DENAACE WILLIAMS
AS GOOD AS IT GETS
STARPOINT
"Say You Will"
from the forthcoming HOT TO THE TOUCH album.

SHINEHEAD
"Chain Gang (Rap)"
from the UNITY album.

ANITA BAKER
"Giving You The Best That I Got"
from the forthcoming GIVING YOU THE BEST THAT I GOT album.

TEDDY PENDERGRASS
"2 A.M."
from the gold JOT album.

On Elektra Cassettes, Compact Discs and Records.
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Monday morning. 8:00: You call your job and tell them, "I'm sick." (Sick of photocopying, sick of filing, sick of donut runs.) Then you go back to bed and catch a couple of music business winks.

At 10:15, maybe 10:30: You pick up the phone and tell yourself, "This week, I'm going to get a record deal."

"Hello, may I speak to Mr. Record Deal?" "I'm sorry," chimes the assistant, "Mr. Record Deal is in a meeting right now but if you'd like to leave your name and number, I'll be sure he gets the message." "No, thank you," you say, "I've already left ten messages with you. I'll call back. When will Mr. Record Deal be free?"

"Well, after the meeting, he has appointments the rest of the day. After that, he's going out of town." "When will he be back?" you ask. "In two weeks," she explains, "afterwards, he'll be tied up in meetings for the first two weeks he'll just have missed. Maybe you should call back then. What did you say your name was?"

All the spirit you've psyched yourself up for this past weekend is gone. You turn on the radio. "I know my stuff is at least as good as this song," you scream! "Why can't I get a record deal?"

By now it's 11:00 and your morale has sunk even lower. Today is the 29th; your rent's due on the first and the mailman has just delivered your next shipment of bills. You glance at the phone bill and as those three digits hit you, you collapse on the bed. Now you're really sweating.

Gathering up your nerve again, you call Welfare Records. You beg. You plead. "Please listen to my demo!" Mr. Food Stamps grants you an appointment. OK. You've got your foot in the door. You've got an appointment!

Dust off your record business wardrobe. (Any clothes with less than three holes, then hope they don't look too hard.) Pack up your 'pleather' briefcase and take a survey: Do you have your demo tape? Check. Do you have your pictures? Check. Do you have your video showcase? Check. Cool, then you're set.

Finally you're in Mr. Food Stamps' office. He barely looks at you, but he takes the tape. Click! It's in the tape player and so is the lump in your throat. Whoosh! He just passed by the jam you knew was bad... Now he's on the 'I'm-Gonna-Love-You-All-Night-Long-Baby' song. Uh, oh. He zoomed past that one, too. Oh hell! I've got one more chance. He stops. He's digging it. He leans back. He's groovin'!!

I know I've got it. I'm taking those papers home with me tonight. I'm gonna scream down the hall, then I'm gonna have a party.

The song is over and he's rewarding. I lean forward in anticipation. Mr. Food Stamps says, "Aaah, that last tune, it was alright. It needs some more production, but I think we can use it." (In your mind, you say: "Look man, if the tune didn't need some production, then I would have packaged it, put it in the stores and have the DJs playing it by now. But in the meantime, there's the rent, the phone bill...")

Mr. Food Stamps sits up and says, "I'm gonna play this for my staff. So call me at the end of the week and I'll have a decision on what we'll do with this tape."

It's Friday. You've been dreaming of what could be for 72 hours...and now it's here. It's Christmas. You call Welfare Records and ask to speak to Mr. Food Stamps. "I'm sorry, Mr. Food Stamps is in a meeting," the assistant says—as usual. "Would you like to leave a message?"

"No, thank you," you say, "I'll call back. When would be a good time?"

"Maybe you should call around three," she says.

You're getting closer; just five hours away from your dreams. 3:00. You call back. Mr. Food Stamps answers the phone. The tension mounts. "Hello, Mr. Food Stamps! This is Palm-Up Patricia. I'm calling about your demo tape. " "Who? Oh, Patricia. Yeah, about that tape; we didn't get a chance to listen to it in our meeting, but if you call back next Wednesday, we will definitely have a decision by then."

Damn.

Wednesday rolls around. You call Mr. Food Stamps back. By now your family and all your friends are expecting you to get a deal. So your hopes and dreams are riding high on this wave.

"We liked your tape," he says. "Nice music. Good lyrics. But unfortunately, we can't do anything with it right now. Call us back in about six months and we'll see what you've got..."

COMMENTARY

We've learned through our experiences that it's very difficult to break into the music business; so pace yourself. Don't ride too high on promises. We know in our hearts that there are people out there who are genuinely interested in helping new young talent like us get started. Patience is definitely a virtue worth cultivating. Continue reaching for the stars. Don't let go of your dreams. There is a reason to keep the faith.
pebbles
DO ME RIGHT

THE LATEST IN A STRING OF HITS FROM THE PLATINUM PLUS DEBUT ALBUM "PEBBLES"

PRODUCED BY CHARLIE WILSON
EXECUTIVE PRODUCER: GEORGE L. SMITH
MANAGEMENT: GEORGE L. SMITH
IN ASSOCIATION WITH PACIFIC CAL MANAGEMENT

MCA RECORDS
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<td>TONYTONI! TONE!, Born Not To Know, Wing/PolyGram</td>
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<td>PEBBLES, Take Your Time, MCA</td>
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<td>SADE, Nothing Can Come Between Us, Epic</td>
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<td>PAULA ABDUL, Just the Way, Virgin</td>
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<td>ANITA BAKER, Giving You The Best That I Got, Elektra</td>
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<td>SHIRLEY MURDOCK, Husband, Elektra</td>
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TOP 5 SINGLES

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<td>SHE'S ON THE LEFT</td>
<td>A&amp;M</td>
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<td>TONY! TONI! TONE!</td>
<td>BORN NOT TO KNOW</td>
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SINGLE OF THE WEEK

CHERRELLE
EVERYTHING I MISS AT HOME
TABU

Cherelle matures beyond the dance-diva domain with a new album titled Affair. Produced by Jimmy Jam and Terry Lewis, this first single is a crystal clear down-tempo ballad that thrusts the artist’s poised style into the spotlight. Alexander O’Neal jumps into the fine arrangement at the end, providing a soulful male counterpoint. On its way to the top!

ALBUM OF THE WEEK

CHERYL “PEPSII” RILEY
ME, MYSELF AND I
COLUMBIA

Production team Full Force is back in action with another talented protege. The bubbly vocalist throws down a soulful dance cut with the heavily R&B flavored cut “Sister Knows What She Wants,” yet cools down nicely for the radio-bound ballad “Thanks For My Child.” The down-tempo approach works well for Cheryl and much of this LP is dedicated to easy flowing romantic ballads. Full Force helps out with backing vocals on “Every Little Thing About You,” Lisa Lisa helps out on “Sister...” and “He Said-She Said” gets back to a funky dance sound.
SINGLES

DAVID SANBORN—SO FAR AWAY—REPRISE—Here’s another drop from Sanborn’s Close-up album, produced by Marcus Miller. Strictly instrumental, the song comes across like a trade wind on a Caribbean island, gentle and relaxing. Sweet, funky and flaunting some sizzling alto runs by the hit-maker hornman.

ANDRE BERRYMAN—DON’T PLAY NO GAMES—TABU—Loud and proud, Andre comes out swinging with this slammin’, jammin’, sample-soaked dance release. Soulful lead and wild female back-up make the vocal performance a centerpiece within a bright and funky electro-pulse groove. This one’s a knockout!

REGINA BELLE—AFTER THE LOVE HAS LOST ITS SHINE—COLUMBIA—Regina Belle offers no frills or flashy production gimmicks here, just pure talent. Expressive, mature, powerful... all these adjectives aptly describe her performance on a Michael J. Powell-produced ballad that will surely ring your bell. A definitive radio winner.

ADA DYER—I DON’T FEEL LIKE CRYING—MOTOWN—Supercharged Motown is getting down to business, crankin’ out the hits! Vocalist Ada Dyer is both beautiful and talented, and with this strong L.A. and Babyface produced cut should move directly into the Black/Urban spotlight. Seeing strong response from our reporting stations!

ALBUMS

EASY PIECES—EASY PIECES—A&M—Easy Pieces isn’t straight-up rock ‘n roll, but it’s close. Producers E.T. Thorngren and Hawk Wolinski give it a slightly funky dance slant. Two of the group’s members, Hamish Stuart and Steve Ferrone, were members of seventies dance crew, the Average White Band, and the record bears a strong AWB influence though the groove is certainly more modern sounding. Our favorites are the upbeat dancer “Heart of the Matter” and the cool, percussion-backed island sounds of “(You’re My) Heaven.” Great horns throughout!

ISAAC HAYES—LOVE ATTACK—COLUMBIA—Hayes is back in black with a funky fresh sound on this self-produced LP. “Love Attack” is the lead single with a darkly danceable mid-tempo groove that has a kind of Gap Band flavor. “Showdown” is a slick, percussion-soaked jam that features Hayes’ gritty vocals and “Eye of the Storm” is a mature and romantic ballad, a setting in which the singer’s style shines most brightly. Yasmin Jones joins Isaac for a duet on the updated “I Stand Accused ’88,” a seductive, slow dance.

SHINEHEAD—UNITY—ELEKTRA—Jamaican-born, New York-bred toaster/rapper is poised to break big with this Jam Master Jay and Davy D-produced album. Smartly dividing styles between heavy island influences and Hip Hop sensibilities, Shinehead will please both his well-earned underground following and attract new fans. “Chain-Gang Rap,” perhaps regrettable the first single release, is a bite of the Sam Cooke original. Stronger though is the LP’s title cut.

LIA—LIA—VIRGIN—Born in Bama and living in L.A., vocalist Lia has an attention-getting debut with this Denzel Foster and Thomas McElroy production. Coming off with a confident, sophisticated style, the singer breaks out with the hard-driving dance funker “True Obsession.” The ballad “Too Many Nights Without You” shows another side of this newcomer’s talent.
THEY'RE PROUD OF SADE
Epic's Sade, in the midst of her Stronger Than Pride tour, completed 3 sold out nights at Radio City Music Hall. With her backstage are staffers (l-r): Dan DeNigris, vp promo; Dave Glew, sr. vp/gm; Tommy Mottola, pres. CBS Records Div.; & Dan Beck, vp product dev.

GOLDEN PEOPLE
Virgin's Ziggy Marley and the Melody Makers are shown receiving the gold certification of their debut LP, Conscious Party, the first single of which was "Tomorrow People." (l-r): Nancy Jeffries, vp a&r; Cedella Marley; Ziggy; Steven Marley; and the recording group's mom, Rita Marley.

WE THINK SHE WANTS TO DANCE WITH HIM
Epic's Gregory Hines ("That Girl Wants to Dance With Me") gave a big hug to CBS' Leata Galloway following her appearance at a reception for the Congressional Black Caucus Foundation.

A TEEN DREAM COMES TRUE
Def Jam/CBS' LL Cool J (l) is seen congratulating Kiya Winston (2nd, l) after she was crowned "Hal Jackson's Talented Teens International" winner. With them are Jackson and Debra Crable (r), co-host of the "Ebony/Jet Showcase" TV program.

TALK TO ME, BABY
Virgin's Keith Richards (l) is seen at the listening party held at NY's Acme Bar & Grill for his upcoming Talk is Cheap LP. With him is former LaBelle member Sarah Dash.

BUSTIN' LOOSE IN THE STUDIO
"Bustin' Loose" TV actress Tyren Perry (c) is pictured at Ameraycan Studios with producer Ollie Brown (r) and keyboardist Jeff Lorber (l), both of whom are working on her debut LP for CBS Records.
Within the last two years, KQXL's "The Question of the Day," a morning talk show, has become Baton Rouge's most listened to radio program. The idea was conceived by owner/general manager Peter Moncrieffe and program director A.B. Welch as a way of providing information to the community that it couldn't get from any other station in the market.

At the time, KQXL had signal problems in Metro Baton Rouge, so offering a talk show that tackled tough community problems (and featured professionals elaborating on "the question of the day") was a shrewd way of inspiring listeners to seek out the station on the dial.

"After we raised our power to 50,000 watts, the signal problems disappeared," said Welch, "and we had to make a programming decision as to whether or not 'The Question of the Day' would maintain (its) numbers."

Morning drive in Baton Rouge, as in most markets around the country, is traditionally a music-oriented shift with some stations utilizing two-person, comedy-oriented formats. But KQXL-FM decided to stick with its great guests and hot topics concept, the result of which has been that the show is a ratings hit.

Hosted by the morning team of air personality Tony Dean and news/public affairs director Melvin Robinson, Jr. (who took over after the departure of initial co-hosts Hank Spann and John Pittman), the show has featured a broad spectrum of guests ranging from Louisiana governor Buddy Roemer and NAACP president Rupert Richardson to local politicians, educators, chefs and LSU basketball coach Dale Brown. A recent coup for the station occurred when Rev. Jesse Jackson appeared on the popular program to promote voter registration. The community-wide response to the appearance of a guest of such national stature merely confirmed that the hosts are moving closer toward their goal of moving to 'a higher plateau.'

"What we have tried to do with this program," said Robinson, "is to make it so provocative that guests realize that it would be a mistake not to come on the show! I view 'The Question of the Day' as the perfect vehicle to educate our audience on local, regional and national issues."

Dean concurs with Robinson, adding that listeners view the program as a means of "touching bases with the power brokers. It's taken a while, but our chemistry is jelling and A.B. and Peter Moncrieffe give us all the support we need to make this show interesting to all demographics."
Tyka Nelson

MINNEAPOLIS: Designed to recognize the significant contributions of the state's black music community, the seventh annual Minnesota Black Musicians Awards will be held Saturday, Oct. 1, at Orchestra Hall. Minnesota Governor Rudy Perpich has proclaimed the week of Sept. 26 through Oct. 1 as "Minnesota Black Musicians and Artists Awards Week."

Performing at the event will be Chrysalis recording artist (and Prince's sister) Tyka Nelson; MCA’s Sue Ann; A&M's Jesse Johnson; Capitol's da Krash; and former MCA recording artist Rockie Robbins, Rolanda Taylor, host of "Prism," a weekly public affairs talk show on KARE 11, will also appear. This year also marks the first time that the event will sponsor a forum on the business aspect of music. Hosted by Billboard's Nelson George, panelists will include Louil Silas, Jr., senior vice president, a&r/artist development, MCA Records; Jelly Bean Johnson, Flyte Time producer; and Deborah Caine, ASCAP representative.

Additional information can be obtained by calling the MBMA hotline (612) 341-3912.

Rush Alumna Lisa Cortes

Appointed Managing Director

NEW YORK: Lisa Cortes has been upped to managing director of Rush Producers Management (RPM), a new division of Rush Artist Management. According to Cortez, the company is the first to "service the entertainment industry with producers on the cutting edge of today's music...specifically bringing a hip-hop sensibility to records, movie soundtracks and commercial jingles."

"We believe that producers, just like recording artists, shouldn't have to deal with finding jobs or negotiating contracts. We free up our clients to concentrate on their work," she said. Currently, RPM's biggest clients are Jam Master Jay of Run-DMC and Hank Shocklee, well-known for his work on recordings by Public Enemy ("Rebel Without A Pause," "Bring the Noise") and Vanessa Williams ("The Right Stuff").

Cortez, 26, has spent the last two years working at Rush and Def Jam in the areas of artist development, contract negotiations, copyrights and publishing, product artwork and design, and tour management.

Said Russell Simmons of Rush Artist Management: "We're trying something new at RPM, having creative people representing producers. I can think of no one better to run it than Lisa."

NAB Survey Results Released at Convention

WASHINGTON: The National Association of Broadcasters conducted a nationwide survey of 500 radio program directors to gauge their views on listener loyalty and "information overload." The results were released at NAB's Radio Management, Programming, Sales, Marketing and Engineering Convention.

According to the survey, listeners are being bombarded with information, thereby challenging programmers to emphasize music differences in order to keep their stations from sounding like others in the marketplace.

About 30% surveyed said that they needed "a much larger promotion budget" in order to achieve success at their stations, while 26% desired "more audience research and information." Only 9% mentioned "off-air promotion" as being a factor they were interested in, whereas one of the most frequently volunteered responses was that programmers simply wanted "more time to get things done."

NAB's "What America Thinks of AM Radio" survey of 1,800 radio listeners showed that its biggest area of strength is news and information. The study also found that AM broadcasters must offer both a good technical sound and good programming to draw listeners; either of them alone would be insufficient.

While 30.7% of those surveyed preferred urban AM formats, stations that can increase their news and information are most likely to attract listeners. The benefits of AM radio are its frequent weather reports and forecasts (58%), news updates (57%), news with local emphasis (50%), good reception in hilly or distant areas where FM breaks up (41%), more in-depth news coverage than FM (41%), and traffic information (41%).

Detailed survey results will be released in a book by NAB this fall.

IN BRIEF

American Black Achievement Awards Nominees Announced

CHICAGO: Whitney Houston, Michael Jackson and Gladys Knight & the Pips are among its nominees this year (in the music award category), the American Black Achievement Awards Committee announced. Winners will be selected by a board of judges consisting of Ebony Magazine's "100 Most Influential Black Americans."

The awards will be presented in Hollywood this November, then televised through syndication nationwide from December through Black History Month.

Gamble and Huff to Receive NARAS Award

PHILADELPHIA: The National Academy of Recording Arts and Sciences (NARAS) recently named the legendary team of Kenny Gamble and Leon Huff as recipients of a 1988 A&R Producer Award. The awards will be presented at a NARAS ceremony on Oct. 6th at the Embassy Suites, New York, N.Y. The songwriters/producers team is being recognized for their outstanding contributions to the recording arts.

For additional information, call the New York Chapter, NARAS (212) 245-5440.

Celebrities Join Voter Drive Radio Campaign

NEW YORK: Several celebrities are slated to participate in an upcoming radio voter registration campaign being conducted by Citizens Vote, Inc. Among them are Stevie Wonder, Kool & the Gang, Melba Moore, Bobby Brown and the Ohio Players. Rap stars the Fat Boys will perform a special rap as their message, while Brenda K. Starr will tape her announcement in Spanish.

For further information, call Ellen Silver, executive vice president of Narwood Productions, Inc., at (212) 755-3320.

October 7, 1988
**EXEC STATS**

**RACHELLE FIELDS** was upped to vice president, creative, Warner/Chappell Music, Inc. Fields, based in Los Angeles, previously worked as executive vice president and general manager for the company.

**BILL SHALER** was named director, West Coast regional sales, EMI Records. He formerly worked at Jem Records Distribution as executive vice president.

**AARON TALBERT** has been appointed retail customer service representative, PolyGram Records. Based at the label's New York headquarters, Talbert is the son of HANK TALBERT, vice president, black music promotion, Capitol Records.

**PAULA AMATO** has been upped to associate director of media relations, Atlantic Records, based at the company's New York headquarters. She joined the label in 1987 as a publicist and initially began her music industry career at the Howard Bloom Organization.

**GUI MANGIANIELLO** is national director a&r/promotions, Priority/Nubbate Records. He formerly worked as alternative marketing manager, CEMA.

**PAT STEVENSON** has been named vice president and manager of client services, Anderson Communications/Media. Her background includes a stint at KNBR radio as an advertising salesperson. She has also owned her own media firm, P.S. Media Associates.

Welcome to the World!

LOS ANGELES: BRE congratulates Linda and Lance Whitfield on the birth of their first child and son, Nicoli Emmanuel, at Cedars Sinai on September 23. "Nico" weighed in at 9 lbs. 1 oz. and was 21 inches long. Mom is an A&M staffer, while the proudest new dad around is BRE's senior production assistant.

**Stevie Wonder in New Kodak Commercials**

NEW YORK: Grammy and Academy Award-winning artist Stevie Wonder appears in three 30-second advertisements that promote the dependability of Kodak batteries.

The spots were first aired on the NBC-TV coverage of the Sept. 16th opening ceremonies of the Olympic Summer Games in Seoul, Korea with Wonder performing "You Can Depend On Me," a song he composed expressly for the commercials. This marks the first time Wonder has written original music for a national/international advertising campaign.

"Stevie Wonder was selected because he represents the contemporary lifestyle of our target audience and enjoys high recognition with them," said Jim Moxley, president, Ultra Technologies (a business unit of the Eastman Kodak Company).

Other spots will air throughout the Summer Olympic telecast, which continues through Oct. 3rd. Following the Olympic Games, all three commercials will appear on network television throughout the fourth quarter.

Wonder recently signed a long-term exclusive agreement with Kodak. In addition to radio and television messages, he will appear in print ads, point-of-purchase displays, promotional programs, and other high-visibility activities supporting Kodak batteries.

**We're Rolling Prods. Signs Pact with Columbia**

LOS ANGELES: We're Rolling Productions has reached an agreement with Columbia Records to produce a third quarter sales and marketing presentation for the record label. WRP president Dianne Bartlow-Watkins and executive vice-president Pam Robinson made the pact with Sara Melendez, vice-president of black music marketing, Columbia Records.

Some of the artists to be included in the WRP sales/marketing presentations are George Michael, Terence Trent D'Arby, Johnny Kemp, Deniece Williams, Julio Iglesias, Nancy Wilson, Isaac Hayes and Branford Marsalis.

**Broadcap Conducts Ownership/Mgt. Seminar**

WASHINGTON: Broadcast Capital Fund, Inc. (BROADCAP) hosted its first Advanced Ownership and Management Training Seminar for its portfolio companies September 13 in Washington, D.C. The all-day session provided approximately 50 owners, senior managers and key staff of existing BROADCAP portfolio companies with presentations designed to enhance their management skills and their ability to expand their existing operations.

BROADCAP is the non-profit venture capital company established by the National Association of Broadcasters (NAB) in 1978 to assist minorities in the acquisition and ownership of broadcast properties.

Following introductory remarks by NAB president Edward O. Fritts, the seminar panelists offered their insights and experiences on broadcast management and ownership. The 16 panelists included prominent broadcast owners and influential industry spokespeople, including James Yard (sales), The Research Group, Seattle, WA; Ragan Henry (financial management), Mediacomm, Philadelphia, PA; Don Kelly (programming and strategy), Don Kelly & Associates, Chappaqua, New York; Charles Giddens (acquisitions), Media Venture Partners, Washington, D.C., and Skip Finley (acquisitions).

October 7, 1988
NEW YORK: Cousin Ice has released a def dope jam. "It's New Day," that's really kickin'! I had heard the 12" several times before I realized that it was not James Brown! Urban Rock Records should certainly get paid this time with production by the group and mixing by Chuck Chill-Out. Cousin Ice has the 'Godfather of Soul' down to a tee with the R&B/hip hop-house-type mix. The members of Cousin Ice are Babbi Floyd, a leading New York jingle soloist; Ira Cossin, producer, flatulist and prez of Urban Rock; Ivan Hampden, percussionist who has worked with the Dance Theater of Harlem and Ashford & Simpson and who now performs with Luther Vandross; and Arthur Jenkins, pianist, Latin percussionist and arranger who has recorded with Betty Midler, Chaka Khan, Sonny Rollins, Peter Allen, John Lennon and Yoko Ono. If this isn't on your desk you better call Arthur or Ira now at (212) 315-0540.

Maxine S. Harvard and Headfirst Music invited Ken Webb and Hal Jackson of WBLS, Atty. Pat Johnson and I along with a select group of top industry folks for a sunset buffet cruise up the Hudson to celebrate the signing of Sherry Winston to Headfirst. Sherry has re-released her debut album Do It For Love which rose to #1 on BRE's Jazz Album chart. "Love Madness" is Sherry's latest release featuring tracks with Jocelyn Brown, Eric Gale and Patrice Rushen. The pretty and petite Sherry was the ultimate hostess dressed in black and white. The Queens, NY native and Howard University grad got her start touring the country with her own band with a then unknown pianist, Roberta Flack. Since then Sherry has become a reckoning force in the industry and even heads her own New York based independent music promotion firm. For Mo' info call the charming Maxine Harvard at (211) 272-7545.

The Pepsi-Cola Company announced it will sponsor the 1988-89 tour of the world-renowned Boys Choir of Harlem last Monday during a bash at the trendy eatery B. Smith's. The announcement, which coincided with the celebration of the choir's 20th anniversary, was jointly made by John L. Moorhead, vp of marketing services for Pepsi, New York Congressman Charles B. Rangel and Manhattan Borough President David N. Dinkins. The choir, who sing as well as perform the latest dances, opened their four-song set with Kool & The Gang's "Celebration" and ended with the Duke Ellington classic "You Must Take The 'A' Train."


Nancy Wilson really represented us well last Tuesday in "East Meets West," a jazz festival featuring musicians of repute from the U.S. and Japan. Also showing off for the U.S. were Branford Marsalis, Eddie Gomez, the Gadd Gang, Steve Smith & Vital Information, Brian Swallow, Kirk Whalum, Full Circle, the Harrison/Blanchard Quintet and Harry Connick Jr. Kimiko Itoh, Osamu and Masahiko Satoh jazzed it up for Japan. The Japanese probably should concentrate on selling cars and TVs and leave jazz to Nancy & Co.

Leotis Clyburn and ASCAP presented a showcase at The Cat Club the other night which featured Auto & Cherokee, Katy Richards and Finest Hour. I'll bet my bottom dollar that Finest Hour will end up becoming a major act.

Have you ever wondered who makes all the fantastic videos of your favorite artists? Well, one of the leading black video production companies is Atlantis Productions which is headed by Pamela Gibson and Rolando Hudson. Pam and Rolando have produced videos for Millie Jackson, Salt-N-Pepa, Whodini, LL Cool J., Al B. Sure!, Kool Moe Dee, Dana Dane, Heavy D & The Boyz, Tony Terry, Guy, et al.

The Johnny & Lu Gospel Singers, who are considered one of America's treasured human resources because of their quest to serve good old-fashioned, down home, traditional gospel music, has released their third LP on the Lo-Tic label entitled Pick Up The Pieces. In fact, gospel stations should find copies on their desk as they read this. Pick Up The Pieces is a special blend of music reminiscent of the good ole days when churches would hold revival and camp ground meetings and souls would be saved. Call Lo-Tic Records at (211) 568-9510.

If you have items of interest for this column then please contact Clyde Wayne MacMillan at (718) 919-0533 or write Post Office Box 023750, Brooklyn, New York 11202. Remember that an inclusion in BRE means immediate exposure to thousands of readers throughout the world...
Midwest Radio & Music Conference—Back For A Cause!

I am very happy to announce that I will once again host a radio & music conference here in Chicago. The three-day event will take place in March. Most exciting of all, the monies from the conference will go toward establishing a Black Entertainment Hall of Fame here in Chicago. I have talked with Mayor Eugene Sawyer and many members of the local political and business community and they have assured me of their total support. The Hall of Fame will not only be a museum, but a working edifice.

The black community needs a structure of this type especially with the revelation that (in Forbes magazine) 25% of the top 100 money makers in the entertainment industry are black—with the top two spots being held by Michael Jackson and Bill Cosby. Of the top 100 businesses in the U.S., there are only two black companies listed.

Local BMA Honors Blackwell

The Chicago chapter of the BMA this week honored songwriter Otis Blackwell and its President Jerry Butler. In case some of you live on Mars, Otis is the songwriter who is most responsible for the success of Elvis Presley and everything else that followed the fame of Elvis. His songs recreated the direction of white music. Over 100 persons were present at the regular BMA Wednesday night meeting. On receiving his award Otis stated: “when I first started writing the brothers & sisters told me that they couldn’t sing my type of music; so I took it to the white folks. After the music became a success they had a hard time putting a title on my music and eventually called it “Rock-a-Billy. The thing I must impress upon you is to never give away or sell one of your songs.”

The local BMA chapter will also produce an LP with the best of talent—a compilation selected from various tunes offered for competition. At each BMA meeting a number of songs are evaluated for possible consideration.

Around Chicago

Valley Vue Records held a press party for its newest acquisition Cicero Blake here in Chicago. Attending the affair were representatives from WBPM, WGCJ, WXRT, and WBEZ. Cicero treated his guests to a live show featuring tunes from his latest album. Hosting the show was Richard Steele of WBZ-FM.

The rumors are hot and heavy that WGCI-AM will soon introduce a new format. It will be a mix of Jazz, Gospel and Third World Music. I will get with Sonny Taylor for more info next week. Everybody hold your resumes...

Speaking of WGCI, they have the hottest contest in the city for concert goers. In three days, some lucky winner will go to New York and see Prince in concert, the next day they will see Michael Jackson, and the third day Luther and Anita Baker. Of course all expenses will be paid by the station. Wow!

There is no major news as of yet from the new owners of WBMX-FM on what’s up for the future. At this point they are playing all hit music including Rap. Changes if any, will probably come later in October.

Radio Serves the Community

A first for Chicago will be radio DJ’s serving as registrars. That is aspiring voters may get a chance to have their favorite radio personality sign them up as voters. Personally, I would like to get signed up by somebody like Mia Peeples or Paula Abdul. It might take a couple of days for them to explain the procedure, but I think I could make the sacrifice...

Congratulations to all the stations that took part in the NAACP telethon over the weekend. It’s so rewarding when we all work together for a common cause.

Friends of concert promoter Helen Wooten-Keller are coming together to raise monies to finance the search of her missing 18-year-old daughter Toyota Wooten. Toyota disappeared in Dallas Tx last week. A friend she went to visit was found brutally murdered. Toyota was a Freshman at Xavier University in New Orleans. For further information call (312) 225-1800.

QUOTE OF THE WEEK

According to Tom Joyer, James Brown is now soul Brother No.1-375649 after his recent encounter with the law.
Barry Warnell can attest to, “Through all the success I had bestowed upon me, my personal life was in shambles,” explains Warnell. “I got married thinking that would change my life around, but after one month, we decided to get a divorce. But before that could happen, my wife and I decided to go to church one Sunday morning. Matter of fact, it was July 15, 1979. That Sunday night both of us gave our lives to the Lord.”

Life is on the upswing now for Barry Warnell. “The Lord has blessed my marriage and allowed me to go back on the airwaves, only this time for His glory and honor,” says Warnell. “I’m the music director as well as an announcer for the number one Gospel station in Chicagoland where I’m on Monday through Friday from 12:00 to 6:00 p.m. I’ve also been called into the ministry, along with starting my own production company called, Sound Doctrine Productions. I can truly say that I’ve truly been blessed.”

**GOSPEL NEWS**

McDonald’s Gospel Fest to Benefit the UNCF Slated

LOS ANGELES: Tim Reid, star of the Emmy Award-winning television series “Frank’s Place,” and Daphne Maxwell-Reid, his wife and co-star, will emcee McDonald’s Fourth Annual Gospel Fest, a glittering night of gospel entertainment benefiting the United Negro College Fund, on Saturday, Nov. 12.

Gospel Fest ’88, hosted by the McDonald’s Operators’ Association of Southern California, will take place at the Shrine Auditorium in Los Angeles. Showtime is 7 p.m.

While celebrities will take part in the night as performers and as judges, the real attraction is the choirs that will perform. Gospel Fest ’88 will climax a seven-month, five-county search for the Southland’s finest gospel choirs.

The legendary Mighty Clouds of Joy will receive McDonald’s “Golden Circle” Lifetime Achievement Award for their many contributions to the world of gospel music.

For ticket information call (213) 410-1062 or (714) 634-1200.

**Take 6 Takes Two Gospel ‘ Stellar Awards’**

CHICAGO: Warner Brothers (Reprise)/Reunion Records singing group Take 6 won “Best Performance by Group or Duo (Contemporary)” and “Best New Artist” awards at the fourth annual Stellar Awards Gospel Music Special, held at Chicago’s Christ Universal Temple.

Produced by Chicago-based Central City Productions and tri-hosted by gospel luminaries Tramaine Hawkins, Wintley Phipps and Marvin Winans, the annual Stellar Awards Gospel Music Special aired on Sunday, September 25, 7-9 p.m. (CDT) on cable superstation WGN-TV.

The group received a total of three nominations: “Best Performance by Group or Duo” and “Album of the Year” in the Contemporary category, as well as “Best New Artist.”

In winning the “Best Performance by Group or Duo (Contemporary)” award, the group and their self-titled album bested the Winans (“Decisions”), Commissioned (“On The Winning Side”), and Nicholas (“A Love Like This”); for “Best New Artist” slot, they won in a category which included Yolanda Adams (“Just As I Am”), Kingdom (“Amazing”), and Vickie Winans (“Be Encouraged”).

More than 700 gospel music writers and broadcasters from across the country selected the Stellar Award nominees in 12 different categories from the names submitted by the various record companies.

**News In Brief**

Keith Pringle has rejoined the Pentecostal Community Choir to record a live album entitled No Greater Love... Rev. Milton Biggham, Executive Director and Producer for Savoy, has recorded the Rev. James Cleveland with the combined Northern/Southern California Community Choirs. The LP features such talents as Daryl Coley, Ricky Grundy, Quincy Fielding, Steven Roberts, Charles May, among others... Timothy Wright joined Myrna Summers and the Memphis Mass Choir for a live recording held at the Bountiful Blessings Church of God in Christ.

Speaking of Timothy Wright, he will be making his debut on the Savoy label with an album featuring his Community Choir combined with his Concert Chorale...Savoy has just signed Dr. Johnathan Greer and the Cathedral of Faith Choir of Atlanta, GA...The WWRL Community Choir of New York has released their debut recording on the Denice label. The 12" disc includes the songs “Soon As I Get Home” backed by a medley of “I’ve Got A Feeling/ Trouble In My Way.” For further information on the product or artist, contact: NGE Productions; 1216 E. 223 St.; Bronx, NY 10466; (212) 547-8339 (9 a.m.-4:30 p.m.) or WWRL Community Choir, Phyliis Joubert (Director); (718) 217-9865.

The Board of the Nashville-based Gospel Music Association voted to add eight new awards to its annual Dove Awards. Beginning with the 20th Annual Dove Awards in 1989, a new category, “Recorded Song of the Year” will be awarded for “Metal,” “Rock,” “Contemporary,” “Inspirational,” “Southern Gospel,” “Country,” “Contemporary Black Gospel” and “Traditional Black Gospel.”

October 7, 1988
Choosing the Location

The hardest part of the whole operation is choosing the location. The ideal spot should have high visibility in the community. The building itself becomes a billboard. If having your own building is not possible—and the location will have to be in a suite in an existing office building—there are several things to be aware of.

The first and foremost consideration, especially if you’re in a hilly terrain, is to be sure you have a clear, unobstructed microwave shot to your transmitter site. (I should mention here that your Chief Engineer must be in on all planning stages, from day one.)

The other consideration with a new location, whether you own your building or lease office space, is the studio area. If the site is a wood frame structure near a highway, you will have problems with noise. No matter how much acoustic material you put into the walls, trucks passing by will put a low rumble on the air every time the mike is open.

Whether you choose a wood frame structure or a concrete structure, studio space is of utmost importance. The best studio acoustic design is the “room within a room” concept. This is not as expensive as it sounds and will pay off in the future.

Unless you have the means to design and build your own building from scratch, this is the only way to assure good studio acoustics in a structure not designed to be a radio station. (I will discuss this concept of studio acoustic design next week, in Part 2 of this feature.)

Staying On the Air During the Move

The best thing here is to give yourself at least a week’s overlap between locations. If you are putting all new equipment into the new location, the engineer can begin installation as soon as the studio section of the new location is completed.

It is good practice to plan with the builders to have the studio portion and the studio furniture completed at least a week before the rest of the facility is completed.

It was fortunate that KACE had a remote studio location to broadcast from during the move, but most stations do not have such a luxury. The best—and probably the most obvious—way to stay on the air is to use the production studio in the old location during the move. To avoid the loss of production time, a temporary dubbing facility can be set up in another office during the overlap period.

Another way to do this is to move the production studio to the new location first and then-broadcast from there until the air studio is completed. However, there can be problems with having your jocks working in a building that is still under construction, even if that construction is only a week away from completion.

Either way, it takes some tight planning and good communication between all departments involved to assure a smooth crossover.

Minimizing Down-Time On Moving Day

The biggest problem with keeping off-the-air time low on moving day is moving the microwave studio transmitter link equipment. First of all, the mounting hardware for the microwave antenna dish and the wiring should be in place a week before moving day.

If the old dish is getting up in years, then the purchase of a new dish is in order. Having a new dish in place on moving day can save hours, especially if the dish at the transmitter site has to be turned toward the new studio.

The best time to go off the air for the move is from Midnight/Saturday night to 8:00 AM/Sunday morning. You should have at least 3 contract engineers assisting the chief during this time. The chief should meet with these people a week before the move to assign jobs and assure good communication.

Things will go even faster if everyone concerned knows exactly what their responsibilities are. The chief and his crew should be the only people that move the equipment. Many movers, even electronic equipment movers, can cause problems. You know the old saying: “If you want something done right, do it yourself.” Furthermore, let’s not forget “Murphy’s Law.”

Next week, we’ll look further into studio design and the actual nuts and bolts of moving the station’s electronic equipment.
AIR PERSONALITY OF THE WEEK
A.J. THE DJ...Providing The Listener With Stimulating Music!
A.J. Savage, also known as A.J. The DJ, is on the air at WOIC Radio weekdays and Saturdays from 7am to Midnight.
A.J. tries to provide his listeners with stimulating music and exciting conversation, while on the air. A special feature during his show is the "Quiet Storm," when he plays music for the lovers.

A New Jersey native, A.J. has been serving South Carolina's Black radio listeners since 1983. He attended Benedict College for two years as a journalism student and later transferred to Monclair State University where he received a B.A. Degree in Mass Media. His first broadcasting job was in 1982 with a New York television station. From there he went on to a New Jersey radio station before coming to South Carolina.
A.J.'s stint in South Carolina began at WWDM in Sumter as an on-air announcer. From there he went to WVGB in Sumter as an on-air announcer. From there he went to WWDM in Beaufort and worked an air-shift at WDPN/103, also holding down the MD position as well. A.J. is currently working at both WOIC and WOLO TV.
According to A.J. he's always wanted to be in radio and TV, because he enjoys the constant change and creativity.
"It's hard work, but if you enjoy it, the future will allow you to advance. You have to move in order to achieve," is A.J.'s philosophy.
"I thank everyone that has been a supporter of what I have tried to do. I have had a very successful stay here in S.C. I love it here," A.J. concluded.
A.J. expressed plans to pursue sales and management in the future.

Happenings At KGFJ
As part of its weekly public affairs program, "Perspectives," KGFJ 1230 AM will air a three hour special entitled "Gangs and Youth—Destruction or Revival?" The show aired Sunday, September 25th from 6-9pm.
Hosted by community advocate Booker Griffin, the program provided an opportunity for listeners to participate (via "live" call ins) in discussions with gang members and community leaders.
According to Griffin, the program is designed to address the current problem as well as offer viable solutions. The show featured such guests as Reverend Charles Mims, Pamela Brooks, Dir. of the Brotherhood Crusade, Anthony Essex, Pres. of the L.A. Chapter of the NAACP. Gary Barner, Exec. Director of CYSASF and ex-gang member Kenneth "Smokey" Riley.
Community residents were encouraged to call the stations "Perspective's" hotline number (213) 520-1230.
For additional info. contact the KGFJ programming department at (213) 930-9078 or (213) 930-9090 weekdays from 10am to 5pm.

KGFJ Broadcasts Live From Big Radio At Sickle Cell Fundraiser
KGFJ 1230 AM radio supported the 6th annual Sickle Cell Disease Foundation Radio-Thon with a "live" radio broadcast aboard the KGFJ "Soul on the Roll" giant radio this past weekend. The fundraiser was conducted at the Regency West Ballroom from noon to 9pm.
The annual event featured free entertainment and celebrity appearances by such notables as actress Tracy Johns, star of the film, "She's Gotta Have It," jazz artist George Howard and actor John Wesley from the block buster movie, "Die Hard."
For additional details about the Radio-Thon contact the Sickle Cell Disease Research Foundation at (213) 299-3600.

WBMS #1 Urban Contemporary Station
I would like to apologize for an error in Airwaves last week. It was stated that WWIL was the #1 urban station in the Wilmington market. According to a letter I received from station manager Tony Gray of WBMS in Wilmington, NC. WWIL was the #2 Oldies station in the market. WBMS was and is the #1 urban contemporary station in the Wilmington market soundly defeating WZFX-FM out of Fayetteville, NC whose signal reaches their area. WWIL was totally satellite during the ratings period and oldies format with no contemporary music being played.
We would like to congratulate WBMS and its staff for their commitment in bringing their area the utmost in community awareness and the best possible music.
Just for the record it was learned that WWIL-AM signed off the air Friday, September 16th.

Look for an upcoming station spotlight on WBMS, Wilmington's Best Music Station. Raul S. Brewster is the PD.

It's A Girl!!!
Congratulations go out to A.J. Whiteside and wife, Lynn on the birth of their daughter, Candace Lynn. Candace arrived on Friday September 23rd, weighing 8lbs, 2ounces.
A.J. Whiteside is the PD at KHRN/Hearne, TX. Mom and child are both well.

Musical Chairs
A telephone call comes from Chris Barry, former Assistant PD with the all new WDJZ/Hot 100 Washington, DC. Barry recently joined forces with WPLZ Petersburg, VA also as the Assistant PD to Debbe Parker, the station's Program Director.
Barry makes the move feeling very excited about future plans with the Virginia station. Call Chris at (804) 748-4199.
BRE learned that J.C. Floyd is the acting PD at WDIV/Hot 100 Washington DC. No replacement has been made since the departure of Ty Bell during his brief stay.

By Carolyn Plummer Riley

16
Monds Named M.D. At Power 99fm!

WUSL (POWER 99fm) in Philadelphia has named afternoon drive jock John Monds Music Director at the top rated Urban Contemporary station.

“We didn’t have to look very far to find our man,” said POWER 99fm Program Director, Dave Allan. “John brings with him a thorough knowledge of the music, as well as a lot of dedication.”

“I look forward to the challenge,” said Monds, a recent graduate of WGHT-New York. “POWER 99fm’s sound already exceeds excellence. We are right on the money musically speaking. The formatics are tighter than ever. It is very exciting to be a part of the POWER team.”

“Big” John will continue his airshift, weekdays, 2-6PM.

Fancy Nancy Wilson Visits KGFJ

CBS recording artist Nancy Wilson visited radio station KGFJ to talk about her new album. (L-r): Nancy Wilson and Kevin Fleming, KGFJ/Los Angeles Program Director.

October 7, 1988
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<th>Programmers Poll</th>
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<tr>
<td><strong>West</strong></td>
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<td><strong>Pete Rhodes</strong></td>
<td>CBLS/Minneapolis, MN</td>
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<tr>
<td>AL HUDSON &amp; ONE WAY</td>
<td>&quot;DRIVING ME CRAZY&quot;</td>
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<tr>
<td>&quot;Driving Me Crazy&quot; has the sound that will keep Al Hudson &amp; One Way fresh and on top. Should work well with all demos.</td>
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<tr>
<td><strong>Luther Vandross</strong></td>
<td>&quot;ANY LOVE&quot;</td>
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<tr>
<td>The only thing here is, how soon will it hit the top!</td>
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<td><strong>Sue Ann</strong></td>
<td>&quot;ROCK STEADY&quot;</td>
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<tr>
<td>I think this one has that dance beat that’s gonna have the country grooving real soon.</td>
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<tr>
<td><strong>Tony Tonii Tone!</strong></td>
<td>&quot;BABYDOLL&quot;</td>
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<tr>
<td>After back-to-back hits with “Little Walter” and “Born Not To Know,” they come back kickin’ a-- with everybody’s favorite cut, “Babydoll.” Crazy dope NY remix by Teddy Riley and Cargo’s Boom Mix by LA’s Down By Law Firm. It sounds like a number one for sure.</td>
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<tr>
<td><strong>Bobby Jimmy &amp; The Critters</strong></td>
<td>&quot;NY LA RAPPERS PART #2&quot;</td>
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<tr>
<td>Once again the comedic talent of Bobby Jimmy &amp; The Critters is in effect. Spoofing LA &amp; NY Rappers like Ice-T, Eazy E, E.P.M.D. and Public Enemy. Lots of laughs and heavy phones.</td>
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<tr>
<td><strong>Ice-T</strong></td>
<td>&quot;POWER LP&quot;</td>
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<td>If you can tear your eyes away from the cover, you’ll find the LP is Ice-T’s best work yet. Definitively 100% reality. Ice-T has grown as a rapper, both musically and lyrically. Some dope cuts, drama power and personal.</td>
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<tr>
<th><strong>Carolinas</strong></th>
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<tr>
<td><strong>Bob Brown</strong></td>
<td>WLGI/Hemingway, SC</td>
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<tr>
<td>AL HUDSON &amp; ONE WAY</td>
<td>&quot;DRIVING ME CRAZY&quot;</td>
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<tr>
<td>A lot of requests for the new One Way jam. Heavy phones.</td>
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<tr>
<td><strong>Luther Vandross</strong></td>
<td>&quot;ANY LOVE&quot;</td>
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<tr>
<td>Another out of the box smash for Luther. This one should appeal to all demographics. A number one for sure.</td>
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<tr>
<td><strong>Lisa Lipps</strong></td>
<td>KACE/Los Angeles, CA</td>
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<tr>
<td>CHERRELLE</td>
<td>&quot;EVERYTHING I MISS AT HOME&quot;</td>
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<tr>
<td>A beautiful song for Cherrelle. Something you would definitely sing along with. It’s a hit for sure!</td>
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<tr>
<td><strong>Anita Baker</strong></td>
<td></td>
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<tr>
<td>EUGENE BRANTLEY</td>
<td>WCIG/Mullins, SC</td>
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<tr>
<td>CHERRY P. RILEY</td>
<td>&quot;THANKS FOR MY CHILD&quot;</td>
</tr>
<tr>
<td>A song that fits today’s plight. Heavy telephones. Females love it. Top ten action.</td>
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<tr>
<td><strong>Hill</strong></td>
<td>&quot;SOMETHING SPECIAL&quot;</td>
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<td>Hill’s song has a nice beat and is definitely a crossover song that will appeal to both teens and adults. Definitely headed toward the top.</td>
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<tr>
<td><strong>Pieces of a Dream</strong></td>
<td>&quot;RISING TO THE TOP&quot;</td>
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<tr>
<td><strong>Mid-South</strong></td>
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<td><strong>Jimmy Smith</strong></td>
<td>KKDA/Dallas, TX</td>
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<tr>
<td>LUTHER VANDROSS</td>
<td>&quot;ANY LOVE&quot;</td>
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<tr>
<td>The song has been magnificent here. I guess you could say like gangbusters! If the single is any indication of the LP, then we’re in for a treat. Moving consistently. All demographics.</td>
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<tr>
<td><strong>Anita Baker</strong></td>
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<td>EUGENE BRANTLEY</td>
<td>WCIG/Mullins, SC</td>
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<tr>
<td>CHERRY P. RILEY</td>
<td>&quot;THANKS FOR MY CHILD&quot;</td>
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<td>A song that fits today’s plight. Heavy telephones. Females love it. Top ten action.</td>
<td></td>
</tr>
<tr>
<td><strong>Hill</strong></td>
<td>&quot;SOMETHING SPECIAL&quot;</td>
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<tr>
<td>Hill’s song has a nice beat and is definitely a crossover song that will appeal to both teens and adults. Definitely headed toward the top.</td>
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</tr>
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<td></td>
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</tbody>
</table>
NEW EDITION
"YOU’RE NOT MY TYPE OF GIRL"

Turning out to be a monster of a song. Big hit for teens and young adults. Super hot phones.

KARYN WHITE
"THE WAY YOU LOVE ME"

Fantastic record for White. Should do very well. Top of the chart action for sure! Hot and heavy phones.

VIC SAVAGE
WYLD-FM/New Orleans, LA

KARYN WHITE
"SUPERWOMAN"

The first time we played this single from the LP the phones ran off the hook. Great response from females. Excellent song.

CHERRELLE
"EVERYTHING I MISS AT HOME"

The right attitude on this one as the weather gets colder. Alex plus Cherrelle equals h-i-t!

COMMODORES
"SOLITAIRE"

If you’re not on the Commodores “Solitaire” you’ll be surprised by this great-sounding mid-tempo production. Good for upper demos.

B.J. STONE
WNJR/Hillside, NJ

THE BOYS
"DIAL MY HEART"

This one will grab the 18-24 demos. Good phones with instant repsonse.

CAMEO
"YOU MAKE ME WORK"

Right back in the pocket. Nice to hear the mellow funk of Larry Blackman and the guys.

JONATHAN BUTLER
"THERE’S ONE BORN EVERY MINUTE"

A good record for all demographics.

AL HUDSON & ONE WAY
"DRIVING ME CRAZY"

A sleeper but a good record and definitely one to watch.

KARYN WHITE
"KARYN WHITE"

This LP has to be the debut LP of 1988. Lots of singles to come from this one. Another L.A. & Babyface smash!

SOUTHEAST

GERALD TOOKES
WANM/Tallahassee, FL

CAMEO
"YOU MAKE ME WORK"

This is “Word Up” Part II. This one should do equally as well as “Word Up” did. Heavy, heavy phones.

MIDWEST

BARBARA PRIETO
WGCI/Chicago, IL

BOBBY BROWN
"RONI"

The kids are really calling for this cut. Should probably be the next release from the LP. It’s hot and the teen demographics love the LP.

FREDDIE JACKSON
"DON’T LET LOVE SLIP AWAY"

This is Chicago’s stepping cut. Mid-tempo smash from the LP.

NORTHEAST

DAVID DICKENSON
WNHC/New Haven, CT

ZIGGY MARLEY
"TUMBLIN’ DOWN"

Great tie-in with the past. Good Reggae and modern feeling.

SURFACE
"I MISSED"

Bernard Jackson’s lead vocals have been missed from the airwaves. I like the uptempo beat—that is just to separate them from the rest.

October 7, 1988

BARBARA PRIETO
WGCI/Chicago, IL

BOBBY BROWN
"RONI"

The kids are really calling for this cut. Should probably be the next release from the LP. It’s hot and the teen demographics love the LP.

FREDDIE JACKSON
"DON’T LET LOVE SLIP AWAY"

This is Chicago’s stepping cut. Mid-tempo smash from the LP.

KCLEO COOK

NOT TO PDS, MDs, air personal- ities: Send in your photos for programmer’s polls. Call Carolyn Plummer Riley at (213) 469-7262 or write BRE, 6353 Hollywood Blvd., Hollywood, CA 90028. Please send black & white pics, no Polaroids.

Note to PDs, MDs, air personal- ities: Send in your photos for programmer’s polls. Call Carolyn Plummer Riley at (213) 469-7262 or write BRE, 6353 Hollywood Blvd., Hollywood, CA 90028. Please send black & white pics, no Polaroids.
F or radio programmers and record buyers alike, Deniece Williams’ current smash, “I Can’t Wait,” is just the latest in a line of hits that this talented lady has been making over the past 12 years. Just a partial list testifies to the breadth and range of her musical abilities: “Free,” “Silly,” “I’ve Got The Next Dance,” “Let’s Hear It For The Boy,” “Too Much, Too Little, Too Late” (with Johnny Mathis), “It’s Gonna Take A Miracle”—not to mention album cuts like “Black Butterfly,” “I’m So Proud,” “If You Don’t Believe” and “It’s Your Conscience.” Yes, Deniece has covered a lot of musical territory and her new album on Columbia Records, As Good As It Gets, continues the tradition.

“I was actually a little scared about this album,” says Deniece, currently on a promotional tour. “It was the first time I’d worked with more than one producer and I was really afraid of that whole concept. I talked to a couple of friends, other artists, and all I heard was horror stories. For the past five years, Columbia had been talking to me about doing an album this way but I just didn’t know if I could be the musical glue or thread that pulled the whole thing together.” It was husband-manager Brad Westering who recommended that Deniece give it a try: “It took several meetings till we came up with the right selection of producers,” she says, “but I feel we came up with the perfect collection.”

Deniece ended up working with George Duke, with whom she’d scored so strongly on “Let’s Hear It For The Boy” in 1984; Minneapolis producer Monte Moir (whose credits include work with Alexander O’Neal, Janet Jackson and Junior); and husband Brad and partner Jay Gruska, who’d worked with Deniece on “So Glad I Know,” her Grammy-winning gospel album.

“It was wonderful being back with George again. After all, the last time we worked together, I got to pay the rent that year!” Deniece laughs. “Actually, we’ve done some jingle work and I did some backgrounds with George during the last four years but being back with him in the studio, we realized just what we could do now—we’ve both grown musically so it was really exciting. He did three tracks, the single, ‘I Can’t Wait,’ and ‘Memories’ and ‘There’s No Other,’ two songs I co-wrote.”

For the three songs she did with Moir, Deniece says she worked in a different way than she’s ever done before. “Monte cut the tracks in Minneapolis and Brad was there steering the direction we wanted to go in musically but I didn’t participate while he was doing the rhythm tracks. I’m really a hands-on person so relinquishing that was different! You could say I was a little anxious to hear the end result.” On one of Moir’s tracks, “If You,” Deniece had some assistance from good friend Howard Hewett: “It wasn’t actually a duet but Howard came in and sang on the track. To me, he’s one of the finest male vocalists in the business.”

The remaining four songs, including the album’s title cut, provided Deniece with yet another challenge: “Working with your husband in the studio is not necessarily the easiest thing. We’d worked on the gospel LP, of course, so we knew what it could be like. We actually get along very well in the studio—Brad has an incredible song sense.”

Included in the album is the first recorded version of Michael Jackson’s “We Are Here To Change The World” and “We wanted to Disneyland about two years ago and I heard the song in ‘Captain EO.’ I really liked it and asked (Michael’s company) about the possibility of doing it. No one sounded very positive, but his office said they’d call him in Japan and ask. Three days later, we got the word back that I could record it. I’m excited about it because I love what the song stands for: I really do believe each of us does make a difference in the world.”

The immediate response to the infectious first single doesn’t come as too much of a surprise to the lady: “It’s always my desire to give radio, the record company and the public something they can jump into. Nevertheless, I’m very appreciative and real excited about the reaction—I never take it for granted.”

Deniece candidly acknowledges the relative lack of response to her last LP, Water Under The Bridge, noting that she still thinks of it as “a good musical record, maybe more of a listening album. I learned with the success of my first LP and the fact that the second one wasn’t as successful that you have to treat each project separately. Sometimes you can have a record that sells millions and the next one does nothing. All an artist can do is the best job possible: some albums are just going to be more marketable than others.”

The success of Deniece’s first gospel LP for Sparrow was, she says, particularly gratifying: “Sure, after getting two Grammys for that album after years of wanting a Grammy and never getting one, I felt great—it was almost like a reward, like the Lord was saying that I got recognized for honoring Him. If I never win another Grammy, I’ll be satisfied with what I have.” Deniece says she plans another gospel LP next year.

Meanwhile, life in her household is particularly busy, these days: “I have a new baby, Forrest Matthew, who’s just six months old and we just moved into a new house. I’m loving being a Mom again—I have a house full of boys with my two teenage sons, Ken and Kevin, and I know that having a third child has come at a time in my life when I’m much stronger spiritually, emotionally, financially: I’ve seen the world, I’ve experienced many things. I’m having a great time with my husband and my kids and I’d say this is a wonderful period in my life.”
CAROLINAS

WBMS
Paul Brester
Thomas McBurner
P.O. Box 718
Wilmingt on, NC 28402
803-763-6633

DRAMATICS, BORN TO BE WILD
GEORGE MICHAEL, KISSING A...
CHEERLEADERS, EVERYTHING I MISS
FULL FORCE, TAKE CARE OF...
ROGE, IF YOUR SERIOUS
ANITA BAKER, GIVING YOU THE
WDKS
Bob Crayle
P.O. Box 2908
Fayetteville, NC 28301
919-846-2107

ICE-T, I'M YOUR PUSHER
WRECKS & NERFS, LETS DO IT
DEREK B. GOOD GROOVED
CHEERLEADERS, EVERYTHING I MISS
ANITA BAKER, YOU MAKE ME WORK
JONATHAN BUTLER, ONE BORN...
PEBBLES, DO ME RIGHT
WEAL
Don Davis
Dave Avery
106th Camford Avenue
Greenwood, SC 29646
803-782-5213

STEVE WINTER, MY EYES DON'T
FREDDIE JACKSON, HE LOVES
LOUISA ANN, ME, BACHELOR
TERRY PROJECT, JUST WANNIN'
WFXC
Wayne Walker
Monique Miller
P.O. Box 650
Durham, NC 27703-0650
919-782-0810

SCAT LATISHAW, CALL ME
TYKA NELSON, LOVE
CHEERLEADERS, EVERYTHING I MISS
TINA/TONY B, LIMBING DOWN
FUSSY, TAKE CARE OF...
WHYZ
Janice Henderson
Deshman Smith
P.O. Box 4399
Greenville, SC 29608
803-246-1441

CHEERLEADERS, EVERYTHING I MISS
CHEERLEADERS, MY HEART, YOU NEED
CAMEO, SO HARD TO LET GO
FULL FORCE, TAKE CARE OF...
WLGI
Bob Brown
Route 2 Box 69
Hendersonville, SC 29514
803-538-2977

DONALD J. BOWEN, AT THE PARTY
NADEL, SO HARD TO LET GO
HUNTER/ONE WAS, DRIVING ME...

THE DAZZ BAND ROCK V-103
Members of the Dazz Band stop by WVVE/V-103, Atlanta, GA, to promote their new LP Rock The Room during the group's promotional tour in the Southeast. (L-R): Bill Williams, RCA Records, Atlanta, GA; Ray Boyd, PD, WVVE/V0103; and the Dazz Band.

THE DAZZ BAND ROCK V-103

WWAL
Don Windfield
1717 Wapoo Rd.
Charleston, SC 29407
803-763-6330

CAMEO, YOU MAKE ME WORK
SURFACE, I MISSED
JONATHAN BUTLER, ONE BORN...
LENNY WILLIAMS, GIVING UP...
PAULA ABDUL, IT'S JUST THE...
STEADY B. LET THE HUSTLER...
WPEG
Michael Sanders
230 Hwy 39 N P.O. Box 128
Concord, NC 28025
704-782-8754

FROZEN
WQOK
Karen Duggan
Joy Conwell
8601 St Forta Rd.
Raleigh, NC 27615
919-586-1736

CHEERLEADERS, EVERYTHING I MISS
MISSES, TAKING DOWN
FUSSY, TAKE CARE OF...
WWWZ
CLM Fletcher
P.O. Box 30669
Charlotte, NC 22417
803-556-9132

FREDDIE JACKSON, HEY LOVER
CHEERLEADERS, EVERYTHING I MISS
JIZCHAK NABAR, LIMBING DOWN
BRENDA RUSSELL, GET HERE
TODAY, HOMIE OR ME
WZFX
Tony Lyne
Tony Lyne
225 Green St. Suite 700
Fayetteville, NC 28302
919-486-4991

JONATHAN BUTLER, ONE BORN...
EVEN GEEFRES, STAND...
ICE-T, I'M YOUR PUSHER
PIECES, DREAM, RISING TO...
CHEERLEADERS, SOLITAIRE
WHDIA
Bobby O'Play
112 Union Ave.
Memphis, TN 38103
901-529-4397

CHEERLEADERS, EVERYTHING I MISS
COMMODORES, SOLITAIRE
CAMEO, YOU MAKE ME WORK
EVEN GEEFRES, YOU MAKE ME
HILLIE JONES, TAKING THE...
JONATHAN BUTLER, ONE BORN...
P. M. THOMAS, DON'T MAKE...
WJJS
Robert Ladd/Coons
P.O. Box 6440
Lynchburg, VA 24505
804-847-5709

W HOUSTON, ONE MOMENT IN TIME
FREDDIE JACKSON, HE LOVES
CUT, ROUND & ROUND
CHEERLEADERS, EVERYTHING I MISS
FREDDIE JACKSON, HE LOVES
FREEZE, ROUND & ROUND
JONATHAN BUTLER, ONE BORN...
LEZ, TELL ME...

WWDM
Andre Carson
6161 Briarhill Blvd.
Sunnyvale, CA 94315
408-738-5558

GEORGE BENSEN, LET'S DO IT...
CHEERLEADERS, EVERYTHING I MISS
2 Live Crew, Do Me Dirty
FULL FORCE, THE GIRLS
PIECES, DREAM, RISING TO THE...

803-763-9975

JONATHAN BUTLER, ONE BORN...
TRACIE SPENCER, HIDE & SEEK
JANET JACKSON, PAIN IN
PIECES, DREAM, RISING TO...

803-763-9975

BLACK RADIO EXCLUSIVE
October 7, 1988
WOL
Long Island, NY
105.7

WNUC
San Francisco, CA
920

WDAS
Philadelphia, PA
103.9

WOL
Long Island, NY
105.7

WNUC
San Francisco, CA
920

WDAS
Philadelphia, PA
103.9

October 7, 1988
BLACK RADIO EXCLUSIVE
23
## REGIONAL ADDS CHART

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The following report reflects the 7th 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
2051 E. Market St.
 Greensboro, NC 27401
919-275-7689
Curta Moore
217 TOOTHPICK, MY HEART
LP: TOOTHPICK, TOOTHPICK

Reznick's Paradise
There, Shopping Center
 Winston-Salem, NC 27103
336-723-9773
Jim Churchill
SP: Bobby McCreary, Don't Worry...

Shazada Records (1)
121 E Trade St.
 Charlotte, NC 28202
704-332-7077
Jack Gordon
Niki Ranier
SP: Anita Baker, Giving You...
LP: BETTY, RUFF N' READY

Shazada Records (2)
4580 N Bryan St. Suite 37
Charlotte, NC 28213
704-596-8445
Ben Taylor
SP: All I R U S T: RESCUE ME
LP: BETTY, RUFF N' READY

Mid-Atlantic

Boss Ugly Bob's
276 E. Mcclure
 Memphis, TN 38104
901-774-3471
Branden Carlson
Branden Carlson
SP: FOUR TOPS, INDESTRUCTIBLE
LP: DEBRE B. BULLET FROM GUN

Churchill's Records
1880 N. 3rd St.
Richmond, VA 23223
804-249-8478
Yoshika Roberts
SP: Cherie P. Riley, Thanks for My...
EP: GEORGE MACKIN, TWICE THE LOVE

Coleman's Record Shop
1481 Florida Rd.
Memphis, TN 38109
901-274-7770
Crystal Patterson
Mark
SP: I CLUE 1, I'M YOUR PLAYSER
EP: TAYLOR DAYNE, TELL IT TO ME...

Frankie's Got It
317 Grand St.
Norwich, NY 13815
603-625-3470
Roberta Brown
SP: Cherie P. Riley, Thanks for My...
LP: CHERLEY, I POWER

Jek Enterprises
1380 Abe Anna
Baltimore, MD 21231
301-675-7900
Mark Smith
SP: Anita Baker, Giving You...
LP: BOBBY MCCRTERY, SIMPLE PLACERIES

Peninsula One Stop
904 W. Queens St.
 Hampton, VA 23669
804-721-6444
Lake Shoumane
SP: R. W. KOCK, HERE WE COME
LP: GUY, GUY

Poplar Tunes
306 Poplar Ave.
Memphis, TN 38103
901-325-3248
Hannah Larch
SP: Terence D. Darcy, Dance Us Sister
LP: Jeffer Osborne, One Love, One...

Punnie's Int'l Music
4282 Worship Rd. St.
Norfolk, VA 23513
804-855-4076
Deborah
SP: Luther Vandross, Any Love
LP: GUY, GUY

Record Theatre
7405 Liberty Rd.
 Baltimore, MD 21207
301-944-8225
Judy Jenkins
SP: Paula Abdul, It's Just the LP: Stanley Jordan, Flying Home
LP: GUY, GUY

Sp: Bobby McCreary, Don't Worry...

Select-O-Hits
865 Chester Ave.
Memphis, TN 38107
901-325-1140
Keith Gordon
SP: Cherie P. Riley, Thanks for My...
EP: ICLUE, I POWER

The Wiz
1112 Rector Drive
Baltimore, MD 20705
301-975-8690
Esperanza Godschel
SP: TRACY CHAPMAN, SATI CARS
EP: TRACY CHAPMAN, TRACY CHAPMAN

Your Record Shop
3201 South Nine Mile
Baltimore, MD 21202
301-936-4379
Angie Ruxton
SP: Loose Ends, Me Bachelor
LP: ICLUE, I POWER

Mid-South

Bowies Records
8532 Seaboard Rd.
Macon, GA 31208
(404)-777-8886
Ruby Richey
SP: SUREANCE, I MISSED
LP: ISAAC HAYES, LOVE ATTACK

Stans Records
7724 Tremont Ave.
Shreveport, LA 71106
(318)-677-3424
Cory Blakemore
SP: Jeffrey Osborne, She's On The...
LP: Jeffrey Osborne, One Love, One...

Frankie's One Stop
F.D. Box 5015
Shreveport, LA 71146
(318)-568-9441
Frankie Spani
Cory Blakemore
SP: Anita Baker, Giving You...
LP: BOBBY MCCREARY, WHAT'S BOOZY...

Record Bar #87
9223 Crescent Place Suite #10
Baton Rouge, LA 70815
504-923-1523
Clibert Vasseur
SP: Jeffrey Osborne, She's On The...
LP: GUY, GUY

Midwest

Barney's One Stop
340 W. Ogden
Chicago, IL 60613
212-521-6300
Nettie
SP: Bobby McCreary, Don't Worry...
LP: OHIO PLAYERS, SHOW OFF

Boogie Shop
2231 N. Chicago Ave.
Chiago, IL 60615
312-373-6105
Mike Jones
SP: FOUR TOPS, INDESTRUCTIBLE
LP: STEERSAISONIC, IN FULL BUS

Discount Records
6188 Broadway
Gary, IN 46402
219-881-8924
Richard Hopwood
SP: KARNIN WHITE, THE WAY YOU LIVE
LP: LOUISE HUDDON, INTERVENTION

Hudson's Embassy
3818 Page Blvd.
St.Louis, MO 63113
314-533-3070
Keith Hudson
SP: Anita Baker, Giving You...
LP: ROB BASE, IT TAKES TWO

Jimmy's Records
1913 W.87th St.
Chicago, IL 60629
312-239-0328
Pearl
SP: TAYLOR DAYNE, I'M ALWAYS...
LP: JOLIE MILER, GIVE IT UP

Metro Music
1525 E. 87th St.
Chicago, IL 60619
312-978-3380
Green Service
SP: Anita Baker, Giving You...
LP: NEW KIDS ROCK, HANGING HUFF

Radio Doctors
240 W. Jefferson
Milwaukee, WI 53203
414-771-4152
Mark Schneidt
Cathy Blakemore
SP: Cherie P. Riley, Thanks for My...
LP: ICLUE POWER

Singer One Stop
2130 W. Chicago Ave.
Chicago, IL 60622
312-373-3450
Lucy
SP: 10 D. I. BURN FOR YOU
LP: FREDDIE JACKSON, DON'T LET LOVE

Soundtrack Records
125 E. Division
Chicago, IL 60603
312-387-4694
Gwen Lisi
SP: LEVERT, ADDICTED TO YOU
LP: GEORGE BENSON, TWICE THE LOVE

Spin It
1444 E. 57th Street
Chicago, IL 60637
312-384-1505
Keno
SP: Anthony, THE BEST OF ME
LP: CHERLEY P. RILEY, ME, MYSELF & I

A-1 One Stop
4217 S. Michigan
New York, NY 10036
212-246-3958
Ernie Montgomery
SP: FOUR TOPS, INDESTRUCTIBLE
LP: BOBBY MCCRTERY, SIMPLE PLACERIES

Northeast

Regional Retail Report
October 7, 1988
Black Radio Exclusive
27
Some wild wax has hit Rap Report's desk this week. First off, check out a new album called Unity from Jamaican-born rapper/toaster Shinedead. Anyone that's serious about Hip Hop has followed this important artist's development, some hot previous releases include a killer 12" Reggae Rap versions of Michael Jackson's "Billie Jean" and Bob Marley's "Who The Cap Fits." Both cuts are masterpieces of the kind of re-contextualization of pre-existing musical elements that forms the basis of contemporary Hip Hop. With his move to the Elektra label and the subsequent teaming of the rapper with producers Jam Master Jay and Davy D, Shinedead should be well on his way to both gaining the broad notoriety afforded U.S. artists and expanding the realm of what's acceptable to the ear of Rap's audience. Rap artists like Boogie Down Productions and Masters of Ceremony have made strides toward bringing Jamaican-style toasting under the wing of Hip Hop, but neither bears a more authentic style and demeanor than Shinedead.

Unity has a few cuts that walk the stylistic tightrope, beginning with the current single "Chain Gang Rap." Even more interesting from both airplay and dance perspectives is the album's title song, "Unity." Great dance beats care of Jam Master Jay back a rhyme that cuts down those MC's that build their reputation by dissing others. Talk about a heavy hook...this song bites the chorus from the Beatles' "Come Together." "The Truth" goes for a pure Jamaican Reggaemuffin Hip Hop sound and is our fave from this LP, but let's face it, only the hippest clubs will break this one and maybe cool Jennifer at KDAY will give it a test. "Do It With Ease" and "Hello, Y'all" are hard-core Raggamuffin fare as well. Shinedead paraphrases Public Enemy in the hot, hot anti-crack toast "Gimme No Crack," saying..."once again crack is the incredible, devil's animal." Deep!

Uni Records has a new album by Master of Ceremony's renegade MC Don Baron. Another addition to the Reggae Hip Hop field, Baron owes his lineage to Jamaican dub-poets like Big Youth and Yellowman. The title of the LP is Young, Gifted and Black and it remains true to the Jamaican style throughout. Check out the current single release "D.J. Imitators," or the album's fastest moving toast, "Fast Talk Man"...Profile finally releases an album from Rob Base and DJ E-Z Rock named after the smash sleeper hit "It Takes Two." Though it seems that that single has yet to run its full course, let's move on to the remainder of this album's material. There are some good songs here, though none lives up to the apocalyptic debut, check out the mid-paced jam "Joy and Pain." Teddy Riley does the musical arranging on the Rap ballad "Crush."...the Cosit label may be one to watch. One of this week's best is Sugarbear's "Don't Scandalize Mine" on the fresh indie. Produced by Shabazz, "Don't Scandalize Mine" has the stoopid fresh idea of biting a Talking Heads riff. The other side is another very creative mix that defines our state of mind. It's called "Ready To Penetrate." D.C.'s Hear Ya label offers the Go Go backed Rap "Beam Me Up Scotty," that deals with the drug problem in a very danceable fashion...speaking of which, radical rapper Chuck D and Public Enemy kick out another Def Jam from their current album. "Night Of The Living Baseheads" has already been receiving album airplay and considerable club play as well, but as a single release the song should really get going on the "with it" radio stations. This is a seven inch, yo, do we get a re-mix...also from Def Jam comes another cut from Original Concept called "Charlie Sez," which is a hard New York-style Rap...The Real Roxanne is not Roxanne Shante, but she does deserve respect. Her new 12," produced by Hitman Howie Tee called "Respect." The song uses a re-recorded version of the chorus from Aretha Franklin's funky jam. Coming on strong for Select, check out the "B" side! It uses a piece of "Pick Up The Pieces" by Average White Band and is titled "Her Bad Self." Nastymix Records has another one from their best talent, Sir Mix-A-Lot. "Posse On Broadway" is a down-tempo selection that surprisingly comes off in a Seattle version of the Jamaican style...Derek B is one of Britain's best Rappers, which ain't sayin' much, but this latest release is seeing acceptance by the American Rap underground's discerning ear. Not bad, mate!...and let us certainly not forget Rap rulers Eric B. and Rakim's latest from the Follow The Leader album, "Microphone Fiend."
By Duiff Marlowe

VOYEUR—HANGIN' ON THE BOULEVARD—COLUMBIA—Voyeur has a good, clean dance hit with this ode to every teen's favorite weekend pastime. Mild Third World and Reggae influences spice up a well-produced, mid-tempo composition that fronts female vocals, synth horn riffs and complex electro-percussion programming. Check out the "House" mixes.

DESIREE COLEMAN—ROMANCE—MOTOWN—Looking better than desirable on the picture sleeve, Desiree's sound is as attractive as her appearance. Working in a straight-ahead R&B dance format, she offers a free-style vocal approach that digresses into high-range scat riffing. Produced by Craig T. Cooper.

MICHAEL RODGERS—I LIKE IT LIKE THAT—(UNNAMED)—Dance clubs look out for the monster, multi-formatted smash. A clear pick to rock both clubs and airwaves, he takes up where Prince leaves off, offering a hard-driving, well-produced sound that has a kind of charisma that's all its own.

THE REAL ROXANNE—RESPECT—SELECT—Aretha may or may not like this bite of her classic cut, but regardless, this record's gonna be a hit anyway. Hitman HOWIE Tee produces the sweet and sexy female rapper.

BOBBY MCFERRIN—SIMPLE PLEASURES—EMI-MANHATTAN—The first release for Bobby on the EMI-Manhattan label finds the five time Grammy winner expanding stylistically beyond the jazz mode and into the worlds of pop rock and soul. The LP is number one, as is the debut single, "Don't Worry, Be Happy," but there's plenty more to come from an extraordinary diverse collection: The Beatles' "Drive My Car," Buddy Miles' "Them Changes," and Cream's acid-rock classic "Sunshine of Your Love" are a few of the interesting selections! An across-the-board smash.

THE BOYS—MESSAGES FROM THE BOYS—MOTOWN—From gymnastic team to singers/songwriters, these kids have taken a fast track to the top with their diverse talents. The clean-sounding R&B production comes from hitmakers L.A. and Babyface. The first single to jump is the popish cut "Dial My Heart," which is moving up both BRE's add chart and the national black singles chart.

CLIFF BRANCH—ALL ABOUT LOVE—SUTRA—Cliff worked with Keith Sweat and Luther as a session musician to get his start, now with this debut solo release the singer/songwriter, producer/performer is ready to take his talent to the masses. "Don't Give Up" is the upbeat first single that's charting presently and "Body To Body" comes off in a similar dance vein. Check out the ballads "Miracles" and "Everything About You."

INCORPORATED THANG BAND—LIFESTYLES OF THE ROACH BAND—WARNER BROTHERS—Why does this record sound like Funkadelic? Well, George Clinton and Bootsy share production credit, does that answer your question? The first single release, "Body Jackin'," didn't fare too well, but that doesn't say anything but "dig deeper." Tracks like "Storyteller" and "Still Tight" are hot Clinton-crew compositions that sound extra-funky!

NEW RECORD RELEASES

FOR THE WEEK OF SEPTEMBER 20

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<th>Label</th>
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<tr>
<td>COLUMBIA</td>
<td>REGINA BELLE, After The Love...</td>
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<td>S</td>
<td>4th Single, R&amp;B Ballad</td>
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<td>NANCY WILSON, Quiet Fire</td>
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<td>Single from New LP</td>
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<td>VOYEUR, Hang In On The...</td>
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<td>Dance/Clubs</td>
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<td>CBS</td>
<td>ISAAC HAYES, Love Attack</td>
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<td>M/S</td>
<td>Seductive Rhythms</td>
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<td>CHERYL &quot;PEGGY&quot; BILLY, Me, Myself and I</td>
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<td>A</td>
<td>Debut LP Release</td>
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<td>MICHAEL ROGERS, I Like It Like That</td>
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<td>Club &amp; R&amp;B Crossover</td>
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<td>MCA</td>
<td>READY FOR THE WORLD, Ruff n Ready</td>
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<td>EMI-MANHATTAN</td>
<td>BOBBY MCFERRIN, Simple Pleasures</td>
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<td>MOTOWN</td>
<td>DESIREE COLEMAN, Romance</td>
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<td>M</td>
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<td>ADA DYER, I Don't Feel Like...</td>
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<td>M</td>
<td>LA &amp; Babyface Produced</td>
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<td>THE BOYS, Message From The...</td>
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<td>Debut Album, Adolescents</td>
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<td>WARNER BROTHERS</td>
<td>INC. THANG BAND, Lifestyles Of The...</td>
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<td>ANDRE BERRYMAN, Don't Play No Games</td>
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<td>Debut Singles Dance/Clubs</td>
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<td>CHERBELLE, Everything I Miss...</td>
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<td>Debut Single, Pop Ballad</td>
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<td>A&amp;M</td>
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<td>SUTRA</td>
<td>CLIFF BRANCH, All About Love</td>
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<td>A</td>
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<td>RYXANNE, Respect</td>
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<td>Female Rap/Dance</td>
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<td>STRONG CITY</td>
<td>DON BARON, Young Celtic &amp; Black</td>
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<td>MAGIC MULCH</td>
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<td>PROFILE</td>
<td>ROB BASE/DJ EZ ROCK, It Takes Two</td>
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<td>M/F</td>
<td>Pure Rap</td>
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© Cassette Single TEMPO: F-Fast, M-Medium, S-Slow, A-All
IN THE MIX

By Elaine Stepter

Angel City recording artist Alfonzo Jones is lighting up the airwaves from the East Coast to the West. His remake of the Bill Withers classic, "Ain't No Sunshine When She's Gone," is destined to become one of the hottest covers this year. The Wayne Henderson production is a true killer, I'm telling you. Don't let this one slip by.

Now for a serious mix bit...the word is out that the "Q," (Quincy Jones) is working out of an L.A. recording facility in production for his upcoming LP. Collaborators include Rod Temperton and James Ingram who will also be featured up front on several sides. Stay in the mix for upcoming in-depth coverage...

Kid Flash

Recently coming out of Flyte Time Recording Studios in Minneapolis is Tabu/CBS recording artist Cherelle. In with Grammy award-winning record producers Jimmy Jam and Terry Lewis, she has a new single out entitled "Everything I Miss At Home"—a very smooth, sophisticated R&B trak that features Alexander O'Neal. Just released this week, it boasts Jimmy & Terry handling all of the production of course, with Steve Hodges engineering. Look for Cherelle's LP around 10/1/88.

While talking about Tabu, I must inform you that Kid Flash is now in the Bayside Recording Studio in NY, remixing the next single from his LP entitled Havin' Fun. This will be a special remix because after you hear it, the 12" version will take you right into "Mind Your Business." The flip side of the 12" will have a totally different selection on it, a trak not from the LP. The remix master on this one is Vandy C.

The Tri-State's busiest recording facility, Blank Productions, hosted a wide range of work this month. Currently in the studios are Carolyn Harding, recording her new single for Profile Records, and Groyez, recording his new project "Romulac." The studio is also home to the production company, Blank Productions, which is responsible for a wide range of artists and projects.

Two Badd

Roland Clark is in recording his new single for Atlantic, Jocelyn Joyena and Virginia Vee are readying product for Calawa Records. They have also recently added to the music complex and the new equipment includes a prototype Yamaha TX8 digital drum unit (with live pads and PCM 16 bit sounds) and the Steinberg SMPTE24 SMFTE lock unit. Another piece of equipment at the facility is a 1951 Chevy Roadster restored to "as new" condition to provide transportation to and from the nearby train station for their clients. The Chevy sports an AM radio and a maroon paint job (soon to be repainted pink!)

Al Franklin, manager and owner of Discoveries Artist Management Company is grooming his artist roster with real talent and, of course, the hits. The newest release will be on Fatima Shaheed (a.k.a. OG), Juanita Lee (a.k.a. Crazy) and Barbara Lee (a.k.a. Arabian) who make up the group Two Badd who have recently signed with Fresh Sleeping Bag in NY. The first single "Two Badd," has just been remixed at the Total Trak Recording Studio here in L.A. by Courtney Branch and Tracy Kendrick of All Muzic Productions and is scheduled for release this month. Currently in M'Bla Studios is the group Girlfriend, also with Franklin. They have just signed with an indie label. Teen Dream Records. The first single is scheduled for an 11/1/88 release. Be on the lookout!

At Kajem/Victory West in PA, Mitchell Goldfarb was remixing the George Benson track "Let's Do It Again" for Warner Bros. by John Wicks, mixed by Mitchell Goldfarb and assisted by Hendricks. Philadelphia's premier gospel label, Son of Man Records, was in recently working on several artist's including the Soul Stirrers, Jackie Ruffin, and Spirit. LP's were cut and mixed on all acts. The albums were produced by Tony Beck, engineered by Jon Smeltz, Gene Leone and Joe Alexander, with assistance from Rachel Cory and Jeff Cheste.

Elumba Recording Studio recently filled with nostalgia when producer Eddie Singleton was in tracking "My Boyfriend's Back," on J. Bonnie for E.Tecords. Craig Cooper kept the memories of yesterday alive at Elumba when he brought in Lelah Hathaway. For your information, Lelah is the daughter of the legendary vocalist Donnie Hathaway. This is going to be a good one. Let's keep it in the mix.

Mix Bits

RLR Records in the Bay Area is really in the mix these days—recently completing the video for the single "Concrete." (The movie is now getting ready for production.) Single release, which is from the movie soundtrack LP is recorded by Le'Magazine, a self-contained band signed to RLR. Executive producer is Robert Rodgers with co-production credits going to Wilson Graham.

Byline: October 7, 1988
INTRODUCING...

as reported by BRE Special Correspondent David Nathan

SPARKLE: A DAZZLING ‘TRIPLE THREAT’

When Total Experience Records held auditions earlier this year for three female vocalists to form a new group, Paula Brown, Tamara Thomas and Gayle Brown ended up as the trio Sparkle. Their initial single, “So Inspired,” is already picking up some strong reaction and now with top manager Don Taylor working with them, the ladies are understandably excited about their prospects for success.

• The trio’s background

Paula: “I’m from Washington D.C. and I came out to Los Angeles to appear in ‘Fame’—I did that for two years, as well as acting, dancing and appearing in videos and films.” Gayle: “Baltimore’s my home and before Sparkle, I was involved doing commercials, videos and acting.” Tamara: “I’m a native of Los Angeles and I was studying opera at a conservatory of music and singing prior to joining the group.”

• Their music

“We have a lot of the same influences including Sade, Anita Baker, The Supremes. We think of ourselves as like a ‘90s version of a combination of The Supremes and The Emotions—together with our own sound. There’s a void for a good quality female group and we feel like we’re that kind of group, with a rare and unique vocal blend. Since we all sing lead, we dance, we work on our own choreography and we write, we think of ourselves as a triple threat!”

DEON ESTUS: PUTTING HIS ‘SPELL’ ON AMERICA

In the early ’80s, Detroit-born Deon Estus made the same transatlantic journey that other American artists of note such as Jimi Hendrix and Terence Trent d’Arby have made with spectacular results. Deon, who was a member of dance band Brainstorm during the early ’70s, isn’t doing too badly for himself: after working with supergroup Wham!, he’s opening up for George Michael as well as playing bass during George’s show. With his debut LP on Mika/PolysGram Records, Spell now on the streets, Deon is making his mark in his homeland.

• Settling in Europe

“Originally, I went to Europe with Marvin Gaye and decided to stay there. I felt like I wanted to be somewhere different—life does exist outside America, plus I’m the kind of person who was always able to adapt. I cut an LP in Dublin, Ireland, and made some great friends, including some of the guys in U2. It was amazing because I found that some Irish music was actually very close rhythmically to R&B grooves! Anyway, after I settled in London, I got to work with Elton John and then Wham! which is where I met George (Michael).”

• Working with George Michael

“I’d say George and I teach each other: he gets a lot from me and vice versa. The tour has been incredible and there’s a big difference from when I toured here with Wham! I feel like I’m part of the show rather than a support act.”

• The LP

“I selected the producers—we used David Z. (who’s known for his work on Jody Watley’s LP and association with Prince), Jellybean, a British team, George McFarlane and Colin Campsie, and George. I’d describe the music as very versatile, kinda sassy, definitely different—it’s not like anything I’ve heard. The first single, ‘Me Or The Rumours’ did well on the dance charts.
Theola Kilgore: From "The Love Of My Man" Back to Gospel

In 1963 the world witnessed the March On Washington, led by Dr. Martin Luther King, Jr. President John F. Kennedy was fatally wounded and the Supreme Court ruled 8-1 that laws requiring recitation of the Lord's Prayer or Bible verses in public schools was unconstitutional.

The year was one that changed Theola Kilgore's life, but for more personal reasons. It was in 1963 that she earned her big #1 smash with "The Love Of A Man," written by the great Ed Townsend.

A native of Shreveport, LA, she relocated to Oakland, CA where she spent most of her young adulthood: "I started singing with my sister in church when I was about five years old. We would travel as far as Marshall, TX with different gospel groups.

"It was my uncle who really inspired me. He listened to my sister and I and said 'you're singing in harmony!' I didn't know what 'singing in harmony' meant at the time, but it was inside me all the time."

While in Oakland she attended beauty college and performed in various groups and choirs. She later joined the Caravans of Chicago, but remained based in Oakland. "The people in Oakland were very warm. The neighbors were like chosen brothers and sisters. I found that chosen friends are, in many cases, better than relatives," she said.

Through J.W. Alexander, formerly with Sam Cooke and a former member of the Pilgrim Traveler gospel group, Kilgore met Ed Townsend: "He wanted to know if I was a singer so J.W. said, 'take her to the piano and find out!' At the time, Townsend was producing a female version of Cooke's hit "Chain Gang," and Kilgore was chosen for the session.

"J.W. asked how I felt singing songs outside of gospel. I thought about it for a while because I was always concerned about lyrics." Her first two releases ("Chain Gang," "Later I'll Cry") were on the Hollywood-based Candix Records label. "The Love Of My Man" was released on the Florence Greenberg-owned Scepter Records, a label that also had Dionne Warwick and Chuck Jackson on the roster.

"Recording 'The Love Of My Man' did frighten me a little," Kilgore admitted, given her gospel background. "But I felt it was OK. It was a song about a husband or close mate and I felt it was harmless."

She was in a beauty salon the first time she heard the song played on the radio (and the station was KGFJ/Los Angeles). "It was kind of frightening because before I knew it, I had to go out on the road. While in New York, it seemed like every car radio was playing my record. It truly was a great feeling and a great experience."

The real test for Kilgore came when she appeared at the Apollo Theatre. She sang...and she tore the house down. "There were many times when I had to do three encores, just singing that one song." The lady was hot and sometimes even headlined over Jackie Wilson and Ben E. King on theatre marquees across the country.

"The Love Of My Man" became a million seller, but there was a fear in Kilgore that she wasn't pleasing the Lord. Performing in the secular world was something she never felt totally comfortable with, particularly in that she saw negative things happening to many entertainers in the secular music world. "Things that people had to do to make it...I wasn't that kind of woman," she noted. " Paying dues like that was a little too much for me."

"Walking into a promoter's office and using hard language is what a lady had to do in order to get respect and get paid for her performance."

Although we joked about her recording "The Love Of My Man 25 Years Later," Kilgore stressed that she is only interested in recording contemporary gospel music. "I had an accident in Florida that hospitalized me for about three weeks, I made up my mind then that my life would be dedicated to the Lord. Now I'm just waiting for the right circumstances (to record again). And I know it will happen."

Currently, she is developing a beauty/hair care salon in L.A. which should be completed within the next year or so, and her free moments her home is often visited by other music greats such as Mary Wells.

Keep the faith, Theola...it's only a matter of time before you'll be called back for one more musical encore!

October 7, 1988
GEORGE BENSON

Live at the Universal Amphitheatre

The multi-talented Benson and band, knocked L.A. for a loop September 25 and 26 at the University City Amphitheatre. Blending Jazz, R&B, Pop and everything in between, it was a night with a man definitely in tune with his guitar.

Starting with two instrumentals, George put down any thought of the adverse publicity he has received about his straying from his jazz roots and becoming too commercial. Flowing through complicated guitar riffs with style and ease, Benson proved why he has won Grammy's in the Best Male R&B, Best R&B, Best Pop Instrumental, Best R&B Instrumental and Best Jazz Vocal Performance categories. Backed by a band of musical geniuses (Dave Garfield on keyboards, Michael O'Neil on guitar, Jerry Brown on drums, Stanley Banks on bass, Kate Marcowitz on vocals and percussion, and Barnaby Fitch also on keyboards) they played selections from over 20 years of albums from the Benson repertoire.

Songs performed included a George Benson version of the Beatles' "Golden Slumbers," "Love X Love," "In Your Eyes," "Kisses in the Moonlight," the classic "Breezin'" and from the new LP, "Twice the Love," "Living on Borrowed Love," and "Let's Do It Again," the current single.

The show's highlights were performances of Michael Masser's "Greatest Love of All," sung with great emotion by Benson; high energy versions of "Turn Your Love Around" and "Give Me the Night," and a knockout, 10-minute, show-closing extravaganza of "On Broadway" complete with a lightning fast drum solo by Jerry Brown.

CAN YOU KEEP A SECRET?

CHART SUCCESS IS ONE THING

SALES SUCCESS IS ANOTHER

Aswad

From one single, Aswad has quietly sold 80,000 LPs...
with the next single, "FEELINGS,"
there's no telling!

Jevetta Steele is destined to be a household name.
Her single, "CALLING YOU," will call her to airplay.
"CALLING YOU"—the featured track from the "Baghdad Cafe Soundtrack"

TWO SECRET WEAPONS From Your Friends on Island/4th & B'Way
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This show exemplified what music is all about: dedication to the art and the ability to perform it.

The opening act showcased what may be the number one premier songstress of pop, jazz and blues, Nancy Wilson, accompanied by a three-piece band consisting of piano, bass and drums. With 35 illustrious years in the business and 51 LPs to her credit, Ms. Wilson is still as sophisticated and beautiful as I've ever seen her.

While she styles her way through sexy and emotion-packed ballads, you can't help but think you're watching a legend, one who has adapted to the numerous and varying changes of music over the years. Not only has she survived, Nancy also continues to be one of the most respected artists and performers in the business.

Special guest Carl Anderson joined in on two songs—"Forbidden Lover," a duet that Carl sang with Nancy on her 50th LP, and "Ferris Wheel," a song from his own last LP. Both songs were so "steam"y and romantic that they drew oohs, ahs and sighs from the mostly over 30, entranced and awestruck audience.

Nancy's current single, "Quiet Fire," a pop ballad off her soon-to-be-released 51st LP, and the 1963 classic standard "Guess Who I Saw Today," were performed to standing ovations by the crowd. And as if this wasn't enough knockout entertainment for one night, Wynton was still to come.

With a very "get down to business" style, Mr. Marsalis and company—a six-piece band consisting of Marcus Roberts, piano; Reginald Veal, bass; Herlin Riley, drums; Wes Anderson and Todd Williams, alto and soprano sax; and Marsalis, trumpet—all dressed in suits, began Part II of the evening.

Highlighting a variety of Jazz and Blues songs, Wynton showed why he has been nominated for 18 Grammys in both the Jazz and Classical field, and won eight of them in the last six years. After the opening number, Marsalis gave an opinionated commentary on Jazz and its historic progression through the decades and up to the present. Then it was "back to business" (music) with a song entitled "Pipe and the Bucket," a tribute to Harry "Sweets" Edison, who was in the audience. Interlaced with solos from the three horn players, it became incredibly apparent the years of study and practice an individual must go through to reach this plateau in music.

Next was an obscure set of songs to end the show, including two tunes that were written for a New Orleans' funeral procession and the wake that followed. "The Death of Jazz," the first song, started with a slow marching drum solo and a muted, almost crying trumpet solo by Wynton, followed by the more celebrative and jubilant "Oh But On That Third Day." Personally, after this evening of performances, my spirit was elevated as well.


definition: The Black Radio Exclusive Top 40 Jazz Albums

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McELROY & FOSTER
NEW BAY AREA PIONEERS

by David Nathan

Among the young production teams who have begun to make an impact on the music scene are Bay Area-based Denzil Foster and Thomas McElroy, who first came to the industry's attention through their work with Jay King and Club Nouveau on the smash re-working of the Bill Withers' classic, "Lean On Me" and the platinum-plus LP, *Life, Love And Pain*.

Actually, the two Oakland natives enjoyed their first measure of success with the earlier Timex Social Club hit, "Rumors," on which they played and co-produced in 1986. The team has been working together since 1984 when they were working out of the eight-track studio of Felton Pilate (lead singer of *ConfunkShun*), putting demos together in return for cleaning up his house.

Denzil's early training in music helped prepare him for his current career. "I started out playing flute but everyone told me that was the kind of instrument a wimp played, so I learned the soprano! From there, I went on to drums, clarinet, all the woodwinds, bass and then piano and, by the time I went to college at the start of the '80s, I had really gotten into all the technology, learning as much as I could about synthesizers."

With a father who was a jazz musician, Thomas remembers "we always had keyboards in the house including a big old B3 organ. I didn't start playing until I was eight and then it was classical music. It was during high school that I went on to jazz." Like Foster, McElroy quickly became intrigued with the development of technology and the extensive use of synthesizers. "I was really inspired by seeing The Time at a Prince concert—guys like Jimmy Jam and Monte Moir."

Denzil says that his musical influences were extensive: "I liked David Bowie, Elton John, Jim Croce, George Clinton, Quincy Jones, Earth, Wind & Fire, Prince: a broad range." Thomas liked to listen to "some hardcore jazz folks like McCoy Tyner, John Coltrane and more contemporary performers like George Duke, Kashif and Jeff Lorber."

When the two hooked up four years ago, they brought to their partnership a diverse range of musicality. At the time, Foster had returned from a year in Los Angeles where "I hung out at Motown and met people like Norman Whitfield and his protege, Benny Medina (now a&r executive at Warners) although nobody was really listening to what I was doing."

Meanwhile, McElroy had been busy involving himself with local jazz ensembles, noting "I just wanted to be a musician. Not just a jazz guy, but someone who could get into Run-DMC, do music with a hard, dance beat coupled with the sensitivities of pop and r&b." Initially, the team would play "jazz gigs in San Francisco for $20-$30 a night—we were always broke!" using their time at Pilate's studio to get their education as producers: "We really knew what production was all about doing demos there and we started developing our own distinctive 'sound.' We came up with something that we felt combined a strong hard beat with real strong melodies and lyrics."

Their work with Jay King and Timex Social Club was sufficient to persuade both young men to embark on a career as producers. "We really thought everything would take off after that single but with all the things that happened with the group, the LP didn't happen. So we worked with Jay on the Club Nouveau project."

With Denzil's suggestion for updating "Lean On Me," the group scored a major success. "The only problem was that we didn't get the recognition for what we did on that LP as producers," notes Thomas. "So we felt we had to branch out and start looking for our own production deals."

After completing work on LPs for King Jay Records on Michael Cooper and Theresa last year, Denzil and Thomas officially severed their association with King and began talking with Ed Eckstine at Wing Records. "He was totally in our corner and trusted what we could do and what we'd already done: he gave us free rein to produce whomever we wanted," recalls Thomas.

Denzil was aware of a group, TonyToniTone, from the Bay Area: "We knew that they were good guys, willing to work hard, that they had talent and personalities. We started working with them on the LP and it was their suggestion that we use the old spiritual 'Wade in the Water' as the basis for the story of 'Little Walter,' a drug dealer who gets caught."

The production team's success with TITTI has led to completion of the recently-released Kathy Mathis LP on Tabu Records as well as upcoming tracks on LPs by female vocalist Lia on Virgin and Robert Brookins on MCA, with recording slated to begin on Sharon Bryant, former lead singer of Atlantic Starr, for Wing, and Channel Two, a brother-sister duo, also for the label.

"We both feel that there's so much talent in and around the Bay Area. So many great people have come from here: The Pointer Sisters, Huey Lewis, Sly Stone, Larry Graham, Frankie Beverly, The Whispers, Rodney Franklin. There's such a diversity of lifestyles—the rich folks living in the hills, the radicals and liberals at the universities, the gays, Chinatown, so many ethnic groups, everyone offering different views on life. It's no surprise that we have Jazz and Hip Hop clubs in Oakland and a major school at Berkeley. We plan to develop and record a lot of talent here and cultivate new, young producers."
ANITA BAKER has been a busy lady in the wake of her quintuple platinum LP, Rapture. Her follow-up LP, Giving You the Best That I Got, due in mid-October, will be released to coincide with her U.S. co-headlining tour with LUTHER VANDROSS.

THE PERRI SISTERS, GEORGE DUKE and GERALD ALBRIGHT are just a few of the world-class artists who appear on Baker's LP and the Perri Sisters will also be on the songstress' tour, set to hit London's Wembley Arena (which PRINCE played this summer), plus venues in Japan.

Industry insiders who've heard Baker's new LP describe it as straight-ahead jazz. Baker herself calls it "my intro to Jazz 101." The lady's too modest! She's not

our idea of a freshman when it comes to being a great jazz singer.

GEORGE MICHAEL's May concert in Paris is set to air the week of Oct. 24-30 on Westwood One Radio Networks.

TRACIE SPENCER wowed 20,000 Italians at the Piazza Maggiore in Bologna with a performance of her current hit, "Symptoms of True Love" and an emotional, a capella version of JOHN LENNON's "Imagine."

JUMPED at the chance to meet with the firm that molded Moore and Jackson's career.

Sweet Obsession's debut single, "I'm Gonna Get Over You," is getting some respectable airplay on urban stations nationwide. Look for the them to do a song on LOU GOSSETT JR.'s upcoming Tri-star movie, "Iron Eagles II," along with touring as the opening act on Jackson's upcoming U.S. tour.

BLACK RADIO EXCLUSIVE

LENNON, by the way, will receive a star on the Hollywood Walk of Fame on Sept. 30th (near the southeast corner of Vine and Yucca). YOKO ONO and SEAN ONO will be present at the event. BOBBY MCFERRIN's sweetly spirited, reggae-flavored "Don't Worry Be Happy" single has received heavy listener requests at country stations in Atlanta and Dallas, prompting a campaign to promote the single at country radio! He's crossing all kinds of formats with this one, and it's the biggest hit of his career to date.

Did you know that THE ROBERT CRAY BAND has been touring together as a group for over 14 years, and once served as the backing band for Cray's blues-great idol, ALBERT COLLINS? Cray's an arena-sized attraction on his own, these days.

Looking to hit arena-sized status is the new recording group SWEET OBSESSION. They're the latest discovery of MELBA MOORE, widely acknowledged as a mentor of FREDDIE JACkSON.

Moore saw the Detroit-based singing siblings (consisting of KEENA, KIM-MALA and MICHELLE GREEN) when she hosted the Ohio Valley Music Awards. Impressed by their smoking vocals, Moore arranged a meeting with the high-powered Hush Productions management firm in NYC. The girls, who thought that their awards show appearance was strictly a one-shot opportunity,

ARIES (March 20-April 19)
On-the-job challenges are highlighted, yet you are more than up to facing these. Keep up the good work.

TAURUS (April 20-May 20)
Some project will get a big boost this week. Be more optimistic!

GEMINI (May 21-June 20)
Follow-through is important. Be sure to look at a healthier career emphasis.

CANCER (June 21-July 22)
Things may seem unsettled this week. Don't despair. Use your energy to tie up loose ends.

LEO (July 23-Aug. 22)
Take a step toward channeling whatever frustration you feel into a creative endeavor. Calm down.

VIRGO (Aug. 23-Sept. 22)
You could use some sound advice and a close friend (who you haven't put in too much time with recently) will have just what you need.

LIBRA (Sept. 23-Oct. 22)
Focus some of your energies on the home front. Rough spots tend to smooth out a bit this week.

SCORPIO (Oct. 23-Nov. 21)
Concentrate on fresh starts. Count your blessings. Project being considered still needs more clarification.

SAGITTARIUS (Nov. 22-Dec. 21)
Don't be surprised if you're hit with an urgency to self-evaluate. Watch the tendency to be too critical.

CAPRICORN (Dec. 22-Jan. 20)
You should be riding on a high wave as far as your career is concerned. Look in all directions, but optimism is not out of place.

AQUARIUS (Jan. 21-Feb. 18)
When associates offer timely advice, listen carefully. Profit from the experience of others. Have fun on the weekend.

PISCES (Feb. 19-March 19)
Approach new projects cautiously. Say yes to invitations. A change is on the way.

BIRTHDAYS
Terence Toy, DJ
9/25
Myra Weston, Solar
9/25
Spider Harrison, BRE
9/30
Howard Hewett
10/1
Freddie Jackson
10/2
Ernie O'Dell, WFIX
10/3
Jacquie Jones, BRE
10/5
Dr. Lovejoy, DJ
10/7
Duane Meadows II, BRE
10/7
David Rogers, WRX
10/7
CMJ MUSIC MARATHON

The Alternative Market Explodes In '88

The Event: The Eighth Annual CMJ Convention
The Date: October 27 - 30, 1988
The Setting: The Vista Hotel, New York City
The Atmosphere: Intimate
The Point: "The Discovery & Development Of New Artists"

PANEL AGENDA

Getting Started: The New Artist
And The Recording Process
From Fanzines To The Front Page
The Artist Encounter & Free For All

Metal Marathon:
A series of panels and workshops that focus on hard rock and heavy metal as
the musical force that it is.
Friday and Saturday,
October 28-29, 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
Woman In Metal:
Savism: Not Just In The Lyrics
Self-Help Workshop:
How To Break A Metal Band Without
Mega-Booking
We Have Not Come For Your Children, .
... Or Have We?
Does Metal Deserve Its Bad Reputation?
Metal Artist Panel:
Metal Guru

& much, much more.

Subject to change.

REGISTRATION FORM

CMJ Music Marathon

Your registration entitles you to a free all day workshop and admission to one of the New Music Centre's nightly college or urban clubs.

Mail to: CMJ Music Marathon
PO. Box 231
Greenwich, CT 06878

NAME
ADDRESS
CITY
STATE
ZIP
ACCOUNT# NA/NM
CONTRACT# PC/0

CREDIT CARD
CHARGE FOR THE FOLLOWING: (check appropriate box)
TOTAL CHARGE: 

Payment must be made in advance.

Discounted rates at the Vista Hotel
Vista Hotel Rates: $125.00 single, double.
These rates are only in effect until
October 13, 1988
(212) 938-9400.

YOU MUST MENTION CMJ MUSIC MARATHON TO RECEIVE DISCOUNTS.

AERIAL DISCOUNTS: Call American Airlines for special discount rate of 15% off regular coach fares. If you qualify for a lower
rate, American Airlines will discount that rate
an additional 5%
Call 1-800-233-1790
7:00 AM - 12:00 Midnight Central Time, any day—Specify STAR File # 5-92397A

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PUBLIC ENEMY TAKES ON A REAL PUBLIC ENEMY...

DEF JAM/COLUMBIA RECORDS—THE CLUB DJ'S BEST FRIEND!