WHITNEY HOUSTON'S single is slowing down, but it's still the hottest R&B record in the world. AL B. SURE continues to knock on the door with "Nite And Day," while BRENTA RUSSELL, SUAVE and newcomer PEBBLES continue to aspire to No. 1. Having tasted the fruits of the crown with their last singles, KEITH SWEAT & GEORGE MICHAEL sustain spirited ascensions. And, after only three weeks on the chart, JESSE JOHNSON takes "Love Struck" to the Top 10. No wonder he's this week's cover artist. KOOL MOE DEE continues to make himself the No. 1 rapper of 1988, with his latest, "Wild, Wild West."

No. 1 Contenders
• Keith Sweat "Something ..." (Elektra)
• George Michael "One ..." (Columbia)
• Stevie Wonder/Michael Jackson "Get It" (Motown)

In this issue:
• Don Tracy directs the continuing coverage of the creative plight of Black recording artists in Britain. Please see page 16.
• Publisher Graham Armstrong presents the patriarch of the Staples legend. He talks to Pops. Please see page 30.
• Staff writer Thea Austin discovers a side of Evelyn "Champage" King you've never seen. Please see page 38.

JESE JOHNSON: Finding Time For Himself

As one of the most prolific producers of the moment, Jesse Johnson is putting his considerable creative resources to quite a test. He must make artistic discoveries about himself each time he directs another artist. Separately, he must explore himself still deeper to chart his own creative course. He talks about the demands upon him and about his answer to the challenge. Managing Editor Meredith Beal reports. Please see page 24.
Dirty Diana
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### THE R&B CHART

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG TITLE</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>1 AL B. SURE</td>
<td>Nite And Day</td>
<td>WB</td>
</tr>
<tr>
<td>2 WHITNEY HOUSTON</td>
<td>Where Do Broken Hearts Go</td>
<td>Arista</td>
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<tr>
<td>3 PEBBLES</td>
<td>Mercedes Boy</td>
<td>MCA</td>
</tr>
<tr>
<td>4 SUAVE’</td>
<td>My Girl</td>
<td>Capitol</td>
</tr>
<tr>
<td>5 GEORGE MICHAEL</td>
<td>One More Try</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

#### RECORD OF THE WEEK

**GEORGE MICHAEL**

"One More Try"

(Columbia)

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

#### 2W LW TW ARTIST TITLE LABEL WOC

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<td>E.U. BAND</td>
<td>Da Butt</td>
<td>EMI-Manhattan</td>
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<td>Ain’t No Way</td>
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INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY

"HE'S CROSSED THE LINE.

"INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY." PLATINUM. ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

To Radio,
It is very obvious to me that the success of...
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<td>AL B. SURE/Nite And Day/WB</td>
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<td>BRENDA RUSSELL/Piano In The Dark/A&amp;M</td>
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<td>55%</td>
<td>100</td>
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<td>4</td>
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<td>PEBBLES/Mercedes Boy/MCA</td>
<td>97%</td>
<td>18%</td>
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<td>Benz Your Ear</td>
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<td>BILLY OCEAN/Get Outta My Dreams,Get Into../Jive/Arista</td>
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<td>73%</td>
<td>71%</td>
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<td>KEITH SWEAT/Something Just Ain't Right/Elektra</td>
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<td>0%</td>
<td>0</td>
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<td>95%</td>
<td>93%</td>
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<td>E.U. BAND/ Da Butt/EMI-Manhattan</td>
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<td>59%</td>
<td>21%</td>
<td>A Smash! Smash! Smash!</td>
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<td>K OOL MOE DEE/Wild, Wild West/Jive</td>
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<td>16</td>
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<td>21</td>
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<td>HINDSIGHT/Stand Up/Virgin</td>
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<td>0%</td>
<td>0</td>
<td>No Tease</td>
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<td>7%</td>
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<td>0%</td>
<td>7%</td>
<td>Make Room For Diana</td>
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<td>25</td>
<td>MICHAEL JACKSON/Man In The Mirror/Epic</td>
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<td>41%</td>
<td>57%</td>
<td>New Single Out</td>
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<td>28</td>
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<td>0%</td>
<td>7%</td>
<td>Dynamic Duo</td>
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<td>0%</td>
<td>7%</td>
<td>Oh, Yeah!</td>
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<tr>
<td>30</td>
<td>30</td>
<td>JEAN CARNE/Ain't No Way/Atlantic</td>
<td>43%</td>
<td>0%</td>
<td>7%</td>
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</table>

**MOST ADDED**

**R&B**
GREGORY ABBOT "I'll Prove It To You" (Columbia)

**TOP 40**
MICHAEL JACKSON "Dirty Diana" (Epic)

**AC**
BRENDA RUSSELL "Piano In The Dark" (A&M)
EPA'S GRAND SLAM

THE TIME
REMEMBER
"I Can't Stand The Rain"
34-67740

CHRISS JASPER
SUPERBAD
"One Time Love"
ZS4-07733

JAMES BROWN
I'M REAL
"I'm Real"
ZS4-07783-3

MICHAEL JACKSON
BAD
"Dirty Diana"
34-97739

EPA STANDS FOR PLATINUM & PROSPERITY

World Radio History
"MY LOVE:

THE DEBUT SINGLE FROM THE NEW, ALL-ENGLISH
JULIO IGLESIAS ALBUM, "NON STOP". DC 40995
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

Music & lyrics by STEVIE WONDER
My love is warmer than a smile
My love gives to every needing child
If anyone should ask you who's
my true love
Tell them my love true is ever
letting all their love come through
My love sees love with not a face
And lives to love through time
and space
If all of everything about my love
fits to the tune of you
Then you can say that you are
my love too
(1st Chorus)
Let my love shine throughout
the world
To every mountain top and
steeple
Let it be felt by every soul
'Til love's all over
Let it reach out to every heart
To every disinfanchised people
'Til it is present and no more is
pain all over
Our love sees love's the key
to peace
We'll pray 'till all world wars
have ceased
Should you or anyone you know
enough to say they feel as we
Then let our universal song
be free
(2nd Chorus)
Let our love shine throughout
the world
To every mountain top and
steeple
Let it be felt by every soul
'Til love's all over
Let it reach out to every heart
To every disinfanchised people
'Til it is present and no more is
pain all over
Say words of love to all we see
To rich or poor for love is equal
Let us lift up humanity
Spread love all over
Let all its forces join as one
So to rebuke all signs of evil
Through every valley, land
and sea
Our love all people
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Black Bull Music, Inc. (ASCAP)
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Produced by Humberto Gana and Stevie Wonder.
MAJOR MARKET MOVERS

TONY! TONI! TONE!
"Little Walter"
(Wing/PG)
Uptempo
LW TW
39 31

TEDDY PENDERGRASS
"Joy"
(Elektra)
Midtempo
LW TW
51 34

JAZZY JEFF & FRESH PRINCE
"Parents Just Don't Understand"
(Jive)
Uptempo
LW TW
42 38

DOUG E. FRESH
"Keep Rising To The Top"
(Reality)
Uptempo
LW TW
54 39

REGINA BELLE
"How Could You Do This"
(Columbia)
Ballad
LW TW
47 42

These guys are from "Oaktown" (Oakland), CA. Lead vocalists Dwayne and Raphael Wiggins and cousin Timothy Christian have combined their talents with cousins Elijah Baker, Carl Wheeler and Antron "Ice Cream" Haile to be on the one at: WOCQ, WDKX, WDJY, KMOJ, WBMX, WLUM, WBLZ, WIZF, WCIN, WCKX, WVKO, WZAK, WGPR, WTLZ, KMJM, WZGC, WENN, WJLD, WWDM, WQMG, WJMI, WPDQ, KRNB, WXOK, WYLD, WOWI, WXGC, WPDLZ, KACE, KDAY, WGFJ, KJLH, KDIA, XHRM, KKFX, KSOL, WILD, WBMX, WGCI, WZZT, KPRS, KATZ, WEKS, WVEE, WATV, WHRK, KRIZ.

Teddy got his first musical break as a drummer for the Cadillacs, a local Philly group. The group was recruited as the back-up band for Harold Melvin & The Blue Notes. After a split-up and reformation, Teddy became featured vocalist. He's hot at: WXYV, WILD, WKND, WDAS, WUSL, WDJY, WHUR, WBMX, WGCI, WBLZ, WCIN, WVO, WZAK, WPZZ, CBLS, KATZ, KMJM, WEKS, WJLD, WXXX, KDLZ, WQMG, WJMI, WPDQ, WXOK, WYLD, WOWI, WXGC, WPDLZ, KGFJ, WMYK, WHUR, WCKX, WZZT, WVEE, WATV, WENN, WWDM, WAAA, WEAL, WEDR, WTMP, K郡, KSOL.

The Prince points out that their union is that of "literary genius and a superior beat creator." They seem to agree at: WVAS/Philadelphia, WDJY/Washington, WHUR/Washington, WPGC/Washington, DC, KMOJ/Minneapolis, WGCI/Chicago, WBLZ/Cincinnati, WCKX/Cleveland, WZAK/Cleveland, WGPR/Detroit, KPRS/Kansas City, WEKS/Atlanta, WZGC/Atlanta, WENN/Birmingham, WWDM/Sumter, KKDA/Dallas, WAZA/Jacksonville, KRNMPnings, WEDR/Miami, WQUE/New Orleans, WYLD/New Orleans, WOWI/Norfolk, WXGC/Raleigh/Durham, KDAY/Los Angeles, XHRM/San Diego.

"I tell the kids they must be prepared for the future and that crack, marijuana or any illegal drug appeals to death," says Doug E. With this noble purpose, his fresh beats and no-nonsense raps have continued to push Doug E. Fresh up and up at: WVAS/Philadelphia, WDJY/Washington, KMOJ/Minneapolis, WGCI/Minneapolis, WLUM/Milwaukee, WCKX/Columbus, WZAK/Cleveland, WGPR/Detroit, KPRS/Kansas City, WEKS/Atlanta, WWDM/Charlotte, KKDA/Dallas, WJMI/Jackson, KRNMPnings, WOWI/Norfolk, KDIA/Los Angeles, KDIA/San Francisco, XHRM/San Diego, KSOL/San Francisco.

Her debut solo album has gotten the sort of recognition that has put Regina Belle in a league with her mighty contemporaries as a strong competitor. Her latest single, "How Could You Do This," is keeping her in the running and her listerners are casting their ballots in her favor at: WXYV, WKND, WAMO, WHUR, WBMX, WIZF, WCIN, WCKX, WZZT, WGPR, WTLZ, KATZ, KMJM, WEKS, WVEE, WENN, WWDM, KDLZ, WAAA, WQMG, WXXI, WPDQ, WHRK, WEDR, WXOK, WOWI, WXGC, WPDLZ, KACE, KJLH, WMYK, WBLZ, WIZF, WJLD, WEAL, WXOK, WYLD, KSOL.
MAJOR MARKET MOVERS

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

GLENN JONES
"Living In The Limelight"
(Jive/RCA)
Uptempo

GLENN JONES
With his music rooted in gospel, Glenn Jones' solo career has blossomed in the R&B market since 1982. Now on his third LP, he's matured into a serious commercial artist. "I knew that gospel wasn't for me and getting positive messages across to a wider audience meant singing in a popular market. I've never stopped singing gospel. What I've done is extended myself." His "Living In The Limelight" is shining bright at: WXYZ, WKND, WDKX, WDAS, WUSL, WAMO, WDQY, WGCJ, WBLZ, WIZF, WCIN, WZZT, WQPR, KPRS, KATZ, WEKS, WVEE, KDLZ, WQMG, WKXI, WAZ, WHRK, WEDR, WOWI, KGFJ.

DIANNE REEVES
"Better Days"
(Blue Note)
Midtempo

DIANNE REEVES
Not long after her university education in music, Dianne Reeves moved to Los Angeles and recorded with Caldera, George Duke, Stanley Turrentine and Lenny White. Prior to her recording debut in 1981, she spent 18 months as the principal vocalist, touring with Sergio Mendes. Then she towed with Harry Belafonte and explored various Latin rhythms and chants, which she says "led her full circle to (her) Black American roots." Making for "Better Days" at: WHUR/Washington, WLNR/Chicago, KATZ/St. Louis, KJMM/St. Louis, KDLZ/Ft. Worth, WHRK/Memphis, WFXC/Ral/Durham, WPLZ/Richmond, KGFJ/Los Angeles.

JUNIOR
"Yes"
(Mercury)
Uptempo

JUNIOR
Junior has worked with artistis such as Stevie, Phyllis Hyman, Sheena Easton and Kim Wilde. Radio is saying "Yes" at: WOCO/Baltimore, WILD/Boston, WAMO/Pittsburgh, WDQY/Washington, WGCJ/Chicago, WLMU/Milwaukee, WCKX/Columbus, WZAK/Cleveland, WQPR/Detroit, WTLC/Indianapolis, KJMM/St. Louis, WVEE/Atlanta, WENN/Birmingham, KKDA/Dallas, KDLZ/Ft. Worth, WAAA/Winston-Salem, WQMG/Greensboro, WJMI/Jackson, WZAZ/Jacksonville, KRBW/Memphis, WEDR/Miami, WXOK/Baton Rouge, KACE/Los Angeles, KJLL/Los Angeles, KSOL/S.Fran., WHRK/Memphis, WTMP/Tampa.

ADA DYER
"I Bet You, I'll Let Ya"
(Motown)
Uptempo

ADA DYER
If you've heard Norman Connor's Invitation album, you've heard Ada Dyer. This voice has been heard on Greyhound, Diet Coke, Cover Girl, Avon, AT&T, and Red Lobster jingles all over the land. And now, it's being heard simply as: Ada. She was the understudy to Stephanie Mills in The Wiz and lead singer for the now defunct, Warp 9. Shaking 'em up at: WXYZ, WHUR, WBMX, WGCJ, WIZF, WQPR, WTLC, KATZ, KJMM, WEKS, WVEE, WENN, WPDQ, WZA, KRBW, WXOK, WPLZ, KJLH, KDC, XHRM, KKFX, KSOL, WDQ, KDLZ, WATV, WXOK, KDIA, WGCJ, KJMM, WPDQ, WOWI.

PRINCE
"Alphabet St."
(Paisley Park)
Uptempo

PRINCE
The "Purple" wonder from Minneapolis is back. Lovesexy, the upcoming Paisley Park baby is hot. Radio is pumping the first single release, "Alphabet St.," at: WXYZ, WHUR, WBMX, WQPR, WQFT, WQPR, WUSL, WAMO, WBZZ, WDQY, WRQX, WPGC, WBBM, KMOJ, WLMU, WBLZ, WKRQ, WCIN, WCKX, WVO, WZZT, WQPR, WYHT, WTLC, WLOL, WBO, KHTR, WEKS, WVEE, WZGC, WAPI, WENN, WXXX, WBCY, WROQ, KDLZ, WQMG, KRBW, WJMI, WTYX, WPDQ, WAZ, WHRK, WEDR, WHT, WQUE, WXOK, WOWI, WFXC, WPLZ, XHRM, KITS, KKFX, KRIZ, KSOL.

The R&B Report™
**MAJOR MARKET MOVERS**

**TEASE**
"I Can't Stand The Rain"
(Epic)
Midtempo

**THE RIGHT CHOICE**
"Tired Of Being Alone"
(Motown)
Uptempo

**STEVIE B.**
"Dreamin' Of Love"
(LMR)
Uptempo

**MORRIS DAY**
"Daydreaming"
(WB)
Uptempo

**MICHAEL COOPER**
"Dinner For Two"
(WB)
Ballad

---

This L.A.-based funk group is back with a hot remake of "I Can't Stand The Rain." "We're really proud of this album. We worked hard and we're just looking forward to getting everything underway," says lead singer Kipper. Radio is feeling it at: WILD/Boston, WKND/Hartford, WUSL/Philadelphia, WAMO/Pittsburgh, WDJY/Washington, WCKX/Columbus, WZZT/Columbus, WEKS/Atlanta, WENN/Birmingham, KDLZ/Ft. Worth, WQMG/Greensboro, WPDO/Jacksonville, WHRK/Memphis, WXOK/Baton Rouge, WOWI/Norfolk, WPLZ/Richmond, XHRM/San Diego, KKFX/Seattle, KRIZ/Seattle, KSOL/S.Fran.

The Right Choice is the newest pride and joy of Motown. Joining the remake movement, the group has created a smash with Al Green's '76 chart-topper, "Tired Of Being Alone." This three-member group has come up with the right sound and radio isn't leaving it alone. Tuning in at: WBMX/Chicago, WGCI/Chicago, WCKX/Columbus, WKYO/Columbus, KMJM/St. Louis, WENN/Birmingham, KKDA/Dallas, KDLZ/Ft. Worth, WJMI/Jackson, WPDO/Jacksonville, WAZJ/Jacksonville, KRRN/Birmingham, WHRK/Memphis, WYLD/New Orleans, KDAY/Los Angeles, KDJIA/S.F., XHRM/San Diego, KKFX/S.Fran.

This 29-year-old self-made man has combined musicianship with an eclectic music business background and plenty of street savvy and has turned New York City airwaves around with "Dreamin' Of Love." During the mid-'70s, Stevie wrote, produced and released "Sending Out For Love." The record couldn't make a mark, but Stevie kept his musical interests going, promoting shows and concerts in Florida. In 1986, he took the step of building a recording studio. Radio is workin' the record on: WDKX/Rochester, WHTZ/New York, WQHT/New York, WWPR/New York, WHQT/Miami, WPOW/Miami, KKFX/Seattle.

Morris is scoring again with his second release, "Daydreaming." This former Time leader has developed an image and style of music combining zany expressions and cool charm that has kept his following loyal. Now living in Los Angeles and married, he spends most of his time writing and enjoying. Radio's support at: KMOJ/Minn., WBMX/Chicago, WGCI/Chicago, WZFE/Cincinnati, WTLQ/Indianapolis, KATZ/St. Louis, WVEE/Atlanta, WENN/Birmingham, WWM/Sumter, WQMG/Greensboro, WJMI/Jackson, WYLD/New Orleans, KACE/Los Angeles, KDAY/Los Angeles, KJLH/Los Angeles, KSOL/S.Fran.

The first male artist to be released on King Jay Records, Michael began playing guitar and keyboards at 14. Performing around the Bay Area, he and his band took the name of ConFunkShun and the rest is history. Now, on his own, Michael has them tuning in at: WUSL/Philadelphia, KMOJ/Minneapolis, WGCI/Chicago, WBLZ/Cincinnati, WCIN/Cleveland, WCKX/Columbus, WPZZ/Indianapolis, WTCF/Indianapolis, KATZ/St. Louis, WENN/Birmingham, KKDA/Dallas, KDLZ/Ft. Worth, KJLH/Jackson, WHRK/Memphis, WXOK/Baton Rouge, WOWI/Norfolk, WFXC/Ral/Durham, WPLZ/Richmond, KDIA/S.F. The R&B Report™
### MAJOR MARKET MENTIONS

**Tides receiving significant National radio activity**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MICHAEL JACKSON</strong></td>
<td>&quot;Dirty Diana&quot;</td>
<td>(Epic)</td>
<td>WXYV, WKND, WHTZ, WQHT, WHUR, WBBM, WBMM, WGGC, WCI, WMMS, WVNO, WCZZY, WQPR, WHYT, WZPL, WKTJ, WLOG, KBQ, KHTR, WES, WVEE, WZGC, WENN, WXX, WQRO, WKS, WKL, WJMI, WQHT, WHY, WEZB, WQUE, WOWI, WTVQ, WRBQ, KACE, KDAY, KIS, KDA, KKLQ, XHRM, KFX, KRIZ, KSOL.</td>
</tr>
<tr>
<td><strong>EPEE (M.D.)</strong></td>
<td>&quot;You Gots To Chill&quot;</td>
<td>(Profile)</td>
<td>KMOJ, WLSM, WZAK, WFXC, KDAY.</td>
</tr>
<tr>
<td><strong>EARL WIND &amp; FIRE</strong></td>
<td>&quot;Evil Roy&quot;</td>
<td>(Columbia)</td>
<td>WOCQ, WKND, WDJY, WBMM, WZAK, WQPR, KMMJ, WLD, WQMG, WJMI, WUL, WAMO, WMYK, KMOJ, WGGC, WIZE, WPZQ, WTC, WATV, WENN, WWDM, WYL, KACE, KFX, KRIZ.</td>
</tr>
<tr>
<td><strong>NIA PEELVES</strong></td>
<td>&quot;Trouble&quot;</td>
<td>(Mercury/PG)</td>
<td>WOCQ, WXXS, WDKX, WBMX, WBLZ, WCZZ, KPR, KMMJ, WZGC, WPQ, XHRM.</td>
</tr>
<tr>
<td><strong>JODY WATLEY</strong></td>
<td>&quot;Most Of All&quot;</td>
<td>(MCA)</td>
<td>WKN, WLS, WUL, WBLZ, WQEE, WZGC, WZAZ, WZEB, WQUE, WXOK, WYL, KIS, KJLH, KDA, KFX.</td>
</tr>
<tr>
<td><strong>MAGIC LADY</strong></td>
<td>&quot;Betcha Can't Lose&quot;</td>
<td>(Motown)</td>
<td>WXYV, WILD, WCKX, WPZQ, KPR, WJMI, WXOK, XHRM, KSOL.</td>
</tr>
<tr>
<td><strong>HERBIE HANCOCK</strong></td>
<td>&quot;Vibe Alive&quot;</td>
<td>(Columbia)</td>
<td>WXYV, WKND, WDD, WUL, CBL, KMMJ, WEE, WQEE, SDBQ, WOK, KJLH.</td>
</tr>
<tr>
<td><strong>REDDINGS</strong></td>
<td>&quot;So In Love With You&quot;</td>
<td>(Polydor)</td>
<td>WHUR, WGR, WTC, WAZ, WHR, WXOK, WYL.</td>
</tr>
<tr>
<td><strong>GREGORY ABBOTT</strong></td>
<td>&quot;I'll Prove It To You&quot;</td>
<td>(Columbia)</td>
<td>WOCQ, WLD, WDKX, WAMO, WLS, WLN, WBMM, WGGC, WZAK, WQPR, WPQ, WTC, CBL, KMMJ, WDL, WQMG, WAZ, KRNB, WXOK, WQE, WXOK, KJLH, KSOL.</td>
</tr>
<tr>
<td><strong>ANGELA WINTHUR</strong></td>
<td>&quot;C'est Toi (It's You)&quot;</td>
<td>(Mercury/PG)</td>
<td>WQI, WDKX, WZAK, KPR, WLN, WPP, WNY, WEDW.</td>
</tr>
<tr>
<td><strong>ALEXANDER O'NEAL</strong></td>
<td>&quot;The Lovers&quot;</td>
<td>(Tabu)</td>
<td>WPP, WNN, WPQ, WNO, WFXC, KACE, KFG.</td>
</tr>
<tr>
<td><strong>Temptations</strong></td>
<td>&quot;Do You Wanna Go With Me&quot;</td>
<td>(Motown)</td>
<td>WXYV, WAMO, KMOJ, WTC, DKDL, WAAA, WXXI, WDR, WXOK, WYLD, WPL.</td>
</tr>
</tbody>
</table>

*The R&B Report*
HITMAKERS

HITMAKERS are picks by station programmers known for breaking new music. The most mentioned titles make the R&B Hit List™.

The R&B Hit List™

1

JAMES BROWN
I'm Real
(Scotti Bros.)

2

GREGORY ABBOTT
I'll Prove It To You
(Columbia)

3

MICHAEL JACKSON
Dirty Diana
(Epic)

4

GEORGE MICHAEL
One More Try
(Columbia)

5

PRINCE
Alphabet Street
(Paisley Park)

KACE/Los Angeles CA
Lisa Lippa/PD
BROTHERS JOHNSON
Kickin' It To The Curb
(A&M)

KATZ/St. Louis MO
Cheryl Winston/PD
GARY TAYLOR
Compassion
(Virgin)

KDAY/Los Angeles CA
Lisa Canning/M D
STEVSASONIC
Sally
(Tommy Boy)

KDIA/Oakland CA
Jeff Harrison/PD
MICHAEL JACKSON
Dirty Diana
(Epic)

KDLZ/Ft. Worth TX
Michelle Madison/M D
GREGORY ABBOTT
I'll Prove It To You
(Columbia)

KGFJ/Los Angeles CA
Kevin Fleming/PD
JAMES BROWN
I'm Real
(Scotti Bros.)

KMOJ/Minneapolis MN
Mark Miller/M D
RUN-D.M.C
Run's House
(Profile)

KMJM/St. Louis MO
Greg Beasley/M D
ROXANNE SHANTÉ
Go On Girl
(Cold Chillin')

KPRIS/Kansas City MO
Monica Nightingale/P D
GEORGE MICHAEL
One More Try
(Columbia)

KRIZ/Seattle WA
Frank P. Barrow/PD
TEASE
I Can't Stand The Rain
(Epic)

KRNB/Memphis TN
Melvin Jones/M D
SWEET SENSATION
Take It While It's Hot
(Atco)

KSOL/San Francisco CA
Marvin Robinson/P D
GEORGE MICHAEL
One More Try
(Columbia)

KXZZ/Lake Charles LA
Jay Jeffries/PD
AL B. SURE
Nite And Day
(WAAM)

KZSO/San Francisco CA
Tina Carson/PD
JETS
Make It Real
(MCA)

WAAA/Winston-Salem NC
WAMO/Pittsburgh PA
Chuck Woodson/P D
REGINA BELLE
How Could You Do This To Me
(Columbia)

WATV/Birmingham AL
Ron January/M D
PRINCE
Alphabet Street
(Paisley Park)

WBLZ/Cincinnati OH
Daisy Davis/M D
GREGORY ABBOTT
I'll Prove My Love To You
(Columbia)

WCIN/Cincinnati OH
Eveett Cork/P D
MICHAEL JACKSON
Dirty Diana
(Scotti Bros/Epic)

WCKX/Columbus OH
Rick Stevens/P D
JAMES BROWN
I'm Real
(Scotti Bros./Epic)

WDAS/Philadelphia PA
Ducki Hampton/M D
JOHNNY KEMP
Just Got Paid
(Columbia)

WDJY/Washington DC
Chris Barry/M D
JAMES BROWN
I'm Real
(Scotti Bros.)

WDXX/Rochester NY
André Marcel/M D
JAMES BROWN
I'm Real
(Scotti Bros.)

WEDR/Miami FL
George Jones/M D
BROTHERS JOHNSON
Kickin' It To The Curb
(A&M)

WEKS/Atlanta GA
Tony Scott/P D
DEELE
Shoot 'em Up Movies
(Solar)

WENN/Birmingham AL
Michael Starr/M D
MICHAEL JACKSON
Dirty Diana
(Epic)

WFXC/Raleigh NC
Wayne Walker/P D
JAMES BROWN
I'm Real
(Scotti Bros./Epic)
HINAKIRS
Harnakers are picks by station programmers known for breaking new music. The most mentioned titles make the R&B No List™.

WGCI/Chicago IL
Barbara Prieto/MD
JAMES BROWN
I'm Real
(Scotti Bros./Epic)

WHRK/Memphis TN
Michael Wiggins/MD
JAMES BROWN
I'm Real
(Scotti Bros./Epic)

WILD/Boston MA
Elroy Smith/PD
JAMES BROWN
I'm Real
(Scotti Bros./Epic)

WIZF/Cincinnati OH
Mary Hankston/MD
MICHAEL JACKSON
Dirty Diana
(Epic)

WLDJ/Birmingham AL
Gary Richardson/MD
TEDEY PENDERGRASS
Joy
(Elektra)

WKND/Windsor CT
Melonae McLean/PD
JOHNNY KEMP
Just Got Paid
(Columbia)

WLUM/Milwaukee WI
Gary Young/MD
BARDEAUX
When We Kiss
(Enigma)

WMJL/Cleveland OH
Mike Ivers/MD
JAMES BROWN
I'm Real
(Scotti Bros./Epic)

WMJK/Virginia Beach VA
Thomas Lytle/MD
GEORGE MICHAEL
One More Try
(Columbia)

WOCQ/Ocean City MD
Scott Jantzen/PD
GREGORY ABBOTT
I'll Prove It To You
(Columbia)

WOWI/Norfolk VA
Ron Atkins/PD
JAMES BROWN
I'm Real
(Scotti Bros./Epic)

WPDQ/Jacksonville FL
Stan Brooks/MD
REGINA BELLE
How Could You Do
This To Me
(Columbia)

WPZZ/Indianapolis IN
Paula Cox/MD
ROSE BROTHERS
In The Mix
(Muscle Shoals)

WQMG/Greensboro NC
Mike Wheeler/PD
GREGORY ABBOTT
I'll Prove It To You
(Columbia)

WPEG/Concord NC
Roshon Vance/MD
GLENN GOLDSMITH
I Won't Cry
(RCA)

WPLL/Petersburg VA
Debbe Parker/PD
TEPITALIONS
Do You Want To
Go With Me
(Motown)

WZAZ/Jacksonville FL
Tom Reynolds/PD
MICHAEL JACKSON
Dirty Diana
(Epic)

WZFT/San Diego CA
Nick Fontaine/MD
TEDEY PENDERGRASS
Joy
(Elektra)

WUSL/Philadelphia PA
Dave Allan/PD
GREGORY ABBOTT
I'll Prove It To You
(Columbia)

WVEE/Atlanta GA
Ray Boyd/PD
MORRIS DAY
Daydreaming
(WB)

WKND/Indianapolis IN
André Carson/PD
RUN-D.M.C.
Run's House
(Profile)

WXYV/Baltimore MD
Roy Sampson/PD
MAGIC LADY
Betcha Can't Lose
(Motown)

WXLO/New Orleans LA
Victor Savage/MD
WALLY JUMP, JR.
I Just Can't Stop
The Dancing
(Atlantic)

WYLD/New Orleans LA
Nat Jackson/PD
GREGORY ABBOTT
I'll Prove It To You
(Columbia)

WJDL/Philadelphia PA
Dave Allan/PD
GREGORY ABBOTT
I'll Prove It To You
(Columbia)

WJKC/Lafayette LA
Denise Compton/MD
VANY
Undress
(Lorimar/Atlantic)

KWTD/Lonoake AR
Lee Green/MD
MICHAEL COOPER
Dinner For Two
(WB)

KCOH/Houston TX
Travis Gardner/MD
JEAN CARNE
Ain't No Way
(Atlantic/Omni)

COOL/Ft. Wayne IN
Louie D/PD
MICHAEL COOPER
Dinner For Two
(WB)

WXAS/Montgomery AL
Carol Stephens/MD
NORMAN CONNORS
That's The Way
Of The World
(Capitol)

WXLA/Lansing MI
Sammy Jordan/PD
EVELYN
"CHAMPAGNE" KING
Filt
(EMI-Manhattan)

KGBC/Texas City TX
Randy Sterling/PD
JERMAINE STEWART
Say It Again
(Arista)

WRBD/Ft. Lauderdale FL
Charles Mitchell/PD
JESSE JOHNSON
Love Struck
(A&M)

WLLE/Raleigh NC
Waxmaster Torey/MD
BIZ MARKIE
Biz Is Going Off
(Cold Chillin')

WIE/Richmond VA
Micki Spencer/PD
PEARL
Mercedes Boy
(MCA)

The R&B Report™
Who is Tony! Toni! and Toné!? Answer: No one in particular. Oddly enough, the moniker doesn’t represent anyone in the group. Tony! Toni! Toné! is comprised of brothers Raphael (Ray) and Dwayne Wiggins (guitar) and cousin Timothy Christian (drums), all of whom do the group’s vocals, backed by Elijah Baker (bass), Carl Wheeler (keyboards) and Antron "Ice Cream" Haile (keyboards).

Originally from Oakland, the members of 3Ts attended the same high school, their ages range from 20 to 23 years of age and each has a serious musical background — whether by music lessons, high-school music involvement, or heavy experience in the Oakland Gospel circuit.

Thanks be to that Gospel experience and a strong high school music department that lent itself to the training they picked up by touring and performing all over Oakland. But it was still street smarts that led to a strong local following and helped them develop the savvy that eventually got them signed to PolyGram.

While shopping their demo tape around to various labels, PolyGram’s Ed Eckstine came to see their show, liking it so much, it warranted a signing to the label. Some "Oaktown" homeboys, Denzil Foster and Thomas McElroy, working with Club Nouveau at the time, produced the group’s first tune and eventually produced their current album.

Many are finding themselves unusually familiar with their current single, "Little Walter;" able to sing-a-long after just a single listen. Rightfully so: the song is a remake of the traditional gospel standard, "Wade In The Water."

Dwayne points out that the song’s character, Walter, represents no one in particular. Walter is a pseudonym for any-one who is constantly out to "do bad": a dope dealer, thief, or just plain ole' dirty dawg ... you know the type (you may have worked with a few!) The song’s message points out that when a person’s consciously out to do bad, there’s pretty much only one way to end up ... down and out.

For the group, the reception of their single is ... "shocking. It’s a trip to go so far away from where you’re originally from and have people out there liking something that you’ve been doing out of your house all your life. But we’re enjoying the response," says Dwayne.

And what of their strategies to avoid becoming a one-shot band?: "Just keeping busy, keeping our head clean and getting out there and doing what’s necessary to promote the projects and staying on top of what’s happening. A lot of groups tend to slack off when they get ahead and pick up an attitude that they’ve ‘made it.’ We just plan to keep learning about and being productive with our music,” shares Raphael.

Their slammin’, jammin’ tunes aren’t the group’s only forte: their stage performance is what the guys feel packs them in. "We’re new, we’re fresh and we don’t look or sound like anybody else out there. And our stage act is far better than the record. Our strongest point is our stage act."

Dwayne continues, "We have a lot of respect for our own thing. In Oakland, a lot of the local bands would try to imitate all the already-existing sounds: there were the Prince cliques who would imitate Prince or whoever was hot at the time. We have our own songs and sound and we put out our own act, and even though it's hard to work a crowd with something new, they liked it.

"Our visual concept on stage -- a lot of the moving and dancing -- is stuff that people on the street can identify with. It’s organized and choreographed street-dancing and so they can groove with it. When we’re on stage, the crowd probably doesn’t even listen to the music, because the way we’re grooving, they can’t help but go along with it. It’s kinda like in church. We all work on the choreography, but Raphael is primarily the one behind it."

A powerful stage aura is understandable from a group who shares music roots with another Oakland-ite: Sheila E. A few of the members had the opportunity to link up with Sheila E. for about a year, playing back-up with her when she opened for Prince’s concert tour last year.

And what do they foresee will be the genesis of their efforts and experience? Says brother Dwayne, "We see ourselves doing this the rest of our lives. As it turns out, we’ve already been doing music for most of our lives anyway."

Touché! Touché! Touché! Ciao.
By Don Tracy
International Editor

After beginning this limited series with a cover story and feature stories in the last issue, The R&B Report™ continues its examination of Black artists in Britain with a question-and-answer session with a promising artist who's seen the scene from both sides of success.

— Ed.

The spark and life of Junior Giscombe — his music, his philosophies, his direction — are at the promising point of inevitable success. At age 30, Junior has had a smash 1982 crossover hit, "Mama Used To Say," which sold two million units in Britain and the United States.

Thereafter, British executives were asking Junior to give up the "creative control" that helped launch that first hit single, asking for repetitive follow-up singles with little of his input and even less creativity. For a time, Junior's commercial viability diminished. So he took a couple of years as a "weeding out" period and found support in the States and a positive environment in which to grow.

He has since written for Phyllis Hyman, Sheena Easton and Kim Wilde (with whom he recently recorded a duet), as well as having produced songs for 'O' Chi Brown and Paul Johnson.

He also did some back-up vocals on Stevie Wonder's LP, Characters.

With both R&B and "Europop" influences as well as his own West Indian heritage lending culture and a unique flair to his style, Junior now has a new album out, entitled Sophisticated Street.

He recently articulated his hopes and shared his philosophies and I was particularly impressed with Junior's deep devotion to his music, as well as his positive direction and strength of purpose. In an era when new musical heights are possible, Junior is reaching them.

Here are excerpts from our interview:

DT: Where did it land on the charts?
JG: "In Britain it was No. 6. It wasn't released in the United States."

DT: You've also had success as a writer with Phyllis Hyman and Sheena Easton. Tell us about that.
JG: "A few years back, in Philadelphia ... I was working in a studio. While I was there I met Reggie Griffin, a guitarist and producer. We struck up a relationship. We started writing songs. He wanted to get more local work out of Philadelphia into the international scene. He played songs to people while I was back home (in England), and I got a phone call saying 'we got the track with Phyllis Hyman.' To be honest, I was a bit shocked. It was really a wonderful surprise."

DT: And the same with Sheena Easton?
JG: "Very much so. That was written with Mel Gaynor from Simple Minds. We had written the songs here in England, then Mel had gone to America on tour. While he was out there he rang me and said, 'Nile Rodgers loves the track and he's going to record it with Sheena Easton' ... you get pretty excited that these artists think your songs or what you're saying with your songs, can pertain to what they want to say."

DT: You gave Billy Ocean a lot of credit for helping you and other Black British artists on the music scene. Explain that if you will.
JG: "Before 'Mama,' which was my first record ever, Billy had a record called 'Night Get Down,' which went to No. 4 on the American charts two years prior to when mine came out. Not many British Black acts were on the American air waves. When Billy broke through, it opened a whole new door. Then 'Mama Used To Say' came along, which was the second record to break through like that on such a large scale (two million units). If Billy hadn't
PHYLLIS HYMAN

broken through first, I would never have gotten my foot through the door. I attribute a lot of my success to Billy opening the door for me."

DT: New Black British groups are appearing on the charts. What are your comments on that?
JG: I find it refreshing. When I was a kid in England, I didn't get the chance to hear what was happening in America. My parents were into Nat 'King' Cole, Sam Cooke, Sarah Vaughan. Being the youngest of seven kids, my brothers and sisters were all into the sound of Motown. It gave me an insight into America musically, and what the people who were writing had to say about their environment. Living here and hearing their songs, I could really feel that pulse, that vibe. There are now so many Black British acts coming through in the market-place. I hope that we're giving back a lot of what was given to us (through U.S. music) ... the excitement, the thrill, the difference in attitude or the sameness in attitude. I think the mix in culture is good ... in Britain, if you're Black, our culture is predominantly West Indian ... it seeps into the point of view. I find it exciting that Americans are accepting that."

DT: You Black British performers are really the sum total of American R&B, the West Indian influence, and the British influence ... you bring a uniqueness to your music that we couldn't have in this country, and that's interesting.
JG: "American Black music has a deep-rooted hard core, and a come-from-the-heart attitude. It got put into a big melting pot and what's coming out here (in Britain) is a ... cultural revolution musically."
DT: That's exactly what it is. We're seeing it with Billy Ocean, Junior, Sade, 5-Star, Loose Ends. Now what about Black producers? Can we expect to see any in the present or the future?
JG: "Derek B. has surged ahead in the first of a new wave of producers who create new records out of old samples. Within two to three years there will be a school of Black producers. Beforehand, Black musicians' and writers' music would be 'watered down.' All of a sudden we're joining American R&B with our own music. It's really very exciting."
DT: How does the British-European approach to marketing differ from the U.S. approach?
JG: "Well, an American record can be promoted and marketed for eight to 10 weeks, until it peaks. In Britain, there is a period within which you have to make it into the Top 75: in the first two weeks (from the release of the single) ... based on a hard-core push ... it must make the Top 40 within the next two weeks to get played on Radio One (BBC) — our only national radio station. Success in Britain can be short-lived, so an act has to have firm roots about where it wants to be seen and what it wants to say so that people latch on to that and give the band staying power."
DT: The disparity in budgeting between Black and white acts is something you have commented on.
JG: "Basically, it's a catastrophe. A Black act gets one-fourth of what he asks for in a video budget. Whereas his white counterpart will get whatever it takes to make the whole thing work. Black artists are left out in the cold visually, yet they have so much to give ... "
DT: Sophisticated Street is your new album. Tell me about "Say That You Care" (the single).
JG: "It was my first meeting with Monte Moir. We wanted to make and share with one another. We had become close ... talking about music, life, everything. When the track started to take form, we knew it was something fresh and new. When other people give it the seal of approval, we knew we had achieved something ... new, good and different, something we both felt passionately about."
DT: Describe your album.
JG: "IT'S A KILLER! It's everything I could ask of myself. It feels like my first time recording. I play it all the time. I'm very excited, because it's truly me."

Weeknights, from 5:00 to 9:00, IN THE BILTMORE'S GRAND AV. BAR
Welcome back Tom Scott May 10 To L.A.'s Premiere Jazz Spot: Grand Avenue Bar 506 S. Grand Ave. Los Angeles, CA 213/624-1011
A remix of the Jackson 5's "I Want You Back" has crept into the No. 3 spot, showing England's love for R&B classics.

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<td>TIM MYERS</td>
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<td>SHANICE WILSON</td>
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<td>DEMON BOYZ</td>
<td>Northern Exposure</td>
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<td>ERIC B. &amp; RAKIM</td>
<td>I Know You Got Soul</td>
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<td>SHEIK FAZW</td>
<td>All The Love That I'm Giving</td>
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<td>GWEN MCCABRE</td>
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<td>PATRICK</td>
<td>Shake It</td>
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<td>GENIE &amp; JD</td>
<td>14 Days In May</td>
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James Brown, The Godfather of Soul, leaps into the Top 10 with "The Payback," while two other domestic acts, Luther Vandross with his hit "I Gave It Up" and Joyce Sims with her single "Walk Away" also take big jumps.

Will Downing hangs on to the No. 1 position with his album of the same name. Norman Connors, Keith Sweat and Jean Carne are in a tight battle for the fourth spot, with Norman barely ahead of the pack. The Action Jackson Soundtrack is getting attention overseas, moving up to No. 19 in its second week out.
Young Black Programmers Coalition, Inc.
Sixth Annual Award of Excellence Scholarship Fund
A Tribute to James Alexander, WJLB and
Step Johnson,
Vice President, Capital Records
Saturday, May 14, 1988
8:00 p.m.
Plaza of the Americas Hotel
650 North Pearl Street
Dallas, Texas

Friday, May 13, 1988
Cocktail Reception
Hosted by Big State Distributing
7:30 p.m.

Saturday, May 14, 1988
Cocktail Reception
6:30 p.m.

Sunday, May 15, 1988
National YBPC Meeting
11:00 a.m.

Tickets are $100.00 each, Tables (Seating 10) are $1,000.00. Room Rates are $65.00 single and $75.00 double. Call the Plaza of the Americas at (214) 979-9000 for hotel accommodations. For more information contact: Marcell Lee at (504) 822-1291 or Lynn Haze (214) 263-9911.

Souvenir Book Information
(Ads based on 8½ x 11 trim)

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Contact: Henry Jefferson,
10600 S. Gessner #4
Houston, TX 77071
Call (713) 271-0011

Registration
YOUNG BLACK PROGRAMMERS COALITION, INC.
Sixth Annual Award of Excellence Scholarship Banquet - Registration

Return to Barbara Lewis, 7251 Northgate Dr., New Orleans, La. 70126, (504) 242-3131

Name ____________________________
Company __________________________
City ____________________ State ______ Zip __________

Phone ____________________________

Check one: □ Table(s) at $100.
Check one: □ ________________Ticket(s) at $100

Mail application to the above address with your check or money order.
Total enclosed: $ __________
KOOL MOE DEE
Solo Artist
(Jive)
"Teenagers are really into having guns. They're fascinated by it. You've got the guy who lifts weights and he's real big and you're intimidated by him, but now you've got the gun and he's intimidated by you. So, I'm trying to tone the gun thing down."
— On explaining the concept behind "Wild, Wild West"

PHILIP BAILEY
Earth, Wind & Fire
(Columbia)
"I called Richard and unbeknownst to my wildest dreams, he consented to do this song with me. When I heard the song, it just had Little Richard written all over it!"
— On collaborating with Little Richard on his forthcoming single, "Sweat"

MORRIS DAY
Solo Artist
(WB)
"Well, she thinks it's great, you know what I mean! She knows me, she knows who she married and everything, so it's cool! I'm not saying she says 'cool, whatever,' but she knows I'll handle myself in a certain manner!"
— On his wife's reaction to his sexy "Fishnet" video

SUGAR BEAR
E.U. Band
(EMI-Manhattan)
"(go-go) hasn't had the opportunity like it has now. I think we opened up a lot of doors for fellow go-go members in Washington or the go-go scene, period. All it takes is what happened to us."
— On what will make go-go go

BILLY OCEAN
Solo Artist
(Jive/Arista)
"(My real name is) Leslie Sebastian Charles. I got the Ocean from Ocean's Eleven, which was a football team back in Trinidad. And they took the name from a film called 'Ocean's Eleven' with Frank Sinatra and Sammy Davis, Jr. And Billy just seemed to fit the bill!"
— On the roots of his stage name

VINCE EBO
The Fit
(A&M)
"One week, every time I called his house, there was someone else answering the phone! It was always him, but it was a different voice! And different countries! There was London and then he'd jump to Japan on you!"
— On his Fit partner Chuck Gentry's talent for impersonations

MILES JAYE
Solo Artist
(Island)
"I had an old picture that was taken of myself, my father and Miles Davis almost 30 years ago. When I got a chance to meet him, I took the picture along and he thought it was outrageous! He signed it, then he drew glasses around my eyes! That was his joke!"
— On meeting his namesake Miles Davis (Jaye's full name is Miles Jaye Davis)

TONY TERRY
Solo Artist
(Epic)
"She's in the business; I'm in the business. It's a question of time being spent. We parted on really good terms and we continue to keep in touch. My life and my career are really important to me now. I'm young and maybe I shouldn't be focusing so much on my career, but I feel like I need to."
— On breaking up with his girlfriend

MARVIN WINANS
The Winans
(Qwest)
"We felt a little uncomfortable with some of the choreography. Michael is Michael and we're gospel singers. Our audience wouldn't understand what was going on, so we decided it was better for our audience."
— On why the Winans didn't perform "Man In The Mirror" with Michael Jackson at the Grammys
Johnny Kemp on Columbia at the No. 2 tops off with one of the biggest movers with "Just Got Paid."
Debuts for the week are The Right Choice, G.T., Angela Winbush, Herbie Hancock, Anthony And The Camp and Doug E.
Fresh. Todd Terry Project, receiving play from both A & B sides, is at the No. 1 reported slot with "Bango/Back To The Beat."

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DANIE "FUT" JAMES
Rhythm Of The Street

DINO
"Nighttime Lovekind"
(Mainframe)

This former club/Radio D.J. from Las Vegas broke big on the West Coast with his first record, entitled "Summer Girls." "Nighttime Lovekind" is in the same groove as "Summer Girls." In other words, it's another hit. Rush it.

Word!

Writer: Dino
Producer: Dino
Publisher: Dino Music Co. (BMI)
Catalog: MF-002

7A3
"PartyTime/Why?"
(Geffen)

7A3 are rappers Brett B, Seannie B and DJ Grandmixer Muggs. LA Rappers from Brooklyn are breaking big with "Partytime," a well-produced rap tune guaranteed to shake your speakers. "Why?," — the reality side of the record — is a serious response to gang violence. It's already getting heavy airplay. 7A3 has got it going on. Word!

B. Bouldin/R. Rivers
Johnny Rivers and Vendetta.
357 Pub/Kicking Down Door Music (ASCAP)
0-20898

NICOLE
"Jam Packed (At The Wall)"
(Epic)

"Don't You Want My Love" was Nicole's last big hit, and since that time I've have waited for her comeback. And back she is with "Jam Packed (To the Wall)," a dance number that will make the dance floor of any club a blue-chip commodity. Three mixes — club, dub and house — all work well. Bust it!

L. Pace, Nicole Lou Pace
Screen Gems EMI Music Inc. (BMI)
4907803

NEW RELEASES:

GLADYS KNIGHT & PIPS
"Loving On Next To Nothin"
(Remix)

Alan Rich/Jeff Pescetto/Howie Rice
Howie Rice
Nelana Music/Rashida Music/ Texascity Music/Limited Funds Music (BMI)
L33-17546

ALEXANDER O'NEAL
"The Lovers"

J. Harris/T. Lewis
Jimmy Jam/Terry Lewis
Flyte Tyme Tunes/Avant Garde Music Pub. (ASCAP)
4Z907812

AL B. SURE
"Nite And Day" (12" Remix)
(WB)

Al B. Sure/Kyle West
Kyle West
Across 110 Street Pub. (ASCAP)
PRO-A-3113

WOODS EMPIRE
"I Don't Wanna Fall In Love"

(Blaze)

Steve Woods/Mark Woods
Craig T. Cooper
Mark-N-Dee's Pub. (BMI)
JB-0001

PRINCE
"Alphabet St."
(Paisley Park)
Prince
Controversy Music (ASCAP)
020930

STOCK AITKEN WATERMAN
"Packjammed..."
(A&M)
Stock Aitken Waterman
Stock Aitken Waterman
All Boys Music LTD
SP-12263

THE 06 STYLE
"School House Rock"
Gig
R. Dorn/T. Reid II
Tim Reid II
Timalove Music (BMI)
Gig-12-001A

ANTOINETTE
"Unfinished Business/Hit 'em With This"

(Sound Check)
Fingerprints/Douglas Harriott
Hurby Luv Bug
Next Plateau Music/Turnout Bros. Music (ASCAP)
NPS 50075

Please send all 12" product for review to:
Dannie "Fut" James --- Rhythm Of The Street Editor
The R&B Report
6430 Sunset Blvd., Suite 1201
Los Angeles, CA 90028
**NEW ENGLAND D.J. ASSOC.**
**Boston, MA**
- Dir. Como Wyatt
  1. Ten City—“Right Back To You”—Atlantic
  2. Nicole—“Jam Packed (At The Wall)”—Epic

**SOLID PRODUCTIONS**
**San Diego, CA**
- Dir. Monroe Greer
  1. Krush—“House Arrest/Jack’s Back”—Mercury
  2. Run D.M.C.—“Run’s House”—Profile

**URBAN METRO**
**ST. Louis, MO**
- Dir. Ted Thornton
  1. Ten City—“Right Back To You”—Atlantic
  2. Nicole—“Jam Packed (To The Wall)”—Epic

**DANCING DISCS**
**Denver, CO**
- Dir. Lawana Sims
  1. Randy Hall—“Slow Starter”—MCA

**SACRAMENTO DJ’S**
**Sacramento, CA**
- Dir. Lester Hall
  1. Run D.M.C.—“Run’s House”—Profile
  2. Herbie Hancock—“Vibe Alive”—Columbia

**SHERLOCK**
**Greensboro, NC**
- Dir. Vincent Cook
  1. Latin Poets—“Viva La Musica”—Jellybean/WB
  2. Teddy Pendergrass—“Joy”—Elektra

**AMERICAN**
**Beverly Hills, CA**
- Dir. Randy Frey
  1. Herbie Hancock—“Vibe Alive”—Columbia
  2. Nicole—“Jam Packed (To The Wall)”—Epic

**THE PROS**
**Oakland, CA**
- Dir. Styl Herron
  1. 7A3—“Partytime/Why”—Geffen
  2. Teddy Pendergrass—“Joy”—Elektra

**DESSERT WEST**
**Phoenix, AZ**
- Dir. Terry Gilson
  1. Run D.M.C.—“Run’s House”—Profile

**TABLES OF DISTINCTION**
**Washington, D.C.**
- Dir. “Eardrum”
  1. Krush—“House Arrest/Jack’s Back”—Mercury
  2. Stevie Wonder—“Get It”—Motown

**S.U.R.E.**
**Bronx, NY**
- Dir. Bobby Davis
  1. Run D.M.C.—“Run’s House”—Profile
  2. Krush—“House Arrest/Jack’s Back”—Mercury

**SOUL DISCO**
**San Francisco, CA**
- Dir. Bobby “G”
  1. Run D.M.C.—“Run’s House”—Profile
  2. Herbie Hancock—“Vibe Alive”—Columbia

**PHILADELPHIA METRO**
**Philadelphia, PA**
- Dir. Marty Keown
  1. OZ—“Bring Your Love Back”—Posse
  2. Mickey Oliver—“In Ten Si-T”—N Records

**FOR THE RECORD**
**New York, NY**
- Dir. Dave Morales
  1. Arts & Crafts—“Burning Love”—Profile
  2. Swing Out Sister—“Surrender”—Phonetic

**IMPACT**
**Los Angeles, CA**
- Dir. Dannie “Fut” James/Tracy S. Kendrick
  1. Krush—“House Arrest/Jack’s Back”—Mercury
  2. Nick & Donie—“Jam Packed (To The Wall)”—Epic

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**PARADISE 24**
6655 Santa Monica Blvd.
Los Angeles, CA 90067
21 and older/I.D. required
Hours: 9:00p.m-2:00a.m.
Attire: “Extremely Tasteful”

Knowing only a few will enter, hundreds still wait in line each Thursday night, hoping to get into one of L.A’s hottest clubs. Paradise 24 is proud of its blend of party people, live entertainment, promotional theme parties and its ability to conduct the rhythm of the street.

Once inside, party-goers can enter either the Rear Rap room for Hip Hop with DJ Gus, or enter the larger room and party ‘til they sweat. The deejays rotate among Frank DeRío (Top 40) Terance Toy (house music and breaking music) and Sidney Thompson (hot radio hits.)

In the V.I.P. room, one can expect to see such celebrities as Eddie Murphy, Prince, Magic Johnson, Jody Watley, Jermaine Stewart, Melisa Morgan or Mike Tyson strolling through. The club boasts performances by Keith Sweat, Colonel Abrams, Dana Dane and Ready For The World. The club even hosted a 30th Anniversary party for Motown. Chico DeBarge performed.

Paradise 24 Entertainment’s success is due to its six founders: Artris Leftage, Greg Lites, Felipe Darrell, Larry Wallace, Ray Moore, and Greg Thomas. In addition to hosting their party on Thursday nights, Paradise 24 manages artists (such as the female trio Black, White, and Brown — three former Star Search finalists); publishes a monthly magazine highlighting club events, with a circulation of nearly 30,000; donates to charities such as the March of Dimes and the United Negro College Fund; founded the Magic Mike College Fund in honor of deejay Magic Mike, who was killed in a motorcycle accident.

The future of Paradise 24 Entertainment seems bright. The men plan to expand to other major cities.

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Please send all press releases and photographs regarding your club, street label or record pool to:
Cynthia S. Smith
The R&B Report
6430 Sunset Blvd., Suite 1201
Los Angeles, CA 90028
JESSE JOHNSON: Finding Time For Himself

By Meredith Beal
Managing Editor

From "Jungle Love," one of the Time's biggest hits, to Every Shade Of Love, Jesse's current A&M release, he has shown a growth in music and artistry that has made his production touch a much-sought-after item, and his live show, something to see and hear. Jesse's gold, solo, debut album (Jesse Johnson's Revue) showed that he could do it himself. He followed it up with Shockadelica, a project that found him working with one of his idols, Sly Stone. Now, Jesse is playing more than ever and the Hendrix-influenced guitarist/singer/songwriter/producer is moving at breakneck pace, forging a path for himself and churning out hits for others.

Jesse was born in Rock Island, IL and after stints with local bands, he moved to Minneapolis to play in a band with Morris Day. Jesse met Prince through Morris and that led to Jesse's involvement with The Time, writing and performing on most of the group's biggest hits, like "Jungle Love" and "The Bird." His decision to leave the group may have surprised many, but it has led to the individuality and freedom that Jesse is now able to express in his songs and productions.

Jesse's debut album for A&M was the fourth debut, gold album in the company's history and they're still excited about Jesse's future. "Our marketing program for Jesse is the slogan 'Graduation of a Star into a Superstar,'" says Jesus Garber, VP R&B Promotions at A&M. "We intend to take him to the next level where he deserves to be. He has mass appeal and a broad-based acceptance."

Jesse's broad-based appeal is evident in the makeup of his concert audiences, and his broadening radio acceptance. "His biggest obstacle has been CHR radio," Garber says. "Now they're accepting the single very well. We're really excited about it. Urban radio loves Jesse and he loves urban radio," he added.

"If you're going to produce a lot of acts, then don't get phony with it. Actually do something new and different on every album so that when people buy their album they're not getting the same stuff you did on your album, or vice versa."

Jesse has produced a number of projects from his Minneapolis-based Jungle Love Studios. He wrote and produced Tá Mara and The Seen's debut album, which generated a Top 20 single, "Everybody Dance," and the group's second LP, Blueberry Gossip. He also wrote and produced five songs on the debut album of MCA's Sue Ann; he produced and co-wrote the album for dâKrash, one of Capitol's hottest new acts; he wrote and produced a

Please see page 26.

LOVE STRUCK ON THE LATE SHOW

Late night TV viewers were aroused as Jesse Johnson heated up The Late Show with "Love Struck." The conservative appearance of the crowd quickly dissipated as the sound of intense funk filled the television studio. The teenagers in the audience and even a number of adults couldn't resist the command to move — clapping or rocking in their seats. The slammin' snare and screaming Hendrix-like guitar solos seemed a bit much for a few of the elderly in the audience, but most were thrilled. Jesse opened the show, broadcast on the Fox Television Network, and closed it with another hit from his Every Shade Of Love LP, "So Misunderstood." His ability to appeal to a wide audience was apparent in his reception here and tonight's performance should surely add to his growing popularity among pop listeners.

The R&B Report™
THE BROTHERS JOHNSON

WITH A HISTORY OF PLATINUM SELLING ALBUMS UNDER THEIR BELTS, THEY'RE BACK AND THEY ARE ...

“KICKIN’ IT TO THE CURB!”

The First Single From KICKIN’

PRODUCED BY GEORGE JOHNSON
EXECUTIVE PRODUCER: JOHN McCLAIN
MANAGEMENT: MACHAT MANAGEMENT

A&M RECORDS
Continued from page 24.

hot dance track called "Sexy Ways" for the multi-talented Debbie Allen; and he produced two songs for Vanity on the soundtrack for the "Action Jackson" movie. "I try to put in something new every time I do something," Jesse says. "I think the hardest part when you produce a bunch of people is to be able to go from band to band," he added. "You can go from my album to DaKrush or Ta Mara and there's a similarity, but it's so subtle."

A fresh approach to every project is Jesse's strategy.

"If you're going to produce a lot of acts, then don't get phony with it. Actually do something new and different on every album so that when people buy their album they're not getting the same stuff that you did on your album, or vice versa," Jesse warns. "The songs I do for other people are so different from what I do for me. The sound is very different, technically, from production to production. I use cruder stuff on my album. Other people usually want more commercial stuff," Jesse notes. "I like simple melodies. My musical approach is simple. I don't use a lot of instrumentation. When I produce other folks, the sounds involved are more instrumentally filled because that's what they like or want for their album," he says.

Jesse also has done two John Hughes movies, "Pretty In Pink" and "The Breakfast Club," and, of course, as a member of The Time, he appeared in Prince's "Purple Rain" movie. "I'm supposed to be doing something on the new Eddie Murphy movie, but the scheduling is pretty tough on that one, though," Jesse said.

What's Jesse's most rewarding project?

"It's hard to say. They're all so different. I'm proud of the outcome of all the things I've done. I've tackled a lot of different things and a lot of times I was surprised at the outcome of certain projects," he said.

How does he divide his time, between writing, performing and production projects? Jesse says it's not a matter of dividing his time. Everything he does expresses another side of him, musically.

"I work nearly 24 hours a day, but I feel like doing it, at least right now. I have a lot of fun being that busy and constantly running on the edge like that," Jesse says. "It's exciting for me."

"Nowadays, people can wake up one day, get one hit and they're major stars. That ain't ______ to me. I want to see you do that five or six times, or three or four albums in a row."

Jesse is "on" nearly all the time. On an "off" day (in between concerts or rehearsals), he might go into the studio and work on a production project. "I'm either performing, rehearsing or producing," he says. "I love being that busy," he laughed.

Jesse's playing guitar a lot more on this album as well as in his live appearances. In his current tour performances Jesse sounds more like the real Jesse. "I have to thank A&M and John McClain for giving me creative control," he says. That free-spirited playing is one of the things that Jesse feels gave the music of the '60s its character.
“Vanessa’s Got The Stuff”

“The Right Stuff”
is the first hit single from the exciting debut album by Vanessa Williams.

On your desk now. So jam it loud!!

Produced by: Rex Salas for Race R-e-X Productions
Executive Producer: Ed Eckstine
Additional Production, Beats, Samples: Hank Shocklee, Eric Sadler, Bill Stephney
Management: HERVEY AND COMPANY
Mixed by: Rob Hut at Greene Street Recording
On Wing Compact Discs, Cassettes and Records.
When you talk with Roebuck "Pops" Staples today, you can't help but feel that you're speaking with a man 40 years his junior. Pops' energy and love for life exudes from a broad, warm, southern smile. In a recent interview, we spoke about his current solo album, his songwriting style, Southern ways, love of his family, Stax Records, and of course, the Staple Singers.

The new, self-titled album is on Chicago-based I AM Records, (see album review.) Pops explains that, "I made myself a promise as a boy that one day I would make a record of my own."

"This next album is very important to me. It's not just about recording music, it's about preserving the legacy of our family and community."

Although Pops was sidetracked with other projects, he says that "I couldn't wait to get into the studio and work on this album."

"The music on this album is a reflection of my life experiences and the values that have shaped me as a person." Pops' voice is filled with emotion as he talks about the songs on the album.

"Each song tells a story about the struggles and triumphs of our family and community. It's a testament to the power of music to bring people together."

The album consists of three tunes written by Pops, "Why Am I Treated So Bad," "Southern Style," and "Still Talkin' It Like It Is."

"SOUTHERN STYLE"

The genesis of Pops' illustrious career can be traced back to December 28, 1914, in Winona, MS, where he was born. He grew up in a family of 14 children. Pops' family later relocated to Drew, MS (Sunflower County) because cotton picking was better in the deeper Delta country.

"Pops remembers, "That was a tough time for us. We worked very hard to provide for our family."

"The sing-along became a way of passing the time, and also a way of bonding as a family."

"The family turned to singing as a means of relaxation. "We didn't have a radio, we didn't have a piano, we didn't have anything." remarks Pops — recalling his days as a youth.

"A lot of the music we sang was about the challenges of life. We sang about the good times and the hard times. We sang about our faith and our hope."

"After all that work, the man would tell us, 'you almost made it, next year you'll do it!'"

"A long, hard day picking cotton under a scorching Mississippi sun, the family turned to singing as a means of relaxing. "We didn't have a radio, we didn't have a piano, we didn't have anything," remarks Pops — recalling his days as a youth.

"The sing-along became a way of amusing ourselves out in our front yard, which was about an acre long. We would sing from supper to bedtime. Our voices would go across the fields. People would hear us and start to gather. Look out west, there would be another man and lady coming. Soon the whole yard would be full of people singing. "Woo, and you talk about singing!"

"People would break up into four different parts and sing gospel." Pops continues, "Songs like 'Amazing Grace,' 'Everybody Will Be Happy Over There,' 'Steal Away Home To Jesus.' The music was from the heart. The spirit of that music hit me and there were two things I said I would do when I would be grown. That was to record a record and be a singer." At the age of 16, Pops bought his first guitar (on time) at the local hardware store with his earnings from picking cotton. He describes his informal training: "I taught myself guitar by listening closely to others. Then I'd try to figure out what I heard them do. It was strictly ear-playing. I still don't play from music," says Pops. "I play from the heart." Pops married childhood sweetheart, Oceola, in 1933, when he was 19. Soon their first child was born. Frustrated with the backbreaking work, Pops began to look Northward because he wanted a better way of life for his young family. He remembers, "I think I made $19 during the year I was 20 years old. It cost $12 for us to take the bus from Mississippi to Chicago."

"TRYING TIMES"

Upon his arrival in Chicago, he could only find work in the stockyard, where he shoveled fertilizer or killed hogs for 50 cents an hour. Later, he would find employment with a construction firm, steel mills and crane companies.

"Times were hard for the young Staple family. Oceola worked in the day and Pops worked at night so that they both could attend to their children. Pops reflects, 'I remember no matter how hard I worked each week, I would have to borrow $10 from my sister, who lived with us, to get through the end of the week. I can't tell you how much that hurt me.'"

"As the children grew older, Pops passed along the rich heritage and traditions of the Delta by way of nightly sing-alongs that he knew so well."

"Pops remembers, "I knew the four parts of a song. So I taught them the parts. At that particular time Mavis couldn't hold a tune. So it took about two years before she could catch on to her parts. We sung around the house for two years or so, just amusing ourselves. One day, my older sister told me about a gospel program at our church. That was all I needed to hear. That next day, my older sister told me about a gospel program at my brother's church."

"Please see page 32."
Timmy Gatling, Aaron Hall III, Teddy Riley are... Guy

With their debut single release Groove Me

From the forthcoming self-titled LP

Produced and arranged by Teddy Riley
Co-produced by Gene Griffin
Executive producers: Guy and Andre Harrell
Sunday, I rounded up the children and jumped on a streetcar with my guitar in hand. I didn't even have a case, and we went to church. We sang and sang. They wouldn't let us sit down. We didn't know but two or three songs. We sang them over and over. Encore didn't know but two or three songs. They wouldn't let us sit down. We went to church. We sang and sang. Sunday, I rounded up the children and went to church. We sang and sang.

Pay us much but he would split the offering with us. So we went home and really started to rehearse so that we could have a full program. The next Sunday we went to that church and they raised $35 and we received $17.50. When we got back home I told my sister that, 'you don't have to loan me $10 anymore,' because we were on our way.

THIS THING IS REAL

The Staples' popularity began to grow rapidly. There were more church programs, live remote radio broadcasts and eventually gospel caravans which were very big during that time. "When things started to happen, we almost didn't know what to do. Mavis was so small that we had to stand her up in a chair to sing into the microphone," chuckles Pops. The demand for them was on the rise throughout the Midwest as they traveled by car, city to city. It was inevitable that Pops would have to make a decision on career choices. He credits his wife, Oceola for helping him to decide. "My wife said, 'Why don't you stick to it?' And that's what I did."

The Staple Singers' (Mavis, Cleotha, Pervis and Pops) success led to their first record deal. Pop tells how it came about, "If I Could Hear My Mother Pray Again."

"Rudy Roach had us on his radio broadcast which led to our first record contract. Incidentally we were the first gospel group to be allowed to bring a guitar into church and we were also the first group to sing contemporary gospel. You might call it a kinda new gospel, but it was still just gospel, 'cause we were singing the truth, see." This "new" gospel caught the ears of record company executives and led to them signing their first deal with United Records in Chicago. However, that deal went sour because United wanted the Staples to sing Pop music. Pops picks up the story, "The man almost cussed us out because we didn't want to do it, so we didn't do it. We were locked in a contract and Vivian & Jimmy Bracken, who owned Vee-Jay Records wanted us to come with them. They really wanted the Staple Singers. Jimmy told me to come see him when the contract expired. So I went on back to the steel mill and never really thought about it. The two years of the original contract ran out and nearly six months after that, I went back to Vee-Jay. By that time everybody was coming into Vee-Jay from the gospel caravans. I said to him, 'Brother Bracken, I know that you're filled-up now; I don't know if you've got room for me, but if you do, we're ready to make that record.' He said, 'Brother Staples, we always have room for you. When will you be able to come in?' I said, 'Next week!' So we came in the next week and recorded 'If I Could Hear My Mother Pray Again.'"

The sales results were dismal. It only sold 100 copies. Needless to say, Pops was disappointed and felt that Vee-Jay would be as well. However, that did not prove to be the case. The Staple Singers went back into the studio and recorded "Uncloudy Day." As the Staples listened to the playback they felt that it was too weak, due in part to Mavis being ill during the recording session. Vee-Jay released it anyway and Pops declares, "that record shot off like a rocket and we haven't caught up with it yet. When you got a 'hit,' you've got something on your hands."

In 1961, after six years with Vee-Jay, the Staples moved to New York-based Riverside Records. According to the Illustrated Encyclopedia of Black Music, they cut "more than 400 sides in just two years." Pops interjects, "They didn't know how to produce the Staple Singers."

LONG WALK TO D.C.

Dr. Martin Luther King, Jr. had a great influence on Pops and the Staple Singers. Pops speaks proudly, "When Dr. King started the Civil Rights Movement, we said 'If Dr. King can preach it, we can sing it. We believed that our music could go to places he couldn't go. We wanted to help spread the word. I've always been about freedom. That's one of the reasons I left Mississippi."

In 1963, Civil Rights leaders organized the "March On Washington" and Dr. King delivered his famous "I Have A Dream" speech. Pops wrote "Long Walk To D.C." and "I Had A Dream" to commemorate that occasion.

In 1965, Pops wrote "Freedom Highway" to commemorate the march from Selma, AL to the State Capital, Montgomery. Pops remembers, "We recorded that one in a church. It was just after the march from Selma to Montgomery. A lot of people got hurt then; a lot of people. It's about Highway 80. We've traveled that road many times. The album was dedicated to the freedom marchers."

Soul magazine wrote, "When Dr. Martin Luther King marched and dreamed of a better world, laying the blueprints out in terms for the whole world to understand, many hearts were touched. No one has been able to deliver (his) message to such great numbers of people, most of whom would never otherwise hear it, than a family of dynamic singers called the Staple Singers."

Please see page 45.
The long awaited single from the OHIO PLAYERS new album entitled "BACK".

Radio and LP mixes on your desk now.

TRACK RECORD

33 TERRY AVENUE, SEATTLE, WASHINGTON 98109-5222, USA, (206) 233-9664, FAX: (206) 223-0839
To an unknowing soul, the idea of EARTH, WIND & FIRE playing Los Angeles’ Universal Amphitheatre might have seemed perfectly logical — just another of those New Age weekend seminars. But maybe a devout fan would find some contempt for an EWF concert today.

Indeed, lately the group has weathered the particular beef that its current touring line-up isn’t exactly the same one on the group’s historic, best-selling Columbia recordings (but then, veteran EWF fans have news for even those followers — the line-up on the group’s debut WB LP, before its move to CBS, was different still, so there, they argue.)

However, the new EWF show, which has been on the road for several months in support of EWF’s Touch the World CBS LP, is bound to make any pessimist think again.

As a big EWF fan, I harbored my own doubts. When the group first took the UA stage via illusions, smoke, bombs and whatnot, I checked my ticket to make sure I hadn’t stumbled into a Vegas showroom by mistake. But the fact is, the band that MAURICE WHITE built sounds real good lately.

Several times during the L.A. opening night, PHILIP BAILEY’s durable falsetto approached brilliance, reaffirming the fact that the man still sounds best within EWF’s musical framework. And it was good to hear real bass and drums — EWF mainstay VERDINE WHITE and drummer SONNY EMORY kept the band’s pulse and energy at an exciting level throughout the set. Saxophonist ANDREW WOOLFOLK likewise earned his bread with some mighty tasty segments, while guitarist SHELDON REYNOLDS and DICK SMITH complement each other perfectly, with Reynolds laying down the funky rhythm (as well as lead) and Smith digging in some edgy, blistering solos. The EWF horns blew their asses off. Mention must also be made of what turned out to be EWF’s secret weapon, keyboardist/vocalist VANCE TAYLOR, whose often downright spooky chords embellished these arrangements considerably. My man also does a mean Cabbage Patch.

Ringmaster Maurice, who whipped out his Kalimba on occasion, didn’t stop at just crafting a strong musical presentation; he had these mature men playing, singing, dancing, running and jumping around for more than two hours, just like the old days. Musically, a mightier R&B/pop aggregation hasn’t hit the road since PRINCE unveiled his new band earlier this year, but even so, note for note, this edition of EWF is without peer. Collectively, the chops onstage are awesome and they have to be, considering the sheer musicality of EWF’s repetoire, which spans the R&B, gospel, jazz, rock and pop genres.

Refreshingly, Maurice’s overall message hasn’t altered. Forever the flower child, it’s still about peace and love. And he was sexy without a single tug at his crotch. Not that this audience couldn’t have handled it; most of them seemed in their mid-20s and — 30s, punching a gaping hole in the idea that only kids buy records and concert tickets.

But what happens after this tour? There’s no reason the stage unit can’t also comprise the recording unit for the next EWF LP. But even if that never happens, at least for the summer of ’88, EWF was still the baddest band in the land.

MEANWHILE...
BACK AT THE RANCH:
By the time you read this the ink will probably be dry on ARETHA FRANKLIN’S new WB contract. No word on producers or release dates for Lady Soul’s debut WB work, but the signing further exhibits the label’s dedication to Black music... EARL COLE’S Cole Classic Management firm recently signed MCA acts SUE ANN and MACBAND and session guitarist PAUL JACKSON, JR., whose debut Atlantic LP, / Came To Play, marks the musician’s arrival as an artist. Meanwhile, the LEWIS BROTHERS trio — the nucleus of ATLANTIC STARR, long a Cole client — is building a studio in NY to handle the influx of production projects, like tracks for GEORGE BENSON and SUE ANN, the latter project including MTUME and JESSE JOHNSON tracks as well. MacBand’s debut features “Roses Are Red” from producers L.A. and BABYFACE. Cole, with offices in L.A. and N.Y., is looking to add one more act to his roster and is developing an in-house PR and promotion arm to aid labels on Cole projects.
Rappers from money carin' Mt. Vernon, Heavy D. & The Boyz re-enter the chart at No. 20, due to the success of their current single, "Don't You Know." Capitol artist Norman Connors debuts on the chart with his first album, Passion.

Crossover success story George Michael moves up to the No. 4 position while The Deele continue to stay Top 5.
Suavé's "My Girl" is one of the debuts for the week. Others include Natalie Cole (EMI-Manhattan), Keith Sweat (Elektra), Pebbles (MCA) and Gary Taylor (Virgin), with Tony! Toni! Toné! (Wing/PG), making it to the top of the heap with, "Little Walter." One of this week’s biggest movers, Hindsight, jumps to No. 9, up from No. 15.


**TOP 4 MOVERS**

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<th>RUN DMC</th>
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**EPMD**

You Go To Chill
(Fresh/Sleeping Bag)

**J.J. FADD**

Supersonic
(Dream Team)

The listings are from the R&B Reports™ survey

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**RETAIL RAP**

**DANNYS GOLDEN RECORD**
St. Louis MO
1. DOUG E. FRESH/Keep Risin' To The Top (Reality)
2. NWA/Dope Man (Macola)
3. KOOL MOE DEE/Wild, Wild West (Jive)
4. E.U. BAND/ Da Butt (EMI-Manhattan)
5. EZE/Boys In The Hood (Ruthless)

**SCHOOL KIDS**
Columbus OH
1. BOOGIE DOWN PROD./My Philosophy (Jive/RCA)
2. JAM ROCK MASSIV & KRST/Stop The Violence (Massiv)
3. TWO LIVE CREW/Move Something (Luke Skywalker)
4. RUN DMC/Run's House (Profile)
5. JAZZY JEFF & FRESH PRINCE/Parents Just Don't Understand (Jive)

**DISCO-MAT**
New York NY
1. RUN DMC/Run's House (Profile)
2. BIG DADDY KANE/Raw (Prism)
3. MC LYTE/I Cram To Understand (First Priority)
4. BOOGIE DOWN PROD./My Philosophy (Jive/RCA)
5. AUDIO TWO/Top Billin' (First Priority)

**GOLDMINE**
Atlanta GA
1. EPMD/You Go To Chill (Fresh/Sleeping Bag)
2. EZE/Boys In The Hood (Ruthless)
3. AFRO RICAN/Give It All You Got (Suntown)
4. McCOOK ROCK/Boot The Booty (Vision)
5. RUN DMC/Run's House (Profile)

**MOVIN' RECORDS**
East Orange NJ
1. ROB BASE & EZ ROCK/It Takes Two (Profile)
2. EPMD/You Go To Chill (Sleeping Bag)
3. BOOGIE DOWN PROD./My Philosophy (Jive/RCA)
4. DOUG E. FRESH/Keep Risin' To The Top (Reality/Danya)
5. MC LYTE/I 10% Dis (First Priority)

**SPECK'S MUSIC**
Miami FL
1. Two Live Crew/Move Somethin' (Luke Skywalker)
2. L'Trimm/Grab-It (Hot)
3. AFRO RICAN/Give It All You Got (Suntown)
4. MC COOL ROCK/Boot The Booty (Vision)
5. J.J. FADD/Supersonic (Dream Team)

**NUBIAN NOTIONS**
Boston MA
1. BOOGIE DOWN PROD./My Philosophy (Jive/RCA)
2. EPMD/You Go To Chill (Fresh/Sleeping Bag)
3. JAZZY JEFF & FRESH PRINCE/Parents Just Don't Understand (Jive)
4. DOUG E. FRESH & THE GET FRESH CREW/Keep Risin' To The Top (Reality)
5. LONGSY D & CUT MASTER MC/Hit Hop Reggae (Prism)

**RECORD RACK**
San Francisco CA
1. AFRO RICAN/Give It All You Got (Suntown)
2. E.U./Da Butt (EMI-Manhattan)
3. SWEET SENSATION/Take It While It's Hot (Next Plateau)
4. FAST FORWARD/Baby Don't Go (Criminal)
5. ICEMAN JA/Megajohn Bass (4 Sight)

**FRANKIES GOT IT**
Norfolk VA
1. SWEET TEE/I Got The Feelin' (Profile)
2. E.U./Da Butt (EMI-Manhattan)
3. ERIC B/Move The Crowd (4th & B'way)
4. JEROME SECRET WEAPON/Pres/Ton/Say You'll Be (Tough City)

**MUSIC MAN**
Pittsburgh PA
1. EPMD/You Go To Chill (Sleeping Bag)
2. KRST/My Philosophy (Jive)
3. NWA/Dope Man (Ruthless)
4. DOUG E. FRESH/Keep Risin' To The Top (Reality/Danya)
5. WORLD CLASS WRECKING KRU/ Turn Off The (Kru-Cut)

**BARNEY'S ONE-STOP**
Chicago IL
1. JAZZY JEFF & FRESH PRINCE/Parents Just Don't (Jive)
2. KOOL MOE DEE/Wild, Wild West (Rooftop/Live)
3. HEAVY D & THE BOYZ/Don't You Know (MCA)
4. L.L. COOL J/Goin' Back To Cali (Def Jam)
5. N.W.A./Dope Man (Ruthless)

**DORIS**
Buffalo NY
1. KRST/My Philosophy (Jive)
2. KOOL MOE DEE/Wild West (Rooftop/Live)
3. EPMD/You Go To Chill (Sleeping Bag)
4. MC. LYTE/ I Cram To Understand (First Priority)
5. KOOL MOE DEE/How Ya Like Me Now (Rooftop/Live)

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**"RAP AROUND"**

Look for new music off the Colors soundtrack featuring tracks from Ice-T, Salt-N-Pepa, Roxanne Shonté, M.C. Shan, 7A3, Rick James & Kool G. Rap. KSR1 for Boogie Down Productions gets help from his friends DJ Red Alert and Grandmaster Melle Mel on a few re-mix assignments from his current release Man And His Music. Run DMC's long-awaited autobiography will be hitting the streets soon, if not already. The book contains insight to their struggle with Bob Geldorf, from being a part of the Live-Aid telecast in Philadelphia, to speaking about the media giving rap a negative connotation relating it with gang violence. Audio Two, on First Priority Music and going on it's third week, stacked up incredible sales by moving over 60,000 and is showing valid signs that rap is healthy. M.C. Express on MaDonno Records is receiving action with Get Busy.

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Please submit all records and releases for review to:
D. Lindsey & J. Cunningham
The R&B Report
6430 Sunset Blvd., #1201
Los Angeles, CA 90028
SPOTLIGHTS

CANDY
(ACA Records International)

Born: Quezon City (Philippines)
Current Single: "I Like It"

BACKGROUND:
Born Candace Criselda Amagna, this budding singer/actress/dancer did not come by way of Hollywood and stardom in a usual manner. Fleeing the Philippines with her mother after the assassination of her father during the fall of the Marcos regime, Candy found herself starting all over in the small, Northern California town of Salinas. With $60 in her pocket and a one-way ticket to Los Angeles, Candy floated in on a wing and a prayer with "a lot of hope and dreams." In five days, Candy started work at a local bank and began studying voice, dance and acting. Soon after, she began work as a flight attendant and landed in Paris. A bit of modeling and stage acting led to a relationship that would kick off her singing career. Candy made the acquaintance of Alain Landry (President/Producer, ACA Records) who recognized her potential for superstardom and set the wheels in motion. Her career as a top pop vocalist is on its way, with her first single, "I Like It."

On Her Career:
"I'm enjoying all that's happening with the record and the video and looking forward to getting my acting career underway."
— Reported by Thea Austin

FULL FORCE: PRODUCTION GANG ON THE RUN

If you said that Full Force was one of the hottest production groups in the country right now, it would be tough to prove you wrong. With their primary production prima donas, Lisa Lisa & Cult Jam, scoring their fourth single, "Everything Will B-Fine" from their Spanish Fly album and having also assembled Samantha Fox's crossover dance smash "Naughty Girls (Need Love Too)," the band is on to even bigger news: Full Force has produced James Brown's forthcoming LP I'm Real.

"It's smoking," bragged one of Full Force's musclemen, Paul Anthony. "We did the right thing; we did what the people wanted. 'Living In America' was great for the movie, but this one's for the people." But the Godfather of Funk and the upbeat funksters didn't immediately hit it off.

"It took a little while to get him to trust us," confessed Paul Anthony, "but once he did, he was on. The energy was something. He came in every night and said I'm here to work, I'm here to do what you guys tell me to do, let's get down, let's get it! It was the first time we ever produced somebody we were in awe of."

I'm Real is strong funk and should significantly boost the careers of both James Brown and Full Force. But the raw funk production machine is not about to slow down. Their next project? La Toya Jackson. Paul Anthony explained their approach.

"We told her 'right now you're behind the 8-ball, let's be honest. Let's do the right thing. Just believe in us.' We've got her singing street stuff and sexual ballads. A lot of people won't believe it. 'What, a Jackson?' She's talking about guys 'diggin' her, 'what's up. What time it is,' and stuff like that. If Full Force is doing her, you know she's going to sound believable."

If they push all the right buttons, Full Force could conceivably do for LaToya what Jimmy Jam and Terry Lewis did for Janet Jackson and what Dave Conley and Dave Townsend of Surface almost did for Rebbie. Watch out!
— Dan Stuart

EVELYN "CHAMPAGNE" KING: HER MOVING STORY

In a time when many women are focusing on a successful, fast-paced career
rather than starting a family and keeping it together, Evelyn stepped back from a lifetime gig and said "Hey, my responsibility is for my daughter ... she's first, now."

That's right ... Evelyn is the mother of a 16-month-old baby girl and proud — "very proud of her! ... I can't begin to tell you what an experience it was to give birth!" said Evelyn. "I've grown up! I'm a mother. I'm a woman! My whole attitude has changed. Having a baby has helped me a lot. It's been a learning process and I'm more at ease now."

It's evident that creating a new life has proved a blessing for Evelyn. Sitting perfectly groomed and poised, is a woman of strength and understanding for the protecting and nurturing of new life. She is sensitive and caring, yet strong-willed and direct. No longer a sixteen-year-old sporting the latest midriff top, skin-tight pants and big 'fro, concerned only about the next date or the next gig; now a woman with the sparkle of life in a pair of brown eyes that have seen light in the darkest moments and who saw hope when the doctors asked, "do you want to pull the plug?" The lady has character.

"Well — this was something that I wasn't sure I'd discuss with the press — but ... I guess it's okay to share. It will help them (my public) to understand where I've been and what I've been doing for the last two years.

"My baby needed and deserves all of my attention because she's special. She was hurt during birth ... she's brain damaged. I have learned so much about myself from watching her grow. She's doing okay and now I can give my attention to both my baby and my career."

Says Evelyn about combining motherhood with career, "I recently did a show in Florida and I felt myself moving and I was tipping my heels (as if taking careful steps not to disturb the baby!) but I was still moving as the audience is used to seeing me move! My style has changed a little; it has matured. I'm always going to give the audience what they want. I feel good about things!"

As to the future, she adds, "I want to become a trend-setter, to grow and to learn all that I can about the business."

Welcome back, Evelyn.
— Thea T. Austin

MOTTOLA NEW CBS RECORDS DIVISION PRESIDENT:

Champion Entertainment founder and President, Tommy Mottola, has been named President/CBS Records Division.

More on this in the next R&B Report.
Seasoned programming and marketing veterans agree that if a radio station is armed with a good marketing plan, its chances for achieving success greatly improve.

In their "Marketing Problem Solver," Cochrane E. Chase and Kenneth L. Barasch state that the marketing plan "defines the goals, principles, procedures, and methods that determine your company's future. It is effective only to the degree that it involves a commitment by all who must contribute to its success, from president or general manager, to shipping clerk, and to the degree that it is kept abreast of the ever-changing marketing environment. Planning is a continuous process — not a one-shot activity."

I recently spoke with media specialists Abe Thompson, vice-president of Detroit-based media USA and Alana Singleton C.R.M.C. (Certified Radio Marketing Consultant), local sales manager at Chicago's WGCI-FM, to get their thoughts on the importance of properly marketing a radio station.

The first step, prior to actually implementing your marketing plan, is to effectively research your targeted audience. Audience make-up considerations include age, sex and financial background. The objective of this research is to determine the audience, needs, wants and desires. In essence, you want to find out why they listen or don't!

Singleton emphasizes the position that the radio management team should take. "It's imperative that management work closely with the research team (whether "in-house" or an outside firm.) The researchers should follow specific guidelines determined by the management team. She warns that, "failure to do so could lead to improper evaluation of the gathered data."

"From this data, you should be able to determine your station's strengths and weaknesses."

**What Is a Marketing Plan?**

Abe Thompson describes it as "a radio stations overall strategy for creating "top-of-mind" awareness among radio listeners and to generate maximum revenue. Every station should have one."

A marketing plan has certain essentials, according to Radio Business Report. It should be:

- Simple.
- Clear, precise and detailed to avoid confusion.
- Practical, realistic to apply and aimed at attainable goals.
- Flexible.
- Complete, covering all significant marketing factors.
- Workable, delineating responsibilities.

**What Are The Benefits?**

- It creates an organized, systematic strategy for attaining goals.
- It stimulates thinking to make better use of company resources.
- It assigns responsibilities and schedules work.
- It coordinates and unifies efforts.
- It facilitates control and evaluation of results of all activities.
- It helps you to re-evaluate your community visibility.
- It allows you room to develop new promotional ideas.
- It identifies marketing opportunities.
- It should result in identifying your positioning statement.
- It provides an authentic marketing information resource for current and future reference.

These are guidelines that could help you win. Any game plan or strategy has to be customized to your market. However, with the above essentials in mind, you have a better chance of succeeding where others have failed.

Additionally, Abe and Alana caution us not to forget the people element. Alana reminds us that "a competent management team is crucial to maintaining a consistently "fine-tuned" radio station." Abe stresses that we not forget about "the people at the station because they're one of its greatest assets." He also advises us to keep in mind what he calls, "the 'Six-P' principle (P.P.P.P.P.P.). Namely, Prior Planning Prevents Piss Poor Performance."

Forewarned is forearmed.
R&B AT TOP 40

WAQI/Atlanta
703-554-6300
Mark John/PD Gene Baxter/MD
1 1 MICHAEL JACKSON
2 4 WHITNEY HOUSTON
3 8 NATALIE COLE
4 2 A. MELCHOR/ERIELLE
5 7 TAYLOR DAYNE
6 6 DEELE GIBSON
7 7 KITH SWEAT
8 9 DEELE
9 11 MIAMI SOUND MACHINE
10 12 SOUTH AFRICAN FOX
11 6 DEELE GIBSON
12 7 KEITH SWEAT
13 8 INXS
14 27 HEAVY & THE BOYZ
15 28 PRETTY POISON
16 29 DEELE GIBSON & DATES

WHTF/New York
212/840-1035
Joe Zokowski/PD Steve Linfield
1 1 WHITNEY HOUSTON
2 2 DEELE GIBSON
3 3 PEBBLES
4 4 SAMANTHA FOX
5 5 TAYLOR DAYNE
6 6 BRENDA RUSSELL
7 7 NATALIE COLE
8 8 INXS
9 9 AL B. SURE
10 10 MORRIS DAY
11 11 BILLY OCEAN
12 12 SOUTH AFRICAN FOX
13 13 DEELE GIBSON
14 14 RICK ASTLEY
15 15 JETS
16 16 DATES

KBEG/Kansas City
816/531-2555
Kevin Kenneni/PD Jim McCandless
1 1 WHITNEY HOUSTON
2 2 HALL & DATES
3 3 WHITNEY HOUSTON
4 4 PEBBLES
5 5 JETS
6 6 BILLY OCEAN
7 7 RICK ASTLEY
8 8 DATES
9 9 TAYLOR DAYNE
10 10 RICK ASTLEY
11 11 DATES
12 12 JETS

WCKY/Detroit
313/274-1000
Rick Gillette/PD Mark Jackson/MD
1 1 WHITNEY HOUSTON
2 2 BRIDGETTE WATLEY
3 3 GEORGE MICHAEL
4 4 PET SHOP BOYS
5 5 JETS
6 6 MIAMI SOUND MACHINE
7 7 NATALIE COLE
8 8 BRENDA RUSSELL
9 9 GEORGE MICHAEL
10 10 JETS
11 11 DATES
12 12 TAYLOR DAYNE
13 13 BRENDA RUSSELL
14 14 BILLY OCEAN
15 15 NATALIE COLE

WQX/Washington, D.C.
202/656-5000
Chandra McGhee/PM Tom Tracinski
1 1 BILLY OCEAN
2 2 SAMANTHA FOX
3 3 WHITNEY HOUSTON
4 4 PEBBLES
5 5 DEELE GIBSON
6 6 DATES
7 7 PRINCE
8 8 DEELE
9 9 MIAMI SOUND MACHINE
10 10 BILLY OCEAN
11 11 TAYLOR DAYNE
12 12 NATALIE COLE
13 13 MIAMI SOUND MACHINE
14 14 BRENDA RUSSELL
15 15 RICK ASTLEY
16 16 JETS

WFMS/New York
212/266-0000
Larry Barry/PD Andy Dean/MD
1 1 TERENCE TRENT D'ARBY
2 2 WHITNEY HOUSTON
3 3 WHITNEY HOUSTON
4 4 HALL & DATES
5 5 SAMANTHA FOX
6 6 GEORGE MICHAEL
7 7 MIAMI SOUND MACHINE
8 8 GEORGE MICHAEL
9 9 BILLY OCEAN
10 10 JETS
11 11 JETS
12 12 DEELE
13 13 DEELE
14 14 JETS
15 15 BILLY OCEAN
16 16 DEELE GIBSON
17 17 TAYLOR DAYNE
18 18 RICK ASTLEY
19 19 BRENDA RUSSELL
20 20 RICK ASTLEY
21 21 MIAMI SOUND MACHINE
22 22 NINA PEAPELS
23 23 JETS
24 24 JETS
25 25 DATES

WKTU/Louisville
314/644-1380
Lynden Allen/PD Jim Aldred/MD
1 1 A. MELCHOR/ERIELLE
2 2 WHITNEY HOUSTON
3 3 JETS
4 4 SAMANTHA FOX
5 5 NATALIE COLE
6 6 GEORGE MICHAEL
7 7 MIAMI SOUND MACHINE
8 8 BRENDA RUSSELL
9 9 JETS
10 10 NATALIE COLE
11 11 TAYLOR DAYNE
12 12 MIAMI SOUND MACHINE
13 13 JETS
14 14 JETS
15 15 JETS

WAVI/Cincinnati
713/266-1000
Jim Fox/PD Dave Allen/MD
1 1 TERENCE TRENT D'ARBY
2 2 WHITNEY HOUSTON
3 3 TERENCE TRENT D'ARBY
4 4 PET SHOP BOYS
5 5 JETS
6 6 JETS
7 7 DEELE
8 8 NATALIE COLE
9 9 JETS
10 10 NINA PEAPELS
11 11 JETS
12 12 DATES
13 13 BRENDA RUSSELL
14 14 JETS
15 15 BILLY OCEAN
16 16 DEELE
17 17 JETS
18 18 MIAMI SOUND MACHINE
19 19 JETS
20 20 MIAMI SOUND MACHINE
21 21 JETS
22 22 JETS
23 23 JETS
24 24 JETS
25 25 PET SHOP BOYS

WAVS/Cleveland
216/871-9967
Jeff McCartney/PD Kid Law/MD
1 1 TERENCE TRENT D'ARBY
2 2 PET SHOP BOYS
3 3 WHITNEY HOUSTON
4 4 JETS
5 5 JETS
6 6 INXS
7 7 TAYLOR DAYNE
8 8 NATALIE COLE
9 9 INXS
10 10 BILLY OCEAN
11 11 BILLY OCEAN
12 12 MIAMI SOUND MACHINE
13 13 BILLY OCEAN
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17 17 TERENCE TRENT D'ARBY
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22 22 TERENCE TRENT D'ARBY
23 23 TERENCE TRENT D'ARBY
24 24 TERENCE TRENT D'ARBY
25 25 TERENCE TRENT D'ARBY

WZUP/Minneapolis
612/616-8900
Group Switzer/PD Karen Wong/MD
1 1 TERENCE TRENT D'ARBY
2 2 MIAMI SOUND MACHINE
3 3 WHITNEY HOUSTON
4 4 INXS
5 5 WHITNEY HOUSTON
6 6 SUAVE
7 7 SUAVE
8 8 SUAVE
9 9 SUAVE
10 10 SUAVE

WABD/Houston
713/266-1000
Paul Christy/PD Cheryl Brooks/MD
1 1 JETS
2 2 MIAMI SOUND MACHINE
3 3 MIAMI SOUND MACHINE
4 4 MIAMI SOUND MACHINE
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9 9 MIAMI SOUND MACHINE
10 10 MIAMI SOUND MACHINE

WAPT/Athens
414/352-9600
Tim Fox/PD Denise Laurens/MD
1 1 WHITNEY HOUSTON
2 2 WHITNEY HOUSTON
3 3 WHITNEY HOUSTON
4 4 JETS
5 5 DATES
6 6 PET SHOP BOYS
7 7 PET SHOP BOYS
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**R&B at Top 40**
I'LL TAKE YOU THERE

In 1968, the Staple Singers joined the prominent ranks of Stax Records in Memphis with an artist roster that included Sam & Dave, Rufus & Carla Thomas, the late Otis Redding, Booker T and the MG's, Johnnie Taylor and others who helped give Stax historical prominence in the world of modern music.

Stax executive, Al Bell, now President of Motown Records in Los Angeles, signed the family and took them under his wing.

"Al Bell was responsible for a lot of our success. When we decided to go with Al and Stax Records everything went wild; our career mushroomed. Al knew the field and he knew how to produce the Staple Singers. He went over to Jamaica and came back with some songs. We recorded them and we hadn't looked back since," Pops added.

"Al Bell was responsible for a lot of our success. When we decided to go with Al and Stax Records everything went wild; our career mushroomed. Al knew the field and he knew how to produce the Staple Singers. He went over to Jamaica and came back with some songs. We recorded them and we hadn't looked back since," Pops added.

Pops picks up the story, "Today, Pops says, "I'm doing better now than I've ever done in my life. Mavis is working with Prince on a new album on Paisley Park and we're hoping to get back together as a group with a new record deal." Pops and the Staple Singers are true legends. They've paid their dues, from performing in tiny over-stuffed churches, to enduring the hard road life of an entertainment troupe, to commanding some of the world's grandest stages.

"Let's Do It Again," things slowed down. I was ready to quit. So, I got a guitar player who could duplicate my style and took him on tour with us to break him in as my eventual replacement. But Mavis came to me and said, 'Daddy, if you quit, I will too!' I didn't want her to quit, so I continued."

In the early '80s, the Staples' 20th Century Hold On To Your Dream album didn't achieve the success they found at Stax.

Then came a deal with Los Angeles-based Private I Records. They experienced moderate success with the Talking Heads tune, "Slippery People." That relationship was short-lived.

Over the past year, while waiting for the release of his current album, Pops maintained high visibility. He starred in David Byrne's movie, "True Stories," appeared in Bruce Willis' video for the remake of "Respect Yourself" and had his vocals heard in the movie "Children Of A Lesser God." He was also a winner of the prestigious President's Award at the 1987 Grammy Awards presentation.

Today, Pops says, "I'm doing better now than I've ever done in my life. Mavis is working with Prince on a new album on Paisley Park and we're hoping to get back together as a group with a new record deal." Pops and the Staple Singers are true legends. They've paid their dues, from performing in tiny over-stuffed churches, to enduring the hard road life of an entertainment troupe, to commanding some of the world's grandest stages.
QUICK STORM FORECAST

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<tr>
<td>ADA DYER / &quot;I Don't Feel Like Crying&quot;</td>
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<td>NIGHTWIND /// Angela Charles / &quot;Loving You&quot;</td>
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<td>GEORGE HOWARD / &quot;Love Will Conquer All&quot;</td>
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(Cuts recommended by the R&B Report™)

Norman Connors is back with his debut album on Capitol. Entitled Passion, it features Spencer Harrison and Gabrielle Goodman on, "I'm Your Melody." It's currently No. 4, up from No. 11. Debut of the week are Stacy Lattisaw, "Let Me Take Your Love Down," Tony Terry, "Forever Yours" and Onajé Allan Gumbs, "Didn't I Blow Your Mind."

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<td>Cincinnati</td>
<td>Quiet Storm</td>
<td>Su 9a - 2p</td>
<td>1. AL B. SURE/Nite And Day (WB) 2. BRENDA RUSSELL/Piano In The Dark (A&amp;M) 3. W. HOUSTON/Where Do Broken Hearts Go (Arista) 4. SHANICE WILSON/The Way You Love Me (A&amp;M) 5. NORMAN CONNORS/‘m Your Melody (Capitol)</td>
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<td>“Love Songs On The KOST”</td>
<td>Su - Sa 7 - 12mid</td>
<td>1. J. IGLESIAS/ W. S. WONDER/My Love (Columbia) 2. DEELE/Two Occasions (Solar) 3. BRENDA RUSSELL/Piano In The Dark (A&amp;M) 4. DEBBIE GIBSON/Two Occasions (Solar) 5. BOZ SKAGGS/Heart Of Mine (Atlantic)</td>
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<td>1. W. HOUSTON/Where Do Broken Hearts Go (Arista) 2. DIANNE REEVES/Better Days (Blue Note) 3. J. IGLESIAS/S. WONDER/My Love (Columbia) 4. STEPHANIE MILLS/I Were Your Woman (MCA) 5. NORMAN CONNORS/‘m Your Melody (Capitol)</td>
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<td>“Mellow Touch”</td>
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<td>Su - 7p - 12mid</td>
<td>1. TEMPTATION/So You Want To Go With Me (Motown) 2. REGINA BELLE/How Could You Do This (Columbia) 3. BRENDA RUSSELL/Piano In The Dark (A&amp;M) 4. AL B. SURE/Nite And Day (WB) 5. DEBBIE GIBSON/Two Occasions (Solar)</td>
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<td>Norfolk</td>
<td>“Sunday Night Slow Jam”</td>
<td>Su 11p - 2a</td>
<td>1. W. HOUSTON/Where Do Broken Hearts Go (Arista) 2. FULL FORCE/All In My Mind (Columbia) 3. BRENDA RUSSELL/Piano In The Dark (A&amp;M) 4. STEPHANIE MILLS/I Were Your Woman (MCA) 5. J. IGLESIAS/S. WONDER/My Love (Columbia)</td>
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The R&B Report™
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<th>Program Name</th>
<th>Time</th>
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| WNRG    | Washington DC | "Quiet Storm/Soft Tones" | Su - Sa 7p - 12a | 1. DIANNE REEVES/Better Days (Blue Note)  
2. BRENDA RUSSELL/Piano In The Dark (A&M)  
3. GEORGE MICHAEL/One More Try (Columbia)  
4. DEJA/That’s Where You’ll Find Me (Virgin)  
5. JEAN CARNE/Ain’t No Way (Atlantic)               |
| WVEE    | Atlanta   | "Quiet Storm"         | Su 7p - 12a - M - Th 9p - 1a | 1. JEAN CARNE/Ain’t No Way (Atlantic)  
2. G. KNIGHT & THE PIPS/All My Love (MCA)  
3. DIANNE REEVES/Better Days (Blue Note)  
4. MORRIS DAY/Is It Love (A&M)                |
| WUSA    | New York  | "Quiet Storm"         | M - Th 10p - 2a | 1. 101 NORTH/So Easy (Valley Vue)  
2. MANHATTAN TRANSFER/So You Say (Atlantic)  
3. BRENDA RUSSELL/Piano In The Dark (A&M)  
4. GEORGE MICHAEL/One More Try (Columbia)  
5. PAUL JACKSON Jr./Let’s Wait Awile (Atlantic) |
| KDOW    | Los Angeles | "Chillen with Lisa Cannning" | M - Th 11p - 12mid | 1. KEITH SWEAT/Make It Last (Elektra)  
2. MORRIS DAY/Is It Love (A&M)  
3. FULL FORCE/In My Mind (Atlantic)  
4. AL B. SURE/Nite And Day (WB)  
5. KEITH SWEAT/Is It Love (A&M)                |
| KSOM    | St. Louis | "LA After Dark"       | M - Th 11p - 1a | 1. GIORGE HOWARD/Love Will Conquer All (MCA)  
2. REGINA BELLE/After The Love (Columbia)  
3. GEORGE HOWARD/Love Will Conquer All (MCA)  
4. OJAYE ALLAN GUMBS/That Special Lady (MCA)  
5. G. BENSON/E. KLUGH/Since You’re Gone (WB)     |
| XJAM    | San Diego | "Music For Lovers"    | M - F 8p - 10p | 1. W. HOUSTON/Where Do Broken Hearts Go (Arista)  
2. GARRY GLENN/Torch For You (Motown)  
3. JEAN CARNE/Ain’t No Way (Atlantic)  
4. WHITNEY HOUSTON/Where Are You (Columbia)  
5. KEITH SWEAT/Make It Last (Atlantic)               |
| WQCI    | Chicago   | "Quiet Storm"         | Su 7p - 12a | 1. PEABO BRYSON/I Want To Know (Elektra)  
2. RAY PARKER, JR./Perfect Lover (Getitle)  
3. GARRY GLENN/Torch For You (Motown)  
4. STEPHANIE MILLS/Is It Love (Arista)  
5. S. WONDER/Each Beat Of My Heart (Motown)            |
| WRDA    | Dallas    | "Cool Out"            | Su - Th 10p - 2a | 1. AL B. SURE/Nite And Day (WB)  
2. HEAVY D & THE BOYZ/Don’t You Know (MCA)  
3. GIORGE PETTUS/Can You Wait (MCA)  
4. SHAMANN WILLIS/The Way You Love Me (Capitol)  
5. W. HOUSTON/Where Do Broken Hearts Go (Arista) |
| WGRM    | Minneapolis | "Late Night Love"     | M - Th 2a - 6a | 1. AL B. SURE/Nite And Day (WB)  
2. GIORGE PETTUS/Can You Wait (MCA)  
3. ALEXANDER ONELA/The Lovers (Tabu)  
4. PEBBLES/Do Me Right (MCA)  
5. CINEMA/Who’s Gonna Tell (A&M)               |
| WDSF    | Tampa     | "Quiet Storm"         | Su - M 6p - 5a | 1. HEAVY D & THE BOYZ/Don’t You Know (MCA)  
2. MICHAEL COOPER/Inner For Two (WB)  
3. BRENDA RUSSELL/Piano In The Dark (A&M)  
4. NATALIE COLE/Loving You (MCA)  
5. BILLY COBHAM/Same Ole Love (GRP)                |
2. W. HOUSTON/Where Do Broken Hearts Go (Arista)  
3. BRENDA RUSSELL/Piano In The Dark (A&M)  
4. FULL FORCE/In My Mind (Atlantic)  
5. AL B. SURE/Nite And Day (WB)               |
| WJLD    | Birmingham | "Quiet Storm"         | M - Sa 6p - 11p | 1. W. HOUSTON/Where Do Broken Hearts Go (Arista)  
2. TEENA MARIE/Ooo La La La (Epic)  
3. FULL FORCE/In My Mind (Atlantic)  
4. M. HOWARD/G. LEVERT/That’s What Love Is (Atlantic)  
5. AL B. SURE/Nite And Day (WB)               |
| WDDM    | Sumter    | *Lovesight In Flight*  | M - Th 11p - 1a | 1. REGINA BELLE/How Could You Do This (Columbia)  
2. STEPHANIE MILLS/Is It Love (Arista)  
3. GIORGE HOWARD/Love Will Conquer All (MCA)  
4. JEAN CARNE/Ain’t No Way (Atlantic)  
5. TEMPTATIONS/Do You Want To Go With Me (Motown) |
| WZAK    | Cleveland | "Pillow Talk/For Lovers Only" | Su - 8p - 12am | 1. KEITH SWEAT/Right And Wrong (Elektra)  
2. MILES JAYE/I’ve Been A Fool For You (Motown)  
3. REGINA BELLE/How Could You Do This (Columbia)  
4. STEPHANIE MILLS/Is It Love (Arista)  
5. HOWARD HEWETT/Once, Twice, Three Times (Elektra) |
| WBBX    | Chicago   | "Slow Jams"           | M - Th 10p - 12a | 1. HOWARD HEWETT/Once, Twice, Three Times (Elektra)  
2. STACY LATTISAW/Love Town (Motown)  
3. NORMAN CONNORS/Loving (Capitol)  
4. JESSE JOHNSON/I’m Just Want You (A&M)  
5. STEVIE WONDER/You Will Know (Motown)               |
2. AL B. SURE/Nite And Day (WB)  
3. WILL DOWNING/Free (Island)  
4. STEVIE WONDER/You Will Know (Motown)  
5. JEAN CARNE/Ain’t No Way (Atlantic)               |
BLUREEY GOSSLY

AND THEIR GEEN

TAMARA TAMA

World Radio History
The Jazz & New Age Chart reflects the Top 30 Jazz and Top 5 New Age titles compiled from radio and retail.

### Jazz & New Age Forecast

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<td>BOB THOMPSON</td>
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(Cuts recommended by the R&B Report™)

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Explained. Kirk's biggest influence was another Houston sax player, Arnett Cobb.

The turning point in Kirk's career came in early '84 when his band opened for Bob James. "I met Bob and he came out to hear my band. Three weeks later I was in New York playing on his album," Kirk recalls. That album, Bob James' '82, included a song, "Ruby, Ruby, Ruby," written by Kirk.

In '85 and '86, Kirk toured with Bob in Europe and the United States. Kirk's growing reputation led to recording four cuts on Larry Carlton's Discovery album. He joined Larry on tour in the Orient while moonlighting on several dates with Bob James.

Kirk's first LP, Floppy Disk, was produced by Bob James. "If I had produced my first record, it would have been too R&B," Kirk noted. "When you write a song and have it interpreted by someone who really knows what they're doing, you get a whole lot more than just the sum of the individuals," he explained. "Bob adds taste and sound. I feel like I'm in school. I'm so fortunate to have a mentor from the early '70s CTI period," Kirk said.

Kirk's maturing sound is the result of a wide range of influences. "The music I like to play and write still encompass the four elements I grew up with — Memphis R&B, gospel, rock and Jazz. Actually, my whole style is based on imitating gospel singers," he added.

Whatever his style is based on, Kirk has claimed the No. 1 spot on the Jazz Chart for six weeks straight. His steaming sax is sure to claim attention for years to come. And You Know That!
THE ZAWINUL SYNDICATE
The Immigrants
(Columbia) FC 40969

The unmistakable synthesizer sound and imagination of Joe Zawinul, of Weather Report fame, rings throughout this LP. The driving intensity of "March Of The Lost Children" introduces the album, followed by "Criollo," a mid-tempo, Latin cut dedicated to Simon Bolivar, which combines South American and Caribbean percussion with a driving keyboard bassline. "King Hip" is another hot, driving piece, combining rhythm and exotic synthesizer melodies with a special touch provided by the vocal harmonies of Perri. Joe's familiar standard "Mercy, Mercy, Mercy," here entitled "No Mercy For Me," sung by Perri. Abraham Laboriel provides a racing bass in "The Devil Never Sleeps." Alex Acuna appears on drums & percussion; Scott Henderson on guitars and Rudy Regaldo & Comell Rochester on percussion. — Meredith Beal

JOHN SCOFIELD
Loud Jazz
(Gramavision) 18-8801

John Scofield's Loud Jazz delivers the dominating Jazz guitar sounds that envelope each cut of this project. Scofield is a Jazz instrumentalist presenting rich, mid-to-uptempo guitar grooves with a snappy group of instrumentalists backing him up. The sizzling Jazz mixture of each piece delivers some functional, as well as creative, riffs off the fretboard. A personal favorite, Side Two's "Spy vs. Spy" offers some soulful blues-based Jazz guitar. The inventive and spontaneous texture of this album is consistent throughout each cut and provides an improvisational feel, without restraint of style. There are no blatant guitar heroics. This album offers deliberate, high-powered, yet controlled freedom. Scofield proves to be a Jazz composer of vigorous imagination and solid craft and this project explores some of the bold, substantial pieces he is able to create. — Carol van Keeken

TUCK AND PATTI
Tears Of Joy
(Windham Hill) WH-0111

This impressive duo (husband and wife) provide a unique blend, comprising of Patti's deep, rich vocals and Tuck's acoustic guitar accompaniment. No unnecessary electronics nor amplified dynamics. Many of the cuts provide a quasi-folkloric Jazz that have an isolated, enigmatic quality, creating a perfect hybrid greater than its disparate parts. This is pure music at its unpretentious best. Tuck's sure touch on the guitar is precise to Patti's scatting and vamps, creating a blend that maintains perfect unanimity on each cut and lingers like a happy halo. Tuck and Patti have taken on the contemporary challenges of today's music in a very lovely and conventional way, bringing a simple and much-needed elegance to an over-complex, over-electronic musical world. — Carol van Keeken

New Releases:

CARLOS SANTANA
Blues For Salvador
(Columbia) FC 40875
Producer: Carlos Santana
Featuring: Chester Thompson, Alfonso Johnson, Graham Lear, Tony Williams, Armando Peraza, Raul Rekow, Orestes Vilato, Buddy Miles & Sterling, Patrick Ahern and Greg Walker.

BOB THOMPSON
Say What You Want
(Intima) D1-73331
Producer: Omar Hakim
Featuring: Bob Thompson - Piano/Synthesizers
Gerald Veasley - Bass
Omar Hakim - Drums
Jean-Paul Bourelly - Guitar
Leonard "Doc" Gibbs - Percussion

SHADOWFAX
Folksongs For A Nuclear Village
(Capitol) 46924
Producers: David Kershenbaum & Harry Andonis

The R&B Report*
HERBIE HANCOCK
"Vibe Alive"
(Columbia)
Herbie Hancock is ready to launch his "Rocket '88" with this single. It's a blend of Roy Ayers, George Clinton and the Ohio Players. And for those who need an extra dose of funk, check out the 12" mix version. It'll tear the roof off.
Writers: Hancock/Laswell/Collins/Bonner/MicoWave
Producers: Bill Laswell/Masterial & Herbie Hancock
Catalog: 38-07718

TRACIE SPENCER
"Symptoms Of True Love"
(Capitol)
Tracie is a 12-year-old Waterloo, Iowa native. Waterloo, Iowa? That's right! Corn? You got it! This youngster packs a bushel of talent. This up-tempo slammer should keep the dancers jumping this spring. A natural for the bubblegum crowd, with potential to spread. Check it out.
Writers: I. Klarman/F. Weber
Producer: Ron "Have Mercy" Kersey
Publishers: Larry Spier, Inc. / Rolf Budde, Gmbh (ASCAP)
Catalog: PB 44140

The 7A3
"Why"
(Geffen)
Brooklyn's 7A3 (former apartment number) has relocated to Los Angeles and asks the question, "Why does a brother kill another for the color of a rag?" These rappers have meaningful thought to express, but their beats will always be hard and not watered down.
Writers: L. Never/B. Bouldin/J. Rivers
Producers: Johnny Rivers/Linda Never
Publisher: Never Neverland Music/.357 Publishing/Kicking Down Doors Music (ASCAP)
Catalog: 7-69400

ALEXANDER O'NEAL
"The Lovers"
(Tabu)
The dapper gent from Minneapolis returns with a smooth groove. This tune could work on various formats. The tandem of O'Neal, Lewis and Jam's track record speaks for itself. Don't hesitate. Draw back your bow and let your arrow flow ... sorry Sam.
Writers: J. Harris/T. Lewis
Producers: Jimmy Jam/Terry Lewis
Publishers: Fyfe Tyson Tunes Avanti Garde Music
Catalog: 254-07795

MAJOR NEW RELEASES
(SINGLES)
Label: Columbia
Artist: Centerfold
Title: "Shoe Shoe Shine"
Writers: N. Ashford/V. Simpson
Producers: Keni Towns/Phil Jones
Publishers: Nick-O-Val Music (ASCAP)
Catalog: 38-07796

Elektra
Grandmaster Flash And The Furious Five
"Fly Girl"
Grandmaster Flash Pub., (ASCAP)/ Giant Size Music, (BMI), adm. by WB Music Corp./Dynatone Publishing 7-69400

MCA
Princess & Starbreeze
"Baby It's Over"
Marquis Dair/Donald Lee/Welsey Allen Fenderella
Diva I Music (ASCAP)
MCA-53302

MAJOR NEW RELEASES
(ALBUMS)
Label: Virgin
Artist: Ziggy Marley and the Melody Makers
Title: Conscious Party
Catalog: 7-90871-1

Motown
Magic Lady
Magic Lady
6252ML

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
ADA DYER

Meant To Be (Motown)
6241 ML

She has a voice to accompany her bright, beautiful smile. On her Motown debut album entitled Meant To Be, Ada steps on the scene with a solid rocker, "I Bet Ya, I'll Let Ya." Jocks should pump up the volume on this sexy, sassy dance track that could get any party rocking and the phone lines jumping. I can't wait to hear the remix on this one! "Hearthrob," "Loving Overtime" and "Lifetime Warranty" are also hot dance tracks. Ada's vocal quality is best represented on the album's two ballads, "I Don't Feel Like Crying" (Great tune, Ada) and "Boy Meets Girl" — both are ripe for the picking for Quiet Storm lovers. The other two tracks, "Run To Me" and "Star Love" are funky, mid-tempo grooves that are worth the listen. Ada Dyer ... Meant To Be heard.

— Thea T. Austin

POPS STAPLES

Pops Staples (I Am)
7-01-380Z86-7

Pops Staples' self-titled debut on I Am Records is a treasure to behold. I invite you to sit back, relax and listen to good music with a meaningful message. Side One opens with two contemporary gospel tunes. Both could be easily played on R&B radio's regular rotation. "A Little Happiness" and the classic remake, "Why Am I Treated So Bad" are more in the traditional gospel vein. Side Two shines bright with "Jesus Christ Superstar," a tune that originally appeared on the BeAltitude: Respect Yourself album (1972), followed by a bluesy number entitled, "Trying Times," backed by a full complement of electric Blues guitar licks and squeals, as well as a moaning harmonica. The album wraps up with "Nobody's Fault," a melodic number that features Pops and his guitar with just a hint of overdub. Pops is great and if you don't know it now, you will after hearing this album. Thanks Pops.

— Graham Armstrong

THE WEATHER GIRLS

Weather Girls (CBS)
BFC 40778

The Weather Girls are back and bigger and better than ever. This long-awaited self-titled album is directed by three distinguished producers, Full Force, Reggie Lucas and Richard Scher. Each production camp developed a somewhat different flavor for these talented ladies. But regardless of your listening point of view, it all boils down to whether you have hit songs. The Lucas production team holds the honors in this category and has developed several potential smash singles for these effervescent ladies of soul. "Burn Me," Opposite Direction" and "Something For Nothing" are hot. "Burn Me," a song that would make the Pointer Sisters envious, would make an excellent second single. The Weather Girls have had success in the past with "It's Raining Men" et al and this new CBS LP should definitely rekindle the attention they deserve.

— Tom Cossie
Q: HOW MANY ARTISTS CAN SAY THIS?

1. PLATINUM DEBUT ALBUM
2. GRAMMY AWARD WINNER, BEST NEW ARTIST
3. FOUR TOP 5 HITS
4. THREE #1 DANCE HITS

A: JODY WATLEY

*MOST OF ALL
THE NEW HIT SINGLE AND VIDEO FROM THE PLATINUM LP

*PRODUCED BY PATRICK LEONARD • REMIXED AND ADDITIONAL PRODUCTION BY FRANCOIS KERVINIAN
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DEBUT ALBUM
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“IT’LL PROVE IT TO YOU”

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SINGLE, VIDEO AND ALBUM ARE PROOF POSITIVE
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CASSETTES AND COMPACT DISCS.

Produced by Gregory Abbott for SBR Record Productions, Inc
Executive Producer: Charles Koppelman

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