GEORGE MICHAEL continues to hold off MICHAEL JACKSON at the top of the R&B Chart™ by a substantial margin, largely due to his thin lead at Top 40 radio and his overwhelming edge at AC radio. But that's just the beginning of the story. Rarely has the top of the R&B Chart™ been this hot before: every one of the top seven records is ascending with a bullet. In fact, at No. 8, "Little Walter" by TONY!TONI!TONÉ! gained points by attracting more airplay, but the record actually slipped two places on the chart because the competition was that fierce. Meanwhile, KEITH SWEAT settles in again at No. 1 on the album chart.

No. 1 Contenders

- Gregory Abbott (Columbia)
- Morris Day (WB)
- Mac Band (MCA)

In this issue:

Black Music Month is feted:
- Steve Ivory examines the month's saddest irony. Please see page 32.
- Two distinct enterprises in the marketing of R&B music could revolutionize the business forever. Please see page 35.
- The R&B Report™ revisits a litany of legends recently honored in this journal. Please see page 38.
- The biggest tour in the world stars an R&B legend in the making, a stirring symbol of the prominence of the music worldwide. Please see page 42.

JOHNNY KEMP:
Just Got Paid... In Full

There's a creative cult in New York that's on the verge of megastardom. This clique that has grown up competing within itself is finding that there's plenty of room on the charts for everyone. A preeminent member of the clan is Johnny Kemp whose "Just Got Paid" is paying big dividends on the R&B Chart™. Chart Editor Darryl Lindsey reports. Please see page 16.
WHEN I FALL IN LOVE

NATALIE COLE

A Classic Song, A Classic Artist.
The Fourth Smash Single from the album
EVERLASTING
Produced by Marcus Miller
Management by Dan Cleary/Cleary/Scotti Bros. Management
Every Month is Black Music Month at
EMI-Manhattan Records.

The EMI-Manhattan Commitment.
TABLE OF CONTENTS

CHARTS:
- The R&B Chart
- Chart Summary
- Major Market Movers
- Major Market Mentions
- Dance Chart
- R&B In The U.K.
- Quiet Storm Chart
- Jazz Chart
- Video Chart
- Album Chart
- Activity At The Top
- Format Breakdown
- Fast-Breaking Releases
- Hot Out Of The Box
- Club Hits
- British Charts
- National Consensus
- Radio & Retail
- Hottest Flicks In R&B
- Sales Performance

Page 4
Page 6
Page 8
Page 12
Page 23
Page 44
Page 50
Page 53
Page 26
Page 15

PLAYLISTS:
- Pool Pick Hits
- R&B Playlists
- R&B At Top 40
- R&B At AC
- Quiet Storm Programs
- Dance Tracks
- Adds and Hots
- Hot Top Titles
- Hot Top Titles
- National Directory

Page 25
Page 45
Page 47
Page 49
Page 51

FEATURES:
- Cover Story
- Hitmakers
- Who's New
- R&B Quotes
- Ivory's Notes
- R&B At The Movies
- R&B Notes
- R&B International
- R&B Legends
- Who's Where
- Johnny Kemp
- Programmers' Picks
- Vanessa Williams
- Statements By The Stars
- Motown
- Nile Rodgers
- Tidbits
- Greatest Show On Earth
- Black Music Month
- Executive Turntable

Page 50
Page 13
Page 28
Page 27
Page 32
Page 20
Page 30
Page 42
Page 38
Page 21

R&B REVIEWS:
- Dance
- Singles
- Album
- Jazz
- Executive Turntable

Page 24
Page 22
Page 58
Page 54

WE SALUTE BLACK MUSIC MONTH
### HOT REPORT – Radio indicates heaviest listening response

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>GEORGE MICHAEL</td>
<td>One More Try</td>
<td>Columbia</td>
</tr>
<tr>
<td>TEDDY PENDERGRASS</td>
<td>Joy</td>
<td>Elektra</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Dirty Diana</td>
<td>Epic</td>
</tr>
<tr>
<td>PRINCE</td>
<td>Alphabet St.</td>
<td>Paisley Park</td>
</tr>
<tr>
<td>JOHNNY KEMP</td>
<td>Just Got Paid</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

### RECORD OF THE WEEK

**SADE**

"Paradise" (Epic)

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

### 2W  LW  TW  ARTIST          TITLE                  LABEL      WOC

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th>GEORGE MICHAEL</th>
<th>One More Try</th>
<th>Columbia</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>MICHAEL JACKSON</td>
<td>Dirty Diana</td>
<td>Epic</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>PRINCE</td>
<td>Alphabet St.</td>
<td>Paisley Park</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>HALL &amp; OATES</td>
<td>Everything Your Heart Desires</td>
<td>Arista</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>TEDDY PENDERGRASS</td>
<td>Joy</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>GEORGE MICHAEL</td>
<td>Just Got Paid</td>
<td>Columbia</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>TONY!TONI!TONÉ!</td>
<td>Little Walter</td>
<td>Wing/PG</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>JOHNNY KEMP</td>
<td>Get It</td>
<td>Motown</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>JAMES BROWN</td>
<td>I'm Real</td>
<td>Scotti Bros./Ep</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>PEBBLES</td>
<td>Most Of All</td>
<td>MCA</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>JODY WATLEY</td>
<td>Should I Say Yes</td>
<td>Atlantic</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>NU SHOOZ</td>
<td>Parents Just Don't Understand</td>
<td>Jive</td>
<td>7</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>EVELYN &quot;CHAMPAGNE&quot; KING</td>
<td>Flirt</td>
<td>EMI-Manhattan</td>
<td>7</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>13</td>
<td>GREGORY ABBOTT</td>
<td>I'll Prove It To You</td>
<td>Columbia</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>14</td>
<td>AL B. SURE!</td>
<td>Let Me Take You Down</td>
<td>Motown</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>15</td>
<td>DOUG E. FRESH</td>
<td>Keep Risin' To The Top</td>
<td>Reality</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>MAC BAND</td>
<td>Roses Are Red</td>
<td>MCA</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>17</td>
<td>RUN-D.M.C.</td>
<td>Run's House</td>
<td>Profile</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>BRENDA RUSSELL</td>
<td>Piano In The Dark</td>
<td>A&amp;M</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>J.J. FAD</td>
<td>Supersonic</td>
<td>Ruthless/Atl</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>20</td>
<td>THE RIGHT CHOICE</td>
<td>Tired Of Being Alone</td>
<td>Motown</td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>TERENCE TRENT D'ARBY</td>
<td>Sign Your Name</td>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
<td>NARADA MICHAEL WALDEN</td>
<td>Divine Emotions</td>
<td>Reprise</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>23</td>
<td>VANESSA WILLIAMS</td>
<td>The Right Stuff</td>
<td>Wing</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
<td>MORRIS DAY</td>
<td>Daydreaming</td>
<td>WB</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>25</td>
<td>DEELE</td>
<td>Shoot 'Em Up Movies</td>
<td>Solar</td>
<td>1</td>
</tr>
</tbody>
</table>

* See Top Sides
We opened the door to R&B songwriters and publishers when other doors were closed. Today, BMI is home to the largest R&B repertoire in the performing rights field.

We're proud to have helped launch the careers of R&B legends like Little Richard, Chuck Berry and Holland, Dozier, Holland and that our '80s roster includes Janet Jackson, Fat Boys, Jody Watley, Anita Baker and LeVert.

We supported the pioneers in rap, house music, go-go and hip hop.

We've led the way on every innovation in the performing rights field for the last 50 years.

We've assembled a team of responsive, young music industry professionals who are excited by R&B and who are behind you all the way.
### The R&B Chart Summary

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>ARTIST/TITLE/LABEL</th>
<th>R&amp;B</th>
<th>TOP40</th>
<th>A-C</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>GEORGE MICHAEL/One More Try/Columbia</td>
<td>86%</td>
<td>96%</td>
<td>91%</td>
<td>Sensational</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MICHAEL JACKSON/Dirty Diana/Epic</td>
<td>91%</td>
<td>83%</td>
<td>0%</td>
<td>Sizzlin' Video</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>PRINCE/Alphabet St./Paisley Park</td>
<td>90%</td>
<td>78%</td>
<td>0%</td>
<td>Straight A's</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>HALL &amp; OATES/Everything Your Heart Desires/Arista</td>
<td>60%</td>
<td>78%</td>
<td>91%</td>
<td>Heart Throbs</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>TEDDY PENDERGRASS/Joey/Elektra</td>
<td>97%</td>
<td>15%</td>
<td>9%</td>
<td>Great LP</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>SADE/Paradise/Epic</td>
<td>90%</td>
<td>48%</td>
<td>73%</td>
<td>Record Of The Week</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JETS/Make It Real/MCA</td>
<td>43%</td>
<td>80%</td>
<td>73%</td>
<td>All In The Family</td>
</tr>
<tr>
<td>8</td>
<td>8*</td>
<td>TONY! TONII! TONÉ!/Little Walter/Wing/PG</td>
<td>84%</td>
<td>24%</td>
<td>0%</td>
<td>Triple Threat</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>JOHNNY KEMP/Just Got Paid/Columbia</td>
<td>62%</td>
<td>41%</td>
<td>9%</td>
<td>Cover Boy</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>S.WONDER/M.JACKSON/Get It/Motown</td>
<td>79%</td>
<td>4%</td>
<td>0%</td>
<td>Super BAD CHARACTERS</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>JAMES BROWN/I'm Real/Scotti Bros./Ep</td>
<td>90%</td>
<td>2%</td>
<td>0%</td>
<td>The Originator</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>PEBBLES/Mercedes Boy/MCA</td>
<td>16%</td>
<td>80%</td>
<td>9%</td>
<td>Video Sparkles</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>JODY WATLEY/Most Of All/MCA</td>
<td>69%</td>
<td>22%</td>
<td>0%</td>
<td>Breaking New Ground</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>NU SHOOZ/Should I Say Yes/Atlantic</td>
<td>71%</td>
<td>15%</td>
<td>0%</td>
<td>On The Move</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>JAZZY JEFF/FRESH PRINCE/Parents Just Don't Understand/Jive</td>
<td>57%</td>
<td>37%</td>
<td>0%</td>
<td>Rapper's Delight</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>EVELYN &quot;CHAMPAGNE&quot; KING/Flirt/EMI-Manhattan</td>
<td>48%</td>
<td>2%</td>
<td>0%</td>
<td>New Single?</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>GREGORY ABBOTT/I’ll Prove It To You/Columbia</td>
<td>74%</td>
<td>0%</td>
<td>0%</td>
<td>Major Mover</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>STACY LATTISAW/Let Me Take You Down/Motown</td>
<td>62%</td>
<td>4%</td>
<td>9%</td>
<td>Growing Up</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>AL B. SURE!/Nite And Day/WB</td>
<td>7%</td>
<td>67%</td>
<td>9%</td>
<td>Top 40 Is Sure!</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>DOUG E. FRESH/Keep Risin' To The Top/Reality</td>
<td>48%</td>
<td>2%</td>
<td>0%</td>
<td>Upward Bound</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>MAC BAND/Roses Are Red/MCA</td>
<td>67%</td>
<td>0%</td>
<td>9%</td>
<td>Violets Are Blue</td>
</tr>
<tr>
<td>14</td>
<td>22</td>
<td>RUN-D.M.C./Run's House/Profile</td>
<td>55%</td>
<td>2%</td>
<td>0%</td>
<td>Show Time</td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>BRENDA RUSSELL/Piano In The Dark/A&amp;M</td>
<td>2%</td>
<td>54%</td>
<td>64%</td>
<td>Cross-over Success</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>J.J. FAD/Supersonic/Ruthless/Atl</td>
<td>33%</td>
<td>30%</td>
<td>0%</td>
<td>Breaks Sound Barrier</td>
</tr>
<tr>
<td>14</td>
<td>25</td>
<td>THE RIGHT CHOICE/Tired Of Being Alone/Motown</td>
<td>47%</td>
<td>2%</td>
<td>0%</td>
<td>Leveling</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>TERENCE TREN'T D'ARBY/Sign Your Name/Columbia</td>
<td>52%</td>
<td>52%</td>
<td>18%</td>
<td>Cover of Rolling Stone</td>
</tr>
<tr>
<td>15</td>
<td>27</td>
<td>NARADA MICHAEL WALDEN/Divine Emotions/Reprise</td>
<td>40%</td>
<td>2%</td>
<td>0%</td>
<td>Inspiration Fades</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>VENESSA WILLIAMS/The Right Stuff/Wing</td>
<td>69%</td>
<td>2%</td>
<td>0%</td>
<td>Can't Clip Her Wing(s)</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>MORRIS DAY/Daydreaming/WB</td>
<td>45%</td>
<td>2%</td>
<td>0%</td>
<td>He’s C-O-O-L</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>DEELE/Shoot’Em Up Movies/Solar</td>
<td>57%</td>
<td>2%</td>
<td>0%</td>
<td>Serve Up The Popcorn</td>
</tr>
</tbody>
</table>

* See Top Sides

### Most Added

**R&B**

**RICK JAMES**

"Loosey’s Rap"

(Reprise)

---

**TOP 40**

**THE CONTOURS**

"Do You Love Me"

(Motown)

---

**AC**

**BILLY OCEAN**

"The Colour of Love"

(Jive/Arista)
THE FIRST SINGLE FROM LOOSE ENDS PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS MANAGEMENT: TONY HALL

Watching You

THE REAL CHUCKEEBOO

PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS MANAGEMENT: TONY HALL
MAJOR MARKET MOVERS

ALEXANDER O'NEAL
"The Lovers"
(Tabu)
Midtempo

LW TW
38 31

BOBBY BROWN
"Don't Be Cruel"
(MCA)
Uptempo

LW TW
66 33

PAULA ABDUL
"Knocked Out"
(Virgin)
Uptempo

LW TW
51 34

GUY
"Groove Me"
(MCA)
Uptempo

LW TW
46 35

M. MOORE F. JACKSON
"I Can't Complain"
(Capitol)
Ballad

LW TW
61 36

The single "The Lovers" adds another notch to Alexander O'Neal's long string of musical successes and he is proving to have a recipe for success. They're loving him at: WUSL, WGGI, WZAK, WPKZ, WEKS, WENN, WJLD, KKDA, WEAH, WJMI, WDIA, WYLD, KACE, KJLH, WDKX, WDJY, WGGI, WAAA, KRRB, WHRK, WTMP, WGFJ, WBLZ, WCKX, KATZ, WVEE, WFXY, KSOL.

"It was always a dream of mine to be a solo artist ... to make music that was more me, more of my feelings," says Bobby Brown. New Edition's former co-leader, is the first of the group to step away as a solo artist. "Don't Be Cruel!" is steaming up windows at: WOCQ/Baltimore, WXYV/Baltimore, WILD/Boston, WUSL/Philadelphia, WAMO/Pittsburgh, KMOJ/Minneapolis, WNOV/Milwaukee, WZIF/Cincinnati, WKKO/Columbus, WATV/Birmingham, KKDA/Dallas, WMJ/Jackson, WYLD/New Orleans, WPLZ/Richmond, KDKA/San Francisco.

Having an impressive string of triumphs in choreographing for video and film, Paula Abdul is showing us the reality of being successful in more than one profession. She's dancing up the charts with her debut single, "Knocked Out," and the listeners are taking lessons at: WXYV, WILD, WHUR, WCIN, WVKO, KMJ, WEKS, WQMG, KRMN, XHRM, KFFK, KMF, WDKX, WUSL, WAMO, WDJY, WGGI, WJLD, WZAK, WJLC, KATZ, WVEE, WATV, WENN, KKD, KDLZ, WAAA, WEAL, WJMI, KRMN, WHRK, WEDR, WYLD, WTMP, KACE, KGFJ, KJLH, KSOL, WCKX, KPRD, WPEG.

This trio delivers sophisticated, yet street-wise Urban/Pop music. "Groove Me" has been in the spotlight at: WXYV/Baltimore, WILD/Boston, WZIF/Cincinnati, WZAK/Cleveland, WZST/Cleveland, WTL/Indianapolis, KMJ/St. Louis, WEKS/Atlanta, WVEE/Atlanta, WPEG/Charlotte, KKDA/Dallas, WQMG/Greensboro, KRMN/Memphis, KACE/Los Angeles, KDAY/Los Angeles, KJLH/Los Angeles.

Melba's teamed up with Freddie on her latest album and together, they're putting "I Can't Complain" on the radio map. Melba has established herself as a stage and recording talent and this album re-establishes that fact in listeners' minds at: WOCQ, WKN, WAMO, WMYK, WHUR, WJLD, WZIF, WJMR, WCKX, WZAK, WZST, WPKZ, WEKS, WENN, WJLD, WPEG, WQMG, KRMN, KQVL, WDIA, KFXY.
IT'S IN THE GROOVE.

Roger

THE NEW SINGLE

"Papa's Got A Brand New Bag"

From the album Unlimited!
Produced by Roger Troutman
MAJOR MARKET MOVERS

Billy Ocean
"The Colour Of Love"
(Jive/Arista)
Ballad

LW TW
58 38

Hailing from Trinidad, Billy Ocean is remembered for "Carribean Queen," "Loverboy," "Mystery Lady," "Suddenly" and "Love Zone." He's scored with his first release, "Get Outta Of My Dreams, Get Into My Car," and he's spreading "The Colour Of Love" around at: WBSB, WOCQ, WXYV, WXKS, WKNV, WAVA, WLUM, WZAK, WHYT, WPZZ, KKKB, WEKS, WQXI, WATV, WQMG, WJMI, WTYX, WAPE, WMG, WHY1, KQXL, WYLD, WWDE, WNVZ, KIIS, KDIA.

Tracie Spencer
"Symptoms Of True Love"
(Capitol)
Uptempo

LW TW
59 39

A 12 year-old native of Waterloo, Iowa, Tracie Spencer started singing at a very young age and it was well worth the effort because this young lady is working a beautiful and strong voice to move radio's attention to her debut single, "Symptoms Of True Love," on the Capitol released LP, Tracie Spencer. Tuned in at: WILD/Boston, WAMO/Pittsburgh, WLUM/Chicago, WNOV/Chicago, WIZF/Cincinnati, WCKI/Cleveland, WJKO/Cleveland, WZZT/Cleveland, WTLT/Indianapolis, KMKJ/St. Louis, WEKS/Atlanta, WATV/Birmingham, WENN/Birmingham, WCKZ/Charlotte, WEED/Miami, KDIA/San Francisco, KKFX/San Francisco.

New Edition
"If It Isn't Love"
(MCA)
Midtempo

LW TW
75 40

Inspired by the Jackson 5, five friends from Boston began performing under the name of New Edition. They've already sold millions of records, starting with their first R&B hits, "Candy Girl" and "Telephone Man." Their current single, "If It Isn't Love" is scoring points at: WXYV, WILD, WKNV, WUSL, WAMO, WMYK, WPGC, KMOJ, WIZF, WZZT, WVEE, WATV, WENN, KKDA, WQMG, KQXL, WYLD, WPLZ, KKFX.

Club Nouveau
"It's A Cold, Cold World"
(King Jay/WB)
Midtempo

LW TW
52 42

Originally, Club Nouveau was perceived, by some, as nothing more than a Timex Social Club spin-off. But with a platinum debut LP, Club Nouveau has proven it’s for real. Out with a second Jay King LP, Club Nouveau is treating radio to the first single, "It's A Cold, Cold World" at: WILD, WKNV, WDAS, WLUM, WNOV, WZZT, KPRS, KMKJ, WEKS, WENN, WEAL, WDN, WPLZ, KKFX.

By All Means
"I Surrender To Your Love"
(Island)
Ballad

LW TW
53 45

By All Means' brand of good contemporary Pop is evidence of the attention the group pays to its goal: "Good songwriting with detail paid to the essential elements of a song." "I Surrender To Your Love" is drawing attention at: WHUR/Washington, WGPS/Detroit, KMKJ/St. Louis, WENN/Birmingham, KDLZ/Ft. Worth, WEAL/Greensboro, WJMI/Jackson, WEED/Miami, WILD/Boston.
**MAJOR MARKET MOVERS**

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

**TEENA MARIE**
"Work It"
(Epic)
Midtempo

Lady T is back on the road of success, following her first hit single, "Ooo La La La" with the soulful midtempo groove of "Work It." This multi-talented singer, songwriter, musician and producer has scored with hit after hit and this one is proving that the winning road is the only road that Teena knows how to travel. She's got radio's support at: WKND/Hartford, WUSL/Philadelphia, WZAK/Cleveland, WPZZ/Indianapolis, KPRS/Kansas City, KATZ/St. Louis, WVEE/Atlanta, WJMI/Jackson, XHRM/San Diego, KKFX/San Francisco.

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>70</td>
<td>47</td>
</tr>
</tbody>
</table>

**RJ'S LATEST ARRIVAL**
"Off The Hook"
(EMI-Manhattan)
Uptempo

Over the past eight years, this Detroit-based band has gained a sizeable following for its original mix of R&B, funk, Pop and Rap, as well as elements of Rock and Jazz. They can't get enough at: WMYK/Virginia Beach, WZAK/Cleveland, WVEE/Atlanta, WATV/Birmingham, KKDA/Dallas, WQMG/Greensboro, WJMI/Jackson, KRNK/Memphis, WYLD/New Orleans.

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>74</td>
<td>48</td>
</tr>
</tbody>
</table>

**THE RAYS**
"Be Alone Tonight"
(EMI-Manhattan)
Ballad

With the School Daze craze still hot, the latest cut off the soundtrack is The Rays' "Be Alone Tonite." There's no biz like show biz and this group is getting their slice of the movie's action. The audience has looked, listened and loved it at: WILD/Boston, WAMO/Pittsburgh, WBMX/Chicago, WGGI/Chicago, WZRT/Cleveland, KPRS/Kansas City, WVVE/Atlanta, WEDR/Miami, WVKO/Columbus, KACE/Los Angeles, WGPR/Detroit.

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>50</td>
</tr>
</tbody>
</table>

**BROTHERS JOHNSON**
"Kick It To The Curb"
(A&M)
Uptempo

George and Louis began at ages 12 and 13, respectively, as supporting musicians for Bobby Womack, David Ruffin and the Supremes. In the '70s, they kicked into a rewarding R&B career as a duo. They're back for more with "Kick It To The Curb." The song has kicked in at: WKND, WIZF, WCN, WCKX, WZRT, WGP, WRT, WTV, KDZ, WJMI, WEDR, KACE, KKFX, KSOL, WDJY, WBMX, WENN, KGFJ, WAMO, WCGI, KPRS, WAAA, WPLZ.

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>54</td>
<td>51</td>
</tr>
</tbody>
</table>

**AL B. SURE!**
"Off On Your Own (Girl)"
(WB)
Midtempo

A gifted athlete, Al was offered a Gridiron scholarship at the University of Iowa, but it was the sound of music that Al chose. He was selected by Quincy Jones as the winner of the Sony Innovator talent search and his latest single, "Off On Your Own (Girl)," is off on its own and scoring big points at: WILD, WUSL, WAMO, WNOV, WIZF, WVKO, WZRT, CBLS, KMJL, WVVE, WPEG, KKDA, WEAL, WJMI, WHRK, WPLZ, WDJY, WDAS, WHUR.

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>53</td>
</tr>
</tbody>
</table>
MAJOR MARKET MENTIONS

Tales receiving significant National radio activity

MILLIE JACKSON
"Something You Can Feel"
(Jive/RCA)
WDYJ, WHUR, WGCI, WCIN, WCKX, WZAK, WGPB, KPRS, WEKS, WENN, WILD, KRNB, WEDR, KACE, KJLH.

TONY TERRY
"Forever Yours"
(Epic)
WXYV, WILD, WAMO, WHUR, WPGC, WCKX, WZAK, WGPR, WPZZ, KMJM, WENN, WJLD, WXX, WCKZ, WPEG, KRNB, WEDR, WQXL, WYLD, KDIA, KMLE.

ZIGGY MARLEY
"Tomorrow People"
(Virgin)
WXKS, WQXI, XHRM.

ANGELA WINBUSH
"C'est Toi (It's You)"
(Mercury/PG)
WILD, WKND, WGCI, WNOV, WCKX, KATZ, WJMI, WHRK, KACE, WNOV, WBLZ, KPRS, WEKS, WENN, WWDN, WZAK, WEDR, KQXL, WTMP, KDIA.

TROOP
"Mamacita"
(Atlantic)
WUSL, WAMO, WWIN, WZAK, KPRS, KDKA, WEAL, WJMD, KFFX, WXYV, WKNX, WLUM, WJZT, WGPB, KATZ, KMJM, WEKS, WVEE, WATT, WPEG, KDIZ, WQMG, WJMI, WZAZ, WHR, WQXO, XHRM.

WILL DOWNING
"Sending Out An S.O.S."
(Island)
WBMX, WZAK, WPZZ, WTLR, WJMI.

STETSASONIC
"Sally"
(Tommy Boy/WB)
KKDA, WEAL, KD3, WHUR, WGCI, WDAS.

RICK JAMES
"Loosey's Rap"
(Reprise/WB)
WZAK, WEAL, WPLZ, WWDM, WTMP.

TYKA NELSON
"Marc Anthony's Tune"
(Chrysalis)
WMYK, KMOJ, WLUM, WCKX, WPZZ, WTLC, WEKS, WCKZ, KDIA.

RAINEY DAVIS
"Indian Giver"
(Columbia)
WILD, WXOK, WTMP.

GREGORY HINES
"That Girl Wants To Dance"
(Epic)
WILD, WKND, WHUR, WGPR, WTLR, WENN, WPEG, WMJ, KRNB, WEDR.

FULL FORCE
"Your Love Is So Def"
(Columbia)
WOCQ, WMYK, WHUR, WGPR, KMJM, KRNB, WYLZ, WPLZ.

ICE-T
"Colors"
(WB)
WEDR, XHRM, WATV, KD3, KMJM, WIZ, KMEL, WNOV, WCKZ, WOCQ.

CHRIS JASPER
"One Time Love"
(Gold City)
KMOJ, WYLDM.
**The R&B Hit List™**

1. **AL B. SURE!**
   - Off On Your Own (Girl) (WB)
   - **Hiatus:**
     - KDAY/Los Angeles CA
     - Lisa Canning
     - RICK JAMES
     - Loosely's Rap
     - (Reprise/WB)

2. **RICK JAMES**
   - Loosey's Rap (Reprise/WB)
   - **Hiatus:**
     - WBAD/Fl. Campbell KY
     - Kaye Barne
     - PD
     - GUY
     - Groove Me
     - (MCA)

3. **TROOP**
   - Mamacita (Atlantic)
   - **Hiatus:**
     - KBBG/Waterloo IA
     - Delores Smith
     - MD
     - MELBA MOORE
     - I'm In Love
     - (Capitol)

4. **NEW EDITION**
   - If It Isn't Love (MCA)
   - **Hiatus:**
     - WBIL/Tuskegee AL
     - Costee McNair
     - PD
     - PIECES OF A DREAM
     - Holding Back The Years (EMI-Manhattan)

5. **SUAVÉ**
   - Shake Your Body (Capitol)
   - **Hiatus:**
     - KBBG/Waterloo IA
     - Delores Smith
     - MD
     - MELBA MOORE
     - I'm In Love
     - (Capitol)

---

**The R&B Report™**
KPRS/Kansas City MO
Cheryl Douglas/PD
REBBIE JACKSON
R U Tuff Enuff
(Columbia)

WZZT/Columbus OH
J D. Wachs/PD
AL B. SURE!
Off On Your Own (Girl)
(WB)

WEKS/Atlanta GA
Tony Scott/PD
BILLY OCEAN
The Colour Of Love
(Jive/Arista)

WCIN/Cincinnati OH
Everett Cork/PD
TERENCE TRENT
D'ARBY
Sign Your Name
(Columbia)

WPEG/Charlotte NC
Michael Saunders/PD
AL B. SURE!
Off On Your Own (Girl)
(WB)

WEAL/Greensboro NC
Toni Avery/M D
RICK JAMES
Loosey's Rap
(Reprise)

WDJY/Washington DC
Chris Barry/M D
RICK JAMES
Loosey's Rap
(Reprise)

WPLZ/Richmond VA
Debbe Parker/PD
DOUG E. FRESH
Keep Risin' To The Top
(Reality/Fantasy)

WILD/Boston MA
Elroy Smith/PD
BOBBY BROWN
Don't Be Cruel
(MCA)

KJMJ/St. Louis MO
Greg Beasley/PD
TROOP
Mammanita
(Atlantic)

WDKX/Rochester NY
Kevin Morrison/PD
TROOP
Mammanita
(Atlantic)

WAMO/Pittsburgh PA
Chuck Woodson/PD
NEW EDITION
If It Isn't Love
(MCA)

WTLC/Indianapolis IN
Jay Johnson/PD
GLADYS KNIGHT &
THE PIPS
(1 It's Gonna Take) All Our
Love
(MCA)

WRBD/ Ft. Lauderdale FL
Charles Mitchell/P D
AL B. SURE!
Off On Your Own (Girl)
(WB)

WPZZ/Indianapolis IN
Paula Cox/M D
DYNASTY
Try Me
(Solar)

KMJO/Minneapolis MN
Mark Miller/P D
RICK JAMES
Loosey's Rap
(Reprise)

WWDM/Sumter SC
Andre Carson/P D
MAC BAND
Roses Are Red
(MCA)

WXOK/Baton Rouge LA
Matt Morton/P D
AL B. SURE!
Off On Your Own (Girl)
(WB)

WUSL/Philadelphia PA
Dave Allan/P D
SHIRLEY MURDOCK
Husband
(Elektra)

WTMP/Tampa FL
Chris Turner/P D
PAULA ABDUL
Knocked Out
(Virgin)

KRIZ/Seattle WA
Frank P. Barrow/P D
SUAVÉ
Shake Your Body
(Capitol)

WYLV/New Orleans LA
Ray Boyd/P D
RICK JAMES
Loosey's Rap
(Reprise/WB)

KACE/ Los Angeles CA
Pam Wells/P D
LOOSE ENDS
Watching You
(MCA)

WLUM/Milwaukee WI
Gary Young/M D
MAC BAND
Roses Are Red
(MCA)

WVKO/Columbus OH
Rob Morris/M D
AL B. SURE!
Off On Your Own (Girl)
(WB)

WEKJ/Miami FL
George Jones/PD
TERENCE TRENT
D'ARBY
Sign Your Name
(Columbia)

WHRK/Memphis TN
Stan Bell/M D
AL B. SURE!
Off On Your Own (Girl)
(WB)

WEKS/Atlanta GA
Tony Scott/P D
AL B. SURE!
Off On Your Own (Girl)
(WB)

WAAA/Winston, NC
Tina Carson/M D
JERMAINE STEWART
Get Lucky
(Arista)

WOCQ/Baltimore MD
Scott Jantzen/P D
GAP BAND
Straight From The Heart
(Total Experience)

WPLZ/Richmond VA
Debbe Parker/P D
NEW EDITION
If It Isn't Love
(MCA)

WIZF/Cincinnati OH
Mary Hanston/M D
BILLY OCEAN
The Colour Of Love
(Jive/Arista)

WATV/Birmingham AL
Ron January/M D
JESSE JOHNSON
Every Shade Of Love
(A&M)

WCKX/Cleveland OH
Rick Stevens/P D
STEVE WINWOOD
Roll With It
(Virgin)
Melba Moore's new release *I'm In Love* is one of the week's breakouts at retail. Others sharing the spotlight are EPMD, James Brown and Pieces Of A Dream. There are no debuts, but we have three re-entries: Jesse Johnson, Michael Cooper and Morris Day. On top of the chart is again, Keith Sweat with his platinum-plus album, *Make It Last*. Run-D.M.C., Prince, George Michael and Al B. Sure! showed power in the Top 5.
JOHNNY KEMP:
The Secret Of His Success

By Darryl Lindsey
Chart Editor

One of the hottest movers at retail & radio in The R&B Report comes from child-prodigy, actor/songwriter/musician/dancer Johnny Kemp. Johnny, who lived in the surroundings of the Bahamas from birth until his early teens, has spent most of his life on stage committed to developing what could lead him to the biggest feat in life: a No. 1 record and album in 1988.

Already a "star" years ago in his hometown in Nassau, one day it became time to see if he had what it takes to make it. Not in the sense of having the talent, but in terms of having what it takes to uproot himself from minor fame in Nassau for anonymity in New York City, to compete in a city where everyone seems to be as good as everyone else, where only the very best shine!

Johnny made up his mind and traded the palm trees for skyscrapers, the simple, plain life for rush-hour traffic — all for the sake of his soul love ... music.

But, one thing he didn't compromise nor sacrifice was his God-given instinct for entertaining a crowd ...

Understanding Johnny Kemp requires understanding his roots, personal and professional. There's a tribe of special talent in New York that is at the precipice of widespread acceptance. Johnny has benefited from his association with those artists. But, naturally, it all started for him at home ... just tuning in to the radio.

Having grown up listening to various artists (such as Tom Jones, Stevie Wonder and Marvin Gaye) Johnny says, "I liked almost every different type of singer." Consequently, Johnny has a broad view of himself and his musical identity. Comments Johnny, "I dislike the labeling of an artist. I don't believe in labels and categorizations. You are what you are. All of us are products of everything that has passed through us. We're products of our history, and products of our present. But if the question is (as to) my personal style, there are different sides of me. There are times when I'm very shy and quiet and other moments when I'm hyped."

As he grew older, Johnny, gigging in the streets of New York City, ran with the hip band of local musicians. Even though they were in different groups, they all knew of one another. The competition was hot like fire but there still was a certain camaraderie among them.

Three of those performers — Keith Sweat, Teddy Riley and Johnny Kemp — are part of a creative clique of East Coast performers that is particularly gaining national recognition at the moment.

Teddy Riley, who's responsible for producing "I Want Her" for Keith Sweat and "Just Got Paid" for Johnny, says of his friendship with Johnny, "He and I hooked up through Gene Griffen a mutual friend of ours. Gene and Johnny wrote the song "Just Got Paid" while I developed some of the music. All of this came from a call that Johnny made to say that he liked the way the demo sounded. From there we went to Kashif's studio to produce it. We did it all in one day. Before this project, people really didn't accept that type of music out of me as a producer. This is the first street record that I've ever done as a producer. The record turned out to be very interesting. It's a combination of several different styles and sounds: calypso, dance, R&B — it's basically..."
Teddy Riley at his best. And I believe that only Johnny could have made the record what it is. It was really great working with a talent such as Johnny. He gives what you need as a producer on the first take. Maybe because we grew up together around the City, we really didn't have to take time to feel each other out like some artists and producers have to. We just drive up to Kashif's studio in Connecticut and within seven hours, we laid down what was the final track for 'Just Got Paid'.

Of that special group of performers in New York, several members are climbing from the Cellar.

The Cellar in New York is kind of Apollo, Jr. Especially, when it came down to the talent that was showcased. On any given evening, audiences were introduced to the developing talents of the New York scene. Johnny was among those talented performers that amazed the Cellar audiences. As Johnny adds, "The Cellar really didn't have an effect on us, we had an effect on it! I'm serious. Really, for a lot of years (the Cellar) was like a staple on the Black music scene for New York. The names that have come out of there were really stupid fresh: Najee, Melli'sa Morgan, Audrey Wheeler, Carol Lynn Townes, and Chad, who all have record deals.

And writers/producers like Fred McFarlane, Teddy Riley and Poogie Bell, who's done some work with The Force MD's. And Lisa Fisher, Allyson Williams, Cindy Mizell, who will have product out on Elektra, Def Jam and Columbia Records, respectively.

"Furthermore, while each city has its own little music pocket, the New York circle is one of the greatest. The vibe among the community is great. I had a party a while ago in celebration of the release of my album. (Attendees included) the press, radio, and people that have worked with me at the Cellar. Everybody came out and it was great. Very seldom do you have a chance to come together with your peers, especially the ones who you worked with in the beginning stages."

Ruben Rodriguez, VP/R&B Promotion for Columbia wasn't surprised with the new ground that Kemp is breaking with his smash single. "First of all, Johnny set a strong base with his debut release for us. His single 'Just Another Lover' went Top 15, which set the circumstances for the success of 'Just Got Paid,'" Rodriguez said.

"At that time we had him doing promotional stops at radio, covering the whole country. To reinforce that, Johnny did several track dates, along with a video to showcase the energy that Johnny possesses.

"I mentioned all of the above to substantiate my point that radio doesn't forget these things. That's why they (R&B programmers) broke Johnny out of the box, the minute they heard it. R&B radio has been very supportive.

"The pop division has also been working very closely with us, so when the window was open to cross, they were there. This time around, with the groundwork being laid on the previous album, we want to take Johnny out on the road with his band. Track dates were great— we've been receiving calls everywhere for him— but it's time for the public to see him live with his group. This is only the beginning of several cuts to come from the album."

At its peak, "Just Got Paid" received 97% of R&B radio support along with an evergrowing 41% of Top 40 radio acceptance. The video made an impressive jump from No. 11 to No. 2 after three weeks of activity, while the record reigned at the No. 1 position for two weeks in the survey of the nation's record pools. Surely Johnny has discovered the secret of success. It takes the desire, the perseverance, and various support mechanisms—whether, producers, label, radio, or retail.

That will lead you to the bank, singing, "Just Got Paid."
EPMD’s "You Gots To Chill" continues to be hot at Rap retail. Meanwhile, Eazy-E’s "Radio" on Ruthless/Priority is one of the week’s Top 4 movers. Eazy-E first gained local prominence in Los Angeles with "Boys In The Hood." Another single gaining attention at Rap retail is Finess & Synquiss, "Soul Sisters." A hot mover on the West Coast is still Young MC, "I Let ‘Em Know," on Delicious Records.

**TOP 4 MENTIONS**

**DE AL SOUL**
- Plug Tunin’ (Tommy Boy)

**MC LYTE O’CONNOR**
- I Want Your Hands (Chrysalis)

**EASY-E**
- Radio (Ruthless/Priority)

**SHAZADA #1**
- CHARLOTTE, NC: ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
- J. J. FADD/Supersonic (Dream Team/Atlantic)
- 7A3/Party Time (Geffen)

**SHAZADA #2**
- CHARLOTTE, NC: ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
- B. D. P./By All Means Necessary (Ruthless)
- 7A3/Party Time (Geffen)

**SHAZADA #3**
- CHARLOTTE, NC: ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
- J. J. FADD/Supersonic (Dream Team/Atlantic)
- 7A3/Party Time (Geffen)

**SHAZADA #4**
- CHARLOTTE, NC: EPMD/You Gots To Chill (Fresh/Sleeping Bag)
- EAZE-E/Boys In The Hood (Ruthless)
- ROXANNE SHANTE/Go On Girl (Profile)

**ON TARGET**
- San Diego, CA: EPMD/You Gots To Chill (Fresh/Sleeping Bag)
- ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
- ICE-T/Colors (WB)
- 7A3/Party Time (Geffen)

**ENDLESS HORIZONS**
- Odessa, TX: ROXANNE SHANTE/Go On Girl (Profile)
- TWO LIVE CREW/Move Somethin’ (Luke Skywalker)
- EASY-E/Boys In The Hood (Ruthless)

**RETAIL RAP**

**DISC CITY**
- Plainfield, NJ: EPMD/You Gots To Chill (Fresh/Sleeping Bag)
- B. D. P./By All Means Necessary (Ruthless)
- 7A3/Party Time (Geffen)

**CHURCHILL RECORDS & TAPES**
- Norfolk, VA: EPMD/You Gots To Chill (Fresh/Sleeping Bag)
- 7A3/Party Time (Geffen)
- FINESS & SYNQUIS/Soul Sisters (Dream Team)

**SOUND OF MARKET #1**
- Philadelphia, PA: ROB BASE & DJ EZ ROCK/It Takes Two (Profile)
- EAZE-E/Boys In The Hood (Ruthless)
- 7A3/Party Time (Geffen)

**RAP AROUND**

One of the most prolific artists around today in Hip-Hop is Boogie Down Productions’ own Blastmaster KRS1. His first album Criminal Minded on B-Boy was a big winner in the New York boroughs, and eventually sparked national interest in him and the late DeeJay Scott La Rock. KRS1 is back with his new release, By Any Means Necessary, with a new label and new representation, Def Jam Artist Management. In making one of his rare Los Angeles appearances introducing his current album, at Los Angeles’ underground club, Alcohol Salad, for what was sort of a New York experience. Could the Los Angeles rap scene be getting in gear like clubs on the East Coast?, (i.e. Latin Quarters, Roof-top, Zodiac Club, Red Parrot) did for years. Opening the evening’s affair was none other than 7A3, performing their hits from their forthcoming album and from the Colors soundtrack, “Party Time” and “Why?,” Afrika Bambaataa & Family, Capitol’s “Reckless” is definitely a must. The cut features UB40, Malibu and Lizzie Teard. The production of the single took place in England, where the record is shooting up the charts as well.

— Darryl Lindsey
For a number of reasons, it is virtually impossible to set forth a precise equation to compute performance royalties.

For starters, crossing over can make a big difference in dollars.

How big?

Although a title's position on a chart in Billboard magazine is not the most trustworthy predictor, the following estimates give some idea of what to expect.

Top 10 R&B records can earn the songwriter and publisher anywhere from $5,000 to $10,000 for each quarter of chart life. If an R&B record crosses to the pop charts and reaches the Top 10, the increases are astronomical.

But get this: A Top 10 pop hit can earn the songwriter and the publisher anywhere from $40,000 to over $50,000 per quarter for the same song.

The reason for the significant gap in revenue is that there are only 400 or so R&B stations in the ASCAP and BMI surveys, whereas there are over 2,000 pop stations.

That's just in America. What of other lands? What about worldwide hits?

It's a system of one hand washing another washing another washing another.

In virtually every foreign country, there are performing rights organizations. ASCAP and BMI cooperate with them all. The American societies license and collect performance royalties in this country on behalf of artists belonging to foreign organizations, while foreign societies collect the money earned outside these borders by members of ASCAP and BMI.

However, these days R&B is showing up on the Silver Screen and the little screen. What are the groundrules for earning money in those media?

Let's assume that a publisher arranges for one of its songwriters to write a theme song for a major motion picture. The songwriter and publisher will split a songwriting fee. A major songwriter could get up to $25,000. Film companies have paid more than $1,000 for a few seconds of background music blaring from a radio! Using an existing song and master could cost a studio between $15,000 and $30,000. Keep in mind that when a film producer wants to use an original master recording, he must get the permission of the publisher and the record company.

Now what about TV?

TV producers must pay a synchronization fee for use of songs.

(Originally, the term referred to the act of synchronizing the music with the action on the screen.) Suppose we have a disco scene in a popular TV show. The script calls for a song at the top of the pop charts. Use of such a song in the show may bring the publisher anywhere from $5,000 to $15,000. And then, of course, when the show airs, public performance revenue is generated from either BMI or ASCAP. Smaller synchronization fees (a few hundred dollars) would be paid for a new song written by an unknown songwriter for a particular episode.

For each of the issues addressed above, there are sub-issues that are critically important to music-publishing professionals. Those subjects will be illuminated as this series continues. For now, it's sufficient to say that there is a battle for profit being waged, hotly and continually. And as long as music continues to generate the kind of money that it does, the battle will rage on ... and on ... and ...
THE BIG SCORE: 
Nile Rodgers' Coming Of Age As A Composer

By Belma Johnson
Editor-In Chief

With production credits as impressive as Nile Rodgers’, it’s hard to find new ways to lift eyebrows.

Already, he’s collaborated with Diana Ross, David Bowie, Duran Duran, Mick Jagger and Madonna — taking them all to heights unprecedented in their careers.

And, of course, his work with Chic is historic. (What’s still Atlantic’s biggest-selling single in history? That’s right: “Le Freak.”)

Still … Nile has discovered a new way to make headlines.

Nile Rodgers is scoring Eddie Murphy’s new film, “Coming to America,” which is a tragic novelty.

No, the film is not a tragic novelty — the situation is.

And the tragedy is the novelty of a Black man scoring a major film. You see, even in these enlightened days, Black Men Don’t Score Films.

It’s a rule in Hollywood. And, like all rules, this one has notable exceptions: notably, Herbie Hancock and Quincy Jones.

But rules are rules …

"As far as I know," says Nile, "no one in my age group is doing this. Besides Quincy, I don’t know who’s doing this."

Like we said, Herbie. But who else? And why not?

For one thing, "it costs a quarter of a million dollars to use an orchestra." Thus, low-budget Black films can’t handle the expense, while traditional Hollywood filmmakers just don’t hire Blacks. Black Men Don’t Score Films.

(There must be another rule, too: Black Women Don’t Score Even Black Films. Name one exception. Please.)

Besides scoring the film (composing all the atmospheric or background music), Nile wrote and produced three cuts on the soundtrack album, including the first single and title song ("Coming To America," performed by The System), a Sister Sledge song ("Living The Good Life," which does not necessarily mean Nile and the Sisters are going to do a new album project together), and a record with Eddie singing lead ("I Got It," the projected lead single from his sophomore singing LP).

But, make no mistake, the news here is not that Nile is doing three cuts on the soundtrack. Loads of Black artists get that kind of work.

But … Black Men (And Women) Don’t Score Films.

So how did this anomaly come to be?

"John Landis, the director of the film, hired me on a recommendation from David Bowie," Nile said, beginning an odd tale. "John and David were having dinner and John asked David, ‘Who should I hire to score the film? I need a hot, new producer.’ And Bowie said, ‘Why not give Nile a call?’"

(Background: When Nile produced David Bowie’s Let’s Dance LP, it was a remarkable breakthrough, opening David to a broader audience than he had ever enjoyed. Now back to the story of Nile’s scoring the scoring gig.)

"David and I had worked on that one LP, but he remembered me and recommended me. Then, the next day, Landis called Steve Bedell, the Sr. VP/Music at Paramount. (Landis) asked Steve also who he should hire and Steve said, ‘Nile Rodgers.’ It was too much of a coincidence for Landis. He decided right then that he would hire me."

And so it goes.

"This is my fifth film. But it’s the first movie that I’ve done in the traditional manner, with a 110-person orchestra. All the other movies I’ve done have just been with a synthesizer or rhythm section. To write for a hundred people is a new challenge. So you can see why, in many ways, I consider this my first film. I can’t tell you how excited I am about this."

And proud.

Nile said he has taken special pride in the fact that the stars of the film are Black on his first major scoring commission. Eddie Murphy … James Earl Jones … Arsenio Hall …

One thing is certain, however. This isn’t an affirmative-action assignment: in other words, Nile didn’t get the job simply because he’s Black.
HAROLD CHILDS has been named VP/Jazz Marketing for WB. SUZANNE EMIL has been named Mgr./Record Products at WB. RON KITTLE has been named VP/Controller for WB. NANCY GILKISON has been named VP/Art Production for WB. LYNDAY FOX-FRAZER has been appointed Dir./Business Affairs at Columbia. BARBARA AGLIETTISS has been appointed Product Manager at CBS.

MARC GORDON has been named GM at G.A. Promotions, Inc., an entertainment company whose activities include concert promotion, music publishing, an upcoming record label and ownership of night clubs in the U.S. and Latin America. CBS SPECIAL PRODUCTS has entered into an agreement with the Teresa Gramaphone Company for the purchase of the entire Doctor Jazz catalog, along with certain Signature and other Thiele-owned masters.

IVAN BODLEY has been appointed Mgr./Media Relations at Epic/Portrait CBS — WC. EMILYANN WITTMAN has been appointed Mgr./Video Promotion at Columbia — EC. She will be responsible for the placement and tracking of all Columbia videos on broadcast and cable television, clubs and video pools in the eastern U.S., and for coordinating television appearances by Columbia artists on video shows.

HENRY MARQUEZ has been appointed Creative Director at EMI-Manhattan. CAROL CHEN has been named Sr. Designer for EMI-Manhattan. EVAN LAMBERG has been appointed Professional Manager at Jobete/Stone Diamond Music — EC. She will be working with Jobete's writers and producers exploiting both the old and new catalogs, as well as developing new talent.

TOM VICKERS has been appointed Dir./A&R at Capitol — WC. MAURA O'KEEFE has been appointed Assoc. Dir./Consumer Relations at Columbia. She will continue to report the Director of Consumer and Government Affairs and will assist her in matters pertaining to consumer policy, advertising, legislative and regulative matters and consumer-related matters.

WILLIAM VELEZ, former business affairs executive at ASCAP, has formed William Velez & Associates, a full-service music rights and royalty management firm focusing on maximizing royalty income for companies and songwriters in the areas of film, television, advertising, Latin and Jazz. FRAN LICHTMAN has been promoted to the position of VP/Int'l. for Atlantic.

BARBARA SISILLI-HIGGINS has been named Dir./Media & Marketing Services at BMG. CAROL CHRENC has been appointed to Mgr./Traffic at BMG. JOSEPH INSENTENHF has been promoted to Sr. VP/Employee Relations for BMG. THOMAS W. MCINTYRE has been promoted to Sr. VP/Chief Financial Officer of BMG.
SINGLE REVIEWS

RICK JAMES featuring Roxanne Shanté
"Loosey's Rap"
(Reprise/WB)
The flamboyant prince of punk funk returns with a killer. Mix a blend of Rick James' funky guitar with Roxanne Shanté's Rap ability and you get something Juicy! Demos: Teens and young adults.

Writer: Rick James
Producer: Rick James
Publisher: Stone City Music Adm. by National League Music (ASCAP)
Catalog: 7-27885-A

MIKI HOWARD
"Crazy"
(Atlantic)
This lady is on a serious roll. With hit after hit after hit, the teaming of Miki and Gerald Levert was a stroke of genius. This sultry ballad smokes from the moment the needle hits the wax. Don't be late on this one. A natural at R&B and Quiet Storm stations.

Demos: Female and adult.

Writers: G. Levert/M. Gordon/G. Minims
Producers: Gerald Levert/Marc Gordon
Publisher: TRYCEP Publishing Adm. Willesden Music
Catalog: 7-87068

NORMAN CONNORS
"You're My One And Only Love"
(Capitol)
If you're looking for a mid-tempo jam that's tasty as well — look no further. This cooker features Gabrielle Goodman on lead vocals under the tutelage of maestro Norman C. It's happening and you'll be glad you checked it out. Demos: Female young adult.

Writers: J. Burvick/M. Meadows
Producers: Norman Connors/Marion Meadows/Jacques Burvick
Publishers: Valda Music/Sumnight Music/Boykin Music (BMI)
Catalog: P-B-44159

NATALIE COLE
"When I Fall In Love"
(EMI-Manhattan)
Smooth, melodic vocals complemented with a cool, sexy sax in a call-and-response style are the highlights of this tune. Natalie Cole is right on track again! R&B and Quiet Stormers should go early. Demos: Female - Adult.

Writers: V. Young/E. Heyman
Producer: Marcus Miller
Publisher: Chappell Music/Interpong Music (ASCAP)
Catalog: PB-50138

MAJOR NEW RELEASES
(SINGLES)

Label: Virgin
Artist: Déjà
Title: "Heart Beat"
Writer: Monte Moir
Producer: Monte Moir
Publisher: Monte Moir Music (ASCAP)
Catalog: 7-99319

Capitol
Suavé
"Shake Your Body"
(Suavé)
Suavé and Dwayne Omarr Collums/EMI Music Inc./Outrageous Publishing (ASCAP)
P-B-44178

Cypress
Tower Of Power
"Credit"
S. Kupka/J. Whitney/E. Castillo
Emilio Castillo
Kuptillo Music
YY-0007

MAJOR NEW RELEASES
(ALBUMS)

Label: MCA
Artist: Randy Hall
Title: Love You Like A Stranger
Catalog: MCA-42148

Jive
Boogie Down Productions
By All Means Necessary
1097-1-J-A

Nastymix
Sir Mix*A*Lot
Swats
NMR 70123

Please send all configurations of product for review to:
Graham Armstrong, Publisher
The R&B Report
844 N. Hollywood Way, Suite 200
Burbank, CA 91505
Evelyn King tops the chart, occupying the No. 1 position for the third straight week.

The biggest gainer this week comes from Vanessa Williams with "The Right Stuff," jumping 16 points from No. 20 to No. 4. Troop's "Mamacita" leaps to the No. 7, spot up from No. 22.

This week's debuts include MAC Band, Bobby Brown, Krush, Eddie Stockley, Information Society, S-Express, and Tracy Chapman.

---

**Evelyn King**

Evelyn King tops the chart, occupying the No. 1 position for the third straight week. The biggest gainer this week comes from Vanessa Williams with "The Right Stuff," jumping 16 points from No. 20 to No. 4. Troop's "Mamacita" leaps to the No. 7 spot up from No. 22. This week's debuts include MAC Band, Bobby Brown, Krush, Eddie Stockley, Information Society, S-Express, and Tracy Chapman. 

---

**Pool Hit List**

- **Rick James**
  - Loosey's Rap
  - (Reprise/WB)
- **Suavé**
  - Shake Your Body
  - (Capitol)
- **New Edition**
  - If It Isn't Love
  - (MCA)
- **Loose Ends**
  - Watching You
  - (MCA)

(Titles most-often mentioned by pools to R&B Report™ for the week)
REBBIE JACKSON
"R U Tuff Enuff"
(Columbia)

Get out of the way Michael and Janet, 'cause your sister has got it — a hit that is. The 12" breaks down into four mixes: 12", 7" dub, and instrumental. Melle-Mel's rap and Rebbie's vocals blend together to make this a record to play. Get two copies — work the 12" and the dub.

Writers: A. McCallister / R. Jackson / D. Conley / M. Glover
Producer: David "Pic" Cone
Publisher: Screen Gems-EMI Music Inc / Rebbies Music (BMI)
Catalog: 44-07813

LOOSE ENDS
"Watching You"
(MCA)

"Slow Down," "Hanging On A String," and "Gonna Make You Mine," were all big hits for the London-based group. The next hit in that line of hits will be "Watching You." Plain and to the point, it's got that Loose Ends sound and it will work. Bust it!

Writers: McIntosh / Eugene / Nichol
Producer: Nick Martinelli
Publisher: MCA Music Pub (ASCAP)
Catalog: MCA-23854

RICK JAMES
"Loosey's Rap"
(WB)

Welcome back Rick, and thanks for bringing along with you "Loosey's Rap," a smash if I ever heard one. The beat, the guitar licks, rap by Roxanne Shanté and the vocals will take this one to the top of the charts. Deejays, work the raw rap and the Rix Mix. (Note: Ear Wax Removal Kits available for those who can't hear this hit.)

Writer: Rick James
Producer: Rick James
Publisher: Stone City Music (ASCAP)
Catalog: D-20941

NEW RELEASES:

CYBOTRON
"Cosmic Cars"
(Fantasy)

Writers: 3070, Juan Atkins
Producers: 3070, Juan Atkins
Publisher: Deep Space Music (BMI)
Catalog: D-3104

MANTRONIX
"Join Me Please"
(Capitol)

Mantronix / M.C. Tee
Mantronix
Colgems-EMI Music Inc / Mantronix Int'l. Music, Inc.
(ASCAP)
V15386

TIME TRAVELER
"Compulsion"
(Roll)

Ish
Ish
Toy Band Music, Inc / Blackwood Music Inc. (BMI)
RR 1201

NORMAN CONNORS
"You're My One And Only Love"
(Capitol)

J. Burvick - M. Meadows
Norman Connors
Valda Music/Sunsight Music/Boykin Music (BMI)

STEREO M.D./ D.J. WEASUL
"Don't Make Me Mad"
(House Jam)

Pierre Broots / Derrick Buford
Pierre Broots / Derrick Buford
Magic Disc Music (BMI)
JDC 2023

KARLA REDDISH
"You Are The One"
(Alpha Int'l.)

K. Lowery / D. Gaskins
KC / Shiek
Deltar Music (ASCAP)

AL B. SURE
"Off On Your Own" (Remix)
(WB)

Al B. Sure / Kyle West
Kyle West
Across 110th St. Publishing (ASCAP)
0-20952

CAMILLE
"There's No Party Here"
(4th & B'way)

Tommy Uzzo
Tommy Uzzo
Hot Winter Music (ASCAP)
PRO 460

Please send all 12" product for review to:
Dannie "Fut" James — Rhythm Of The Street Editor
The R&B Report
844 N. Hollywood Way, Suite 200
Burbank, CA 91505
**POOL PICKS**

**NORTHWEST DANCE MUSIC ASSOC.**
Seattle, WA
Dir. Kerry Loewen
Suavé-"Shake Your Body"-Capitol
Loose Ends-"Watching You"-MCA

**SHERLOCK**
Greensboro, NC
Dir. Vincent Cook
Guy-"Groove Me"-Uptown/MCA
Loose Ends-"Watching You"-MCA

**TABLES OF DISTINCTION**
Washington, D.C.
Dir. "Eardrum"
Siedah Garrett-"Kissing"-Qwest/WB
Afrika Bambaataa-"Restless"-Capitol

**LARLIN**
Chicago, IL
Dir. Larry Penix
New Edition-"If It Isn't Love"-MCA
Ronnie Laws-"Smoke House"-Columbia

**SOLID PRODUCTIONS**
San Diego, CA
Dir. Monroe Greer
Rick James-"Loosey's Rap"-Reprise/WB
New Edition-"If It Isn't Love"-MCA

**AMERICAN**
Beverly Hills, CA
Dir. Randy Frey
Loose Ends-"Watching You"-MCA
Scritti Politti-"Boom (There She Was)"-WB

**SOUL DISCO**
San Francisco, CA
Dir. Bobby "G"
Rick James-"Loosey's Rap"-Reprise/WB
New Edition-"If It Isn't Love"-MCA

**5 STAR**
Covington, KY
Dir. Mark Burney
Suavé-"Shake Your Body"-Capitol
Hindsight-"Small Change"-Virgin

**SHERLOCK**
Greensboro, NC
Dir. Vincent Cook
Guy-"Groove Me"-Uptown/MCA
Loose Ends-"Watching You"-MCA

**SOUL DISCO**
San Francisco, CA
Dir. Bobby "G"
Rick James-"Loosey's Rap"-Reprise/WB
New Edition-"If It Isn't Love"-MCA

**THE PROS**
Oakland, CA
Dir. Sly Herron
Loose Ends-"Watching You"-MCA
New Edition-"If It Isn't Love"-MCA

**IMPACT**
Los Angeles, CA
Dirs. Dannie "Fut"
James/Tracy S. Kendrick
Rick James-"Loosey's Rap"-Reprise
Rebbie Jackson-"R U Tuff"
Enuff"-Columbia

**DANCE SO FINE**
Durham, NC
Dir. Neil Addison
Suavé-"Shake Your Body"-Capitol
New Edition-"If It Isn't Love"-MCA

**PROFESSIONAL MUSIC PROGRAMMERS**
Chicago, IL
Dir. Fran Willoughby
Suavé-"Shake Your Body"-Capitol

**DESSERT WEST**
Phoenix, AZ
Dir. Terry Gilson
Vanessa Williams-"The Right Stuff"-Wing/PG

**THE PROS**
Oakland, CA
Dir. Sly Herron
Loose Ends-"Watching You"-MCA
New Edition-"If It Isn't Love"-MCA

**IMPACT**
Los Angeles, CA
Dirs. Dannie "Fut"
James/Tracy S. Kendrick
Rick James-"Loosey's Rap"-Reprise
Rebbie Jackson-"R U Tuff"
Enuff"-Columbia

**DANCING DISCS**
Denver, CO
Dir. Lawana Sims
Loose Ends-"Watching You"-MCA
New Edition-"If It Isn't Love"-MCA

**UNITED DANCE**
Detroit, MI
Dir. Tyrone Bradley
Siedah Garrett-"K.I.S.S.I.N.G."-Qwest
New Edition-"If It Isn't Love"-MCA

**PHILADELPHIA METRO**
Philadelphia, PA
Dir. Martin Keown
Siedah Garrett-"K.I.S.S.I.N.G."-Qwest

**DANCING DISCS**
Denver, CO
Dir. Lawana Sims
Loose Ends-"Watching You"-MCA
New Edition-"If It Isn't Love"-MCA

**SHERLOCK**
Greensboro, NC
Dir. Vincent Cook
Guy-"Groove Me"-Uptown/MCA
Loose Ends-"Watching You"-MCA

---

"FUT NOTES"

Capitol's smooth ballad-er, FREDDIE JACK-SON, has a new single "Nice-N-Slow," targeted for a June 20 release. Also at the label, there's a June 27 release date for MELBA MOORE'S single "Love And Kisses," and CHAPTER EIGHT with "Give Me A Chance." (An up-tempo ballad.)

WB releases include Pop group SCRITTI POLITTI, working with ROGER of ZAPP on "Boom There She Was," BIG DADDY KANE with a 12" of "Ain't No Half-Steppin',' produced and mixed by MARLEY MARL and TIMES TWO with "Cecelia" (an old SIMON AND GARFUNKEL hit.) produced by JAY KING, and remixed by SHEP PETTIBONE and STEVE PECK.

"Mary Mary," is the next single to be released by RUN-D.M.C. The B-side features a re-release of "Rock Box," the single from the group's second album, King Of Rock. Other Profile releases include a 12" from EURO-K called "Wild Thing," and look for DEBECK B's LP, Bullet From A Gun, by the end of June.

Look for A&M's first rap artist, RAHEEM, to release a single later this month. "Another Lover" by GIANT STEPS, "Cinema 6" by CINEMA, "I'll Betcha She's Got A Boyfriend" by SHANICE WILSON, with a House Mix on one side, and Miami Mix on the other.

June releases at D&M include an LP, Follow The Leader, by ERIC B & RAKIM, and Reggae Rap tune by DON BROWN entitled "DJ Imitator."

Finally, from Arista, look for the latest LPs from the FOUR TOPS, Indestructible, and one from KIARA, a new group at the label, produced by MTUME, NICK MARTINELLI and ARTHUR BAKER. Rumors have it that the soul-stirring voice of JENNIFER HOLLI-DAY has signed with the label.

---

Please send all press releases, studio news and photographs to:
Cynthia S. Smith
The R&B Report
844 N. Hollywood Way, Suite 200
Burbank, CA 91505

The R&B Report™
Jody Watley debuts on this week’s chart at No. 23 with her fourth video from her Grammy award-winning album. Other activity includes debuts from James Brown, Melba Moore & Freddie Jackson. At No. 15 is Earth, Wind & Fire. Michael Cooper makes big moves, while Herbie Hancock and Vanessa Williams are close on his heels. This week’s hottest Hip-Hop clip comes from Jazzy Jeff And The Fresh Prince.

---

**THE R&B VIDEO CHART**

<table>
<thead>
<tr>
<th>The Beam</th>
<th>MTV</th>
</tr>
</thead>
<tbody>
<tr>
<td>(214) 263-9911</td>
<td>(212) 713-6481</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BET</th>
<th>Video Music Connection</th>
</tr>
</thead>
<tbody>
<tr>
<td>(703) 461-0344</td>
<td>(202) 364-3900</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friday Night Videos</th>
<th>Night Tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(212) 399-1400</td>
<td>(213) 469-7166</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Soul Beat</th>
<th>VH - I</th>
</tr>
</thead>
<tbody>
<tr>
<td>(415) 644-0772</td>
<td>(212) 713-6481</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Video Place</th>
<th>Hit Video USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>(317) 923-3601</td>
<td>(713) 650-0055</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MICHAEL JACKSON</th>
<th>Dirty Diana</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 7 1</td>
<td>Epic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PEBBLES</th>
<th>Mercedes Boy</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 3 2</td>
<td>MCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KEITH SWEAT</th>
<th>Something Just Ain’t Right</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 4 3</td>
<td>Vintertainment</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUAVÉ</th>
<th>My Girl</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 2 4</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AL B. SURE!</th>
<th>Nite And Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 5</td>
<td>WB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JAZZY JEFF &amp; THE FRESH PRINCE</th>
<th>Parents Just Don’t Understand</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 15 6</td>
<td>Jive/RCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JESSE JOHNSON</th>
<th>Lovestruck</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 7 10</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MICHAEL COOPER</th>
<th>Dinner For Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 18 8</td>
<td>WB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JERMAINE STEWART</th>
<th>Say It Again</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 11 9</td>
<td>Arista</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>KOOL MOE DEE</th>
<th>Wild, Wild West</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 12 10</td>
<td>Jive/RCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HERBIE HANCOCK</th>
<th>Vibe Alive</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 19 11</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RUN-D.M.C.</th>
<th>Run’s House</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 12 13</td>
<td>Profile</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BRENDA RUSSELL</th>
<th>Piano In The Dark</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 13 13</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TONY! TONI! TONÉ!</th>
<th>Little Walter</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 5 14</td>
<td>Wing/PG</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EARTH, WIND &amp; FIRE</th>
<th>Evil Roy</th>
</tr>
</thead>
<tbody>
<tr>
<td>--- Debut</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E.U. BAND</th>
<th>Da Butt</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 6 16</td>
<td>EMI-Manhattan</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NATALIE COLE</th>
<th>Pink Cadillac</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 9 17</td>
<td>EMI-Manhattan</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VANESSA WILLIAMS</th>
<th>The Right Stuff</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 18 19</td>
<td>Wing/PG</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SAMANTHA FOX With FULL FORCE</th>
<th>Naughty Girls</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 19 20</td>
<td>RCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JETS</th>
<th>Make It Real</th>
</tr>
</thead>
<tbody>
<tr>
<td>28 20</td>
<td>MCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GARY TAYLOR</th>
<th>Compassion</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 21 18</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HALL &amp; OATES</th>
<th>Everything Your Heart Desires</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 22 8</td>
<td>RCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JHINDSIGHT</th>
<th>Stand Up</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 8 17 24</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ANGELA WINBUSH</th>
<th>C’est Toi (It’s You)</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 24 17</td>
<td>Mercury/PG</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NU SHOOZ</th>
<th>Should I Say Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 25 17</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JODY WATLEY</th>
<th>Most Of All</th>
</tr>
</thead>
<tbody>
<tr>
<td>--- Debut</td>
<td>MCA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JAMES BROWN</th>
<th>I’m Real</th>
</tr>
</thead>
<tbody>
<tr>
<td>--- Debut</td>
<td>Scotti Bros./Epic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MELBA MOORE/FREDDIE JACKSON</th>
<th>I Can’t Complain</th>
</tr>
</thead>
<tbody>
<tr>
<td>--- Debut</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PAUL JACKSON, JR.</th>
<th>I Came To Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 20 29</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JUNIOR</th>
<th>Say Yes (If You Want Me)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 14 30</td>
<td>London/PG</td>
</tr>
</tbody>
</table>
R&B Q UOTES

DEWAYNE WIGGINS
Tony! Toni! Toné!
(Wing/PG)
"You had a lot of these people right off the street that have natural voices. Some thugs would even get in there! And (our choir director) would discipline their voices. That's why they were so different, because everybody else had this classical training and these people had just raw, out vocals!"
— On the award-winning choir he and the group members sang with in high school

HERBIE HANCOCK
Solo Artist
(Columbia)
"Everything I've read about people who have actually seen the film says it doesn't at all promote gang violence. The film just tells a real kind of story about the way things are. It's not trying to make a point. It could've been a documentary."
— On the "Colors" controversy

JAMES "J.T." TAYLOR
Solo Artist,
formerly of Kool & The Gang
"The management didn't treat me fairly and I didn't feel the total respect from all the band members. Over the years, there's been a lot of problems with communication. I just felt it was in my best interest — to save my life and my career — for me to go on and do my own thing."
— On why he left Kool & The Gang

ICE-T
Solo Artist
(Sire/WB)
"Some people are so out of touch with what's going on in the streets. That's why I told the NAACP, 'How can you continually sweep our dirt under the carpet?' The Guardian Angels spend too much time walking up and down Hollywood Boulevard. They could put 25 of the Angels in a project and help them!"
— On striking back at the "Colors" critics

JOHN BELL
Kool & The Gang
(PolyGram)
"We're getting ready to go back into the studio. We're gonna do a Greatest Hits album with about three new cuts (possibly, remakes of 'Jungle Boogie,' 'Hollywood Swinging' and 'Funky Stuff'). Then we're gonna have a new album out next year."
— On the band's plans, now that J.T. is gone

ICE-T
Solo Artist
(Sire/WB)
"Some people are so out of touch with what's going on in the streets. That's why I told the NAACP, 'How can you continually sweep our dirt under the carpet?' The Guardian Angels spend too much time walking up and down Hollywood Boulevard. They could put 25 of the Angels in a project and help them!"
— On why the band decided not to work with superproducers like Narada Michael Walden and Reggie and Vincent Calloway on their comeback album

ROBERT "KOOL" BELL
Kool & The Gang
(PolyGram)
"We're getting ready to go back into the studio. We're gonna do a Greatest Hits album with about three new cuts (possibly, remakes of 'Jungle Boogie,' 'Hollywood Swinging' and 'Funky Stuff'). Then we're gonna have a new album out next year."
— On the band's plans, now that J.T. is gone

THE FRESH PRINCE
DJ Jazzy Jeff &
The Fresh Prince
(Jive)
"Jeff was regarded as the best DJ in Philadelphia and I was ranking up there pretty good with the emcees. Jeff was hired to do a house party on my block. So, me and (my beat-boxer) Ready Rock C went to the house party and the three of us did something together all night long!"
— On meeting Jazzy Jeff

P E B B L E S
Solo Artist
(MCA)
"I really thought (being from California) the audience was gonna be all laid back and just watch, since they didn't know what to expect from me. But, I was really pleasantly surprised! They got down!"
— On her recent opening-night performance in Los Angeles

R&B Quotes excerpted from Lee Bailey Communications' "Radioscope — The Entertainment Magazine Of The Air"
For this 25-year-old recording artist, Vanessa Williams' tale of defeating defeat — despite anti-Williams odds — could even inspire Burt Parks to revise his "Here she is, Miss America" anthem to something with a little more spice to it.

Her debut single, "The Right Stuff," introduces her album of the same name and is chalking up "10s" with the public even more rapidly than did her rise to the Miss America celebrity status. Vanessa recalls, "The Miss America thing just came out of a hat for me. At the time, I was majoring in Musical Theatre at Syracuse University and doing a lot of shows. One of the staff had encouraged me to be in the local pageant and I just said, 'yeah, sure.' I'd been working on 'Cyrano de Bergerac' and was the first sophomore to be in the Shakespearean Repertory Company, which I was really happy about.

"Then, for some reason, the show fell through. It must've been fate or something because the Syracuse Pageant was only three weeks away. I ended up winning that pageant on April 16, 1983. I went on to win the New York State Pageant on July 16. And I won Miss America on September 17. Within a six-month period, I'd gone from not even considering being in a pageant to winning the Miss America title."

The public recognizes her as the first Black woman in history to ever have victored the Miss America crown, as well as the first reigning Miss to have resigned — a result of controversial photos taken long before, and printed illegally in a popular skin mag in an effort to unjustly exploit her as the reigning Miss America. Setting the record straight, Vanessa shares, "The photos were something that weren't to be seen by anyone. The photographer had no release rights, and there were a few others who had no right to do what they did. If I had it to do over again, there are things that I wouldn't repeat; but if I had to do the pageant over, I would — even with the resignation. I'd worked very hard at the Miss America pageant. And although I had only six more weeks to go, I'd felt that if the pageant officials didn't believe in me and if I couldn't get the support from the people who had put me there, then I had my life to get on with and I'd just forge ahead. It's amazing how a few business decisions can alter someone's life, and for a down-to-earth, reachable image. I've selected serious, melodic songs that I knew I could do well and that are appealing to teenagers as well as adults.

"A lot of people, particularly in the Black community, are more supportive of me because they want to see me do well. I had so much extra baggage to carry with me that I found many people unwilling to take a chance on me because they felt it was too risky."

"Ramon (Hervey — Vanessa's husband/manager) has worked hard on this project. Whenever I'd get discouraged and felt that no one would believe in me as a recording artist, he'd encourage me to continue. He's good friends with Ed Eckstine (Wing Records Sr. VP). When the two of them got together about a year and a half ago, I was signed to Wing. I respect Ed immensely. Not just in the fact that he signed me, but that he took a chance because he saw something in me and was willing to work with it. He has a great ear and we work well together. We have a good team and I feel that with Ed, Michael Johnson (Wing VP/Mktg & Promotions) and everyone else's support, the album will really work."

Vanessa hopes to continue concurrently playing her acting, recording artist and motherhood roles. "I have a 1-year-old toddler and I've found that playing the celebrity part is easy. Playing mom is the hard part. But it's wonderful. She pretty much goes everywhere with me. I know she's musically inclined already because she dances to my song every time it comes on."

With all this behind (and ahead of) her, Vanessa will be wearing the victor's crown for a long time to come. Touché.

Ciao.
**SPOTLIGHTS**

**The R&B Report**

The R&B Report found that when I give a song away, sever-

--- Reported by Thea T. Austin

Current Single: "Compassion"

**BLACK MBA’S HOST INDUSTRY TRIBUTE:**

The Los Angeles Chapter of the National Black MBA Association held a fund-raising dinner to generate scholar-

A.M. recording artist Jesse Johnson (C) and Janet Jackson (R) join A&M head Jerry Moss (L) after a standing room only audience welcomed them at the Hollywood Palace in Los Angeles.

--- Reported by Darryl Lindsey

**BACKGROUND:**

Gary’s spent the last decade recording and making music for other notables such as Grover Washington Jr., Vanessa Williams, Chico DeBarge, the Dazz Band and the Controllers. Once signed to A&M, Taylor recorded two albums with the label, one of which was never released. Now, Gary says he’s "...ready and it’s going to be a fan-

**On Writing For Himself Versus Others:**

I’m trying to cut back on all of my production with outside artists. I want to concentrate all of my time on the group. Putting together this group is something that I always wanted to do. Right now the group should be the first priority. I don’t want to leave them out too much..."  

--- Reported by Darryl Lindsey

**CURRENT ALBUM:**

**Guys**

Based: New York, NY  

Current Single: "Groove Me"  

Current Album: Guy

--- Reported by Barry Lindas

**BACKGROUND:**

Teddy Riley, member and producer of this Harlem-based group, has the experience of producing some of the East Coast Hip-hop scene and some big records in other forms of R&B. Kool Moe Dee, Heavy D & The Boyz, Doug E. Fresh, along with Keith Sweat, Bil-

**On His Future Goals:**

I’m trying to cut back on all of my production with outside artists. I want to concentrate all of my time on the group. Putting together this group is something that I always wanted to do. Right now the group should be the first priority. I don’t want to leave them out too much..."  

--- Reported by Barry Lindas
Ivory's Notes

STEVEN IVORY

MOTOWN: END OF AN ERA?

About three years ago, on the corner of Hollywood and Vine, a well-traveled record promotion man told me that BERRY Gordy was planning to sell Motown Records. The promotion man said Gordy was doing so to raise money for a Star Wars-like epic movie that he wanted to make. This guy really believed this. That's what I get for standing on the corner of Hollywood and Vine.

The point is, in the last few years, the story of Gordy's plans to sell Motown has been as popular as some of the other tales about the company. And now, as I write, the rumor could be coming true. Most trade publications have mentioned it, and newspaper business sections have predicted the label's impending sale to MCA, not to mention the whispers on both coasts. By the time you read this, the transaction may well be history. If the sale did happen when folks say it did — during Black Music Month — it is bitter irony. It also comes at a time when Black music, commercially, is at its mightiest.

Not surprisingly, among Black folks, the mere thought of the Motown sale has been considered high crime. Some refer to it as the end of an era, a question of Black pride. One L.A. dance club has talked about staging a wake.

Nevertheless, I should have seen this coming. Gordy was real close to selling last year, but backed out because the buyer wouldn't guarantee the financial futures of key executives.

Since the valuable Jobete Music publishing arm is said not to be a part of the sale, if MCA (or whomever) does buy Motown, essentially they will be buying a name, a logo, a trademark and the opportunity to market products under that trademark. It still carries a lot of weight; forget you and I think; in Bangkok, the name Motown will always mean Black music. Globally, record buyers don't care who owns Motown. If the product is good, they'll buy it and credit the joy it brings to the legacy that Motown is. Considering MCA's Black music roster, the Motown acquisition would make it the undisputed Black music giant. Let's put it this way: if someone wanted to buy my name — just my name — for millions, you might be calling me Joe Schwartz right about now.

Of course, Motown is more than just a name, and that is exactly why we have to dry our eyes. Motown is history; it's already in the books. Just listen to STEVE WINWOOD's blatant parody of standard Motown arrangements. The big M is as influential as ever. Don't be doggone about the proposed sale, because, long before it made headlines, the Motown we knew and loved was long gone.

MEANWHILE...

BACK AT THE RANCH: Remember KAREN LOGAN, the indie artist who released "One Less Bell" on her own Corporation label out of San Diego? Well, she's since sold more than 30,000 copies of the single and is following up with another, "A.S.A.P.", due August 1. An album is being co-produced with SAM BROWN and Logan is self-promoting her own mini-tour of places like Little Rock and Pine Bluff, AK. Don't laugh; she's booked herself into Las Vegas Sands Hotel, January '89 ... "Money Don't Make No Man," the BUSBOY'S debut LP on the Voss label (distributed by Alliance) is worth looking into, especially the title track and the recklessly funky "Meet You At The Top" ...

ANITA BAKER and producer MI- CHAEL J. POWELL have moved her LP production from Detroit to L.A. and are working to elate Elektra with a July 1 single ... Meanwhile, "Give Me A Chance" is the July 1 Capitol single from CHAPTER 8, which gave Baker her start. It's also produced by Powell ... GUY'S TEDDY RILEY is working on that JACKSON LP ... Ex-Kool & the GANG lead/now- 생산 BAKER and solo artist JAMES "J.T." TAYLOR, between working on his solo LP with RUDOLPH, oversees James Taylor's Dream Hair Salon in Hackensack, CT. Who says rock-n-roll is the end-all?
SOMETIMES YOU'RE EARLY!

SOMETIMES YOU'RE LATE!

BUT THE BOTTOM LINE IS TO ARRIVE!

BY ALL MEANS
"I Surrender To Your Love"

R&R Breaker  Billboard  49 • R&B Report  45 •

<table>
<thead>
<tr>
<th>Early</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>WILD</td>
<td>WDKX</td>
<td>WAAA</td>
</tr>
<tr>
<td>WBLB</td>
<td>WEBB</td>
<td>WQOK</td>
</tr>
<tr>
<td>WNJR</td>
<td>WOWI</td>
<td>WPEG</td>
</tr>
<tr>
<td>WHUR</td>
<td>WPLZ</td>
<td>WPAL</td>
</tr>
<tr>
<td>WHYZ</td>
<td>WVEE</td>
<td>WEKS</td>
</tr>
<tr>
<td>WIBB</td>
<td>WEAS</td>
<td>WJIZ</td>
</tr>
<tr>
<td>WZAZ</td>
<td>KOH</td>
<td>KHYS</td>
</tr>
<tr>
<td>WZZT</td>
<td>WZAK</td>
<td>WNN</td>
</tr>
<tr>
<td>WRBD</td>
<td>WTMP</td>
<td>WRXK</td>
</tr>
<tr>
<td>WATV</td>
<td>WBLX</td>
<td>WGOK</td>
</tr>
<tr>
<td>KDLX</td>
<td>WLOU</td>
<td>WGRX</td>
</tr>
<tr>
<td>KATZ</td>
<td>WJTT</td>
<td>KRN</td>
</tr>
<tr>
<td>WJMI</td>
<td>WKXI</td>
<td>WQFX</td>
</tr>
<tr>
<td>KQXL</td>
<td>KDKS</td>
<td>KOKY</td>
</tr>
<tr>
<td>WJYL</td>
<td>WCKX</td>
<td>KJLH</td>
</tr>
<tr>
<td>WDZZ</td>
<td>WWWS</td>
<td>KPRW</td>
</tr>
<tr>
<td>KACE</td>
<td>KDIA</td>
<td>WGC1</td>
</tr>
</tbody>
</table>

WILL DOWNING
"Sending Out An S.O.S."

Billboard  68 • R&B Report  67 •

<table>
<thead>
<tr>
<th>Early</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>WNHHC</td>
<td>WJIZ</td>
<td>WZAK</td>
</tr>
<tr>
<td>WDJY</td>
<td>WENN</td>
<td>WTLX</td>
</tr>
<tr>
<td>WDKX</td>
<td>WATV</td>
<td>WGRX</td>
</tr>
<tr>
<td>WIEE</td>
<td>WBLX</td>
<td>KPRW</td>
</tr>
<tr>
<td>WPEG</td>
<td>WGOK</td>
<td>KACE</td>
</tr>
<tr>
<td>WIKS</td>
<td>KRN</td>
<td>WZAZ</td>
</tr>
<tr>
<td>WEKS</td>
<td>WRIA</td>
<td>WORL</td>
</tr>
<tr>
<td>WIBB</td>
<td>WDMZ</td>
<td>WAMN</td>
</tr>
<tr>
<td>WIBB</td>
<td>WDMZ</td>
<td>WXOK</td>
</tr>
<tr>
<td>WWWS</td>
<td>WBMX</td>
<td>WGC1</td>
</tr>
</tbody>
</table>

CAN YOU AFFORD TO BE LEFT BEHIND?

Look for MILLIE SCOTT'S  "It's My Life" ships June 6th
BOMB THE BASS "Beat Dis"  The second coming of MARRS.

On Island/4th & B'way records, tapes and compact discs.

From your friends at Island/4th & Bway
BLACK MUSIC MONTH

ED ECKSTINE
SR. VP/GM
WING RECORDS

BOLD AMBITION:
The Flight Of Wing

By Belma Johnson
Editor-In-Chief

It is early 1987. The single "My Love Is Deep" is rising on the Black Entertainment Television video chart. The performing group, Lace, is gaining popularity rapidly. The female trio is greeted by friendly fans in an airport in Atlanta during a promotional swing.

And this is before the record was even out.

The Atlanta incident is an example of the effect of the marketing strategy that has taken Wing Records, a subsidiary label of PolyGram, from a newly introduced novelty to one of the hottest labels to debut in the decade.

In only 18 months, Wing has introduced three acts: Lace has been established as an act and has been set up in the consumer marketplace well enough for the reception in Atlanta to be possible; Tony! Toni! Toné! has established the sales potential of the label by generating big sales in the first month of the album's release; Vanessa Williams has taken the label to a new level, providing Wing with a hit record and giving every indication that the West Coast-based label can deliver a superstar.

How did they do it? What marketing strategy is proving to be sound? What plans are waiting in the wings?

The answers to these questions not only are crucial to the future of Wing, but are important to the professional development of Black executives and to the marketing strategy of all R&B music.

If the Wing concept succeeds — and early indication is that it will — other major labels may find it irresistible to create similar labels, offering future Black executives and R&B artists unprecedented opportunities to focus attention on their contributions to the bottom line.

Dick Asher, President and CEO of PolyGram, has entrusted Ed Eckstine with the bold-faced task of establishing a West Coast presence for the company. Asher joined PolyGram to upgrade its image as the No. 3 or No. 4 record company. When he selected Eckstine to create and lead Wing, the industry took notice because no executive so deeply rooted in R&B had ever been selected for such an assignment.

"It's very important for me to be successful," Eckstine acknowledged in a recent interview at his office. "If I'm successful, it makes it possible for a lot of other cats to do more than lead a successful Black music department. This is not a 'Black' job. I'm here to establish a full-service label, period." (In fact, Eckstine plans to release Wing's first rock product this summer, with more to follow.)

Before attempting to establish the acts on its roster, Eckstine and Michael Johnson, VP/Marketing and Promotion, knew they had to establish the label itself.

Eckstine related stories of executing a public-relations campaign for Wing — within the walls of PolyGram. The goal was obvious: he had to win the support of the PolyGram machinery in order to succeed in getting the Wing product properly developed and delivered.

"For the first six months of my existence here, I spent a lot of time in New York, promoting Wing," Johnson said during an interview at his office. "We're a West-Coast label, removed from New York, away from where the major decisions are made. We were coming with a new label and unknown acts. It took some in-house networking to set ourselves up."

Johnson had a marketing plan, and said he was grateful to Eckstine for the opportunity to execute it.

"I put a lot of weight in pre-promotion," Johnson explained. "Get the music out early. Get the (artist biographies) out early. Get the word out early. And now that we're in a visual age, get the video out early."

Take Lace, for example. Recall the Atlanta incident — where Lace was greeted by friendly fans before the record even was released. The exposure on BET created that possibility. The consumer already had an awareness and de-
mand for Lace product by the time it was released because the video debuted several weeks before the album and even a couple of weeks before the single. Meanwhile, within the industry, programmers had received advance copies of the album and background materials on the group just as early as BET received the video. With weeks to get around to reviewing the album — and with the incentive created by mounting consumer demand — programmers had ample opportunity and inspiration to listen to the product. That Lace was proven so popular in Atlanta was no coincidence, either. Johnson said the South is a stronghold of BET. Research indicates that, in the average Black household in that area, up to four members of the family watch the network — an astronomical penetration.

"I've known Bob Johnson for a long time," said Michael Johnson, referring to the network chief of BET. "I admire what he's doing at the channel. We wanted to really give them an opportunity to show how strong they are."

In addition, Wing has capitalized on Michael Johnson's relationships with radio programmers, particularly in the South.

"From Washington, D.C., down to Florida, and from Florida over to Texas. Some of the nicest facilities and most astute programmers are in the South. You have a bunch of young guys that are into computers and really on top of the music. I've maintained ties in the secondary markets and I call them every week — faithfully. We really attacked the South. We sent out advances, we did tests to help us with our choice of singles." And so on.

Initially Johnson had some skepticism to overcome. Some people weren't sure the secondary-market/BET strategy would work. The skeptics were among the PolyGram machinery, so they had to be convinced.

The broad consumer awareness of Lace began to win over the PolyGram staffers. The sweep of consumer acceptance of Tony! Toni! Toné! proved the validity of Johnson's approach. Wing launched another popular video on BET (this one starring comic Sinbad), and another pre-promotional campaign centered in the South. The results are pouring in.

The Tony! Toni! Toné! album (entitled Who?) was released April 19. Within a month, the group already had sold more than 100,000 units — one of the hottest R&B properties at PolyGram or anywhere else. Johnson projects a platinum performance for the album. "Little Walter," the lead single, was an unqualified smash.

When Eckstine and Johnson adapted the pre-promotional campaign to its next artist, Wing proved itself a label to be watched. The artist: Vanessa Williams.

Major trade publications across the board picked up an early and profound enthusiasm for the record. In the R&B Report™, the single ("The Right Stuff") was No. 1 on the Hit List™ for two straight issues. (The Hit List™ names the titles receiving the warmest embrace by Hitmaker stations, those known for breaking music.) Besides the huge popularity of the single in the South and other regions with small stations, "The Right Stuff" received out-of-the-box airplay in New York — a first for a Wing single.

"I'm firmly convinced I'm dealing with a major celebrity here," said Johnson, after returning from promotional dates with Vanessa. "I expect big things. I'm expecting platinum. This has three or four singles."

Eckstine disagrees. "I'd say we have the potential for four or five singles. 'The Right Stuff' is off to a terrific start at Black radio. There was a retail buzz from the beginning. The record has started to cross over out of the box, even though it's a Black record."

Things are working. Why?


"There's such a Me-Burger, I-sauce mentality in this industry. But it takes a concerted team effort. I perform the role of signing the act, creating the record and serving as a catalyst." Johnson takes over with the marketing from there, of course. Heather Irving is Dir./A&R for pop-rock. And the label functions with the important assistance of staffers Felicia Freeny, Karen Lyles, Linda Arias, Gihan Salem.

"I'm very happy with the progress we've made thus far," Eckstine said. "In Dick Asher I truly have a boss who understands the creative process. He's been patient, not rushing us at all — so we can do it right."
ENTREPRENEURIAL VENTURE: Establishing Track Record

By Belma Johnson
Editor-In-Chief

"SEATTLE — Midway through the last century, this city was built around a sound — the Puget Sound, a north-south expanse of water located west of Washington state. From the sky, a visitor can see the water caress the shoreline; aground, at a local fish mart, one can taste the bitter sea mist in the air.

This city was the dream of its settlers, a noble and ambitious band of folks who named the city after a friendly Indian chief.

Today there is a new band of folks in Seattle, with a fresh dream and a kindred aspiration. You see, they too want to build their dream around a sound.

The sound of the Ohio Players.

Track Record, a privately owned label distributed by independents, is founded in Seattle, the hometown of its leader, President Chip Wilson.

Why Seattle?

"Why not?" he innocently asks in reply, never seeing a need to expound.

Why not, indeed. Independence is the secret to survival so far from the central pulses of the industry. Thus, the independent distribution system; thus, the on-site studio; thus, the labyrinthine network of computers; thus, the lean payroll of autonomous professionals.

The secret is to eliminate and avoid deadweight, to maintain cool efficiency.

The story of Track Record is a story of 1990s entrepreneurial execution. The company's concept is to anticipate the advancements of the next decade and to put them into effect today.

Facility

Walk through Track Record and you hear the tiny, persistent chortles and beeps of conversing computers. When voices and music are silent, the building sounds like an R2D2 convention. The constant purr is the sound of modern efficiency. Desktops are free of files upon files, wastebaskets are not overrun with scraps of discarded notes. The desks are not cluttered with Rolodexes, memo pads, phone messages and notebooks.

It's all on disk.

"A lot of companies can't be as efficient as we are because of the tradition of paperwork," Wilson said. "For them, everything's on paper. We have eight to 10 people doing the work of 25 — and machines doing the rest."

Wilson has created a company that uses the technology that revolutionized the sound-recording side of the business and has applied it to the business-side of recording. In other words, the same Macintosh units that run the MIDI studio run the record company.

The modern interior starkly contrasts the shell of the facility, a converted train depot. (Thus the name: Track Record). The one-story red-brick building with oak planking, mahogany walls and walnut woodwork originally was built 75 years ago. It was called the Terry Avenue Freight House — the end of the line for the Northern Pacific and the Belt Line. The caboose is now the company cafeteria, the baggage car is the electronics room, the cabin is now a techno-workplace.

Plan

Given the concept of the company, the contrast between the aged shell and modern interior is a fitting contradiction.

The initial musical approach of Track will be to recover a treasured heritage and modernize it with the blessings of technology.

"I am pleased to get the Ohio Players on our label," Wilson said. "And then to have the Average White Band, too.
We couldn't have a party when I was in college without those records.

"To me," Wilson says, "it was obvious where music is right now. It's headed to where these groups already have been. The only question is: Do they want to go there, take what they've invented and make it viable for the '90s?"

The same spirit of tasteful restoration that transformed the Track Record building into a classic but modern sanctuary for business is expected at once to preserve the heritage of the artists and enrich their talents with the technology of tomorrow.

In addition, however, the company will sign and develop new artists, songwriters and producers. The goal is to bring under one roof all the creative and administrative elements of a record company, from production to promotion to publishing.

This process already has begun. Track has a studio, a legal department (headed by partner and general counsel William Angle); a marketing department (headed by Larry Harris, former founding partner of Casablanca Record and Filmworks); a publicity department (headed by Joani Fujikado); two publishing companies (Local Motive for BMI; Local Motion for ASCAP); and even a thinktank, where sound engineers actually develop software for new sounds and techniques.

These elements are coordinated by the controlling philosophy of the company.

Philosophy

"Anything you're doing in popular culture has to have these four concepts: concept, attitude, image and control."

Track has four rooms that bear those names.

The Concept Room is where songs are written. The keyboards and drum machines, the computers and privacy required for modern songwriting are all in this room. The substance of success is established here.

The Attitude Room is where the sound is given personality. The more sophisticated sampling equipment is kept here and the technology for mixing and matching sounds, for storing prized creation in the computer's memory, for building layers. Style is added to the substance here.

The Control Room is where triumph lives or dies. Naturally, the master control is the crux of the recording process, the core of the success or failure of the business because it all begins (or ends) with good product (or bad.) The substance are style are given structure here.

The Image Room is where the packaging begins. The layout and design of album jackets, sleeves, company materials, publicity materials and so forth eventually will all originate in this room. The shine will be added to the structured substance and style here.

Overall, the concept of Track, to take advantage of the efficiency of independence, to use modern technology for all its worth while never forgetting the value of fine traditions, to create a self-contained enterprise such as those that macroeconomists tout as the Way of the '90s.

Future

But the record business isn't expected to be the only pursuit of Track Record. There are plans to develop films and other creative projects, as well.

Wilson believes the basic principles of Track are applicable to a number of entertainment endeavors. Wilson, Angle one silent partner (who prefers to live anonymously somewhere on an island in the Puget Sound) plan to explore all the possibilities.

(Wilson declined to cite for the record specific projects that are underway. He feared that publicly divulging details would jeopardize the projects. He expects to make a public statement soon.)

---

So that's what's going on in the record business in Seattle, WA. Not far from the Puget Sound, never too far from computer sounds, Track Record is coolly attempting to create the mold for the next generation of music-business entrepreneurs by marketing the revived Ohio Players and Average White Band sounds.

So what's the key to executing such a sound concept?

As Wilson says, "It's my mandate to be sure that our approach is creatively sound."
The R&B Report™ salutes key artists that have made significant contributions to R&B music over the last three decades. Though not all such artists are mentioned here, these have become a great part of R&B music history that has made them legends. — Kevin Tong

**Gladys Knight & The Pips**

With God-given talents at an early age, Gladys Knight & The Pips have remained together for 37 years without a personnel change. Their talents have kept them up there with the superstars to be the Soul survivors of it all.

**Otis Redding**

One of the most influential artists of the R&B music scene was Otis Redding. Although his biggest hit and Grammy Award would come after his death, Otis kept in touch with the times and the ever-changing musical climate. "Sittin' On The Dock Of The Bay" was a different tune than his usual R&B releases. Yet it was a step toward a folk genre — another facet of R&B music — that he seemed to be attempting to create. And not only his music, but his positive attitude influenced others like The Barkays, the M.G.'s, Isaac Hayes and The Markeys. He also lent his talents to penning songs for other artists: "Sweet Soul Music" for Arthur Conley, and giving that "Respect" to Aretha.

**Aretha Franklin**

For Aretha, R&B/pop stardom never materialized until Atlantic. Her tremendous vocal ability was let loose on her first Atlantic record, "I Never Loved a Man (The Way That I Loved You)." She was a woman with an everchanging style and look. Joining Arista in 1980, Aretha has climbed onto new ground — still exploring and scaling the hits. But whatever she does, she will always remain The Queen of Soul.

**Chuck Berry**

During the 1950's when R&B fused with Rock-n-Roll and Country-Western, Chuck was giving the public his own style. His songwriting brilliance with songs like, "Maybellene," catapulted him to success. And remember "School Days," "Rock-N-Roll Music" and "Johnny B. Goode?"
Jackie Wilson was the singer's actor. His performances were physical melodramas: full of tears, twirls and romantic play. The audience would go wild. Jackie Wilson showed us that R&B music can be performed with equal portions of passion, imagination and operatic sense, and still be credible (and incredible). His induction into the Rock-N-Roll Hall Of Fame is a fitting tribute to a man that could be dubbed "The Great Rhythm And Blues Actor."

Ray Charles has mastered nearly every facet of music. During his 40-year career, he has been hailed as a genius, a phenomenon and box-office champion. His contribution to the development of R&B music has been enormous. The self-taught composer, arranger, sound engineer and vocalist was completely blind by age 6 from glaucoma. Yet he has one of the most diversified musical repertoires and his musical influence has been felt in almost every format: Jazz, Gospel, Blues, Swing, Country-Western and Rock-N-Roll. He remains popular today — hittin' the road, Jack.

Originally formed in 1959 as the Primmets from Detroit's Brewster projects, this group was later renamed The Supremes. The trio probably is the best remembered girl group out of the '60s. Diana Ross, Mary Wilson and Florence Ballard (and later Cindy Birdsong) opened many doors for other R&B artists to crossover onto the Pop charts. They were the bridge that helped shorten the gap between R&B and popular music. We remember "Baby Love," "Come See About Me," "Stop! In The Name Of Love," "You Keep Me Hanging On," "I Hear A Symphony," "Back In My Arms Again," and "You Can't Hurry Love." Mmmm.

Stevie Wonder is one of the most durable performers of our age. From the time when he was a little tyke, singing "Fingertips," to his recent hit, "You Will Know," Stevie has been able to use his creative gifts — keeping each song unique in style and production and on a plateau all its own. Musically, Stevie's carved out a niche for himself as the eighth wonder of the world ...

That Beale St. Blues Boy ... B.B. King's unique Blues guitar playing and original sound have made him the most famous Blues singer/guitarist in the world. His records are ageless, his guitar playing tireless and B.B. King, the artist, has shown that the man and his music can withstand the test of time.
Little Richard

Little Richard (or "The Georgia Peach," as he called himself) remains an important figure in the transition of R&B to Rock-N-Roll. After winning a talent contest in 1951, he received a recording contract from Atlantic, which didn't yield any hits. Not until the release of "Tutti Frutti," did the rock start to roll. With other hits like "Long Tall Sally," "Jenny, Jenny," "Keep A Knockin'" and "Good Golly, Miss Molly," Richard became the "Rock" in Rock-N-Roll.

Smokey Robinson

Smokey Robinson remains a wonderful singer and extraordinary songwriter with longevity. From the beginning in 1957, when he paired with Berry Gordy for a couple of sides, Robinson and his group, The Miracles, plowed through the charts with such classics as, "Shop Around," "You Really Got a Hold On Me," "I Second That Emotion"... the list is endless. The songs penned for other artists on the Motown roster are classic and numerous: Mary Wells' "My Guy" and "Two Lovers," The Temptations' "My Girl" and "Get Ready," and the Marvelettes' "Don't Mess With Bill" and "The Hunter Gets Captured By The Game." Now a Vice President at Motown, and with a hit album last year, the flow of ideas and creativity continue.

Sam Cooke

The eighth son of a Baptist Minister, Cooke joined The Highway QC's while in his teens, then became the lead singer of the Soul Stirrers in 1950. For six years, he sang many of their hits, including, "Touch the Hem Of His Garments." Persuaded to sing secular music under the pseudonym of Dale Cook, Cooke left the Soul Stirrers and signed with Keen Records. After a couple of hits, RCA picked up his recording contract in 1960, and the rest is history. Often called the definitive Soul Man, Cooke has left behind a legacy of excellent recordings and writings. His songs may not have been R&B-tinged, but the influence he has had on so many artists (Smokey Robinson, Al Green, Johnny Nash, and Marvin Gaye, et al) remains enormously significant.

Marvin Gaye

Marvin Gaye was the premier male solo symbol at Motown during the '60s. His chart success was phenomenal: 17 Top 10 hits. Although his Grammy wouldn't come until the end of his career with "Sexual Healing," his anthem is still "I Heard It Through the Grapevine" (7 weeks at No.1). Gaye had his fair share of duets (Tammi Terrell, Mary Wells, Kim Weston, Diana Ross), yet his music always reflected how he felt about life, about people, about music.

James Brown

Founding the first Famous Flames in 1954, Brown displayed an uninhibited vocal style singing secularized Gospel. Going solo, he developed a style using real hollering, real screaming and real grunting. He was R&B music at its grittiest ... just plain Soul.
KEITH SWEAT
"MAKE IT LAST FOREVER"

the new single from the platinum plus Make It Last Forever LP.

SHIRLEY MURDOCK
"HUSBAND"
from the A Woman's Point Of View LP.

TEDDY PENDERGRASS
"JOY"
from the Joy LP.

TRACY CHAPMAN
"FAST CAR"
from the debut Tracy Chapman LP.

HOWARD HEWETT
"once, twice, three times"

the new single from the Forever And Ever LP.

ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

© 1988 Elektra/Asylum Records, a Division of Warner Communications Inc., ©
MICHAEL AND THE MIGHTY TOUR MACHINE

By Don Tracy
International Editor

Editor's Note:
As Black Music Month enters full swing, one of the most remarkable stories in R&B remains the Michael Jackson tour, now sweeping through Europe. The marvel is that, in 1988, the pre-eminent road show in the world is led by an R&B performer—a testimony to the appeal of the music and to the power of its finest performers. Following is an inside view of the most remarkable road show in history.

The Michael Jackson World Tour is truly the greatest show on earth. It offers something to everyone, and I mean everyone: all ages, sexes and creeds. His show is the most advanced rock concert on tour, complete with lasers, flares, smokebombs, computerized light boards, magic tricks, aerial feats, a human light bulb and a gangland shootout.

Michael Jackson is much more than a singer. He is a well-rounded performer, who, if he doesn't mesmerize his audience with his music, certainly can captivate them with his choreography. Michael's charisma is so strong that, alone on a massive stage 44 feet deep, he can hold an audience in a trance.

The Show
This incredible show commences with "Wanna Be Startin' Something" from the Thriller album. Michael makes his first appearance in a toreador-style outfit and a World Wrestling Federation-style belt like that of Elvis. After the third song, "Another Part Of Me," Michael miraculously changes costumes quickly for the following tune, "Smooth Criminal." In order to visually intensify the meaning of this song, he came out in an Al Capone-style hat and black clothes. This number is a cruel paradox for it is about the murder of a young woman set to an upbeat melody. It has a climax, in which the dancers die in a shower of sparkling explosions as a machine gun rattles away in the background.

Switching gears, Michael moves into "I Just Can't Stop Loving You" and "She's Out Of My Life." During the later he asks frailly, "Can I come down there?" and hugs a young girl from the first row, who, inevitably, is standing almost in a state of shock.

Michael continued to maintain an air of spontaneity with a medley of songs from the Jackson Five days: "I Want You Back," "The Love You Save," and "Let It Be Me."

Michael never allows the energy level to drop. He sustains it on with hits like "Rock With You" and in "Dirty Diana," one hears a horn section but sees no such thing; all is done on synthesizers. The pace of "Thriller" and "Working Day And Night" was much faster than the album tracks, which unfortunately tended to sacrifice the funk beat, but nonetheless helped create and maintain an even higher energy level.

But what else makes the greatest show on earth click? How are these performers able to generate so much energy? Why is it such a smooth-running performance? The musicians, singers and workers around Michael attribute it to Michael's incredible presence and power of being. People with whom he works are constantly bombarded by his positive life force. This force is reciprocated within the band and is then projected out into the audience, which responds with awe.

The Machine
There exists a familiar rapport, which has developed among the performers. This sense of family is also an actuality. The married members of the "Michael Jackson Tour Family" travel with their families.

All those involved keep their energy levels up by leading "clean" lives, that is to say, they do not go out each night and party until dawn after each performance while they are on the job with Michael, who treats his own body as if it were a temple. Consequently they give 150 percent on stage each night.
The Michael Jackson World Tour machine is essentially a massive corporation on the road, which has to uproot itself every two or three days, and must re-establish itself somewhere else immediately. Offices are set up in the hotel rooms everywhere this corporation goes. But before they do that, they video tape each room and move all the normal furnishings out. The office equipment — three computers, two printers, desks, tables, chairs, phones, etc. — is swept in. These hotel rooms are converted into the heart of the Michael Jackson Tour. All travel, transportation and stage planning, — indeed, all the logistics of the operation are taken care of here.

The Stage

The stage is a monster. Moving it around the world is nightmarish. For example, in Europe, they will use 25 semis to transport the set. Ten of them will be used for the outdoor scaffolding and extra sound equipment, and 15 for the production equipment, which weighs anywhere from 225,000 to 275,000 lbs. The aerial materials weigh about 75,000 lbs and the floor, which is made up primarily of lights and special effects, weighs 150,000 to 200,000 lbs. Over 180 people are required to put the stage together. Some 125 are employed as permanent roadies and the other 60 are hired in each town where they set up. The scaffolding and steel are assembled four days before the show and the production equipment — the sound, lights and video screen — is running with perfection within 24 hours ... the fruits of around-the-clock labor. Breaking it all down takes only about six or seven hours.

Though this is not the largest tour the world has ever known, it is probably the most efficient. It is a well-oiled machine that runs on precision craftsmanship. This tour could not afford to lug an elephantine production across so many continents. The stage is one of the most effective on the road today, due to its clean lines and uncluttered appearance. It was made "simple" so that the audience could see Michael clearly, except, of course, for when he performed his magic. The set was developed by stage designer Tom Phillips of the United Kingdom, lighting coordinator Alan Branton and Michael himself, and constructed by Tate Towers of Philadelphia.

The Man

Michael has been in this business so long that he is able to visualize the various proposals made by the other members of the stage-production staff. He does not need to be walked through a plan. The stage, just as well as all the other facets of this world tour, is a projection of Michael Jackson's genius and creativity, an extension of his being.

The Michael Jackson World Tour is much more than a rock concert making its money and moving on to the next town. It is an entire corporation, characterized by precision engineering, leading smooth performances.

It is held together by "The Chairman Of The Board," Michael Jackson, who goes beyond this role to play an integral part in all aspects of his show. Michael is not a man, who is satisfied with what he has achieved, but rather, he pursues that which he has not yet achieved, that, indeed, which no one has achieved.
Boogie Down Productions' debut at No. 32, while LA Mix remains at No. 1 with "Check This Out". Whitney Houston climbs closer to the top with "Love Will Save The Day," while Pasadena's leaps into the Top 10 with "Tribute (Right On)." Suavé, Ziggy Marley, Matt Bianca, and The Timelords, which was the top entry this week all enjoy chart debuts.

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

**Top 60 U.K. R & B Singles**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LA MIX</td>
<td>Check This Out</td>
<td>Breakout</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>KYLIE MINOGUE</td>
<td>Get This Certain</td>
<td>PWL</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>MICA PARIS</td>
<td>My One Temptation</td>
<td>4th&amp;B'way</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>WHITNEY HOUSTON</td>
<td>Love Will Save The Day</td>
<td>Arista</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ASWAD</td>
<td>Give Little Love</td>
<td>Mango</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>DEREK B.</td>
<td>Bad Young Brother</td>
<td>Tuff Audio</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>DEBUT</td>
<td>THE TIMELORDS</td>
<td>4th&amp;B'way</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>KEVYN DUPLANTIER</td>
<td>Nasty Girls (Need Love Too)</td>
<td>Jive</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>JAMES BROWN</td>
<td>I'm Real</td>
<td>Scott Bros.</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>WHITNEY HOUSTON</td>
<td>In Your Eyes</td>
<td>CBS</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>JANET JACKSON</td>
<td>Rude Boys</td>
<td>Arista</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SOUL II SOUL</td>
<td>Love's Makin' Her Way Back</td>
<td>4th&amp;B'way</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>TEDDY PENDERGRASS</td>
<td>Oh</td>
<td>Enka</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>TEN CITY</td>
<td>Right Back Up To You</td>
<td>Atlantic</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>ALEXANDER O'NEAL</td>
<td>The Lovers</td>
<td>Tabu</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>NAZARE</td>
<td>Movin' 1988</td>
<td>Virgin</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>5 STAR</td>
<td>Another Weekend</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>SADE</td>
<td>Go On Girl</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>ROXANNE SHANTE</td>
<td>Divorced Emotions</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>LOOSE ENDS</td>
<td>Mr. Bachelor</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>LIVERPOOL FC</td>
<td>Anfield Rap</td>
<td>Virgin</td>
<td>4</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>NARADA</td>
<td>Mama</td>
<td>Columbia</td>
<td>9</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>BLOW</td>
<td>Go</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>KAMEN</td>
<td>Tell Me</td>
<td>WEA</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>NEW ORDER</td>
<td>Blue Monday 1988</td>
<td>WEA</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>OFRA HAZA</td>
<td>I'm Nia'</td>
<td>WEA</td>
<td>7</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>PEBBLES</td>
<td>Mercedes</td>
<td>MCA</td>
<td>2</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>DEBUT</td>
<td>MAXI PRIEST</td>
<td>Virgin</td>
<td>10</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>DEBUT</td>
<td>GLEN GOLDSMITH</td>
<td>Virgin</td>
<td>4</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>WUNDERJACKSON</td>
<td>Step The Violence My Philosophy Live</td>
<td>CBS</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>DERESELESS</td>
<td>Get It</td>
<td>Motown</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>BOOGIE DOWN PROD.</td>
<td>Stop The Violence My Philosophy Live</td>
<td>CBS</td>
<td>4</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>BIANCO</td>
<td>Do Me Right</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>PAUL HARDCASTLE</td>
<td>40 Years</td>
<td>Chrysalis</td>
<td>2</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>JESSIE JOHNSON</td>
<td>Lovestuck</td>
<td>Breakout</td>
<td>3</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>LAVINE HUGHES</td>
<td>Intervention</td>
<td>Virgin</td>
<td>6</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>MAGIC LADY</td>
<td>Betcha Can't Love</td>
<td>Motown</td>
<td>4</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>PRINCE</td>
<td>Alphabet St.</td>
<td>Paisley Park</td>
<td>6</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>JETS</td>
<td>Rocket 2U</td>
<td>MCA</td>
<td>6</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>THE BREAKBOYS</td>
<td>And The Break Goes On</td>
<td>Hanky</td>
<td>4</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>RAZE</td>
<td>Break 4 Love</td>
<td>MCA</td>
<td>5</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>SABINA</td>
<td>Bongo To The Beatmobile</td>
<td>Straw Hat</td>
<td>3</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>DETROIT SPINNERS</td>
<td>Working My Way Back To You</td>
<td>Atlantic</td>
<td>1</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>TAJA SEVILLE</td>
<td>Wouldn't You Love To Love Me</td>
<td>Paisley Park</td>
<td>5</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>S-EXPRESS</td>
<td>5' Express</td>
<td>Rhythm King</td>
<td>10</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>JULIAN JONAH</td>
<td>Jealousy And Lies</td>
<td>Cooltempo</td>
<td>6</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>DEBUT</td>
<td>O'JAYS</td>
<td>Elektra</td>
<td>3</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>THREE LADIES</td>
<td>K.A.O.S.S./For The Money</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>REGGAE ROYAL</td>
<td>Can You Party</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>TRUE MATHEMATICS</td>
<td>Republic</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>51</td>
<td>51</td>
<td>DEBUT</td>
<td>ROYAL HOUSE</td>
<td>Motown</td>
<td>9</td>
</tr>
<tr>
<td>52</td>
<td>52</td>
<td>JAMIE FLOSS</td>
<td>Lights</td>
<td>Mercury</td>
<td>4</td>
</tr>
<tr>
<td>53</td>
<td>53</td>
<td>EMILIO FASQUEZ</td>
<td>Sounds From The Pink Sandbank</td>
<td>RCA</td>
<td>1</td>
</tr>
<tr>
<td>54</td>
<td>54</td>
<td>KEITH SWEET</td>
<td>Something Just Ain't Right</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>55</td>
<td>55</td>
<td>SUAVE</td>
<td>My Girl</td>
<td>Capitol</td>
<td>2</td>
</tr>
<tr>
<td>56</td>
<td>56</td>
<td>ZOGGY MARLEY</td>
<td>Tomorrow People</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>57</td>
<td>57</td>
<td>THE BREAKERS</td>
<td>I Will Wait</td>
<td>Polydor</td>
<td>10</td>
</tr>
<tr>
<td>58</td>
<td>58</td>
<td>WILL DOWLING</td>
<td>A Love Supreme</td>
<td>4th&amp;B'way</td>
<td>10</td>
</tr>
<tr>
<td>59</td>
<td>59</td>
<td>JAMES BROWN</td>
<td>The Payback</td>
<td>Urban</td>
<td>8</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>TEDDY PENDERGRASS</td>
<td>Joy</td>
<td>Edeka</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>RUN-D.M.C.</td>
<td>Tougher Than Leather</td>
<td>Profile</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>DEREK B.</td>
<td>Bullets From A Gun</td>
<td>Tuff Audio</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>PRINCE</td>
<td>Lovesexy</td>
<td>Paisley Park</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>BY ALL MEANS</td>
<td>By All Means</td>
<td>Island</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>SADE</td>
<td>Stronger Than Pride</td>
<td>Epic</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>BIG DADDY KANE</td>
<td>House Hits</td>
<td>Virgin</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>JEFFERSON PROCTOR</td>
<td>Love Will Save The Day</td>
<td>CBS</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>ALEXANDER O'NEAL</td>
<td>You</td>
<td>Motown</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>TERRI THOMAS</td>
<td>Divine Emotions</td>
<td>Jive</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>JEFFERSON PROCTOR</td>
<td>The DJ I'm The Rapper</td>
<td>Jive</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>ERIC B. &amp; RAK-FF</td>
<td>Hip Hop 21</td>
<td>Jive</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>ALEXANDER O'NEAL</td>
<td>By All Means Necessary</td>
<td>Jive</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>DEBUT</td>
<td>BOOGIE DOWN PROD.</td>
<td>Virgin</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>TEDDY PENDERGRASS</td>
<td>Joy</td>
<td>Atlantic</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>SONGWRITERS</td>
<td>The Lovers</td>
<td>Virgin</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>PEBBLES</td>
<td>You</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>EVELYN KING</td>
<td>Neighbours</td>
<td>Elektra</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>AL B. SURE!</td>
<td>Another Weekend</td>
<td>Virgin</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>TEDDY PENDERGRASS</td>
<td>Stronger Than Pride</td>
<td>MCA</td>
<td>3</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>DONELL JEREMIAH</td>
<td>House Hits</td>
<td>Elektra</td>
<td>4</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>RHONDA LEE</td>
<td>In Effect Mode</td>
<td>Warner Bros.</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>TEDDY PENDERGRASS</td>
<td>Tougher Than Leather</td>
<td>Elektra</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>WHITNEY HOUSTON</td>
<td>Rhythm King</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>ERIC B. &amp; RAK-FF</td>
<td>Love And Respect</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>BROWNFIELD</td>
<td>Bongo To The Batmobile</td>
<td>Virgin</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>ERIC B. &amp; RAK-FF</td>
<td>In Effect Mode</td>
<td>Virgin</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>WHITNEY HOUSTON</td>
<td>Rap</td>
<td>Virgin</td>
<td>4</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>TEDDY PENDERGRASS</td>
<td>Joy</td>
<td>Virgin</td>
<td>8</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>TEDDY PENDERGRASS</td>
<td>Tougher Than Leather</td>
<td>Virgin</td>
<td>8</td>
</tr>
</tbody>
</table>

**Whitney Houston**

Teddy Pendergrass' *Joy* tops the U.K. album chart at No. 1, while *Run-D.M.C.'s Tougher Than Leather* remains at No. 2. Melba Moore's new release *I'm In Love* debuts at No. 10, as Alexander O'Neal's *Hearsay* LP leaps 12 points to No. 11. Various compilation projects are showing healthy chart action in the U.K., particularly *House Hits* at No. 7.
THE R&B PLAYLISTS

BY 

H PRINCE
H JOHNNY KEMP
A GEORGE MICHAEL
A STEVE WINWOOD
H JESSICA JOHNSON
H MAC BAND
A NATALIE COLE
A AL B SURE!
A BURRELL

WENN/Birmingham 205/324-3356
George Stewart/MD Michael
Starr/MD
H TONY!TONI!TONÉ!
H DOUG, FRESH
H TEDDY PENDERGRASS
H JOHNNY KEMP
H RAI NEY DAVI S
A ATLANTIC STAR
A FULL FORCE
A AL B SURE!
A GLADYS KNIGHT/PIPS
A BURRELL

WJDL/Birmingham 205-942-1776
Richard Lumpkin/MD
A TONY!TONI!TONÉ!
A PRINCE
A BURRELL
A GEORGE MICHAEL
H JOHNNY KEMP
H ICE-T
A TERENCE TRENT D'ARBY
A SIEDAH GARRETT
A BETTY WRIGHT
A EVELYN CHAMPAGNE KING
A TAYLOR DAYNE
A GLADYS KNIGHT/PIPS
A ATLANTIC STARR
A RAINEY DAVIS
A BURRELL

WKZ/Charlotte 704-342-4102
Mike Beach/PD Chris Bailey/MD
A RICK JAMES
A TONY!TONI!TONÉ!
A PRINCE
A JOHNNY KEMP
H JODY WATLEY
H TEDDY PENDERGRASS
H DOUG E. FRESH
A JESSE JOHNSON
A GEORGE MICHAEL
H JOHNNY KEMP
H PRINCE
H TONY!TONI!TONÉ!
H PRINCE
H GR E GEY HINES
A AL B SURE!
H  EVELYN  CHAMPAGNE" KING
A BURRELL
A AL B SURE!
A RICK JAMES
A JERRY REYNOLDS
A CARL ANDERSON
A JESSE JOHNSON
A DAVID SANBORN
A  GLADYS KNIGHT/PIPS
A JAMES BROWN
A GUY
A  GLADYS KNIGHT/PIPS
A JAMES BROWN
A J.J. FAD
A  GLADYS KNIGHT/PIPS
A JOHNNY KEMP
H PRINCE
A J.J. FAD
H GEORGE MICHAEL
H PRINCE
H TONY!TONI!TONÉ!
A BURRELL
A AL B SURE!
A BURRELL
A AL B SURE!

WPL/Peterburg 804/733-4567
Debbie Parker/PD / MD
A TONY!TONI!TONÉ!
A PRINCE
A JOHNNY KEMP
H JODY WATLEY
H JESSE JOHNSON
A AL B SURE!
A GAP BAND
A  GLADYS KNIGHT/PIPS
A BETTY WRIGHT
A PRINCE
A BURRELL
A NA JEE
A H. KEMP
H PRINCE
A PEBBLES
H PRINCE
H TONY!TONI!TONÉ!
A BURRELL
A AL B SURE!
A BURRELL
A AL B SURE!

XHRM/San Diego 619263-4485
Hal Clark/MD L.D. McCollum/MD
A TONY!TONI!TONÉ!
A JOHNNY KEMP
A PRINCE
A J. IGLESIAS/S. WONDER
A TONY!TONI!TONÉ!
A BURRELL
A AL B SURE!
A TONY!TONI!TONÉ!
A  BURRELL
A AL B SURE!
A BURRELL
A AL B SURE!

KFIK/Seattle 206/728-1250
Bob Wilterson/MD
A TONY!TONI!TONÉ!
A JOHNNY KEMP
H JODY WATLEY
A PRINCE
BETTY WRIGHT
H PRINCE
H J.J. FAD
A  GLADYS KNIGHT/PIPS
A  EVELYN  CHAMPAGNE" KING
A TONY!TONI!TONÉ!
A BURRELL
A AL B SURE!
A AL B SURE!
A AL B SURE!

KSOL/San Mateo 415/401-8771
Marvin Robison/MD
A TONY!TONI!TONÉ!
A JOHNNY KEMP
H  EVELYN  "CHAMPAGNE" KING
A JAMES BROWN
A JOHN HENDERSON
H PRINCE
A PRINCE
A PRINCE
A PEBBLES
H PRINCE
A BURRELL
A AL B SURE!
A AL B SURE!
A AL B SURE!

The R&B Report**

World Radio Italy
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Artist</th>
<th>Position</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAVA/Arlington</td>
<td>Arlington</td>
<td>GEORGE MICHAEL</td>
<td>1</td>
<td>703/534-0320</td>
</tr>
<tr>
<td>WBSB/Baltimore</td>
<td>Baltimore</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>301-441-3500</td>
</tr>
<tr>
<td>WBBM/Chicago</td>
<td>Chicago</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>617/396-1430</td>
</tr>
<tr>
<td>WKBQ/Kansas City</td>
<td>Kansas City</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>313-561-2533</td>
</tr>
<tr>
<td>WTMJ/Milwaukee</td>
<td>Milwaukee</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>612/340-9565</td>
</tr>
<tr>
<td>WXIA/Atlanta</td>
<td>Atlanta</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>241-338-6600</td>
</tr>
<tr>
<td>KQV/Denver</td>
<td>Denver</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>317/637-8000</td>
</tr>
<tr>
<td>KDWB/St. Paul</td>
<td>Minneapolis</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>612/876-5000</td>
</tr>
<tr>
<td>WHSY/Boston</td>
<td>Boston</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>216/781-9667</td>
</tr>
<tr>
<td>WKYS/Philadelphia</td>
<td>Philadelphia</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>215/686-5555</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WHYY/Philadelphia</td>
<td>Philadelphia</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>215/740-3320</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WBZ-Boston</td>
<td>Boston</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>617/396-1430</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
<tr>
<td>WQKX/Knoxville</td>
<td>Knoxville</td>
<td>GEORGE MICHAEL</td>
<td>3</td>
<td>865/521-2000</td>
</tr>
</tbody>
</table>

*The R&B Report*
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Genre</th>
<th>Format</th>
<th>Market</th>
<th>Station</th>
<th>PD</th>
<th>Programming</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Rick Astley</td>
<td>Rick Astley</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>George Michael</td>
<td>George Michael</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>J. J. Fad</td>
<td>Kool &amp; The Gang</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Deborah Clark</td>
<td>Deborah Clark</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Boney M.</td>
<td>Boney M.</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Patrice</td>
<td>Patrice</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Zapp</td>
<td>Zapp</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MC Hammer</td>
<td>Head of the Class</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Gladys Knight</td>
<td>Gladys Knight</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>J. J. Fad</td>
<td>Kool &amp; The Gang</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>George Michael</td>
<td>George Michael</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>J. J. Fad</td>
<td>Kool &amp; The Gang</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Boney M.</td>
<td>Boney M.</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Patrice</td>
<td>Patrice</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Zapp</td>
<td>Zapp</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>MC Hammer</td>
<td>Head of the Class</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Gladys Knight</td>
<td>Gladys Knight</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>J. J. Fad</td>
<td>Kool &amp; The Gang</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>George Michael</td>
<td>George Michael</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>J. J. Fad</td>
<td>Kool &amp; The Gang</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Michael Jackson</td>
<td>Michael Jackson</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Boney M.</td>
<td>Boney M.</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Patrice</td>
<td>Patrice</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Zapp</td>
<td>Zapp</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>MC Hammer</td>
<td>Head of the Class</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Gladys Knight</td>
<td>Gladys Knight</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>J. J. Fad</td>
<td>Kool &amp; The Gang</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>George Michael</td>
<td>George Michael</td>
<td>R&amp;B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Additions:**
- Fat Boys
- J. J. Fad
- Kool & The Gang
- Boney M.
- Patrice
- Zapp
- MC Hammer
- Gladys Knight
- J. J. Fad
- George Michael
- J. J. Fad
- Michael Jackson
- Boney M.
- Patrice
- Zapp
- MC Hammer
- Gladys Knight
- J. J. Fad
- George Michael

**Removals:**
- Add 4
- Add 5
- Add 6
- Add 7
- Add 8
- Add 9
- Add 10
- Add 11
- Add 12
- Add 13
- Add 14
- Add 15
- Add 16
- Add 17
- Add 18
- Add 19
- Add 20
- Add 21
- Add 22
- Add 23
- Add 24
- Add 25
- Add 26
- Add 27
- Add 28
- Add 29
- Add 30

**Changes:**
- Change 1
- Change 2
- Change 3
- Change 4
- Change 5
- Change 6
- Change 7
- Change 8
- Change 9
- Change 10
- Change 11
- Change 12
- Change 13
- Change 14
- Change 15
- Change 16
- Change 17
- Change 18
- Change 19
- Change 20
- Change 21
- Change 22
- Change 23
- Change 24
- Change 25
- Change 26
- Change 27
- Change 28
- Change 29
- Change 30
"Don't Even Feel It"

SRC-45-001

the first single from the forthcoming album

DON'T EVEN FEEL IT.

Feel the heat from the forthcoming "HOT" album

DON'T EVEN FEEL IT.

12'-SRC-12-001

©1988 SOVI'S RECORDS

...New on SOVI'S Records
The Quiet Storm Chart reflects the nation's most reported titles for the week.

**QUIET STORM FORECAST**

- **TEDDY PENDERGRASS**
  - "This Is The Last Time" (Elektra)
- **JOHNNY MATHIS**
  - "I'm On The Outside Looking In" (Columbia)
- **SADE**
  - "Nothing Can Come Between Us" (Epic)
- **GARY TAYLOR**
  - "Don't Ask My Neighbors" (Virgin)

(Cuts recommended by the R&B Report™)

Newcomer Al B. Sure! is a triple Quiet Storm threat with three cuts in the Top 30. George Michael hangs on to the No.1 position for another week, with Betty Wright once again close on his heels. Billy Ocean's follow-up single, "The Colour Of Love," debuts on the survey along with Stevie Wonder and Terence Trent D'Arby.

---

**2W LW TW ARTIST**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>GEORGE MICHAEL</td>
<td>One More Try</td>
<td>Columbia</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>BETTY WRIGHT</td>
<td>No Pain, No Gain</td>
<td>Ms. B</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>3</td>
<td>SADE</td>
<td>Paradise</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>4</td>
<td>DEELE</td>
<td>Shoot 'Em Up Movies</td>
<td>Solar</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td>11</td>
<td>5</td>
<td>HOWARD HEWETT</td>
<td>Once, Twice, Three Times</td>
<td>Elektra</td>
<td>3</td>
</tr>
<tr>
<td>28</td>
<td>18</td>
<td>6</td>
<td>DIANNE REEVES</td>
<td>Better Days</td>
<td>Blue Note</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>4</td>
<td>8</td>
<td>STACY LATTISAW</td>
<td>Let Me Take You Down</td>
<td>Motown</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>16</td>
<td>9</td>
<td>KEITH SWEAT</td>
<td>I'll Prove It To You</td>
<td>Columbia</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>10</td>
<td>JEAN CARNE</td>
<td>Make It Last Forever</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>9</td>
<td>11</td>
<td>MICHAEL COOPER</td>
<td>Ain't No Way</td>
<td>Atlantic</td>
<td>4</td>
</tr>
<tr>
<td>30</td>
<td>7</td>
<td>12</td>
<td>TONY TERRY</td>
<td>Dinner For Two</td>
<td>King Jay/WB</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>17</td>
<td>13</td>
<td>JETS</td>
<td>Make It Real</td>
<td>MCA</td>
<td>5</td>
</tr>
<tr>
<td>22</td>
<td>14</td>
<td>15</td>
<td>SHIRLEY MURDOCK</td>
<td>Husband</td>
<td>Elektra</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>15</td>
<td>BRENDA RUSSELL</td>
<td>Piano In The Dark</td>
<td>A&amp;M</td>
<td>23</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>16</td>
<td>AL B. SURE!</td>
<td>Nite And Day</td>
<td>WB</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>18</td>
<td>ONAJE ALLAN GUMBS</td>
<td>Quiet Passion</td>
<td>MCA</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>30</td>
<td>19</td>
<td>NORMAN CONNORS</td>
<td>I'm Your Melody</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>29</td>
<td>24</td>
<td>25</td>
<td>TERENCE TRENT D'ARBY</td>
<td>Joy</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td>26</td>
<td>22</td>
<td>AL B. SURE!</td>
<td>The Colour Of Love</td>
<td>Jive/Arista</td>
<td>1</td>
</tr>
<tr>
<td>29</td>
<td>24</td>
<td>25</td>
<td>TERENCE TRENT D'ARBY</td>
<td>Oooh This Love Is Real</td>
<td>WB</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>25</td>
<td>30</td>
<td>BY ALL MEANS</td>
<td>With Each Beat Of My Heart</td>
<td>Motown</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>27</td>
<td>WORLD CLASS WRECKING KRU</td>
<td>Turn Off The Lights</td>
<td>Kru-cut</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>24</td>
<td>28</td>
<td>KEITH SWEAT</td>
<td>Right And Wrong</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>29</td>
<td>19</td>
<td>29</td>
<td>TEDDY PENDERGRASS</td>
<td>2 A.M.</td>
<td>Elektra</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>25</td>
<td>30</td>
<td>BY ALL MEANS</td>
<td>I Surrender To Your Love</td>
<td>Island</td>
<td>3</td>
</tr>
</tbody>
</table>
**QUIET STORM PROGRAMS**

**WHUR**
Washington, DC
"Quiet Storm/Soft Tones"
Su - Sa 7p - 12a
1. DIANNE REEVES/Better Days (Blue Note)
2. GEORGE MICHAEL/One More Try (Columbia)
3. STACY LATTISAW/Let Me Take You Down (Motown)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. DEELE/Shoot 'Em Up Movies (Solar)

**WVEE**
Atlanta
"Quiet Storm"
Su 7p - 12a/M - Th 9p - 1a
1. MIKE HOWARD/I Want To Be There (Atlantic)
2. ROY AYERS/I Once Had Your Love (Columbia)
3. AL B. SURE/Killing Me Softly (WB)
4. SADE/Nothing Can Come Between Us (Epic)
5. GEORGE HOWARD/Reflections (MCA)

**WBLS**
New York
"Quiet Storm"
M - Th 11p - 12mid
1. HOWARD HENNET/Once, Twice, Three Times (Elektra)
2. GEORGE MICHAEL/One More Try (Columbia)
3. 101 NORTH/So Easy (Valley Vue)
4. T. PENDERGRASS/This Is The Last Time (Epic)
5. TONY TERRY/Forever Yours (Epic)

**KDAY**
Los Angeles
"Chillin' with Lisa Canning"
M - Th 11p - 1mid
1. KEITH SWEAT/Right And Wrong Way (Elektra)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. GEORGE MICHAEL/One More Try (Columbia)
4. MILES JAYE/I've Been A Fool For You (Island)
5. KEITH SWEAT/How Deep Is Your Love (Elektra)

**KJLM**
Los Angeles
"La After Dark"
M - Th 11p - 1a
1. GEORGE MICHAEL/One More Try (Columbia)
2. T. PENDERGRASS/2 A.M. (Elektra)
3. STACY LATTISAW/Let Me Take You Down (Motown)
4. JEAN CARNE/Don't No Way (Atlantic)
5. BRENDA RUSSELL/Piano In The Dark (A&M)

**XHRM**
San Diego
"Music For Lovers"
M - F 8p - 10p
1. DIANNE REEVES/Better Days (Blue Note)
2. AL B. SURE/Nothing (WB)
3. SADE/Paradise (Epic)
4. JEAN CARNE/Don't No Way (Atlantic)
5. KEITH SWEAT/Make It Last (Elektra)

**WGCJ**
Chicago
"Quiet Storm"
Su 10p - 2a
1. MHOW/Perfect Match (EMI-Manhattan)
2. GARY TAYLOR/Tease Me (Virgin)
3. HOWARD HENNET/Once, Twice, Three Times (Elektra)
4. AL B. SURE/Killing Me Softly (WB)
5. RAY PARKER, JR./Perfect Lover (Geffen)

**KXMR**
Minneapolis
"Late Night Love"
M - Th 2a - 6a
1. AL B. SURE/Nothing (WB)
2. GIORGE PETTUS/Can You Wait (MCA)
3. ALEXANDER O'NEAL/The Lovers (Tabu)
4. PEBBLES/Do Me Right (MCA)
5. CINEMA/Who's Gonna Tell (J&M)

**KMOJ**
Minneapolis
"Quiet Storm"
Su 9a - 2p
1. AL B. SURE/Nothing (WB)
2. KEITH SWEAT/Make It Last Forever (Elektra)
3. NORMAN CONNORS/My Melody (Capitol)
4. BRENDA RUSSELL/Piano In The Dark (A&M)
5. STEPHANIE MILLS/I Was Your Woman (MCA)

**KITH**
Minneapolis
"Quiet Fire"
M - Th 10p - 12a
1. GEORGE MICHAEL/One More Try (Columbia)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. GREGORY ABBOTT/I'll Prove It To You (Columbia)
4. THE JETS/Make It Last Forever (Elektra)
5. BETTY WRIGHT/No Pain, No Gain (Ms. B)

**WMLZ**
Cincinnati
"Lovelight In Flight"
M - Th 10p - 1a
1. TYRONE BURRELL/Memories (MCA)
2. MILES JAYE/I Cry For You (Island)
3. JEAN CARNE/Don't No Way (Atlantic)
4. G. KNIGHT & THE PIPS/It's Gonna Take All Our Love (MCA)
5. O'JAYS/Just Want Somebody To Love (PIR)

**WWRQ**
Washington, DC
"Quiet Storm"
Su - Sa 10p - 12a
1. BETTY WRIGHT/No Pain, No Gain (Ms. B)
2. HOWARD HENNET/Once, Twice, Three Times (Elektra)
3. JEAN CARNE/Don't No Way (Atlantic)
4. KEITH SWEAT/Right And Wrong (Elektra)
5. WORLD CLASS WRECKING CRU/Turn Off (Kru-Cut)

**W2XK**
Jackson
"Tasteband"
M - Th 8p - 9p
1. TYRONE BURRELL/Memories (MCA)
2. HOWARD HENNET/Once, Twice, Three Times (Elektra)
3. MILES JAYE/I Cry For You (Island)
4. G. KNIGHT & THE PIPS/It's Gonna Take All Our Love (MCA)
5. GEORGE HOWARD/Reflections (MCA)

**W2XK**
Atlanta
"Suit Tunes"
Su - F 6p - 12a
1. TYRONE BURRELL/Memories (MCA)
2. GEORGE MICHAEL/One More Try (Columbia)
3. TEENA MARIE/Once And Future Dream (Epic)
4. JEAN CARNE/Don't No Way (Atlantic)
5. G. KNIGHT & THE PIPS/It's Gonna Take All Our Love (MCA)

**W2KX**
Columbus
"Love Zone"
M - F 10p - 11p
1. HOWARD HENNET/Once, Twice, Three Times (Elektra)
2. AL B. SURE/Killing Me Softly (WB)
3. DEELE/Shoot 'Em Up Movies (Solar)
4. BARDEAUX/When We Kiss (Enigma)
5. MISSION/IMPOSSIBLE/LOVER FOR LIFE (Capitol)
6. SHIRLEY MURDOCK/Husband (Elektra)

**KROQ**
Los Angeles
"Quiet Storm"
Su 7p - 12a
1. AL B. SURE/Killing Me Softly (WB)
2. GEORGE MICHAEL/One More Try (Columbia)
3. 101 NORTH/So Easy (Valley Vue)
4. T. PENDERGRASS/This Is The Last Time (Epic)
5. TONY TERRY/Forever Yours (Epic)

**WTVI**
Ft. Worth
"Quiet Storm"
Su - Sa 7p - 1a
1. SADE/Paradise (Epic)
2. BRENDA RUSSELL/Piano In The Dark (A&M)
3. AL B. SURE/Nothing (WB)
4. KEITH SWEAT/Make It Last Forever (Elektra)
5. BETTY WRIGHT/No Pain, No Gain (Ms. B)

**WQOK**
Detroit
"Quiet Storm"
Su 7p - 12a
1. GEORGE MICHAEL/One More Try (Columbia)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. REGINA BELLE/How Could You Do This (Columbia)
4. KIRK WHALUM/No Pain, No Gain (Ms. B)
5. STACY LATTISAW/Let Me Take You Down (Motown)

**WJSL**
Philadelphia
"Quiet Storm"
M - Th 11p - 2a
1. BETTY WRIGHT/No Pain, No Gain (Ms. B)
2. STEPHANIE MILLS/I Was Your Woman (MCA)
3. REGINA BELLE/How Could You Do This (Columbia)
4. BARRY SOLOMON/Everything Your Heart Desires (Arista)
5. JOYCE SIMS/Love Makes A Woman (Sleeping Bag)

**WKJQ**
Minneapolis
"Quiet Storm"
Su - M 8p - 11p
1. GEORGE MICHAEL/One More Try (Columbia)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. GREGORY ABBOTT/I'll Prove It To You (Columbia)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. STACY LATTISAW/Let Me Take You Down (Motown)

**WJFT**
Birmingham
"Quiet Storm"
M - Th 11p - 2a
1. TYRONE BURRELL/Memories (MCA)
2. GEORGE MICHAEL/One More Try (Columbia)
3. WORLD CLASS WRECKING CRU/Thoughts Off (Kru-Cut)
4. EVELYN KING/Kisses Don't Lie (EMI-Manhattan)
5. DEELE/Your Eyes (Solar)

**WBBX**
Chicago
"Slow Jams"
M - Th 10p - 12a
1. AL B. SURE/Killing Me Softly (WB)
2. KIRK WHALUM/Make Me Your Love (Columbia)
3. ONAJE ALLAN GUMBS/Passion (MCA)
4. JETS/Make It Real (MCA)
5. TAYLOR DANE/Always Love You (Arista)

**KQDA**
Cleveland
"Suit Tunes"
Su - F 6p - 12a
1. GEOFFREY SETTLE/Paradise (A&M)
2. KIRK WHALUM/Make Me Your Love (Columbia)
3. ONAJE ALLAN GUMBS/Passion (MCA)
4. JETS/Make It Real (MCA)
5. TAYLOR DANE/Always Love You (Arista)

**WUMF**
Tampa
"Quiet Storm"
Su 9a - 2p
1. AL B. SURE/Nothing (WB)
2. KEITH SWEAT/Make It Last Forever (Elektra)
3. NORMAN CONNORS/My Melody (Capitol)
4. BRENDA RUSSELL/Piano In The Dark (A&M)
5. STEPHANIE MILLS/I Was Your Woman (MCA)
QUIET STORM PROGRAMS

KATZ
St. Louis
*Mellow Moods*
Su - Th 9p - 1a
1. TONY TERRY/Forever Yours (Epic)
2. DEELE/Shoot 'Em Up Movies (Solar)
3. GREGORY ABBOTT/I'll Prove It To You (Columbia)
4. GEORGE MICHAEL/One More Try (Columbia)
5. JETS/Make It Real (MCA)

KOST
Los Angeles
"Love Songs on The KOST"
Su - Sa 7 - 12mid
1. AL B. SURE/Night And Day (WB)
2. BILLY OCEAN/The Colour Of Love (Jive/Atlantic)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. JEAN CARNE/Ain't No Way (Atlantic)
5. 101 NORTH/So Easy (Valley Vue)

KACE
Los Angeles
"EZ's Mood For Love"
M - F 830p - 10p
1. BILLY OCEAN/The Colour Of Love (Jive/Arista)
2. AL B. SURE/Night And Day (WB)
3. STEVIE WONDER/With Each Beat Of My Heart (Motown)
4. BARDEAU/X/We Kiss (Synthesis)
5. AL B. SURE/Killing Me Softly (WB)

WOCQ
Baltimore
"Quiet Storm"
Su 10p - 1a
M - Th 11p - 1a
1. TEENA MARIE/One And Future Dream (Epic)
2. JEAN CARNE/Ain't No Way (Atlantic)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. GREGORY ABBOTT/I'll Prove It To You (Columbia)
5. REGINA BELLE/How Could You Do This (Columbia)

WXRT
Baton Rouge
"Love In The Afternoon"
M - F 6p - 7p
"Night Vibe"
M - F 10p - 12a
1. SHIRLEY MURDOCK/Husband (Elektra)
2. TONY TERRY/Forever Yours (Epic)
3. MOORE/JACKSON/I Can't Complain (Capitol)
4. AL B. SURE/Surrender To Your Love (Island)
5. DEELE/Shoot 'Em Up Movies (Solar)

WPZQ
Indianapolis
"Pillow Talk"
Su - Tgm - 12mid
1. THE DEELE/Shoot 'Em Up Movies (Solar)
2. MIAMI SOUND MACHINE/Everything For You (Epic)
3. ALEXANDER ONEAL/The Lovers (Tabo)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. DAVID BENITZ/The Key To You (GRP)

WMYK
Norfolk
"Sunday Night Slow Jam"
Su 11p - 2a
1. GEORGE MICHAEL/One More Try (Columbia)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. JEAN CARNE/Ain't No Way (Atlantic)
4. KASHIF/Love Me All Over (Arista)
5. BRENDA K. STARR/Still Believe (MCA)

WENN
Birmingham
"Smooth Vibrations"
Su - 1:00p - 4p
1. HOWARD HEWITT/Once, Twice, Three Times (Elektra)
2. BRENDA RUSSELL/Piano In The Dark (A&M)
3. GEORGE MICHAEL/One More Try (Columbia)
4. 101 NORTH/So Easy (Valley Vue)
5. ONAJE ALLAN GUMBS/quiet Passions (MCA)

WFXC
Raleigh
"Mellow Madness"
Su 9p - 1a
M - Th 11p - 1a
1. AL B. SURE/Night And Day (WB)
2. DIANNE REEVES/Better Days (Blue Note)
3. JEAN CARNE/Ain't No Way (Atlantic)
4. KASHIF/Love Me All Over (Arista)
5. REGINA BELLE/How Could You Do This (Columbia)

WDAS
Philadephia
"Soft Touch"
M - Fri 11p - 12a
1. WORLD CLASS wrecking KRU/Turn Off (Kru-Cut)
2. AL B. SURE/Night And Day (WB)
3. BRENDA RUSSELL/Piano In The Dark (A&M)
4. JEAN CARNE/Ain't No Way (Atlantic)
5. TEDDY PENDERGRASS/Joy (Elektra)

WHUR
Memphis
"Quiet Storm"
M - Th 12mid - 5a
1. DEELE/Shoot 'Em Up Movies (Solar)
2. BRENDA RUSSELL/Piano In The Dark (A&M)
3. SHANICE WILSON/The Way You Love Me (A&M)
4. BARDEAU/X/We Kiss (Synthesis)
5. AL B. SURE/Killing Me Softly (WB)

WZEE
Cincinnati
"Mellow Morning Magic"
M - F 9p - 12a
1. THE DEELE/Shoot 'Em Up Movies (Solar)
2. MIAMI SOUND MACHINE/Everything For You (Epic)
3. ALEXANDER ONEAL/The Lovers (Tabo)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. DAVID BENITZ/The Key To You (GRP)

WPPQ
Charlotte
"Quiet Storm"
Su 7p - 12a
Mon - Thu 10p-2a
1. TONY TERRY/Forever Yours (Epic)
2. TEDDY PENDERGRASS/Joy (Elektra)
3. TERENCE TRENT D'ARBY/Sign Your Name (Columbia)
4. JETS/Make It Real (MCA)
5. STACEY LATTISAW/Let Me Take You Down (Motown)

WJMI
Jackson
"Mellow Morning Magic"
M - F 1a - 5a
1. JESSE JOHNSON/Just Want You (A&M)
2. BETTY WRIGHT/No Pain, No Gain (Ms. B)
3. THE JETS/Make It Real (MCA)
4. MICHAEL COOPER/Dinner For Two (King Jay/WB)
5. REGINA BELLE/After The Love (Columbia)

WPLZ
Richmond
"Night Flight"
Su 7p - 3a/M - Th 10p - 3a
1. TEDDY PENDERGRASS/Joy (Elektra)
2. STACY LATTISAW/Let Me Take You Down (Motown)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. JETS/Make It Real (MCA)
5. GREGORY ABBOTT/I'll Prove It To You (Columbia)

WQXR
Detroit
slow hours (not a title)
Daily - 9a-12a-6p-10p
1. BRENDA RUSSELL/Piano In The Dark (A&M)
2. AL B. SURE/Night And Day (WB)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. REGINA BELLE/How Could You Do This (Columbia)
5. CHRIS JASPER/One Time Love (Epic)

WPGQ
Jacksonville
"Quiet Storm"
M - Th 9p - 12a
1. JETS/Make It Real (MCA)
2. REGINA BELLE/How Could You Do This (Columbia)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. AL B. SURE/Night And Day (WB)
5. GEORGE MICHAEL/One More Try (Columbia)

WZTT
Columbus
"For Lovers Only"
M - F 8a - 12a
1. KEITH SWEAT/Make It Last (Elektra)
2. SHIRLEY MURDOCK/Husband (Elektra)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. PRINCE/When 2 R In Love (Paradise Pain)
5. GEORGE MICHAEL/One More Try (Columbia)

WXYY
Baltimore
"Slow Jam"
M - Th 11p - 2a
1. DIANNE REEVES/Better Days (Blue Note)
2. MICHAEL COOPER/Dinner For Two (King Jay/WB)
3. TERENCE T. D'ARBY/Sign Your Name (Columbia)
4. GREGORY ABBOTT/I'll Prove It To You (Columbia)
5. NEW KID ON THE BLOCK/Please Don't Go (Columbia)

WAMO
Pittsburgh
"Nightflight"
Su - 9p - 12a
1. AL B. SURE/Night And Day (WB)
2. GEORGE MICHAEL/One More Try (Columbia)
3. JETS/Make It Real (MCA)
4. WORLD CLASS wrecking KRU/Turn Off The Lights (Maccio)
5. DEBBIE GIBSON/Foolish Beat (Atlantic)

WOWI
Norfolk
"Quiet Storm"
Su - 10p - 1a
1. AL B. SURE/Night And Day (WB)
2. KEITH SWEAT/Right And Wrong (Elektra)
3. BETTY WRIGHT/No Pain, No Gain (Ms. B)
4. STACY LATTISAW/Let Me Take You Down (Motown)
5. DIANNE REEVES/Better Days (Blue Note)

WLUM
Milwaukee
"Quiet Storm"
M - Th 10p - 1a
1. KEITH SWEAT/How Deep Is Your Love (Elektra)
2. COVER GIRLS/Promise Me (Sutra)
3. JETS/Make It Real (MCA)
4. KEITH SWEAT/Make It Last Forever (Elektra)
5. GEORGE MICHAEL/One More Try (Columbia)

WNLK
Chicago
"The Soft Touch"
24 hours
1. GEORGE MICHAEL/Father Figure (Columbia)
2. STACY LATTISAW/Every Drop Of Your Love (Motown)
3. MICHAEL JACKSON/Man In The Mirror (Epic)
4. TEENA MARIE/Ooo La La La (Atlantic)
5. KASHIF/Love Me All Over (Arista)

WIZE
Seattle
"Mellow Touch"
M - Th 9p - 12a
1. GREGORY ABBOTT/I'll Prove It To You (Columbia)
2. TEDDY PENDERGRASS/2 a.m. (Elektra)
3. MICHAEL COOPER/Dinner For Two (King Jay/WB)
4. AL B. SURE/Night And Day (WB)
5. GARY TAYLOR/Compassion (Virgin)
Bobby McFerrin steals the No. 1 spot on this week's Jazz Chart™. No shortage of debuts, as we debut see positions from chart newcomers Richard Elliot, Kevin Eubanks, Herbie Hancock, Chuck Mangione, Chick Corea and Paquito D'Rivera. Tuck & Patti succeed in pushing Latitude out of its long-held No. 1 position on the New Age Chart™.

### JAZZ & NEW AGE FORECAST

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>WOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOM BROWNE</td>
<td>&quot;Ain't No Need To Worry&quot;</td>
<td>(Jazz Malaco)</td>
<td></td>
</tr>
<tr>
<td>KEITH JARRETT</td>
<td>&quot;When I Fall In Love&quot;</td>
<td>(ECM)</td>
<td></td>
</tr>
<tr>
<td>TONINHO HORTA</td>
<td>&quot;Broken Kiss&quot;</td>
<td>(Verve/Forecast)</td>
<td></td>
</tr>
<tr>
<td>JOHN DOAN</td>
<td>&quot;Beloved&quot;</td>
<td>(Narada Lotus)</td>
<td></td>
</tr>
</tbody>
</table>

(Cuts recommended by the R&B Report™)

### 2W LW TW ARTIST TITLE LABEL WOC

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th>1</th>
<th>BOBBY McFERRIN Simple Pleasure EMI-Manhattan 48059 CD 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>KIRK WHALUM And You Know That! Columbia FC 40221 CD 14</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>ONAJE ALLAN GUMBS That Special Part Of Me Zebra/MCA 421-20 CD 5</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>ALPHONSE MOUZON Early Spring Optimisim OP 6002 10</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>MIKE METHENY Kaleidoscope Impulse 42087 CD 14</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>6</td>
<td>6</td>
<td>GEORGE HOWARD Reflections MCA 42145 CD 2</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>7</td>
<td>7</td>
<td>FULL CIRCLE Full Circle Columbia FC 40966 CD 9</td>
</tr>
<tr>
<td>14</td>
<td>10</td>
<td>8</td>
<td>GRP SUPERLIVE Live GRP-GR 21650 CD 5</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>9</td>
<td>HERBIE MANN Jasil Brazz RBI-Moss Music 1410 CD 15</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>10</td>
<td>DAVID BENIOFIT Every Step Of The Way GRP 1047 CD 4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th>1</th>
<th>SHADOWFAX Folksongs For A Nuclear Village Capitol ST-46924 CD 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>15</td>
<td>12</td>
<td>RANDY BERNSEN Paradise Citizen Zebra/MCA 1-421323 CD 6</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>18</td>
<td>13</td>
<td>RIPPINGTONS Kilimanjaro Passport Jazz 88042 CD 5</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>14</td>
<td>YUTAKA Yutaka GRP GRI 9557 CD 14</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>15</td>
<td>BIRELLI LAGRENE Inferno Blue Note BLJ 48016 CD 10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>16</td>
<td>DIANNE REEVES Dianne Reeves Blue Note BLJ 46909 CD 2</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>17</td>
<td>LEE VINTERS 388 Marlboro Street Blue Quail 4</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>18</td>
<td>BOB THOMPSON Say What You Want Intima 2733298 CD 9</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>19</td>
<td>19</td>
<td>ELEMENTS Illumination Novus/RCA 3031-1 CD 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>20</td>
<td>SUZANNE CIANI Neverland Private Music 2</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>23</td>
<td>21</td>
<td>NELSON RANGELL To Begin Again Gaia 1390071 CD 4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>RICHARD ELLIOT Power Of Suggestion Intima 73321 CD 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>SPECIAL FX Double Feature GRP GRD 9559 CD 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>KEVIN EUBANKS Shadow Prophets GRP GRD 9565 CD 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>HERBIE HANCOCK Perfect Machine Columbia FC CD 1</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>26</td>
<td>ARTHUR BLYTHE Basic Blythe Columbia FC 40884 CD 4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>28</td>
<td>SONNY ROLLINS Dancing In The Dark Milestone/Fantasy CD 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>CHUCK MANGIONE Eyes Of The Veiled Tempress Columbia FC 40984 CD 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>CHICK COREA Eye Of The Beholder GRP GRD 9564 CD 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>PAQUITO D'RIVERA Celebration Columbia FC 44077 CD 1</td>
</tr>
</tbody>
</table>

### NEW AGE

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th>1</th>
<th>TUCK &amp; PATTI Tears Of Joy Windham Hill-0111 CD 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>LATITUDE 40° North Lifestyle LST 6010 CD 14</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>FRED SIMON Usually/Always Windham Hill-1071 CD 4</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>PETER KATER Gateway Gaia 139006-2 CD 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Debut</td>
<td>CUSCO Apurimac Higher Octave 7016 CD 1</td>
</tr>
</tbody>
</table>

The R&B Report™
EVERY STEP OF THE WAY
David Benoit
(GRP) GRP 9558

David Benoit is demonstrating on this new project a more versatile and mature style and production. The bouncy, uptempo rhythms of Side One's "Every Step Of The Way" and "Shibuya Station" allow the album to merge onto your soundstage with an optimistic feeling. "The Key To You," a personal favorite, showcases the familiar vocals of Ambrosia's David Pack and adds a delightful diversity to the album's instrumental focus. Two other highlights are "Remembering What You Said" and the sultry "Painted Desert" (love this one), both of which highlight Sam Riney's keen sax performances. Benoit's stylistic arrangement of Michael Jackson's "I Just Can't Stop Loving You" closes with David's straight-ahead chops on the ivories. Very nice. All in all, this project has a number of Jazz, New Age and Quiet Storm possibilities that PDs should be begging for! — Carol van Keeken

TOM BROWNE
No Longer I
(Jazz Malaco) MJ1500

It isn't often that a trumpeter comes around who has a contemporary sound possessing enough versatility to please contemporary and mainstream souls on the Jazz spectrum. Yet Tom Browne has material that stands out as an uncompromising ensemble of traditional and contemporary musical ideas. His rendition of the Winans' "Ain't No Need To Worry" is refreshing and resonates with the familiar melody that made it a hit but also maintains Browne's originality. Other favorites are "Damascus Road" and "Jehovah Jireh." Browne has avoided the pompous, sometimes abrasive texture of the trumpet to invent a soothing horn quality that sets you flying high. This project provides a welcome counterforce to the sometimes not-so-magnetic trumpetings of others. Tom Browne needs to be heard! — Carol van Keeken

AKILI
Akili
(M.A Music) NU 730-1

The word Akili is Swahili for "bright" and it aptly describes the joyful flavor of this album. "African River" provides an interesting blend of African and European influences. The gentle, airy background is a perfect blanket for the flowing trombone melody by Bart van Lier. "Little Black Coot" follows, as guitarist Eef Albers weaves skillfully through the musical tapestry. "Flowers In Bloom" is a relaxing tune, accented by soft guitar and trombone melodies. "#8," a smooth, laid-back piece with an excellent guitar solo, tastefully closes the LP. Koen van Baal is featured on keyboards, Dave King on bass and Victor Lewis on drums. Akili is excellent contemporary Jazz fusion. — Meredith Beal

New Releases:

CHICK COREA
Eye Of The Beholder
(GRP)
Producer: Chick Corea
Featuring:
Chick Corea - Acoustic piano/Synthesizers
Dave Weckl - Drums
John Patitucci - Bass
Eric Marienthal - Sax
Frank Gambale - Guitar

KEITH JARRETT
Still Live
(ECM)
Producer: Manfred Eicher
Featuring:
Keith Jarrett - Piano
Gary Peacock - Bass
Jack DeJohnette - Drums

JOHN DOAN
Departures
(Narada Lotus)
Producer: Billy Oskay
Featuring:
John Doan - Harp guitar/Tremblelin
Billy Oskay - Violin/Viola/Synthesizer
Brian Dunning - Flute/Alto flute/Tin whistle
Tommy Hayes - Bodhran
Gail Budd O'Grady - Cello
Michael Harrison - Piano/Celeste
On "Visit To Heaven" -
Lajos Balogh - Violin
Dan Rouslin - Viola
Zoltan Nanassy - Cello
Annette Pritchard - Flute
Scott Tuomi - Tenor vocals
Karl Blume - Bass vocals
LeaAnne Den Beste - Soprano vocals
Jill Jenson - Alto Vocals
Monks of Mount Angel - Gregorian chant
MCA is Black Music!
Opportunities On The Horizon

By Carol van Keeken
Managing Editor/Jazz Editor

How does one measure the difference in Jazz in Detroit, Chicago, San Francisco or Los Angeles? Radio. The medium has put its finger on the local and national Jazz pulse for decades and has finally received the recognition and commercial dollars it's been due ... overdue. Amid the resultant battle for commercial dollars, commercial and public Jazz radio have maintained a class all their own. Jazz radio has witnessed the test of time, while nearly all of other formats have been tossed to and fro by the whims of society's musical moodiness.

Jazz and New Age have been seeping, in greater abundance, into print, television, motion pictures, as well as our airwaves, and with them now boiling in the commercial mainstream, some additions to radio have been spawned ... enter Jazz & New Age networks and syndication. Judging from the proliferation of Jazz's digital discs and musical resurgence, syndication seems the next obvious step on the monetary horizon.

To industry-ites, "network" is defined as stations interconnected either by phone line or by satellite to a central source. "Syndication" is defined as a pre-produced program on tape or on disk, sold to a radio station for cash or bartered for commercial time.

Yet today, "syndication" and "network" are misnomers, as the two have become intertwined. For example, Westwood One can be defined as a "syndicator" because it syndicates by satellite, yet technically, they're also a "network."

Undoubtedly, standard granddaddy networks like NBC, ABC and CBS would likewise not favor being classified into the combined definitions, preferring to be set apart from syndicators and smaller independents who are of a different ilk.

On the flip side, to consumers, the definition of radio "network" is more vague than in television. Television network awareness in TV viewers' minds is expanded by virtue of the print and publicity it is given.

Radio listeners/consumers are likely to understand "syndication" by its original definition: as per a "syndicated" newspaper column. Their awareness of radio network/syndication (outside of a perhaps a network news show or Casey Kasem's Top 40 Countdown) is probably minimal.

However, broader listener awareness of network/syndication isn't really necessary as far as the advertiser is concerned, and syndicators are also less likely to want to be perceived differently from the local station.

Still, the availability and definitions of "network" and "syndication" have broadened, and the syndication games have become better and more sophisticated in strategy and presentation.

Programmers are provided with a selection of Jazz & New Age-syndicated product that should satisfy any and all tastes, demographics, strategies and budgets. Many have found the use of these syndicated programs to be a powerful marketing/programming tool, designed to optimally and creatively utilize difficult time segments and develop and maintain that older, upscale listenership that would otherwise be overlooked or lost during those difficult dayparts ... and even beyond those tougher dayparts. And with a few more syndicators in the fray, radio programmers can pick up their programming slack with better choices.

Though profitability for these syndicators is an objective, the goal of providing lucrative presentations isn't clouded to the point of offering dollar-driven, low-grade, backyard-quality programs. With high standards and quality, their producers prove that profitability isn't just a matter of expanding expenses, but also expanding long-term listenership through an enjoyment and education of this art/genre. AC, AOR, Quiet Storm, Black/Urban formats have ALL discovered the benefits of catering to (and keeping) their loyal upper demo listeners with quality Jazz and/or New Age syndicated programs. It's an unprecedented phenomenon: a format the likes of Jazz or New Age becoming a lucrative, across-the-board programming tool for competitive formats.

The networks and syndicators have drawn up some program ideas on their chalkboards, the contents of which provide a variety of artist interviews, hosted presentations of the music's cultural and musical roots, presentation of straight-ahead as well as contemporary material, 24-hour programming — all amounting to a lucrative alternative to the conventional programming menu. Programmers and listeners: tune in.

_Sidran On Record:_ Available free of charge to all Corporation for Public Broadcasting-qualified stations, this weekly, one-hour program provides a scholarly, occasionally technical approach for the aficionado, as well as the new Jazz listener. Ben Sidran highlights techniques, styles, philosophies of the old and new Jazz, their complexities and simplicities, with artist interviews coinciding. The program covers a wide spectrum of the genre. Enjoyable, enlightening and intelligent. A non-profit organization, the show is produced by WHA Radio, (608) 263-3970.

_The Jazz Show With David Sanborn:_ This weekly, two-hour program presents Contemporary Jazz mingled with host David Sanborn's interviews of various contemporary Jazz and New Age artists. With more of a modern appeal, this program serves up a suitable, though narrower understanding of the genre's history/roots and pioneer artists, offering mostly contemporary music, highlighted with some classic cuts. Simple, upbeat and entertaining. Contact Cathy Lehrfeld, Westwood One Radio Networks, (212) 245-6219.

_Columbia Records' Jazz Masterpieces Series:_ A one-hour, once-a-month program for Classic Jazz lovers. Presented in a contemporary format, the program provides an irresistible menu of Jazz legends to please the veteran palate as well as whet the new convert's appetite for a taste of Jazz's roots. Music is taken from recently-released CDs recorded digitally from the original analog recordings. Rotating hosts. Contact Carol Lee Holt, Radio Works, Inc., (213) 938-4700.
**Fusion 40:** Although the name should speak for itself, this three-hour program has a broader contemporary focus than just fusion. China Smith hosts. Yuppie targeted, there's not much straight-ahead material here. There are two-hour, five-hour, modular and unhosted versions. The program provides brief features: "Tech Talk": the latest in home electronics, instruments, recording techniques, etc.; "Fusion File": personal interviews with Contemporary Jazz artists; "Jazz Roots": profiling Jazz legends; "Fusion Front-Row": coast-to-coast concert dates. Contact Linda Moshontz at TelePrograms, Inc. (213) 854-4475.

**Art Good's Jazz Trax:** One of the oldest syndicated Jazz shows around, Art Good, provides a weekly, one-hour program suitable for all markets and demographics. The show presents the best of Contemporary Jazz and Art's familiar rapport with the artists enables him to get past much of the superficial fluff, translating to a more casual and enjoyable program for listeners. Contact Art Good at (619) 233-9228.

With **New Age** now a format to be reckoned with, the list of syndicators continues:

**Portraits In Sound:** This two-hour, weekly, music-intensive program is nationally syndicated for commercial stations. It also offers some light Contemporary Jazz as well as a regular artist interview. Tom Reinstein produces and hosts the show. As a program offshoot, a monthly publication, Audiofile, is also available, covering the radio program, music news, condensed artist interviews, album reviews, a recap of previous show selections, updates of high-tech audio gear and current tour dates. Contact Tom at P.O. Box 2305, Livermore, CA. 94550.

**Musical Starstreams:** This weekly, two-hour show was the first to syndicate New Age music to commercial radio. Host and producer, Frank Forest, offers two features in the program: "Featured Album Segment": spotlighting a selected album release and "Star Set": a 20-minute set of material from a single artist. Contact Art Good at (415) 383-STAR (7827).

**Music From The Hearts Of Space:** A one-hour, weekly program, syndicated on over 220 NPR-affiliated shows nationwide. Its producer was the first to syndicate New Age (space music) on public radio. This is the most widely-syndicated show of its kind. Producer and host, Steven Hill, presents a music-intensive, uninterrupted, one-hour program, with back-announcing at the beginning and end. Contact Steven or Joseph at (415) 759-1130.

"The Breeze" and "The Wave":
As far as full-time satellite services go, Progressive Music Network's "The Breeze" and Satellite Music Network's "The Wave" formats are nationally available. With affiliates nationwide, these 24-hour syndicated formats have their respective mix of acoustic New Age, soft Jazz and adult contemporary music, programmed towards the upscale, target demos and no disc jockeys. Program directors have the option for local or satellite programming. (The Breeze: 1-800-367-2811; The Wave: 1-800-527-4892)

The current Jazz/New Age/instrumental trend is reflecting a healthy condition of its place in the music industry. For Jazz to gain a more secure, more permanent foothold within the marketplace, radio must wake up to the fact that syndication not only acts as a lobbyist of this music to the listeners, but also awakens the idea to PDs of performance programming for their station. Proper selection of Jazz syndication can bring this idiom to life in the hearts, minds and ears of their listeners, providing them with the chance to "experience" this genre, rather than simply hear it; as well as keep listeners on the right button around-the-clock, seven-days-a-week.

---

**Producer of "Don't Even Feel It"**

... is bassist for Larry Carlton

... is bassist for upcoming Herb Alpert tour.

... has toured with
- The Crusaders
- Teena Marie
- Sergio Mendez
- Joe Sample
- Ronnie Laws

... is too hot to handle.

**Coming soon on**

**SOUNDS OR VISUAL IMAGES**

©1988 SOVIS RECORDS
PIECES OF A DREAM
Makes You Wanna (EMI-Manhattan)
E1-48740

James Lloyd (keyboards), Cedric Napoleon (bass), Curtis Harmon (drums),
along with Lance Webb (vocals), Randall Bowland (guitar) and Vincent Davis
(synthesizer) weave the brilliant musical tapestry of Pieces Of A Dream's sec-
ond EMI-Manhattan release, Makes You Wanna. Pieces Of A Dream, a sea-
soned group of R&B/Jazz artists, has performed with some of the greatest Jazz
musicians around and as Count Basie simply put it, "They're a hard act to fol-
low." These guys are mucho talented and this album is rich in quality R&B
ballads, mid-tempo Jazz grooves and uptempo funk-filled jams. Side One fea-
tures Lester Young's "Round Midnight," (very nicely done, guys!), "Mellow
Magic," "Feelin' For You" and Simply Red's "Holding Back The Years." Side
Two has some great uptempo pieces, including the album's title track, "Makes
You Wanna" and the nasty groove of "Rising To The Top."
— Thea T. Austin

TEDDY PENDERGRASS
Joy (Elektra)
9-60775-1

The "Teddy Bear" is on the money (or should I say "honey") with his latest
album, Joy. I've been a Teddy fan for a long time (back to Harold Melvin &
The Bluenotes) and this is comparable to his best albums, including Life Is A
Song Worth Singing, Teddy, or Teddy Pendergrass. Let me get straight to
the point: Side One is great! Side Two is superb! This is the perfect album
for inviting your favorite someone to "Come On And Go With Me" over to
my place. Once you get him/her there, "Close The Door" and "Turn Off The
Lights" and ask them to rub you down in some hot oil (baby!). I'll stop now
... but you get the idea, right? My favorite cuts: "2 A.M.," "Love Is The
Power," "This Is The Last Time," "Joy" and "Good To You." To still be
able to hear the wonderful sounds of Theodore Pendergrass is truly a Joy!
— Graham Armstrong

SADE
Stronger Than Pride (Epic)
OE 44210

To my knowledge, not many Jazz-Funk stars hail from Nigeria. However,
there is definitely one. Her name is Helen Folasade Adu. Sade was born in a
small village 50 miles from Lagos. After two tremendously successful LPs,
Diamond Life and Promise, Sade returns with a new album that's destined to
reach the lofty heights achieved by its predecessors. Side One reminds me of
a BLT sandwich. It's hot and it's c-o-o-o-o-o-o-l! My favorite tracks on Side One
include "Love Is Stronger Than Pride," "Paradise" and "Nothing Can Come
Between Us." Side Two kicks off with a real sultry midtempo jam entitled,
"Keep Looking," another favorite. It's followed by "Clean Heart" and "Give
It Up." "I Never Thought I'd See The Day" and the instrumental, "Siempre
Hay Esperanza," score high marks as well. I highly recommend that you get
a copy of the CD, something cool to drink, dim the lights and drift away with
a very lovely, talented Sade! — Graham Armstrong
THE KING OF RAP IS BACK BY POPULAR DEMAND

"Back by Popular Demand"

(870-328-7)

the down and def first single from the forthcoming lp

BACK BY POPULAR DEMAND

(324-6920-1/4/2)

Word.

Produced by Van Gibbs & Eddison Electrick for Palm Tree Enterprises, Inc.

Management: Joseph Simone for Simone Management Services

On Mercury Compact Discs, Chrome Cassettes & Records.
A.C. (ALTERNATING CURRENTS) 
THE FIRST SINGLE FROM 
LIFE IN THE MODERN WORLD