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FOR QUICKER SERVICE CALL (213) 469-7262  BRE IS PUBLISHED WEEKLY 46 TIMES PER YEAR
LOGAN WESTBROOKS JOINS BRE AS VP/GM

It is with a great sense of pride that I announce the appointment of Logan Westbrooks as Vice President and General Manager of Black Radio Exclusive—with full administrative and operational responsibilities. With an impressive and precedent-setting background in the Black music industry and the larger business arena, Logan brings to this publication a wealth of experience and knowledge which will be indispensable as we seek to position ourselves for further growth and diversification.

On a more personal level, however, his potential contributions in this strategic position take on an added dimension in view of our shared history. You see Logan and I traveled parallel paths in this industry for many years. We were both employed in regional promotion jobs with Capitol Records at the same time—I covered the Southeast from Atlanta, while Logan was assigned to Midwest and based in Chicago.

When I later relocated to Los Angeles and was managing the Capitol-distributed Fame label from the Tower, guess who showed up a few months later in a national promotion post? My buddy Logan Westbrooks. And as we worked side by side, a friendship based on mutual respect developed and has been nurtured through the years—even as our careers in the industry took us in different yet related directions.

When Mercury summoned Logan back to Chicago, it was just a matter of time before the services of this brilliant young executive (a native of Memphis and a Business Administration graduate of Lincoln University in Jefferson City, MO) would be tapped again. This time CBS titans Bruce Lundvall and Clive Davis selected Logan to spearhead the label's initial penetration into the vast and virtually untapped Black marketplace through its "Special Markets" division. Armed with killer product by the likes of the unstoppable Gamble-Huff hit machine, Logan wrote new chapters in Black music marketing before the label sent him to Nigeria two years later to open up international outlets for its Black product.

When he returned from the Motherland, he took his CBS corporate moxie to the fledgling Soul Train Records, the label briefly co-owned by his friend Don Cornelius and Dick Griffin. When Logan later launched his own company, Source Records, he generously shared information with me about the innovative MCA-sponsored MESBIC arrangement through which Source had been funded—as I sought working capital for my own newborn project, Black Radio Exclusive. While I did not secure the MESBIC funding, Logan and I would continue to cross paths personally and professionally through the years.

One highlight of those encounters was the year Logan served as BRE Conference Coordinator (1981) and brought all of his considerable organizational skills to bear on one of the most successful events we have ever mounted. When we recalled that experience together recently, the fact that seven years ago we focused on an expanded role for Black women in the industry took on added significance in view of the powerful posts currently occupied by the Sylvia Rhones and Verna Greens of records and radio. No, folks, Logan Westbrooks can attest to the fact that we are not recent converts to the concept of substantive seminars in our sector of the industry. And he has established the maintenance and broadening of that tradition of service as one of his priorities here at BRE.

While I have stressed Logan's illustrious background in the record industry (and lest I forget, he's a real estate wizard, too!), his sensitivity to the Black Radio community has always been at the forefront of his considerable marketing skills. Whether at CBS or Soul Train Records, his approach was to look upon the stations and air personalities within our markets as "major entities" within the industry and he attributes much of his success to the mutual respect engendered in those relationships.

But it is the unique mix of competence and compassion in Logan—who, with his work with his wife in their Hands Home for Boys I have mentioned previously in this space—which fuels the trust and confidence which are at the core of the responsibilities which I have entrusted to him.

As the fruits of his association with this publication are manifested more visibly over the coming weeks and months, I am sure that all of you will share my—and the staff's—enthusiasm for Logan Westbrooks. Welcome aboard, brother!
**BRE MUSIC REPORT**

**TOP 5 SINGLES**

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<td>NICE 'N' SLOW</td>
<td>CAPITOL</td>
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<td>3   JEFFREY OSBORNE</td>
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<td>4   KEITH SWEAT</td>
<td>MAKE IT LAST FOREVER</td>
<td>VINTERTAINMENT/ELEKTRA</td>
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<td>SHAKE YOUR THANG</td>
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**SINGLE OF THE WEEK**

**LUTHER VANDROSS**

**ANY LOVE**

**EPIC**

Luther Vandross has earned the reputation of being the balladeer of the 80's and has returned with another solid top ten hit. Penned by himself, in collaboration with Marcus Miller, the track is smooth and very sensuous. Melodic string arrangements and plush chord progressions, along with the extremely sexy vocal performance from Luther, make you just wanna scream—it's so soothing to the ear. A first class selection from a first class vocalist/songwriter/producer will always end up at the top of the charts. The first single, and title track from the new LP *Any Love*, is BRE's most added single this week.

**ALBUM OF THE WEEK**

**KARYN WHITE**

**KARYN WHITE**

**WARNER BROS.**

White first gained fame with her stunning vocal performance on Jeff Lorber's smash hit "The Facts of Love." This debut LP shows the artist coming into her own in a big way with a lot of credit going to a cast of hot producers like L.A. Reid and Babyface, Jeff Lorber and Steve Harvey. Foremost on the list of cuts that are bound for the airwaves is the current winner "The Way You Love Me." "Secret Rendezvous" is another sure fire chart-topper with a killer dance beat and heavily hookish chorus section.
IMPORTANT RECORDS

SINGLES

THE BOYS—DIAL MY HEART—MOTOWN—Here's some very fresh new talent, four young boys who have a natural feel for hit music. Chart-breaking team L.A. and Babyface produce the most exciting pre-teens we've seen in some time. A hard and clean sounding dance groove backs up the group’s smart vocal performance. Seeing increasing adds!

CHERYL “PEPSII” RILEY—THANKS FOR MY CHILD—COLUMBIA—Cheryl is proving to be a very interesting newcomer on the scene, finding herself as at home in the up-tempo dance mode as she does on this beautiful ballad. The song's sparse arrangement and the artist's heartfelt delivery make this a killer for Black and Urban formats. Full Force writes, produces and arranges.

RICK JAMES—WONDERFUL—REPRISE—The laboriously slow groove of “Loosey’s Rap” rocketed to the top of the charts, now Slick Rick busts loose a wild, fast-paced dance jam. Number two from the Wonderful album is ready to ride the airwaves, with a no-holds-barred freaky style groove that features Rick's inimitable vocals.

ALBUMS

SA-FIRE—SA-FIRE—CUTTING RECORDS/MERCURY—Sexy vocalist Sa-Fire is one of the hottest talents on the Dance and Club scene. This LP features intense dance hits like “Boy, I've Been Told,” and the smokin' Latin Rascals production of “Love Is On Her Mind.”

FOUR TOPS—INDESTRUCTIBLE—ARISTA—Growing stronger and stronger as time goes on, these four Detroit natives have yet another LP to add to the 35 that the group has already produced. The stellar lineup of writers, producers, and musicians include Smokey Robinson, who provides backing vocals on the first single “Indestructible”; Aretha Franklin and Kenny G., who perform on “If Ever A Love There Was,” and even Bruce Springsteen side man Clarence Clemons on “The Sun Ain’t Gonna Shine.”

YELLOWJACKETS—POLITICS—MCA—This is an excellent album from Jazz/Fusion super-stars the Yellowjackets. Encompassing styles ranging from Jazz and R&B to Brazilian, the group concentrates on deft improvisations and attractive melodies. The point here is high level musicianship as the quartet takes some lengthy improvisational excursions.
By Connie Johnson

By All Means...just the sound of this group’s name makes you conjure up an image of, say, some ultra-trendy, image-conscious band from Great Britain.

But lead singer Jimmy Varner (who hails from Plainfield, New Jersey), Lynn Roderick (born and raised in Boston) and Billy Sheppard (who grew up in Chicago) are using good old American ingenuity to arrive at ‘80s-style soul music that is far from trendy.

Island Records’ By All Means writes and sings its music for “those who are 25 and above,” Roderick said frankly in an interview at BRE. “I see us attracting people who grew up loving artists like the Isley Brothers and Marvin Gaye.”

In fact, she even goes so far as to compare the group’s romantic, atmospheric debut single “I Surrender To Your Love” to the Isley Brothers’ “For the Love Of You,” in that “both are the kind of classics that give you goosebumps. They’re songs you’ll still enjoy hearing ten years from now.”

If Roderick sounds biased, forgive her. She may be especially partial to “I Surrender...” because it was co-written (with producer Stan Sheppard) by her husband Varner. “I don’t know that I’d be bold enough to compare one of our songs to ‘For the Love Of You,’” Varner laughed, “but I’m glad Lynn did.”

Varner and Roderick met a few years back when both were touring in Bill Withers’ band—Varner as keyboardist, Roderick as backing vocalist. “I was watching her moves, she was watching mine,” he joked. The two of them are the proud parents of 19-month-old Gabriell Serene, whom Varner says is destined to become a singer herself one day: “I’ve got a raspy voice, and so does Gabriell. She already sounds like Gladys Knight!”

Sheppard’s musical inclinations may be genetic as well. He’s the son of record promoter Bunky Sheppard, a man who has promoted artists ranging from ‘50s doo wop groups to the Jacksons back when they were at Motown. “My father taught me a lot about the business,” said Sheppard, who formerly was a member of CBS recording group Skool Boyz.

“I learned everything from what makes a record a hit to industry politics. Some of what I know about this business I wish I didn’t know, because that knowledge detracts from the fun of being an artist.”

“I graduated from college with a B.A. in education,” said the songwriter/guitarist, “but I always enjoyed being around music. I’ve been hanging out in recording studios ‘til all hours from the time I was a kid.”

Released earlier this year, By All Means’ self-titled debut LP contains several sophisticated, adult-oriented tracks with singles potential. The current single, “I’m the One Who Loves You,” is a dancefloor smoker, and Varner claimed that its recently-shot Eric Meza-directed video is equally appealing.

“I want to see our video on B.E.T. so badly,” said Varner, “that I’m willing to buy Donnie Simpson lunch at Roscoe’s Chicken & Waffles. Somebody told me he eats there whenever he comes to L.A....”

Varner points to his mother—a jazz pianist who abandoned a promising career in order to concentrate on raising her kids—as the one who inspired his own musical ambitions. She taught him to play the piano and later he attended the Berklee College of Music in Boston, initially intending to become a jazz musician.

“To be honest,” he said, “I got scared by the sight of so many talented jazz artists living and struggling like they were still in the ‘50s. Economics was one of the factors that influenced my decision, but I know that my jazz training has made me a better musician.” It’s By All Means’ LP producer Stan Sheppard (Billy’s brother) that he credits with developing him as a vocalist.

“Stan’s the one who convinced me to sing. My mom’s a vocalist, but I never considered myself a singer. People really get into you when you’re a singer, and I enjoy that.” Sheppard (whom Varner described as the group’s “ladies’ man”) noted that people also react favorably to By All Means’ visual image, linking it alongside that of British recording group Loose Ends:

“I like that European style, and like Loose Ends, we’ve got that two males/one female line-up,” Sheppard said. “But it’s about more than image. The best image in the world won’t help you if the music doesn’t work. You’ve got to have the whole package.”

Roderick, a part-time actress who has had bit parts in episodes of “Moonlighting” and “Cagney and Lacey,” along with the Richard Pryor film “Jo Jo Dancer,” is a believer in having as multi-faceted a package as you can manage. In addition to focusing on its own musical future, By All Means is slated to write and produce material for other artists, including upcoming LPs by Motown’s Gerald Alston (formerly of the Manhattan’s) and The Temptations.

If you have any doubts about the group’s own future in the business, don’t. Said Sheppard, affecting a very proper tone: “When you watch old movies, you always hear actors use the phrase ‘by all means.’ Apply that phrase to this group, and it means that we’re going to make it, without a doubt. By all means!”

“It’s about more than image... You’ve got to have the whole package.”

As to the “commerciality” of the group’s music, Roderick said: “It’s about making music you believe in and hoping people respond. I think ‘I’m the One Who Loves You’ is as commercial as Pebbles’ ‘Girlfriend.’ On the other hand, there’s Tracy Chapman who isn’t what you’d call ‘commercial,’ but she’s gone double-platinum. If the music’s good, people will accept it.”

By Connie Johnson

September 16, 1988
THOMPSON NAMED STATION MGR./GSM AT WBMX

NEW YORK: Among the recent appointments in the national promotion staff at Polydor/London/Wing & Associated Labels include those of Ron Ellison, vice president, urban promotion and Maurice Watkins, national singles director. Also named were Bill Smith, vice president and Mel Delatte, national director in pop promotion. In LP promotion, Wynn Jackson was named senior director and Calvin Lew, national director.

Ron Ellison's background includes a stint as vice president, r&b promotion, Warner Bros. Records. He also headed his own promotion firm, Effective Music Marketing, Inc. Ellison began his music industry career as a session drummer for Chess Records.

Maurice Watkins most recently served as national director, promotion, Motown Records. He has worked at several labels since beginning his career in record industry 1973.

"The national staff we've put in place represents the best of all worlds," said John Brodey, senior vice president, promotion. "Given the strength and balance of Polydor's roster, I look for each department to quickly assume a competitive stance in their respective formats. Now I know how George Steinbrenner feels in spring training."

THOMPSON NAMED STATION MGR./GSM AT WBMX

CHICAGO: Broadcasting Partners Inc., upon its takeover of urban-formatted WBMX/Chicago, has named Abe Thompson, former VP/GM of WRIF/Detroit, to the station manager/GSM post at WBMX.

Thompson, who has previously worked as VP/station mgr. at WGCI/Chicago, will report directly to BPI president/ WBMX GM Barry Mayo. Mayo has referred to Thompson as "the essence of black radio."

RADIO VISION INT'L TO AIR "HUMAN RIGHTS" TELECAST

LOS ANGELES: Amnesty International's "Human Rights Now!" concert tour finale featuring performances by Bruce Springsteen, Tracy Chapman, Sting, Youssou N'Dour and Peter Gabriel will be syndicated worldwide by American distributor Radio Vision International. The historic event will be taped Oct. 15th at the 130,000 capacity Riverplate Stadium in Buenos Aires, Argentina and will be broadcast worldwide on Dec. 10th, Human Rights Day.

RVI achieved a great deal of success by forming an international network for the "Nelson Mandela Tribute," the most-watched event in television history. The company plans to syndicate "Human Rights Now!" as a major event that will also be distributed to 50 or 60 countries around the world.

The special concert event will be shown in the U.S. on HBO. A special 20-minute animation segment commemorating the declaration of Human Rights Day by 32 of the world's greatest animators (and music by Talking Heads member David Byrne) will also be shown on the program.

COMMUNICATIONS CONFERENCE SLATE AT HOWARD UNIVERSITY

WASHINGTON: The Howard University School of Communications has slated its 17th Annual Communications Conference for Oct. 27-29th at the Howard Inn, located on the university's main campus. The conference is geared toward students, academicians and professionals "who wish to be Continued on page 9
EXEC STATS

ALVIN N. TELLER is the new president and chief operating officer of MCA Records and vice president of MCA, Inc., replacing MYRON ROTH in that post. Teller formerly was president of CBS Records Group, based in New York.

TROY WHITE was upped to national manager, secondary markets, black music promotion, Epic/Portrait/CBS Associated Labels. He had been a college and account service rep, CBS Records, since 1986...LOIS WRIGHT was been upped to supervisor, a&r administration, Columbia House Division, CBS Records Inc., while MARITA HAYNES was named manager, catalog master...JERROLD BLAIR is now local promotion manager, Boston, Columbia Records...SAL INGEME was named regional manager, adult contemporary Northeast promotion, Columbia Records...ANDREW LAVALLE was appointed director, point-of-purchase department, CBS Records, while BRUNO DEL GRANADO was named manager of that division...POLLY ANTHONY has been upped to vice president, pop promotion, E/P/A.

ERIC NURI has been appointed vice president, a&r, r&b, Arista Records. He formerly served as vice president, a&r, r&b for RCA...KIRK BONIN has been promoted to associate director of r&b marketing at Arista, based in New York.

Continued from page 8 in the vanguard of career escalation” in the communications field, according to university dean Orlando L. Taylor.

One of the panel discussions will be “Where Will the Broadcast Jobs Be in the Next Five years?” and an audio, film and video festival and competition is scheduled for the three-day event.

Corporate recruiters may reserve recruiting booths to interview candidates for employment or internship opportunities during the Job Fair segment of the conference by calling Ms. Robin Hickman at (202) 636-5806. The deadline for reserving recruiting booths is Sept. 23rd.

From the ‘50s, titles include: “C’est Si Bon” and “Santa Baby” by Eartha Kitt; “Banana Boat (Day-O)” by Harry Belafonte; “Don’t You Know” by Della Reese; and “Shout (Parts 1 and 2)” by the Isley Brothers. From the ‘60s, titles include: “Chain Gang” and “Twistin’ the Night Away” by Sam Cooke; and “Grazing In The Grass” by the Friends of Distinction.

From the ‘70s, titles include: “Love Or Let Me Be Lonely” by the Friends of Distinction; “Troglodyte” by The Jimmy Castor Bunch; “Everybody Plays the Fool” by The Main Ingredient; “Rock the Boat” by The Hues Corporation; “Turn the Beat Around” by Vickie Sue Robinson; and “Shame” by Evelyn “Champagne” King.

RCA Records Budget CD-only release on Sept. 13th will include the newly-digitalized and restored classic movie “Carmen Jones,” starring Dorothy Dandridge and Harry Belafonte. This Otto Preminger-directed film is based on Bizet’s opera “Carmen,” with new lyrics by Oscar Hammerstein II.

Al B. Sure! and Sade Go Platinum in August

NEW YORK: Five separate volumes of “Nipper’s All Time Greatest Hits” and last year’s critically acclaimed “Blues & Rhythm Review” lead off a new batch of mid-line CDs from RCA Records. Set to reach stores Sept. 13th, the double CD sets will contain label hits from the past three decades.

NEW YORK: The Recording Industry Association of America (RIAA) has announced that newcomer Al B. Sure! achieved his first platinum LP for his debut effort, In Effect Mode, while Sade earned gold and Platinum status simultaneously for Stronger Than Pride.

Also achieving in the gold category were New Edition (Heart Break), Teddy Pendergrass (Joy), The Fat Boys (Coming Back Hard Again) and Bobby McFerrin (Simple Pleasures). British pop singer Samantha Fox, who earned much urban airplay with her Full Force-produced “Naughty Girls Need Love, Too” single, also went gold with her self-titled LP.

Receiving a multi-platinum award was Prince and the Revolution for “Live;” a Warner Music Video.
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Anita Baker
“GIVING YOU THE BEST “HAT I GOT”

The first single and video from the forthcoming album.
Produced by Michael J. Powell
Executive Producer: Anita Baker
Management: B&B Associates Ltd.

On Elektra Cassettes, Compact Discs and Records.

© 1988 Elektra/Asylum Records
Warner Communications Inc.
Whitney’s The One
Arista Records President Clive Davis shows off the seven silver #1’s he presented to Whitney Houston at the after-show party for her benefit concert for the United Negro College Fund. The seven #1’s represent Houston’s seven consecutive #1 singles, a feat that only she has accomplished thus far. (l-r): Davis; Houston’s father, John; and Houston.

NEW YORK: Superstar Whitney Houston made her only North American appearance on August 27 when she gave a benefit concert for the United Negro College Fund at Madison Square Garden. Whitney, who is cover-girl-glamorous, alternated between a white mini-skirt, a form-fitting white beaded gown and a denim outfit as she treated the audience to some of the hits which have made her a multi-platinum artist.

Comic great Sinbad set the pace for the fun as he had the tri-state crowd bursting with laughter at his funny antics—which proved to be a perfect opener for the 90-minute show. Whitney started with the ballad “Didn’t We Almost Have It All?” and I particularly liked the gospel flavor that spiced the song. Included in her repertoire were such favorites as “Where Do Broken Hearts Go?” “So Emotional,” “Love Will Save The Day,” “The Greatest Love Of All,” and “I Want To Dance With Somebody (Who Loves Me).” I sat in absolute amazement when diva Houston pulled out all stops and tributed Aretha Franklin by singing “(You Make Me Feel Like) A Natural Woman” and the Sam Cooke classic “You Send Me.”

The concert was even more touching when she brought out her mom, Cissy Houston, and her brother Gary for a blend of harmonies on a tune from “Dreamgirls.” Whitney, a product of church choirs, returned to her gospel roots as she sang “I Believe” and “Prince of Peace.”

Whitney Houston is just the greatest! Her well polished show, complete with four “Solid Gold”-type dancers—three background singers who move as well as they sing and a swinging band that really knows how to rock the house—reminded me of a Las Vegas revue.

The post-concert party held at the American Festival Cafe at the Rockefeller center proved to be the right icing on the cake. Clive Barnes, president of Arista (Whitney’s label who sponsored the soiree) and all the Arista folks were there, as were Christopher Edley, Executive Director of UNCF and the UNCF staffers. Also, in attendance were LaToya Jackson, top model Beverly Johnson, Cicely Tyson, Harry Belafonte, Sinbad, Darnell Williams of “All My Children” fame, actor Denzell Washington, noted journalist Flo Anthony, TV host Bill McCleary of “The McCleary Report,” The Dismasters, celebrated photog Charles Tillman of Ginger Snaps, Arthur Mitchell of the Dance Theatre of Harlem, John & Cissy Houston, Lisa Keys of the National Black Network, Leotis Clyburn of ASCAP. Take 6 and Stevie Wonder.

At the Whitney Houston party, noted journalist Flo Anthony, who has been romantically linked to Michael Spinks, confirmed that she will be publishing a new sports magazine at the end of the year.

Speaking of Stevie Wonder, who appeared at Radio City Music Hall throughout September 1...Those who attended the August 25 show of Stevie’s date, billed as “Eight Nights Of Wonder,” were treated to special guest performances by Take 6, Ashford & Simpson and Eddie Murphy...Capitol recording artist Freddie Jackson was recently feted at a party in his honor at Bridgeworks in the South Street Seaport. Freddie, dressed in a three-piece designer suit, introduced his mother, Juanita, by saying she “went into labor singing.” Freddie’s guests included his manager Charles Huggins, his music collaborators Barry Benitez, Taylor Dayne, actor James Terrell, actress Grace Garland, Russell Simmons, Amsterdam News publisher Bob Tate and his daughters Dedra and Jeannine, actor John Amos, Belinda Bailey of Class Magazine and Deborah Crable of The Ebony/Jet Showcase. It’s a shame how terrible the sound was for Joan Armatrading’s show recently at the Pier. However, being the pro that she is, she made the most of a difficult situation by giving the SRO crowd more than their money’s worth on her most famous songs as well as her new material. The guitarist/singer is a talent that needs more support from Black radio. Remember Speedo and The Cadillacs! Well, I caught their show recently at the Fann Club where they appeared with Cleveland Still and The Dubs. This was the first time I had seen these doo-woppers perform and these dapper gents still got their act together!...I was afforded another old-timers treat in Harlem when Jimmy “Preacher” Robins sang at Showman’s Cafe for a dinner which honored the Copasetics.

AN APOLOGY: I made a grave error in Volume XIII, No. 13 issue of BRE dated August 26 when I included some info that Steven J. Holiday called to give me. The error is that Holiday is with WYLD-AM and not WYLD as I reported. Sorry!! If you have information of interest that you would like to have considered for this column, please contact me at (718) 919-0533 or you may write P.O. Box 203750, Brooklyn, New York 11202.
CALL IT PASSION
Capitol's Norman Connors (l) was congratulated by the label's Wayne Edwards (r), vp, a&r, Black division following a performance at NYC's Bottom Line in support of his Passion LP.

WGCI WOVED BY COOL DAY
Warner Bros.' Morris Day (l) was congratulated backstage by Barbara Prieto (c), MD at WGCI/Chicago, following his performance at the New Regal Theater. With them is Kirkland Burke, label rep.

BY GEORGE, IT'S MICHAEL
Columbia's George Michael (c) celebrated three SRO nights at NY's Madison Square Garden with label staffers (l-r): Marc Benesch, vp promo; Tommy Mottola, pres., CBS Records Div.; Bob Sherwood, sr. vp marketing; & Jack Rovner, vp marketing, East Coast.

CATCHIN' THE VAPORS AT KDAY
Cold Chillin'/Warner Bros.' Biz Markie (c), whose "Vapors" is considered a rap classic, promoted his latest single "This Is Something For the Radio" at KDAY/L.A. (l-r): Ife Crumley, Warner Bros.; Greg Mack, KDAY air personality; Anthony Minor, Warner Bros.; & Jennifer Levins, KDAY intern.

OH, THE WONDER OF TAKE 6!
Motown's Stevie Wonder (c) posed backstage with Reprise's Take 6 following their performance with him at Carnegie Hall. (l-r): Claude McKnight; Cedric Dent; Alvin Chea; David Thomas; Mervyn Warren; and Mark Kibble.

TRACIE & THE GYRLZ
Labelmates Tracie Spencer ("Symptoms of True Love") and The Gyrlz ("Wishing You Were Here") met for the first time at a recent Capitol Records party. (l-r): Monica Payne, TG; Tara Geter, TG; Spencer; and Terrie Robinson, TG.

September 16, 1988
As we go to press, I received a call from promotions director Bernie Lucas of the new WDJY/Hot 100 in Washington, D.C., informing BRE of the new changes at the station. Longtime veteran Brute Bailey resigned his position as the station’s PD. Other staffers who were relieved of their duties were the MD and Assistant PD, Chris Barry, and air personalities Marcia O’Bryan and Antilla Trotter.

Ty Bell, former PD at WYLD/FM in New Orleans, has been appointed PD, replacing Bailey. According to Bernie Lucas, “The station has also changed their call letters from DJ100 to HOT-100 as of September 2nd.”

In the Spring ARBirtron ratings WDJY went from a 3.9 to a 3.4 share. Cross town rival WHUR has won out in the last few books, their last a 5.2 share upped to a 5.3 Spring book. The Urban winner by far in the DC area is WKYS, going from a 6.2 share to a 6.4.

There were lots of moves in radio this past week. Here are just a few:

Tony Scott has exited WEKS/Atlanta as the station’s PD. Brian Castle fills this slot.

Vernon Wells is out at WGOK/Mobile, AL. Wells replaced “The Mad-hatter,” who resigned a few weeks back. No replacement has been named. Rob Neal, formerly with WAVH/Light Rock in Mobile, goes to WGOK to do afternoons, 2pm to 6pm.

WIKS PD and BRE Reporter, Ceasar Gooding, replaces Vinnie Brown at WQOK/Raleigh, NC. Also from WIKS is Curtis Downey who was named the station’s GM.

Artemus Morales exits WILD/Boston to KKDA/Dallas. Morales will act as assistant MD to Jimmy Smith, the station’s MD. Carolyn Robbins replaces Artemus as the Programmer’s Assistant at WILD.

In the Northeast, PD Henry Singleton announced the appointment of B.J. Stone to the MD slot.

Lisa Caning of KDAY/Los Angeles is no longer the MD. Jack Patterson, the station’s PD has not announced a replacement. Stay tuned!

Greg Darton has been promoted to PD at WLOWZ/Greenville, SC. Torris Turner, the station’s MD, goes to KDKS/Shreveport, LA.

Pamela Smith at WHYZ/Greenville,
SC has exited the MD slot. Rocky Valentine is the new MD.

As of September 2nd, two of North Carolina's finest top radio personalities resigned their positions at radio station WLLE/Raleigh, NC. Vet PD Cash Michaels and the multi-talented MD, recording artist, entrepreneur Waxmaster Torey have exited the station. The station's GM, Henry Monroe, was not available for comment. Michaels has accepted a position at WAUG radio, Raleigh, NC.

"Torey has been approached by a number of major stations throughout the country," stated Barbara Meeks, Wax's agent/manager. The 21-year-old air personality was featured as Tony Brown's rap artist in his movie "The White Girl."

You may contact Waxmaster Torey at cBMI Management Professionals at (919) 361-cBMI.

WNJR station manager Liz Satchell promoted "B.J." Stone, mid-day announcer, to the station's MD position. B.J. will be available to receive music calls and promotion people Mondays and Tuesdays between 10am-2pm. Prior to coming to WNJR, "B.J." was the music director and assistant PD at WILD/Boston.

Rev. Mozell Sanders Passes

A call comes from J. Johnson, PD of WTLC/Indianapolis, Indiana on the recent passing of Gospel air personality Rev. Mozell Sanders. During the telephone interview Johnson stated, "Rev. Sanders was pastor at Mt. Vernon Missionary Baptist Church for some 30 years. He was employed with WTLC for the past 15 years. Rev. Sanders started feeding the hungry in Indianapolis in 1974. The traditional Thanksgiving dinners grew from 20 in 1974 to 16,000 with the help of 200 volunteer helpers in 1987.

"For me Mozell was always larger than life. He will certainly be missed by all of us at WTLC."

On behalf of Sidney Miller, who was a personal friend of Rev. Sanders, and the entire staff of BRE, our condolences to the Sanders family.

Seeking

Antilla Trotter, formerly an air personality with WDIY/Hot-100 in Washington, DC, is seeking full-time air shift. Tape and resume available upon request. Will relocate. Call (202) 332-2468.

Experienced GM, PD and disc jockey is seeking a position with a Contemporary Jazz/AC radio station. Seven years experience, which includes Gospel music formats. Please contact: Percy Williams at (212) 869-2300 (day), (718) 282-0594 (evening) or (212) 921-4035 (FAX).

September 16, 1988

Tony Terry Stops by WQOK

WQOK, 97.5/Raleigh-Durham, NC, was visited by singer Tony Terry at the station's first annual birthday celebration (July 18th). (L-r): Terry; Cheryl; "Downtown" Vinny Brown; and (top) Rich Brown, Vinny's son.

He's "Somebody" at V103/Atlanta...

Starship recording artist Phillip Michael Thomas did a live-on-the-air interview on Atlanta's V103 to promote his new LP Somebody. (L-r): V103 Program Director Ray Boyd; Thomas; Atlantic local promo rep Charles Geer.
September 16, 1988
BLACK RADIO EXCLUSIVE 19

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WOXY

Wrap

Chester Benkin
P.O. Box 598
North Canton, OH 44720
(216) 632-6315

KARYN WHITE, THE WAY YOU LOVE ROY AYERS, FAST MONEY NEW EDITION, NOT MY KIND OF

WRAP

Mike Morgan
90 Lafayette Blvd. N. W. Road
Cincinnati, OH 45207
(513) 433-0545

WOL

VINA STARR, CAN I CALL WENDIE HOLMES, ROLL UP HR YES, GET FREE REDDINGS, CALL THE LAW HUNSON ONE WAY, DRIVING ME AL BLACKMAN, SPECIAL LUTHER VANROSS, ANY LOVE

WQX

Alan Fumere
P.O. Box 3253
Meridian, MS 35302
(205) 663-4851

WOR

Cyndy Higa
P.O. Box 785
Gulfport, MS 39502
(601) 664-3626

WQIC

Matt Horton
P.O. Box 4747
Baton Rouge, LA 70897
(225) 923-7200

WJMI

Paul Todd
1204-Gravel Line
Hattiesburg, MS 39401
(601) 968-1151

WJMG

Cedric Thomas
1204-Gravel Line
Hattiesburg, MS 39401
(601) 544-1974

Randy Hall as long as I can Marlena Shaw, I wanna know T I D A RBY, DANCE LIL SISTER BY ALL MEANS, I'M THE ONE DORIAN HAWARD, SHOW ME ONE LADY, AREN'T, COLD RICK JAMES, WONDERFUL

WJMR

Johnny Kemp, Dancin' wit... T I D A RBY, DANCE LIL SISTER LUTHER VANROSS, ANY LOVE PAUL ABDUL, IT'S JUST THE, D WILLIAMS, I CAN'T WAIT

WQX

Al Jolson
P.O. Box 785
Gulfport, MS 39502
(601) 663-5151

WOR

Cyndy Higa
1204 Gravel Line
Hattiesburg, MS 39401
(601) 544-9184

AL SURE, RESCUE ME TONY TERRY, YOUNG LOVE V WILLIAMS, HE'S GOT THE LOOK BOOZY COLLINS, PARTY ON..., GREGORY ABBOTT, LET ME RE NEW EDITION, NOT MY KIND OF CHERY, P RILEY, THANKS

WQX

Al Jolson
P.O. Box 785
Gulfport, MS 39502
(601) 663-3626

LUTHER VANROSS, ANY LOVE MILLIE JACKSON, THE TIDE IS MILLIE SCOTT, A LOVE OF YOUR BETW, MY GIRL V WILLIAMS, HE'S GOT THE LOOK REDDINGS, CALL THE LAW BILLY OCEAN, TEAR DOWN THESE I CANT WAIT, IF NOT ME MILLIE SCOTT, I'M THE ONE DORIAN HAWARD, SHOW ME ONE LADY, AREN'T, COLD RICK JAMES, WONDERFUL

RESCUE ME!

Warner Bros. recording artist Al B. Sure! visited KDAY/Los Angeles to promote his current single, "Rescue Me" from his platinum debut LP, In Effect Mode. (L-R): J.J. Johnson, KDAY air personality; Sure!; Carin Denise Thomas, KDAY traffic manager; and Steve Campfield, Warner Bros. Records rep.

KNON

Patrice Carey
P.O. Box 710909
Dallas, TX 75337
(214) 826-9100

ALFONZO JONES, AINT NO KARYN WHITE, THE WAY YOU LOVE CLIFF BRANCH, DON'T GIVE UP SPLIT IMAGE, ROY AYERS, FAST MONEY BUS BOYS, HARD WORK LUTHER VANROSS, ANY LOVE REDDINGS, CALL THE LAW

KQXL

Chad Clay
777 Diana Drive
Baton Rouge, LA 70806
(504) 926-1106

(h)JIANITUS

(D)EVER

HUSIDON, ONE WAY, DRIVING ME... THE BOYS, READY FOR FREDDIE E KING, HOLD ON THE WAT LUTHER VANROSS, ANY LOVE THEE DEE, & GOD CROWE JAZZY JEFF, NIGHTMARE, BILLY OCEAN, TEAR DOWN THESE

KQX

B. J. Williams
P.O. Box 2448
Tulsa, OK 74126
(918) 593-1774

DO WAY, LUTHER VANROSS, ANY LOVE ROY AYERS, FAST MONEY ROY AYERS, THE WAY YOU LOVE T I D A RBY, DANCE LIL SISTER ROY AYERS, FAST MONEY BUS BOYS, HARD WORK LUTHER VANROSS, ANY LOVE REDDINGS, CALL THE LAW

WATL

Steve Foston
975 North Meridian, MS 39301
(601) 493-3661

BLUE MODERNI, DO THAT AGAIN BOBBY DOWN, FROM THE TOP LUTHER VANROSS, ANY LOVE BILLY OCEAN, HARD WORK ISAAC HAYES, SHOWDOWN DEREK & THE DOMS MILLIE SCOTT, A LOVE OF, MILLIE SCOTT, A LOVE OF

WHTI

Tony Brown
2904 Tulane
New Orleans, LA 70119
(504) 822-1945

H T I D A RBY, DANCE LIL SISTER SWEET OBSESSION, MILLIE SCOTT, LUTHER VANROSS, ANY LOVE BETW, MY GIRL

WJW

Cecil Thomas
1204-Gravel Line
Hattiesburg, MS 39401
(601) 544-1974

RANDY HALL AS LONG AS I CAN MARLENA SHAW, I WANNA KNOW T I D A RBY, DANCE LIL SISTER BY ALL MEANS, I'M THE ONE DORIAN HAWARD, SHOW ME ONE LADY, AREN'T, COLD RICK JAMES, WONDERFUL

WJMI

Paul Todd
1850 Lynch St.
Jackson, MS 39203
(601) 968-1151

MIDNIGHT STAR, DON'T ROCK... JOHNNY KEMP, DANCIN' WI... T I D A RBY, DANCE LIL SISTER LUTHER VANROSS, ANY LOVE PAUL ABDUL, IT'S JUST THE, D WILLIAMS, I CAN'T WAIT

WQX

Al Jolson
P.O. Box 785
Gulfport, MS 39502
(601) 663-3626

LUTHER VANROSS, ANY LOVE MILLIE JACKSON, THE TIDE IS MILLIE SCOTT, A LOVE OF YOUR BETW, MY GIRL V WILLIAMS, HE'S GOT THE LOOK REDDINGS, CALL THE LAW BILLY OCEAN, TEAR DOWN THESE I CANT WAIT, IF NOT ME MILLIE SCOTT, I'M THE ONE DORIAN HAWARD, SHOW ME ONE LADY, AREN'T, COLD RICK JAMES, WONDERFUL

WQX

Al Jolson
P.O. Box 785
Gulfport, MS 39502
(601) 663-3626

MIDNIGHT STAR, DON'T ROCK... JOHNNY KEMP, DANCIN' WI... T I D A RBY, DANCE LIL SISTER LUTHER VANROSS, ANY LOVE PAUL ABDUL, IT'S JUST THE, D WILLIAMS, I CAN'T WAIT
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22 BLACK RADIO EXCLUSIVE

September 16, 1988
September 16, 1988

**NORTHEAST**

**FRANK CERAMI**
WUSL/Philadelphia, PA

**SHERYL PEPSII RILEY**
“THANKS FOR MY CHILD”
Full Force produced a single with a strong female message. One play and your phones will ring off the hook. Don’t forget to check out the “Confrontation” mix.

**BOBBY BROWN**
“MY PREROGATIVE”
I’ve been playing off the LP for a number of weeks and this has proved to be even stronger than the last single. Sales and requests across the board.

**MID-ATLANTIC**

**JAY MICHAELS**
WOWI/Virginia Beach, VA

**KARYN WHITE**
“THE WAY YOU LOVE ME”
A very sophisticated track. LA & Babyface are on a roll. A top ten record for sure. Hot phones.

**TONY WRIGHT**
WJIZ/Albany, GA

**GEORGE BENSON**
“LET’S DO IT AGAIN”
An excellent cover song. George’s fans are showing a good response to this one. Adult demographics.

**BOBBY BROWN**
“MY PREROGATIVE”
The phones are going crazy. This one is certainly a number one song. Bobby’s got the talent to go all the way.

**SHIRLEY MURDOCK**
“HUSBAND”
Shirley has a great song and the phones are ringing from the ladies. A great female vocalist with a sure hit. Should go to Top Ten.

**SOUTHEAST**

**CHARLES MITCHELL**
WRBD/ft. Lauderdale, FL

**KARYN WHITE**
“THE WAY YOU LOVE ME”
A hot new release from White. This one has the steam to go to Top Ten. With producers the likes of LA Reid and Babyface, anything can happen.

**LUTHER VANDROSS**
“ANY LOVE”
Anytime is fine when it comes to Luther Vandross. The ladies are certainly in heaven with this hot new release. All the elements of a number one song. All demographics.

**GUY**
“ROUND AND ROUND”
A strong track with super vocals!

**BILLY OCEAN**
“Tear Down These Walls”
Since his first hit “Caribbean Queen,” Billy’s been hot. Another chart-topper for the adult and young adult demographics.

**BLACK RADIO EXCLUSIVE**
The following report reflects the 7" Single Pick and the LP Pick from the retail stores listed from the cut off of reports on Thursdays. Complete information is on file at the offices of Black Radio Exclusive. For more details, please phone (213) 469-7262.

CAROLINAS

CURT'S RECORDS
2021 E Market St
Greensboro, NC 27401
919-272-7669
SP: GEORGE BENSON, LET'S DO IT...
LP: JEFFREY OSBORNE, ONE LOVE, ONE...

HONEST JOHN'S RECORDS
599 King St.
Charleston, SC 29403
803-722-9494
SP: TAYLOR DAYN, I'L ALWAYS...
LP: AL O'BRIEN, IN EFFECT MODE

JAY JOE'S RECORDS
105 Wallace St
Goldsboro, NC 27532
704-864-5068
Sunn
SP: TAYLOR DAYN, I'L ALWAYS...
LP: FREDDIE JACKSON, DON'T LET...

REZNIK'S PARADISE
Pharmacy Shopping Center
Winston-Salem, NC 27103
910-723-9723
Dennis Montgomery
SP: ROBBY MCBRAYER, DON'T WANT...
LP: TRACY CHAPMAN, TRACY CHAPMAN

SHAZADA RECORDS (1)
131 E Beale St
Charlotte, NC 28202
704-332-7077
Jack Gordon
Nigel Rees
SP: YVONNE NAPOLI, I'M GONNA GET...
LP: NAGI, DAY BY DAY

SHAZADA RECORDS (2)
4200 N Drive S Unit #2
Charlotte, NC 28213
704-569-6440
Toni Taylor
SP: FAT BOYS, ARE YOU READY...
LP: GUY GUY

SOUTHEAST

BOSS UGLY BOB'S
726 E McLemore
Memphis, TN 38104
901-774-6400
Brandon Cavin
SP: ROBBY MCBRAYER, MY PREGO...
LP: SCHOOD, SMILE SOME

CHURCHILL'S RECORDS
1600 N 39th St
Richmonds, VA 23223
804-649-8487
Yolanda Roberts
SP: ROBBY MCBRAYER, DON'T WANT...

COLEMAN'S RECORD SHOP
1460 Florida St
Memphis, TN 38109
901-774-7799
Cristen Patterson
Mark
SP: CHAPTER B, GIVE ME A CHANCE
LP: TRUE LOVE, I'M Bustin' OUT

FRANKIE'S GOT IT
337 Grandie St
Norfolk, VA 23510
804-635-1370
Bob Herring
SP: LEVIT, ADDICTED TO YOU
LP: DEREK B. BULLY FROM...

POPULAR TUNES
308 Poplar Ave
Memphis, TN 38114
901-525-6346
James Luchini
SP: PUBLIC ENEMIES, DON'T BELIEVE...
LP: PUBLIC ENEMIES, IT TAKES...

PUNNIE'S INTL.MUS.CTR
4542 Statham Pkwy
Norfolk, VA 23513
757-625-4076
Deborah
SP: TAYLOR DAYN, I'L ALWAYS...
LP: JEFFREY OSBORNE, ONE LOVE, ONE...

RECORD THEATRE
7405 Liberty Rd
Baltimore, MD 21207
301-444-8323
Johnt Jermon
SP: BARRY GIBB, I'M NOT BORN...
LP: BARRY GIBB, DON'T BURN...

THE WIZ
10100 Beechmont Drive
Bellevue, KY 41074
361-591-3400
Eugene Goodrich
SP: VANESSA WILLIAMS, HE'S GOT THE...
LP: FAT BURGER, LIVING...

YOUR RECORD SHOP
589 Old Town Mall
Baltimore, MD 21202
301-677-3770
Angie Bursino
SP: DAZZ BAND, SINGLE GIRLS
LP: DENNIS JONES, SPEL

AFRICAN HEAD SHOP
3060 Canaan Ave
Montgomery, AL 36105
334-362-3260
Pat Manning
SP: KEITH SWEET MAKE IT LAST
LP: SHIRLEY MURDOCK, A WOMAN'S POINT

CALS RECORDS
525 N Pearl St
Jacksonville, FL 32204
904-351-7000
Michael Cohen
SP: MADAMO SISTE A, I DON'T KNOW WHY
LP: WEEKLS N EFFECT, WEEKLS N EFFECT

HARRISON SMITH REC.
2473 WILX St
Atlanta, GA 30311
404-696-9947
G.C. Cory
SP: ROBBY MCBRAYER, MY PREGO...
LP: ROBBY MCBRAYER, DON'T BURN...

MEMORIAL RECORD SERV.
2639 Mc Coy St
Tampa, FL 33607
813-877-1334
Jennifer Weiss
SP: BTMY MATHIS, A WOMAN'S TOUCH

MUSIC SHOP
620 Pilgrim St.
Marion, MA 02050
978-274-6122
Ray Hendrix
SP: ROBBY MCBRAYER, MY PREGO...
LP: KOOL & THE GANG, EVERYTHING IS...

PEACHES
1500 Sunrise Blvd
Fort Lauderdale, FL 33314
305-753-1845
Peter Anderson
SP: BEAT CLUB, PIZZA
LP: JOAN ARMATRADING, THE SHOUTING...

PEPPERMINT RECORDS
815 Old St.
Atlanta, GA 30310
404-712-9494
Dale Sider
SP: ROBBY MCBRAYER, MY PREGO...
LP: PUBLIC ENEMIES, IT TAKES...

PLATTER SHACK
3605 W Columbia St
Indianapolis, IN 46235
317-242-7597
SP: KARA, THE BEST OF ME
LP: GAP BAND, STRAIGHT FROM...

PYRAMID RECORDS (1)
16 Mart Plaza Garden Ave.
Augusta, GA 30902
404-723-8923
Kareen Smith
SP: DAZZ BAND, SINGLE GIRLS
LP: SHIRLEY MURDOCK, A WOMAN'S POINT

PYRAMID RECORDS (2)
436 Broad St
Augusta, GA 30906
404-724-1546
Robert Hadd Gordon
SP: LEVITY, ADDICTED TO YOU
LP: WILL TO POWER, WILL TO POWER

STEVEN'S MUSIC
403 3rd Street East
Pittsfield, MA 01201
413-231-0771
Irez Steven
SP: ROBBY MCBRAYER, DON'T BURN...
LP: TIMMY DAVIS, FLASHING...

THIRD WORLD
9500 Oklahoma Street
East Point, GA 30332
404-268-0105
Brenda Davis
SP: VANESSA WILLIAMS, THE RIGHT STUFF
LP: JEFFREY OSBORNE, ONE LOVE, ONE...

CIRCLES
100 North Central
Phoenix, AZ 85004
602-215-4765
Tom Anderson
SP: PEBBLES, SUE YOUR TIME
LP: HPC SHIT D, COMING CORRECT

EVAN'S HOUSE OF MUSIC
831 Market St.
San Francisco, CA 94134
415-279-8894
Barty Evans
SP: ROBBY MCBRAYER, MY PREGO...
LP: JENNIFER, GABY IT

FORTUNE RECORDS
7401 E 10th Ave.
Littleton, CO 80127
303-630-2873
Bobb
SP: GEORGE BENSON, LET'S DO IT...
LP: JEFFREY OSBORNE, ONE LOVE, ONE...

MALT SHOP
1731 N 6th Ave.
San Diego, CA 92105
619-364-9736
Karen Williams
SP: NEW EDITION, NOT MY KIND
LP: DAVID SANBORN, CLOSE UP

ON TARGET
1741 3rd St.
Redwood City, CA 94063
650-332-0273
Bobb
SP: SMOKE, NOTHING CAN...
LP: CHAPTER B, FOREVER

BOWIE'S RECORDS
9552 Scotland Ave.
Baton Rouge, LA 70807
504-764-3766
Cecil Brown
SP: CHAPTER B, GIVE ME A CHANCE
LP: ROBBY MCBRAYER, SIMPLY PLEASURES

BROWN SUGAR
1320 Conservatory Ave.
New Orleans, LA 70115
504-892-1807
Archie Irons
SP: KEITH SWEET, MAKE IT LAST...
LP: KEITH SWEET, MAKE IT LAST...

CURLY ONE STOP
3328 S Oakland
Dallas, TX 75215
214-222-9703
Theresa Harrison
SP: GAP BAND, STRAIGHT FROM...
LP: ANGELA WYNWOOD, HELLO BELIEVED

RECORD BAR #87
9223 Cortina Place Space #10
Baton Rouge, LA 70815
504-822-7572
Cabelle Nelson
SP: SALT-N-PEPA, SHAKA YOUR TEETH
LP: BARRY GIBB, DON'T BE CRUE

SOUTH ASIA

SOUTH WAREHOUSE
4821 Chef Menteux Pl
New Orleans, LA 70126
504-463-5110
Chris Gardner
SP: LISA LISA, GO DYS FOR YOUSR
LP: ROBBY MCBRAYER, SIMPLY PLEASURES

SOUNDWAVES
6293 Veterans Blvd
Metairie, LA 70002
504-588-5508
Bill Berry
SP: GARY TAYLOR, FEEL ME
LP: MELBA MOORE, I'M IN LOVE

MIDWEST

BARNEY'S ONE STOP
3640 W Clybourn
Chicago, IL 60634
312-532-6388
Ron Sanders
SP: JESSE JOHNSON, EVERY SHAPE OF...
LP: HONNED HENNET, FOREVER AND EVER

BOOGIE SHOP
3687 N Chicago Ave.
Chicago, IL 60651
312-927-8599
Mike Jones
SP: VERTICAL HOLE, SUMMER TIME
LP: CARL ANDERSON, ACT OF LOVE

DISCOUNT RECORDS
6166 Broadway
Chicago, IL 60637
219-825-8429
Richard Teguden
SP: VERTICAL HOLE, SUMMER TIME
LP: CARL ANDERSON, ACT OF LOVE
Hudson's Embassy
1838 Page Blvd
St Louis, MO 63113
314-533-1075
Keith Hudson
SP: Vanessa Williams, It's Got the... LP: Chris Players, Back Track

Jimmy's Records
1413 N. 67th St
Milwaukee, WI 53203
414-271-6022
Mark Schude
SP: Skipper Windex
LP: Jeffrey Osborne, One Love, One...

JIMMY'S RECORDS
1413 N. 67th St.
Milwaukee, WI 53203
414-271-6022
Mark Schude
SP: Skipper Windex
LP: Jeffrey Osborne, One Love, One...

Jiff House of Sounds
5052 S. 30th St.
Indianapolis, IN 46218
317-366-1074
Jh. Jenkins
SP: Sherry Muldoon, Husband
LP: Keith Sweat, Make It Last...

Metro Music
1325 E. 87th St.
Chicago, IL 60649
312-978-3388
Gene Sennett
SP: George Benson, Let's Do It...
LP: Jeffrey Osborne, One Love, One...

Musicland
515 N. 68th St.
St. Louis, MO 63101
314-434-0742
Dave Hufnagel

Radio Doctors
240 Wollens Ave
Milwaukee, WI 53203
414-271-6432
Mark Schude
Cathy Snyker
SP: Skipper Windex
LP: Jeffrey Osborne, One Love, One...

Soundtrack Records
5225 W. Division
Chicago, IL 60635
312-287-4444
Gene Sennett
SP: George Benson, Let's Do It...
LP: Ohio Players, Back Track

Spin It
1444 E. 37th Street
Chicago, IL 60637
312-644-1561
Robert Seiter
SP: Angela Winbush, Hello Beloved
LP: 101 North, 101 North

September 16, 1988
BLACK RADIO EXCLUSIVE

“MAMACITA” HITS PEPPERMINT RECORDS...

Atlantic’s Troop, of “Mamacita” fame, made an in-store promo visit to Atlantic's Peppermint Records. (L-R): Willie Easley, store mgr; Reggie Warren, Rodney Benford; Steven Russell; Peppermint’s David Seider, & John Harrell.

Hudson’s Embassy
1838 Page Blvd
StLouis, MO 63113
314-533-1075
Keith Hudson
SP: Vanessa Williams, It's Got The... LP: Chris Players, Back Track

Jimmy’s Records
1413 N. 67th St.
Milwaukee, WI 53203
414-271-6022
Mark Schude
SP: Skipper Windex
LP: Jeffrey Osborne, One Love, One...

Jiff House of Sounds
5052 S. 30th St.
Indianapolis, IN 46218
317-366-1074
Jh. Jenkins
SP: Sherry Muldoon, Husband
LP: Keith Sweat, Make It Last...

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312-644-1561
Robert Seiter
SP: Angela Winbush, Hello Beloved
LP: 101 North, 101 North

September 16, 1988
BLACK RADIO EXCLUSIVE

STRAWBERRY’S
126 Commons Plaza
Boston, MA 02115
617-262-4160
Tom Lefebvre
SP: Sayin', Boy I Have Been
LP: Mystery, Dream Of Life

J&M One Stop
5647 Church Ave.
Brooklyn, NY 11212
718-345-1964
Teddy
Ralph Storey
SP: Bobby Brown, My Prerogative
LP: Freddi Jackson, Don't Let...

Vogel's Record Center
125 Broad Street
Elizabeth, NJ 07021
201-354-6418
Sam Vogel
SP: New Edition, You're Not My...
LP: Chapter 8, Forever

Webb's Dept Store
2152 Ridge Avenue
Philadelphia, PA 19110
215-745-9107
Bruce Weide
SP: Midnight Star, Don't Rock...
LP: Chapter 8, Forever

Abbey Road
400 N. Summit St.
Toledo, OH 43604
419-255-9060
Fred Shabes
SP: New Edition, You're Not My...
LP: Bobby Mcfarren, Simple Pleasures

B&D Record Shop
2236 Commerce St.
Dallas, TX 75204
512-264-3961
John Vasquez
SP: Chapter 8, Give Me A Chance
LP: Club Nouveau, Listen To...
New FCC FM Rule Proposals—Good or Bad?

Recent Federal Communications Commission proposals concerning the FM directional antenna are being opposed by the National Association of Broadcasters and several other broadcast organizations.

The FCC proposals involve a "contour-based" system dependent on the use of directional antennas as opposed to the current system where frequency allocations are assigned based on the distance between stations.

This distance and power are dependent upon the class of license: Class A, 100 to 2000 watts; Class B, 25,000 to 50,000 watts; Class C, 31,000 to 50,000 watts; Class C1, 51,000 to 100,000 watts; Class C, 100,000 watts.

It should be noted here that the New Jersey Class A FM broadcasters persuaded the FCC to propose a Class A power hike to 6000 watts. In addition, there's another FCC proposal to create a Class C3 allowing a power limit of 25,000 watts with an antenna height of 328 feet. Class C3, if approved, will only be permitted in lesser populated areas.

The six rule changes being opposed by the NAB and other broadcast organizations are:

1) General use of short spaced antenna sites for new commercial FM stations using directional antennas. This would allow more FM licenses to be issued. The separation would be controlled by the use of directional antennas. With this proposed move, more stations could be allocated within a smaller area. The net effect would make more broadcast properties available to minorities, but the negative side is that the new and existing properties would be of a much lesser value if technical standards are sacrificed. Also, some say that in certain markets the advertising dollar would be watered down with the prevalence of more stations.

2) Prohibited contour overlap scheme of analysis in lieu of existing geographic mileage separation requirements.

3) Specification of a uniform protected contour of 1 mV/m for all classes, including B and B1.

4) Permit use of FM directional antennas.

5) Permit licensees to accept interference to their operation.

For example, station A is in New York City, station B is in Philadelphia. Their two signals interfere with each other in Central New Jersey. If both stations agree, the listener in central Jersey loses out on listening to either station. This is rather basic, but you get the point.

6) Finally, various rule changes would have to accompany the use of FM directional antennas.

A letter was sent to FCC Chairman Dennis R. Patrick this past August and signed by the presidents of six associations representing AM, FM and TV broadcasters, including Eddie Fritts, President of the NAB. The letter expressed the concerns of these organizations as to the changes being proposed by the FCC. More specifically, they feel that the FCC's operating assumption that the proposed changes will work—with the improved receiver technology—is a bit premature.

But the final paragraph of this letter says it all: "We write this letter in the hopes that it will lead to a constructive dialogue regarding the overall goals and consequences of the Commission's allocation and interference protection policies. We recognize the public benefits that derive from orderly and technically responsible introduction of new services and the Commission's well-intended efforts to accommodate them. However, we are deeply concerned that if the Commission does not carefully evaluate and act upon the total interference consequences of such issues, our ability to serve the public will be substantially diminished."
THE CRYSTALS: Former Phil Spector Group Still Shining

In the early ‘60s, girl groups were all the rage. Ladies with delicate names like The Shirelles, The Chiffons, The Ronettes and of course, The Crystals, sold millions of records in the U.S. and abroad.

The Crystals consisted of five school girls from Brooklyn, New York. Today, Dee Dee Kennibrew is the only remaining original member and she owns legal rights to the group name.

Former members Delores “La La” Brooks (who now lives in New Jersey and is married to drummer/percussionist Idris Muhammad), Mary Thomas, Barbara Alston and Pat Wright all left because they were not satisfied with the monetary arrangements. Thomas and Alston did return briefly in the late ‘60s (“for about three years,” according to Kennibrew), and prior to a world-wide tour, Wright was replaced by a singer named Frances Collins.

Today’s line-up consists of Kennibrew, Darlene Davis (of Hollis, Queens and a member for 10 years) and Wrechia Ford (from New Jersey and a member for six years).

Kennibrew was a student at Wingate High School in Brooklyn when her mother met the late Benny Wells, who became The Crystals’ first manager. Wells was also the uncle of Barbara Alston. Hoping to form a group around his young niece, Wells—in a conversation with Kennibrew’s mother—learned of Dee Dee’s musical ambitions and the group was assembled by the two adults.

Their first big hit was “There’s No Other.” Written by Leroy Bates, an associate of Wells’, the ballad was on Billboard’s R&B chart for 10 weeks and had gone to #5 by December ‘61. Alston was the lead singer on that tune and the group’s name was inspired by the name of Bates’ daughter: Crystal.

Just prior to the recording of that hit, the group was rehearsing at a piano in a Manhattan studio when they were heard by a young west coast writer/producer by the name of Phil Spector.

“We knew who he was because he had just written ‘Spanish Harlem’ for Ben E. King,” Kennibrew told me in our interview. “He was impressed with our sound and we signed with his independent label, Phillies Records.” That particular label was formed by Spector and Lester Seals, who today is administrator of Jobete Music for Berry Gordy, Jr.

“At first we were talking with United Artists,” Kennibrew recalled, “but the deal was never completed.”

The #1 hit that first earned the group its international stature was the 1962 smash “He’s A Rebel.” In 1963, the group had three major hits in a row: “He’s Sure the Boy I Love,” “Da Doo Run Run” and “Then He Kissed Me.” By the end of ’63 there was a huge demand for concert appearances by The Crystals.

“We were told: ‘Artists don’t make money from records, they make money from appearances.’ So we bought a station wagon to travel and work,” said Kennibrew. She added that in 1967, the group severed its relationship with Spector and Phillies Records in a court settlement: “We wanted out of all agreements, and we received $5,000 in that settlement.” “What are your professional feelings about Phil Spector?” I asked her.

“He built himself up,” said Kennibrew, “and never gave the artist any credit.”

Undaunted, Dee Dee Kennibrew is carrying on The Crystals tradition, and she confirmed that a reunion with all the original members is something she’d enjoy. The performer remains positive in her outlook regarding the group, saying, “I’ve never had a full-time job since 1961. For 27 years The Crystals have been working.”

The group performs primarily at fairs and conventions for major corporations such as Ford Motor Company and Campbell Foods. Two weeks ago, The Crystals were in Long Beach, CA at a Tupperware Corporation convention on a bill that also included Peter Noone, formerly of Herman’s Hermits.

The Crystals have plans to record again and with their credentials, they should have little trouble cashing in on the hot, 12-inch dance market. Keep the tradition going, Dee Dee, and thanks for the interview from all of us in black radio!

September 16, 1988

BLACK RADIO EXCLUSIVE

“Whatever Happened To?” now available as a 5 min. (cume) or 30 min. syndicated radio program...BARTER. For more info, please call (818) 508-9180.
The Universal Amphitheatre's Stage Right Bar was the scene. The lively turquoise, yellow and red blow-ups of the book cover added sparkle. It was the official debut of Otis Williams' long-awaited book about the group that the USA Today poll called "the greatest Motown act of all time—THE TEMPTATIONS."

The orchestra for the night's performance had been rehearsing just off to the left and they were moved away as the invited guests started to arrive—the planners, the old friends, other talented performers, a contingent from K-EARTH including Mr. Rock and Roll, Brian Byrne and always, the fans.

Those in charge of the event moved around to make sure all things were in order, among them Nancy Akers, director of advertising and promotion for MCA Concerts, who had the bright idea of tying the Universal Amphitheatre playdate in with the book-signing and Marilyn Ducksworth, the big gun from the publisher, G. P. Putnam who is truly excited about the book.

The Temptations themselves had just finished the sound check for the two-day performance and were changing for the autograph party. The video monitor played scenes from the past and some of the past filed in to join in the celebration.

William "Mickey" Stevenson, who was Motown's A&R chief and their first producer; Bill Upchurch, the bass man who was a member of the legendary Funk Brothers—the house band who MADE all those early Motown hits on everyone; Cornelius Grant, who as musical conductor, songwriter, arranger and guitarist had been part of the Temptations history-making efforts for 17 years; Mary Wilson, who along with the other Supremes made up the "sister" group to the Temptations; manager Shelly Berger, who's been there in good times and bad; and the O'Jays who share the bill with the group.

In the book, Otis talks of the people from the old days at Motown with startling frankness and obvious fondness. He talks of the terror of failure when first starting out and the help from many. He describes their first encounter with Mickey Stevenson: "Mickey wasn't the greatest pianist, but we sang 'Oh Mother of Mine'...and he picked out the chords well enough to accompany us. After we sang that, with Paul on lead, Mickey told us he liked our sound, especially the earthiness of Paul's voice. He called Berry down, we sang some more, and Berry was sufficiently impressed to offer us our first contract on the spot." Memories.

There are many tales of life on the road in the book. There is a behind-the-scenes look at Motown's supergroups in love: Richard and Diana, Melvin and Mary and Otis and Flo. The pain of the trouble caused by drugs, alcohol and egos is all there in the pages.

When Otis came to the gathering, the
ON THE MOVE

By Ruth A. Robinson

September 16, 1988

The group, along with manager Shelly Berger, point to the cause for celebration—the book.

Otis and Mickey Stevenson with newcomer Ripley Fairchild

Ruth admits she wants an autographed copy of the book, too.

Otis Williams welcomes Rudy Love to the party.

The group and Marilyn Ducksworth from the publisher, G.P. Putnam.

pride was evident on his face. I must say I was proud of him too. Pouring out bits of your life onto pages for everyone to see is difficult. When some of that life captures scenes from the darker sides of this business of music and this business of living—it's all the more difficult.

It is a sad note that time does take its toll. Those sweetest of all schoolboy harmonies first heard in the line-up shown on the book's jacket are gone forever. Those five were David Ruffin, Melvin Franklin, Paul Williams, Otis and Eddie Kendricks. Everyone always says Paul was the heart of the group and his death is still too painful for casual discussion. As for David and Eddie, they made their own decisions about their directions—that's there in the book.

Implicit in what Otis writes is the determination that the Tempt will go on—no matter who screws up, gets crazy or goes solo. The fact there still is a group named The Temptations and they are headlining at venues like Universal is a salute to Paul and all he believed in and to that determination of Otis and Melvin and the others who supported them.

And there is a chunk of history yet to be written. Sure, the Tempt have 16 number one singles, three platinum albums, seven gold albums and four Grammys, but don't count them down and out yet.

They are operating now with only four singers. Otis the spokesman; Richard Street—a wonderful singer who for a long time didn't seem to get his proper, but now seems as confident as he deserves to be; Ron Ryson, somewhat shyer than most except in front of the microphone; and the totally irrepressible Dennis Edwards, whose warped sense of humor and voice remain intact.

On stage, they proved some of the timelessness and the universality of the group's music. They have a segment during which they call up members of the audience to singalong with "My Girl." And they come, young, old, white and black, some with soul, some with just enthusiasm. During the two-day stand here, each night they had several spectacular singers—the first night, that "Star Search" superwinner who opened Anita Baker's shows, Durrell Coleman, sang; both nights Arsenio Hall sang, and on the second night they all got a surprise as Rudy Love took the mike—Berry Gordy later told Rudy, "Hey man, you didn't give Arsenio much room—you're a hard man to follow. Arsenio then asked Rudy if they "could get a band together and go on the road...ha, ha, ha."

Books are funny. There for all time are the memories locked in print. For one day at the Amphitheatre, some of the history came to life again as everybody raised a glass to those gone and those who remain and all who were ever Tempted.

I read the book. Thanks, Otis.
KQCF
A NEW COMMUNITY FORCE

For some time there has been a need for a vehicle to voice the concerns of Austin's urban community. The answer is here now with the Texas capital's first cable FM station—KQCF, Stereo 102.7. The station's format offers a select mix of R&B, pop, jazz and gospel music programming.

Pet Spearman, GM

KQCF Cable FM has set out to fill the identified void by targeting the special needs and tastes of the urban community. The station expects to influence the advertising market with a product that is unique to the community.

Being basic and dependable is another factor with Q-Cable. The community-based station is providing the advertiser access to a select audience—introducing and promoting products and services to the urban community.

According to the station's president, Cedrick R. Foster, "We try harder to make advertising effective and mutually rewarding to our target group and the advertiser. In a competitive sense, no other radio station in Austin is so positioned. That's what makes Q-Cable 102.7 so unique."

Another factor contributing to the station's impact is that cable radio is predicted to have the same positive and bright future as is being projected for the cable industry—with the same growth potential in the '80s and '90s as FM radio had in the '60s and '70s.

"There are 52 cable radio stations in the country. COOL 99.7 FM—located in Fort Wayne, IN—the first cable radio station in the country. Other cable radio stations are: WONE-FM, Gainesville, FL; WIZZ-FM, Harrisburg, PA; KMBT-FM, Lincoln, NE; and WTLA-FM, Lexington, KY," added Foster.

Cable radio is broadcast on one of the many alpha-numeric information channels. The broadcast is transmitted from a studio within the cable facility itself, or an outside studio location connected by telephone line to the cable transmitter, which is connected directly to the listeners' homes.

CAPITALIZING ON THE ADVANTAGES OF CABLE RADIO

Like conventional radio, cable audio can be heard on stereo systems—although an additional hookup is required. Distortions inherent in FM and AM broadcasting are eliminated, however.

Lee Tyson, Sales Manager and Account Exec.

Sandra Gillette

Connie Moore, Jazz Show Host and Account Exec.

Wallace Harrington, Promotions Director, 2pm-4pm aleshift
Only cable radio can take full advantage of the new digital sound.
Because it costs so much less to broadcast by cable, large audiences will not be needed to support programming. It is therefore anticipated that a wider variety of programs, often catering to a diverse array of tastes, will be offered. Already a number of radio stations are broadcasting entirely by cable—some with unconventional formats.

Daytime radio stations are using cable radio to continue broadcasting over cable. The signal is clear and there is no static. Levels never fall and interference from other stations is not a problem.

BRE welcomes KQCF to the urban radio family—a station on the move combining new technology with community-oriented programming and service.

KQCF—Q-CABLE: AUSTIN’S AWESOME FM

Air Date: July 1987
Address: 8906 Wall Street, Suite 401
Frequency: 102.7 Cable FM
Owner: Alpha Communications, Cedrick R. Foster, President
Basic Appeal: 18-50 (Young people, Blacks, Hispanics)
Wattage: Transmitted over systems of cable provided by Austin Cablevision
Markets: Austin, Texas
GM: Pat Spearman
PD: Sandra Gillette
Gospel Dir.: Charlotte Anderson
Engineer: Bob Noy

Station Line-Up:
Monday through Saturday: 7:00-12 Midnight (Urban contemporary, talk, weather, Coast to Coast Top 20, sports, public service announcements, etc.)
Sunday: 7:00am-5:00pm (Gospel) 5:00pm-8:00pm (Quiet Storm)

Logo: Q Cable 102.7 FM
TALENT ★ TECHNIQUE ★ TIMING
May determine whether you get a job.

POLITICS ★ PERSISTENCE ★ PERFORMANCE
Can determine your success in a job.

EXPERIENCE ★ REPUTATION ★ RESILIENCY
May determine whether you keep it.

N.B.M.C. ⚪
Can determine whether you ever get the chance.

Whether you are looking to fine tune your professional skills, or just begin a professional career in radio, television, or print journalism; the National Black Media Coalition (NBMC) Annual Media Conference is for you.

★ Discover who the career makers are
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Continental and Eastern Airlines have been designated as Official Carriers for the National Black Media Coalition Conference in Houston. For discount fares call 1-800-468-7022 and refer to the Easy Access Number

CONTINENTAL
EZ 10AP16
EASTERN
KOOL & THE GANG: A "STRONG" RESURGENCE

With the departure of James "J.T." Taylor, Kool & The Gang have taken the opportunity to regroup, with the addition of three new members: Gary Brown, Skip Martin and Odeen Mays, all vocalists and musicians. Entering their third decade with a Greatest Hits & More collection of re-mixes and re-recordings of some of their early classics, members of this musical institution reflect on the next ten years.

"J.T.'s departure

"We knew that J.T. was leaving because he had already talked about him doing a solo album within the group—so it wasn't a total surprise. But he went through a period of problems with his voice and it took him a while to recuperate. That gave us a chance to re-evaluate what was happening and we decided, amicably, to split. He actually left the group in January and we did our last show with him in February in Africa. By that time, the new guys were in the group."

"The transition

"Originally, we were going to have just two new lead vocalists, but when we heard Odeen, we made it three. We were looking for musicianship, strong vocals and personality—people we could work with. We were aware that the public had begun to relate to us as 'J.T. and Kool & The Gang,' but that always happens when you have one lead singer out front. Of course, ten years before 'J.T.,' we had reached a certain level. Now with three different vocalists, we can go into a number of different musical directions. We know that it's going to take a while for people to adjust but we're confident that they will."

INTRODUCING... as reported by BRE Special Correspondent David Nathan

SWEET OBSESSION: PREPARED TO 'GET OVER'

Currently kicking up a storm for Epic Records is a new female vocal trio from Detroit. The group was 'discovered' by Melba Moore, who promptly brought them to Hush Productions and now Keena, Kimmala and Michelle Green, not yet out of their teens, are making a big impression with their debut single, "Gonna Get Over You," a prelude to their first album on which they wrote several songs......

"Meeting Melba

"Basically, we sang as a hobby but a friend of our father's suggested we come to the Ohio Valley Music Awards. We didn't know Ms. Moore was going to be there so we weren't expecting anything to happen but after she heard us perform on the show, she told us she wanted us to come to New York to sing for the executives at Hush Productions. We drove there from Detroit with our Dad and we sang three songs a capella for Ms. Moore and Mr. (Charles) Huggins: Natalie Cole's "No Plans For The Future," one of our own songs, "Take These Chains" and a song our parents wrote, "I Would Never Do You Wrong." After that, the company signed us."

"Recording

"Recording was a lot of fun. Our music is r&b/pop, sung with a lot of soul. We wrote three of the songs and our parents wrote three songs on the LP. Being the first time, it was hard work but the producers—Chad, Howard King, Morgan & Morgan and Darryl Duncan—made it easy for us."

"The group's musical influences

"We grew up listening to different kinds of music: our parents played a lot of jazz—singers like Ella Fitzgerald. We listened to all the Motown artists, being from Detroit and we like artists such as Michael Jackson and Tina Turner. People have said that the group is like a cross between LaBelle and The Supremes and we're honored to just have anyone compare us to such great artists."

September 16, 1988
By Elaine Stepter

Luther Vandross

By now I know that everybody is wondering about the balladeer who brought us "Stop To Love," "Give Me the Reason," "So Amazing," and "Nothing Better Than Love." Well, the great news is that his new single is scheduled for release this week, according to Maurice Warfield, director of Black music promotion, west coast, EPA. The single and title cut from the new LP Any Love, will be shipping this week with the LP due for a 10/88 release. We hear that radio previews on some stations indicate another smoker for Mr. V! Luther produced his album along with his longtime friend and writing partner Marcus Miller. Also in collaboration with Luther on this project were Hubert Ives and David Gamsen (who co-wrote two songs). It should be on your desk by the time you finish reading this paragraph. You know what to do...jump on it.

The new Total Experience record label is getting it all together at the Total Experience recording studios. Currently in production is the newly-signed local self-contained band Custom Made, working on their debut album for the label. The band is producing itself—along with other producers whose names were not available at press time. These cats happen to be my homeboys and I wish them the best of success. Guys, if you're reading this, give me a call. We're still friends, right? Also in production is another newly signed act called Sparkle, now finishing up their debut single entitled "So Inspired," due for an early fall release. The trio of ladies consists of Tamara Thomas, Gayle Brown, and Paula Brown. Don "Midas Touch" Taylor is managing these newcomers while Lonnie Simmons and Jimmy Hamilton are producing with Augie Johnson co-producing. Other T.E. studio activities include Yarbrough and Peoples and the group Touche. Stay tuned for further developments and projects that are happening at T.E.

The month of August has been a very busy one for my friends at Blank Productions in Stamford, CT. The record production here has increased dramatically since the success of Dark Side's 'Gimme The Music,' on Vinylmania records. Recent additions to the studio complex could be the reason. They have recently added a third sampler by Akai, a Yamaha digital drum pad system, and the purchase of the Prosonus, Emax and Sound Ideas sample library. This makes Blank Productions the largest music sound source in the tri-state area, with literally thousands of sounds available in digital format. Projects this month included Burrell, Ziggy Marley, Chaka Khan, PocketSongs, and Lower Level Records.

In a few issues back I announced the arrival of Dave Parker into the industry fold. His debut single, "Don't Go," is out of production and ready for the airwaves. David is not a new face in this business, but probably never got the notice he deserved because he was with a group. This Ohioan steps out on his own this time and he has the ammo.

The track was recorded at the Bob Mithoff recording studios and was produced by Bryant "Bam Bam" McClemore (guitar player for Custom Made)—another producer on the rise—and was engineered by Mithoff. The single is being released nationally this week, and is on Little Angel Records. It's something fresh and different. Take a listen.

Finally, this week Mark Sylvia is collaborating with Rob Harris under the name Vicious Beat Productions. Together they are presently working with Howard Johnson, Theresa King, and Loul Silas Jr. for MCA. Expect some hot releases in the very near future.

Mix Bits

Nashville: Airborne Records Inc. Board Chairman Frank Jones recently announced a distribution agreement for the label with CBS Records Canada Ltd. The label was funded through a successful public stock offering last November and eight acts with across-the-board appeal have already been signed—among them Bob Bailey and The Wright Brothers. "Project Girl," the first release from the label, was recorded by the newest of the serious male vocalists to emerge this summer, Bob Bailey. He's working to make some serious noise throughout the U.S. A selection from the LP to watch is "Everybody Wins"—a classic recording.
This sweetly harmonized ballad is a sure winner for the females, boasting romantic lyrics amid vocalist Eleanor drops this latest single release. Proving that she's more than just another dance the pace down a bit and make the cut a strong-sounding groove that's seeing increasing add action on our reporting stations. Rock group Steppenwolf rocked this one in the film "Easy Rider" way back when, but the Dramatics slow the pace down a bit and make the cut funky for the dancers. Xtra hot!!!

ELEANOR—BETTER SAFE THAN SORRY—COLUMBIA—Straight from her debut Jungle Wave LP, vocalist Eleanor drops this latest single release. Proving that she's more than just another dance floor queen, the talented singer lays down a quiet, yet dramatic ballad. She produced and penned the selection as well.

LAVINE HUDSON—CREATE IN ME—VIRGIN—Lavine's warm, expressive vocals bring to mind shades of Aretha as she soulfully throws down a smooth down-tempo winner. Stylistically the cut fits into the Contemporary Gospel category, but the ballad is primed for regular Black radio action, too.

RAJAC—GUILTY—SUTRA—Rajac is Ray Jackson, a newcomer that is getting attention for his excellent songwriting and hot production work. This cut is a funky mid-paced R&B groove that will sound as good on radio as it will on the dance floor. Killer bass work and a straight-ahead beat make it work!

GARRY SHIDER—BEAUTIFUL—MCA—Check this out! Bootsy, Mico-Wave and Shider wrote it, and George Clinton produced it, so before we could even spin this wax we knew it was happenin'! Oh-so-funky and irresistibly danceable the electro-pulse groove is a rocker.

TRAVIS FLUDD—HAVE NO DOUBTS—SELECT—Here's some all-out, full-force, hard-driving dance music from vocalist Fludd. Souled-out R&B style vocals mix with an up-tempo dance groove.

HANSON & DAVIS—CAN'T STOP—FRESH—More music for the Club scene. The duo produces and writes this mid-tempo jam that uses synth beats and drum programming to drive the point home. Mix and additional production by Marvelous Marly Marl.

**NEW RECORD RELEASES**

**FOR THE WEEK OF AUGUST 30**

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<td>Hip Hop Rap</td>
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**REVIEWS**

By Duff Marlowe

STEVIE WONDER—MY EYES DON'T CRY—MOTOWN—Stevie kicks out another one from the Characters LP, extended and re-edited with an eye for the dancefloor. As always the legendary talent does it all, writing, arranging and producing the up-tempo cut.

NEW KIDS ON THE BLOCK—PLEASE DON'T GO GIRL—COLUMBIA—The New Kids On The Block may not be quite so new any more, but that doesn't keep the kids from sounding fresh. This sweetly harmonized ballad is a sure winner for the females, boasting romantic lyrics amid the Maurice Starr production.

MAXTRACK ORCHESTRA—LOVE IS THE MESSAGE—PROFILE—Ray Gaskins produces this Gamble and Huff penned mid-paced jam. Focusing on the dance crowd, the song features dramatic drum programming and sexy sax lines.

DRAMATICS—BORN TO BE WILD—STRIPED HORSE—The classic R&B vocal team returns with a strong-sounding groove that's seen increasing add action on our reporting stations. Rock group Steppenwolf rocked this one in the film "Easy Rider" way back when, but the Dramatics slow the pace down a bit and make the cut funky for the dancers. Xtra hot!!!

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"BIRD" Soundtrack Features Parker Performances

NEW YORK: Columbia Records will release on September 6 the soundtrack to the film BIRD, the internationally acclaimed film biography of jazz legend Charlie Parker produced and directed by Clint Eastwood. Presented at the 1988 Cannes Film Festival, BIRD won two prestigious awards: Best Actor for Forest Whitaker as Charlie Parker, and Best Technical Achievement in a Motion Picture. The soundtrack LP features eleven original Parker performances, enhanced through state of the art technology, and further bolstered with rerecorded rhythm sections.

Parker died two years before even the simplest stereo recording came into general use. Even his studio recordings suffered from sound limitations; others taped on primitive equipment at clubs and private homes, were even less usable in their original condition.

As surely as Charlie Parker represented an artistic miracle, Lennie Niehaus and his engineers, headed by Bobby Fernandez, achieved a technological miracle. Using methods so complex that a fuller explanation will have to be left to the audio magazines, they retained every note of Bird's original solos, but by the use of selective EQing, a dynamic noise filter and other devices, took out all the unwanted frequencies, leaving only the sound of Bird.

"The musicians were in absolute awe of this opportunity. Monty Alexander, who was 10 years old when Bird died, said: 'I never imagined I'd have a chance to play with him—it's like a dream! The feeling in the studio throughout the sessions was nothing short of magical.'

Contemporary musicians "accompanying" Charlie Parker on the "BIRD" soundtrack include pianists Monty Alexander, Walter Davis Jr., and Barry Harris; bassists Ray Brown, Ron Carter and Chuck Berghofer; drummer John Guerin; trumpeters Jon Faddis and Red Rodney (one of Parker's best friends and an advisor on the film), vibraphonist Charlie Shoemaker, and alto sax player Charles McPherson. Clint Eastwood served as the LP's executive producer, while Lennie Niehaus, the album's producer and music supervisor, coordinated the technical and musical marvels that went into the making of the BIRD soundtrack, as well as scoring and arranging new orchestral passages in several tracks.

A video for the song "Lester Leaps In" will be prepared and serviced to major video networks. The Warner Bros. film will premiere in New York and Los Angeles on September 30, and open in forty major markets two weeks later.

BIRD, the film and soundtrack is, as noted jazz critic Leonard Feather says in his liner notes, "an eloquent tribute to one of the most pervasively influential musical geniuses of this century."

All That Jazz!

George Duke (c) and Mauri Lathower, Vice President of Progressive Music, Columbia Records, West Coast, join Monty Nascimento backstage at Milton's Los Angeles show at the Greek Theatre on August 14th.
PAULA ABDUL has just completed a video for the second single from her LP (single: "The Way That You Love Me"), and on it she goes the nimble-footed, tap-dancing route. (Hmm...somebody should introduce this girl to GREGORY HINES.)

Along with having recently done original choreography for everyone from GEORGE MICHAEL to THE POINTER SISTERS, Abdul is working currently with Hines’ buddy, LUTHER Vandross, in preparation for the singer’s upcoming solo tour. If she can teach Luther how to tap dance, that alone will be worth the price of a concert ticket!

On Labor Day, Mayport Naval Base honored THE COMMODORES by naming its park after the soul-singing group. The Commodores have been a favorite of the naval officers and enlisted men ever since they performed at a “welcome home” concert for the U.S.S. Stark after it was bombed in the Persian Gulf last year.

MICHAEL JACKSON is planning to perform his last European concert ever at the Liverpool Aintree Racecourse before a crowd of 125,000 fans on Sept. 11. It’s his way of paying respect to Liverpool, the birthplace of what Jackson calls “rock’s four greatest songwriters”—THE BEATLES.

AHRUS JUILIARD, co-author of MARY WILSON’s “Dreamgirl: My Life As A Supreme,” is suing the singer for $300,000 in back royalties. Jutiliard is also charging that she should share in any profits from film or TV treatments of the book. (Back in the late ’70s Jutiliard worked for a Beverly Hills publicity firm that handled “blaxploitation queen” PAM GRIER—and if anyone has a life story worth telling, it’s Ms. Grier. Are you listening, Ahrus?)

Drummer MAX ROACH and saxophonist DEXTER GORDON are just two of the jazz world’s giants planning to attend the Oct. 9th premiere of “Bird,” the CLINT EASTWOOD movie about the late CHARLIE PARKER. The premiere will take place in Overland Park, Kansas; Parker was a Kansas native.

ELLIOET ROBERTS, manager of TRACY CHAPMAN, has been saying that one of the reasons behind the folk singer’s mega-success is the current political climate in this country. “The election year has a lot to do with it,” he told a reporter. “The possible change of government. There’s been eight years of apathy (but) I think that young people are much more tuned in now.”

A cappella group THE NYLONS perform a new version of the golden oldie “Poison Ivy” on the Original Motion Picture Soundtrack of “Stealing Home.” Also on the record are classic rock tracks by THE SHIRELLES and BO DIDDLEY. (Does “Whatever Happened to...?” columnist SPIDER HARRISON know about this?)

Checkin’ In With Don Covey is the name of the compilation LP that Poly- Gram is releasing on Aug. 15th. It contains previously out-of-print material from the ’70s. Among the soul classics that Covey has written are ARETHA FRANKLIN’s “Seasaw” and “Chain of Fools.”

Ms. Aretha, by the way, is said to be thinking of exiting Arista Records because the label refuses to pay her the seven-figure minimum per LP that she feels she’s due. Considering that she doesn’t perform very often these days to promote her LPs, that figure may indeed be a bit high.

Be sure to check out “1919 Main St.”, the new single by Tabu/EPA artist MARK ANTHONY. Key urban stations are already reporting on this single, which has a great born-for-B.E.T. video to go along with it.
"The Discovery & Development Of New Artists"

October 27 - 30, 1988, The Vista Hotel, New York City

TENTATIVE PANEL AGENDA

HOTEL ACCOMMODATIONS:
Discounted rates at the Vista Hotel
Vista Hotel Rates: $125.00
single/double. These rates are only in effect until October 13, 1988.
(212) 938-9100.
YOU MUST MENTION CMJ MUSIC MARATHON TO RECEIVE DISCOUNTS.

AIRLINE DISCOUNTS: Call American Airlines for special discount rate of 35% off regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%.
Call 1-800-433-1790
7:00 AM - 12:00 Midnight Central Time, any day—Specify STAR File # S-82974.

Thursday, October 27, 1988
College Radio: Present & Future—An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the '80s and beyond.

Friday and Saturday, October 29 - 30, 1988
The Evolution Of New Artists
The New Artist And The Recording Process
Artist Management
Music As A Social Force In The '80s
Surviving & Thriving As An Independent Record Label
Ethnic & World Music
College Radio & The Alternative Marketplace
The D.I.Y. Workshop—Putting Out A Record On Your Own
The Retail Connection & Independent Distribution
Cultural Meltdown: Integration Of World Musics Into The Underground And Beyond
Jazz Programming In The 1990s
Getting By In A Material World: Survival And Development Of The Non-Commercial Artist
International Artist Development: Non-Domestic Products & Persons Majors, Indies & The Growth Of World Musics
Flexis, DAT, CD, LP . . . What's Your Pleasure?
The A&R Panel
Print Media's Role In Artist Development
Independent Labels & New Technology
The Rhythm Workshop
Visually Marketing The New Artist
Commercial Radio
Music Publishing
Successfully Marketing A New Artist—Tying It All Together

The Pros & Cons Of Sponsorship
The Underground Video Workshop
The New Artist In Performance
The Artist Encounter & Free For All

Women In Metal:
Sexism: not just in the lyrics

Self-Help Workshop:
How to break a metal band without mega-backing

We Have Not Come For Your Children . . . Or Have We?
Does metal deserve its bad reputation?

Metal Marathon:
A series of panels and workshops that focus on hard rock and heavy metal as the musical and cultural force that it is.

Friday and Saturday, October 29 - 30, 1988
Metal And Radio:
Pioneering force or block-heads?

Metal Press:
You don't need looks, talent or brains . . . but you do need press

Artist Development:
From demo to limo
MORE HITS SURFACE.

“I Missed.” The new hit single from Surface. Like their first #1 smash, “Happy,” it’s got the grooves to surface right on top.

SURFACE


Columbia Records—Radio’s Best Friend!

Produced by David “Pic” Conley, David Townsend and Bernard Jackson.