes My Baby" and "Save the Last Dance For Me," while Wilson (The Wicked, Wicked) Pickett turned up the heat in the Garden with "Land of 1,000 Dances" and "In the Midnight Hour."



*Sylvia Rhone, senior vice president*

Ray Charles, who was appearing that night with the New York City Ballet at New York's Lincoln Center, and Aretha Franklin, who rarely ventures out of Detroit these days due to her fear of planes (and her reluctance to ride on

trains) were no-shows. Their absence was felt, but the emotional wallop delivered by British rock band Foreigner's "I Want To Know What Love Is," with impromptu vocal backing by an all-star chorus on stage (led by Roberta Flack, Phil Collins and Stephen Stills and many of the evening's performers) was more than fair compensation.

But this is more than a review of a memorable evening of music which recaptured the very essence of the R&B/Soul tradition of which Atlantic Records—reflecting the respect for the creative genius of Black music of its founder and chief Ahmet Ertegun—has played no small part.

Today, the preservation and promotion of that legacy is entrusted in the capable hands of Sylvia Rhone, Atlantic's recently elevated senior vice president. As a Black woman, Rhone guards it with the same sense of pride as those sisters whose talents made the red-and-black label long a turntable symbol of the finest in Black music: Ruth, LaVern, Aretha, Roberta—and now her own discovery, Miki Howard.

The participating artists on the "Coming to America" soundtrack album represent a cross section of the exciting new Atlantic roster assembled by Rhone and her staff—young performers who stand on some mighty powerful shoulders.

Forty years later, the Atlantic legacy continues.

# EAST COAST SCENE

by Clyde Wayne MacMillian



*DISMASTER CREW—Michael "Lord Mike Ski" and Troy "Raven T" Sneed.*

**NEW YORK:** The **Dismasters**, whose contract with Urban Rock Records has expired, are currently seeking affiliation with a major label with the "foresight to know a hot rap group when they see one." The Dismasters, **Michael "Lord Mike Ski"** and **Troy "Raven T" Sneed** are enjoying great radio airplay throughout the country with "Small Time Hustler," which has an anti-drug dealer theme. The Dismasters have performed with **Doug E. Fresh**, **Biz Markie**, **Super Lover Cee** and **Casanova Rudd**, **Big Daddy Kane** and others. The Dismasters can get paid with the right label. Calls: **Eldridge McMillan** (919) 483-8874.

Cheryl Records of Coney Island has dropped "Hot!" by **Shelia Dionn**, "Stay With Me My Love" by **Magnetic Touch** and "Behind The Bars" by **E.D. Math**. Contact **Bobby Taylor** or **Richard Washington** at (718) 946-0840...**Whoopi Goldberg** was scheduled to host "For the Love of Louis," a gala tribute celebrating the life and music of **Louis Armstrong**, last Friday at Carnegie Hall, but due to an illness she was unable to attend. However, the show did go on with performances by **Lionel Hampton**, **Dizzy Gillespie**, **Wynton Marsalis** and other jazz luminaries. The concert kicked off the ten-day JVC Jazz Festival New York.

**THE CAROLINAS:** WZFX (Foxy 99) in Fayetteville sponsored one of the hottest attractions on the East Coast during its Second Annual Birthday Celebration Saturday and Monday of last week at the Cumberland County Arena. The pre-celebration party was Saturday and headlined **Keith Sweat**, with **Shanice Wilson**.

The Carolina gals went wild at the

sight of leather clad Sweat who tore the house to pieces! You know, of course, Keith had to sweat because young star Shanice graced the stage like an old pro and worked it!

Monday's party was headlined by the beautiful and multi-talented **Melba Moore**, who hosted the celebration, which starred **Jean Carne**, **Evelyn "Champagne" King**, **Force MD's**, **Sybil**, **The Reddings**, **Randy Hall**, **Rainy Davis**, **Gary Taylor** and **Carol Lynn Townes**. Melba, who changed three times into gorgeous designer outfits, opened the show with a stirring a capella arrangement of "Lift Ev'ry Voice and Sing." Miss Moore, (if you please) is a veteran in the industry and she just seems to be getting better and better. Is there no stopping homegirl?

The post-celebration party was at Big P's Restaurant and Lounge and was hosted by my dear friends who own the entertainment complex, **Robert "Poncho" Smith** and his MBA-candidate wife, **Mary**. Poncho is the top promoter for that region. Fayetteville is probably

fans on the outside clobbering to get in.

Saturday's show was open to the public but Monday's show was private and only for lucky listeners who won tickets on the air. **Tony Lye**, program/music director of Foxy 99, along with **Rob Benson** and **Jan Patterson** were among those responsible for this affair which was not only a birthday celebration but was a reunion of entertainment friends...

**Larry Williams**, former general manager of WZFX, has been promoted to vice president of Joyner Communications. Joyner Communications owns, in addition to WZFX, WQOK in Raleigh, WIKS in Coastal Carolina and recently acquired ownership of a station in the Lynchburg/Roanoke area. **Ed Waddell** of WASC in Spartanburg informs me that they're all excited in his area about the upcoming **Tony Terry** concert at the Harlem World and the July 13 rap show in Greenville promoted by **David Rubin** which stars **Kool Moe Dee**, **Eric B. and Rakim**, **Biz Markie**, **Doug E. Fresh** and



*WZFX's Rob Benson and Tony Lyre, PD/MD of WZFX, greet Capitol recording artist Melba Moore and Eldridge McMillan of MacMillan and Associates at the Second Annual Birthday Celebration for WZFX.*

the entertainment capital of the South because it's surrounded by several military bases. Thousands of soldiers from Fort Bragg, Pope Air Force Base, Camp Lejeune and about three or four other bases love partying in the 'Ville. This perhaps explains why the 6,000-capacity arena was jam packed each night with about another 6,000 WZFX

**Ice T.** WASC would like to salute the Young Black Programmers Coalition during Black Music Month for keeping black music alive and well!

*If you have information of interest that you would like to have appear in this column then please contact me at (718) 919-0533 or you may write P.O. Box 023750, Brooklyn, New York 11202.*



### PEBBLES GOES PLATINUM

BRE publisher Sidney Miller (r) was on hand the evening MCA's Pebbles (2nd, r) was presented with a platinum LP for her monster smash *Pebbles* debut LP. Also shown are A.D. Washington (l), vp promo, Black music div.; and Guy Broady (2nd, l), a video talk show host.



### IT'S WHAT THEY LIKE

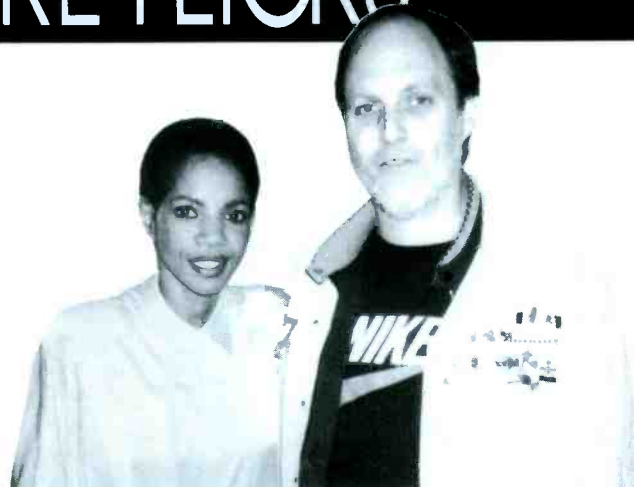
Alease Records pres. Kenneth Weaver (seated) is surrounded by members of the group Fourth Phaze (l-r: Mark, Daph & Regal), whose soon-to-be-released debut single is entitled "It's What We Like."



### HAPPY ABOUT HINES

Epic's Gregory Hines (c), whose *Gregory Hines* debut LP has just been released, is surrounded by happy label execs. (L-r): Dave Glew, sr. vp/gm, E/P/A; Walter Yetnikoff, pres./ceo, CBS Rec. Inc.; Tommy Mottola, pres., CBS Rec. Div.; and Don Eason, vp. Black music div., E/P/A.

## BRE-FLICKS



### NUEVO LOVE

Capitol's Melba Moore (l), whose new LP *I'm In Love* was just released, posed for pictures in L.A. with labelmate Billy Vera (r), whose debut LP *Retro Nuevo* is smoking on the A/C radio scene.



### OUT OF THE SHADOWS

GRP's Kevin Eubanks (seated), who has a hot new LP *Shadow Prophets*, relaxed with his band and ex-Sting drummer Omar Hakim (c) following his performance at NYC's Blue Note. (L-r): vocalist Mark Ledford; drummer Gene Jackson; keyboardist Onaje Alan Gumbs; & bassist Victor Bailey.



### MEETING MOTTOLA

CBS' new division pres. Tommy Mottola (2nd, r) was welcomed to the label recently by Epic's Vernon Reid of Living Colour (l), along with Chris Coyne (2nd, l) and Peter Coyne (r) of The Godfathers.



# AIRWAVES

By Carolyn Plummer Riley

## MUSICAL CHAIRS

Don "Early" Allen and Thomas Lytle from WMYK/Virginia Beach, VA, have both exited the station to pursue other interests. Allen and Lytle held the PD/MD positions before their departure. Cindy Dowe is acting PD until an appointment has been made.



Don "Early" Allen, PD/WMYK

Roshon Vance exits WPEG in Concord, NC as the station's PD. Michael Saunders was appointed to the PD/MD position in May. Where are you Roshon?

Mark Christian is out as PD with WHRK-FM Memphis, TN. It was learned that Christian is no longer affiliated with the station. Stan Bell remains the MD



Mark Christian, mornings & PD/WNRK

and the contact. No appointment has been made for the PD position. On the AM side, Bobby O'Jay is still maintaining the PD duties. You may remember O'Jay's big promotion a few months back to Operations Manager for both WHRK/FM & WDIA/AM. No PD has been named to the AM station. Stay tuned!

## Oops!

In a recent Airwaves column, an item appeared on WFXC/Foxy 99. WQQK in Nashville was mentioned in error. It should have read WQOK! WQQK was mentioned as being a 100,000 watt FM. A call from newly appointed Operation's Mgr. Cy Young of WQQK alerted me of the error. (Cy stated that he would love to take credit for the 100,000 watt station in the Carolina's. Unfortunately WQQK is in Nashville.) We apologize for the error.



Gary Byrd, WLIB's host, hands a special award to Harry Belafonte during a salute to the actor-singer-activist's remarkable life and career. Belafonte was honored on "Conversations..." WLIB's award series sponsored by the McDonald's Corporation. The interview coincided with the release of Belafonte's South African rooted album "Paradise in Gazankulu."

## WLIB'S "Conversations"

Outstanding individuals who have shaped both Black America and American culture will be the focus of "Conversations..." which is broadcast live each Wednesday from 3pm to 4:30pm and is sponsored by the McDonald's Corporation.

Unlike most interview programs, "Conversations..." features the personal thoughts and ideas of people in entertainment, politics, business, religion, media, sports and other endeavors who have made a tremendous impact on Black American life and history. This lively, informal series is considered an

"autobiography on the airwaves." After each live broadcast, each achiever will receive a commemorative plaque from WLIB and the McDonald's Corporation.

"Conversations" is hosted by WLIB's multi-talented Gary Byrd, a veteran broadcaster who also wrote Stevie Wonder's current hit, "Dark and Lovely." The producer is Fern Gillespie, a metro area radio producer-writer-publicist. She is the director of Children's Express of Newark. The executive producer and creator of "University of the Airwaves" is Jean Wells, the Director of Sales for Inner City Broadcasting who has headed the sales and promotions departments of WLIB, WNJR and WWRL.



Too Wild! Kandie "Sweet Talker" Eastman, mid-day announcer at WILD/Boston, enjoyed his recent visit with members of the World Class Wrecking Crew (l-r): D.J. Battle Cat; Monalisa; Richie \$Rich\$; and Alonzo.



## Larita Shelby: Singer, Actress & Radio Personality

Is it "Aunt Beatrice" or "Jean the Jamaican?" Could it be "Hilda from Hollywood" or maybe "Meagan Reagan the Lakergirl?" All of these characters heard on Los Angeles' KGFJ/1230AM show belong to one versatile and energetic bundle of talent.

The former Miss Black World began her career as a series regular on "Club House," a local children's show in Washington D.C., while still in grammar school. "Libertyland" theme park in Memphis, TN served as a showcase for her talent during her teen years when she also won several beauty pageants including Miss Black Memphis. On the TV side, Shelby guest starred in "What's Happening Now" and was featured in "Different Strokes," as well as several commercials and appearances.

During a recent telephone interview with Kevin Fleming, (the station's PD) Kevin states, "We're ecstatic about the development and direction that our morning show, with the combination of Tony Hart and LaRita Shelby is headed. Both are outstanding personalities and true professionals."

"LaRita does her impressions of Aunt Beatrice, Jean the Jamaican, Hilda from Hollywood and Meagan Reagan the Lakergirl throughout the morning show."

Although she was never very interested in radio, it pursued her. During



Tony Hernandez, KCBS News, Larita (Aunt Beatrice), Tony Hart, KGFJ and Shirley Jackson, KGFJ.



LaRita Shelby

her stint with WDIA in Memphis she hosted many shows and now her popularity and career in LA with KGFJ has taken off like a rocket. As the sidekick to popular morning DJ Tony Hart each morning, Shelby keeps her audiences in stitches.

I personally had the opportunity to watch LaRita on a special segment of KCBS evening news. You owe it to yourself to check her out. Shelby is definitely headed in the right direction... she's LIVE!

(Aunt Beatrice's "Laker Rap," which Shelby wrote, is set to the instrumental music of "Basketball Kings" by the MC Big Boys.



## WBLZ'S BOB SUMMERS BUSTED!

June 13th, Bob Summers, Evening Personality on WBLZ-FM 103.5, Cincinnati's Urban Contemporary Radio Station, was "arrested" while on air as part of the March of Dimes celebrity night court promotion. Bob was charged with

"playing the most music and the least commercials of any radio station in Cincinnati." (The Jury for Summers' case included three of WBLZ's BLZ Girls.) Bob pleaded guilty as charged, the Judge accepted his plea and callers phoned the station and made pledges to get him out of jail. All in good fun and all proceeds benefitted the March of Dimes.

## Seeking

**Air personality with 5 years experience** is seeking production/airshift. Great voice and heavy production experience. Seeking major market. Willing to go where you'll pay! Contact:

Al Knight  
P.O. Box 03266  
Columbus, Ohio 43203  
(614) 253-7706

## Service Requests

WQDK/WRCS, Ashoskie, NC needs service from all record companies including Gospel and Jazz.

Terry Suggs  
WQDK/WRCS  
Route 1 Box 13B  
Ashoskie, NC 27910  
(919) 332-3101

KQCF-FM, Austin, TX needs service from WB and Atlantic Record Companies. ASAP.

KQCF-FM  
8906 Wall Street  
Suite 401  
Austin, TX 78754  
(512) 339-6102

# REGIONAL RADIO REPORT

The following reports reflect new adds to the stations listed from the cut off of reports on Tuesdays. These reports reflect changes for that week. Complete playlist information is on file at the offices of Black Radio Exclusive. For more information, please phone (213) 469-7262.

## WEST



Pam Wells  
Lisa Lipps  
1710 E. 111th Street  
Los Angeles, CA 90008  
213-564-7951

103.9FM

CHICO DEBARGE, KISS SERIOUS  
DAVID SANBORN, SLAM  
ANGELA WINBUSH, HELLO BELOVED  
GEORGE MICHAEL, MONKEY  
DAN REED, GET TO YOU  
PEBBLES, TAKE YOUR TIME  
TIERRA, I WANT YOU BACK

KCEP

Robert Holiday  
330 W. Washington  
Las Vegas, NV 89106  
702-647-2921

NO ADDS



Jack Patterson  
Lisa Canning  
1700 N. Alvarado  
Los Angeles, CA 90026  
213-665-1105

FROZEN

KDIA

Jeff Harrison  
Jeff Harrison  
100 Swan Way  
Oakland, CA 94621  
415-633-2548

RUN DMC, MARY MARY  
TROOP, MAMACITA  
DAVID SANBORN, SLAM  
FREDDIE JACKSON, NICE & SLOW  
HINDSIGHT, SMALL CHANGE  
GEORGE MICHAEL, MONKEY  
CASHFLOW, THAT'S THE TICKET  
MARVA KING, BACK UP  
DYNASTY, TELL ME

KGFA

FREDDIE JACKSON, NICE & SLOW  
WHITNEY HOUSTON, LOVE WILL  
KOOL MOE DEE, NO RESPECT  
ANGELA WINBUSH, HELLO BELOVED  
TONY TONI TONE, BORN NOT TO  
PAUL JACKSON JR., LET'S WAIT  
NORMAN CONNORS, YOUR MY ONE  
BROWN MARK, I CAN'T GET



Kevin Fleming  
1100 S. La Brea  
Los Angeles, CA 90019  
213-930-9090

FREDDIE JACKSON, NICE & SLOW



Cliff Winston  
Lon McQ  
3847 Crenshaw Blvd.  
Los Angeles, CA 90008  
213-299-5960

GEORGE MICHAEL, MONKEY  
FREDDIE JACKSON, NICE & SLOW  
ANITA POINTER, MORE THAN A  
D TRAIN, IN YOUR EYES  
DAVID SANBORN, SLAM  
KEITH SWEAT, MAKE IT LAST  
SCRITTI POLITTI, BOOM THERE  
YOUNG MC, I LET 'EM KNOW

KKFX

Bob Wikstrom  
Bob Wikstrom  
2815 2nd Avenue  
Seattle, WA 98121  
206-728-1250

HALL & OATES, MISSED  
SIEDAH GARRETT, KISSING  
POINTER SISTERS, I'M IN LOVE  
TONY TERRY, FOREVER YOURS  
PEBBLES, TAKE YOUR TIME  
GREGORY HINES, THAT GIRL

KKSS

Bill Thomas  
Tom Beal  
5301 Central N.E., #700  
Albuquerque, NM 87108  
505-265-1431

FROZEN

KRIZ

Frank Barrow  
P.O. Box 22462  
Seattle, WA 98122  
206-329-7880

FREDDIE JACKSON, NICE & SLOW  
TEENA MARIE, WORK IT  
KID FLASH, LOVE THING

KSOL

Marvin Robinson  
1730 Amphlett Blvd. #327  
San Mateo, CA 94402  
415-341-8777

KEITH SWEAT, MAKE IT LAST  
LOOSE ENDS, WATCHING YOU  
RUN DMC, MARY MARY  
AL B SURE, OFF ON YOUR OWN  
FORCE M.D.'S, DEEP CHICK  
GAP BAND, STRAIGHT FROM THE  
JERMAINE STEWART, GET LUCKY  
MARVA KING, BACK UP  
FAT BOYS, TWIST  
STEVE WINWOOD, ROLL WITH IT  
FREDDIE JACKSON, NICE & SLOW

## NORTHEAST

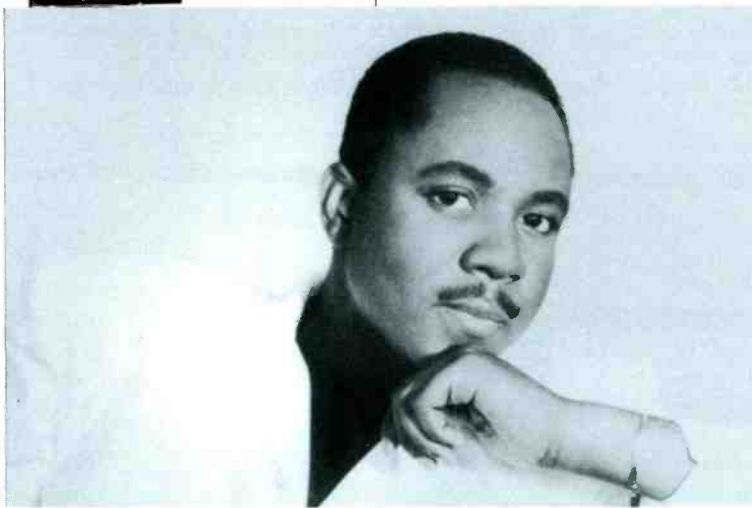
WAM-O

Chuck Woodson  
John Anthony  
1500 Chamber of Comm  
Pittsburgh, PA 15219  
412-471-2181

FREDDIE JACKSON, NICE & SLOW  
JOYCE SIMS, WALK AWAY  
GLORIA ESTEFAN/MSM, 1 2 3  
WHITNEY HOUSTON, LOVE WILL  
D TRAIN, IN YOUR EYES  
SCRITTI POLITTI, BOOM THERE



Joe Tamburro  
Belmont Ave. & Edgely Rd.  
Philadelphia, PA 19131  
215-878-2000



FREDDIE JACKSON, NICE & SLOW  
WHITNEY HOUSTON, LOVE WILL  
HOWARD HEWETT, ONCE TWICE  
SALT & PEPA, SHAKE YOUR THANG  
CARL ANDERSON, FALLING ALL  
RUN DMC, MARY MARY  
PIECES OF A DREAM, AINT MY



Andre Marcel  
Kevin Morrison  
683 E. Main Street  
Rochester, NY 14605  
716-262-2050

GERRY WOO, HELP YOURSELF  
GLORIA ESTEFAN/MSM, 1 2 3  
THERESA, WHAT CHA GONNA DO  
TONY TONI TONE, BORN NOT TO

WESM

Milton Blackman  
University of Maryland East  
Princess Anne, MD 21853  
301-651-2816

LEW SOLOFF, SPEAK LOVE  
MICHAEL GARVIN, FIRST TIME  
KENNY JARRETT, STILL LIVE  
BETTY CARTER, LOOK WHAT I  
VARIOUS ARTIST, IMPULSE  
TONINHO HORTA, DIAMOND CARD



Elroy Smith  
Artemis Morale  
90 Warren St  
Boston, MA 02119  
617-427-2222

VANESSA BELL ARMSTRONG, PRESS  
FREDDIE JACKSON, NICE & SLOW  
PIECES OF A DREAM, AINT MY  
KASHIF, LOVING YOU ONLY

WKND

Melonae McLean  
Melonae McLean  
P.O. Box 1480  
Windsor, CT 06095  
203-688-6221

FREDDIE JACKSON, NICE & SLOW  
HINDSIGHT, SMALL CHANGE  
D TRAIN, IN YOUR EYES  
MIKI HOWARD, CRAZY  
CATHY MATHIS, MEN NEED TO BE

WNHC

Hector Hannibal  
David Dickenson  
P.O. Box 1340  
New Haven, CT 06505  
203-776-1340

FREDDIE JACKSON, NICE & SLOW  
GEORGE MICHAEL, MONKEY  
VANESSA BELL ARMSTRONG, PRESS  
GLORIA ESTEFAN/MSM, 1 2 3  
BRENDA RUSSELL, GRAVITY  
MARVA KING, BACK UP



Henry Singleton  
Jerry Love  
600 N. Union Ave.  
Hillside, NJ 07205  
201-688-5000

FREDDIE JACKSON, NICE & SLOW  
THERESA, WHAT CHA GONNA DO

WUFO

LaVerne Blakely  
89 LaSalle Av.  
Buffalo, NY 14214  
716-834-1080

FREDDIE JACKSON, NICE & SLOW  
WHITNEY HOUSTON, LOVE WILL  
TONY TONI TONE, BORN NOT TO  
KEITH SWEAT, MAKE IT LAST

THERESA, WHAT CHA GONNA DO  
GERRY WOO, HELP YOURSELF

POWER  
99.1am

Dave Allan  
Frank Cerami  
440 Domino Lane  
Philadelphia, PA 19128  
215-483-8900

STACY LATTISAW, LET ME TAKE  
M S MACHINE, 1 2 3  
SALT-N-PEPA, SHAKE YOUR THANG  
FREDDIE JACKSON, NICE & SLOW  
SIEDAH GARRETT, KISSING  
H HEWETT, ONCE TWICE THREE

## MID-ATLANTIC

WOCQ

Scott Jantzen  
Scott Jantzen  
P.O. Box 1850  
Ocean City, MD 21842  
301-641-0002

K SWEAT, MAKE IT LAST FOREVER  
M S MACHINE, 1 2 3  
GUY, GROOVE ME  
HALL & OATES, MISSED  
N COLE, WHEN I FALL IN LOVE  
CHICO DEBARGE, KISS SERIOUS  
THERESA, WHAT CHA GONNA DO  
GEO. MICHAEL, MONKEY  
FREDDIE JACKSON, NICE & SLOW

WOL

J. J. Starr  
J. J. Starr  
400 H Street N. E.  
Washington D.C., 20002  
202-675-4800

W HOUSTON, LOVE WILL SAVE THE  
KID FLASH, LOVE THANG  
D-TRAIN, IN YOUR EYES  
K SWEAT, MAKE IT LAST FOREVER  
JEAN CARNE, HEARTACHE  
M MOORE, I'M IN LOVE  
FREDDIE JACKSON, NICE & SLOW  
MC SHY D, I WANNA DANCE

WXYV

Roy Sampson  
8001 Park Heights Ave.  
Baltimore, MD 21207  
301-653-2200

FROZEN

WLou

Ange Gannesa  
Ange Gannesa  
P.O. Box 3244  
Louisville, KY 40208  
502-636-3536

CHICO DEBARGE, KISS SERIOUS  
FREDDIE JACKSON, NICE & SLOW  
MIKI HOWARD, CRAZY  
W HOUSTON, LOVE WILL SAVE THE  
CASH FLOW, THAT'S THE TICKET  
SUE ANN, ROCKET STEADY  
RUN DMC, MARY MARY  
SHANICE WILSON, BOY FRIENDS  
EVAN JEFFRIES, SEX W/O LOVE  
GERRY WOO, HELP YOURSELF  
KURTIS BLOW, BACK BY POPULAR

WXSS

Bob Karriem  
Mary Stewart  
1188 Minna Place  
Memphis, TN 38104  
901-726-5010

G KNIGHT, IT'S GONNA TAKE ALL  
J STEWART, GET LUCKY  
SADE, PARADISE  
TYRONE DAVIS, IT'S A MIRACLE  
B RUSSELL, GRAVITY  
S WILSON, I BET SHE  
ARTIE WHITE, THAT'S WHERE  
JOHNNY TAYLOR, YOU CAN'T WIN

KRNB

C. J. Morgan  
Melvin Jones  
80 N. Tillman  
Memphis, TN 38111  
901-323-0101

FROZEN

WQQK

Cy Young  
P.O. Box 8085  
Nashville, TN 37207  
615-227-1470

FREDDIE JACKSON, NICE & SLOW

WHRK

Mark Christian  
Stan Bell  
112 Union  
Memphis, TN 38103  
901-529-4397

NETWORK, WHAT YOU WANT  
MASTER PLAN, STOMP  
FREDDIE JACKSON, NICE & SLOW  
W HOUSTON, LOVE WILL SAVE THE  
J STEWART, GET LUCKY  
AL B SURE, OFF ON YOUR OWN  
FORCE M.D'S, DEEP CHECK

WJJS

Robert Lad'Goins  
P.O. Box 6440  
Lynchburg, VA 24505  
804-847-1269

FROZEN

WEBB

Chuck McCool  
3000 Druid Park Drive  
Baltimore, MD 21215  
301-367-9322

GEO. MICHAEL, MONKEY  
RUN DMC, MARY MARY  
NEW POINT VIEW, PRAY FOR ME  
N C SHY D, THAT GIRL WANTS  
FREDDIE JACKSON, NICE & SLOW  
MASTER PLAN, STOMP



Brute Bailey  
Chris Barry  
5321 1st Place N.E.  
Washington, DC 20011  
202-722-1000

GYRLZ, WISHING  
STEEL PULSE, REACHING OUT  
RAINY DAVIS, INDIAN GIVER  
LOOSE ENDS, WATCHING YOU  
RUN DMC, MARY MARY  
FREDDIE JACKSON, NICE & SLOW

WPLZ

Debbie Parker  
3267 Crader Road  
Petersburg, VA 23805  
804-748-4199

K SWEAT, MAKE IT LAST FOREVER  
NAJEE, PERSONALITY  
W HOUSTON, LOVE WILL SAVE THE  
C JASPER, LIKE I DO  
FREDDIE JACKSON, NICE & SLOW  
SUAVE, SHAKE YOUR BODY  
GUY, GROOVE ME

WILA

Lawrence Toller  
P.O. Box 3444  
Danville, VA 24543  
804-799-1500

MORRIS DAY, LOVE IS A GAME  
PEBBLES, TAKE YOUR TIME

FREDDIE JACKSON, NICE & SLOW  
SUE ANN, ROCK STEADY  
LOOSE ENDS, WATCHING YOU

**WANT**

C.J. Francis  
P.O. Box 16130  
Richmond, VA 23222  
804-321-5662

GO GO POSSE, DC DON'T  
FREDDIE JACKSON, NICE & SLOW  
LEVERT, GOOD STUFF  
PAUL JACKSON JR., LETS WAIT

**WOWI**

Ron Adkins  
Ron Adkins  
1010 Park Avenue  
Norfolk, VA 23504  
804-622-4600

**FROZEN**



Mike Morgan  
902 Lafayette Blvd. N. W.  
Roanoke, VA 24017  
703-343-5545

RICK JAMES, LOOSEY'S RAP  
LOOSE ENDS, WATCHING YOU  
D-TRAIN, IN YOUR EYES  
K SWEAT, MAKE IT LAST FOREVER  
B RUSSELL, GRAVITY  
GEO MICHAEL, MONKEY

**WMYK**

Don Early/Allen  
168 Business Park Dr. #100  
Virginia Beach, VA 23462  
804-473-1194

M S MACHINE, 1 2 3  
FREDDIE JACKSON, NICE & SLOW  
K SWEAT, MAKE IT LAST FOREVER  
GEO MICHAELS, MONKEY



Tony Fields  
Phillip D. March  
10213 Linn Station Rd.  
Louisville, KY 40223  
502-425-3444

FREDDIE JACKSON, NICE & SLOW  
D-TRAIN, IN YOUR EYES  
K SWEAT, MAKE IT LAST FOREVER  
K M DEE, NO RESPECT



K. J. Holiday  
1633 N. Division St.  
Salisbury, MD 21801  
301-742-5191

FREDDIE JACKSON, NICE & SLOW  
M COOPER, QUICKNESS  
J CARNE, HEARTACHE  
CASH FLOW, THAT'S THE TICKET  
MORRIS DAY, LOVE IS A GAME  
TAYLOR DAYNE, I'LL ALWAYS  
BILLY OCEAN, COLOUR OF LOVE

**MID-SOUTH**

**KBCE**

Gaylord Boyd  
Gaylord Boyd  
3803 Dunham  
Boyce, LA 71409  
318-793-4003

RICK JAMES, LOOSEY'S RAP  
REBBIE JACKSON, R U TUFF ENUF  
FREDDIE JACKSON, NICE & SLOW  
LOOSE ENDS, WATCHING YOU  
W HOUSTON, LOVE WILL SAVE THE  
LATTIMORE, SLOW DOWN



L. Green  
L. Lewis  
902 High Street  
Little Rock, AK 72202  
501-375-1069

CHICO DEBARGE, HIS THEORY  
THERESA, WHAT CHA GONNA DO  
W HOUSTON, LOVE WILL SAVE THE  
RAINY DAVIS, INDIAN GIVER  
CASH FLOW, THAT'S THE TICKET  
N COLE, WHEN I FALL IN LOVE  
FREDDIE JACKSON, NICE & SLOW

**KQCF**

Pat Spearman  
8906 Wall St. Suite 401  
Austin, TX 78754  
512-339-6102

FREDDIE JACKSON, NICE & SLOW  
CHICO DEBARGE, KISS SERIOUS  
D-TRAIN, IN YOUR EYES  
MILES JAYE, LAZY LOVE  
S MURDOCK, HUSBAND  
CARL ANDERSON, FALLING ALL  
JUNIOR, IT'S TRUE

**WORV**

Cyreio Hughs  
Cyreio Hughs  
1204 Gravel Line  
Hattiesburg, MS 39401  
601-544-1941

DAVID DEE, TWO OF US CAN WORK  
T T TONE, BORN NOT TO KNOW  
REDDING, SO IN LOVE WITH YOU  
G KNIGHT, IT'S GONNA TAKE ALL  
AL B SURE, OFF ON YOUR OWN  
FULL FORCE, LOVE SO  
TAYLOR DAYNE, I'LL ALWAYS  
LISA FALLOWAY, EVERY BEAT OF

G HINES, THAT GIRL WANTS TO  
T MARIE, WORK IT

**KXZZ**

Jay Jefferies  
311 Alamo St.  
Lake Charles, LA 70601  
318-463-7277

T MARIE, WORK IT  
K SWEAT, MAKE IT LAST FOREVER  
SALT-N-PEPA, SHAKE YOUR THANG  
GAP BAND, STRAIGHT FROM THE  
IGELISAS/WONDER, MY LOVE



Dave Felder  
Baby Dove  
501 N. University Suite 768  
Little Rock, AR 72207  
501-661-0150

G HINES, THAT GIRL WANTS TO  
CARL ANDERSON, FALLING IN  
SALT-N-PEPA, SHAKE YOUR THANG



Mike Payne  
Danny Jack  
P.O. Box 2199  
West Monroe, LA 71294  
318-322-1491

FULL FORCE, YOUR LOVE IS SO

**KXOJ**

Melinda Jackson  
1623 A East Apath  
Tulsa, OK 74106  
918-428-4451

**FROZEN**



**KCLT**

Charles Dorn  
P.O. Box 2870  
West Helena, AR 72390  
501-572-9506

MARGIE JOESPH, GOT TO HAVE  
W HOUSTON, LOVE WILL SAVE THE  
BILLY OCEAN, COLOUR'S OF LOVE  
JEAN CARNE, HEARTACHE  
SUE ANN, ROCK STEADY  
D-TRAIN, IN YOUR EYES  
ROMEO, OO BABY BABY



Tony Brown  
Rick Savage  
2906 Tulane  
New Orleans, LA 70119  
504-822-1945

FREDDIE JACKSON, NICE & SLOW  
W HOUSTON, LOVE WILL SAVE THE  
CARL ANDERSON, FALLING ALL  
RUN DMC, MARY MARY  
K SWEAT, MAKE IT LAST  
GUY, GROOVE ME

**KDLZ**

Michelle Madison  
P.O. Box 7116  
Ft. Worth, TX 76111  
817-831-1278

GEO MICHAEL, MONKEY  
CASH FLOW, THAT'S THE TICKET  
J JOHNSON, EVERY SHADE OF  
CHICO DEBARGE, KISS SERIOUS  
FREDDIE JACKSON, NICE & SLOW  
S MURDOCK, HUSBAND  
PEBBLES, TAKE YOUR TIME

**WOKJ**

Jimmy Anthony  
Sabrina Amos  
1850 Lynch  
Jackson, MS 39203  
601-948-1515

LOOSE ENDS, WATCHING YOU  
MIKI HOWARD, CRAZY  
FREDDIE JACKSON, NICE & SLOW  
W HOUSTON, LOVE WILL SAVE THE

**WJMI**

Paul Todd  
Phils Eichelberger  
1850 Lynch St.  
Jackson, MS 39203  
601-948-1515

**FROZEN**



Mike Spears  
Jimmy Smith  
P.O. Box 530860  
Grand Prairie, TX 75053  
214-263-9911

GEO MICHAEL, MONKEY  
PEBBLES, TAKE YOUR TIME  
S GARRETT, KISSING  
S MURDOCK, HUSBAND  
FREDDIE JACKSON, NICE & SLOW

**WQIS**

Ron Davis  
P.O. Box 1229  
Laurel, MS 39440  
601-425-1491

R JACKSON, R U TUFF ENUFF  
MILLIE SCOTT, IT'S MY LIFE  
D-TRAIN, IN YOUR EYES  
ASWAD, DON'T TURN AROUND  
SALT-N-PEPA, SHAKE YOUR THANG  
FREDDIE JACKSON, NICE & SLOW

**WALT**

Steve Poston  
Steve Poston  
Hwy 45 North  
Meridian, MS 39301  
601-693-2661

JOYCE SIMMS, WALK AWAY  
TEASE, KICK  
J STEWART, GET LUCKY  
TYKA NELSON, MARK ANTHONY'S  
DAVID SANBORN, SLAM  
NATALIE COLE, WHEN I FALL IN  
W HOUSTON, LOVE WILL SAVE THE  
MIKI HOWARD, CRAZY  
FAT BOYS, TWIST

**WFKX**

David Shaw  
Kimberly Kaye  
425 E. Chester  
Jackson, TN 38301  
901-427-9616

JAMES BROWN, STATIC  
T T TONE, BORN NOT TO KNOW  
BOBBY BROWN, MY PEROGATIVE  
FREDDIE JACKSON, NICE & EASY  
M S MACHINE, 1 2 3  
DAVID SANBORN, SLAM

**KIIZ**

Lou Bennett  
P.O. Box 880  
Killeen, TX 76540  
817-699-5000

W HOUSTON, LOVE WILL SAVE THE  
FREDDIE JACKSON, NICE & EASY  
PEBBLES, TAKE YOUR TIME  
KOOL MOE DEE, NO RESPECT  
RUN DMC, MARY MARY  
D-TRAIN, IN YOUR EYES  
SALT-N-PEPA, SHAKE YOUR THANG

**KDKS**

Erwin Daniels  
1000 Grimmette Dr.  
Shreveport, LA 71109  
318-965-9103

MARZA KING, BACK UP  
WRECKING CREW, LAY YOUR BODY  
RUN DMC, MARY MARY  
MILLIE SCOTT, IT'S MY LIFE  
BILLY PAUL, WE COULD HAVE  
TEENA MARIE, WORK IT  
FREDDIE JACKSON, NICE & SLOW  
MASTERS OF CEREMONY, MASTER

**KHRN**

Sedric Walker  
Sedric Walker  
P.O. Box 1075 Hwy 6 South  
Hearne, TX 77859  
409-279-9211

K SWEAT, MAKE IT LAST FOREVER  
CASH FLOW, THAT'S THE TICKET  
GEO HINES, THAT GIRL WANTS TO  
NATALIE COLE, WHEN I FALL IN  
MAC BAND, ROSES ARE RED  
PEBBLES, TAKE YOUR TIME  
RUN DMC, MARY MARY  
FREDDIE JACKSON, NICE & SLOW

**KQXL**

A. B. Welch  
Chris Clay  
7707 Waco Drive  
Baton Rouge, LA 70806  
504-926-1106

GEO MICHAELS, MONKEY  
S MURDOCK, HUSBAND  
MIKI HOWARD, CRAZY  
RUN DMC, MARY MARY  
FORCE MD'S, DEEP CHECK  
CLIFF BRANCH, DON'T GIVE UP  
CASH FLOW, THAT'S THE TICKET  
OHIO PLAYERS, SWEAT  
FAT BOYS, TWIST  
FREDDIE JACKSON, NICE & SLOW

**KJAM**

John Eric Ramirez  
John Eric Ramirez  
109 E. 6th Expressway  
Mission, TX 78572  
512-383-7267

FULL FORCE, YOUR LOVE IS SO  
NICOLE, JAMMED PACK  
NAJEE, PERSONALITY  
B RUSSELL, GRAVITY  
PEBBLES, TAKE YOUR TIME  
A O'NEAL, LOVERS  
BEAT DIS, BOMB THE BOSS  
D-TRAIN, IN YOUR EYES  
W HOUSTON, LOVE WILL SAVE THE  
FAT BOYS, TWIST  
HALL & OATS, MISSED  
SUE ANN, ROCK STEADY



Kevan Stone  
Stephanie Smallwood  
7700 Gulfway Drive  
Port Arthur, TX 77642  
409-722-9301

W HOUSTON, LOVE WILL SAVE THE  
D-TRAIN, IN YOUR EYES  
CASH FLOW, THAT'S THE TICKET  
S GARRETT, KISSING  
MIKI HOWARD, CRAZY  
FULL FORCE, YOUR LOVE IS SO  
BILLY PAUL, WE COULD HAVE  
S WINWOOD, ROLL WITH IT  
PIECES OF A DREAM, AINT MY

**KNON**

Patrice Carey  
Patrice Carey  
P.O. Box 710909  
Dallas, TX 75375  
214-828-9500

ERIC B & RAHEEM, FOLLOW THE  
BOB BALDWIN, A LONG WAY TO GO  
CASH FLOW, THAT'S THE TICKET





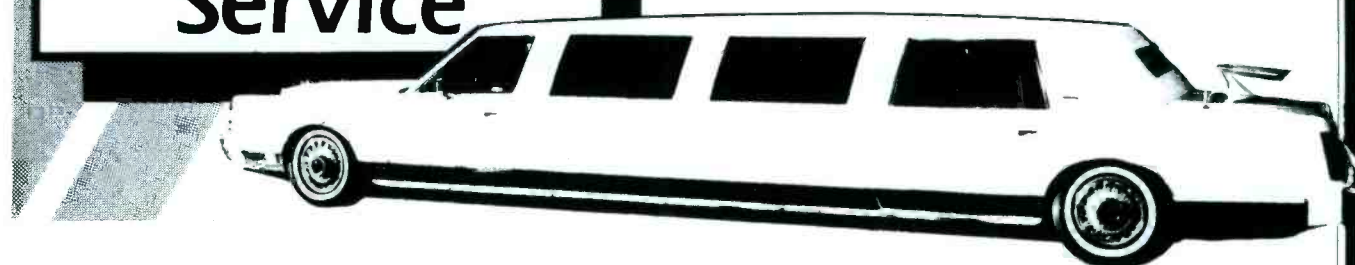
# REGIONAL ADDS CHART

ARTIST, TITLE, LABEL	MA	NE	MS	OV	CAR	MW	SE	WST	TOTAL
FREDDIE JACKSON, <i>Nice &amp; Slow</i> , Capitol	13	8	18	7	9	9	22	6	92
WHITNEY HOUSTON, <i>Love Will Save...</i> , Arista	4	3	12	6	7	2	9	1	44
GEORGE MICHAEL, <i>Monkey</i> , Columbia	4	1	4	1	5	6	7	3	31
CASHFLOW, <i>That's The Ticket</i> , Atlanta Artist/PG	2		9	1	5	2	6	1	26
KEITH SWEAT, <i>Make It Last</i> , Vintertainment/Elektra	6	1	4	2	4	3	4	2	26
RUN-DMC, <i>Mary Mary</i> , Profile	3	1	6	3	4	1	5	2	25
D-TRAIN, <i>In Your Eyes</i> , Columbia	3	2	7		1	4	4	1	22
MIKI HOWARD, <i>Crazy</i> , Atlantic	1	1	5	4	2	5	3		21
SALT-N-PEPA, <i>Shake Your Thang</i> , Next Plateau		2	6	1	1	2	9		21
LOOSE ENDS, <i>Watching You</i> , MCA	3		4	1	1	1	4	1	15
CHICO DEBARGE, <i>Kiss Serious</i> , Motown	2		6	2			3	1	14
KOOL MOE DEE, <i>No Respect</i> , Jive/RCA	1		2	1	2	2	5	1	14
PEBBLES, <i>Take Your Time</i> , MCA	1		6	2	1	1	1	2	14
NATALIE COLE, <i>When I Fall In Love</i> , EMI/Manhattan	1		3	1	1	4	2		12
ANGELA WINBUSH, <i>Hello Beloved</i> , Mercury/PG			1		2	12	4	2	11
TONY!TONI!TONE!, <i>Born Not To...</i> , Wing/Polygram		2	2		1	3	2	1	11
GLORIA ESTEFAN/MSM, <i>1 2 3</i> , Epic	2	4	1	1		1	1		10
SHIRLEY MURDOCK, <i>Husband</i> , Elektra			4	2	1		3		10

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# PROGRAMMER'S POLL

## MIDWEST



**CLEO COOK** KCXL/  
Kansas City, MO  
Al B. Sure, "Off On Your Own Girl"—Al's got another out of the box H-I-T! We're getting great phones and I think it will

do well on the charts.

Teena Marie, "Work It"—A very hot Teena. Strong Urban sound.

Howard Hewett, "Once, Twice, Three Times..."—A hot new ballad from Howard. Should do well with female demos. Excellent arrangement.

New Edition, "If It Isn't Love"—With the addition of Johnny Gill, The New Edition have brought their sound back around to full intensity. Getting good phones. Destined to reach the top of the charts.

Brown and this single really shows why he went solo. The guy has a talent all of his own. This has all the ingredients for a spot at the top of the charts.

Ca\$h Flow, "That's The Ticket"—Good uptempo dance cut. Excellent club song and good for radio.

## MIDWEST

**HERMAN "PAPPA GATTOR" PEARSON**

**KBWH/  
Omaha, NE**

Ca\$hflow, "That's The Ticket"—Like it, like it, like it! Back to the party down beat. Good dance record.

Salt & Pepa, "Shake Your Thang"—Another winner. Should do as well as 'Push It' did on the charts. One to watch by this hot group.

Lattimore, "Get Up And Start Dancing" & "Break Down"—Both are uptempo songs that are getting good phones. Lattimore has changed his groove for the better. It's definitely 1988.

Artie "Bluesboy" White, "Nobody Wants You When You Are Old & Gray"—Uptempo Blues funkier. For the Blues lovers, it's hot.

## NORTHEAST

**FRANK CERAMI**

**WUSL/  
Philadelphia, PA**

Paula Abdul, "Knocked Out"—Strong requests. Strong sales and strong dance floor response in Philadelphia night clubs.

James "D-Train" Williams, "In Your Eyes"—The D-Train sound has always done well in this area. This is definitely one of the strong songs. Initial sales are good.

Force MD's, "Deep Check"—Mature Force MD's sound in the vein of Johnny Kemp. Definitely a song to watch.

**ARTEMIS MORALE**

**WILD/  
Boston, MA**

Siedah Garrett, "K.I.S.S.I.N.G."—I really like this one a lot. I think it will take Siedah to the top.

RJ's Latest Arrival, "Off The Hook"—The best work from RJ's Latest Arrival since 'Shackles'.

Gregory Hines, "That Girl Wants To Dance With Me"—Although Luther produced it, Gregory will take this one all the way to the top without a note from Luther.

## CAROLINAS



**CEASAR GOODING**

**WIKS/  
Coastal, NC**

Freddie Jackson, "Nice 'N Slow"—Mid-tempo radio groove that's really nice.

This is definitely a number one song.

Bardeaux, "When We Kiss"—A strange song but it sounds nice. Jazz flavorings with an adult appeal.

Masterplan, "Stomp"—Real funky and a great party song. Lots of telephone requests.

101 North, "So Easy"—Great for the "Quiet Storm" or the "Late Show," as we call it here in the Coastal Carolinas.

## SOUTHEAST

**(BIG GEORGE) THREATT**

**WIBB/  
Macon, GA**

Troop, "Mamacita"—Real good dance tune. Uptempo and has the potential to be a number one song.

Bobby Brown, "Don't Be Cruel"—New era for Bobby

We would like to hear from PDs, MDs and Air Personalities who would like to participate in Programmers' Polls either by phone or mail. Send your polls to:

Carolyn Plummer Riley  
Black Radio Exclusive  
6353 Hollywood Blvd.  
Hollywood, CA 90028

or call me at (213) 469-7262

**DON'T FORGET TO SEND YOUR PICTURES!!!**

# INTRODUCING...

as reported by BRE Special Correspondent David Nathan

## ANTHONY & THE CAMP: NOT YOUR TYPICAL GROUP

**A**vid club-goers have been grooving to Anthony Malloy's distinctive vocal style for the past four years on cuts like "What I Like," a No. 1 dance music hit in 1986. With his colleagues in The Camp (Henley Goddard, Lyndon Aaron and Herbie Tomas), Anthony has now

at the company told Jellybean about our package. He knew me from doing track dates on some of my earlier singles at The Funhouse in New York where he played as a d.j. He heard the material and loved it. We made a deal with his company—so I ended up with Warners anyway!"



moved to the next level with *Suspense*, a superb debut LP on Jellybean/Warner Brothers.

### •A voice with no name

"I did several 12" singles, starting with 'The Music's Got Me' by Visual, Temper's 'No Favors' and 'You Don't Know' by Serious Intention. I found that when it came time to get an album deal, people knew my voice but no one knew who I was. In 1985, I got up and went to L.A. with my manager with a whole package of six master demos including two songs that ended up on the LP."

### •Hooking up with Jellybean

"Originally, I wanted to get a deal with Warners but they passed. However, someone

### •Working with different producers

"In working with some of the best producers in the world—Marcus Miller, Deodato, Nick Martinelli and Jellybean—they each bring something out of me musically and they're more objective than I could be. In a way, I felt like the brush they were using on a great painting."

### •A different look

The LP cover, the look, the attitude—that's me! I'd say the group's look is a cross between The Cosby Kids and The Little Rascals. We've tried not to give the typical group look on albums with cars, jerry-curl and girls just hanging around. We're not afraid to keep people guessing!"



## THE MAC BAND: TEXAS TALENT

**T**he Mac Band (featuring the McCampbell Brothers) have been hitting the nation's airwaves with their smash, "Roses Are Red." The Dallas-based group have a sizzling first LP for MCA destined to establish them as one of 1988's best new groups. Group leader Charles McCampbell talks about the band's arrival on the music scene.

### •Getting into the business

"We think of ourselves as having been a part of the music business since we became crowd-pleasers as kids in Flint, Michigan. People in church would let you know whether they liked you or not. We consider ourselves having been gifted with talent—we would get great responses whether at talent contests in high school or at fashion shows as well as in church."

### •The group's formation

"In 1984, Derek, Kelvin, Ray and myself got together in Dallas with the purpose of working on some original material, performing and getting a deal. Our manager, Earl Cole Jr., arranged a

showcase in L.A. and that's when we got our deal with MCA.

### •The debut LP

"We've been singing for so long as brothers so we know each other's voices real well, which made it much easier for the producers, too. A lot of times, groups don't have that professionalism or the vocal skills—but we've worked at being polished. Having different producers contributed to the uniqueness of the LP. L.A. and Babyface were particularly smooth to work with because they were open to our creativity as vocalists. We're happy because the lyrics on the LP don't over-emphasize sex."

### •Living in Dallas

"Performing in Texas allowed us to work and develop our stage act. Now we take pride in the fact that we can duplicate our records live. We've worked hard on getting our choreography smooth and exciting and getting a real tight harmony sound. A lot of people in Dallas don't know about the music business, so we want to be pioneers and turn the industry's attention to this city. There's some great talent here!"



# STARTALK

as reported by BRE Special Correspondent David Nathan



## BETTY WRIGHT: THE WRIGHT STUFF

**B**etty Wright's recent return to chart success with "No Pain, No Gain" is indeed a welcome sign for lovers of good ol' soul music. The straight-speaking Floridian native, who first hit the charts at the tender age of 13, has made some records that have become true classics—such as "Clean Up Woman" and "Tonight's The Night" in her twenty-plus years in the business.

### •Being away from recording

"I refused to do anything from 1983 until 1985. I preferred to sing gospel in church rather than do the kind of trash that I felt people were recording back then. I wouldn't have been happy with that: I wasn't going to sell my soul for rock & roll or anything else. An actress like Cicely Tyson doesn't appear in everything, and I wasn't going to record just anything."

### •Coming back

"I had my own label (Ms. B) during my TK years but I didn't really activate it until 1985 because I didn't have the funding. I started working

on an LP but I was running out of money. Fortunately the engineer I was working with in the studio helped me to hook up with Phil Jones at First String Records and the LP, *Seven* was distributed by Fantasy, and the single, 'Pain' became a huge hit in the U.K. I got a lot of work there as a result. That encouraged me to go on so I started cutting the *Mother Wit* LP in 1987, with Steve Alaimo's Vision label distributing my product."

### •Her current success

"It must be time for my kind of music again. It's raw yet laid back but I think more than anything else, it's honest. I've really got some fans out there—we must have sold over 800,000 pieces of product between singles, LPs, tapes and CDs. I've had a lot of support from radio people who knew me from years back. Their children, who are now in radio, are playing my new records! I give glory to God because there's no way that a record like 'No Pain, No Gain' could ease into today's market without Him."

### •Life & love

"My previous LP, *Seven*, was influenced by a traumatic divorce that I'd gone through. But the man I married after that divorce, Noel Williams, doesn't compare to anyone. He doesn't let me rest on my laurels! And I can't imagine life without my kids: I have five children and sixteen step-children. My goals may not be the same as what people want for me, but as long as I can help someone else, I'm living a good life."

## GREGORY ABBOTT: A PROVEN HITMAKER



**S**inger/songwriter/producer Gregory Abbott enjoyed across-the-board success with his 1986 debut, "Shake You Down" which was recently named "Most Performed Song Of The Year" by BMI, accumulating over one million plays faster than any other song has. With his new LP, *I'll Prove It To You* chartbound, the debonair New York resident took a few minutes during his current promotional tour to chat.

### •The impact of his success

"The most impressive part for me is having the opportunity to meet some of the world's greatest practitioners of music and entertainment, people like Burt Bacharach and Bill Cosby and so many others. Not only that, but being accepted as a peer by such great people is very gratifying. On a personal level, I have a lot less free time—I spent most of 1987 overseas, in Brazil, Japan, the U.K., Portugal, Spain, Italy and Germany."

### •Matching his first album

"I didn't think about having to top the first LP. I was just happy to be doing

another record, having another chance to express myself musically. I got the opportunity to use a lot of new equipment on this record that I found in Japan, which made it even more exciting."

### •The music on the LP

"I'd say that this record takes the listener through a musical emotional journey through love, the various nuances of love. It's a celebration of love seen through different vantage points. Some are humorous, some sincere, some meaningful—I even have one song about a high-priced lady of the night ('She's An Entertainer') and that's the only song that's not really autobiographical!"

### •Being a sex-symbol

"Well, I don't see myself as a sex-symbol, but naturally I don't mind that there are ladies who appreciate my sound and my looks. I can think of one particularly funny aspect of that: a friend of mine asked me when my new record was coming out because, he explained, my music was his family planning! Apparently, his first daughter was born out of 'Shake You Down.' I told him that with 'I'll Prove It To You,' he should plan to have twins!"



# WHATEVER HAPPENED TO...?

Mr. "Green Onions" of Booker T. and the MG's *By Spider Harrison*



*Booker T. and the MG's.*

Booker T. Jones is recognized as the cornerstone of the legendary group, Booker T. and the MG's. He also gets raves for his solo vocal artistry and he possesses a myriad of other talents, including those of arranger, producer, songwriter and film scorer.

Born and raised in Memphis, Tennessee, he helped formulate the once dominant Memphis Sound, which certainly proved to be a vital element in the evolution of contemporary Rock, Pop and Blues music.

By the time he entered Booker T. Washington High School in Memphis, Jones had clearly shown signs of artistic brilliance. He mastered all the brass and woodwind instruments, including clarinet, oboe, saxophone, trombone and sousaphone. In tenth grade, classmate David Porter (who would eventually write "Soul Man," "Hold On, I'm Coming," etc.) led Jones off the school grounds at recess to the Stax Recording Studios, where Booker was hired as part-time session player on keyboards,



*Booker T.*

baritone sax and trombone. There, Jones met Rufus and Carla Thomas and Chips Moman and went on to become part of the production team that churned out hits for Wilson Pickett, Don Covay, Otis

Redding, Eddie Floyd, William Bell, Albert King and, of course, Booker T. & The MG's.

During this period, catapulted by the million-selling mega-hit "Green Onions," Jones enrolled at Indiana University. At Indiana, Jones studied orchestration, music theory and composition. Upon completion of the four-year music course, he received his bachelor's degree.

In 1969, Jones moved to Los Angeles, where he began recording for numerous labels, including A&M, Epic and Elektra Records. Since leaving Memphis, he has produced gold albums and singles for Bill Withers ("Ain't No Sunshine") and Earl Klugh (Magic In Your Eyes") and platinum and multiplatinum efforts for Rita Coolidge ("Higher and Higher" and "Anytime, Anywhere") and Willie Nelson ("Stardust" and "Without A Song").

All told, Jones has composed over 160 songs, including the classic "Born Under a Bad Sign" and Billy Idol's current Top 10 hit, "To Be a Lover," with songwriting partner William Bell.

Jones has performed as an actor in the second remake of "A Star Is Born," co-starring Barbra Streisand and Kris Kristofferson, and has written and arranged the film scores for Jules Dassin's "Uptight," "Willie Nelson's "Songwriter" and John Cassavetes' "Opening Night."

Jones' hobbies include tennis, karate, fishing and eating sushi and other Japanese foods. A private person, he and his family enjoy camping, a home in Southern California and a 120-acre ranch-retreat in Northern California. One of music's true giants, Jones is still exploring new ideas and discovering new audiences. And he remains at the cutting edge of technology and sound production.

Of the original members of the MG's—guitarist Steve Cropper, bassist Louie Steinberg (who played only on "Green Onions"), later replaced by Duck Dunn, and the late drummer Al Jackson—only Jones, Dunn and Cropper are still doing gigs together. In fact, this week, the group is off to Italy for some engagements.

**"Whatever Happened To?" will soon be available as a 30 minute weekly syndicated radio program. For more information please call (818) 508-9180.**

# PRODUCER PROFILE



**JERRY KNIGHT & AARON ZIGMAN** *by David Nathan*

Producers Jerry Knight and Aaron Zigman have racked up an impressive catalog of hits during their five years together—working with some of the pre-eminent recording artists of our time including Natalie Cole, Dionne Warwick, The Four Tops and most recently, Aretha Franklin on a soon-to-be released duet with Levi Stubbs (of The Tops). In addition, the L.A.-based team has contributed to some of today's generation of hitmakers including The Jets, Jermaine Stewart, Stacy Lattisaw, O'Bryan and now, Five Star.

Initially, the two met at the offices of Almo-Irving Music (the music publishing arm of A&M Records) in 1982 during a period when Knight was a solo artist with A&M Records (after his tenure as lead singer with Ray Parker Jr. & Raydio) and Zigman, a staff writer with the company. "We had offices next to each other and we'd try and blast each other out by playing our music loud. We finally came face to face after nearly blowing up the speakers!"

Knight had already begun having songs cut by artists such as The Whispers and Philip Bailey after cutting three albums for A&M while Zigman was busy with the likes of Carly Simon and Gwen Dickey, former lead singer with Rose Royce. "We started writing together and between us, we did all the instrumentation on the demos which definitely helped," the team noted, taking a break at a Hollywood studio from mixing the upcoming Aretha/Levi duet ("If Ever There Was"), scheduled for release as part of The Four Tops' Arista LP on which the team produced three tracks.

With Knight playing guitar, bass, keyboards, flute, clarinet, saxophone

and doing extensive drum programming and Zigman a talented keyboardist and synthesizer programmer, the duo realized pretty soon after beginning their partnership in 1983 that they could provide more than just material for recording artists. "After we got a few covers off the writing demos that sounded pretty much like the finished records, we realized we could produce too."

The team's first break came when they were hired to play on sessions for the newly-signed Jets' first album for MCA, as well as arranging the group's version of the old Delfonics' hit, "La La Means I Love You." "We knew we had some songs that would be smashes for the group but we hadn't paid a lot of production 'dues.' We didn't think about writing any crossover songs—we do good r&b songs. We ended up producing four songs on The Jets' album including their first two hits, "Curiosity" and "Crush On You" and it was a really good experience."

The Jets' debut became a platinum seller and Knight & Zigman began to get calls for their production and writing services. They produced cuts on Patrice Rushen for Arista and Bunny DeBarge for Motown: "Our next big high was working with Natalie Cole," recalls Knight. "She's such a 'bad' singer and a great person. It was truly a pleasure working with her." The team composed and produced "Everlasting," the title cut for Cole's smash album.

Almost at the same time, Zigman remembers, "we began doing sessions with Dionne Warwick. She must be the most professional singer we've worked with: she's got this amazingly busy

schedule but she's truly a career woman—she comes in with her homework done! We did three songs for her "Reservations For Two" album and 75% of what we did was cut 'live' with the musicians and Dionne together and 90% of the time, she got it in the first take - which is pretty incredible."

Both men admit that their own musical abilities are a big asset in the pre-production stage of their work: "We pretty much can map everything out before we actually begin to record with an artist. The magic really happens in the studio though and there are times when we get far more than we anticipated—like with Aretha and Levi."

Zigman recalls that his first reaction to meeting the Queen of Soul was "one of awe! She's one of my idols." Knight recalls that when Aretha asked, How do you want me to sing that? "I just said anything you sing will be fine!" The session in Detroit was 'live.' "They're like brother and sister and their voices blend so well." The team is hopeful that The Four Tops' initial Arista LP, which includes two other Knight and Zigman tracks, "will be huge—they're sounding better than ever."

With seven tracks on the current Jermaine Stewart album (including the title cut, "Say It Again"), three on the upcoming Jermaine Jackson LP and sessions just completed for Five Star's next album, Knight & Zigman are two very busy guys. "We still have a long way to go: like getting Grammys as producers of the year and for a song of the year. We want to continue to work with good artists and one of the challenges is always taking an act from nowhere to the top of the charts, as we did with The Jets."

Both men admit that the most difficult aspect of their work has little to do with music: "It's dealing with the politics of the record companies. Like the way some companies bring in people to remix our work and we're not talking about dance re-mixes, either! A lot of times, what happens is that someone will remix something and it ends up so far removed from the music we originally did."

To stay on top of what's happening musically, "I go out a lot," says Knight, "and party!" But Zigman prefers "to listen to the radio and watch MTV, BET and VH1 to keep up with everything." Songwriting continues to be a main priority for the duo but an album by the two as artists isn't out of the question.

"We just want to keep finding something else to reach for and there are some people we'd love to produce like Billy Ocean, Siedah Garrett and Stephanie Mills—'cause she really can sing! And we wouldn't mind if Natalie or Aretha or Dionne consider us for their next albums, either!"



# IN THE MIX

By Elaine Stepter

My friends over at the **Greene Street Recording Studios** in NY are still proving to be the most sought after facility in the Big Apple. One reason being, is their state-of-the-art AMEK APC 1000 console that was purchased earlier this year. The facility has attracted some of the top names in the music industry.

**Keith Richards** along with engineer **Joe Blaney** were at the AMEK APC console mixing Keith's new album for Virgin Records.

**Chris Shaw** assisted on the dates. Hit producers **Hank Shocklee** and **Eric Sadler** remixed all 48 traks of the Wing/PolyGram artist **Vanessa Williams** LP *The Right Stuff*, which immediately started working its way up the charts. Hank and Eric, joined by Chuck D also put the final touches on Def-Jam's incredible new **Public Enemy** LP. The talented production team also found some time in their very hectic schedule to deliver mixes for "**Slick Rick**" **James**. **Rod Hui** and **Nick Sansano** shared engineering duties while Chris Shaw did his thing at the editing block. Matt Tritto assisted. Yes, all the mixes were done using the GML automated APC.

Finally at Greene Street, Profile Records artist **Rob Base/DJ E-Z Rock** was in doing some sweetening on that "It Takes Two Project." Nick Sansano handled the overdubs and mixing on Studio A's Trident TSM.

The **Real Roxanne** is making a comeback. She has recently been in the **Chun King House of Metal Studio** in NY with **Jam Master Jay** of **Run-DMC** and **LA Posse** (producers of L.L.Cool J) working on an album scheduled for release in August. "The Real Roxanne is so hot she makes Grace Jones look like Nancy Reagan," says the NY Daily. Well as far as it goes for now the only Roxanne that's hot is Roxanne Shante'. Real Roxanne, we'll be waiting.

One of the busiest recording



Pictured in New York's Chun King House of Metal Studio are Run-DMC's Jam Master Jay (c) and (l-r): LA Posse's Darryl Pierce, Dwayne Simon and The Real Roxanne.



Pictured in Larrabee Sound Studios are L-R Jeffrey Osborne (A&M artist) Robert Brookins (producer) Keith Cohen (engineer) and Khaliq Glover. (Photo by Orna)



Also in Larrabee Sound are Robert Brookins (producer) Jackie Jackson and Keith Cohen.

facilities is playing host to one of the music industry's best. A&M recording artist **Jeffrey Osborne** has been in at Larra-

**bee Sound** to mix the first single off his new LP. The trak "She's On the Left" is co-produced by Jeffrey and **Robert Brookins**.

**BLACK RADIO EXCLUSIVE**

Larrabee's master mixer and engineer **Keith Cohen** mixed the single, and then brought in **Steve Beltran** to work with him on the 12". The 12" will feature **Jeff Lorber** doing overdubs.

LA and Babyface brought in four songs recorded by **Sheena Easton** to be mixed for her debut album on MCA records. **Jon Gass** engineered with the assistance of **Andy Batwinas**. **Louil Silas Jr.** came in to re-mix the trak by the **Mac Band** "Stuck Between A Rock and A Hard Place," produced by LA and Babyface for MCA. **Tavvi Mote** engineered.

The trak produced by **Leon Sylvers** "Rock My World" and recorded by RCA artists **Five Star** is now being re-mixed at Larrabee Sound. Jeff Lorber is featured on the overdubs for this tune.

And finally in the mix this week, Volt/Fantasy artist **James Earley** has a new trak hitting the streets. "The Melody Song" B/W "When You Come Around" should be on your desk in just a couple of weeks. This will be his second release for the label.

Till next week Keep It Happening by keeping it In The Mix...

Please send all studio information and photos to BRE c/o Elaine Stepter, 6353 Hollywood, CA 90028.

July 8, 1988

Jazzy Jeff and the Fresh Prince are interviewed by Rap Report at BRE's offices...

**BRE:** So you've got a double album out...

**Jazzy Jeff:** The first in Rap history.

**BRE:** Why so much material? Fresh Prince: To give the people more than what they bargained for.

**Fresh Prince:** More Hip Hop for their Hip Hop dollar!

**BRE:** How did you get started?

**FP:** When you're growing up in urban areas, Rap is a big part of your life, and I'm sure it's like that here. Rap is the music of the teenagers and it was natural to rap in my neighborhood.

**BRE:** You are from Philly. Did you come up against any attitude from New York?

**FP:** Yeah, but we just demanded respect, and when it wasn't given at the proper times we took it.

**BRE:** What else is up in Philly?

**JJ:** There's a very big Rap scene. What we're finding out is that a lot of the hardcore street groups that did block parties and the parties in the ballrooms aren't doing them any more. Everybody's concentrating on making records now. Now it's hey, let's go in my basement and hook up a demo and send it to some record companies. So I think that Philadelphia has definitely become more serious on the Rap scene.

**BRE:** Is New York trying to monopolize Rap? What other scenes are offering hot material?

**JJ:** Miami, L.A., Atlanta, Detroit, Chicago... everyone's getting into it. And it's not that it's being monopolized by the East Coast—there's enough room for everybody. Everybody is doing their own thing and everybody's getting accepted.

**FP:** For us it's more important for the MC to get his lyrics across, for the Rapper to be heard, more so than the beat be

danceable.

**BRE:** All right, cool...

**FP:** That's my line from now on...all right, cool.

**JJ:** Good, you took all of mine.

**BRE:** Are you guys just out of school?

**FP:** Fresh Prince is 19 years old and Jazzy Jeff is a little older than that.

**JJ:** I'm 23.

**FP:** Whew! That's pretty old pal.

**BRE:** There's a rumor that you passed your SAT's with a 1470 score.

**FP:** I did, Jeff didn't.

**JJ:** I beg your pardon!

**FP:** I was accepted to the Massachusetts Institute Of Technology for computer engineering and Jeff talked me out of it to record an album. And he did pretty well. I'm proud.

**JJ:** He'd have been a nerd.

**BRE:** Do you want to go back to school?

**FP:** Right now what's foremost in my mind for my career is...

**JJ:**... a Jacuzzi for pigeons.

**FP:**... is the tour right now. I'm reading a movie script now, too. So I want to do a movie. But I wanna get back to school. "Knowledge is the key to end all your woes." Remember Run-DMC said that? They meant that!

**BRE:** Is Rap an educational tool?

**JJ:** Very much so.

**FP:** A lot of people say that Rap has negative images. There are good boxers and bad boxers. Good football players and bad football players. If everybody accepts that there is good and bad in everything else, why is Rap all bad? I believe in the Yin and Yang theory. Nothing is all good and nothing is all evil. Now if you look at Jazzy Jeff and the Fresh Prince, I don't think you're going to find any negativity. We don't smoke and don't drink. I don't think there is any way you could look at us



By Duff Marlowe

RAP

REPORT

and say, I don't want my kids to listen to Rap music. Jeff may get upset but I have to say...You'd have to be an idiot to say that Rap is negative. You'd have to be an idiot to use a stereotype. Say, like all Black people eat chicken and watermelon. There's good and bad Rappers. What we're working to do is to try to eradicate some of those stereotypes and open up people's closed minds.

**BRE:** Well, what's up next from the album?

**FP:** "Nightmare On My Street," and if you liked the "Parents" video you'll love the new one.

**BRE:** Any special dedications or salutations...

**FP:** To all our younger listeners that are out there we'd like to say "look at Jazzy Jeff and Fresh Prince and don't just listen to our music, try to see what we stand for. In a time when other Rappers were lettin' you know that they could bite down trees and stuff like that, we had some fun and did what we wanted to do. We didn't follow what everybody else wanted to do. Anything your mind can conceive you can achieve and that's what you gotta believe, go for yours...don't go for somebody else's! I'm outta here.

## STREET BEAT

Ultramagnetic MC's come again with this week's freshest dance groove from Next Plateau. "Watch Me Now" exploits the band's syncopated delivery with a characteristically light, soul styled background arrangement produced by UMMC's. Excellent lyrics!... **Public Enemy's** *It Takes A Nation Of Millions To Hold Us Back* is this summer's definitive Hip Hop album. Encouragingly, "Don't Believe The Hype" is all over the Big Apple and added all over D.C., at Philly's WUSL, at L.A.'s KDAY and on a surprisingly large number of widely scattered stations. New York has **Flavor** fever these days and the charismatic co-front person takes the lead vocal on "Cold Lampin' With Flavor" backed by a *stoopid* def dance mix from producers **Hank Shocklee** and **Carl Ryder**. "Louder Than A Bomb" is **Chuck D's** intense lyrical blast aimed at the forces of suppression in America, with cutting narrative references to Malcolm X, Martin Luther King, and even alleged FBI surveillance of the PE.

The cut lives up to the title both musically and lyrically! Perhaps the *hardest* dance jam, though, is a ruthlessly direct assault on the current music scene that...well, definitely ain't "with it." Take the PE to court for sampling? Sample this... "Show 'Em Whatcha Got" is a dreamy sax-sampled instrumental that makes apparent the group's Islamic and Black Nationalist underpinnings. Chuck's rep as the "Coltrane of Rap," and the song, could have been enhanced by using samples of Trane's perfect tone... perhaps the most incisively provocative selection is "Black Steel In The Hour Of Chaos." Chuck sets a bleak and harshly militant tone in an angst ridden prison setting, confronting a penal system that is used as a method of calculated political repression against Black America. "Security Of The First World" is a tribute to ringmaster **Grip** and PE's paramilitary S1W squad. PE is the tip of the iceberg in a strongly emerging Black Nationalist undercurrent, and is a

musical and artistic phenomenon that may presage big changes for the following decade as well as great dancing until the revolution! PE rocked Vegas on the Run's house date along with **Jazzy Jeff, JJ Fadd** and, of course, Run and them. The date was promoted by the Las Vegas staff of promoter **Mike Minggia**. Also featured were well-received local talent **FBI**, who are set to bust out some wax... moving to L.A., **EPMD** joined the tour and the long absent **Beastie Boys** cameo-ed with a fresh new jam called "Full Clout." The surprise song is one of three new cuts being produced by the **Dust Brothers** production team. One Dust Bro is **Delicious Vinyl's** **Matt Dyke**, who produced the hot label's killer debut releases from **Tone Loc** and **Young MC**...and to correct an error, the soul classic "I'll Take You There" was done by **The Staple Singers**. Sorry, Pops!...

**Salt-N-Pepa** have released a hotly added (on multi-formats!) single called "Shake Your Thang" hyped up by Hurb,

which features the groove from the Isleys' hit of the same title. Featured on the smokin' cut are Go Go crew **E.U.** Check out the other side, "Spinderella's Not A Fella"... **Sir Mix-A-Lot** is seeing adds in all regions for his Nastymix recording "Rippin'...The **World Class Wreckin' Cru** is back with the Lonzo and Uzi Bros. produced up tempo dancer "Lay Your Body Down" on Krut-Cut records... **G-Man** offers the Turnpike Records selection "Hollywood Swingin'..." **MR. X** and **MR. Z** are back from their "Old Gold" session with a triple barrelled 12-inch release on the G-Fine Sounds label: "Respect," "Silly Rabbit," and "Let's Do This"... The **Fat Boys** bust out the LP *Coming Back Hard Again* that has a strong early rock influence. The corpulent crazies do "The Twist" with **Chubby Checker**, "Louie, Louie," "Jellyroll" and "Rock The House, Y'All" as well as the albums title track... **Kool Moe Dee** picks "No Respect" to follow his last hit from Jive. Check out the full review on page 7...



# pebbles

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# TECH NOTES

by Billy Paul

## Buying your home stereo... Component systems

I personally prefer the component stereo system over the modular system because each device or component can be individually selected based on its own merits. One benefit here is that you do not have to buy all high quality expensive gear the first time out. You can update the system as you go along. For example when I started my system I bought an expensive amplifier, and less expensive components. Over the years I replaced the other components, one by one, eventually creating a very complex stereo system.

Buying components need not be a mind boggling burden on the non technical person. The first thing to do is write down exactly what components you want, and what features you want on them. For example, do you want a multiple play CD? Manual or automatic turntable? How many inputs do you need? If you plan to connect TV audio, or an extra cassette recorder you will need an amplifier that can accommodate this gear.

### Basic Component Terms

1. **Pre Amp**...Short for Pre Amplifier, this device is the master control for the system. This is where the volume, bass, treble, and mode switches are. A pre-amp cannot drive the speakers.
2. **Power Amplifier**...the main amplifier that provides power to drive speakers.
3. **Integrated Amplifier**...A combination of the pre-amp, and power amp together in one unit.
4. **Tuner**...An AM/FM radio that must be hooked to a separate amplifier.
5. **Receiver**...Contains all of the above.

By far the most popular, but hard core audiophiles prefer the individual units.

Systems with separate pre-amp, power-amp, and tuners are by far the most expensive. If you have the bucks, then this is the way to go. Remembering what was said before about building the system up, you could go with a high quality power amp, a used pre-amp, and a less expensive tuner. If all this is too complicated, then the receiver is the way to go. There are many fine receivers on the market that have all kinds of bells and whistles for the most discriminating audiophile.

As far as turntables go, I recommend the "direct drive" turntable rather than a belt driven table. As we collect more and more CD's the turntable gets used less and less. Belts dry out, especially with non use.

Tuners can be purchased for \$60 to \$600. With the modern hi-tech digital tuners, get the best deal you can. I bought a digital tuner for less than \$60 on sale and it pulls in more stations, with better clarity, than my older expensive tuner.

### Hooking it all up

Hooking up your component system is not as hard as it appears to be. It's all very logical. Each device has right and left audio cords, and a AC power cord.

First select the spot for your receiver, or amplifiers. A spot with plenty of ventilation is recommended. Next unpack each component, one by one and connect the audio lines. Your instruction book will clearly show what goes where. I think some people get into trouble here because we all have the tendency to unpack everything at once

ending up with a pile of wires that would scare a veteran engineer. The whole secret here is one by one, wire by wire.

Here's a tip, for example. Look at the audio wires coming out of a turntable. The wire with the red connector is the right channel connector, red is the color for right, usually. Some cables do not have a red jack, so the rule is, the odd color connector is the right channel. For instance, with a grey color cable, with one grey jack and one black jack, the black jack will be the right channel. Plug the power cords into the AC receptacles in the back of your amplifier.

When you hook up your speakers, the main rule is to make sure that you hook them up *in Phase!* The red speaker output connector (sometimes orange) on the amplifier must be connected to the red connector on the speaker, and the black to the black. If one channel is reversed, the other should be reversed also. In short, make sure that you have positive (+) to positive, and negative (-) to negative. Hooking one up backwards will not damage anything, but the system will not sound as good. If the speakers are *in Phase* the sound will appear to be coming from between the right and left speakers. Do not power the system up before the speakers are connected. Serious damage can be done to your amplifier. One other thing, I recommend using a heavier gauge wire to connect the speakers. I use regular lamp cord purchased at a local hardware store.

Now, operate each component and get familiar with all of the controls on the system. Of course, make sure everything does what it is supposed to do. Next, invite 3,000 of your closest friends, and have one of those great break-the-lease parties!

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## Top 40 Jazz Albums

TW LW

- 1 2 *Living Colors*  
DAVE SAMUELS  
MCA
- 2 3 *Every Step of the Way*  
DAVID BENOIT  
GRP
- 3 6 *Amina*  
AMINA CLAUDINE MYERS  
Novus/RCA
- 4 1 *Tears of Joy*  
TUCK & PATTI  
Windham Hill Jazz
- 5 12 *Eyes of the Veiled...*  
CHUCK MANGIONE  
Columbia
- 6 7 *I Came To Play*  
PAUL JACKSON, JR.  
Atlantic
- 7 8 *Eye of the Beholder*  
CHICK COREA  
GRP
- 8 10 *Stronger Than Pride*  
SADE  
Epic
- 9 5 *Memos From Paradise*  
EDDIE DANIELS  
GRP
- 10 16 *Reflections*  
GEORGE HOWARD  
MCA
- 11 13 *Day By Day*  
NAGEE  
EMI-Manhattan
- 12 14 *Folk Song For...*  
SHADOWFAX  
Capitol
- 13 4 *Kilimanjaro*  
RIPPINGTONS  
Passport
- 14 21 *Too Hot To Touch*  
BEN SIDREN  
Windham Hill
- 15 24 *Destiny's Song...*  
COURTNEY PINE  
Antilles
- 16 9 *Walter Beasley*  
WALTER BEASLEY  
Polydor/PolyGram
- 17 11 *Double Feature*  
SPECIAL EFX  
GRP
- 18 15 *Time & Place*  
MIKE STERN  
Atlantic
- 19 20 *Distant Drums*  
BRIAN SLAWSON  
CBS
- 20 17 *Paradise Citizen*  
RANDY BERSEN  
Zebra

TW LW

- 21 26 *Rites of Summer*  
SPYRO GYRA  
MCA
- 22 28 *Sticks & Stones*  
GRUSIN & GRUSIN  
GRP
- 23 30 *Lay It On The Line*  
SAM RINEY  
Spindletop
- 24 18 *Basic Blythe*  
ARTHUR BLYTHE  
CBS
- 25 39 *It Makes You Wanna...*  
PIECES OF A DREAM  
EMI-Manhattan
- 26 19 *Voice of the Heart*  
ERIC MARIENTHAL  
GRP
- 27 22 *Jazil Brazz*  
HERBIE MANN  
RBI
- 28 37 *If The Bass...*  
STANLEY CLARKE  
Portrait
- 29 40 *Politics*  
YELLOWJACKETS  
MCA
- 30 38 *Close Up*  
DAVID SANBORN  
Reprise
- 31 35 *Bordertown*  
BENNY WALLACE  
Blue Note
- 32 23 *Will Downing*  
WILL DOWNING  
Island
- 33 27 *Laguna Sunday*  
JIM DEVLIN  
Nova
- 34 29 *To Begin Again*  
NELSON RANGELL  
Gaia
- 35 \*\* *Facets*  
DOC SEVERINSON  
Sound Wing
- 36 \*\* *Life In The Modern...*  
CRUSADERS  
MCA
- 37 \*\* *Endlessly*  
DIZZY GILLESPIE  
MCA/Impulse!
- 38 \*\* *Live At Blues Alley*  
WYNTON MARSALIS  
Columbia
- 39 \*\* *No Longer I*  
TOM BROWNE  
Malaco
- 40 25 *Super Live*  
GRP ARTISTS  
GRP

# JAZZ NOTES

## JVC Jazz Fest Kicks Off in NYC

NEW YORK: The JVC Jazz Festival, formerly the Newport and Newport-in-New York Jazz fests, takes off this weekend in Gotham. Saturday alone offers Ella Fitzgerald at Carnegie Hall, Miles Davis at Avery Fisher Hall and Gerry Mulligan at the 92nd Street YMCA. Continuing through July 2, the JVC bash is, in its new configuration, but one segment of the immense International Festival of the Arts.

## Monk Jazz Institute Finds Home

DURHAM: This North Carolina city has been confirmed as the future site of the Thelonious Monk Institute of Jazz, according to its executive director, Thomas Carter. Reportedly the world's first music conservatory devoted exclusively to Jazz, the institute will offer a practical and theoretical curriculum taught by leading Jazz musicians and educators. The \$12 million facility, named for the legendary pianist and Rocky Mount, NC-native, will, according to Carter, "create an educational, cultural and performance-based environment for young, developing Jazz musicians."

## B.B. King Debuts on H.B.O.

NEW YORK: *B.B. King & Friends*, one of the highly acclaimed Cinemax (cable TV) Sessions

Series, is now available as an HBO/Video Home Release.

The Blues superstar's "friends" include Gladys Knight, Chaka Khan, Albert King, Billy Ocean, Dr. John, Etta James, Eric Clapton, Phil Collins and Paul Butterfield (in his last live performance before his untimely death).

King can also be heard on his own nationally syndicated radio program, *The B.B. King Blues Hour*, available on over 60 U.S. stations.

## Three New Ray Charles CDs

LOS ANGELES: The compact disc library is scheduled to be vastly enriched in July with the release of three Ray Charles albums on Dunhill Compact Classics. Two of them are long out-of-print classics: "Ray Charles/Genius & Soul-Jazz" and "Ray Charles and Betty Carter." The third, "Ray Charles/Country & Western Hits," is a new compilation of the songs that put his indelible stamp on C&W. According to Dunhill Chairman Bobby Roberts, "The Genius" will personally participate in the remixing and remastering of the original tapes. This latest album trio will join the already released two-volume "Ray Charles/His Greatest Hits" collection, which the company reports as being among its current best-selling releases since its November reissue.



Already legends in their own time, the Modern Jazz Quartet recently performed at Harlem's legendary Apollo Theater. Teamed with the New York Philharmonic, the group's concert was one of a special series being given by the orchestra at Black America's most famous performing arts palace. Backstage at the Apollo are (from left): MJQ pianist John Lewis, drummer Connie Kay, East-West Records (the group's label) president Neshui Ertegun, vibraphonist Milt Jackson and bassist Percy Heath.

# ON THE MOVE

## James Reese: "Kickin It" With BRE

By Ron Moseley

stopped by the BRE offices recently to tell us what else he's got going on.

**BRE:** You've stepped off into producing and remixing. Who are some of the people you've worked with?

**James Reese:** Right now, my front runner is Toni, Tony, Tone's "Little Walter." That was my first number one as a remixer and producer. I also did remixes for The Whispers, Dynasty, Club Nouveau, Theresa King, and The Pointer Sisters.

See, the objective of a remix is to give you that club element. There are a few producers that give you that sound and these are the people that pretty much hang out in the clubs. So you see it also helps that I'm in the field as an artist.

**BRE:** So you don't model yourself after other mixer/producer/artists?

**JR:** Not really. I can do it all myself. My ultimate goal is that I want the same effect as a normal concert—you hear a jam, you get out of your seat and you party, but there's still rows of seats. I want the same effect but...it'll be like a party. Even though it's James Reese in concert, you'll hear Jesse Johnson and Keith Sweat, all that stuff in the mix.

**BRE:** So this is the plan? To go around as the touring DJ?

**JR:** Right. Just like a touring club, with what I call my "playpen"—turntables up front, sequencer with all my keyboards, my percussion and my horns...I could mix a record and when it gets to a breakdown, I'd press the button on my sequencer and the machine would kick in and blend like another record. The crowd won't know the difference 'cause they're jammin'.

**BRE:** What inspired you to spin in the first place?

**JR:** One night, my buddies who ran a club approached me and said that the regular DJ got a job out of town and they asked me if I would be interested in checking it (the DJ slot) out. I said I'd try it for a week, figuring I'd have a good month to practice at home and I did that night. The next night I go back and my buddies are saying like, 'Are you ready to throw down, man? Alright, alright! There are the records right there.' I said 'What?!' At that point, I panicked a little bit, then I thought, 'Well, it's either sink or swim.'

**BRE:** Which did you do?

**JR:** Well, I treaded water. Let's put it that way.



James Reese

James Reese says his main objective is to rock the house—and that's just what he's been doing at clubs in Los Angeles for the past 15 years. One of the few DJs outside the world of Hip Hop to still rely on the microphone, Reese has spun and supplied the funky beats in major clubs from the beach to the business district (that's Marina Del Rey to Downtown for you non-locals).

Along with mastering the turntables at the upcoming BRE "Kickin It" affair—the official Conference After Party on the Fourth of July featuring Tease, Vesta and newcomer Sue Ann—Reese is close to signing with a major record label. He

# JAZZ PROFILE

By Bill Quinn

## One-Man Jazz Army

DETROIT: Reedman Wendell Harrison, 46, is one of the Jazz world's "full service companies." That is, like Sears, Roebuck, Harrison merchandizes everything—everything, that is, having anything to do with America's premier artform.

First of all, Harrison is executive director of Rebirth, Inc., a 10 year-old non-profit, tax exempt organization "that specializes in Jazz music." In other words, Rebirth presents live performances (headlined either by Harrison or any number of



Wendell Harrison

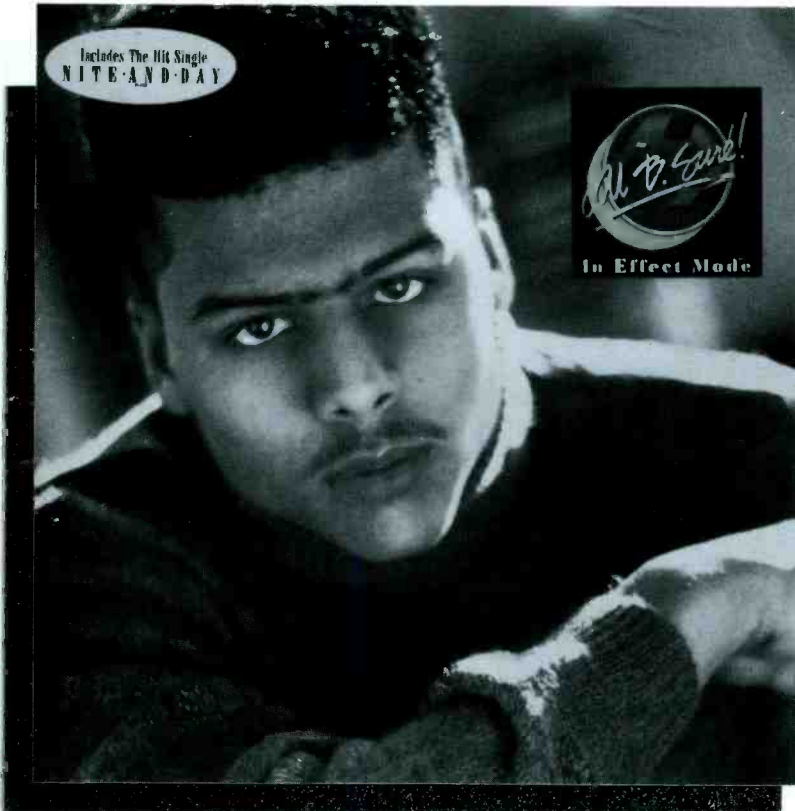
front rank Jazz names), puts on workshops and lecture/demonstrations and produces audio and video recordings of the music, as well.

In addition, Harrison—who once played and studied with such masters as pianist Barry Harris, drummer Elvin Jones and reedman Sonny Stitt—has written and published the "Be Boppers Method Book (Vol. 1)." The book contains exercises, based on the works of harmonic fathers Charlie Parker, Dizzy Gillespie, Bud Powell, Thelonious Monk and other founding fathers, which are designed to increase students' phrasing ability, technique and feeling. Harrison promises volume II shortly, as well as a song book, "Original Compositions," co-authored with Rebirth Project Director Pamela Wise.

The full list of those with whom Harrison has played or recorded is too long to list here, but the reedman, who was born and now resides in Motown, has lived on both coasts (New York and Los Angeles) for extended periods and worked with the top names in the business, including Eddie Lockjaw Davis, Eddie Jefferson, Woody Shaw, Hank Crawford, Ella Fitzgerald, Freddie Hubbard, Mark Murphy, Michael Brecker, Noel Pointer and Sonny Fortune, among others.

Harrison has recorded 10 albums under his own name, the last four of which—including his latest, *The Carnivorous Lady*—are available on the Rebirth label.

When it comes to the art—and the business—of Jazz, Wendell Harrison does it all.

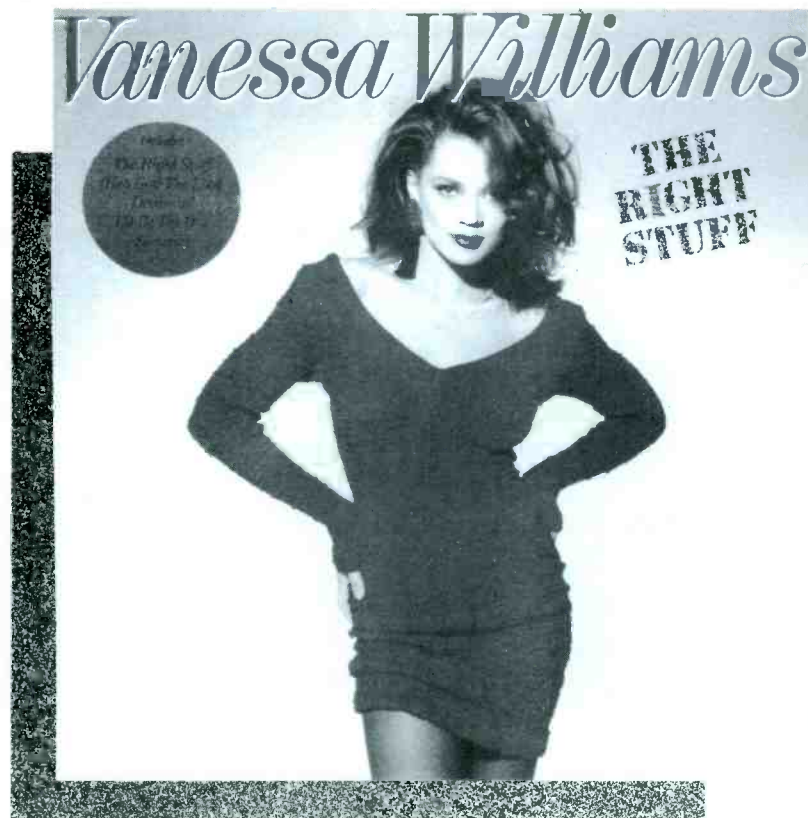


TW LW WOC

- 1 2 4 RUN-D.M.C., *Tougher Than Leather*, Profile
- 2 5 5 AL B. SURE!, *In Effect Mode*, Warner Brothers
- 3 4 7 TEDDY PENDERGRASS, *Joy*, Elektra/Asylum
- 4 1 23 GEORGE MICHAEL, *Faith*, Columbia
- 5 6 22 KEITH SWEAT, *Make It Last Forever*, Elektra
- 6 10 3 SADE, *Stronger Than Pride*, Epic
- 7 3 4 PRINCE, *Lovesexy*, Paisley Park/WB
- 8 11 3 DOUG E. FRESH, *The World's Greatest...*, Danya/Reality
- 9 9 23 MICHAEL JACKSON, *Bad*, Epic
- 10 8 6 TONY!TONI!TONE!, *Who*, Wing/PolyGram
- 11 7 6 D.J. JAZZY JEFF, *He's The DJ...*, Jive/RCA
- 12 12 23 PEBBLES, *Pebbles*, MCA
- 13 15 23 TERENCE TRENT D'ARBY, *Introducing the...*, Columbia
- 14 19 4 JOHNNY KEMP, *Secrets of Flying*, Columbia
- 15 25 4 EVELYN KING, *Flirt*, EMI-Manhattan
- 16 17 4 GREGORY ABBOTT, *I'll Prove It To You*, Columbia
- 17 14 5 COLORS, *Soundtrack*, Warner Brothers
- 18 16 10 TEENA MARIE, *Naked To The World*, Epic
- 19 18 20 THE DEELE, *Eyes of a Stranger*, Solar
- 20 13 7 BOOGIE DOWN PRODS., *By All Means Necessary*, Jive/RCA
- 21 \*\* -- JAMES BROWN, *I'm Real*, Scotti Bros./CBS
- 22 21 23 WHITNEY HOUSTON, *Whitney*, Arista
- 23 22 23 GLADYS KNIGHT & THE PIPS, *All Our Love*, MCA
- 24 23 23 STEVIE WONDER, *Characters*, Motown
- 25 30 4 ZIGGY MARLEY/MELODY MAKERS, *Conscious Party*, Virgin

TW LW WOC

- 26 32 3 CLUB NOUVEAU, *Listen To The Message*, Warner Brothers
- 27 34 3 E.P.M.D., *Strictly Business*, Fresh/Sleeping Bag
- 28 27 4 DIANNE REEVES, *Dianne Reeves*, EMI-Manhattan
- 29 24 4 NARADA, *Divine Emotion*, Warner Brothers
- 30 20 12 BRENDA RUSSELL, *Get Here*, A&M
- 31 28 13 BILLY OCEAN, *Tear Down The Walls*, Jive/Arista
- 32 29 23 KOOL MOE DEE, *How Ya Like Me Now*, Jive/RCA
- 33 47 23 SALT-N-PEPA, *Hot, Cool & Vicious*, Next Plateau
- 34 31 3 NU SHOOZ, *I Told U So*, Atlantic
- 35 33 23 NATALIE COLE, *Everlasting*, EMI-Manhattan
- 36 48 7 JESSE JOHNSON, *Every Shade of Love*, A&M
- 37 36 4 DARRYL HALL/JOHN OATES, *Ooh yeah*, Arista
- 38 37 23 MIKI HOWARD, *Love Confessions*, Atlantic
- 39 38 23 JODY WATLEY, *Jody Watley*, MCA
- 40 39 5 JUNIOR, *Sophisticated Street*, London/PolyGram
- 41 49 2 GLORIA ESTEFAN/M.S.M., *Let It Loose*, Epic
- 42 43 10 TONY TERRY, *Forever Yours*, Epic
- 43 41 8 HOWARD HEWETT, *Forever And Ever*, Elektra
- 44 42 23 ROGER, *Unlimited*, Reprise/WB
- 45 44 12 BIZ MARKIE, *Goin' Off*, Cold Chillin'/WB
- 46 45 9 SUAVE, *I'm Your Playmate*, Capitol
- 47 40 11 MANTRONIX, *In Full Effect*, Capitol
- 48 \*\* -- VANESSA WILLIAMS, *The Right Stuff*, Wing/PolyGram
- 49 \*\* -- PAULA ABDUL, *Forever Your Girl*, Virgin
- 50 \*\* -- GUY, *Guy*, Uptown/MCA



# MUSIC REVIEWS

By Duff Marlowe

**FORCE M.D.'S—DEEP CHECK—TOMMY BOY**—Hold it now...here's a radical switch for the seductively suave vocal group, we show the BPMs on this latest chartbuster clockin' in at a relatively breathless 116 pace! The M.D.'s are still fronting their smooth vocal harmonies, and certainly don't give up a drop of their sophisticated sound, but this time dancers will be dancing and toes will be tapping!

**INFORMATION SOCIETY—WHAT'S ON YOUR MIND (PURE ENERGY)—TOMMY BOY**—The Info crew presents a clean, pop European sound aimed directly at the dancefloor on this cut from their eponymously titled album. Picture perfect production makes for a sparkling mix that features cameo samples of Star Trekker Mr. Spock's voice. Top of the line techno-dance!

**PIECES OF A DREAM—HOLDING BACK THE YEARS—EMI/MANHATTAN**—POD lays down a fine rendition of the Simply Red hit in their jazz flavored Pop instrumental style with the able assistance of Jazz/Fusion stalwart Grover Washington, Jr. (who jumps on his favorite axe, the soprano sax) and drummer of great notoriety Lenny White (who produces the cut). 'Round the other side of this 12" the group picks up the pace of "Round Midnight," makin' the Miles classic kinda funky!

**TAKE 6—SPREAD LOVE—REPRISE**—Yes, we do love this excellent new vocalese group! You'll not find one musical instrument other than sweetly blended vocal harmonies mixed with a little snappin' and clappin' on this happy upbeat original composition. Young and fine, these guys got it goin' on. Now that's true talent!

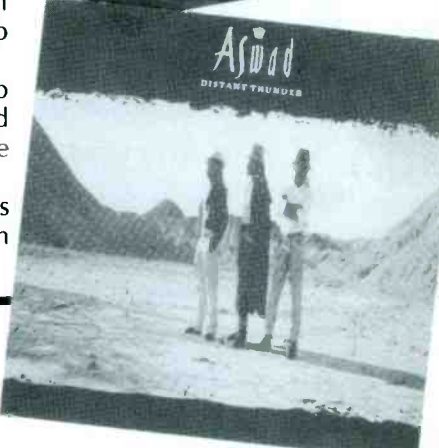
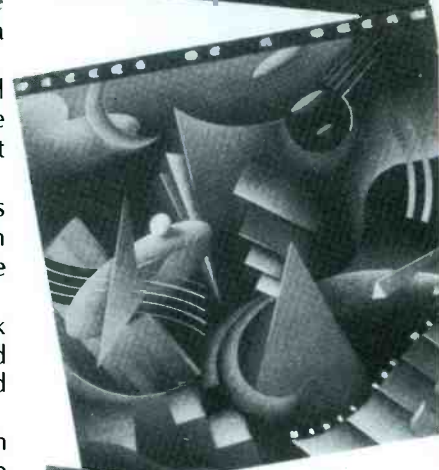
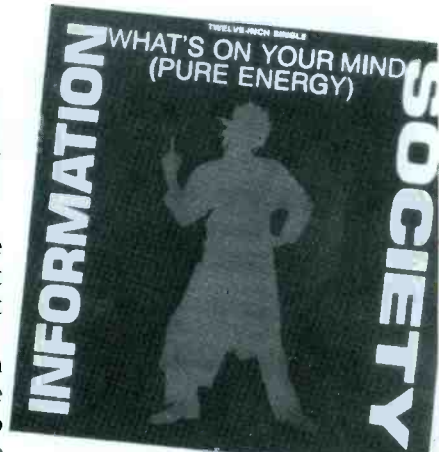
**MORRIS DAY—LOVE IS A GAME—WARNER BROS.**—Time-mates Jimmy Jam and Terry Lewis are behind this slow walking ballad with a beat, sharing production and songwriting credits with Morris. Borrowing classic soul and R&B sensibilities, this is a great romantic groover for those languorous and lazy days of summer.

**TYRONE DAVIS—DO YOU FEEL IT—FUTURE**—Davis has been getting great response from Black radio on this release. Offering a home grown Blues/R&B vocal style on top of this multi-faceted arrangement, the song has real drums, real bass, real funky guitar, real soulful girls on the background vocals...and well, what more can we say? We almost forgot what the real thang was like.

**ASWAD—DON'T TURN AROUND—MANGO/ISLAND**—Is Black radio waking up to the rich Reggae culture that has been so sadly neglected? Brit-based Aswad is seeing increasing action on this coolly melodic island-influenced jam. It ain't exactly Reggae proper, but hey...we gotta start somewhere!

**SUE ANN—ROCK STEADY—MCA**—Admittedly we had reservations about *anyone* taking a stab at the hallowed Aretha Franklin classic, but the way producer Jesse Johnson has this thing mixed up we'd say it's a killer! Ain't no one gonna out-soul Lady Soul, but this electro slam dance focuses more on up-to-the-minute technology with a strong eye towards the dance clubs.

**CLIFF BRANCH—DON'T GIVE UP (ON LOVE)—SUTRA**—Vocalist Branch writes and produces this somewhat funky down-tempo dance jam. Presenting a good, clean sound for mainstream radio, this one is formatted for Black and Pop/Urban.



## NEW RECORD RELEASES

FOR THE WEEK OF JUNE 21

Label	Artist, Title	12	45	LP	CD	Tempo	Description
<b>MAJORS:</b>							
TABU	KATHY MATHIS, Men Have To Be	•				M/F	Dance Traks
	KID FLASH, Love Thing	•				M	Rap Ballad
	MARC ANTHONY, 1919 Main Street		•			M	A Debut
<b>COLUMBIA</b>	GEORGE MICHAEL, Monkey	•	•			M/F	Off The Current LP
	GROVER WASHINGTON, French Conn...	•				M	Jazz Instrumental List
	RONNIE LAWS, Smoke House		•			M	New Music
	JOHNNY MATHIS, Just Like You		•			M/S	First Single
<b>CBS ASSOC.</b>	KATE GENGO, Tell Me	•				F	Disco Traks
<b>WARNER BROS.</b>	MICHAEL COOPER, Quickness	•	•			M	3rd Release
	MORRIS DAY, Love Is A Game	•	•			S	3rd Single Release
<b>CAPITOL</b>	FREDDIE JACKSON, Nice & Slow		•			M	Brand New Music
<b>MCA</b>	BOBBY BROWN, Don't Be Cruel			•		M	His Second Album
	LOOSE ENDS, The Real Chuckeboo			•		A	British Invadors
	SUE ANN, Rock Steady	•	•			M/F	A Remake
<b>QWEST/WB</b>	SIEDAH GARRETT, Kiss Of Life			•		A	Her Debut
<b>ATLANTIC</b>	SINITIA, Sinitia			•		A	Her First LP
<b>INDIES:</b>							
FUTURE	TYRONE DAVIS, Flashin' Back			•		A	A Resurging Artist
FRESH	EPMD, You Gots To Chill	•	•			M	Rap Traks
FEVER/SUTRA	THE COVER GIRLS, Inside Outside	•				M	Female Vocalists
CLAYDEX	JAM ROCK JAM, Rick Rock	•				M/F	New Artist

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

# THE PUBLICISTS



Hank Crawford, Airta and Flora Purim and of course, George Benson, Grover Washington, Jr. and the late Esther Phillips. These were artists with a great deal of talent and working with them was very rewarding and a tremendous challenge. Working directly with Mr. Taylor was also great; he respected me for my creativity and I found that being a publicist was something I really loved to do."

In 1976, Simo began her stint with Atlantic Records. "I'd heard so much about the company and of course, I was familiar with some of the great artists on the label." She began working as Director of Press, Special Markets and she notes, "I did campaigns on all the acts, including Chic, Sister Sledge (two of our most successful projects), the group Luther (featuring Luther Vandross), Aretha Franklin, Stacy Lattisaw and The Trammps. It was a real privilege working with artists of the caliber of Roberta Flack, The Spinners and Les McCann, people whose music I had admired for so long. It felt like a blessing, just having the opportunity to work with such talented and respected artists. It allowed me, on a personal level, to develop a real professionalism at an early stage."

From 1980 to 1985, Simo's duties expanded to working with the pop department at Atlantic, with such artists as Paul Collins, Laura Branigan, Tangled Sister and Nu Shooz, then, with the revitalization of the Black music roster under the direction of Senior Vice-President Sylvia Rhone. Simo concen-

## ATLANTIC'S SIMO DOE: THE LADY IS A PRO

by David Nathan

**T**o her position as National Director of Publicity, Black Music, at Atlantic Records, Simo Doe brings an aggressive background in radio and television which, together with the personal and professional qualities essential to work in the area of public relations, has enhanced her 12-year tenure with the label.

With the eloquence and charm that have consistently characterized her interaction with the media, Simo recalls that her entry into the music business in the mid-70s came about "because I was intrigued by the record industry personnel I would meet in my work in radio. The Black men and women I encounter seemed so friendly, so happy-

go lucky—I was fascinated by what they did in the music business."

Until she accepted her first job at Creed Taylor's CTI label, Simo had worked in various capacities at various radio and television stations including NBC, WFIL, Metro Media, the National Catholic Office of Radio & TV and RKO. "I felt that my disposition and personality would be well suited to working in the industry and through a good friend, Mary Jo Johnson, I was hired to work at CTI. Initially, I came in as the receptionist, I was the assistant to the press person and went on to be the publicity manager at the company."

Simo remembers her "days" at CTI fondly: "We had a truly wonderful roster of artists to work with: Stanley Turrentine, Hubert Laws, Freddie Hubbard,

trated her energy into working solely on the company's expanding Black music division.

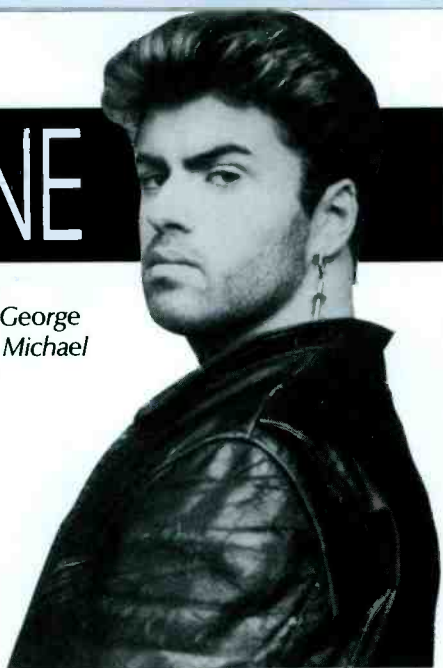
"I've been very fortunate in working with someone like Ms. Rhone who is very conscious of the importance of the media and the impact that the media has in the development of artists' careers. She is totally aware of how publicity can work as an integral part of a marketing campaign."

Most recently, Simo has worked with acts such as Miki Howard, Levert, Troop, Jean Carne, Gerald Albright, Paul Jackson Jr., Hiram Bullock, Illinois Jacquet and Evon Goffries & The Stand. "Artists like Miki Howard, Levert and Troop are very professional young men and women who are very cooperative

*Continued on page 12*

# GRAPEVINE

George Michael



**GEORGE MICHAEL** has cancelled the remainder of his scheduled concert gigs in Europe due to recent surgery he's had to undergo in London to remove a cyst from his vocal cords. Recuperation will take at least four weeks, but Michael's "Faith Tour" that hits North America on August 6 (in Washington) will proceed as planned.

In a recent interview with **DENNIS HUNT** of the Los Angeles Times, **FREDDIE JACKSON** expressed some sour notes on the mega-popularity of Michael on the Black record charts, even suggesting that it should have been *him* singing with **ARETHA FRANKLIN** on the pop smash "I Knew You Were Waiting For Me."

But maybe Jackson has a chance since a recent item in Playboy suggests that Franklin has no plans to work with Michael in the near future. The word is that she strongly disapproved of his scandalous "I Want Your Sex" hit.

**EDDIE HOLLAND JR.** has an ax to grind, too. The acclaimed songwriter has filed suit for \$170 million from Motown's **BERRY GORDY JR.**, saying in the suit that he hasn't been paid royalties due him. In light of negotiations to sell the label to MCA, Holland is also demanding that his compositions, master recordings and copyrights be returned to him.

Thirty names are in the running to be chosen as the ten inductees into next year's Rock and Roll Hall of Fame. Among the 30 are: **LAVERN BAKER**, **RUTH BROWN**, **SOLOMON BURKE**, **KING CURTIS**, **OTIS REDDING**, **BOOKER T. & THE M.G.'S**, **CHUCK WILLIS**, **THE FOUR TOPS**, **GLADYS KNIGHT** (minus **THE PIPS!**), **MARTHA & THE VANDELLAS**, **THE TEMPTATIONS**, **STEVIE WONDER**, **HANK BALLARD**, **BOBBY "BLUE" BLAND**, **THE IMPRESSIONS**, **LITTLE WILLIE JOHN**, **FRANKIE LYMON**, **THE PLATTERS**, **LLOYD PRICE**, **JIMMY REED** and **IKE & TINA TURNER**.

**TOM REED**, a former Los Angeles disc jockey, recently produced a TV documentary "The Black Music History of Los Angeles: Its Roots," which focused on night clubs on Central Avenue between 42nd and 55th Streets in Watts which once featured Black acts like **T-BONE WALKER**, **LOUIS JORDAN**, **THE PENGUINS** and R&B pioneer **JOHNNY OTIS**.

In an interview with the Daily News, Reed said: "Most of the musicians of that time did not know how important

their music was. Most of the Black musicians playing back in the '30s, '40s and '50s thought this music wouldn't go any farther than their block. This was music that was the bedrock of Rock 'n' Roll..."

**JULIE BROWN**, the Black British cutie from MTV, has been tagged to become a regular on Fox's "The Late Show"...Also in the British cutie department is **SADE**, who will perform songs from her current LP *Stronger Than Pride* at 10 p.m. Friday, July 2, on the premiere segment of "Wired," an hour-long series on the USA Network. Guests to appear on upcoming segments of "Wired" include **WHITNEY HOUSTON**, **RUN-D.M.C.**, **TINA TURNER** and **TRACY CHAPMAN**.

Run-D.M.C., whose current LP *Stronger Than Leather* shipped platinum, has a beef against top-40 and Black radio for being so slow to jump on the LP's first single, "Run's House." Said the group's **DARRYL McDANIELS** to a newspaper reporter: "They're trying to keep good men down. We shipped 1.2 million, and **PRINCE** ships 750,000 (*Lovesexy*). He gets 600 stations and we only get 60. Radio needs to change."

KIIS-FM/Los Angeles is one station that knows the power of Rap. **JAZZY JEFF & THE FRESH PRINCE's** "Parents Just Don't Understand" has been that station's top-ranking call-in favorite for the past month.

On a positive note, Run-D.M.C.'s current 70-city tour has NAACP voter registration tables and National Alliance of Business job training booths set up in their concert hall lobbies.

**SWEET HONEY IN THE ROCK** (a Black female a capella sextet that sings as beautifully as **TAKE 6**) will perform at the Black Arts Festival in Atlanta scheduled for July 30-August 7. Also appearing at the nine-day cultural event will be jazz giants such as the **ELLIS MARSALIS TRIO** and the **SONNY ROLLINS QUINTET**, along with noted author **MAYA ANGELOU**.

# THE PROPHET

## ARIES (March 20-April 19)

Things are moving forward, but you may not be able to see that this week. Don't expect any concrete answers.

## TAURUS (April 20-May 20)

Watch what you do with your cash. Yes, you can get down without going overboard.

## GEMINI (May 21-June 20)

Take a look at what you need to get by. We're talking about all that stuff except money.

## CANCER (June 21-July 22)

You may find yourself more emotional than usual this week. Clarity will come to a relationship.

## LEO (July 23-Aug. 22)

This could be a week filled with drama. Enjoy it if you can, but don't run off to an all-night chapel in Vegas.

## VIRGO (Aug. 23-Sept. 22)

You may get that kick you need to make some career decisions. Pay close attention to family matters.

## LIBRA (Sept. 23-Oct. 22)

Some rather important aspect of your personal relationships may become clear this week.

## SCORPIO (Oct. 23-Nov. 21)

If someone approaches you with a deal that sounds too good to be true...it is. Don't fall for it.

## SAGITTARIUS (Nov. 22-Dec. 21)

This should be a very significant week. Tasks to attend to include major changes of direction and relationship responsibilities.

## CAPRICORN (Dec. 22-Jan. 20)

Expect some adventure this week. An Aquarian figures strongly.

## AQUARIUS (Jan. 21-Feb. 18)

Take a clue from last week. And don't settle anything personal permanently right now.

## PISCES (Feb. 19-March 19)

Parental influences figure strongly this week. Be prepared to defend your lifestyle and career choice (or lack of it).

## BIRTHDAYS

John Whitehead	7/2
William Guest	7/2
Leon Toller, WILA	7/2
Bill Withers	7/4
Phyllis Hyman	7/6
Melvin Lindsey, WKYS	7/8

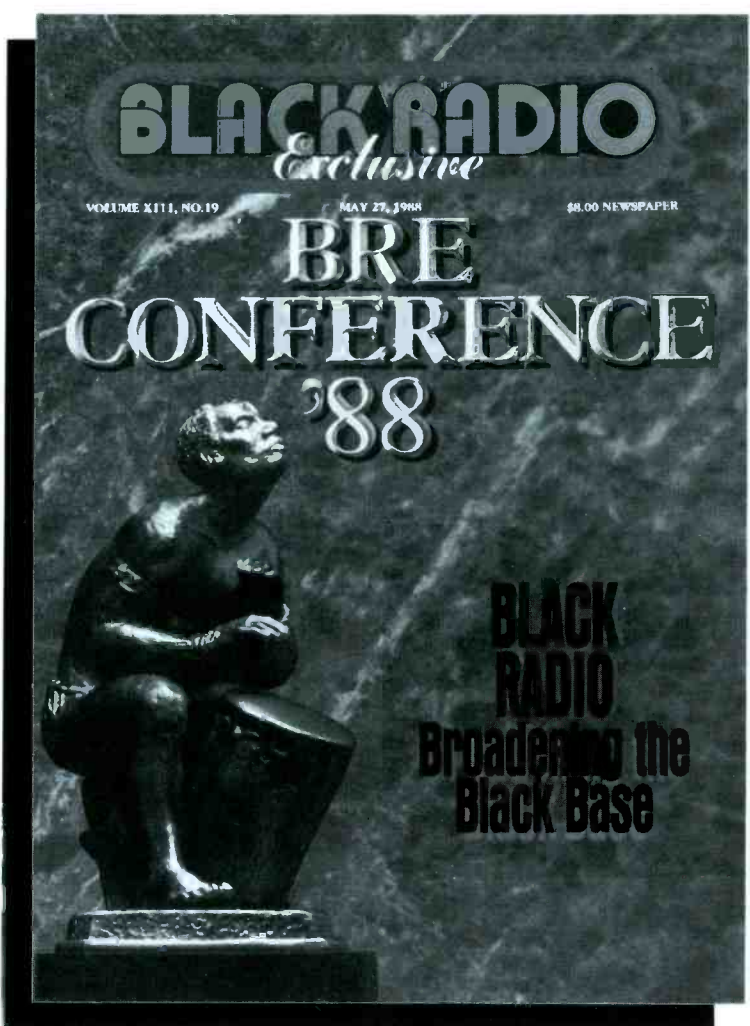
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
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