**TOPSIDES**

MICHAEL JACKSON is still the chartmaster this week, as he continues to claim the crown on the R&B Chart™, the album chart and the dance chart (Rhythm Of The Street™). "Angel" pushes ANGELA WINBUSH to the top of the video chart, ahead of GLENN JONES' "We've Only Just Begun" and reclaims the top spot on the Quiet Storm Chart™, bumping the O'JAYS' "Lovin You" to No. 2. But, lookout: the Record Of The Week, ROGER'S "I Want To Be Your Man," jumps to No. 3, while the KASHIF/MELI'SA MORGAN single, "Love Changes," which is the most-added song on the R&B format, debuts in the Top 10. WHITNEY HOUSTON'S "So Emotional" is the most-added record on both the Top 40 and AC formats. On the British scene, JELLYBEAN'S "The Real Thing" ends the reign of the M/A/R/R/S tune, "Pump Up The Volume," as the U.K.'s hottest single. The hot album to look out for is SHANICE WILSON'S Discovery, which debuts at No. 13.

**WHAT'S NEW**

- With characteristic attention to detail and his usual drama and flair, Prince has premiered his filmic version of "Sign O' The Times." The concert film screened in Los Angeles this week to enthusiastic reviews.
- As CBS Inc. sells its profitable records division to Sony, Steve Ivory analyzes the financial viability of the industry and puts the CBS move into perspective. Please see page 22.

**KASHIF:**

Reservations For No. 1

Dionne Warwick, Melba Moore, La La, George Benson, Chaka Khan, Al Jarreau, Lillo Thomas, Kenny G and, of course, Whitney Houston. Kashif has contributed to the stardom of them all.

Now he's reserving a place for himself at No. 1. Arista's Tony Anderson says Kashif has done himself justice as a producer and artist on this project. Darryl Lindsey reports.

Please see page 46.
The Next No. 1 Hit Is About To
“SURFACE.”

“Let's Try Again,” 39-0754
the follow-up
single to the
Top-10 hit, “Lately,”
and the No. 1
smash, “Happy.” 39-0757

Surface.
“Let's Try Again.”
On Your Desk This Week.

On Columbia Records, Cassettes and Compact Discs.

Produced by David "Pic" Conley, David Townsend and Bernard Jackson for Surface Productions.

“Columbia,” Sony are trademarks of CBS Inc. © 1987 CBS Inc.
The first single from Walter Beasley singer, songwriter and musician.

Catch his special style on his debut Polydor/PolyGram album

Walter Beasley
833 866-1

Produced by Lionel Job for Lionel Job Inc.
Produced by Lionel Job and Walter Beasley for Lionel Job Inc.

On Polydor Compact Discs, Cassettes, and Records.
Quincy Jones calls Walter Beasley "An Outstanding Talent"

Walter earned many prestigious awards while attending Berklee College of Music, including The Boston Jazz Society Award.

Walter, a reed and keyboard player, has performed on stage with Stephanie Mills and Meli'sa Morgan.

Walter is also a writer, as well as an arranger and producer. His new album, of all originals, features the single "I'm So Happy" plus "On The Edge," a song co-authored by sax contemporary Kenny G. and Preston Glass.

Walter, on his debut album, has some help from his friends, Aretha Franklin and Jermaine Stewart along with production from the multi-talented Lionel Job.

The self-titled album ships November 23, 1987

WALTER BEASLEY
a name worth remembering
**RECORD OF THE WEEK**

ROGER

“I Want To Be Your Man” (Reprise)

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

**HOT REPORT** - Radio indicates heaviest listening response

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<tr>
<th>ARTIST</th>
<th>SONG TITLE</th>
<th>LABEL</th>
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<tr>
<td>1  DE'JA'</td>
<td>You and Me Tonight</td>
<td>Virgin</td>
</tr>
<tr>
<td>2  MARLON JACKSON</td>
<td>Don't Go</td>
<td>Capitol</td>
</tr>
<tr>
<td>3  MICHAEL JACKSON</td>
<td>Bad</td>
<td>Epic</td>
</tr>
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<td>4  ANGELA WINBUSH</td>
<td>Angel</td>
<td>PolyGram</td>
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<td>5  O'JAYS</td>
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<td>PIR</td>
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<td>Capitol</td>
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<td>Skeletons</td>
<td>Motown</td>
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<td>8  TEMPLATIONS</td>
<td>I Wonder Who She's Seeing Now</td>
<td>Motown</td>
<td>4</td>
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<td>9  SHANICE WILSON</td>
<td>Can You Dance</td>
<td>A&amp;M</td>
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<td>Don't You Want Me</td>
<td>MCA</td>
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<td>11  LACE</td>
<td>My Love Is Deep</td>
<td>Wing/PG</td>
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<td>Mercury</td>
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<td>Jive</td>
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<td>Columbia</td>
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<td>Reprise</td>
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<td>21  MILES JAYE</td>
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<td>Island</td>
<td>3</td>
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<td>22  GLENN JONES</td>
<td>We've Only Just Begun</td>
<td>Jive</td>
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<td>23  TONY TERRY</td>
<td>She's Fly</td>
<td>Epic</td>
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<td>Be Yourself</td>
<td>Jive</td>
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<td>25  RAY PARKER, JR</td>
<td>I Don't Think That Man Should</td>
<td>Geffen</td>
<td>8</td>
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<td>26  BARRY WHITE</td>
<td>Sho' You Right</td>
<td>A&amp;M</td>
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<td>27  CHAD</td>
<td>Luv's Passion And You</td>
<td>RCA</td>
<td>1</td>
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<td>Lover's Lane</td>
<td>Motown</td>
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<td>30  D.WARWICK/KASHIF</td>
<td>Reservations For Two</td>
<td>Arista</td>
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</table>
CHARLIE SINGLETON & MODERN MAN
THE RIGHT ATTITUDE

“NOTHING VENTURED, NOTHING GAINED.” THE SUPER FINE SOLO ALBUM AND
PULSE-POUNDING 7” AND 12” SINGLE FROM FORMER CAMEO SINGER/GUITARIST,
CHARLIE SINGLETON. SLAP IT UPSIDE YOUR TURNTABLE AND WORD UP!

“NOTHING VENTURED, NOTHING GAINED.”
THE FIRST SINGLE FROM THE FORTHCOMING ALBUM.
ON EPIC RECORDS AND CASSETTES. PRODUCED, ARRANGED & PERFORMED BY CHARLIE SINGLETON.

© 1987 CBS INC.
## THE R&B CHART SUMMARY

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>ARTIST/TITLE/LABEL</th>
<th>TOP40</th>
<th>R&amp;B</th>
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<td>1</td>
<td>MICHAEL JACKSON/Bad/Epic</td>
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<td>70%</td>
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<td>Baddest</td>
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<td>O'JAYS/Lovin' You/PIR</td>
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<td>77%</td>
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<td>3</td>
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<td>MARLON JACKSON/Don't Go/Capitol</td>
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<td>82%</td>
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<td>6</td>
<td>DE'JA'/You &amp; Me Tonight/Virgin</td>
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<td>15</td>
<td>REGINA BELLE/So Many Tears/Columbia</td>
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<td>0%</td>
<td>Drying Her Eyes</td>
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<td>EARTH WIND &amp; FIRE/System Of Survival/Columbia</td>
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<td>75%</td>
<td>0%</td>
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<td>17</td>
<td>SHALAMAR/Games/Solar</td>
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<td>59%</td>
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<td>36</td>
<td>18</td>
<td>ROGER/I Want To Be Your Man/Reprise</td>
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<td>66%</td>
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<td>PRETTY POISON/Catch Me I'm Falling/Virgin</td>
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<td>70%</td>
<td>0%</td>
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<td>22</td>
<td>MILES JAYE/Let's Start Love Over/4th &amp; B'way</td>
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<td>46%</td>
<td>0%</td>
<td>Great Voice</td>
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<td>23</td>
<td>GLENN JONES/We've Only Just Begun/Jive</td>
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<td>18%</td>
<td>11%</td>
<td>Ending?</td>
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<td>26</td>
<td>24</td>
<td>TONY TERRY/Shes Fly/Epic</td>
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<td>41%</td>
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<td>25</td>
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<td>30%</td>
<td>6%</td>
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<td>0%</td>
<td>Heavy Petting</td>
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<td>33</td>
<td>30</td>
<td>D.WARWICK/KASHIF/Reservations For Two/Arista</td>
<td>5%</td>
<td>30%</td>
<td>67%</td>
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### MOST ADDED

**R&B**

KASHIF

"Love Changes"

(Arista)

**TOP 40**

WHITNEY HOUSTON

"So Emotional"

(Arista)

**AC**

WHITNEY HOUSTON

"So Emotional"

(Arista)
TOTAL CONTRAST

Produced by Steve Harvey
Management: AMI Productions

On London Compact Discs, Cassettes and Records

PolyGram Records Inc. © 1987

The pulsating new single from TOTAL CONTRAST off their London/PolyGram album BEAT TO BEAT

826 068-1

KISS

Produced by Steve Harvey
Management: AMI Productions

On London Compact Discs, Cassettes and Records
MAJOR MARKET MOVERS

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

**MAJOR MARKET MOVERS**

**GAP BAND**
"Sweeter Than Candy"
(RCA)
Uptempo

**JETS**
"I Do You"
(MCA)
Uptempo

**TERENCE TRENT D'ARBY**
"If You Let Me Stay"
(Columbia)
Midtempo

**LEVERT**
"My Forever Love"
(Atlantic)
Ballad

**NATALIE COLE**
"I Live For Your Love"
(Manhattan)
Ballad

---

Ronnie, Charlie and Robert Wilson grew up in Tulsa, OK, as children of a minister. The name Gap Band, is the result of an acronym of the three main streets in the heart of Tulsa's Black business community — Greenwood, Archer and Pine. Sweet tooths are being satisfied at KQXL, WXYY, WUSL, WDJY, WIZF, WZAK, WJLB, WTLK, KPRS, WAMO, KATZ, KMMJ, KKFX, WAAA, WHRK, WYLX, WPLZ, KKDA, KDLZ, KMJQ, WQUE, KGFJ, KDAY, WHUR, KMOJ, KRIZ, WPEG, WJMI, WPDQ, WEKS, KDNY, WNOV.

The Jets are zooming toward superstardom. Not bad for a group that owes its big break in the music industry to the sudden bankruptcy of a hotel chain that had them booked on a longterm deal. Stranded in Minneapolis, the group was discovered by Don Powell, and the rest ... the Jets are soaring at CBLS, WOCQ, WKYY, WAVA, WRQX, WBBM, WJUM, WNOV, WXGT, WZZT, WCYZ, WHTY, KBQF, KPRS, WLPL, KHTR, KWKG, KDWB, WGPX, WQHT, WATV, QMV, WJMI, WPDQ, WCRL, WREE, WZGC, WMKY, WNVZ, KKDA, KRBE, KDNY, KIIS, KHEL, XHRM.

Terence Trent D'Arby was born in New York on March 15, 1962. His mother is a gospel singer who earned a degree in child psychology; his father is an evangelical preacher in the speaking-in-tongues mold. You could only expect a 'fiery' personality from such a union. They're digging the hard line on WOCQ, WUSL, WDJY, WGCJ, WVKO, WZQT, KPRS, WAMO, KMMJ, WQHT, KKFX, WATV, WENN, WQM, WXXI, WYLY, KRRB, WHRK, WYLX, WPLZ, KDLZ, KWOK, KME, KSOL, WDAS, KMOJ, WGPX, WPEG, WPDQ, KRBZ, KDAY.

Levert exploded onto the national R&B scene last year with Bloodline, their debut album. Composed of brothers Gerald and Sean Levert and Marc Gordon, the trio hails from Ohio, inheriting a love of music from daddy/O'Jay member Eddie Levert. They're hip and hoppin' on CBLS, WXYY, WDJY, WBMX, WLUM, WNOV, WBLZ, WCIN, QIZF, WZAK, WVKO, WZQT, WTLK, WAMO, KATZ, KMJQ, WGPX, WKNW, KKFX, WATV, WAAA, WQMG, KRRB, WHRK, WTMP, WVFE, WMKY, KDLZ, KMJQ, WQUE, WXOK, KGFJ.

"Whether it's a ballad or an uptempo song, I want quality and thought put into it. A record should capture a real human energy -- that's what's important to me," says Natalie emphatically. Her most recent success, Everlasting, reaffirms her high musical standards. The single's soaring on KQXL, WXYY, WLNX, WBMX, WLUM, WNOV, WCIN, WIZF, WVKO, WZQT, WTLK, KPRS, KATZ, WGPX, WKNW, WQMG, KRX, WHRK, WDNY, WMKY, KDLZ, KKHT, WAZ, WXOK, KGFJ, KJLH, KSOL, XHRM.
WHITNEY HOUSTON
"So Emotional"
(Arista)
Uptempo
LW TW
61 36

SOBEY ROBINSON
"What's Too Much"
(Motown)
Midtempo
LW TW
56 37

GEORGE MICHAEL
"Hard Day"
(Columbia)
Uptempo
LW TW
39 38

KOOL & THE GANG
"Special Way"
(Mercury)
Ballad
LW TW
41 39

GIORGE PETTUS
"My Night For Love"
(MCA)
Ballad
LW TW
43 40

Whitney Houston has evoked a superstar response from her audiences from the very beginning. Her rise to fame was inevitable for a woman of her unprecedented talent and success. As the daughter of legendary gospel/soul singer Cissy Houston, success runs through her veins. Heart-throbbing response at WOCQ, WXYV, WSNI, WBZZ, WRQX, WBBM, WBXM, WBLZ, WCIN, WIZF, WMJ, WZAK, WNCI, WZTT, WCZY, WHYT, WTL, KBEQ, WKT, WAMO, KHT, KMMJ, KWK, WILD, WHTZ, WPLI, WQHT, WATV, WMJ, WKLZ, WQMG, WJMI, WTYX, WMC, WEDR, WDCG, WZZU, WRBQ, WTMP, WQXI, WVEE.

"Ole Smokey" is definitely "On Top" with this newest creation, reflecting a brilliant career that's transcended trends but stayed in vogue with current musical sounds. His songs have fueled the careers of artists like the Beatles, Michael Jackson, the Rolling Stones, Linda Ronstadt, among many others. He's 'smokin' on KQXL, WOCQ, WBX, WLUM, WBLZ, WCIN, WIZF, WZAK, WVKO, WZTT, WCZY, WXL, KPRS, WAMO, KATZ, KMMJ, WGR, WATV, WENN, WQMG, WJMI, WXX, WHRR, WYL, WTMP, WLD, WMYK, KDKA, KDLZ, KMJQ, WQUE, KGJF, KPW, WMT, WZAZ, WQUE, XHRM.

George Michael and Andrew Ridgely formed their first group, the Executives, in high school. They later became WHAM-U.K. It was necessary to add the initials "U.K." because there was an existing band called WHAM in America. Happy days for George on WOCQ, WXYV, WAVA, WLUM, WZAK, WVKO, KPRS, WAMO, WKN, WQMG, WHRR, WMYK, WEAL, WZAZ, WQUE, XHRM.

Since 1980, Kool & The Gang have had more Top 40 singles than Lionel, Michael, or Prince ... nearly twice as many hits, in fact. With many of their singles having become musical standards for the '80s, Kool & The Gang are 'hot' on WSNI, WNOV, WCIN, WLT, WSNY, WMC, WAMO, WSB, WMJ, WQMG, KRB, WLT, WRV, WTMP, KKHT, KOST, KMEL.

Growing up with gospel in Southampton, Long Island, Giorgie Pettus is now based in Minneapolis. His self-titled debut album uses producers like Kashif, David Z., Chuck Gentry and Louil Silas, Jr. From so many great styles, Pettus has come up with yet another -- his own. Making waves at WXYV, WBXM, WGCI, WCIN, WZTT, WILB, WTL, WAMO, KMMJ, WILD, WKN, WJMI, WEDR, WXX, KGJF, KJLH, KDIA.
Major Market Movers are the 15 titles showing the strongest movement toward the Top 30 R&B Chart™

**D. RUFFIN/ E. KENDRICKS**

"I Couldn't Believe It"
(RCA)
Midtempo
LW TW 59 41

Original members and co-lead singers of the famed Temptations, David Ruffin and Eddie Kendricks team up once again much to the delight of their longtime fans. Their sound is still temptin' at KQXL, WDJY, WCKX, WNOV, WBLZ, WCI, WIZF, WZAK, WVKO, WZZT, WJLB, WGPR, WATV, WENN, WQMG, WKXI, WPLZ, WJLD, KMJQ, WZAZ, KGFJ, KDIA, KSOL.

**TAWATHA**

"Did I Dream You"
(Epic)
Ballad
LW TW 52 42

As Mtume's lead voice, Tawatha's silvery soprano has recently graced the airwaves as a solo artist with her debut album Welcome To My Dream, produced by James Mtume. Tawatha has sung backgrounds for greats the likes of Roberta Flack, Stephanie Mills, the Spinners, Diana Ross, Dionne Warwick and Aretha Franklin. She's not new to this scene and is enjoying sweet success on KQXL, WCKX, WLNR, WBMX, WGCI, WNOV, WCI, WIZF, KPRS, WILD, KMJQ, WENN, WQMG, KMJQ, WXOK, KJLH, KSOL.

**DONNA ALLEN**

"Sweet Somebody"
(21)
Uptempo
LW TW 47 43

Floridian Donna Allen was born in Key West and raised in Tampa. Donna never knew she could sing until she auditioned with a local band as a favor for a friend who was eloping and couldn't make the date. That accident turned into something "Serious." They're sweet on Donna at WDJY, WCKX, WTLC, WATV, WJMI, WEDR, WTMP, WVEE, WJLD, WZAZ, KSOL.

**TAJA SEVELLE**

"Love Is Contagious"
(Paisley Park)
Midtempo
LW TW 64 47

Taja Sevelle has set her own musical standard with a heady dose of diversified moods on her album that reflects the vocal variety in the project as well as her abilities. The hypnotic joy of Love is Contagious brings a musical splash to a thirsty world. Pouring it on at KQXL, WOCQ, WDJY, WCKX, WAMO, WATV, WKXI, WTMP, WVEE, KMJQ, WQUE, XHMR.

**ATLANTIC STARR**

"All In The Name Of Love"
(WB)
Ballad
LW TW 62 48

Brothers David, Jonathan and Wayne Lewis from White Plains, NY formed the nucleus of what has become one of the finest bands in the land. Atlantic Starr's debut LP on its new label is something the group has wanted to do for a long time. "It's the best thing we've ever done," asserts Wayne. WOCQ, WXYV, WUSL, WZAK, WILD, WKND, WATV, WAAA, WKXI, WHRK, WERK, WEDR, WVEE, KMJQ, WZAZ, WQUE, KJLH.
MAJOR MARKET MENTIONS
Titles receiving significant National radio activity

JELLYBEAN
"The Real Thing"
(Chrysalis)
WOCQ, WUSL, WCKX, WBMX, WGCI, WJPC, WTLG, KCPW, WJPC, WTLG, KCPW, WQPR, WJTC, WQND, WQHT, KRIC, WAAA, KKXI, KRMN, WEDR, WEDR, WYLD, WJLD.

TAYLOR DAYNE
"Tell It To My Heart"
(Arista)
WRQX, WBBM, WLUM, KCPW, KWK, WTIC, WHIZ, WPLJ, WJMI, WTYX, WEZB, WQUE, KJIS, KMEL.

CHICO DE BARGE
"I've Been Watching You"
(Motown)
WLUM, WIZF, WTLC, KMJM, WQPR, WKHR, WEDR, KMJQ, KDAY, KJLH, KSOL.

FULL FORCE
"Love Is For Suckers"
(Columbia)
KQXL, WCKX, WBLZ, WZAZ, WLJB, WTLC, KMJM, WKND, WATV, WAAA, WYLD, WVEE, WEAL, WXOK, KDAY, KSOL.

VANESE THOMAS
"(I Want To Get) Close To You"
(Geffen)
WXVY, WGCI, WNOV, WIZF, KPRS, WAMO, WQPR, KRIC, WENN, WXXI, WPLZ, WVEE, WEAL, KMJQ, WAZ.

MISSION
"Show A Little Love"
(Columbia)
WXVY, WBMX, WGCI, WZZT, WLJB, WTLC, WEDR, KMJQ, WAZ.

COVER GIRLS
"Because Of You"
(Fever)
WDJY, WCKX, WGCI, WLUM, WZAK, KMJM, WQHT, KRMN, WTMF, WQUE, KSOL.

ISLEY BROS.
"Come My Way"
(WB)
WLNR, WCIN, WEDR, WYLD, KMJQ.

MICRO WAVE
"Misunderstood"
(Columbia)
WBLZ, WIZF, WTLC, KPRS, WAMO, KKFX, KRIC, WQMG, WXXI, WEDR, KMJQ, WQUE, KSOL.

52ND STREET
"I'll Return"
(MCA)
WCKX, WNOV, KATZ, WJMI, KMJQ, KJLH, KDIA.

ANITA POINTER
"Overnight Success"
(RCA)
WDJY, KATZ, WILD, KKFX, WENN, WAAA, WJMI, KRNB, WEDR, WTMF, WQEE, WEAL, WQAZ, KGFJ.

KASHIF
"Love Changes"
(Arista)
KQXL, CBL, WUSL, WDJY, WBMX, WZAK, WLJB, WAMO, KATZ, KMJM, WQPR, WILD, WKND, KKFX, KRIC, WATV, WENN, WAAA, WQMG, WXXI, WHRK, WYLD, WPLZ, WTMF, WJLD, WMYK, WEAL, KKDA, KDLZ, KMJQ, WZAZ, WQME, WOXK, KGFJ, KDAY, KJLH, XHRM.

CHARLIE SINGLETON
"Nothing Venture, Nothing Gained"
(Columbia)
KQXL, CBL, WXYZ, WJLB, WAMO, WQPR, KKFX, WAAA, WEDR, WMYK, KKDA, KMJQ, WQUE, WOXK, KSOL.

KOOL MOE DEE
"How Do You Like Me Now"
(Jive)
WZAK, WZZT, WILD, WEDR, WMYK, WEAL, KDAY.

MELI'SA MORGAN
"If You Can Do It, I Can Too"
(Capitol)
WLUM, WDJY, WNOV, WBLZ, WVKO, WJLB, WNIC, WKTJ, WAMO, KATZ, WJMI, WEDR, WPLZ, WWDE, WJLD, WVEN, WDKDA, KDAY, KJLH, KZJZP KDIA.

MIKI HOWARD
"Baby Be Mine"
(Atlantic)
KQXL, CBL, WOCQ, WUSL, WJLB, WXXI, WOOQ, WQPR, KKFX, WJMI, WEDR, WYLD, WQEE, WJLD, WEAL, KDLZ, KMJQ, WQOX, KGFJ, KDIA.

FORCE MD'S
"Touch And Go"
(Tommy Boy)
KQXL, CBL, WUSL, WDDY, WXXI, WQPR, KKFX, WJMI, WEDR, WYLD, WQEE, WJLD, WEAL, KDLZ, KMJQ, WQOX, KGFJ, KDIA.

STOCK/AITKEN/ WATERMAN
"Roadblock"
(A&M)
WILD, WKND, WEAL, WLN.

IVY
"Standing Tall"
(Heat)
WCKX, WCIN, WIZF, WZAK, WZZT, WCTL, WKHR.

STEPHANIE MILLS
"Secret Lady"
(MCA)
WCIN, WIZF, WZAK, WZZT, WQPR, WILD, WAAA, WYLD, WPLZ, WVEE, WQME, WZAZ, WQOE, KDIA.

MICHAEL COOPER
"To Prove My Love"
(King Jay)
KQXL, CBL, WDJY, WCKX, WJMI, WEDR, KMJQ, WENN, WQMG, WVEE, WOXK.

CAMEO
"She's Mine"
(PolyGram)
WNOV, WNIC, KPRS, WAMO, KMJQ, WATT, WMJ, WAAA, WJMI, WLTS, WYLD, WEAL, WQOE, KDAY, KOST.

RENE ALDRICH
"Just Begin To Love"
(Jampacked)
WLJB, WQPR, WXXI, WJLD, WQOX.

MADHOUSE
"The Perfect 10"
(Paisley Park)
WBMX, WNOV, KATZ, WHRK, WDCG, KDDA, KDLZ, KMJQ, WQOE, KOST.

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HITMAKERS

Hantakers are nicks for breaking new music. The most mentioned titles make the R&B Hit List. The F11113 Hit List™

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>KASHIF/MELI’SA MORGAN</td>
<td>Love's Changes</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>LISA LISA &amp; CULT JAM</td>
<td>Someone To Love Me</td>
<td>Columbia</td>
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<tr>
<td>3</td>
<td>MELI’SA MORGAN</td>
<td>If You Can Do It (I Can Too)</td>
<td>Capitol</td>
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<td>4</td>
<td>MIKI HOWARD</td>
<td>Baby Be Mine</td>
<td>Atlantic</td>
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<td>5</td>
<td>WHITNEY HOUSTON</td>
<td>So Emotional</td>
<td>Arista</td>
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The R&B Report™

WRKS/New York NY
Tony Gray/PD
G.KNIGHT/THE PIPS
Love Overboard
(MCA)

KKDA/Dallas TX
Jimmy Smith/MD
PEBBLES
Girlfriend
(MCA)

The R&B Hit List™

1. KASHIF/MELI’SA MORGAN
Love's Changes (Arista)

2. LISA LISA & CULT JAM
Someone To Love Me (Columbia)

3. MELI’SA MORGAN
If You Can Do It (I Can Too) (Capitol)

4. MIKI HOWARD
Baby Be Mine (Atlantic)

5. WHITNEY HOUSTON
So Emotional (Arista)

KGJF/Jackson MS
Carl Jackson/PD
STEVIE WONDER
Skeletans (Motown)

KDLZ/Ft. Worth TX
Michelle Madison/PD
MADHOUSE
The Perfect 10 (Paisley Park)

CBLS/Minneapolis MN
Pete Rhodes/PD
MADHOUSE
The Perfect 10 (Paisley Park)

WEAL/Greensboro NC
Jay Hodale/PD
KEITH SWEAT
I Want Her (Elektra)

WXOK/Baton Rouge LA
Matt Morton/PD
MIKI HOWARD
Baby Be Mine (Atlantic)

KDIA/Oakland CA
Jeff Harrison/PD
WHITNEY HOUSTON
So Emotional (Arista)

WGPR/Detroit MI
Joe Spencer/PD
KASHIF/MELI’SA MORGAN
Love's Changes (Arista)

WAMO/Pittsburgh PA
Chuck Woodson/PD
KASHIF/MELI’SA MORGAN
Love's Changes (Arista)

WLUM/Milwaukee WI
Gary Young/PD
ROGER
I Want To Be Your Man (Reprise)

WUSL/Philadelphia PA
Dave Allan/PD
KASHIF/MELI’SA MORGAN
Love's Changes (Arista)

WBLZ/Cincinnati OH
Brian Castle/MD
FREDDIE JACKSON
Look Around (Paisley Park)

WHRK/Memphis TN
PAM WELLS/PD
IMAGINATION
The Last Time (RCA)

WDAS/Philadelphia PA
Ducki Hampton/MD
FULL FORCE
Love Is For Suckers (Like You And Me) (Columbia)

WDJY/Washington DC
Chris Barry/MD
MELI’SA MORGAN
If You Can Do It (I Can Too) (Capitol)

KRGJ/Seattle WA
Frank P. Barrow/PD
MIKI HOWARD
Baby Be Mine (Atlantic)
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<td>Scott Jenzen/MD</td>
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<td>Charles A. Brown/PD</td>
<td>MICHAEL COOPER To Prove My Love (WB)</td>
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<td>WLNK</td>
<td>Chicago IL</td>
<td>Dee Handley/PD</td>
<td>52ND STREET Something's Going On (MCA)</td>
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<td>WZAK</td>
<td>Cleveland OH</td>
<td>Jeffrey Charles/MD</td>
<td>SHERRICK Baby I'm For Real (WB)</td>
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<td>Lee Cameron/MD</td>
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<td>Birmingham AL</td>
<td>Dick Lumpkin/MD</td>
<td>TERENCE TREN D'ARBY If You Let Me Stay (Columbia)</td>
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<td>KPRS</td>
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<td>Dell Rice/PD</td>
<td>L.L. COOL J Go Cut Creator Go (Def Jam)</td>
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<td>ST. PAUL Rich Man (MCA)</td>
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<td>Nashville TN</td>
<td>Cy Young/PD</td>
<td>GEORGE MICHAEL Hard Day (Columbia)</td>
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<td>Rich Phillip/PD</td>
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<td>ROY AYERS I'm The One (Columbia)</td>
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<td>HITMAN</td>
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'60s in the motion pictures of the 80's.

In fact, from the "The Blues Brothers" to "La Bamba," roots recordings have been featured in over thirty films. Well over one hundred songs from R&B's infancy have accompanied everything from car chases and dishwashing to love scenes and war scenes. The producers of "The Big Chill" could have used the Doors, the Rascals and the Rolling Stones in the famous "kitchen scene," but chose to epitomize the period and the feeling with a contagious Temptations cut "Ain't Too Proud To Beg." "Down And Out In Beverly Hills" could have played it safe and sterile, but chose to prove that even Beverly Hills can get down by giving Little Richard a platform for his triumphant return in the hilarious living room grand piano scene. Ben E. King's "Stand By Me" became a Top 10 song for the second time in 26 years because of its inclusion in the motion picture of the same name. It is interesting to note that in "Stand By Me," a motion picture about four white youth, six of the ten soundtrack songs are R&B classics such as "Come Go With Me" by the Del Vikings, "Let The Good Times Roll" by Shirley and Lee, and "Get A Job" by the Silhouettes.

No format in the '80s has been denied the presence of roots music as comedies, drama, action adventure films and war movies have all drawn from the R&B well. The most well-represented category would have to be comedies.

The claim to fame of the cult comedy "Losing It" was the first-time performances of Shelly Long with Tom Cruise, but the soundtrack included no less than six R&B greats like "The Way You Do The Things You Do" by the Temptations, "Will You Still Love Me Tomorrow" by the Shirelles "Hey Little Girl" by Dee Clark and "You've Really Got A Hold On Me" by Smokey Robinson and the Miracles. Teen dramas such as the surprise summer smash "La Bamba" ("Lonely Teardrops", "Framed") and "Big Town" ("Drown In My Own Tears" by Ray Charles, "Since I Met You Baby" by Ivory Joe Hunter, and "Jim Dandy" by Laverne Baker) have had their share of roots music too. Even war movies have gotten hip by lightening up the mood or creating an irony with the use of a roots recording in an appropriate place.

"Platoon" had no less than four with its inclusion of "Tracks Of My Tears" by Smokey Robinson, "Sitting' On The Dock Of The Bay" by Otis Redding, "When A Man Loves A Woman" by Percy Sledge and "Respect" by Aretha Franklin. A new war film by Touchstone, due in early 1988, entitled "Good Morning Viet Nam" is scheduled to include "I Feel Good" by James Brown and "Nowhere To Run" by Martha And The Vandellas.

And there are the roots artists who have found their way into film soundtracks singing new songs over the last few years. Sly Stone did a cut for the Warner Brothers film "Burglar." Bo Diddley boogied in "La Bamba," Little Richard rocked "Great Gosh Oh Mighty" in "Down And Out In Beverly Hills." Tina Turner made a hit out of her "One Of The Living" recording from "Mad Max Beyond Thunderdome," and Patti Labelle started a whole new career by doing recordings for films such as "Beverly Hills Cop," "Dragnet" and "Running Scared."

Gary Lernel, currently Vice President of Music at Warner Brothers, who worked on "The Big Chill," feels "The music was as important as any character" and the trend toward R&B veterans and their classic recordings of the '50s and '60s will see continual use in films of the future. Clearly the major studios have dominated the marketplace in recent years when it comes to use of R&B music as the catalyst to comingle scenes with sounds.

The music is a recognized piece of history that keeps returning. Careers like Little Richard's and Ben E. King's are being revived. Fifteen-year-old kids are leaving theatres singing thirty year old songs, and as this is being written, more of R&B's perennials are being included in motion pictures for 1988.

For those who believe this to be a passing trend, keep in mind it has been passing for 31 years.
"GIVE US MORE R&B VIDEOS" SAYS MTV - Europe

By Don Tracy
International Editor

LONDON — In my last column, I wrote an overview of the international satellite music channels, a great new outlet for R&B product. Here in Europe, I'm witnessing first-hand the strength and eclectic programming of the international video channels and am overwhelmed by the opportunities open to R&B music.

MTV - Europe, which began operations August 1, is the most accessible of the 15 or more music video channels throughout Europe. It broadcasts in various cities throughout West Germany, France, Holland, Switzerland, Norway, England and Denmark. Belgium is also scheduled to pick up MTV - Europe within a matter of days.

MTV - Europe currently boasts over 2 million viewers. Its initial audience of 1.6 million equalled that of MTV America's first audience.

According to Christine Gorham, of MTV - Europe's press office, their programming caters to an audience not previously considered by traditional European television, which limited its music shows to "safe" Top 20 pop fare.

MTV - Europe has been more adventurous and giving exposure to new struggling artists (many without a record contract). MTV - Europe also ventures into new territories, offering different programs for different musical tastes. It also relies heavily on public participation, letting the viewers decide what they want and don't want.

The programming department plays a major role in finding its material. Says Gorham, "We call it the MTV Roadshow. We go to managers, independent labels and promoters, as well as the major record companies all over Europe and introduce ourselves." By offering airplay in exchange for good material, many doors are opened for talented new artists. If an artist or record company (manager or promoter) is guaranteed that MTV will air their material, they are sure to find financing for video somewhere.

"We are also very open to new local bands that we see are drawing crowds. They may not have a recording deal," says Gorham, "but if they have the material, we'll put it on the air." This is the perfect opportunity for brand new bands to get the exposure that may ultimately land them a recording contract.

"We love to break bands," adds Gorham, "For us, it's a great achievement." MTV - Europe also gives artists confined to one country (an artist may be signed only with CBS Germany, for example) the opportunity for exposure and contracts in other European markets.

"In this way," Gorham points out, "we're able to break or expand the audience of artists and provide our viewers with the kind of music they want."

Another benefit of MTV - Europe is its policy (or non-policy) regarding distribution, which is often a barrier for many artists, both established and non-established. MTV - Europe will play a video even if the product isn't available in the market. Videos that get airplay are judged, therefore, solely on the strength of the material and the artist.

Overall, the European public likes to be entertained and likes to watch interesting videos. "The big budgets are no longer necessary," says Gorham, "but the video concepts must be imaginative." "'Imaginative' translates to 'arty' and the most popular videos in Europe are the ones that are unlike anything typically from America or the U.K. French videos are seen as prime examples of these 'arty' videos ... loads and loads of colors, entertaining, visually exciting and having that certain something," Gorham explains.

Everyone I spoke to agreed that although the visuals are very important, the most important element is the strength of the song. Like anything else, the window dressing enhances the product, but the product must be exceptional to begin with.

Gorham also pointed out that because standards vary from country to country, videos that get daytime play have to comply with the strictest standards: no sex, violence or strong political bias before 9 p.m. "I hate the term 'clean television', but we have to keep the 12-year-old (MTV - Europe's 12-34 year-aged viewers happy.

ASCAP President Morton Gould (left) presents awards to (L. to R.) Elton John, Mark Knopfler, Billy Ocean, Boy George and Phil Collins (foreground) at the ASCAP/PRS Dinner in London, honoring songwriters with the most-performed songs in the United States.

old-viewers) audience in mind," says Gorham. R&B, which already makes up close to 40% of MTV - Europe's programming, has been very well-received. JONATHAN BUTLER, for example, has had airplay since the very beginning. Rap music, which is currently extremely popular throughout Europe (one music executive said "It's the biggest thing to hit the Netherlands in years"), makes up a large percentage of MTV - Europe's R&B offerings. There is also a weekly MTV - Europe program called "Yo!" which consists of only rap music. Its host, Sophie Bromley, previously hosted a music program on France's Channel 6 and is seen as Europe's biggest supporter and foremost authority on rap music.

MTV - Europe is hungry for new material, new artists and R&B music. Record companies, managers, artists and agents looking to break into the lucrative European markets, take note! Now, while international cable video is in its infancy, is the time to think of the millions of enthusiastic European cable music video fans.

A name to add to your Rolodex: Liz Nealon, Executive Producer

MTV - Europe
13 Hawley Crescent
Camden, London NW1
England

Special Note: Anyone wishing to send their videos to MTV - Europe must have the video transferred to PAL. It is recommended that you take the video to a studio within the format conversion industry for transfer, according to Doug Horst, industry expert.

More on European videos in the next issue.

WHAT'S GOING ON IN GERMANY?

By Fritz Egner
Munich Correspondent

MUNICH — NATALIE COLE had a couple of reasons for flying to Munich: to promote her new Capitol/EMI album Everlasting and to appear at a European Gala Benefit for AIDS Research at the Olympiahalle. She soon found a third reason for being here: despite the weak dollar exchange rate, she bought a new wardrobe from the irresistible local fashions. Natalie wants to develop a larger following in Europe and is willing to work towards that goal. She talked openly about her past problems, about her rehabilitation and hard-fought freedom from drug and alcohol dependency. The tall and extremely fit songstress told me she doesn't believe in luck and coincidence, saying "Everything in my life was predestined."

TROUBLE FUNK DROPPED A BOMB ON GERMANY

MUNICH — At a meeting with Trouble Funk vocalist/keyboards/percussionist Taylor Reed expressed his fascination with German audiences. "Frankfurt was unbelievable," he recalls, "and the Munich audience was always good for a few surprises. The German fans knew all the chants and partied with the band for hours." Reed told me that negotiations are underway for Trouble Funk to soon tour the U.S. with a major artist. A couple of weeks ago, former Rolling Stones' boss, Mick Jagger told me he'd love to tour with Trouble Funk and that he's been an admirer of the D.C. funk scene for years.

After playing Open Air Festivals throughout the summer, KOOL & THE GANG is now on an extensive Central European tour. On a two-day stopover in Munich, they visited the Bavarian Radio Studios to discuss plans for next year: no new single is expected before August; the new album in the Fall of '88. They are still toying with the idea of doing a film about their long career, but they can't find the time to trade the recording studio for the film studio. SWF-TV has taped a television special on the band, which is among the most popular Black groups in central Europe, and aired it on Saturday night prime time throughout Germany.
Eric B. & Rakim, debuting at No. 19, make it the highest debut on the U.K. Singles this week. Other American debuts this week included Earth Wind & Fire's "System Of Survival" and Spoonsie Gee's "The Godfather." British debuts include Maxi Priest, Rick Astley, Oliver Cheatum, React and Sandra.

### R&B IN THE U.K.

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### Top 30 U.K. R&B Albums

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The R&B Report*  

**World Music History**
Earth, Wind & Fire's "System Of Survival" leads the debut pack, which includes Cover Girls, Whodini and Marlon Jackson on this week's dance chart. "Bad" is still keeping Michael Jackson on top, but watch out for the other hot contenders for the throne: Jody Watley's "Don't You Want Me," "Lover's Lane," by Georgio and Madonna's single "Causing A Commotion."

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<td>My Love Is Guaranteed</td>
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<td>How Soon We Forget</td>
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<td>EXPOSE'</td>
<td>Let Me Be The One</td>
<td>Arista</td>
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DANNIE "FUT" JAMES

THE RHYTHM OF THE STREET

MELI'SA MORGAN
"If You Can Do It: I Can Too"
(Capitol)

Meli'sa gave us "Do Me Baby," the Prince hit and "Do You Still Love Me?" — both very strong ballads. This time out, it's another strong song, a hard-hitting dance tune: "If You Can Do It: I Can Too!!", taken from her "Good Love" LP. This is *the* message song.

Writer: Paul Laurence Jones
Producer: Paul Laurence Jones
Publisher: Bush Bumin' Music, Inc., ASCAP
Catalog: V-15345

STEVIE WONDER
"Skeletons"
(Motown)

If you have any skeletons in your closet the master will surely remind you of them. Yes, Stevie Wonder has done it again as only he can. Slightly reminiscent of 'Superstitious," "Skeletons" still stands on its own. It wets our appetite while we await the soon to be released Characters LP.

Stevie Wonder
Stevie Wonder
Johete Music Co., Inc./Black Bull Music, Inc., ASCAP
4593MG

FORCE MD'S
"Touch And Go"
(Tommy Boy)

They've proven over and over again that they're a force to be reckoned with. Turning out hit after hit, it's a wonder there could still be a few doubters out there. If you are one of the few doubters left, listen to this Force MD's hit "Touch And Go," because I feel it'll make a believer out of you.

V. Bailey/C. Bell/A. Landy
Vince Bailey/Prodigy Bell
Tee Girl Music/Vis's Jic Music BMJ/T-Boy Music/Buppie Music Inc. ASCAP
TB905

NEW RELEASERS:

KOOL MOE DEE
"How Do You Like Me Now"
(Jive)
T. Riley/M. DeWese
M. DeWese/L. Mallison/T. Riley/B.
New/P. Harris
Zomba Enterprises Inc. (ASCAP)/Willesden Music Inc. (BMI)
1073-1-JDAB

ROCK FORCE
"I Can't Hide"
(Joey Boy)
C.L. Mills/C.E. Mills
C.L. Mills II/C.E. Mills
Joey Boy Pub (BMI)
JB5013

THE SYSTEM
"House Of Rhythm"
(Atlantic)
M. Murphy/D. Frank
The System
Science Lab Music (ASCAP)

PATRICE RUSHEN
"Come Back To Me"
(Arista)
P. Rushen/L. Davis
Charles Mims Jr.
Babwfingers Music (ASCAP)
ADI-9645

KEITH SWEET
"I Want Her"
(Eletra)
K. Sweet/T. Riley
Keith Sweet
ED5265

MARY DAVIS
"Steppin' Out"
(Taba)
D. Dantzler/Z. DuBois/G. Owens/M. Davis
Howie Rice/Mary Davis
Interior Music Corp. (BMI)

ROY AYERS
"I'm The One"
(Columbia)
D. Metcen
Roy Ayers/David Metcen
Metcen Music/Fela Music
(ASCAP)
CA02804

JAMES ROBINSON
"Just What I've Been Missing"
(Taba)
F.A. Hagg/K. Andes
Fared
Fun Music Pub./Avant Garde Music Pub/Andes Pndes Music (ASCAP)
ZAS2842

J.E. THE P.C. FROM D.C.
"Hello Rochelle"
Profile
J. Ellis
Jonah Ellis
Promuse, Inc./Eljo Music (BMI)
PRO-7167B-DJ

STREET FARE
"Come Get This Love"
(Atlantic)
Steward/Lamar/Batiste/Richardson/Claytoven
Claytoven/L. Batiste/W. Kennedy
Pure Delite Music/Main Street Music/Bird Cage Music
In The Flash Pub. (BMI)
DMDI1113

FIRST CIRCLE
"Can't Find A Love"
(EMI American)
G. Everett/A. Lee
Randy Miller
One to One Music (ASCAP)
V-19264

NOGERA
"Let's Go"
(Sleeping Bag)
P. Angell
Floyd Fisher
Beach House Music/Songseller (ASCAP)
SLX-002G1

The R&B Report™

World © 2001
TABLES OF

N.J.A.D.D.
Plainfield, NJ
Dir. Gerald Roney
1. Jellybean-"The Real Thing"-Chrysalis
2. Madonna-"Causin A Commotion"-Sire
3. Michael Jackson-"Bad"-Epic
4. Jody Watley-"Don't You Want Me"-MCA
5. Debbie Gibson-"Shake Your Love"-Atlantic

Pick Hits:
1. Earth, Wind & Fire-"System Of Survival"-Columbia
2. Roxie-"Victims Of Love"-Sonotone

PHILADELPHIA METRO
PHILADELPHIA, PA
Dir. Martin Keown
1. Jody Watley-"Don't You Want Me"-MCA
2. Breakfast Club-"Never Be The Same"-MCA
3. Madonna-"Causin A Commotion"
4. Jellybean-"The Real Thing"-Chrysalis
5. George Michaels-"Hard Day"-Columbia

Pick Hits:
1. Roxie-"Victims Of Love"-Sonotone
2. Patrice Rushen-"Come Back To Me"-Arista

PROFESSIONAL MUSIC PROGRAMMERS
CHICAGO, IL
Dir. Fran Willoughby
1. Michael Jackson-"Bad"-Epic
2. De'Javu-"You And Me Tonight"-Virgin
3. Lace-"My Love Is Deep"-Wing
4. Freeman & Blount-"Signed, Sealed, Delivered"-Suntown
5. Marion Jackson-"Don't Go"-Capitol

Pick Hits:
1. Les Rita Mitsouko-"Andy"-Virgin
2. Meli'sa Morgan-"If You Can Do It"-Capitol

SHERLOCK RECORD POOL
GREENSBORO, NC
Dir. William Cook
1. Jody Watley-"Don't You Want Me"-MCA
2. Donna Summer-"Dinner With Gershwin"-Geffen
3. Bar-Kays-"Certified True"-Mercury
4. Sherrick-"Just Call"-WB
5. 52nd Street-"I'll Return"-MCA

Pick Hits:
1. Freeman & Blount-"Signed, Sealed, Delivered"-Suntown
2. Keith Sweat-"I Want Her"-Elektra

THE PROS
OAKLAND, CA
Dir. Sly Herron
1. Cover Girls-"Because Of Your"-Fever
2. Madonna-"Causin A Commotion"-Sire
3. Georgio-"Lover's Lane"-Motown
4. Michael Jackson-"Bad"-Epic
5. Shanice Wilson-"Can You Dance"-A&M

Pick Hits:
1. Patrice Rushen-"Don't Put The Blame On Me"-Arista
2. Force MD's-"Touch & Go"-Tommy Boy

SACRAMENTO DISC JOCKEYS ASSOC.
SACRAMENTO, CA
Dir. Lester Hall
1. Total Contrast-"Jody"-London
2. Terence Trent D'Arby-"If You Let Me Stay"-Columbia
3. Charlie Singleton-"Nothing Ventured"-Epic
4. Madhouse-"10"-Paisley Park
5. Shanice Wilson-"Can You Dance"-A&M

Pick Hits:
1. Chené-"ESP"-Columbia

S.R.U.E.
BRONX, NY
Dir. Bobby Davis
1. Mason-"Pour It On (remix)"-Elektra
2. Taylor Dayne-"Tell It To My Heart"-Arista
3. Jellybean-"The Real Thing"-Chrysalis

4. Criminal Element Orch-"Put The Needle To The Record"-Criminal
5. Ten City-"Devotion"-Atlantic

Pick Hits:
1. Roy Ayers-"I'm The One"-Columbia
2. Force MD's-"Touch & Go"-Tommy Boy

FOR THE RECORD
NEW YORK, NY
Dir. Dave Morales
1. Ten City-"Devotion"-Atlantic
2. Michael Jackson-"Bad"-Epic
3. Georgio-"Lover's Lane"-Motown
4. M/A/R/S-"Pump Up The Volume"-4AD
5. Stock Aitken Waterman-"Roadblock"-A&M

Pick Hits:
1. Total Contrast-"Kiss"-London
2. Joyce Sims-"Come Into My Life"-Sleeping Bag

MILLION DOLLAR RECORD POOL
COLLEGE PARK, GA
Dir. J.R. Dino
1. Michael Jackson-"Bad"-Epic
2. Jody Watley-"Don't You Want Me"-MCA
3. Prince-"U Got The Look"-Paisley Park
4. Bar-Kays-"Certified True"-Mercury
5. Freeman & Blount-"Signed, Sealed, Delivered"-Suntown

Pick Hits:
1. Meli'sa Morgan-"If You Can Do It"-Capitol
2. Madhouse-"10"-Paisley Park

URBAN METRO
ST. LOUIS, MO
Dir. Ted Thorton
1. Michael Jackson-"Bad"-Epic
2. Madonna-"Causin A Commotion"-Sire
3. Georgio-"Lover's Lane"-Motown
4. Jody Watley-"Don't You Want Me"-MCA
5. Jellybean-"The Real Thing"-Chrysalis

Pick Hits:
1. Stevie Wonder-"Skelelons"-Motown
2. Patrice Rushen-"Afterglow"-Arista

NORTHWEST DANCE MUSIC ASSOC.
SEATTLE, WA
Dir. Caroll Ruttenburg
1. Michael Jackson-"Bad"-Epic
2. Jody Watley-"Don't You Want Me"-MCA
3. Stock Aitken Waterman-"Roadblock"-A&M
4. Bar-Kays-"Certified True"-Mercury
5. Shanice Wilson-"Can You Dance"-A&M

Pick Hits:
1. Stevie Wonder-"Skelelons"-Motown
2. Madhouse-"10"-Paisley Park

SOLID PRODUCTIONS
RECORD POOL
SAN DIEGO, CA
Dir. Monroe Greer
1. Madonna-"Causin A Commotion"-Sire
2. Jody Watley-"Don't You Want Me"-MCA
3. Michael Jackson-"Bad"-Epic
4. Jellybean-"The Real Thing"-Chrysalis

Pick Hits:
1. Earth, Wind & Fire-"System Of Survival"-Columbia
2. Force MD's-"Touch & Go"-Tommy Boy
2. Rita Mitsouko-"Andy"-Virgin

AMERICAN RECORD POOL
BEVERLY HILLS, CA
Dir. Randy Frey
1. Michael Jackson-"Bad"-Epic
2. Madonna-"Causin A Commotion"-Sire
3. Jody Watley-"Don't You Want Me"-MCA
4. Jellybean-"The Real Thing"-Chrysalis
5. T.K.A.-"Scars Of Love"-Tommy Boy

Pick Hits:
1. Ruffin/Kendricks-"I Couldn't Believe It"-RCA
2. LA Flavor-"Mandolay"-Sea Thru
IS THE MUSIC BUSINESS IN FOR A FALL?

What timing. EARTH, WIND & FIRE'S new Columbia single, "System Of Survival," came along just as Wall Street and the Dow Jones teetered like a skyscraper in an L.A. earthquake. Quite coincidentally (I refuse to believe CBS' publicity department is that good), the record ends up with the perfect promotional gimmick: reality.

In the meantime, a recent Wall Street Journal article suggests that CBS' discussions to sell its profitable record division to Japan's Sony Corp. (a decision that will probably have been made by press time) is at least one indication that the music business is in for its own share of financial woes, not unlike those of the late '70s. On the other hand, a recent Los Angeles Times Business section piece suggests that the music industry is in great shape.

While not wanting to be considered as the Voice of Doom, anyone on hand for the industry's last fall knows full well that any concerns are legit. Due to pop music's incredible '70s surge, we were all taken by surprise. Disco records, movies and clothes had the industry wallowing in dough. "Artists"--folks generally armed with a pulsating music track and a new hairdo -- were coming out of the woodwork. There was a production company on every corner, a deal made every five minutes. For entertainment lawyers, there was plenty of work; somebody had to package all those deals. For young journalists like myself, the heady music surge meant never having to eat at home. There was a promotional party virtually every night of the week and the meals were serious. (Of course, in those days, there wasn't much in the fridge to begin with. I should have been the man whose company manufactured those satin jackets; that guy is poolside somewhere in Palm Springs right now.)

And then it happened.

Blame it on the recession. Or mass mismanagement. Looking back, I think it was the music industry's digestive system regurgitating all the junk we put into it. Whatever the case, the record business went softer than taffy. Freelance merchants of all kinds shut down. Some recording studios closed. Pink was an unpopular color at the majors, all of which handed out slips in that color to hordes of employees. Some people and businesses still haven't recovered. And some folks say it could happen again.

Fact is, the music business has since cleaned up its act in many ways. Long considered the bastard son of the modern entertainment community (in Hollywood, some movie producers and directors still look down their noses at the industry), it has learned, to some extent, to regulate itself. No more shipping ridiculous numbers of units just to get headlines (remember when an LP shipped gold and came back platinum?). Streamlined production and promotional costs have redefined hit units. Today, depending on the artist, 150,000 to 300,000 sold is a hit.

From all indications, most of today's record deals seem to be responsible ones. If not, the companies and executives responsible for those deals -- not an entire industry -- pay for it; inevitably resulting in business, not pandemonium. Moreover, Black music is hotter than ever. Upstarts like LISA LISA AND CULT JAM, CLUB NOUVEAU, L.L. COOL J., and LEVERT are producing Top 10 pop hits, not to mention the platinum-plus consistency of big guns like MICHAEL JACKSON, LIONEL RICHIE, PRINCE, WHITNEY HOUSTON and RUN-DMC. Further evidence of Black music's stronghold is the recent move by MTV, which has long limited its programming to rock videos, extending its format to include Top 20 dance clips (welcome to the real world, fellas).

The fall we took in the '70s could certainly happen again, but considering the above, it would have to come under different circumstances. We're healthy. Plus, a notable element of the music business is the resilient souls who work in it. Stamina for rocking and rolling with the punches is an unwritten prerequisite of this rollercoaster.

When you notice the big labels consistently pitching parties using Oscar Meyer in place of the crab and lobster they used in the past, you'd do well to keep the classifieds handy.

MEANWHILE ...

BACK AT THE RANCH:

We recently reported in this space that AL JARREAU had left Warner Bros. for MCA. Not so, we were told. We
SPOTLIGHTS

HEAVY D & The Boyz

(MCA)

Born: Jamaica, NY
Current Single: "Overweight Lover in the House"
Current Album: Living Large

BACKGROUND:
Forget the Bronx and Brooklyn, the new rap capital of the world is now "money earning" Mt. Vernon, according to Heavy D (Dwight Meyers), and the Boyz: G. Wiz (Glen Parrish), Trouble T-Boy (Troy Dixon), and DJ Eddie F. (Edward Ferrell). The fellas have known each other since high school. The Sugarhill Gang gave them the inspiration to rap, according to the school. The Sugarhill Gang gave them the inspiration to rap, according to Heavy D. "We really don't receive any comparisons to Rock/Pop. NARM does not identify how many acts in Rock/Pop are crossovers, only that a similar problem with identifications. But back then, there were no racks, major chain retail or NARM retail members. Hopefully when yearly budgets are allocated, they will think of NARM members. But in keeping with accurate numerical percentages reflecting Black music, the powers that be should negotiate a more realistic system. I would imagine that Chuck Berry, Bo Diddley and Little Richard had a similar problem with identifications. But back then, there were no racks, major chain retail or NARM retail members. Hopefully when yearly budgets are projected for 1988, the accounting department of major labels will have the insight not to financially slight R&B artists otherwise. The Waters' first single: "When You Love Somebody," shipped this month. The album: Welcome Home, due by next month. Why did they start a label? For creative control, said the composer and President of Waterwheel, Oren Waters: "We wanted to do our records our way. We don't want the singing, 'Look What They've Done To My Song MA!' (Wash this space for more on Waterwheel in coming months.)

THE WATERS

(A See story at right.)

WATERS WORKS:
You know the Waters. They may be the foremost back-ups in R&B. They worked with Lionel Richie, Herbie Hancock, Patti Labelle and on all the R&B artists (Rock and Beverly Hills Cop) movies. In toto, they've sung on more than 260 gold and 100 platinum albums. So you know the Waters — know it or not. But did you know they've started a new label, Waterwheel. The Los Angeles-based label already has signed an act — the Waters. Their first single: "When You Love Somebody," shipped this month. The album: Welcome Home, due by next month. Why did they start a label? For creative control, said the composer and President of Waterwheel, Oren Waters: "We wanted to do our records our way. We don't want the singing, 'Look What They've Done To My Song MA!' (Wash this space for more on Waterwheel in coming months.)

—Thea Austin

NATALIE COLE

(Manhattan)

Born: Los Angeles, CA
Current Single: "I Live For Your Love"
Current Album: Everlasting

BACKGROUND:
Natalie launched her recording career in 1975, with her debut Capitol album, Inseparable: achieving gold status. The LP brought her to the attention of the National Academy of Recording Arts & Sciences, by which she was awarded a Grammy for Best New Artist and Best R&B Female Vocal Performance.

On Her Musical Preferences:
"Whether it's a ballad or an uptempo song, I want quality put into it. I believe that a record should capture a real human energy. That's really important to me. The songs on this album are some of the best I've ever had. What was missing on the others were strong ballads."—Reported by Darryl Lindsey

CURRENT ALBUM: Everlasting
Current Single: "I Live For Your Love"
Born: Los Angeles, CA

Forbes magazine has called her "the queen of the ballad," Billboard magazine has given her one million sales for her album "I Live For Your Love." Nat Cole was one of the most distinguished musical figures of the 20th century. Her soulful, expressive voice was a true testament to her talent. Her music transcended genres and touched the hearts of people around the world.

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Their personalities and 11-year friendship compliment them and enhance the sincerity in the music they produce. Whatever the formula, Déjà, a technically new, but realistically veteran group on Virgin Records, has made their combined efforts on "Serious," Déjà’s first album release, extremely successful. A worthy product, the album is receiving well-deserved attention for its musical offerings.

Riding on the success of their hit "You and Me Tonight," the musical team of Starleana Young and Curt Jones is enjoying accolades spawned from the popularity of the funky dance tune that, to date, has sold 95,000 singles and 45,000 albums since its Sept. 21 release date.

Originally released on their "Bedtime Stories" album under the group’s previous name "Aurra," the song had already scaled up last year’s UK charts, making the group a European sensation.

The name change to "Déjà" may have confused some fans who knew Jones and Young as Aurra and identified them with such hits as "Make Up Your Mind," "Checking You Out," and "Are You Single?," but despite those changes, record sales have thrived.

As of July, the name "Aurra" legally belonged to Steve Washington of "Slave" fame who didn’t want to give up his rights to the name. Sharon Heyward, Director/National R&B Promotion at Virgin Records, said the name change was "very painful."

Heyward expressed that "it was very hard once they had changed their name because it meant we had to reaffirm to everyone exactly who Starleana and Curt were, although nothing had actually changed about them but their name."

"Our style hasn’t changed," says Jones. "We’re the same group but with a different identification."

To bring you up to date, here’s a simple explanation:

Before changing their name from Aurra to Déjà, Jones and Curt were part of the group "Slave". The twosome, who prefer to be referred to as a ‘group’ and not as a ‘duo’, commented "there’s an advantage to the name change because you reach a broader audience." Prior to that, the group worked together under the name Symphonic Express.

For Jones and Young, each name change has been a step forward in their learning process.

"This is a stepping stone," Young says. "We can’t get comfortable off of one album. We want to become big. We want to be around for a long time."

"We’ve dreamed of this," said Jones. "We’re going to make this work for us."

"We’re very serious about our work," Jones noted. "Our purpose is to make the public feel good through our music."

Since high school, Jones, who used to stand on the street corner do-wopping with his buddies, has performed his magic, primarily for New Jersey audiences. It was there he met Young, who auditioned for his band and got a spot as a featured singer.

"The main thing I remember about meeting Starlean was how good-looking she was," said Jones. "She was not only pretty, but she had a great voice," adding that he and Young have a "brother and sister relationship."

Young, number 10 among 11 siblings, started singing in church at age six in W. Virginia. From there, she began singing in talent shows, eventually hooking up with Jones.

Young describes her partner as "inspiring." Jones describes her as "uplifting." The combination, they say, is the key to their success.

In the coming weeks, Heyward said the group will complete their month-long promotional tour to radio stations, record stores and various dance clubs.

"Our plans are to provide high visibility through press and television," said Heyward, who described Déjà as Virgin’s "premier act for R&B launching. They have our first real core R&B record. We’re going to invest a good deal of time in them."

The pair, who practice their craft in the New Jersey club scene, have worked hard to produce what they feel is a representation of some of their best work.

"Serious" is a grand effort. Déjà, having earned their stripes through more than a decade of performing and writing songs, have presented an album with ten cuts that offer an eargasm for everyone – all with the help of Monte Moir, of Jimmy Jam & Terry Lewis’s Flyte Time Productions fame.

Please see page 28.
NOS Ralf
SLACK
JOHNSON
has been appointed
Nat’l Dir./R&B Pro-
motion for EMI-
Manhattan. Slack
previously headed the
EMI-America R&B
Promotion staff.

FRAN ALIBERTE has been appointed
Sr. VP/Dir. of Sales at WEA. Aliberte, a
19-year veteran of the record industry,
launched his career in 1968 and is the recip-
ient of five WEA Annual Awards for Out-
standing Achievement.

JANET LEE
STOAKEY
has been appoint-
ted to Label Mgr.
Striped Horse. TIM
PURRUSS has been
named Mgr./Local Pro-
motion for Capitol.
Purruss will be based
in Atlanta, GA. JON BAKER has been
named Mgr./Local Promotion for Capitol.
Baker will be based in Cincinnati, OH and
cover the areas of Indiana, Kentucky, West
Virginia and Southern Ohio.

LISA MILLMAN
has been named Mgr.
Press & Artist Rela-
tions for Elektra.
SHAWN MCCOR-
MACK has been des-
ignated Publicity Co-
ordinator of Press &
Artist Relations at
Elektra. MARISA SABOUNGHI has
been appointed Dir./Administration at CBS.
Sabounghi will be responsible for all the
administrative aspects of the new CBS mu-
sic publishing operation in the United
States. She will also assist in business af-
fairs matters for CBS Songs.

FRED MILLS
has been named Dir.
Urban Promotion at
PolyGram, EC.

LAVERNE
FLEMING
has been appointed
Black Music A&R
Coordinator for Elek-
tra. Fleming will be
responsible for soli-
citing new talent and administrative
coordination within the department.

RON ELLISON
has been named Dir.
Urban Promotion,
WC for PolyGram.

PETER NAPO-
LIELLO is promot-
ted to the head of
CHR promotion for
Geffen. JOHN

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PETER NAPO-
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CHR promotion for
Geffen. JOHN

POLLY
ANTHONY has
been appointed Dir./National Promotion,
WC — Epic/Portrait/CBS Associated La-

FRED MILLS
has been named Dir.
Urban Promotion at
PolyGram, EC.

DANIEL SAV-
AGE has been
named Mgr./Mrkt.
Research at Poly-
Gram. Savage will
be responsible for coordinating research on
all facets of the consumer optical disc mar-
kets. DEBRA CAIN has been named a
Membership Representative for the Ameri-
can Society of Composers, Authors and
Publishers. Cain will be active in main-
taining ASCAP's program in attracting
new members.

GEOFF
BYWATER has been
named VP/Artist De-
velopment at EMI-
Manhattan. Bywater
will be responsible for helping to define the
image of the EMI-
Manhattan roster as
well as working closely with managers and
agents on the development of touring strat-
egies and will oversee all video plans.

CHANTAY TAYLOR has been pro-
moted Nat’l Promotion Coordinator at
Chrysalis.
By Maria J. Gibson

Resurrected from a public hiatus, Wilson Pickett is once again moving to the forefront of Rhythm and Blues with his most recent release, American Soul Man. His enticing, sensual, lyrical delivery combined with quality Motown production, has preserved the passion that identified him as the "Wicked" Wilson Pickett of the '60s.

Though most of his recording is done in the Southeast,(Wilson records most of his music with a live band in Muscle Shoals, AL) his Los Angeles work with producer Robert Margouleff and instrumentalist/arranger Robert Martin has brought his recent efforts to vinyl without compromising the "wicked" Wilson sound or style.

His performing career began as a teenager in Detroit, MI after his family moved from Prattville, AL where he was born in March of 1941. With a group of gospel singers who called themselves the "Violinaires," Wilson toured the local church circuit, with Sensational Nightingales lead vocalist Reverend Julius Cheeks as Wilson's idol.

This led to his discovery by bass singer Willie Schofield of the Falcons, after which he became known as more of a lead vocalist than a regular band member. Falcons President Lloyd Price encouraged Wilson to leave the band and sign with the Double L label. A short stint with the record company produced two more R&B standards, "If You Need Me" (a collaboration) and "It's Too Late," another Wilson composition.

By 1966, Wilson had built a foundation strong enough for Atlantic and producer Jerry Wexler to support. With Wexler's encouragement, Wilson was on his way to Memphis' Stax Studio where three of his million-sellers were recorded. In one week, with collaborator Steve Cropper (of Otis Redding's "Dock of the Bay" fame), Wilson cut "634-5789," "Ninety-Nine and a Half (Won't Do)," and the classic, "In the Midnight Hour." He interpreted the latter so alluringly and with such passion that "Wicked" soon preceded his name as naturally as Pickett.

He, Aretha Franklin (who at that time signed with Atlantic after recording for Columbia), Otis redding and King Curtis were all recording at the same studios (primarily in the East). His contributions to the list of international disco hits starts with three titles produced by Jerry Wexler, "Mustang Sally," "Funky Broadway," and "Land Of A Thousand Dances." Add "Get Me Back to Engine Number 9," "I'm a Midnight Mover" (co-written by Pickett and Bobby Womack), "Hey Jude," "Don't Fight It," "A Man and a Half," "Mama Told Me Not To Come," and "Everybody Needs Somebody to Love" and that adds up to eight years of orbital success for the label with "Wicked" Wilson.

His departure from Atlantic in the early '70s was followed by his move to RCA and accompanied by a four-year contract in Las Vegas to perform 16 weeks a year. Mickey Schiparo (the attorney who negotiated the Wilson/Motown/RCA deal) recalls the first release Mr. Magicman, wasn't as successful as it could have been. "RCA had just won the NAACP Award, but their record division had yet to sign a Black superstar. It appeared to be a great opportunity." Even though the guarantees and multi-million dollar commitment offered by the company were great, the deal didn't completely come through. Wilson recorded three more albums before releasing Chocolate Mountain on his own Erva Records label.

His latest West Coast effort, "Don't Turn Away" is a ballad reminiscent of his more memorable releases while with Atlantic. American Soul Man, recorded for Motown, may be the beginning of a new, more mature perspective from one of R&B's most forceful proponents. Now touring Europe after opening in the U.S., his fans can look forward to the return of one of Rhythm and Blues' most original and soulful vocalists.

Continued from page 26.

WHO'S NEW: DE J'A

If you're looking for funk and gritty tunes, Déjà offers "You and Me Tonight", "Life", "What To Do Now" and "Premonition."

For love ballads, the duo serves up "Heartbeat", "Summer of Love," and "Where You'll Find Me".

Déjà's single "You and Me Tonight," currently number two on the R&B ChartTM, is not a newcomer. Déjà worked into the UK's appreciation for American R&B and watched it soar up the U.K. Pop Charts.

Heyward expects more pop stations in the U.S. to add the single to their playlist in the coming weeks.

"It's beginning to crossover," Heyward said. "It's already picked up eight pop stations. In the next couple of weeks, I expect 40 to 50 more to come to the party." Young and Jones expect the same.

And when their guests arrive for the shindig, Déjà promises to deliver. Until later.
**THE R&B ALBUM CHART**

### RETAIL BREAKOUTS

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<td>ROY AYERS</td>
<td>I'm The One (Columbia)</td>
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(Albums reported as hot movers for the week by retail)

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Ray Parker, Jr. joins the pack challenging Michael Jackson's 7-week domination of the album chart. Glenn Jones breaks into the Top 10 with his self-titled LP, edging past Dana Dane. Hot entries to watch out for are Kiss Serious, by Chico DeBarge, Hiroshima's *Go* and the new Lace LP, *Shades Of Lace*.

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**THE R&B VIDEO PANEL**

| The Beam | MTV | (214) 263-9911 |
| Black Entertainment Television | Music Video Connection | (703) 461-0344 |
| Friday Night Videos | Night Tracks | (212) 399-1400 |
| Hit City | VH - 1 | (303) 488-3400 |
| Hot Tracks | Hit Video USA | (212) 887-3049 |

**The R&B Video Chart**

**Angela Winbush**
"Angel" moves into the No. 1 position.

**Ray Parker, Jr., De'Ja', Atlantic Starr, Roger, Barry White, and Terence Trent D'Arby**
All Top 10 continue their ascent to the top of the Video Chart. Debuts for the week include Hiroshima (Epic), The Jets (MCA), Jody Watley (MCA), Giorge Pettus (MCA), Millie Scott (Island), Audrey Wheeler (Capitol), and Dionne Warwick/Kashif (Arista).

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KASHIF
Solo Artist
(Arista)

"Meli'sa was doing her album and we were in my car. I put this tape on and it blew her away! She said, 'Whatever that is, that's what I want!' I said, 'Well, Meli'sa, that's on my album. If you want it, you're gonna have to sing on my album!' She said, 'Fine! No problem!'"

— On how he teamed up with Meli'sa Morgan on "Love Changes"

CURTIS JONES
Déjà
(Virgin)

"We parted ways (with Aurra producer Steve Washington) a few years back and both of us had legal rights to the name. So in order to prevent holding back the album that we'd just recorded and fussing over a name, we both decided to change the name and get on with our careers."

— On why the duo changed its name

ANN CURLESS
Exposé
(Arista)

"We don't want to be pigeonholed. We hope the next album will go a little more pop and a little less dance. We're made of different stuff than just dance material. Like Madonna: she has the pop and the dance crossover, she's played in the clubs and she's played in Podunk, Iowa!"

— On why they don't call themselves a "dance" group

HEAVY D
Heavy D and the Boyz
(MCA)

"I think we're probably the only group that gets along with everybody. People are people. We don't try to be better than the next person. There's supposed to be some attitudes floating around everywhere, but it ain't us!"

— Explaining why they don't compete with other rap groups

WALTER SCOTT
Whispers
(Solar)

"We thought it was a great tune, but we weren't overly excited about it. It came out in 1980 and by February it was gold. We thought they were kidding! We were like, 'Gold? The Whispers? That must be somebody from England or somewhere!'"

— On the group's first gold record, And The Beat Goes On

ALISA RANDOLPH
Madame X
(Atlantic)

"A lot of my friends were saying, before things started happening with the group, that they hoped we'd never change. But I noticed that they're the ones who changed! All of a sudden everybody's intimidated! But I'm not going to turn my back (on them) now that I'm experiencing some success!"

— On reactions to her blossoming success

LITTLE RICHARD
Solo Artist
(Atlantic)

"It was a joy and a dream come true! It's always been a dream of mine and I'm glad I had an opportunity to do it. We dedicated all the proceeds to the homeless. We're gonna build a home for the homeless in Los Angeles and other cities."

— On teaming up with the Beach Boys for his new single, "Happy Ending"
Kool Moe Dee
"How Ya Like Me Now"
(Jive)
The influence of James Brown, the Godfather of Soul, is very apparent in this, the latest single from Kool Moe Dee. It kicks off with James calling everyone aboard the "Night Train" and then a quick splice to a funky rap beat that will turn the "set" out.

Writers: T. Riley/M. DeWest
Producers: M. DeWest/LaVula Malison/Teddy Riley/Bryan "Chuck" New/Peter Q. Harris
Publishers: Zombie Enterprises Inc. (ASCAP)/Willesden Music Inc. (BMI)
Catalog: 1050-7-1AA

The Deele
"Two Occasions"
(Solar)
The Deele slows the pace a taste with a dynamite ballad that many R&B programmers have been playing from the LP. Look for this to be around for a while. Broad demo appeal, especially female. A natural for R&B and Quiet Storm.

Writers: Babyface/Dex/S.Johnson
Producers: L.A./Babyface
Publishers: Hip Trip Music/Hip Chic Music (BMI)
Catalog: PB-70015

Sherrick
"Baby I'm For Real"
(WB)
The song has proven once again that it's a classic. It was written nearly 20 years ago and is still pleasing to the ears. This Sherrick remake is a tribute to the great man that co-wrote this gem.

Writers: Marvin Gaye/Anna Gaye
Producers: Sherrick/Michael Stokes
Publisher: lobete Music Co. Inc. (ASCAP)
Catalog: 7-28150-A

Kashif & Meli'sa Morgan
"Love Changes"
(Arista)
A "Blast from the Past" that's as hot or hotter than the original. Kashif's arrangement is excellent. The vocal rap is cute to boot. A classic ballad with a re-"fresh"-ing mix.

Writer: Skip Scarborough
Producer: Kashif
Publisher: Aleasca Music (BMI)
Catalog: AS1-9626

Major New Releases
[Singles]
Label: Jive
Artist: Vanessa Bell Armstrong
Title: "You Bring Out The Best In Me"
Writer: L. Holland/G. Jones
Producer: Loris Holland
Publisher: Zomba Enterprises Inc./WB Music Corp. (ASCAP)
Catalog: 1051-7-JAA

Qwest
Siedah Garrett
"Everchanging Times"
B. Bacharach/C. B. Sager/B. Conti
Burt Bacharach/Carole Bayer Sager/ David Foster
United Artists Music, Inc. (ASCAP)/ Carole Bayer Sager Music (BMI)/United Lion Music, Inc. (BMI)/New Hidden Valley Music (ASCAP)
7-28163-A

Manhattan
Cheryl Lynn (featuring Najee)
"Start Over"
C. Lynn/T. Johnson
Cheryl LytinfTodd Cochran
Tan Sounds/J. Flat Music (BMI/ASCAP)
P-B-50099

Major New Releases
[Albums]
Label: Columbia
Artist: Roy Ayers
Title: I'm The One (For Your Love Tonight)
Catalog: FC-40423

Fantasy
Boys On The Block
Blockbusters
F-9656

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
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The Quiet Storm Chart reflects the nation’s most reported tides for the week.

**QUIET STORM FORECAST**

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<td>Billy Cobham</td>
<td>&quot;Sign O' The Times&quot;</td>
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(Debut cuts recommended by the R&B Report™)

Levert, debuts at No. 9, making it the top entry for the week. Following are Kashif/Meli'sa Morgan with a remake of Mother’s Finest "Love’s Changes" and Miki Howard’s "Baby Be Mine" at nos. 10 and 11 respectively. Angela Winbush re-takes the top position, as the O'Jays fall to the second-most mentioned title on the national consensus chart.

<table>
<thead>
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<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>ARTIST</th>
<th>TITLE</th>
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<td>ROGER</td>
<td>I Want To Be Your Man</td>
<td>Reprise</td>
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<td>25</td>
<td>STEPHANIE MILLS</td>
<td>(You're Puttin') A Rush On Me</td>
<td>MCA</td>
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<td>MILES JAYE</td>
<td>Let's Start Love Over</td>
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<td>21</td>
<td>29</td>
<td>30</td>
<td>MICHAEL BOLTON</td>
<td>That's What Love Is All</td>
<td>Columbia</td>
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<tr>
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<td>PRINCESS &amp; STARGLAZ</td>
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<td>MCA</td>
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<td>MICHAEL JACKSON</td>
<td>Liberian Girl</td>
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<tr>
<td>21</td>
<td>29</td>
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<td>MICHAEL BOLTON</td>
<td>That's What Love Is All</td>
<td>Columbia</td>
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<td>29</td>
<td>IMAGINATION</td>
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The R&B Report™
"Certainly, some of the things I've done in the industry have impressed Skip Miller. That's why I'm here," Jones said during an interview at his new office. "Skip Miller is playing a leadership role in the re-shaping of Motown. I'm very flattered to be a part of that re-packaging."

The mission is clear.
"I think there's an image factor that needs to be re-identified in the eyes and mind of the industry," Jones said. "Working with acts such as Stevie, the Temptations, Smokey Robinson, Georgio, Chico DeBarge, Garry Glenn, El DeBarge, Carrie McDowell — we've got a lot to work with."

In reviewing his objectives, within the overall Motown strategy, Jones said his priorities are obvious.
"My immediate goal would be to get the staff properly aligned. Then to start getting radio more involved with Motown."

How?
"First of all, you've got to recognize radio's needs. You've got to make sure the product you're presenting to radio stations (fits their formats). Going after the promotions at radio would make us more visible. In turn, radio would be more susceptible to our product. That, in turn, creates sales. Those are my goals to achieve within the year."

Long-term, Jones' goals are two-tiered: to help recover the legendary luster of Motown, and to institutionalize the promotion apparatus.
"My position in Motown would be to direct, organize, control and properly plan the re-emergence of Motown Records. First of all, I'll be lending my leadership qualities and finding good, quality people to add to our field promotion staff to make it so everywhere you turn, you either see or hear the name Motown. We want to make the visibility of Motown so high that you would know that Motown is here to stay."

Besides meeting that objective by developing the established acts mentioned above, Motown will debut a host of acts in the first two months of 1988 ...

<table>
<thead>
<tr>
<th>Artist</th>
<th>Projected Release</th>
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<td>Brownmark</td>
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<tr>
<td>Stacy Lattisaw</td>
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<td>El DeBarge</td>
<td>January</td>
</tr>
<tr>
<td>Darryl Duncan</td>
<td>January</td>
</tr>
<tr>
<td>Ada Dyer</td>
<td>February</td>
</tr>
<tr>
<td>Magic Lady</td>
<td>February</td>
</tr>
<tr>
<td>Gung Ho</td>
<td>February</td>
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<td>Family Dream</td>
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<tr>
<td>Stokes 12</td>
<td>February</td>
</tr>
</tbody>
</table>

*Subject to Change

**IN BRIEF........................

**RONNIE JONES: A Capsule History**

Prior to joining Motown, Ronnie Jones was a seven-year veteran of Capitol-EMI, where he served as VP/Black Promotion and was responsible for the success of artists such as Tina Turner, Freddie Jackson, Melba Moore, Frankie Beverly and many others.

**THE NEW MOTOWN: Current Key Players**

*Berry Gordy*  
Chairman

*Lee Young Jr.*  
President, Motown Music Group

*Skip Miller*  
President, Motown Record Corp.

*Steve Buckley*  
Director, A&R

*Miller London*  
VP/Marketing-Sales

*Ronnie Jones*  
VP/Black Music Promotion

*Michael Lessner*  
VP/Pop Promotion

*Maurice Watkins*  
National Dir./R&B Promotion

*Bob Jones*  
Exec. Dir. Publicity & Artist Relations

*Lee Wilder*  
Artist Relations
**Quiet Storm Programs**

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

### WVEE
- **Atlanta**
  - "Quiet Storm"
  - Su 7p - 12a / M - Th 9p - 1a
  - 1. **F.BURGER**/Wittenhauser (Intima)
  - 2. **KASHIF**/Love's Changes (Arista)
  - 3. **SHERICK**/Baby I'm For Real (WB)
  - 4. **PRINCESS & STARGALZ**/It's (MCA)
  - 5. **ATLANTIC STARR**/All In The (WB)

### WBLS
- **New York**
  - "Quiet Storm"
  - M - Th 10p - 2a
  - 1. **O’JAYS**/Lovin' You (PIR)
  - 2. **THE MAIN**/All Of Me (Satellite)
  - 3. **GLENN JONES**/We've Only (Jive)
  - 4. **ANITA BAKER**/Heart Of (Capitol)
  - 5. **STEPHANIE MILLS**/If I Were (MCA)

### WRKS
- **New York**
  - "NY After Dark"
  - M - Th 10p - 2a
  - 1. **G. ALBRIGHT**/So Amazing (Atlantic)
  - 2. **MILES JAYE**/Let's Start (Island)
  - 3. **DEJA**/That's Where You'll (Virgin)
  - 4. **KASHIF**/Love's Changes (Arista)
  - 5. **ALEXANDER O’NEAL**/Sunshine (Tabu)

### KDAY
- **Los Angeles**
  - "Chillin' with Lisa Canning"
  - M - Th 11p - 12mid
  - 1. **G. WASHINGTON**/Strawberry (CBS)
  - 2. **IMAGINATION**/The Last Time (MCA)
  - 3. **DEELE**/Two Occasions (Solar)

### WKOK
- **Columbus**
  - "Love Zone"
  - M - Th 11p - 12a / Fri 11p - 12a
  - 1. **MADAME X**/Cherries (Atlantic)
  - 2. **SHANICE WILSON**/Do I Know (A&M)
  - 3. **LACE**/Still In Love (Polygram)
  - 4. **NATALIE COLE**/Live (Manhattan)
  - 5. **TEMPTATIONS**/Every Time (Motown)

### WEDR
- **Miami**
  - "Star Crusin"*
  - Su - Th 10p - 12a
  - 1. **GLENN JONES**/We've Only (Jive)
  - 2. **DIMPLES**/I Can't Live (Columbia)
  - 3. **ANITA BAKER**/No One (Elektra)
  - 4. **B. ROBINSON**/Heart Of (Capitol)
  - 5. **SHERRICK**/Baby I'm For Real (WB)

### KJLH
- **Los Angeles**
  - "LA After Dark*
  - M - Th 11p - 1a
  - 1. **J. TAYLOR**/If I Lose (Macola)
  - 2. **LEON WARE**/Blue Velvet (Macola)
  - 3. **MIKI HOWARD**/Baby Be (Atlantic)
  - 4. **LEVERT**/My Forever Love (Atlantic)
  - 5. **KENNY G**/Don't Make Me Wait (Arista)

### WJLB
- **Detroit**
  - "Night Moods"*
  - M - Th 11p - 1a
  - 1. **LEON WARE**/Blue Velvet (Macola)
  - 2. **O’JAYS**/Lovin' You (PIR)
  - 3. **NATALIE COLE**/Live For Your Love (Manhattan)
  - 4. **TEXAS TAYLOR**/I Wonder (Motown)
  - 5. **SURFACE**/Lately (Columbia)

### WUSL
- **Philadelphia**
  - "Quiet Storm"
  - Su 7p - 12a
  - 1. **O’JAYS**/Lovin' You (PIR)
  - 2. **RAY PARKER, JR**./Lover (Geffen)
  - 3. **REZ**/Run Over Me (WB)
  - 4. **ANGELA WINBUSH**/Angel (PG)
  - 5. **SHERICK**/Baby I'm For Real (WB)

### KKDA
- **Dallas**
  - "Cool Out"
  - Su - Th 10p - 12a
  - 1. **G. WASHINGTON**/Strawberry (CBS)
  - 2. **KASHIF**/Love's Changes (Arista)
  - 3. **ANITA BAKER**/No One (Elektra)
  - 4. **B. ROBINSON**/Heart Of (Capitol)
  - 5. **SHERRICK**/Baby I'm For Real (WB)

### KJMJ
- **Minneapolis**
  - "Late Night Love"*
  - M - Th 11p - 1a
  - 1. **STARPOINT**/The More We (Elektra)
  - 2. **MIGUEL ALVAREZ**/Liberian Love Song (Polygram)
  - 3. **ROGER**/Want To (Reprise)
  - 4. **A. O’NEAL**/Sunshine (Tabu)
  - 5. **PRINCESS & STARGALZ**/It's Gonna Be (MCA)

### WTMF
- **Tampa**
  - "Quiet Storm"
  - Su 7p - 12a
  - 1. **ANGELA WINBUSH**/Angel (PG)
  - 2. **MIKHAIL TARAS**/Stop The World (Virgin)
  - 3. **ROGER**/Want To (Reprise)
  - 4. **PRINCESS & STARGALZ**/It's Gonna Be (MCA)
  - 5. **SURFACE**/Lately (Columbia)

### KMJJ
- **St. Louis**
  - "Quiet Storm"
  - Su 7p - 12a
  - 1. **STARPOINT**/The More We (Elektra)
  - 2. **MIGUEL ALVAREZ**/Liberian Love Song (Polygram)
  - 3. **ROGER**/Want To (Reprise)
  - 4. **PRINCESS & STARGALZ**/It's Gonna Be (MCA)
  - 5. **SURFACE**/Lately (Columbia)

### WJLD
- **Birmingham**
  - "Quiet Storm"
  - Su 7p - 12a
  - 1. **J. TAYLOR**/If I Lose (Malcolm)
  - 2. **L. VANDROSS**/So Amazing (Epic)
  - 3. **KENNY G**/Don't Make Me (Arista)
  - 4. **STARPOINT**/The More We (Elektra)
  - 5. **SURFACE**/Lately (Columbia)
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Radio Show</th>
<th>Days</th>
<th>Time</th>
<th>Songs</th>
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| WDM     | Sumter      | "Lovelight In Flight" | M - Th        | 11p - 1a   | 1. ANITA BAKER/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. SURFACE/Lately (Columbia)  
4. NEW EDITION/Helplessly In (MCA)  
5. O'JAYS/Lovin' You (PIR) |
| WZAK    | Cleveland   | "Pillow Talk/For Lovers Only" | Su - 6p - 12a/M - 8p - 1a | 1. ANGELA WINBUSH/Angel(Polygram)  
2. WHISPERS/Just Gets Better (Solar)  
3. O'JAYS/Lovin' You (PIR)  
4. A. O'NEAL/Summer (Tabu)  
5. B. ROBINSON/Heart Of (Capitol) |
| WBMX    | Chicago     | "Slow Jams"         | M - Th        | 10p - 12a  | 1. MICHAEL JACKSON/Liberian I(Epic)  
2. S.GARRETT/Everychanging(Qwest)  
3. SHERRICK/Baby I'm(WB)  
4. KASHIF/Love's Changes(Arista)  
5. HIROSHIMA/Why Can't(Epic) |
| WHUR    | Washington DC | "Quiet Storm/Soft Tones" | Su - Sa 7p - 12a | 1. ANGELA WINBUSH/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. SURFACE/Lately (Columbia)  
4. NEW EDITION/Helplessly In (MCA)  
5. O'JAYS/Lovin' You (PIR) |
| WHRL    | Ft. Worth   | "Quiet Storm "      | Su - Sa 7p - 1a | 1. REGINA BELLE/Tears(Columbia)  
2. DOC POWELL/What's Going On(PG)  
3. O'JAYS/Lovin' You(PG)  
4. N. COLE/Live For (Manhattan)  
5. MIKI HOWARD/Baby Be Mine (Atlantic) |
| KDLZ    | Ft. Worth   | "Quiet Storm "      | Su - Sa 7p - 1a | 1. REGINA BELLE/Tears(Columbia)  
2. DOC POWELL/What's Going On(PG)  
3. O'JAYS/Lovin' You(PG)  
4. N. COLE/Live For (Manhattan)  
5. MIKI HOWARD/Baby Be Mine (Atlantic) |
| WBOX    | Chicago     | "Slow Jams"         | M - Th        | 10p - 12a  | 1. MICHAEL JACKSON/Liberian I(Epic)  
2. S.GARRETT/Everychanging(Qwest)  
3. SHERRICK/Baby I'm(WB)  
4. KASHIF/Love's Changes(Arista)  
5. HIROSHIMA/Why Can't(Epic) |
| WHUR    | Washington DC | "Quiet Storm/Soft Tones" | Su - Sa 7p - 12a | 1. ANGELA WINBUSH/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. SURFACE/Lately (Columbia)  
4. NEW EDITION/Helplessly In (MCA)  
5. O'JAYS/Lovin' You (PIR) |
| WCMX    | Chicago     | "Slow Jams"         | M - Th        | 10p - 12a  | 1. MICHAEL JACKSON/Liberian I(Epic)  
2. S.GARRETT/Everychanging(Qwest)  
3. SHERRICK/Baby I'm(WB)  
4. KASHIF/Love's Changes(Arista)  
5. HIROSHIMA/Why Can't(Epic) |
| WBLZ    | Cincinnati  | "Mellow Moods"      | Su - Th 9p - 1a | 1. V. WILLIAMS/You Make Me(A&M)  
2. KASHIF/Love's Changes(Arista) |
| WTLR    | Madison     | "Mellow Moods"      | Su - Th 9p - 1a | 1. V. WILLIAMS/You Make Me(A&M)  
2. KASHIF/Love's Changes(Arista) |
| WTVN    | Milwaukee   |                  | M - Fri 1p - 2p | 1. ANGELA WINBUSH/No One In (Elektra)  
2. REGINA BELLE/SO Many (Columbia)  
3. MILES JAYE/Let's Start(Island)  
4. N. WILSON/I Was Telling(Columbia)  
5. IMAGINATION/Last Time(RCA) |
| WFXC    | Raleigh     | "Mellow Madness"    | Su 9p - 12a  | 1. PRINCESS & STARLAZ/It's (MCA)  
2. LEVERT/My Forever (Atlantic)  
3. O'JAYS/Lovin' You (PIR)  
4. BERT ROBINSON/Heart Of (Capitol)  
5. ANGELA WINBUSH/Angel (PG) |
| WDAS    | Philadelphia | "Soft Touch"        | M - Fri 11p - 1a | 1. ANGELA WINBUSH/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. NEW EDITION/Helplessly In (MCA)  
4. O'JAYS/Lovin' You (PIR)  
5. ANGELA WINBUSH/Angel (PG) |
| WHRK    | Memphis     | "Quiet Storm "      | Su - Sa 10p - 12a | 1. ANGELA WINBUSH/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. NEW EDITION/Helplessly In (MCA)  
4. O'JAYS/Lovin' You (PIR)  
5. ANGELA WINBUSH/Angel (PG) |
| WAZT    | Cincinnati  | "Mellow Moods"      | Su - Th 9p - 12a | 1. V. WILLIAMS/You Make Me(A&M)  
2. KASHIF/Love's Changes(Arista) |
| WUPG    | Charlotte   | "Pillow Talk"       | Su - Fri 9p - 12a | 1. ANGELA WINBUSH/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. NEW EDITION/Helplessly In (MCA)  
4. O'JAYS/Lovin' You (PIR)  
5. ANGELA WINBUSH/Angel (PG) |
| WFMJ    | Jackson     | "Mellow Morning Magic" | M - Fri 1p - 1a | 1. V. WILLIAMS/You Make Me(A&M)  
2. KASHIF/Love's Changes(Arista) |
| WXRT    | Nashville   | "Mellow Moods"      | Su - Sa 7p - 12a | 1. ANGELA WINBUSH/No One In (Elektra)  
2. WHISPERS/Just Gets Better (Solar)  
3. NEW EDITION/Helplessly In (MCA)  
4. O'JAYS/Lovin' You (PIR)  
5. ANGELA WINBUSH/Angel (PG) |
Welcome to the Quiet Storm Programs list of the five most important titles for the week.

**WPLZ**
- Richmond
- "Night Flight"
- Su 7p - 3a/M - Th 10p - 3a
  1. O'JAYS/Lovin' You (PIR)
  2. M. BOLTON/That's What (Columbia)
  3. TEMPTATIONS/I Wonder (Motown)
  4. REGINA BELLE/So Many (Columbia)
  5. ANGELA WINBUSH/AngeL(PG)

**WGGI**
- Detroit
- * slow hours (not a title)
- Daily - 1 hour 9a- 12n- 6p- 10p
  1. B. ROBINSON/Heart Of (Capitol)
  2. ANGELA WINBUSH/AngeL(PG)
  3. O'JAYS/Lovin' You (PIR)
  4. TEMPTATIONS/I Wonder (Motown)
  5. RUFFIN/KENDRICKS/Couldn't (RCA)

**WPBD**
- Jacksonville
- "Quiet Storm"
- M - Th 9p - 12a
  1. N. COLE/I Live For (Manhattan)
  2. GLENN JONES/We've Only (Jive)
  3. FREDDIE JACKSON/Look (Capitol)
  4. KENNY G/Don't Make (Arista)
  5. WHISPERS/In The Mood (Solar)

**WOMI**
- Norristown
- "Quiet Storm"
- Su - 9p - 12a
  1. O'JAYS/Lovin' You (PIR)
  2. M. BOLTON/That's What (Columbia)
  3. TEMPTATIONS/I Wonder (Motown)
  4. REGINA BELLE/So Many (Columbia)
  5. ANGELA WINBUSH/AngeL(PG)

**WLUM**
- Milwaukee
- "Quiet Storm"
- M - Th 10p - 1a
  1. ROGER/I Want To Be Your Man (Reprise)
  2. SURFACE/Lately (Columbia)

**WLVR**
- Chicago
- "The Soft Touch"
- 24 hours
  1. ANGELA WINBUSH/AngeL(PG)
  2. DIONNE WARWICK/Reservations For Two (Arista)
  3. GLENN JONES/At Last (Jive)
  4. NATALIE COLE/I Live For Your Love (Manhattan)
  5. ANGELA WINBUSH/Hello Beloved(PG)

**WQR**
- Seattle
- "Mellow Touch"
- M - Th
  1. ANGELA WINBUSH/AngeL(PG)
  2. O'JAYS/Lovin' You (PIR)
  3. GLENN JONES/We've Only Just Begun (Jive)
  4. STEPHANIE MILLS/(You're Putting) A Rush On Me (MCA)
  5. ANITA BAKER/No One In The World (Elektra)

**WQXK**
- Baton Rouge
- "Love In The Afternoon"
- M - F - 6p - 7p
  "Night Vibe"
  M - F 10p - 12a
  1. T. SEVELLE/Love Is (Paisley Park)
  2. ANGELA WINBUSH/AngeL(PG)
  3. MIKI HOWARD/Baby Be (Atlantic)
  4. KENNY G/Don't Make (Arista)
  5. O'JAYS/Lovin' You (PIR)

**WQXL**
- Baltimore
- "Night Flight"
- Su 7p - 3a/M - Th 10p - 3a
  1. O'JAYS/Lovin' You (PIR)
  2. M. BOLTON/That's What (Columbia)
  3. TEMPTATIONS/I Wonder (Motown)
  4. REGINA BELLE/So Many (Columbia)
  5. ANGELA WINBUSH/AngeL(PG)
The R&B Report™ debuts our

Jazz & New Age

November 13, 1987

The section will highlight:

A Jazz & New Age Chart
Up-to-date chart activity of retail sales and airplay information, including our Jazz & New Age Forecast: cuts recommended by The R&B Report™

Jazz & New Age Album Reviews
Highlighting key product and musicians through photo and editorial reviews

Club Venue Spotlights
The R&B Report's own spotlight and network of Jazz venue activity in the Top 10 Jazz markets.
**Dianne Reeves**  
*Dianne Reeves* (Blue Note)  
BLJ - 46906

Swing, soar, ripple, ride and glide on every glorious emotion and expressive lyric that moves through the vocals of Dianne Reeves — easily — as you listen to her self-titled LP. Here — the deliverance of timeless standards and contemporary melodies is sure to touch the soul that has tasted love, inhaled the breath of life or felt the triumph of joy over pain. Style, sophistication and class ... this lady brings to us a package that unfolds into various rhythms and sounds. The bright, tropical funk of "Sky Islands" moves us into a reassuring ballad "I'm Okay," complimented by "Better Days" and "Harvest Time" on Side One. In a beautiful contralto voice, the 3 1/2 - octave range of this songbird opens Side Two with a splendid ballad "Never Said (Chan's Song)" — which is one of my favorites. Sharp technique and unique phrasing add something special to Kern's "Yesterdays" and Ellington's "I've Got It Bad and That Ain't Good." Ride the sounds from "scat" to finish. Quiet stormers are sure to love this album.

— Thea Austin

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**Angela Winbush**  
*Sharp* (Mercury)  
832 733-1 Q1

Angela's debut solo album identifies Side One as Slammin' A and Side Two as Quiet Storm B. "Sharp," the title track sets up Side One with a hot pocket to be followed by a medium groove entitled "Sensual Lover." Angela saves the bomb for the third track entitled "Run To Me." This piece has all the right attitude happening. Her vocal delivery reminds me of her previous hit, "Save Your Love," and the smokin' rhythm section brings it home. "Run To Me" could be a great uptempo follow-up to her current Top 5 smash "Angel." Angela's B side, aptly labeled, Quiet Storm, opens with "Angel" which coincidentally has been No. 1 on our Quiet Storm Chart for weeks. "Hello Beloved" solidifies her ability with the softer touch, and is further enhanced with the dynamic duet presence of none other than Ronald Isley. "You Had A Good Girl" and "No One Has Ever Cared" complete the Quiet Storm side. If Angela has her way, and there is a good chance that she will, all four songs on the B side will be occupying the Quiet Storm charts for many months to come. Angela's consistency and vocal style on this self-written and produced solo album will most assuredly pave her way to a stellar future.

— Tom Cossie

The R&B Report™
Barry White
The Right Night & Barry White (A&M)
SP 5154

The sultry, smooth, "Maestro of Love" is back with a collection of ten classics especially for lovers. Barry puts you in the mood for love with his expert production work and soothing vocals. It's been awhile since Barry's been on the scene, but he's back for the attack on lovers everywhere. The title of the project, The Right Night & Barry White basically explains what's engraved on the wax inside. Look for a variety of mood cuts "The Right Night", "I'm Ready For Love", "Who's The Fool", "For Your Love (I'll Do Almost Anything)" to appear on Quiet Storm programs. "Sho' You Right," the first single release, is an uptempo groove that stands apart from the rest of the album sound enhancing the immediate acceptance of the project. With today's everchanging styles and sounds it's a welcomed pleasure to see a talent such Barry's returning to do what he does best.

—Darryl Lindsey

Bar-Kays
Contagious (PolyGram)
830 305-1

These purveyors of 'certified' funk are back with what may become their biggest album in years. Contrary to some uninformed opinions, the Bar-Kays are the originators, not the duplicators, of the raw country-drawl-soul that has become popular these days. You'll be hearing this one throughout the holidays and beyond. The debut single "Certified True" is a smash and that's just the beginning. This album is stuff full of bona fide hits. My favorites include, "Freak City U.S.A." a sho'nuff slammer that will fill any dance floor, "Many Mistakes" a slow jammer that's a natural for R&B and Quiet Storm, "Contagious", "Don't Hang Up", "Something in the Air", "This Could Be The Night" and "Time Out". I can't say enough about this album ... except beware, it's highly contagious.

-- Graham Armstrong
KASHIF: RESERVATIONS FOR NO. 1

By Darryl Lindsey
Chart Editor

Someday, without doubt, there will be talk of musician/producer/writer Kashif's musical legacy. From his first chart-topping, No. 1 hit in '83, "I Just Gotta Have You (Lover Turn Me On)" to Whitney Houston's unprecedented hold at the top position on the album, Kashif has proven that he has the winning formula for creating music as an artist and producer.

Kashif, and his New Music Group, handled writing or production duties for artists who were in search of the "Kashif Sound." From George Benson to Johnny Kemp, Kashif has continuously churned out hit after hit.

"Reservations for Two," a duet he did with Dionne Warwick is currently bulleted up R&B, Top 40 and AC radio charts. It's one of those timeless ballads that will be around forever. It's a perfect set-up for his new release with Meli'sa Morgan, which is also a ballad, "Love's Changes." As Kashif explains the timing of the projects, "I was in the studio doing Whitney's album and Dionne called with Clive on the line also. He says 'Look. It would be nice if you could do some work with Dionne.' My reply was, 'Well, I'm in the middle of Whitney's project.' Then he replied, 'Well, we'll find a way to make time.' So a good friend of mine, Greg Phillinganes, had this song he let me listen to called "Reservations," written by Tina Clark and Nathan East. I knew that would be the song Dionne and I would do. In terms of Arista releasing them at the same time, it's wonderful. It's going to be so much exposure! In the beginning it wasn't planned, but as we got closer to the release dates it made sense to do so."

Kashif has a desire to constantly formulate new studio techniques. He's a pioneer in the use of the Synclavier II computer synthesizer, which, he states, "I always want to stay as close as possible to the cutting edge of new talent and music. When people call my name, I'm always constantly reminded of its meaning."

Like most accomplished artist/producers, Kashif knows he's a workaholic who often loses himself in his state-of-the-art, computerized, home studio in Connecticut: "I spend so much time in the studio doing my work that it really does make sense for me to have my own studio so that I can put that extra effort in without having it reflect on the budget. I'm a very tedious type of person and I want things to be in order, so that's why I built my own studio."

With every single that breaks the Top 40 for an artist, there comes talk of how difficult it was, locked in the studio with the producer in charge. Kashif takes a different approach to session work. "I'm not a difficult guy to work with, I'm very congenial, happy go lucky, a fun type person to work with. At least that's how I see it. No matter how hard we work, we're laughing all the way through. But on the other hand, I'm very demanding. I'm not going to settle for second-best — that's just the type of person I am, and that's the way I get the music to sound the way it does. You have to be demanding. That extra step can mean the difference between No. 1 and just making Top 5," he laughs.

Kashif, Brooklyn-born and -raised, grew up in various foster homes, which set the stage for his concern with the problems of the homeless and underprivileged families. He's had a deep respect for friends, especially those throughout the years that have been such a value to his life and career.

Kashif comments on his special New York friends, "Lillo and I grew up together in Brooklyn. In fact, the first record he ever sang on was 'Take My Love,' for Melba. He's a real nice guy, shy and an incredible talent. I'm especially happy for him about his current album. Freddie Jackson is another talented individual. People think that he sang back-up for me, but it's the opposite. I played keyboards behind Freddie in a show." Referring to female artists, Kashif adds, "Whereas Freddie never sang back-up for me, Meli'sa Morgan did sing background for me on my first tour. It's great that she is singing with me on my new single. La La and I at one time were in rival bands. I was in a Brooklyn band and she was from Queens. Eventually we got together and started writing songs. Whitney and I are so close. I would say as a singer, I'm always excited by working with her. The friendship that she and I developed is most important, though. Even though we're not recording an album now because she's touring, she still calls me."

Arista President Clive Davis has lead the label into one of its most profitable years in its history, as Kashif observes: "I think that, hands down, Clive Davis is the best record president. I've worked with a lot of them, and of course they all are of a certain level of professionalism; but with Clive, he really is on top of it. He's in there, he knows the numbers and what's happening. He understands music and songs and he's helped me grow tremendously. If you listen to the album you'll hear something you haven't heard before. You'll hear a type of songwriting you haven't heard from me in the past. It's full of solid material, and I attribute that to Clive. I've worked with him very closely."
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