JANET JACKSON'S "Pleasure Principle" moves to No. 1 on the R&B Chart, due to significant R&B play. REGINA BELLE, FREDDIE JACKSON, ALEXANDER O'NEAL and LILLO THOMAS are all contending, making the battle extremely tight at the top. To add more fuel to the fire, MICHAEL JACKSON'S just-released smash single, "I Just Can't Stop Loving You" definitely will dominate the radio dial. Meanwhile, VANEESE THOMAS and REGINA BELLE top the Quiet Storm chart. WHITNEY HOUSTON'S new single, "Didn't We Almost Have It All," is the most-added at Top 40 and AC, while the most-added on R&B radio is LISA LISA AND CULT JAM'S "Lost In The Emotion." From across the oceans, LL COOL J'S album, Bigger and Deffer goes to No. 1 on the R&B In The U.K. album chart.

THE GIFTED ONE RETURNS
A new chapter for Michael Jackson began this week, as the long-awaited first single introduced his new project.

 Naturally, you can expect "I Just Can't Stop Loving You" to be added everywhere. And, if you're a subscriber, you'll find a copy of the single inside these pages.

DAT DEMONSTRATIONS
LOS ANGELES — In a "dog and pony show" that toured Nashville, New York and Los Angeles, the Recording Industry Association of America demonstrated the "copy-code" technology that it believes is the answer to the digital audio tape technology.

SECOND-QUARTER REPORTS
Following Bertlesmann's announcement last week that its earnings topped a record-setting billion dollars for fiscal 1987, Warner Communications reported that its first-half revenues for calendar 1987 topped $1.5 billion, with earnings of nearly $170 million — $100 million in the second quarter alone.

Please see pages 14 and 15.

NBC RADIO NETWORK SOLD
LOS ANGELES — In a $50-million deal, Westwood One agreed to acquire NBC Radio Networks, including the all-day news service, a young-adult program that includes a sundry of features and a long-form talk show.

Please see pages 14 and 15.

AN OPEN LETTER TO JANET JACKSON
By Belma Johnson
Editor-In-Chief
Dear Janet:
Just a thank-you note for the past many months. It has been a great time, a little unbelievable at times, and sometimes sad, and often exciting — just like you. Just like your family.

Michael's new record is out now. Everybody's playing it. Everybody's talking about it. It's certain to be a hit.

But you know what, Janet? This week — at this moment — you have the most popular R&B record in the United States. "Pleasure Principle" is No. 1, when you consider overall airplay on R&B, Top 40 and AC stations.

You're No. 1, Janet. Again. Six singles, six hot videos, six hits.

You've come a long way; a tough way; a glorious way. You've survived the masked marriage and the painfully public parting with James; the constant and irrelevant (and inevitable) comparisons to Michael and your brothers; you've silenced the skeptics. (Can you believe it was just a couple of years ago that a newspaper in Des Moines,
WE INFLUENCE THE PEOPLE WHO INFLUENCE MILLIONS™
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- Major Market Movers: Fast-Breaking Releases
- Major Market Mentions: Hot Out Of The Box
- Dance Chart: Club Hits
- Hit Makers: Programmers' Picks
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- Video Chart: Hottest Flicks In R&B
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SMOKEY ROBINSON

“One Heartbeat”
(Tamla)

Freddie Jackson positions himself at No. 3 with “Jam Tonight.” Much of the success is due to the penetration of the record on R&B, Top 40 and A/C Radio format.

<table>
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<td>Epic</td>
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<td>D.WARWICK/J.OSBORNE</td>
<td>Love Power</td>
<td>Arista</td>
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<td>BABYFACE</td>
<td>I Love You Babe</td>
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<td>MIKH HOWARD</td>
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<td>AL JARREAU</td>
<td>Moonlighting</td>
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<td>SHALAMAR</td>
<td>Circumstantial Evidence</td>
<td>Solar</td>
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<td>31</td>
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<td>JOYCE SIMS</td>
<td>Lifetime Love</td>
<td>Sleeping Bag</td>
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<td>KLYMAXX</td>
<td>Divas Need Love Too</td>
<td>Constellation</td>
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</table>
Last year Levert established themselves as master balladeers with such top-of-the-chart songs as "(POP POP POP POP) GOES MY MIND" from their debut album, Bloodline.

This year Levert treats you to the summer’s hottest album—The Big Throwdown—and proves their mastery goes beyond beautiful ballads to embrace all musical styles.

Featuring the first single, "Casanova" (7-97177) (7-98373)

Produced by Gerald Levert, Marc Gordon & Craig Cooper for Tano Productions; (TANO) except "Temptation" and "Casanova" produced by Reggie Calloway, co-produced by Vincent Calloway for Callcoo, Inc.
Management: Harry I. Coombs

On Atlantic Records, Cassettes and Compact Discs
# The R&B Chart Summary

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title/Label</th>
<th>Top40</th>
<th>R&amp;B</th>
<th>A-C</th>
<th>Comments</th>
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<td>1</td>
<td>Janet Jackson/Please Principle/A&amp;M</td>
<td>68%</td>
<td>90%</td>
<td>0%</td>
<td>Hey, Big Brother</td>
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<tr>
<td>2</td>
<td>Regina Belle/Show Me The Way/Columbia</td>
<td>15%</td>
<td>86%</td>
<td>11%</td>
<td>Looking Good</td>
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<tr>
<td>3</td>
<td>Freddie Jackson/Jam Tonight/Capitol</td>
<td>29%</td>
<td>95%</td>
<td>11%</td>
<td>Jammin'</td>
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<tr>
<td>4</td>
<td>Alexander O'Neal/Fake/Tabu</td>
<td>12%</td>
<td>88%</td>
<td>0%</td>
<td>Patiently Waiting</td>
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<tr>
<td>5</td>
<td>Lillo Thomas/I'm In Love/Capitol</td>
<td>3%</td>
<td>90%</td>
<td>0%</td>
<td>Movin'</td>
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<tr>
<td>6</td>
<td>Natalie Cole/Jump Start My Heart/Manhattan</td>
<td>18%</td>
<td>98%</td>
<td>0%</td>
<td>Fully Charged</td>
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<tr>
<td>7</td>
<td>Whitney Houston/I Wanna Dance With Somebody/Arista</td>
<td>76%</td>
<td>14%</td>
<td>67%</td>
<td>Bows Gracefully</td>
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<td>8</td>
<td>Luther Vandross/I Really Didn't Mean It/Epic</td>
<td>3%</td>
<td>93%</td>
<td>11%</td>
<td>He Means It</td>
</tr>
<tr>
<td>9</td>
<td>Tawatha/Thigh Ride/Epic</td>
<td>3%</td>
<td>79%</td>
<td>0%</td>
<td>Lap of Success</td>
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<td>10</td>
<td>Smokey Robinson/One Heartbeat/Motown</td>
<td>24%</td>
<td>86%</td>
<td>44%</td>
<td>Record of the Week</td>
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<td>11</td>
<td>Georgio/Tina Cherry/Motown</td>
<td>6%</td>
<td>81%</td>
<td>0%</td>
<td>It's Fresh</td>
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<td>12</td>
<td>Jets/Cross My Broken Heart/MCA</td>
<td>79%</td>
<td>57%</td>
<td>0%</td>
<td>Gaining R&amp;B</td>
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<td>13</td>
<td>Levert/Casanova/Atlantic</td>
<td>6%</td>
<td>93%</td>
<td>0%</td>
<td>#1 Contender</td>
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<td>14</td>
<td>Cheryl Lynn/If You Were Mine/Manhattan</td>
<td>3%</td>
<td>83%</td>
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<td>Performing Well</td>
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<tr>
<td>15</td>
<td>Isley Bros./Smooth Sailin' Tonight/WB</td>
<td>3%</td>
<td>55%</td>
<td>11%</td>
<td>Good Recurrent</td>
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<td>16</td>
<td>Ll Cool J/I'm Bad/Def Jam</td>
<td>3%</td>
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<td>17</td>
<td>Whispers/Rock Steady/Solar</td>
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<td>18</td>
<td>Atlantic Starr/One Lover At A Time/WB</td>
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<td>Hot at R&amp;B</td>
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<td>19</td>
<td>Stephanie Mills/I Feel Good All Over/MCA</td>
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<td>43%</td>
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<td>New Single</td>
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<td>Vaneeze Thomas/Let's Talk It Over/Geffen</td>
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<td>System/Night Time Lover/Atlantic</td>
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<td>81%</td>
<td>0%</td>
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<td>D.Warwick/J.Osborne/Love Power/Arista</td>
<td>53%</td>
<td>64%</td>
<td>100%</td>
<td>Classic Pair</td>
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<td>23</td>
<td>Babyface/I Love You Babe/Solar</td>
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<td>0%</td>
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<td>71%</td>
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<td>Smash! Smash!</td>
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<td>Kool &amp; The Gang/Holiday/Mercury</td>
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<td>Miki Howard/Come Back To Me Lover/Atlantic</td>
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<td>11%</td>
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<td>27</td>
<td>Al Jarreau/Moonlighting/MCA</td>
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<td>24%</td>
<td>78%</td>
<td>Nice Video</td>
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<td>28</td>
<td>Shalamar/Circumstantial Evidence/Solar</td>
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<td>Joyce Sims/Lifetime Love/Sleeping Bag</td>
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<td>Coming On</td>
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<td>Klymax/Divas Need Love Too/Constellation</td>
<td>0%</td>
<td>43%</td>
<td>11%</td>
<td>Sassy</td>
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**Most Added**

- **R&B**
  - Lisa Lisa/Cult Jam
    - "Lost In Emotion"
    - (Columbia)

- **Top 40**
  - Whitney Houston
    - "Didn't We Almost Have It All?"
    - (Arista)

- **AC**
  - Whitney Houston
    - "Didn't We Almost Have It All?"
    - (Arista)
the x-traordinary debut album

MADAME X
(81774)

featuring the first x-ceptional single
"Just That Type Of Girl"
(7-89216) (0-86672) (EEME 1074)

Produced by: Bernadette Cooper for SLAP ME ONE! PRODUCTIONS

X-PECT the un-x-pected... on Atlantic Records
© 1987 Atlantic Records, a Warner Communications Co
MAJOR MARKET MOVER

Colonel Abrams

“How Soon We Forget”

His last release broke big out of the East Coast. Now, with first single from the new album “You And Me Equals Us,” the Colonel is exploding nationally. Now getting airplay in every major market: WRKS, WBLS, WDAS, WDJY, WOL, WEBB, WOWI, WPEG, Z93, WWDM, WFXC, WVUE, WJIZ, WEAS, WENN, WBLX, WEDR, WRBD, WPQX, WORL, WTMP, WANM, WDLA, KRNB, JET-94, KOKY, KHYS, KJCB, KPRW, Z16, WYLD-FM, WQXL, WXOK, WJMI, WGPR, WWWS, WDKX, WJYI, WBMX, KPRS, KATZ, KJM, KDAY, KJLH, WHUR, WXYV, KSOL, KDKO
Produced by Ron ‘Have Mercy’ Kersey and Colonel Abrams
Management: Steven Machat & Rick Smith

FUTURE MARKET MOVER

Pebbles

“Love/Hate”

MCA is about to break another new artist, Pebbles, with her first release “Love/Hate” from the Beverly Hills Cop II Motion Picture Soundtrack.
Produced by the hottest NEW producer in the industry, André Cymone
Management: George Smith in association with Pacific Cal Management
**MAJOR MARKET MOVERS**

**CHUCK STANLEY**
"Jammin' To The Bells"
(Def Jam)
*Mid-tempo*
LW TW 41 31

Chuck Stanley’s musical roots can be traced back to St. Albans, Queens, where at 9 years he sang in his church choir and later, as a junior high schooler in the early ’70, he immerged himself in the music of the great sweet soulsters of the period. The Delfonics, the Stylistics, and especially the Continental Four a New York based group. They’re jammin’ it on, WXYV, WDAS, WBMX, WGCI, WJPC, WTL, KPRS, KATZ, KMJM, KKFX, KRIZ, WENN, WQMG, WJMI, WMYK, KKDA, KMJQ, KDKO.

**TIMEX SOCIAL CLUB**
"Mixed Up World"
(Danya)
*Uptempo*
LW TW 36 32

The group that got all the "Rumors" started in 1986 is back with a brand new funk. Lead vocalist Michael Marshall is on the case with this hot jammer. Timex Social Club recently has expanded to an eight-piece group, made up of some of the San Francisco Bay Area’s hottest young musicians and vocalists. Expect to hear this one all summer long in the mix at WCKX, WGCI, WAMO, WENN, WTHP, WKKI, WPDQ, WHRK, WEDR, WFXC, WPLZ, WVEE, WOW, WMYK, KJLH, KDIA, KSOL, WXYV, WDJY, WJPC, KPRS, KATZ, WILD, KRIZ.

**J. BLACKFOOT**
"Tear Jerker"
(Edge)
*Ballad*
LW TW 49 33

J. began his professional singing career when he filled in with The Bar-Kays after Otis Redding’s tragic death. He later joined the Soul Children ("The Sweeter He Is," "Hearsay"). His most recent hit, "Taxi," put him back on track. Now with Edge Records, he’s on his way once again. WBMX, WNOV, WZAK, WTL, WAMO, KMJM, WJMI, WJLD, WOW, KMJQ, and KYOK, WCKX, WAMO, WZAT, WPLZ, KPRS, WQMG, KKK, WATV, WENN, WFXC, WVEE, WWDM, WAAA, WJMI, WMYK, KJLH, KDIA.

**ISLEY, JASPER, ISLEY**
"Givin' You Back The Love"
(CBS Associated)
*Mid-tempo*
LW TW 67 34

Isley, Jasper, Isley have come into it’s own as a force to be reckoned with in pop/R&B. This evolutionary process began in 1973 with the Isley Brothers’ groundbreaking 3+3 album. Throughout the 70’s, Ernie Isley’s virtuoso guitar riffs, Chris Jasper’s versatile keyboard work and Marvin Isley’s propulsive bass lines were trademarks of the Isley’s sound. They now continue in that tradition. Radio loves it at WBMX, WGCI, WCIN, WKKI, WZAT, WJLB, KATZ, KMJM, KRRZ, WATV, WENN, WWDM, WAAA, WJMI, WFXC, WPLZ, WTMP, WVEE, WMYK, KKDA, KJLH.

**MINI CURRY**
"I Think I’m Over You"
(Total Experience)
*Mid-Tempo*
LW TW 52 35

Mini, a veteran professional performer of 15 years, began her career in Detroit. She is a multi-talented performer that boasts a three-octave range. On her debut single, she is teamed with Grammy- winning producer Michael J. Powell (Anita Baker, Regina Belle) who also co-wrote the song (with Mini). Mini is mighty on WNOV, WBLZ, KATZ, KRRZ, WQMG, KRNB, WEDR, WJLD, WHUR, WENN, WJLD, WXYV, WDAS, WDJY, WJLB, WGCI, WQPR, WHRK, KKDA, KACE, KJLH, KDIA.
**MAJOR MARKET MOVERS**

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

---

**MELBA MOORE**
"I'm Not Gonna Let You Get"
(Capitol)
**Ballad**
LW TW 55 39

Melba Moore likens her career to an unfinished performance or a mini-movie in which she is involved in but one of its sequences. It is an apt analogy, for she's both a multi-faceted entertainer and a consummate artist, always reaching deeper, ever challenging herself to climb new heights. Gaining support at WDAS, WCKX, WGCI, WJPC, WZTT, WTLC, KPRS, WENN, WAAA, WHRK, WFXC, WPLZ, WTMP, WVEE, KMJQ, KACE, KDIA.

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**ANITA BAKER**
"No One In The World"
(Elektra)
**Mid-tempo**
LW TW 60 41

Anita Baker is riding high with the success of her most recent album on Elektra. As Anita explains, "this album is special because I finally got the chance to work with the people who allowed me room to really get involved and develop my ideas. I'm proud of the results; they represent exactly where I'm at musically." Radio is feeling the rapture on WXYV, WDAS, WDJY, WLUM, WBLZ, WCIN, WVKO, WNIC, KKFX, KRIZ, WATV, WWDM, WQMG, WJMI, WTMP, WVEE, KKDA, KMJQ, KDIA, KSOL, KDKO, WYLD, KPRS, XHRM.

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**PATTI LABELLE**
"Just The Facts"
(MCA)
**Uptempo**
LW TW 68 41

A native of Philadelphia, Patti Labelle first began singing in 1961 with Cindy Birdsong (who later joined the Supremes), Nona Hendryx and Sara Dash in a group called the Bluebells. The group changed their name to LaBelle in the late '60. Patti later moved on to achieve great solo success. It's a matter of fact at WDAS, WCKX, WBMX, WGCI, KATZ, WATV, WWDM, WTMP, WVEE, KKDA, KJLH, WZAK, KPRS, WLUM, WPLZ, WKXI.

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**HERB ALPERT**
"Making Love In The Rain"
(A&M)
**Ballad**
LW TW 64 43

Herb Alpert’s teaming with famed producers Terry Lewis and Jimmy Jam has been magical. Hit songs and videos are streaming out like rabbits from a hat. Herb comments on the Jam & Lewis style."they generally start with a rhythm or a bass line. They'll groove on that, then generally develop the chords and melodic structure. It all comes out of the gut." They're making 'whoopi' on WXYV, WBLZ, WJLB, KPRS, KATZ, KDWB, WGPR, WILD, WQHT, KKFX, KRIZ, WATV, WXXX, WWDM, WKZL, WQMG, WHYI, WTMP, WMYK, KMEL, WYLD, WOWI, WZAK, KDKO, XHRM, KDLZ, WJMI

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**PEGGI BLU**
"All The Way With You"
(Capitol)
**Ballad**
LW TW 63 45

Peggi Blu has toured from the Village to Vegas, spreading illustrious warmth and effervescence from shore to shore. Peggi will touch the heart and soul in a lot of listeners. Her spirited, mellow resonance weaves a treasured message of love and sharing in and out of every song. Good vibes at WCKX, WCIN, WZTT, WTLC, KPRS, KATZ, KMJQ, WENN, WAAA, WPLZ, WTMP, WVEE, KDKO, KJLH.
JESSE JAMES
"I Can Do Bad By Myself"
(T.T.E.D.)
Mid-tempo
LW TW
50 46

Jesse James is a native of Eldorado, AR. After literally singing his way through school, he accepted his first professional singing engagement in a night club. He got his big break when he was discovered by the National Promotion Director for 20th Century Fox and later President of Zay Record Company the late Hosea Williams. It's good for Jesse on WDJY, WHUR, WGC1, WC1N, WZZT, KMJM, WILD, KKFX, WQMG, WJNI, WPLZ, KKDA.

BEBE & CECE WINANS
"I.O.U. Me"
(Capitol)
Ballad
LW TW
54 47

The Winans family is one of Detroit's most successful and well-known musical clan. Bebe and Cece Winans are the younger siblings of this soulful singing clan. Both have been nominated for Grammy awards in the gospel field. Their debut single is catching on and is definitely one to watch. U-0-IT-TO yourself to listen. Paying off at WHUR, WGCI, WC1N, WJLB, KATZ, WGPR, WFXC, KACE, KDIA.

THERESA
"Last Time"
(King Jay)
Uptempo
LW TW
103 49

The name Theresa is just a little misleading. Theresa the group is actually Theresa King (The cousin of Club Nouveau's Jay King) and Victor Porter both of the San Francisco Bay Area. They first worked together as members of a band called First Class. Though she is looking forward to an illustrious career in the music business, Theresa also plans to pursue an acting career. This year she will be making her screen debut in Jay King's "Just Watch the Movie." "Last Time" is happening first at WDJY, WHUR, WVKO, WTLC, WILD, KRIZ, WQMG, WTMP, KDAY, KDKO, KJLH, WMYK, WBLZ, WC1N, KATZ, KKFX, WENN, WWDM, WFXC, KKDA, KJLQ, KDIA.

COLONEL ABRAMS
"How Soon We Forget"
(MCA)
Uptempo
LW TW
79 52

A little known fact about Colonel Abrams is that he was once in a group called 94 East, whose lead guitarist was none other than Prince. Colonel went on to become a well-known danceclub favorite with hits in New York, later signing with MCA and now delivering his second album for the label. They haven't forgot the Colonel at WDJY, WHUR, WGC1, WC1N, WZZT, KMJM, WILD, KKFX, WQMG, WJNI, WPLZ, KKDA.

DIMPLES
"Tell It Like It Is " (Columbia)
Ballad
LW TW
83 53

Richard "Dimples" Fields has been tellin' it like it is throughout his career. "She's Got Papers On Me," "Don't Ever Stop Chasing Your Dreams" and "If It Ain't One Thing It's Another" all equalling gold and platinum success Dimples debut single on Columbia "Tell It Like It Is" is stirring up a fuss at radio and retail. His album by the same title is soon to be released. They're testifying at WDAS, WBMX, WGC1, WC1N, KMJM, WWDM, KM1Q, KYOK, KJLH, KJIA, WDJY, WCKX, WZZT, WPLZ, KDKO, KACE.

The R&B Report™
MAJOR MARKET MENTIONS

Titles receiving significant National radio activity

IAN FOSTER
"Out For The Count"
(MCA)
WBLZ, WTLC, WGPR,
WILD, WJLD, KKDA,
KJLH, WPLZ, WDAS,
KDLZ

POINTER SISTERS
"Mercury Rising"
(RCA)
WDJY, KPRS, WPLZ,
KYOK

COVER GIRLS
"Spring Love"
(Fever)
WGCI, KPRS, WAAA,
WHYI, KMEL, KSOL,
WTMP, WDAS, WZAK,
WENN, WDIA

MASON
"Pour It On"
(Elektra)
WCKX, WBMX,
WHRK,WJMI

SHERRICK
"Just Call"
(WB)
WHUR, WBLZ, WTLC,
KATZ, WGPR, KKFX,
WATV, WAAA, WJMI,
WHRK, WPLZ, WVEE,
WMYK, KMJQ, KACE,
KJLH, KDIA, WFXC,
KDLZ, WKXI, WPQD,
KMJQ, WOWI, WJMI,
WJLB, KPRS

THE DEELE
"Can-U-Dance"
(Solar)
WHUR, WBMX, WGCI,
WBLZ, WCIN, KATZ,
KRIZ, WWDM, WFXC,
WMYK, KKDA, KDKO,

WHITNEY HOUSTON
"Didn't We Almost Have It All"
(Arista)
WDAS, WBZZ, WAVA,
WBLZ, WMMS, WNCI,
WZT, WHYT, WNIC,

JAMES ROBINSON
"Can We Do It Again"
(Tabu)
WXYV, WGCI, WTLC,
KPRS, KACE, KOKY,
WGPR

LAKESIDE
"Bullseye"
(Solar)
WXYV, WDAS, WDJY,
WHUR, WCKX, WGCI,
WCIN, WTLC, KPRS,
KATZ, WATV, WWDM,
WPLZ, KDKO, KSOL,
WZAK, WOWI, WHRK,
WPQD

L.J. REYNOLDS
"Tell Me You Will"
(Fantasy)
WGPR, WPLZ

LISA LISA/CULT JAM
"Lost In Emotion"
(Columbia)
WDAS, WAVA, WBMX,
WGCI, WLUM, WBLZ,
WCIN, WZT, KATZ,
KKFX, WENN, WJMI,
WHRK, WHYI, WFXC,
WPLZ, WTMP, KDKO,
WPLZ, KMJQ, WJMI,
WJLB, KACE, KJLH,
WPQD, KACE, KDKO

CLAUDJA BARRY
"Secret Affair"
(Epic)
WBXM, KPRS, KATZ,
WWDM, WJMI, WTMP

PRINCE
"U Got The Look"
(Paisley Park)

WHUR, WGCI, WLUM,
WBLZ, WCIN, WMMS,
WJLB, KRIZ, WKKX,
WAAA, WQM, WJMI,
WTYX, WTMP, WVEE,
KMJQ, WJMI, KSOL,
KJLH, WPEG, WFXC,
WJMI, WKXI, WOKY,
KDKO

GENERAL KANE
"Girl Pulled The Dog"
(Motown)
WBLZ, WTLC, KPRS,
WENN, WAAA, WPLZ,
WTMP, KSOL

NEW EDITION
"Helplessly In Love"
(MCA)
WDJY, WCKX, WBMX,
KATZ, WILD, WENN,
WJMI, WJLD, WMYK,
KMJQ, WJMI, WDKO

FULL HOUSE
"Communications"
(Epic)
WGCI, WGPR, WTLC

TEEN DREAM
"Slip Slide"
(MCA)
WCKX, WVKO, WJMI

ELLA BROOKS
"It's Easy When You're On Fire"
(QMI)
WDAS, WCKX, WATV,
WHRK, WDJY, WENN,
WDIA, KDKO

MADAME X
"Just Like That Type Of Girl"
(Atlantic)
WBXM, WGCI, KATZ,
WWDM, WFXC, WVEE,
KMJQ, WJMI, KSOL,
WDAS, KKDA,
KDAY, WJMI

GLENN JONES
"We've Only Just Begun"
(Jive)
WDAS, WBMX, WGCI,
WILD, WATV, WENN,
WAAA, WJMI, WHRK,
WTMP, KKDA, KMJQ,
KSOL

PRINCESS
"Red Hot"
(Polygram)
WDAS, WDJY, WJLB,
WTMP
June 6 showed a high-water mark of 16 such singles on the top 100, the highest number of roots artists to appear on the top 100 at one time in 1987.

It's interesting also to isolate and examine the R&B artists on the Top 100 singles chart. Of these 27 acts, 18% were roots artists, almost one in five.

New additions to the R&B charts in the Spring of 1987 were the likes of the O'Jays, the Whispers, Nona Hendryx (formerly of LaBelle, Patti LaBelle's group), Al Green, Ray, Goodman & Brown (formerly the Moments), and Herb Alpert. You may consider it cheating to put Herb Alpert on the list, but any man who has been recording since 1962, owns one of the most successful pop-indie record labels of all time, and chose to re-enter the marketplace with an R&B record featuring Janet Jackson (bearing "Diamonds," of course) deserves recognition here. Actually, this is the kind of pairing that helps give the roots of R&B more of a cross-over appeal.

Another area that is broadening the appeal of early R&B is the advertising business.

Whether it's clear-headed marketing strategy or plain nostalgia, many ad executives who grew up with R&B believe their counterpart consumers will relate to it.

Consequently, R&B is getting a good percentage of the advertisers' attention.

This is translating into income for writers and publishers, as well as exposure for the old songs and the artists that recorded them.

While the pop music market is selling golf balls to Jerry Lee Lewis' "Great Balls of Fire," Sunkist orange juice to the tune of the Beach Boys "Good Vibrations," and Nike shoes to the beat of the Beatles "Revolution," today's commercials are also selling Hires root beer to Otis Redding's "Sitting On The Dock Of The Bay," Kellogg's Cornflakes to the Shirelles "Dedicated To The One I Love," and Carl's Junior hamburgers to the Platters' perennial.

This is translating into income for writers and publishers, as well as exposure for the old songs and the artists that recorded them.

The classic of the year however has to be the award winning "raisin conga line", as its claiming cuties boogie across the floor to Marvin Gaye's "I Heard It Through The Grapevine." Honda believes Chuck Berry's "Reelin' and Rockin'" can help them sell scooters and motorcycles. Holiday Fogger believes Martha and the Vandellas' "Ain't No Mountain High Enough" hawks the latest from Ford Motors. The classic of the year however has to be the award winning "raisin conga line", as its claiming cuties boogie across the floor to Marvin Gaye's "I Heard It Through The Grapevine." No less prestigious periodical than the Wall Street Journal has noticed the trend and devoted several columns to the phenomenon.

But what brought it about?

Please see page 47.
SPOTLIGHTS

FORCE MDs
(WB)

Home Base:
New York
Current Single:
"Love Is A House"
Current Album:
Touch And Go

BACKGROUND: This quartet of New York vocalists grew up together in Staten Island, New York, passing much of their time by doo-wapping on the street. In fact, before landing a record deal, the young men made a living on tips earned on the Staten Island ferry. They developed styles of performing a cappella, reggae, jazz and Human Beat Box vocalizing. Their big break arrived when WBLS air personality Mr. Magic, impressed by their talent, introduced them to label chief Tom Silverman.

Trisco, On Their Training:
"We've got the songs in our blood. We couldn't afford a teacher and classes and we never learned scales and octaves and all that — so you know we were singing from the heart."

— Reported by Darryl Lindsey

BIG QUARTER ALL AROUND:
The second quarter of 1987 is turning out to be as exciting as some of the second quarters of the Lakers-Celtics series. In a thorough statement, as briefly reported in the first R&B Lead Sheet, Bertlesman Music Group took the occasion of its financial reporting to summarize fiscal year 1987 (ended June 30), as well as its purchase and reorganization of the RCA companies. According to the report, BMG Music (including all RCA domestic labels, record-club operations and global performances of the Red Seal and Broadway divisions) jumped by nearly a fifth; BMG International has improved more than 25% over last year; the distribution unit boasts the addition of Jive Records, with five artists who've cleared the 250,000-unit threshold.

Thorn EMI reported its FY 1987 (ended March 31), with corporate pride. The company didn't release specific figures about EMI-America, saying instead, "Encouraging increases in sales and market share were recorded by EMI Music in the important North American market." (EMI has been merged with the Manhattan label to form EMI/Manhattan, under the auspices of Capitol). Warner Communications Inc. set an earnings mark in the second quarter 1987 (reporting $104.3 million net income, versus $51.5 million for the same period last year.) Times are good ...

BIG MOVE FOR WESTWOOD ONE:
Already a major player in the syndication game, WESTWOOD ONE swallowed the NBC Radio Networks in a deal involving $50 million cash and a stock option. That puts the 12-year-old company in the No. 2 position, right behind ABC/Capital Cities (the operator of six radio networks) ...

VIDEO DIRECTORS CONTEST:
WB Films and Black Entertainment Television have come up with a nifty idea. They're holding a contest to find someone to finish a music video for the Fat Boys. This could've been a boring
search for someone to complete the video. Instead, with a little creativity (and a lot of film-promotion money) we have a nationwide talent hunt. Anyone — yes, anyone — may enter. Just send a post card to BET and you’ll get a ¾-inch cassette of the Fat Boys’ performance scene in their film, "The Disorderlies." Contestants get to use 120 seconds of the footage to make their videos. The winner will be chosen by BET and WB staffers (from the film and record companies). Entries, due by Aug. 10, should be sent to: BET, 4217 Wheeler Avenue, Alexandria, VA 22304.)

**PURPLE PLATINUM:**
The marvel of Minneapolis just went platinum, even though the third single on his new project is just really getting started. *Sign O' The Times* is Prince’s fifth platinum platter, for those of you counting. And count on this: Prince will release a performance film or video (rumors vary) this fall, shot overseas (very recently — like, earlier this month, in part) …

**CLEVER PROMOTION AWARD:**
Nationwide, radio personalities got to make up raps to an sweet-soul groove by the Force MDs. **MASON, as in Mason & Company, at WJLB/Detroit won with a clever-silly-catchy lyric. The judges included our friends CYNTHIA HORNER (Right On!), VAUGH HARPER (Sir Quiet Storm), NELSON GEORGE (our Editor’s idol/alter ego), PAM JOHNSON (Essence magazine), the late JOE LORIS (who should be qualified to judge rap, if he at all lives up to his name). You have to hear it, though. Since this is a magazine, we can’t play it for you of course, so do this: call Laura Hynes and ask her for it. Her number is 212/722-2211. By the way, we didn’t ask permission to give out her number, nor did we tell her you’d be calling. But call anyway: it’s a funny record …**

**MIXING IN ACTION:**
All that mixing mentioned in this space in the last R&B Report™ was done at Larrabee Sound in Hollywood. Somehow, we forgot to tell you that last time. Studio manager KEVIN MILLS got steamed after the error and refused our calls for a week. Okay, we’re sorry already. Anyway, here’s the latest action at the hottest spot for R&B production: BRYAN LOREN is mixing SHANICE WILSON for A&M. PAUL MCKENNA, engineer. John Hegedes, assisting. (Is that better, Kevin?) …

**SPOTLIGHTS**

**ISLEY, JASPER, ISLEY**
(CBS Associated)

Born:
Cincinnati, OH
Current Single:
"Giving You Back The Love"
Current Album:
*Different Drummer*

**BACKGROUND:**
Marvin and Ernie Isley along with their cousin, Chris Jasper, jammed together in the early years before they joined the reputed Isley Brothers. In 1959, the family moved to New Jersey, on the heels of the Isley’s first hit “Shout”, so that they would be closer to the offices of CBS. But it wasn’t until 1973 when Marvin, Ernie and Chris became members of the Isley Brothers and released the album 3 + 3 on T-neck records. Since the split of the group in 1984, fans have been graced with hits from both bands like, "Caravan Of Love", "Look The Other Way" and "Kiss And Tell".

**Marvin On Isley Jasper Isley’s Solo Venture:**
"It was just time for us to try and do something new and different than what we were doing."

**Ernie On The Goals Of Isley Jasper Isley:**
"We strive for honesty in our music, whether we’re dealing with personal or social messages. An album is like a book or play, with different themes running throughout. With this album it all comes together for us."

— Reported by Darryl Lindsey

_The R&B Report™_
THE RHYTHM OF THE STREET

PICK HITS
- MASON
- MADAME X

Pour It On (Remix) Elektra
Just That Type Of Girl Atlantic

Georgio gracefully steps into the No.1 position after making a strong move, jumping from No. 11 to No. 2 previously, making this his first No. 1 hit.

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WHAT HAS...

SURFACE

DONE FOR YOU

LATELY?

40374

World Radio History
Lately is the follow up single to the #1 smash hit "Happy" on Columbia Records cassettes compact discs.
**TRAMAIN**

"The Rock"

(A&M)

Tramaine is one of the only performers I know that can combine a spiritual message with a contemporary club sound. Not since "Fall Down" has Tramaine given us that wonderful, inspirational sound. Now Tramaine has given us that sound again with her current single, "The Rock." Taken from her album, entitled *Freedom,* this tune will make you think, as well as dance.

Writer: Roben Wright - Loris Holland
Producer: Robert Wright - Loris Holland
Publisher: Ivory Palace Music/Ruby Holland Music (ASCAP)

SP-12242

**ARIANA ATTIE**

"Midnight Appetite"

(Sovi)

"Goddess of the music of the planets." That's what Ariana means. You will be quite impressed with *Midnight Appetite.* This tasty tune was co-written by Preson Glass and Ariana Attie. This is Ariana's debut release, and I'm sure we will be hearing a lot more from her.

P. Glass - A. Attie - Loris Holland

Glass House/Almo Irving Music (BMI) National & American League Music (ASCAP)

SRC - 003

**GRANDMASTER FLASH**

"All Wrapped Up"

(Elektra)

The father of rap, Grandmaster Flash has come at us again with a rapper's delight. "All Wrapped Up" co-produced by Larry Smith and Grandmaster Flash, this tune kicks. It's got the beat for club and street jocks. Give a listen and see if you agree that Grandmaster Flash has got it "All Wrapped Up".

L. Duck - N. Glover - J. Saddler
Grandmaster Flash - Larry Smith
Grandmaster Flash Publishing Inc. (ASCAP)

ED5233

**COLONEL ABRAMS**

"How Soon We Forget"

(MCA)

Taken from the LP, You And Me Equals Us, this 12-inch is hot. Play this tune and there will be no room on the dance floor — guaranteed. Colonel Abrams is "Not Gonna Let" you forget "How Soon We Forget". Produced by the Colonel himself, remixed by Timmy Regisford, this is a number you will not soon forget.

C. Aums - M. Freeman
Colonel Abrams


MCA - 23763

**NEW RELEASES**

**MC. Chill**

"Nothing Can Save Me"

(Fever)

G. Picker/M. C. Chill
Fresh Gordon

Foots Prayer Music Inc./Salsi Music/Gordy's Grove Music (BMI)

8B - 117 D.J.

Anita Baker

"No One In The World"

(Elektra)

Hrysh/Sharon

ATV Music (BMI)/Welbeck (ASCAP)

ED 5238

Black Britain

"Funky Nwasu"

(Virgin)

R. Munning/T. Fitzgerald

Ted Curley/David Sanchez

Funky Nwasu Publishing (BMI)

DMD 1004

Nancy Martinez

"Crazy Love"

(Atlantic)

S. Tracy/G. Meland

Teen Al

Devil Eyes Music (PRO)

DMD 1006

Chuck Stanley

"Jammin' To The Bells" (Remix)

(Def Jam)

V. E. Bell/G. Gordon

Vincent F. Bell/Rosell Simmons

Def Jam Music Inc. (ASCAP)/First Impacts (BMI)

4500774

Boys On The Block

"Let Me Be"

(Fantasy)

L. T. Davis/M. C. Smith

F. L. Pittman C. Grace

Maden Music (BMI)

D 286

General Kane

"Girl Pulled The Dog"

(Mooves)

M. McDowell/N. Whitfield/M. Whitfield

Mush McDowell/Curtis Anthony Nolen

Churchmint Music (ASCAP)/Mad Inspector Music (BMI)

45888MG

X-Ray

"Let's Go" (Remix)

(Atlantic)

J. Atkins/D. May/A. Atkins/C. Smith/E. Fowkes

Juan Atkins/ Derrick May

Electrogroove Music (BMI)

D-284

UTFO

"Ya Cold Wanna Be With Me"

(Select)

UTFO/Fall Force

Asta Kadee, Forceful Music Inc/Willesden Music Inc (BMI)

FM562293
THE RHYTHM OF THE STREET

MILLION DOLLAR RECORD POOL
Collage Park, GA
Dir. J.R. Dino
1. Herb Alpert - Diamonds - A&M
2. Jody Watley - Still A Thrill - MCA
3. Kathy Mathis - Late Night Hour - Tabu
4. Carrie McDowell - Uh-Uh, No-No Casual Sex - Motown
5. Donna Allen - Satisfied - 21
Pick Hits:
   1. Boys On The Block - Let It Be - Fantasy
   2. Black Britain - Funky Nassau - Virgin

DANCE SO FINE PRODUCTIONS
Durham, NC
Dir. Neil Addison
1. La La - (If You) Love Me Just A Little - Arista
2. L L Cool J - I'm Bad - Def Jam
3. Diana Ross - Dirty Looks - Motown
4. Carrie McDowell - Uh-Uh, No-No Casual Sex - Motown
5. Donna Allen - Satisfied - 21
Pick Hits:
   1. Boys On The Block - Let It Be - Fantasy
   2. Black Britain - Funky Nassau - Virgin

THE PROS
Oakland, CA
Dir. Syl Herron
1. Alexander O'Neal - Fake - Tabu
2. Georgio - Tina Cherry - Motown
3. Vesta Williams - Don't Blow A Good Thing - A&M
4. La La - (If You) Love Me Just A Little - Arista
5. Teen Dream - Let's Get Busy - WB
Pick Hits:
   1. Levert - Casanova - Atlantic
   2. The Superiors - Step By Step - Motown

PHILADELPHIA METRO POOL
Philadelphia, PA
Dir. Martin Keone
1. Vesta Williams - Don't Blow A Good Thing - A&M
2. Whitney Houston - I Wanna Dance ... - Arista
3. L L Cool J - I'm Bad - Def Jam
4. Diana Ross - Dirty Looks - RCA
5. Stereo - Outlaw - A&M
Pick Hits:
   1. Henson & Davis - Come Together - Sleeping Bag
   2. Black Britain - Funky Nassau - Virgin

NORTHWEST DANCE MUSIC ASSOC.
Seattle, WA
Dir. Carol Ruttenberg
1. George Michael - I Want Your Sex - Columbia
2. Herb Alpert - Diamonds - A&M
3. Whitney Houston - I Wanna Dance ... - Arista
4. Alexander O'Neal - Fake - Tabu
5. Natalie Cole - Jump Start - Manhattan
Pick Hits:
   1. Tramaine - The Rock - A&M
   2. Claudja Barry - Secret Affair - Epic

N.A.J.D.D.
Plainfield, NJ
Dir. Gerald Roney
1. Alisha - Into My Secret - RCA
2. Jellybean - Who Found Who - Chrysalis
3. Herb Alpert - Diamonds - A&M
4. The Jets - Cross My Broken Heart - MCA
5. Full House - Communicate - Epic
Pick Hits:
   1. Pepsi & Shirley - Heartache - Polydor
   2. Colonel Abrams - How Soon We Forget - MCA

IMPACT RECORD POOL
Los Angeles, CA
Dirs. Dannie "Fut"
James/Tracy Kendrick
1. Georgio - Tina Cherry - Motown
2. Vesta Williams - Don't Blow A Good Thing - A&M
3. Janet Jackson - Pleasure
4. Herb Alpert - Diamonds - A&M
5. The Whispers - Rock Steady - Solar
Pick Hits:
   1. Levert - Casanova - Atlantic
   2. Bassix - Tears Of A Clown

SOUL DISCO RECORD POOL
San Francisco, CA
Dir. Bobby "G"
1. LL Cool J - I'm Bad - Def Jam
2. Ice T - Make It Funky/Sex - Sire
3. Natalie Cole - Jump Start - Manhattan
4. Whitney Houston - I Wanna Dance ... - Arista
5. Luther Vandross - I Really Didn't Mean It - Epic
Pick Hits:
   1. Patti LaBelle - Just The Facts - MCA
   2. Sweet Cookie - Mind Your Business - Check Point

BOSTON RECORD POOL
Boston, MA
Dir. Carl Pierce
1. Whitney Houston - I Wanna Dance ... - Arista
2. Herb Alpert - Diamonds - A&M
3. Living In A Box - Living In A Box - Chrysalis
4. Janet Jackson - Pleasure Principle A&M
5. Aretha Franklin - Rock-A- Lott - MCA
Pick Hits:
   1. Russ Brown - Take My Love - Jump Street
   2. Atlantic Starr - One Lover At A Time - WB

FOR THE RECORD
New York, NY
Dir. Dave Morales
1. Whitney Houston - I Wanna Dance ... - Arista
2. Noel - Silent Morning - 4th & B'way
3. Whitney Houston - I Wanna Dance ... - Arista
4. Simpophia - It Ain't Right (Whatcha Do) Atlantic
5. Herb Alpert - Diamonds - A&M
Pick Hits:
   1. Value Ford - Keep This Feeling Alive - T.C.
   2. Kevin Benetta - I Want
### The R&B Hit List

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<th>Song Title</th>
<th>Artist</th>
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<td>Tell It Like It Is</td>
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<td>U Got The Look</td>
<td>PRINCE</td>
<td>Paisley Park</td>
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- **KPOO/San Francisco CA**
  - Jerome Parsons/PD
  - Ava Cherry/Good Intentions
  - (Capitol)
- **KKPW/Tucson AZ**
  - Nixon Low/MD
  - Force MDs/Love Is A House
  - (Tommy Boy)
- **WKIE/Richmond VA**
  - Mickey Spencer/PD
  - Cheryl Lynn/If You Were Mine
  - (Manhattan)

**Additional Station Information**

- **KPOO/San Francisco CA**
  - Jerome Parsons/PD
  - Ava Cherry/Good Intentions
  - (Capitol)
- **KKPW/Tucson AZ**
  - Nixon Low/MD
  - Force MDs/Love Is A House
  - (Tommy Boy)
- **WKIE/Richmond VA**
  - Mickey Spencer/PD
  - Cheryl Lynn/If You Were Mine
  - (Manhattan)
HITMAKERS

WQMG/Greensboro NC
Bobby Knight/MD
Dimples/Tell It Like It Is (Columbia)

WAAA/Winston-Salem
Tina Carson/MD
Sherrick/Just Call (WB)

WOL/Washington DC
Neville Waters/PD
Sherrick/Just Call (WB)

KJLH/Los Angeles CA
Licia Torres/MD
Whispers/Just Gets Better With Time (Solar)

WCIN/Cincinnati OH
Steve Harris/MD
Winans & Anita Baker/Ain't No Worry (Qwest)

WTMP/Tampa FL
Chris Turner/PD
Prince/U Got The Look (Paisley Park)

WJLD/Birmingham AL
Dick Lumpkin/PD
Millie Jackson/It's A Thang (Jive)

WANN/St. Louis MO
Cheryl Winston/PD

WJPC/Chicago IL
Barbara Prieto/MD
Lakeside/Bullseye (Solar)

WMYK/Norfolk VA
Dave Allan/PD
James Kee/Sounds Of The City (Critique)

WFXC/Raleigh NC
Doc Holiday/PD
Whitney Houston/Didn't We Almost Have It All (Arista)

KACE/Los Angeles CA
Paul Perrodine/PD
Whispers/Just Gets Better (Arista)

KKFX/Seattle WA
Nasty Ness/MD
4 By Four/Come Over (Capitol)

WJYX/Atlanta GA
Ray Boyd/PD
James Robinson/Can We Do It Again

KPRS/Kansas City MO
Dell Rice/PD
Herb Alpert/Making Love In The Rain (A&M)

WILD/Boston MA
Tanya Pendleton/MD
LL Cool J/I Need Love (Def Jam)

KJLH/Los Angeles CA
Licia Torres/MD
Whispers/Just Gets Better With Time (Solar)

KACE/Los Angeles CA
Paul Perrodine/PD
Whispers/Just Gets Better (Arista)

KATZ/St. Louis MO
Cheryl Winston/PD

The R&B Report™
Stephanie Mills/
Your Puttin' A Rush On Me
(MCA)

WBMX/Chicago IL
Daisy Davis/MD
The Deele/Can-U-Dance
(Elektra)

WGPR/Detroit MI
Joe Spencer/PD
Tramaine/The Rock
(A&M)

WJMI/Jackson MS
Dwaine Tanner/PD
Stephanie Mills/
Your Puttin' A Rush On Me
(MCA)

WEDR/Miami Fl
George Jones/PD
Atlantic Starr/One Lover
At A Time
(WB)

KMOJ/Minneapolis MN
T.J. Jones/PD
Tawatha/Thigh Ride
(Epic)

WZAK/Cleveland OH
Jeffrey Charles/MD
Lakeside/Bullseye
(Solar)

KDLZ/Dallas TX
Michelle Madison/PD
Dionne Warwick &
Jeffrey Osborne/
Love Power
(Arista)

3-HOUR WEEKLY URBAN CONTEMPORARY FORMAT
On The Move has the upbeat, countdown sound of today's urban contemporary music, plus superstar interviews and fast-paced features...all orchestrated by host Tom Joyner—the voice of urban radio today.

In what may be the most extraordinary commute in broadcasting, this high-energy pro shuttles daily between assignments as the morning DJ on KKDA-FM in Dallas and the man at the mike in Chicago, weekday afternoons on WGCI-FM. In both markets, On The Move starring Tom Joyner is ranked #1.* Joyner's enormous drawing power, exclusive guest interviews and the week's top 25 urban hits combine to keep weekend listeners tuned in to the music that's on the move.

For clearance information contact Jamie Curtis in New York (212) 975-7316 or Steve Epstein in Los Angeles (213) 460-3547.

*Source: Winter '87 Arbitron, Total Persons 12-49. AQH-Total Survey Area KKDA-FM Sun. 6 PM-9 PM WGCI-AM & FM Sat. 7 AM-10 AM.
Eric B. & Rakim debut at No. 22 from heavy sales activity in the east and southern regions. 2 Live Crew and Babyface break the Top 30, while Cameo's current single spurs enough album sales for entry at No. 28.

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IF YOU WERE MINE
The next hit from Cheryl's “START OVER” album. PLAY IT ON CD!
BUILDING SUCCESS FROM THE SOUND UP M A N H A T T A N

World Radio History
Whitney Houston continues her unprecedented run by holding the No. 1 position for four consecutive weeks with "I Wanna Dance With Somebody."

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"I JUST CAN'T STOP LOVING YOU." THE FIRST SINGLE.
MILES JAYE

Who's New

Miles Jaye no longer shares the spotlight. For two years he was the lead singer of the avant-garde group, the Village People (he played the policeman) and frequently performed with songstress People (he played the policeman) and Roy Ayers, has enough diversified plays most of the instruments and is a solo artist. For Miles, it's a "transition from musician to singer solo singer."
The album, which includes three ballads and two mid-tempo tunes and input from Miles' buddies Branford Marsalis and Roy Ayers, has enough diversified material to show off Miles' all-around artistry.
"You hope it gets something for every mood," Miles said.

Marsalis and Ayers are featured on "Come Home." Other tracks include "Fool For You," and "I Cry For You."
The first single, "Lazy Love," is a song that reveals the style and sound that will become Miles' signature. It's a seductive, casually romantic ballad that challenges the territory reserved for singers the caliber of a Luther Vandross or Teddy Pendergrass.
Miles' voice is sexy, his style and delivery silky and smooth and his exterior isn't bad to look at. Put it all together and you have one helluva winning combination.
Although "Lazy Love" is just getting started, Island executive Greg Peck is confident Miles will take off. "First of all, he fits the male image that the public is looking for," said Peck. VP Marketing/ Promotion —

BLACK MUSIC. "There is a void in the industry that needs to be filled. We need positive Black male images for our kids. Miles is a real man. He's a family man and he happens to be handsome. We need to capitalize on that because women keep people like him going."
To effectively capitalize on their new artist, Peck has structured a promotion campaign that will position Miles as the next Black sex symbol to rock the music industry. Miles, whose real last name is Davis (but was changed for obvious reasons), already has had sexy and provocative promotional photographs taken.
"We want that sexy image," Peck said. "We want to temper our ads a certain way and use seductive language. We are definitely trying to sell him to women because they like sex-imaged performers that they can fantasize about."
His musical odyssey began in Brooklyn, where as a fifth-grader he was assigned to play the violin in his school orchestra. It won't be long before Miles decided he wanted to be a professional violinist, and went to study music at Brooklyn College, the Saratoga School of Orchestral Studies and the Brooklyn Institute of Technology.

LEE BAILEY

LEE BAILEY formed Lee Bailey Productions in 1979, not long after he left radio as an air personality on Los Angeles station KUTE-FM. Black then, the production company was simply a banner under which Bailey performed voice-overs for radio spots, corporate slide presentations — any work he could get his hands (or voice) on.

Now Miles, has taken his career one step further. With his debut album, Miles, on Top Priority Records/Island Records, Jaye is ready to show off his all-around artistry.
"I have to focus and take more responsibility for my music;" Miles said during a recent interview, "I want to make sure my music touches the audience because I also want to be touched."
The best way to touch and audience, according to Miles, is to sing about situations that are real for everyone. "It's all about romance," said the father of two. "Lazy Love" addresses that issue. We have a fast-food, jet-set society. Everything is immediate gratification. We should relish our moments together and appreciate romance. It's so easy to confuse romance with sex.
After leaving the Village People, Miles, who produced or co-produced all but one track on his album, went into semi-retirement. He left New York, moved to Maine and dabbled a little in the music industry by singing jingles for Coors, 7-Up and Burger King.
"I went to recover from the things I had lost in New York," said Miles, who's been in the music industry 10 years, "I lost my direction, my focus and my control, and I was very concerned about it, so I opted to leave and get myself together."
For Miles it was simply a case of burnout.
His musical odyssey began in Brooklyn, where as a fifth-grader he was assigned to play the violin in his school orchestra. It won't be long before Miles decided he wanted to be a professional violinist, and went to study music at Brooklyn College, the Saratoga School of Orchestral Studies and the Brooklyn Institute of Technology.

LEE BAILEY: A RADIO SUCCESS STORY

LEE BAILEY, a 10-year veteran of radio, is the head of Lee Bailey Productions, the small company that produces jingles and soundtracks for advertisers. His company is preparing to enter the Black entertainment industry through a deal with two cable television networks.

LEE BAILEY: A R A D I O S U C C E S S S T R O Y

"Radioscope" itself, then learned perhaps the most frustrating element of the whole thing: that R&B radio stations generally were wary of programming coming from outside their own walls. Bailey would make his pitch via a barrage of long-distance calls, only to have program directors put him off — that is, those who would come to the phone. Nevertheless, Bailey managed to convince them that, not only was "Radioscope" not a threat, but that feeding its audience timely and factual information on the artists they listen to could only make a station better. This was in 1983. Today, "Radioscope" is aired, in daily and weekend versions, in about 85 markets.
For the most part, the program has remained true to Bailey's vision; it is one of the best sources of Black entertainment news available today. Unlike some other Black media outlets, the show's reportage of the entertainment world is an objective one, telling both sides of the story, in an entertaining way, at that. Apparently, this is a quality that sponsors such as Coca-Cola, the Army and Luster Products appreciate.

"Today, in what Bailey calls "our best year yet," the L.A.-based company, which employs about 15 full-time staff members, is the case of the Black act who becomes mega and suddenly doesn't see the importance of dealing with the Black press, or the starry advertiser who has yet to feel the power of the Scope. However, as Bailey puts it, "We're in the ball game now, and we're playing to win."

Meanwhile, Back at the Ranch: Tabu artist ALEX- ANDER O'NEAL is launching up dates for an August Stateside tour, before hitting Europe in October. O'Neal's new album, an even selection of Please see page 9.
JESSE'S GANG
"Back Up" (Geffen)
When you talk about the music of Chicagoan Jesse Saunders, it ain't nothing but a "house" party. Jesse's debut single is hot and full of funk. The bottom is powerful and it has a catchy hook and youthful appeal. (You can 'Cabbage Patch' all night).
Writers: Leon F. Sylvers III/Norman Whitfield, Jr./Glen Barbee
Producer: Norman Whitfield, Jr.
Publishers: Jobete Music Co./R.K.S. Music/Stone Diamond Music Corp./Lock Series II
Catalog: 7-28449-A

4 BY FOUR
"Come Over" (Capitol)
A beautiful ballad that will have your phones jumping all day (and night). A clean production lends to a superb showcase demonstrating how well these guys sing. Teen and sub-teen females will swoon for this one.
Writer: Melvin Riley, Jr.
Producer: Melvin Riley, Jr.
Publisher: Deedle Dee
Catalog: P-44034

NOR WOOD
"Should Have Been Us Together" (Magnolia Sound/MCA)
Norwood comes on strong with a melodic love song that will get a lot of attention. The vocals and lyrics are fantastic! Macho charisma is right up front and the ladies should love it. We think he is a winner. R&B and Quiet Storm should come early.
Writer: M. Horston-Norwood
Producer: McKinley Horton
Publishers: Magnolia Music/Aruba Music
Catalog: MCA-53141

HERB ALPERT w/ LISA KEITH
"Making Love In The Rain" (A&M)
Shooting for three-in-a-row comes Herb Alpert and Jam & Lewis. Based on early LP play at R & B. Quiet Storm and some AC and TOP 40 stations, there should be no problem. This lushly produced sensual ballad will move most anyone.
Writers: Jimmy Jam/Terry Lewis
Producers: Jimmy Jam/Terry Lewis
Publisher: Flyte Tyme Tunes
Catalog: AM2949

MAJOR NEW RELEASES
[Singles]
Label: Atlantic
Artist: Madame X
Title: "Just that Type Of Girl"
Writer: Bernadette Cooper/Cornelius Mims
Producers: Bernadette Cooper/Cornelius Mims
Publisher: Spal Me One Music/Coralie Carlos Music/Spectrum VII
Music
Catalog#: 7-89216

Geffen
Jennifer Holiday
"Heart On The Line"
Preston Glass/Alan Glass
Preston Glass/Alan Glass
Glasshouse Music/Irving Music
7-28298-A

Qwest
The Winans Featuring Anita Baker
"Ain't No Need To Worry"
Marvin Winnans
Marvin Winnans/Barry Hankerson/Carvin, Michael and Ronald Winnans
Marvin L. Winnans Music
7-28274-A

MAJOR NEW RELEASES
[Albums]
Label: Geffen
Artist: John White
Title: Night People
Catalog #: GHS 24152

RCA
Theresa
Broken Puzzle
6488-1-R-A

Wilbe
Janice Bulluck
Don't Start A Fire
WIL 3003

Please send all configurations of product for review to:
Graham Armstrong, Publisher
The R&B Report™
6430 Sunset Blvd., Suite 1201
Los Angeles, CA 90028
Larry Carlton
Discovery (MCA)
MCA-42003

In this effort, Larry Carlton, musically, must be taken as a whole, rather than dissected, cut by cut, groove by groove. This isn't a *concept* album, *per se*. (The titles are unconnected, the tempos are varied and the themes are many.) But because every aspect of the album must be considered in the context of the whole, this might be called a *context* album. The album's style is exploratory, yet under control. Yes, Larry's a discoverer, but he travels with a compass and a map. Consequently, he is able to investigate a number of moods without giving the impression he's wandering. Larry is a careful taskmaster, a precisionist — perhaps to be expected of a veteran of 3,000 sessions and more than 100 gold albums. Programmers will find selections on this album to fit Quiet Storm, Top 40 and AC formats, but listeners will find that this work is most profound when taken as a whole, when piece by piece Larry unveils his *Discovery*.

— Belma Johnson

Shalamar
*Circumstantial Evidence* (Solar)
ST-72 556

The “new” Shalamar has it all together in a superb album packed with *hits*! The album consists of five uptempo slammers and three heart-throbbing ballads that are sure to keep you moving at all times. The debut single, “Circumstantial Evidence” is doing quite well on the charts, with a hot video to add interest and support. However that's only the beginning of the good news. The second single will probably be “Games,” a funky tune that has a serious case of “Cameosis.” It has the potential to be a No. 1 song. Bernadette Cooper (formerly of Klymaxx) lends a helping hand with “Females,” a song she wrote that has the psuedo-love, Coopersville, USA, audience howling in the aisles. Shalamar displays their versatility on the ballads, “Love's Grown Deep,” “Worth Waitin' For” and my favorite, “Born 2 Love.” The appeal is youthful. However, it has the potential to grab adult listeners — once they've heard it. All systems are “go!” for a big album.

— Graham Armstrong
**Force M.D.'s**

*Touch And Go* (Tommy Boy)

TBC 25631

Love is a House and the Force MD's "got the key." *Touch and Go* reflects big, open and tasteful production by Geoff Gurd and Martin Lascelles. This album showcases excellent vocal work by the Force with T.C. singing lead. Side One features the smash "Love is a House," a selection that I feel is one of the three best singles released thus far in 1987. "Would You Love Me" and "Touch and Go" have impressive medium grooves. Side One closes with a "Smokeyesque" ticket, entitled "Couldn't Care Less." Side Two is similar to Side One in format. This side starts off with the tasty ballad, "Your Love Drives Me Crazy," then lays down the pocket with "Midnight Lover" and "Take Your Love Back," two strong medium-to-uptempo tracks. The Force MD's close with "Sweet Dreams," a predominantly piano and vocal track that affirms the group's harmonic credibility in the music community.

— Tom Cossie

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**The Deele**

*Eyes Of A Stranger* (Solar)

1-72555

The Deele wants to know: "Can-U-Dance?" It's a burning question that will be soon answered in the clubs this summer when dancers take to the floor. This single has the strong presence of their past track, "Material Thangz." If it worked for you then, the second time around is even sweeter. The album is interestingly broken into two facets: Side One— a Deele 4 Love, which combines mid-tempo with ballads and Side Two — a Deele 4 fun, which displays the fellas in their Cincinnati style: funkin'. Of the eight featured cuts on the album, "So Many Thangz" has my vote as being the follow-up single to "Can-U-Dance." The track offers a solid bottom with strong keyboard riffs. Give it a spin and see for yourself. If you don't wop, "Two Occasions," "Let No One Separate Us," and "Shoot 'em Up Movies" definitely are your favorites. These tracks are ballads that showcase the creativity Babyface and L.A. have in slowing down the tempo. Look for Babyface and L.A. to be one the next "hot" production teams. If you don't believe me, just ask the Whispers. They're still "Rock(ing) Steady."

— Darryl Lindsey
The Solitary Class Of Nat King Cole

By Maria Gibson

Although in the later years his piano playing received less attention publicly than his intimate, throaty vocals and meticulous phrasing, Nat King Cole's place in the history of jazz piano is as secure. With an intricate right-hand style, Cole had a tremendous influence on other jazz pianists as varied as Art Tatum, Bill Evans and Oscar Peterson.

An early influence on Nat Cole's playing was the "rhythmically vital" playing of Earl Hines, whose arrangements often were played by Nat's own early groups, the Rogues of Rhythm and the Twelve Royal Dukes.

He'd grown up in Chicago's south-side, but Nathaniel Adams Coles, (son of Reverend Edwards Coles and Perlina Coles) was born in Montgomery, Ala., March 17, 1919. His family lived there until Nathaniel was 5. By the age of 12, he was playing piano and organ in the True Light Baptist Church where his father was pastor and his mother was choir director.

Just out of high school, he joined a revue of Shuffle Along, that six weeks later toured Southern California. Soon, though, the curtains were drawn for the last time, following a performance in Long Beach.

With the close of Shuffle Along, 1937 became a lean year for Nat Cole. Until ... Bob Lewis, manager of a Santa Monica night club, The Swanee Inn, took an interest in Nat after hearing him play. Bob suggested he put together a quartet. By the next afternoon, Nat had organized three players for an audition: Wesly Prince; bass, Oscar Moore; guitar, and Lee Young; drummer. Young didn't show up, although later he became the trio's music director. Thus, the Nat Cole Swingsters Three was born. The group eventually became the legendary King Cole Trio, after Bob Lewis convinced Nat to use "King" instead of Adams and Cole rather than Coles.

At the same night club, as legend would have it, an insistent, drunken customer changed the King Cole Trio's act from an instrumental group to one that included vocals. "Not true," said Cole in a radio interview with personality Dick Strout. "I would sing a few songs here and there, between playing, to break the monotony. I sang things I had known over the years. This particular customer kept insisting on a certain song, and I told him I didn't know that one, but that I would sing something in place of it, and that was 'Sweet Lorraine.'" At one time, (because this customer was given so much credit for starting Nat King Cole's singing career) a radio show offered a thousand dollars to find the man, but he never came forward.

The trio's early days were not particularly easy. They were playing at a time when quartets, big bands, and orchestras were more popular. Many venues hired only multi-piece acts "that could fill a stage." Trios were unheard of in the '30s. But, Nat Cole persisted with his small-combo idea and, with the help of manager/friend, Carlos Gastrel, Nat King Cole's fame as a singer spread.

His transition from piano player to singer started with the recording of "The Christmas Song." "The writers, Mel Torme and Bob Wells, ask him to take a look at it knowing his reputation for taking the most unlikely lyric and transforming it to a hum on everybody's lips," noted his widow Maria. The year was 1947, and "The Christmas Song" (available on compact disc on Capitol) never has stopped selling.

Meantime, Glenn Wallichs (in 1940, a music store owner Nat
met while playing at the Radio Room a few doors away), along with songwriter Johnny Mercer and movie producer Bryan DeSylva had formed Capitol, and by 1943 were eager to put the King Cole Trio on disk.

His first recording for Capitol was "Straighten Up and Fly Right," a tune Cole had written himself in 1937. It was the biggest hit of 1943-44 and sold over a half-million copies. (George Wallichs saved the microphone Nat used while recording that tune, had it gold plated and presented it to him in a ceremony August, 1962, commemorating Nat Cole's 25th Anniversary in show business.)

With the acceptance of Nat's first disk, many more followed: "Sweet Lorraine," "It's Only A Paper Moon," "Body and Soul," "Mona Lisa," "Route 66" and about one of his most popular songs, "Nature Boy," one reviewer wrote, "The flowing-glowing wordage cast a spell upon the listener and draws one back for another earful, time and again." Of the more than 800 records Nat King Cole made for Capitol, many accompanied some of the more memorable films of the 50's and 60's. Among them were China Gate, Small Town Girl, The Blue Gardenia. The most noted: a feature role as W.C. Handy in Paramount's St. Louis Blues, and in 1961 Capitol's first tribute to his success, The Nat King Cole Story.

Preceding his first experiences in film and television was his success in radio (1946-1950). It began with his arrangement of a theme for Wildroot Cream Oil, the sponsor of an NBC radio broadcast of the same name. For 30 minutes every Saturday afternoon NBC picked up the trio from whatever town they were in. By the shows end, four years later, Nat Cole had received worldwide recognition as a singer. And, as the first Black jazz artist to have his own radio broadcast, paved the way for other Black acts.

Nat Cole continued to garner the respect of his fellow performers when in 1950, NBC gave him the opportunity to launch his own network television program The Nat King Cole Show. The fifteen minutes per week (originally designated for the Frankie Carlysle Show) wasn't prime time, but he successfully filled the afternoon's quarter-hour with an impressive roster of guests — despite a tight budget. The Mill Brothers, Sammy Davis, Jr., Ella Fitzgerald, Johnny Mercer, and Hugh O'Brien were among those who appeared. By summer Nat had earned 30 minutes of air time. However, with sponsors slow to line up and with some audience resistance from the South, the 60th and final show was "telecast" in December, 1957.

Nat's popularity with night club audiences continued to inspire new progressive recordings. A 15-city tour of Europe that included a command performance for Queen Elizabeth in London as well as a musical show for Broadway called I'm With You.

The show went as far East as Detroit before closing. Nat's next show, Sights and Sounds (a subtle departure from his work in night clubs) was a stage winner. A successful six week run in '62, convinced Nat the show would be a hit. The songs and their arful singer were the show. So many classic titles: Buttons and Bows ... Lullaby of Broadway ... Precious Lord ... Mona Lisa ... Paper Moon.

With an integrated cast of singers and dancers, Nat King Cole delighted critics and dazzled audiences for a year in the show. That year onstage, performing as no one had ever, that year with the integrated cast of singers and dancers proving that music and art are above the pettiness and prejudices of man, that triumphant year of artistry and achievement proved to be the last year for Nat King Cole.

He died of cancer ...

For more on Nat King Cole, please see page 48.
Sade, Billy Ocean, Mel & Kim, Loose Ends, 5 Star and Princess — some of the hottest R&B acts anywhere — are all British artists.

American R&B has always been dominant in the international market; R&B was, after all, born in America and nurtured through Motown and Philadelphia. The influence was felt all over the world and this has spawned some wonderful new acts, many generated in Britain.

Britain's musical talent cannot be denied. People in the music industry watch Britain closely for new acts, new trends and the next new "wave." Yet the one thing that doesn't match the quality of British acts is British production. More and more, British acts that can afford the expense are recording in the United States. Luke Crampton, President of MRIV (a London-based research firm), said, "The U.K. does not have the total package. Our production quality is not comparable to the United States. The problem with British R&B music always has been the production quality and writing ability. The artists themselves have been top quality, but R&B from the States is just unbelievably good and we are learning to use American producers and songwriters."

Some examples: Billy Ocean's break-through album, Suddenly, with the hit song "Caribbean Queen," was partially produced in the United States by Keith Diamond; Loose Ends' latest album The Zagora was produced by Nick Martinelli (an American producer) for Watchout Productions; 52nd Street's last album also was produced in the United States.

But not all of the great acts are coming to America for production. Sade and Mel & Kim are produced in the U.K. Stock, Aitken and Waterman is the production company for Mel & Kim that have taken the act to international recognition. Terrence Trent D'Arby, an American living in the U.K., and Paul Johnson (two recent signings to CBS UK), are very hot new British artists who write and produce in the U.K.

True, there are other new artists that have good writers and producers in the U.K. and the production quality is improving. And true, so far there has been a good working relationship between British artists and U.S. production. But the developing trend is that Britians are producing some great material with the help of United States technology.

**Hot Rap, UK Style**

*By Richard Mazda*

*London Correspondent*

LONDON — Before you can say Flash, Hip Hop, or Rap, Electro hits the U.K. hard.

Scratching broke out all over and the established soul, funk and reggae scene found a new jumpy upstart music, jostling the needle time and column inches.

At first, a heavy import scene surfaced in the network of early rap clubs like the "Language Lab" at Gossips in Soho, which was one of the first to feature live MC's, rappers and scratchers.

Other clubs like the Titanic and warehouse parties such as the "Circus" also featured the music heavily.

From the earliest movers and shakers on the embryonic scene came various rappers and MC's who, although they may be from Bethnal Green instead of the Bronx, are starting to draw followers where previously only American artists had held sway.

Enter The Three Wise Men. The Three Wise Men are in fact four South London Guys, a Hip Hop band from the U.K. formed nineteen months ago Christmas 1985. Theirs is anything but traditional rapping.

I talked to Jemski and Phil Chill. A.J. and Danny D., the remaining two rappers were not there, but Jemski and...
Phil (the programmer) had plenty to say.

I asked whether The Three Wise Men would retain the stripped-down punch delivered on "The Urban Hell" and "Refresh Yourself" 12-inch single, or whether they needed to consider crossover sounds to break into the mainstream. "We're at a stage where we are the first Hip Hop band to record an album. And everybody is looking to us. I mean, if we were to make an album full of soul and lots of melodies it wouldn't do as much good as if we were to keep it really hard, a militant statement. That's what we have got to do. That's what we're going to make. The hardest album we possible can, to show that there is somebody in this country to compete with Run-DMC, The Beasties and LL Cool J on equal terms."

Phil added, "We just do whatever's all right for the song." Jemski agreed, "We just do whatever we feel. We think about selling the record. We think about the music, but first of all we think about the song, totally — period.

"You don't want to go and see somebody brag about how good he is, you want to hear somebody at a gig say something about you that you can relate to, something you know. That's what we're trying to do, we are trying to touch on feelings other people have."

Planning to be the first Hip Hop band from Britain to master their recordings to D.A.T. (digital audio tape) is only part of this unstoppable motion. Already the band has completed support tours with Big Audio Dynamite, Schoolly D. and recently headlined both U.K. and Dutch tours.

They've scored two indie hits with their first two 12-inch releases and last week completed a rap for a McEwan's beer commercial.

London's Rhythm King's label officers, Daniel Miller and Martin Heath, apparently decided to sign the band on the strength of an audition that consisted of the bands rapping live to the cassette tape backing they played on a friend's lounge stereo. So obvious was the potential of the group, even then, that the record label decided to proceed immediately.

Having suffered the loss of Cyberton, their scratcher/mixer, to a solo career, Phil and Jemski remain confident that all holds well. They suggested that a possible link up with an American DJ scratcher would be good for everybody concerned. With their recently completed album, these new "Wise Men" definitely come bearing gifts.

Tokyo International Music Festival
By Masaharu Yoshioka
Tokyo Correspondent

TOKYO — Nine selected international acts from America, England, Italy, France and Japan participated in the 16th Annual Tokyo Music Festival. The world festival was held at Nihon Budoukan (capacity 10,000) last month.

In the past years, the festival had a grand-prize winner selected from all the contestants. But, as of last year, the organizers decided to adopt a new procedure. Eight separate categories were established, and, from each category, several nominees were chosen. Among them, a "selected artist" then would receive the award. The winners the would perform live at the festival. This year there were nine selected acts.

The categories and winners are as follows: Latin (Gloria Estefan and the Miami Sound Machine), Rock (Cutting Crew), Black Contemporary (Gregory Abbott), Pop (Jets), Disco (Mel & Kim from England, Michael Fortunati from Italy), Jazz and Fusion (Square from Japan), European Contemporary (Busy from France), Japanese Female (Takako Shirai and the Crazy Boys).

Whitney Houston continues to enjoy Top 5 sales on both singles and albums charts in the U.K. Mel & Kim's "F.L.M." debuts at No. 8, along with Madonna's, "Whose That Girl" at No. 18.

Debut 8  MEL & KIM F.L.M
Debut 19 MADONNA Who's That
Debut 25 9 KID 'N PLAY Last Night
Debut 27 10 HERB ALPERT Duets
Debut 34 16 VARIOUS Jackirax
Debut 39 13 BOOGIE BOX High Jive
Debut 40 16 VARIOUS Dance Mania
Debut 42 25 T. LA ROCK Lyrical
Debut 46 36 VARIOUS It's Tricky
Debut 49 39 DONNA ALEXI Love
Debut 50 40 VARIOUS Stay With Me
Debut 53 39 KENNY G Dedication

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Iowa, had the nerve to call you the "other" Jackson?

The interesting part of your story is that it started so long ago, so quietly, so simply.

Try to remember when you said this: "I wanted to prove to myself, I suppose, that I could do it on my own, that the public hadn't bought my album because Michael sings background, or Jermaine wrote this song, or Marlon did this duet, but because of me."

Janet, you said that in 1985, long before every newspaper, every air personality, every fan — long before all of us began saying it. You knew, way back then, it was all about control.

At the time, though, we still perceived you as little Janet ... the baby sister of the Jackson family ... the cute little girl on Fame, Diff'rent Strokes and Good Times.

Back then, people always wanted to ask you about your family, especially Michael. About his living habits, and eating habits, and his animals. They always asked you about the key you wear in your ear. Is the rumor true, they asked, did Michael really give you that key? Is it really the key to the family zoo?

Those questions seem silly to us now. They probably seemed silly to you even then. You wanted to talk about control, your destiny, your career.

Your music. The artistic development of Janet Jackson has been too hidden a story. People don't realize your debut album, the self-titled LP you did in 1982, sold a quarter-million copies and rode the charts for a year. That's very solid for a debut artist. People don't seem to appreciate how much you matured on Dream Street, the album you did in 1984. You were showing how adaptable you were becoming. You were trying to learn to communicate to R&B listeners and Top 40 listeners, alienating neither. You sold over 200,000 units again. Then you improved vastly over the next two years. Thus, Control. Maybe, had we been paying closer attention, we could've predicted the enormous breakthrough you executed on this album. Instead, we were too busy asking you who put the key in your ear. We were still pinching your cheek.

It took an overpublicized spectacle, the traumatic unwinding of your marriage, for the world to finally realize that you are a grown woman. It took turbulent months of speculative headlines, swirling rumors, assertions that you were pregnant, or spoiled, or that you were smothered by Michael, then more accusations, more refuting remarks, more headlines, more distractions, more tears and angst, until finally!

Finally, you had had enough. Finally you told the world to shut up. "We decided to go ahead and get an annulment so that everybody would just shut up and let us go on with our careers," you said in a cover story for Essence. "There's so much I need to be doing ..."

Yes, Janet, you had quite a bit to do. You had to play center stage in one of the most impressive album projects of this decade. Just take a breath for a minute, Janet, and think about this project: "Nasty." "... Lately." "When I Think of You." "Control." "Let's Wait Awhile." "Pleasure Principle." Every one of those songs is a different dimension of you, a new version of the new Janet. The videos are documentaries of your evolution, creative chronicles of your control.

Your performance on the American Music Awards was phenomenal. The choreography was performed with such svelte precision, such care for detail, such rhythmic confidence. Who can forget that closing pose: your arm standing stiff overhead, your body frozen (as hard as you had just worked in the dance, it had to be even harder to pose without breathing heavily). And at the center of the pose was that classic stare: those cold, clear eyes looked right through the camera, right through cement walls, right through us all. Everything about you, but especially those Janet Jackson eyes, said ... "Control."

You would be nominated for numerous awards that night, and again on Grammy night, and MTV Awards night, and on many nights to come. But the real prize you won for this project was r-e-s-p-e-c-t. Janet, you've earned respect.

Yes, this was your first gold album. Yes, the project went double-platinum after only two singles. Yes, you were the woman at No. 1 when all the media — including Newsweek and the New York Times — reported that Black females occupied the top 3 slots on Billboard's album chart.

But those honors were beside the

The R&B Report™
Vaneese Thomas overtakes all for the No. 1 with Regina Belle hot on her heels. Herb Alpert's "Making Love In The Rain" turns around after album cut is released as the third single, and the Force MDs continue their stride up the chart breaking the Top 10 after 3 weeks of movement.

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The Quiet Storm Chart reflects the nation's most reported titles for the week.
### QUIET STORM PROGRAMS

**WVEE Atlanta**  
"Quiet Storm"  
Su 7p-12a/M-Th 9p-1a
1. **NORWOOD**/Come Back My Lover (MCA)  
2. **MILES JAYE**/Lazy Love (Island)  
3. **STEPHANIE MILLS**/If I Were Your Woman (MCA)  
4. **WHITNEY HOUSTON**/Just The Lonely (Arista)  
5. **MIDNIGHT STAR**/Stay Here By (Solar)

**WKXI Jackson**  
"Quiet Storm"  
Su-Th 10p-2a
1. **ISLEY JASPER ISLEY**/Once In A Lifetime (CBS Associated)  
2. **JAMES ROBINSON**/Can We Do It (Tabu)  
3. **SMOKEY ROBINSON**/Keep Me (Tamla)  
4. **MILES JAYE**/Lazzy Love (Island)  
5. **PRINCE**/Adore (Paisley Park)

**WGCW Chicago**  
"Quiet Storm"  
Su-Th 10p-2a
1. **DAVID WISE**/I Love You (A&M)  
2. **JULIA ROBINSON**/Lovers In Disguise (CBSAssociated)  
3. **STEPPANIE MILLS**/Though The Night (MCA)  
4. **PRINCE**/Adore (Paisley Park)  
5. **MARY WILSON**/California Girls (Motown)

**KJLH Los Angeles**  
"LA After Dark"  
M-Th 11p-1a
1. **WHISPERS**/In The Mood (Solar)  
2. **O’JAYS**/Loving You (PIR)  
3. **EXPOSÉ**/Seasons Change (Arista)  
4. **STEPPANIE MILLS**/I’m In Love (WB)  
5. **LUTHER VANDROSS**/So Amazing (Epic)

**KJJA Dallas**  
"Cool Out"  
Su-Th 10p-2a
1. **RAMSEY LEWIS**/Keys To The City (Columbia)  
2. **NAJEE**/Betcha Didn’t Know (EMI)  
3. **STEPPANIE MILLS**/Touch Me Now (MCA)  
4. **PRINCE**/Adore (Paisley Park)  
5. **PRINCE**/Ballad of Dorothy (Epic)

**WWIN Baltimore**  
"Mellow Moments"  
Su 7p-12a/M-F 9p-12a
1. **PEGGi BLu**/All The Way (Capitol)  
2. **STEPPANIE MILLS**/Touch Me Now (MCA)  
3. **WHITNEY HOUSTON**/Lonely Talking (MCA)  
4. **BRUCE SWAIN**/My Love Is For You (EMI)  
5. **WINDSONG**/Love Me Baby (Windsong Prod.)

**WEDR Miami**  
"Star Crisin’"  
Su - Sa 10p - 12a
1. **ISLEY BROS**/Smooth Sailin’ (WB)  
2. **STEPPANIE MILLS**/Feel Good (MCA)  
3. **JESSE JAMES**/I Can Do Bad (T.T.E.D.)  
4. **PRINCE**/Adore (Paisley Park)  
5. **SURFACE**/Happy (Columbia)

**WXKI Jackson**  
"Testify Time"  
M-Th 8p-9p
1. **DIMPLES**/Tell It Like It Is Columbia)  
2. **ISLEY BROS**/Smooth Sailin’ (WB)  
3. **STEPPANIE MILLS**/I Feel Good (MCA)  
4. **PHYLIS HYMAN**/Ain’t You Had (PIR)  
5. **SMOKEY ROBINSON**/One Heartbeat Tamla)  
6. **PRINCE**/Adore (Paisley Park)  
7. **WHITNEY HOUSTON**/For The Love (Arista)  
8. **LUTHER VANDROSS**/Smooth Sailin’ (WB)  
9. **MILES JAYE**/Lazzy Love (Island)  
10. **PRINCE**/Adore (Paisley Park)  
11. **WHITNEY HOUSTON**/Just The Lonely (Arista)  
12. **MIDNIGHT STAR**/Stay Here By (Solar)

**WGMU Sumter**  
"Lovelight In Flight"  
M-Th 11p-1a  Su 7:30p-12a
1. **LISA LISA CULT JAM**/Someone To Love (Columbia)  
2. **LUTHER VANDROSS**/Smooth Sailin’ (WB)  
3. **ANITA BAKER**/No More Tears (WB)  
4. **CREATION**/I Love You (Atlantic)  
5. **CLUB NOUVEAU**/Let Me Go (Tommy Boy)

**WRKS New York**  
"NY After Dark"  
M-Th 10p - 2a
1. **ATLANTIC STARR**/Don’t Take Me For (WB)  
2. **STEPPANIE MILLS**/I Feel Good (MCA)  
3. **NEW EDITION**/Lovers In Disguise (MCA)  
4. **WHITNEY HOUSTON**/For The Love (Arista)  
5. **PRINCE**/Adore (Paisley Park)  

**WZAK Cleveland**  
"Pillow Talk/For Lovers Only"  
Su 8p - 12a M-F 8p - 1a
1. **STEPPANIE MILLS**/I Feel Good (MCA)  
2. **PRINCE**/Adore (Paisley Park)  
3. **LAKESIDE**/Bulls Eyee (Solar)  
4. **WHITNEY HOUSTON**/For The Love (Arista)  
5. **ISLEY BROS**/Smooth Sailin’ (WB)

**WJLB Detroit**  
"Night Moods"  
M-F 11p - 1a
1. **THE DEELE**/Dry Your Eyes (Solar)  
2. **DIANA Ross**/It’s Hard To Say (RCA)  
3. **LAKESIDE**/Bulls Eyee (Solar)  
4. **WHITNEY HOUSTON**/Just The Lonely (Arista)  
5. **WHISPERS**/Loving You (PIR)

**WBMX Chicago**  
"Love Corner"  
M-Th 10p - 12a
1. **O’JAYS**/Loving You (PIR)  
2. **JONATHAN BUTLER**/Lover Songs (Jive)  
3. **REGINA BELLE**/Show Me (Columbia)  
4. **LALAL**/If You Love Me (Arista)  
5. **MIKI HOWARD**/Come Back To Me (Malaco)

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**THE R&B REPORT™**
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<td>Dallas</td>
<td>Quiet Storm</td>
<td>Su-Sa 7p-12a</td>
<td>1. Whitney Houston/For The Love (Elektra) 2. Jonathan Butler/Love Songs (Jive) 3. Stephanie Mills/I Feel Good (MCA) 4. Regina Belle/Show Me (Columbia) 5. Vaneeese Thomas/Let's Talk It Over (Geffen)</td>
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<td>Washington DC</td>
<td>Quiet Storm/Softknots</td>
<td>Su-Sa 7p-12a</td>
<td>1. Regina Belle/Show Me (Columbia) 2. Whitney Houston/Didn't We Almost (Arista) 3. Vaneeese Thomas/Let's Talk It Over (Geffen) 4. Hiroshima/Hawaiian Electric (Epic) 5. Gerry Wooten/Hey There (Polydor)</td>
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<tr>
<td>WHUR</td>
<td>Washington DC</td>
<td>Quiet Storm</td>
<td>Su-Sa 7p-12a</td>
<td>1. Whitney Houston/For The Love (Elektra) 2. Jonathan Butler/Love Songs (Jive) 3. Stephanie Mills/I Feel Good (MCA) 4. Regina Belle/Show Me (Columbia) 5. Vaneeese Thomas/Let's Talk It Over (Geffen)</td>
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<td>WHK</td>
<td>Memphis</td>
<td>Quiet Storm</td>
<td>Su-Th 9p-12a</td>
<td>1. Stephanie Mills/Secret Lovers (MCA) 2. Isley Bros./Somebody I Used To Know (WB) 3. Whitney Houston/For The Love (Arista) 4. Vaneeese Thomas/Let's Talk It Over (Geffen) 5. Force MDs/Love Is A House (Tommy Boy)</td>
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<td>WJMJ</td>
<td>Jackson</td>
<td>Mellow Morning Magic</td>
<td>Su-Th 9p-12a</td>
<td>1. Isley Bros./Smooth Sailing (WB) 2. Dionne Warwick/Love Power (Arista) 3. Najee/Betcha Don't Know (EMI) 4. Isley Jasper Isley/Givin' You Back (CBS Associates) 5. Whitney Houston/Didn't We Almost Have It (Arista)</td>
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<td>WPZ</td>
<td>Richmond</td>
<td>Night Flight</td>
<td>Su-Th 9p-12a</td>
<td>1. Isley Bros./Smooth Sailing (WB) 2. Force MDs/Love Is A House (Tommy Boy) 3. Mini Curry/I'll Get Over You (Total Exp.) 4. Vaneeese Thomas/Let's Talk It Over (Geffen) 5. Lakeside/Bullseye (Solar)</td>
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The R&B Report™ World Radio History
**QUIET STORM PROGRAMS**

*Quiet Storm Programs list the five most important titles of the week.*

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2. J. BLACKFOOT/Tearjerker (Edge)  
3. FORCE MDs/Love Is A House (Tommy Boy)  
4. LL COOL J/I Need Love (Def Jam)  
5. O'JAYS/Lovin' You (PIR) |
| WPDO        | Jacksonville | "Quiet Storm"    | M-Th | 9p - 12a   | 1. VANEESE THOMAS/Let's Talk (Geffen)  
2. J. BLACKFOOT/Tearjerker (Edge)  
3. FORCE MDs/Love Is A House (Tommy Boy)  
4. LL COOL J/I Need Love (Def Jam)  
5. O'JAYS/Lovin' You (PIR) |
| WTHP        | Greensboro  | "Quiet Storm/Love Lites" | S, M-Th | 9p - 12a/12a - 2a | 1. STEPHANIE MILLS/I Feel Good (MCA)  
2. LL COOL J/I Need Love (Def Jam)  
3. WHITNEY HOUSTON/For The Love (Arista)  
4. ISLEY BROS./Smooth Sailin' (WB)  
5. MILES JAYE/Lazy Love (Island) |
| WILD        | Boston      | "A Little Tenderness" | Su 9p - 12a/M-Th 12a - 2a | 1. ATLANTIC STARR/Don't Take Me (WB)  
2. VANEESE THOMAS/Heading In The Right (Geffen)  
3. NEW EDITION/Helplessly In Love (MCA)  
4. FORCE MDs/Love Is A House (Tommy Boy)  
5. WHISPERS/Just Gets Better (Solar) |
| WZT         | Columbus    | "Love Songs"      | M - Sa 9p - 12a | 1. VANEESE THOMAS/Let's Talk (Geffen)  
2. MINI CURRY/I Think ...(T. Exp.) |
| WXYV        | Baltimore   | "Slow Jam"        | M-Th 11p - 2a | 1. TAWATHA/Thigh Ride (Epic)  
2. ISLEY BROS./Smooth Sailin' (WB)  
3. REGINA BELLE/Show Me (Columbia)  
4. ISLEY JASPER ISLEY/Givin' You Back (CBS Associated)  
5. STEPHANIE MILLS/I Feel Good (MCA) |
| WAMO        | Pittsburgh  | "Night Flight"    | Su 9p - 12a | 1. WHITNEY HOUSTON/For The Love (Arista)  
2. ROSKO/Desiderata(Columbia)  
3. CLUB NOUVEAU/Let Me Go (Tommy Boy)  
4. DIANA ROSS/It's Hard To Say (RCA)  
5. PRINCE/Adore (Paisley Park) |
| WXYT        | Norfolk     | "Quiet Storm"     | Su-Th 10p - 1a | 1. VANEESE THOMAS/Let's Talk (Geffen)  
2. MINI CURRY/I Think ...(T. Exp.) |
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"breakout" the first single off their debut album, "it’s better to travel" being worked on urban radio look for 7” and 12” on your desk soon.
SMOKEY ROBINSON

REGINA BELLE
O'JAYS

R&B ROOTS

Continued from page 13.

Well, the most likely source is radio, in the form of "oldies" programming. In May of 1986 there were 168 stations in the U.S. with oldies formats. Only a year later, there are almost twice as many.

Their programming is designed to appeal to men and women aged 25 to 44, a huge demographic group, consisting of an estimated 70 million Americans (approximately one third of the country's population), many of whom grew up listening to rock and roll and R&B in the '50s and '60s.

An amazing 61% of oldies radio listeners are in the 25 to 44 age group, which leads to an obvious conclusion: a majority of them have children, which is likely where most of the remaining 39% of listeners are.

Deductive reasoning indicates that since the over-50 group kept telling us to "Turn that damn thing down," they are not a substantial part of the current oldies listeners. A way to reach 70 million people is too much of a temptation for advertisers to resist, and what started in radio is culminating in various TV commercials.

Well, that is all very fine, as long as the commercials using R&B oldies keep selling their products. But in the long run, I would like to think that the 39% of oldies listeners (hopefully all kids) are the future that assures a balance of the old and the new. An appreciation of what has happened in the past is our best assurance of keeping it alive in the future.

(Stations looking for a unique and already successful one-hour weekly oldies show, or a program to augment their existing oldies format may contact Jay Warner c/o The R&B Report, 6430 Sunset Blvd. Suite 1201, Los Angeles, California 90028. The show is free to qualifying stations.)
Nat King Cole lived as eloquent a personal life as he did an artistic one.

His marriage to Maria Ellington on Easter Sunday, 1948, was the "second largest in Harlem history ..." according to media reports. Maria, a singer with Duke Ellington's band when they met, performed with him on occasion, but preferred being Nat King Cole's queen and mother of their children, Carol, Kelly, Natalie, TImmerlin and Casey. Natalie, who remembers traveling through Europe and spending time backstage with her father, has, of course, followed in his footsteps. Her latest release, Everlasting, includes the smooth, romantic ballad, "When I Fall In Love," a song originally re-recorded by Nat King Cole in 1956. "With this song's success, future projects may include many more contemporary versions of my father's songs," Natalie added enthusiastically. In fact, she told the R&B Report that she may record an entire album of her father's classics — perhaps a double-album.

Capitol in many ways has kept Nat King Cole's timeless contributions alive. For those fans en- deared to the romantic grace of Nat King Cole's voice, his articulate jazz piano style, his rich masterpieces of orchestration, Capitol has prepared a tribute to his success and sound on compact disk. Ramblin' Rose, Love Is The Thing, Just One Of Those Things, and For Two In Love are all a part of a package highlighting a distinguished quality attained by only a few.
MILES JAYE
Continued from page 28.

Conservatory of Music.
After Joining the Air Force, he con-
tinued developing his music, by play-
ing in the Air Force Band of the South-
west as a keyboardist and playing for
the Band of the Pacific (a military Top
40 band). Before leaving the military,
he became the lead vocalist for the Air
Force Band at the Air Force Academy in
Colorado.

After leaving the Air Force, Miles re-
turned to New York, where he played
"whatever gigs I could get." in small
jazz clubs and cafes.

After playing at Mikell's, Miles land-
ed a stint in Eric Gale's band as elec-
tronic violinist and vocalist. From
there, he worked with Hyman, and
eventually became the lead singer in the
Village People.

He contends he is dedicated to his
craft because he enjoys it, not for the
money.

"A lot of people are in this business
skinning and grinning and trying to get
over by any means necessary," Miles
said. "I experienced that before. I don't
like it. I really want to add something.
I want to be special to some folks.

"I thought this was going to be Make
or Break Miles Jaye Time. But I realize
I've already been through that period.
I've just got to keep rolling no matter
what happens."

"Our company also has to play a part
in that," Peck said. "The best thing a
record company can do for an artist is to
believe in that artist. Don't run scared
after you've put $10,000 into an artist
and you haven't gotten any results. For
a new artist, you've got to be willing to
take minor losses — leading to major
gains."

On the other hand, Peck contends that
the best thing an artist can do for a
record company is to remain open to
suggestions in terms of growth.

"Sometimes an artist is too close to
his project," said Peck, who's been in
the music business 10 years. "Both the
new artist and the record company have
to be willing to wait for success.
Sometimes it takes two or three albums
for a new artist to become established."

While Peck says he is happy with the
new album, which will be formatted on
Quiet Storm stations, he quickly adds
that Miles' true essence has yet to be
captured.

"I like the album. It's good," said
Peck. "But there is some raw and emo-
tional passion that hasn't come through
yet. But it will on the next album."

"I can't get too excited about everyth-
ing that is happening," Miles said. "I
want to wait to see what the public's re-
ation is going to be. I just hope the public is suprised."

I think they will be.

Until later!

IVORY'S NOTES
Continued from page 25.

JIMMY JAM and TERRY LEWIS
material, just could make the singer the
one who fills the chair left by TEDDY
PENDERGRASS and MARVIN
GAYE. LUTHER VANDROSS
and FREDDIE JACKSON have
been quite successful males, but the
man who fills that chair has to have
something else. O'Neal seems to pos-
sess that edge. It's my guess that
O'Neal is easily looking at a platinum
LP; polish up his image a bit and I
think we've got something special.
What makes O'Neal's staying power so
remarkable is the fact that his debut
Tabu LP and "Saturday Love," a hit
duet with labelmate CHERELLE,
both happened two years ago. That's
long enough for audiences to forget
about an artist, but O'Neal's has been
patient ... Luther's back-up vocalist
AVA CHERRY is about to jump
into the promotion of her Capitol LP,
Picture Me, featuring the single, "Good
Intentions." She says recording the
work was a grueling time, having to fly
into Los Angeles to record on her days
off from Luther's tour ... No question
about it: "Putting A Rush On Me,"
from STEPHANIE MILLS' current
MCA LP, is a hit ... Entertainment
lawyer CURTIS SHAW is now
President of the nationally syndicated
"Hit City" video show, with JAMES
ROBINSON of New Directions con-
cert promotion and "Hit City" creator
MIKE ROSEN serving as co-
executive producers. Look for changes
in the show's format soon, including
extension to one hour. There's no ques-
tion about the show's importance:
Where else will you see clips of Black
acts who may sell under a million
records? ... Next time you're in Detroit,
check out Sound Suite Recording, fast
becoming the spot to record in the Mo-
tor City. The city's first Solid State
logic facility (the almighty SSL), the
studio already has hosted sessions of
R.J.'S LATEST ARRIVAL, RE-
GINA BELLE, and the SPINNERS
(working on theSpaceballs soundtrack),
among others ...
STEPHANIE MILLS (MCA)

"You have to concentrate on one thing. That's why my concentration is on concerts right now; then, when I go on Broadway, that will be my priority and my concentration. I don't want to spread myself too thin by trying to juggle both."

— On balancing recording and stage careers

CHUCK STANLEY (Def Jam)

"I street sang for fun. I sang with the winos on Hollis Avenue until about seven o'clock. And when you wanted to hear some really good singing, you'd go down on 205th street, and stand out there and drink Boone's Farm apple wine. That's where you heard your best vocals."

— On street concerts in New York

CHERYL LYNN (Manhattan)

"He set up the audition for me. Had he not set it up, I wouldn't have gone. I was very shy and did not believe in myself as a vocalist. But I went to the audition and they liked me and called me down to tape two shows— and I tied with a juggler!"

— Remembering how her college boyfriend convinced her to try out for "The Gong Show"

BABYFACE (Solar)

"Scotty called me and said, 'Are you taking 'Lovers' back?' I said, 'Yeah, I'm doing my own album, and I've gotta have some hits too!' And Scotty said, 'I can't blame you. It's a bad song! But if you had given it to anybody else, your name would be mud!'"

— Recalls how the Whispers reacted when he decided to record a song he originally wrote for them

REGINA BELLE (Columbia)

"At the end of the third day of the auditions, I found out that I was the only one who had the song overnight. I realized I was the last one to approach The Manhattans about the auditions, but I had no idea the other girls had three weeks to learn it and I had a night! And I came in and nailed it!"

— On auditioning for a chance to sing with The Manhattans

FORCE MDs (Tommy Boy)

"We got on that stage and just tore that whole stage to pieces! And they knew they had to get their production together! We were tearing it up. We were acrobatic onstage! But their production guys came to us kinda politely and said, 'Yo, guys. Just tone down a little bit.'"

— Recalling last year's tour with New Edition

PEGGI BLU (Capitol)

"It was okay as long as I sang in church or at school --- the neighborhood sort of stuff, you know. But people started to come to town and hear me sing; then they'd want to take me to their town. My mother would say 'Two hundred miles away? Are you crazy?' But she'd let me."

— Recalling her career as a child singer

MICKI FREE (Solar)

"Five years from now you'll probably be looking at me and Sic and Delisa in the same room doing another interview because we are three people that really got a vibe. We really intend on doing something with it 'cause we're very lucky to be associated with the name and to be given this chance and we're all into it!"

— On the "new" Shalamar's future
TOUCH AND GO

Executive Producer: Monica Lynch

Featuring the Hit Single "LOVE IS A HOUSE" Produced by Martin Lascelles and Geoff Gurd for De-Mix Productions, Ltd.

Management: Hush Productions

©1987 Tommy Boy Music, Inc.
FAT BOYS

"WIPE OUT"

FAT BOYS

WIPEOUT!

FROM THE GOLD ALBUM

CRUSHIN'

LOOK OUT FOR THE SOON TO BE
RELEASED MOVIE SOUNDTRACK

DISORDERLIES!!