**TOPSIDES**

**TONE-LOC** has the hottest song in the land, as "Wild Thing" reaches No. 1 on the R&B Chart. The tune also is No. 3 on the Dance Chart and the video clip has climbed to No. 5. Lookout, though! **PAULA ABDUL** has moved "Straight Up" to No. 2 on the R&B Chart, while the vid-clip debuts at No. 3 on the Video Chart, which is topped by **MICHAEL JACKSON'S** "Leave Me Alone." "Just Because," by **ANITA BAKER** is The Record Of The Week and the hottest album around is **BOBBY BROWN'S** Don't Be Cruel. **AL JARREAU** takes over the Jazz Chart and **INNER CITY'S** "Good Life" tops the Dance Chart.

**No. 1 Contenders**

- **Guy** (MCA)
- **Anita Baker** (Elektra)
- **Sade** (Epic)

---

**In this issue:**

- The R&B Report introduces Black History Month coverage with a look at features on Blues artists.  
  *Please see page 46.*

- Blues in the White House? Don Tracy reports on the Presidential Inaugural Ball.  
  *Please see page 20.*

**THE BOYS: Point Guards For The New Motown**

They charmed America's heart with snappy routines and playful lyrics. "Dial My Heart," the debut single, rose quickly to No. 1 and soon households and classrooms everywhere were talking about The Boys.

The group is poised to work more magic with the second single release, "Lucky Charm."  
*Please see page 52.*
HOW DO YOU FOLLOW THE MOTOWN TRADITION...

GEORGIO
ROMANTIC LOVE
PRODUCED BY: GEORGIOS
MANAGEMENT: AL DANIELS

DESIREE
TO STAY TOGETHER
PRODUCED BY: STEVEN A.
MANAGEMENT: ARMSTEAD EDWARDS

GERALD ALSTON
YOU LAID YOUR LOVE ON ME
PRODUCED BY: STAN SHEPPARD AND JIMMY VARNER
MANAGEMENT: BILL DERN

RIGHT CHOICE
SECRET WISH
PRODUCED BY: RON "HAVE MERCY" KERSEY
MANAGEMENT: WAYNE DOUGLAS JR.

STEVIE WONDER
WITH EACH BEAT OF MY HEART
PRODUCED BY: STEVIE WONDER
MANAGEMENT: BLACK BULL MUSIC

MAZARATI
SAGA OF A MAN
PRODUCED BY: BERNADETTE COOPER
MANAGEMENT: CRAIG RICE

ONE HIT AT A TIME.

1989 MOTOWN RECORD COMPANY, L.P.
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R&B International
George Bush was given the Blues at the Inaugural! Musically, that is. Don Tracy reports on "The Woodstock Of R&B."

Ivory's Notes
O' Bryan is on the comeback trail and Foster Sylvers is taking the same route. A&M's John McClain is leading the way.

Who's Where
The only sure fire way to keep the roll-a-dex up-to-date.

Who's New
Motown has struck gold and with the help of Teddy Riley they are establishing a new sound that is TODAY!

R&B Legends
Having "Two Lovers" helped make her a true R&B legend. The career of Mary Wells is profiled.

Aircheck
The figures on the ratings game are in and Publisher Graham Armstrong tells who won, placed and showed.

Blues Closeup
Two legendary Blues artists from two different eras: B.B King and Robert Cray speak out.

Cover Story
No, they're not Jackson clones. But this young group is making as many waves and are proving to be as talented.

R&B REVIEWS

Singles
Dance
Rap
Jazz
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DATELINE

• FEB. 13

SPECIAL GRAMMY EDITION

Black History Month Part 2

Ad Deadline Date Feb. 8

• FEB. 27

POST GRAMMY ISSUE

Black History Month Part 3

Ad Deadline Date Feb. 22

REMEMBER

Look for the Pilot Consumer Issue of the R&B Music Entertainment Monthly in April 1989!

CALL (818) 843-7225
ill be there for you

ASHFORD and SIMPSON

Music's hottest couple is back with their best single yet.

From the forthcoming album LOVE OR PHYSICAL.

Produced by Nickolas Ashford & Valerie Simpson for Hopsack & Silk Productions, Inc.

Capitol © 1988 CAPITOL RECORDS, INC.
### HOT REPORT - Radio indicates heaviest listening response

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG TITLE</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>1 KARYN WHITE</td>
<td>Superwoman</td>
<td>WB</td>
</tr>
<tr>
<td>2 NEW EDITION</td>
<td>Can You Stand The Rain</td>
<td>MCA</td>
</tr>
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<td>3 Z'LOOKE</td>
<td>Can You Read My Lips</td>
<td>Orpheus</td>
</tr>
<tr>
<td>4 BOBBY BROWN</td>
<td>Roni</td>
<td>MCA</td>
</tr>
<tr>
<td>5 TONI! TONY! TONE!</td>
<td>Baby Doll</td>
<td>Wing/PG</td>
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### RECORD OF THE WEEK

**ANITA BAKER**

"Just Because" (Elektra)

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

### R&B Chart

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MARCUS LEWIS

"The Club"
(Aegis/EPA)
Uptempo

LW  TW
62  48

Radio and Retail
Agree!!!

"THE CLUB"
ZS4  08517

Is A Smash!

"Do you dream in Living Colour?"
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<th>ARTIST/TITLE/LABEL</th>
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<td>ANITA BAKER/Just Because/Elektra</td>
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<td>0%</td>
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<td>0%</td>
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<td>33</td>
<td>30</td>
<td>ROB BASE/Get On The Dance Floor/Profile</td>
<td>34%</td>
<td>6%</td>
<td>0%</td>
<td>Boogie Oogie Oogie</td>
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</table>

**MOST ADDED**

- **R&B**
  - ASHFORD & SIMPSON: "I'll Be There For You" (Capitol)
- **TOP 40**
  - WAS (NOT WAS): "Walk The Dinosaur" (Chrysalis)
- **AC**
  - KENNY G S. ROBINSON: "We've Saved The ..." (Arista)
Let Gerald Albright Put You "In the Mood"

The new single from the album bermuda nights

Grammy Nominee—Best R&B Instrumental Performance—"So Amazing"

Produced by Gerald Albright for Bright Music
Management and Direction: Raymond A. Shields II for Black Dot Management

On Atlantic Records, Cassettes and Compact Discs
MAJOR MARKET MOVERS

TROOP
"Still In Love"
(Atlantic)

Ballad

LW TW
56 31

JOHNNY KEMP
"One Thing Lead To Another"
(Columbia)

Ballad

LW TW
41 32

SWEET OBSESSION
"Being In Love Ain't Easy"
(Epic)

Ballad

LW TW
45 36

SURFACE
"Closer Than Friends"
(Columbia)

Ballad

LW TW
77 40

SLICK RICK
"Teenage Love"
(Def Jam)

Uptempo

LW TW
47 42

Beginning as Five Of A Kind, this group of multi-talented young men (Steve Russell, Allen McNeil, Rodney Benford, John Harrel and Reggie Warren) made a big splash on the music scene with "Mamacita," and followed its success with "My Heart." Now entering the Quiet Storm race with a most likeable ballad, "Still In Love," Troop has radio's support at:

WXYV, WILD, WDJY, WGCJ, WBLZ, WDZZ, WTLC, KPRS, KPRW, KATZ, WEKS, WATV, WENN, WWDM, WEA1, WQMG, KIPR, KWTD, KRNB, WEDR, WQQK, KQXL, WXOK, WPLZ, KDKO, KACE, KDJIA, KKFX, KRIZ.

Starting out singing Gospel near his childhood home in the Bahamas, Johnny Kemp's first paying gig netted him $10. At age 13, "Little Johnny" was becoming a hometown hit. His gigs with Fox Fire brought him to the U.S., then on to his work with Change and the BBQ Band. Having stored up all this experience, this singer developed a funky style of his own that doesn't leave him out of the Top 30. Radio is paying attention to his sound at:

WDKX, WAMO, WHUR, WGCJ, WBLZ, WTLC, KPRS, KPRW, KMJM, WEKS, WATV, WCKZ, WPEG, WIKS, WQMG, WMJ1, WJTT, KWTD, KRNB, KQXL, WHQT, WQQK, WXOK, WPLZ, WJMH, KACE, KGFJ, KKFX, KSOL.

Sweet Obsession, comprised of three sisters, Keena, Kimmala and Michelle Green, have combined their talents to create a sound that is unmistakably Detroit. A discovery of Melba Moore's, these dynamic talents garnered radio, retail and the general public's attention with the group's first single, "Gonna Get Over You." Now, they are back with a soul-stirring ballad, "Being In Love Ain't Easy," with melodies that are bringing listeners to their feet. Capturing radio's attention at:

WCDX, WDZZ, KPRW, KMJM, WENN, WCKZ, WWDM, KKDIA, WQMG, WMJ1, KIPR, KWTD, KQXL, WHQT, WXOK, WYLD, WFXC, KJLZ, WWDM, KKDA, WAA, WEAL, WQMG, WMJ1, WJTT, WEDR, WHQT, WJLM, KKFX, KDLZ, WAAA.

Dave Conley, Bernard Jackson and David Townsend are the names and talents that comprise the group Surface. As writer, performers and producers, Surface joined forces with Columbia after recording and releasing a record that "didn't do much, and came up with a winner. With an irresistible blend of music, lyrics, melodies and voices, Surface has only success to look forward to in the near future. Close friends with radio at:

WXYV, WDXK, WQHT, WDAS, WUSL, WAMO, KMAP, WMYK, WHUR, WPGC, WCKZ, WPR, WHY1, KMJM, WATV, WENN, WIXX, WPEG, KKDIA, WAA, WEAL, WQMG, WMJ1, WJTT, WEDR, WHQT, WJLM, KKFX, KDLZ, WAAA.
THE LEGACY OF

EL DeBARGE

THE FUNK CONTINUES...

REAL LOVE

THE LATEST HIT SINGLE FROM EL DeBARGE’S ALBUM GEMINI

ALBUM RELEASE DATE: FEBRUARY 20, 1989
PRODUCED BY: EL DeBARGE
MANAGEMENT: FRED MOULTRIE
**MAJOR MARKET MOVERS**

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

**LEVERT**
“Just Coolin’”
(Atlantic)
Uptempo

**LW TW**
48 44

LW TW
55 45

**THE BOYS**
“Lucky Charm”
(Motown)
Uptempo

**FREDDIE JACKSON**
“You And I Got A Thang”
(Capitol)
Midtempo

**MARCUS LEWIS**
“The Club”
(Aegis)
Uptempo

**MARTIKA**
“More Than You Know”
(Columbia)
Uptempo

The talent is flowing in the next generation, as Gerald and Sean carry on the tradition of their father Eddie. With their friend, Mark Gordon, the brothers have proven themselves with hits such “Casanova,” “My Forever Love,” “Sweet Sensation,” the hot duet with labelmate Miki Howard, “That’s What Love Is,” “Addicted To Love” and “Pull Over.” Levert is “Just Coolin’ with Heavy D and radio at:

WXYV, WCDX, KMAP, KMOJ, WIZF, WVKO, WDZZ, CBLS, WEKS, WATV, WENN, WJLD, WCKZ, WPEG, WWDM, KKDA, WQMG, WJMI, KWTI, KRNB, KQXL, WXOK, WJMH, WJMZ, KJLH, XHRM, KKF.

The four Abdul Samad brothers are the most visible and exciting talents to emerge from the legendary Motown label since the Jackson 5. Khiry (14), Hakeem (13), Tajh (11), and Bilal (9) born in Compton, CA, now residing in Northridge, CA, have sung and danced across the TV screen on BET, MTV, GMA, the Apollo, Nickolodeon and a feature on People Magazine. As busy bees, The Boys are on the rush at:

KMAP, WMYK, WPGC, KMOJ, WGPR, WDZZ, WTLH, WATV, WCKZ, WWDM, KKDA, WQMG, WJMI, KIPR, KWTI, WEDR, WHQT, WJMH, KDAY, KDIA, KME.

Standing in the musical limelight of success is one that Quiet Storm formats have come accustomed to receiving the best love ballads from, and one who is recognized for his blend of chilling melodies, sensous lyrics and soulful vocals. 29-year-old Freddie Jackson, the man with a style that keep bringing him platinum sales, has yet another emotive single, “You And I Got A Thang.” Radio has got a “thang” for Freddie at:

WKND, KMAP, KMOJ, WGGI, WJMO, WGPR, WDZZ, WTLH, WATV, WCG, KMIM, WEKS, WATV, WJLD, WCKZ, WPEG, WWDM, KKDA, WQMG, WJMI, WJZ, KIPR, KWTI, WEDR, KQXL, WYLD, WJMH, WJMZ, KDKO, KACE, KDAY, KGFJ, KJDA, KF.

Marcus Lewis, debut artist on the new E/P/A associated label Aegis, has one of the hottest 12 inches out on the market, “The Club.” A singer and songwriter said to posses the sensual vocal style of Luther Vandross and Freddie Jackson, Marcus is also known for pumping out the upempo modern sounds with that international appeal. The U.K. immediately embraced his sound, and now the U.S. is on the case at:

WXKY, WDK, KMAP, KMOJ, WGGI, WJMO, WGPR, WDZZ, WTLH, KMIM, WEKS, WATV, WJLD, WCKZ, WPEG, WWDM, KKDA, WQMG, WJMI, WJZ, KIPR, WEDR, WXOK, WJMH, WKS, KACE, KDAY, KJLH, KDIA, KF.

A writer and singer of contemporary pop music, Martika has been performing professionally as a singer, actress, and dancer since the age of eleven. A promising ballerina of Cuban-American descent, Martika grew up in Southern California completely bilingual and bi-cultural. This young dynamo’s velvety vocals exude confidence and unique style on her self-titled debut LP. Crossing over at:

WXKY, WAMO, WKG, WCCY, WHYT, WLOL, KBQ, WBCY, WNVZ, KIIS, KPWR, KME, K Welsh.
### MAJOR MARKET MOVERS

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Genre</th>
<th>LW</th>
<th>TW</th>
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<td><strong>READY FOR THE WORLD</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>&quot;Gently&quot;</td>
<td>(MCA)</td>
<td>Ballad</td>
<td></td>
<td>59</td>
<td>52</td>
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<tr>
<td><strong>BAR-KAYS</strong></td>
<td></td>
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<td></td>
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<tr>
<td>&quot;Struck By You&quot;</td>
<td>(Mercury/PG)</td>
<td>Uptempo</td>
<td></td>
<td>64</td>
<td>53</td>
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<tr>
<td><strong>KIRBY COLEMAN</strong></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Hey Toni&quot;</td>
<td>(Next Plateau)</td>
<td>Uptempo</td>
<td></td>
<td>58</td>
<td>55</td>
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<tr>
<td><strong>M.C. HAMMER</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>&quot;Pump It Up&quot;</td>
<td>(Capitol)</td>
<td>Uptempo</td>
<td></td>
<td>82</td>
<td>57</td>
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<tr>
<td><strong>JONATHAN BUTLER</strong></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>&quot;More Than Friends&quot;</td>
<td>(Jive)</td>
<td>Midtempo</td>
<td></td>
<td>95</td>
<td>60</td>
</tr>
</tbody>
</table>

**MAJOR MARKET MOVERS**

Six young men from Flint, MI proved to the masses that the group’s name was quite fitting when their MCA debut LP sold over 1.2 million copies and yielded three major hit singles, including the No. 1 U.S. Pop smash, “Oh Sheila.” Composed of Melvin Riley, Willie Triplett, Jr., Greg Potts, John Eaton, Gerald Valentine and Gordon Strozier, Ready For The World is a growing favorite with, “Gently.” Radio’s special pick at: WOCQ, WXYV, WXKS, KMAP, WMYK, WDJY, WLUM, WIZF, WCKX, WPHR, WCZY, WTC, WLUL, WKSS, WTYX, WEDR, WQXL, WXOK, WZZU, KHYS, KRXY, KACE, KWOD.

Originating as the house band of the legendary Stax Records, the Bar-Kays have now a streamlined trio featuring Henderson, lead singer Larry Dodson and keyboardist Winston Stewart. The group with a distinctive trademark sound, the Bar-Kays present their 11th Mercury LP. Proving that they’ve got what it take to survive changing musical tastes, the Bar-Kays are back on track with “Struck By You.” Radio has the single pumpin’ at: WCDX, KMAP, WDZZ, WTC, KPRS, KATZ, KMI, WVEE, WATV, WENN, WKS, WEAL, WQMG, KWTD, KRNB, KQXL, WJMH, KDKO, KDAY, KGFJ, KJLH.

Born a southern gentleman into a musical family, Kirby Coleman began performing at the age of six. A move to the West Coast was just what it took to enhance his God-given talents. After graduation from St. Mary’s College, Kirby began to further develop his voice and began working on his dancing technique. Dancing, modeling and acting are other notable talents attributed to this young entertainer, but his passion remains with singing. Letting it all flow with his current single, “Hey Toni,” Kirby is being welcomed at: KPRW, KATZ, KMI, WCKZ, WAZ, KIPR, KRXY, KDKO, KDA, KMEL, KSOL.

An Oakland, CA native, Kirk Burrell — better known as M.C. Hammer, began his musical career going around to local night clubs promoting his unique and diverse style of music to club DJ’s or just bustin’ it live. A master at Hip-Hop melodies, M.C. Hammer is said to be in full effect with one of ’88s hottest Rap singles, “Let’s Get It Started.” Kickin’ off ’89 in style is M.C. Hammer with “Pump It Up.” Radio is doing just that at: WJMH, WFX, WJMH, KDAY, KMEL, KSOL.

Writing his melt-in-your-mouth R&B/Pop is what Jonathan Butler’s all about. Al Jarreau, George Benson and Billy Ocean are among the recipients of his genius. Now, Jonathan is winning musical acclaim by singing his tunes himself. His second solo album, More Than Friends, is a variety of ballads, mid-tempo and funky dance product that’s bringing him to the forefront at: WCDX, WJMH, WGCI, WIZF, WJMO, WVKO, WTC, KMI, WKS, WILD, WCKZ, WJMI, WHQT, WBLX, KQXL, WYL, WJMH, KGFJ, KDIA, KRIZ.
MAJOR MARKET MENTIONS

Ten titles receiving significant national radio activity

ADEVA
“Respect” (Profile)
WILD, WKND, WDKX, WAMO, WGFJ, XHRM.

ROB BASE & DJ E-Z ROCK
“Joy & Pain” (Profile)
KATZ, WCKZ, WFXC, WJMH, XHRM.

STEVE WONDER
“With Each Beat Of My Heart” (Motown)
WXYV, WILD, WKND, WAMO, WCX, KMAP, WMYK, WIZF, WJMO, WDZZ, KMJM, WJLD, WAZ, WBLX, WLT, KGFJ, XHRM.

DONNA ALLEN
“Joy And Pain” (Atlantic)
WXYV, WXY, WKND, WDKX, WCT, WXYZ, WFOX, WJMO, WDZZ, WTLC, KPRW, KMJM, WSM, WENN, WJLD, WPEG, WWDM, KKD, WJMI, WJTD, WDGR WBLX, WPLZ, KJML, KGFJ, WJLH.

VESTA WILLIAMS
“4 U” (A&M)
WILD, WKND, WCX, KMAP, WMYK, WGCI, WBLZ, WIZF, WTLC, KMJM, WVEE, WATV, WPEG, WQMG, WKT, WEDR, WOK, KJML, KDKO, KGFJ, WJLH, XHRM, KRIZ.

CHERYL "PEPSII" RILEY
“Me, Myself & I” (Columbia)
WGCI, WIZF, WPEG, KKDA, WML, WJMI, WKX, KIPR, WEDR, WBLX, KQXL, WYLD, WPLZ, KJML.

STEVEN WONDER
“With Each Beat Of My Heart” (Motown)
WXYV, WILD, WKND, WAMO, WCT, KMAP, WMYK, WIZF, WJMO, WDZZ, KMJM, WJLD, WAZ, WBLX, WLT, KGFJ, XHRM.

DONNA ALLEN
“Joy And Pain” (Atlantic)
WXYV, WXY, WKND, WDKX, WCT, WXYZ, WFOX, WJMO, WDZZ, WTLC, KPRW, KMJM, WSM, WENN, WJLD, WPEG, WWDM, KKD, WJMI, WJTD, WDGR WBLX, WPLZ, KJML, KGFJ, WJLH.

CHERYL "PEPSII" RILEY
“Me, Myself & I” (Columbia)
WGCI, WIZF, WPEG, KKDA, WML, WJMI, WKX, KIPR, WEDR, WBLX, KQXL, WYLD, WPLZ, KJML.

STEVEN WONDER
“With Each Beat Of My Heart” (Motown)
WXYV, WILD, WKND, WAMO, WCT, KMAP, WMYK, WIZF, WJMO, WDZZ, KMJM, WJLD, WAZ, WBLX, WLT, KGFJ, XHRM.

DONNA ALLEN
“Joy And Pain” (Atlantic)
WXYV, WXY, WKND, WDKX, WCT, WXYZ, WFOX, WJMO, WDZZ, WTLC, KPRW, KMJM, WSM, WENN, WJLD, WPEG, WWDM, KKD, WJMI, WJTD, WDGR WBLX, WPLZ, KJML, KGFJ, WJLH.

CHERYL "PEPSII" RILEY
“Me, Myself & I” (Columbia)
WGCI, WIZF, WPEG, KKDA, WML, WJMI, WKX, KIPR, WEDR, WBLX, KQXL, WYLD, WPLZ, KJML.

STEVEN WONDER
“With Each Beat Of My Heart” (Motown)
WXYV, WILD, WKND, WAMO, WCT, KMAP, WMYK, WIZF, WJMO, WDZZ, KMJM, WJLD, WAZ, WBLX, WLT, KGFJ, XHRM.

DONNA ALLEN
“Joy And Pain” (Atlantic)
WXYV, WXY, WKND, WDKX, WCT, WXYZ, WFOX, WJMO, WDZZ, WTLC, KPRW, KMJM, WSM, WENN, WJLD, WPEG, WWDM, KKD, WJMI, WJTD, WDGR WBLX, WPLZ, KJML, KGFJ, WJLH.

CHERYL "PEPSII" RILEY
“Me, Myself & I” (Columbia)
WGCI, WIZF, WPEG, KKDA, WML, WJMI, WKX, KIPR, WEDR, WBLX, KQXL, WYLD, WPLZ, KJML.

STEVEN WONDER
“With Each Beat Of My Heart” (Motown)
WXYV, WILD, WKND, WAMO, WCT, KMAP, WMYK, WIZF, WJMO, WDZZ, KMJM, WJLD, WAZ, WBLX, WLT, KGFJ, XHRM.

DONNA ALLEN
“Joy And Pain” (Atlantic)
WXYV, WXY, WKND, WDKX, WCT, WXYZ, WFOX, WJMO, WDZZ, WTLC, KPRW, KMJM, WSM, WENN, WJLD, WPEG, WWDM, KKD, WJMI, WJTD, WDGR WBLX, WPLZ, KJML, KGFJ, WJLH.

CHERYL "PEPSII" RILEY
“Me, Myself & I” (Columbia)
WGCI, WIZF, WPEG, KKDA, WML, WJMI, WKX, KIPR, WEDR, WBLX, KQXL, WYLD, WPLZ, KJML.

STEVEN WONDER
“With Each Beat Of My Heart” (Motown)
WXYV, WILD, WKND, WAMO, WCT, KMAP, WMYK, WIZF, WJMO, WDZZ, KMJM, WJLD, WAZ, WBLX, WLT, KGFJ, XHRM.

DONNA ALLEN
“Joy And Pain” (Atlantic)
WXYV, WXY, WKND, WDKX, WCT, WXYZ, WFOX, WJMO, WDZZ, WTLC, KPRW, KMJM, WSM, WENN, WJLD, WPEG, WWDM, KKD, WJMI, WJTD, WDGR WBLX, WPLZ, KJML, KGFJ, WJLH.

CHERYL "PEPSII" RILEY
“Me, Myself & I” (Columbia)
WGCI, WIZF, WPEG, KKDA, WML, WJMI, WKX, KIPR, WEDR, WBLX, KQXL, WYLD, WPLZ, KJML.
NEW IN '89 FROM THE MALACO GROUP

Featuring the hit “Hello”

Featuring the hit “Cry For Freedom”

Featuring the hit “E.T.”

“Hit Music from the South for the Rest of the World”

MALACO ENTERTAINMENT
P. O. Box 9287, Jackson, MS 39206
**The R&B Hit List™**

<table>
<thead>
<tr>
<th>HITMAKERS</th>
<th>PROGRAMMER</th>
<th>STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KACE</strong>/Inglewood, CA</td>
<td>Lisa Lipps/MD</td>
<td>STOP THE VIOLENCE</td>
</tr>
<tr>
<td><strong>KATZ</strong>/St. Louis, MO</td>
<td>Brian Yandle/MD</td>
<td>ASHFORD &amp; SIMPSON</td>
</tr>
<tr>
<td><strong>KBWH</strong>/Omaha, NE</td>
<td>Herman Pearson/PD</td>
<td>THE BOYS</td>
</tr>
<tr>
<td><strong>KDHIA</strong>/Oakland, CA</td>
<td>Jeff Harrison/MD</td>
<td>ASHFORD &amp; SIMPSON</td>
</tr>
<tr>
<td><strong>KHRN</strong>/Harne, TX</td>
<td>A.J. Whiteside/PD</td>
<td>DONNA ALLEN</td>
</tr>
<tr>
<td><strong>KIPR</strong>/Little Rock, AR</td>
<td>Rod Cee/MD</td>
<td>CHERYL &quot;PEPSII&quot; RILEY</td>
</tr>
<tr>
<td><strong>KJLH</strong>/Los Angeles, CA</td>
<td>Cliff Winston/MD</td>
<td>LEVERT/HEAVY D</td>
</tr>
<tr>
<td><strong>KJMX</strong>/Dallas, TX</td>
<td>Carolyn Robbins/MD</td>
<td>JT/REGINA BELLE</td>
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<tr>
<td><strong>KKDA</strong>/Dallas, TX</td>
<td>Jimmy Smith/MD</td>
<td>CHERRELLE</td>
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<td><strong>KQXL</strong>/Baton Rouge, LA</td>
<td>A.B. Welch/PD</td>
<td>JT/REGINA BELLE</td>
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<td><strong>KRNB</strong>/Memphis, TN</td>
<td>Johnnie Walker/PD</td>
<td>JT/REGINA BELLE</td>
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<td><strong>KWTD</strong>/Lonoke, AR</td>
<td>Lyn Henry/PD</td>
<td>LOOSE ENDS</td>
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<tr>
<td><strong>WAMO</strong>/Pittsburgh, PA</td>
<td>Art Goewey/MD</td>
<td>MILLI VANILLI</td>
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<td><strong>WANN</strong>/Annapolis, MD</td>
<td>Hoppy Adams/PD</td>
<td>JT/REGINA BELLE</td>
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<td><strong>WATV</strong>/Birmingham, AL</td>
<td>Ron January/MD</td>
<td>MILLI VANILLI</td>
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<td><strong>WBLX</strong>/Mobile, AL</td>
<td>Tony Brown/PD</td>
<td>ASHFORD &amp; SIMPSON</td>
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<td><strong>WBLZ</strong>/Cincinnati, OH</td>
<td>Tom Owens/PD</td>
<td>ASHFORD &amp; SIMPSON</td>
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<td><strong>WCDX</strong>/Mechanicsville, VA</td>
<td>Aaron Maxwell/PD</td>
<td>STOP THE VIOLENCE</td>
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<td><strong>WDAS</strong>/Philadelphia, PA</td>
<td>Joe Tamburro/PD</td>
<td>JT/REGINA BELLE</td>
</tr>
</tbody>
</table>

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

WDKX/Rochester, NY
Kevin Morrison/PD
LATEASHA
Move On You
(Rawson)

WDZZ/Flint, MI
Sam Williams/PD
STARPOINT
Tuff Act To Follow
(Elektra)

WEDR/Miami, FL
George Jones/PD
VESTA WILLIAMS
4 U
(A&M)

WEKS/Atlanta, GA
Brian Castle/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)

WGCI/Chicago, IL
Barbara Prieto/PD
MIKA PARIS
My One Temptation
(Island)

WGPR/Detroit, MI
Joe Spencer/PD
ANQUETTE
Janet Reno
(Luke Skywalkker)

WHTZ/Secaucus, NJ
Frankie Blue/PD
KARYN WHITE
Superwoman
(WB)

WIKS/New Bern, NC
B.K. Kirkland/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)

WILD/Boston, MA
Dana Hall/PD
CHERRELLE
Affair
(Tabu)

WIZF/Cincinnati, OH
Marv Hankston/PD
JONATHAN BUTLER
More Than Friends
(Jive)

WJLD/Birmingham, AL
Dick Lumpkin/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)

WJMH/Greensboro, NC
Chris Bailey/PD
KARYN WHITE
Secret Rendezvous
(WB)

WJMI/Jackson, MS
Phylis Eichelberger/PD
SURFACE
Closer Than Friends
(Columbia)

WJMO/Cleveland, OH
Steve Harris/PD
FREDDIE JACKSON
You And I Got A Thang
(Capitol)

WJTB/Ohio Valley, OH
Ron Lucky/PD
ICE-T
High Roller
(Sire)

WKND/Windsor, CT
Melonae McLean/PD
VESTA WILLIAMS
4 U
(A&M)

WKXI/Jackson, MS
Stan Branson/PD
BEBE & CECE WINANS
Heaven
(Capitol)

WLOU/Louisville, KY
Angie Canessa/PD
READY FOR THE WORLD
Gently
(MCA)

WNLT/Clearwater, FL
Rick Brown/PD
ANITA BAKER
Just Because
(Elektra)

WOCQ/Ocean City, MD
Scot Jantzen/PD
RADIANT
Somethings Got A Hold On Me
(Columbia)

WPEG/Concord, NC
Helen Little/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)

WQMG/Greensboro, NC
Doc Holidae/PD
KENNY G/S. ROBINSON
We've Saved The Best For Last
(Arista)

XHMR/San Diego, CA
L.D. McCollum/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)

WXOK/Baton Rouge, LA
Matt Morton/PD
LEVERT/HEAVY D
Just Coolin'
(Atlantic)

WYLD/New Orleans, LA
Reg Henry/PD
READY FOR THE WORLD
Girl I Got My Eyes On You
(Motown)

WYLD/New Orleans, LA
Reg Henry/PD
SWEET OBSESSION
Being In Love Ain't Easy
(Epic)

WVMU/Indianapolis, IN
Vicki Buchanan/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)

WXYV/Baltimore, MD
Roy Sampson/PD
ASHFORD & SIMPSON
I'll Be There For You
(Capitol)
Bobby Brown climbs to the top spot with his Don't Be Cruel LP. Today breaks into the Top 10 with the group's self-titled LP. Kenny G's Silhouette is showing strong retail activity at No. 12, while Cameo is on the move with Machismo at No. 16.

### The R&B Album Chart

**Retail Breakouts**

- **Cash Money & Marvelous**
  - The Party At (Sleeping Bag)

- **Slick Rick**
  - Adventures of Slick Rick (Def Jam)

- **Rick Astley**
  - Hold Me In Your Arms (RCA)

(Albums reported as hot movers for the week by retail)

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
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<td>1</td>
<td>Bobby Brown</td>
<td>Don't Be Cruel</td>
<td>MCA 42185 CD</td>
<td>20</td>
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<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Anita Baker</td>
<td>Giving You The Best ...</td>
<td>Elektra 9-60827 CD</td>
<td>12</td>
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<tr>
<td>4</td>
<td>3</td>
<td>3</td>
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Jan 30 - Feb 12, 1989

The R&B Report

World Radio History
SINGLE REVIEWS

DONNA ALLAN
“Joy And Pain”
(Oceana/AR)
Donna’s remake of “Joy And Pain” is aMAZE-ing! This jam is so smooth it goes down like vintage wine. Rush this one to the studio and fire it up. Demos: Young Adults/Females.
Writer: Frankie Beverly
Producer: Lou Pace
Publisher: Amazement Music (BMI)
Catalog: 7-99244

RADIANT
“Something’s Got A Hold On Me”
(Columbia)
One of D.C.’s hottest stage bands breaks out with a swinging jam that will grab you. This cut’s high energy is guaranteed to move your feet. Don’t miss the action. Demos: Teens/Young Adults/Dancers.
Writers: Radiant/M. Murphy/D. Frank
Producers: Mie Murphy/David Frank
Publishers: Catch The Glow Music/SBK April Music Inc./Science Lab Music (ASCAP)
Catalog: 38-68545

CHRISTOPHER MAX
“More Than Physical”
(EMI)
Seattle WA native Christopher Max blasts onto the music scene with the subtlety of a bull in a china shop. This guy is definitely a rising star. This hot track will blow your mind. Demos: Teens/Young Adults/Dancers.
Writer: Christopher Max
Producers: Nile Rodgers/Christopher Max
Publishers: Mike Chapman Pub. Enterprises (ASCAP)
Catalog: P-B-50174

DAVID SANBORN
“You Are Everything”
(Reprise/WB)
TV’s “Sunday Night” co-stars, David Sanborn and brilliant producer Marcus Miller team up to deliver a beautiful rendition of this Stylistics’ classic. If you like good sex (I mean sax) check this one out. Demos: Adults.
Writers: Thomas Bell/Linda Creed
Producers: Marcus Miller
Publishers: Mighty Three Music (BMI)
Catalog: A-3380

MAJOR NEW RELEASES
(SINGLES)
Label: Columbia
Artist: Johnny Mathis
Title: “Daydreamin’”
Writers: P. Glass/L. Graham/
M. Closson
Producer: Jay Landers
Catalog: 38-08529

Elektra
Starpoint
“Tough Act To Follow”
Ernesto “Mr. Music” Phillips/
Renee Diggs
Bernard Edwards
Starpoint Music, Inc./Warner-Tamerlane
Pub. Corp. (BMI)
7-69319

Capitol
Tracie Spencer
“Imagine”
John Lennon
Ollie E. Brown
Blackwood Music Inc. o/b/o Lennon
Music (BMI)
7PRO-79447

CBS Associated
New Toys
“Personality”
B Ginsburg - B. Atkinson
Bobby Ginsburg
Public Eye Music (ASCAP)
ZSA-08078

Please send all configurations of product for review to:
Graham Armstrong, Publisher
The R&B Report
844 Hollywood Way, Suite 200
Burbank, CA 91505
Could anyone have guessed it? The new Republican administration bringing the biggest Blues festival in years to Washington, D.C. to celebrate George Bush's Presidential Inauguration?

We couldn't believe it either, but as we saw, Lee Atwater, Chairman of the Republican National Committee, had his way and there were quite a few people singing the Blues at the President's Inaugural on January 21.

When I heard rumors that this event was in the works, I called the White House and spoke with Atwater, one of Bush's key advisers during the presidential campaign and an enthusiastic Blues fan. "It is true," Atwater said. He and his co-host and fellow R&B fan, Marvin Bush (the President's son), were putting together what they're calling "The Woodstock of Rhythm & Blues" as part of the inaugural celebration.

Who did Atwater have in mind for this concert? According to presidential advisor-turned concert promoter (just this one time anyway) Atwater: Ruth Brown, Albert Collins, Willie Dixon, Bo Diddley, Lafayette Leek, Dr. John, Delbert McClinton, Sam Moore, Billy Preston, Percy Sledge, Koko Taylor, Joe Cocker and Stevie Ray Vaughn. And these are only a few of the artists Atwater and his team lined up for the event.

How did all this happen? Lee Atwater, an R&B fan "from way back," dreamed up the idea of putting together the ultimate Blues concert during four years on the Bush campaign trail. He jogged every day to relieve stress ... and in so doing, spent quite a bit of time thinking about putting together a R&B extravaganza. After the election, he presented the inaugural committee with his Blues concert idea, and they agreed to let him put it together.

"This (R&B) is the best music this country has ever produced," Atwater says. "It's totally American music, and a lot of these stars are underappreciated, unnoticed and underexposed, particularly to white audiences. This is a great opportunity for them. This is my small contribution to them for giving me 25 years of enjoyment," he explained.

"I also think that this is a good way for us to pay tribute to the Black roots music tradition. There will be white artist as well as Black artists performing here, but all of us acknowledge that Rhythm and Blues and Blues are distinctively Black roots music," says Atwater.

An R&B musician in his own right, the guitar-playing Atwater formed his own "Soul" bands over the years. "I guess you'd call it blue-eyed Soul," says Atwater. During his years as a musician, Atwater played backup three or
four times for Percy Sledge and from time to time backed-up the likes of Lee Dorsey, The Drifters, Jerry Butler, The Coasters and Major Lance.

Atwater's music career was side-tracked when he went to college and got interested in politics, but it didn't die. "My big, secret dream is to open a Rhythm and Blues club when I retire. But I won't be retiring from politics for awhile," Atwater says.

When asked about his favorites, Atwater lists three — Otis Redding, Wilson Pickett, James Brown and Albert Collins. "I always liked the rawer, rougher Rhythm and Blues sounds as opposed to the Motown sound. As I got older, I got into Blues. Right now I'm very into Chicago Blues. My idea of a vacation is to go to Chicago for a weekend to go to a Blues clubs to see KoKo Taylor and Albert Collins."

His current favorite is Jimmy McCracken (of "The Walk" fame). "His new album is just terrific," says Atwater.

Atwater first heard Collins around 1974 when he was in Houston working for Ronald Reagan. "I asked someone from my hotel where I could go to listen to some Blues and he was told, 'A guy named Albert Collins is playing at the Ponderosa Club. But don't go there, it's too dangerous.' Well I wasn't worried about it being dangerous so I went. I saw Albert Collins that night and just went crazy. I've been a fan of his ever since," Atwater said.

What does George Bush think of all of this? "Well, he's tickled to death that I'm doing this," says Atwater.

Well, we're tickled too and hope that this Bush administration musical event is not just a "first and only appearance" for these artists at the White House, but the first in a long series. We, like Lee Atwater, would like to see R&B, "America's best music," in the mainstream.

"YOU'VE GOT THE POWER" ...
To Help James Brown

By Don Tracy
International Editor

James Brown, "the Godfather of Soul," as you probably know by now, has been sentenced on various charges to six years in a South Carolina prison and a concurrent six in Georgia. The sad fact is that a man who has made Black music an international treasure, now needs our help and support.

I am old enough to remember when we, as a people were lifted and inspired by brother James' "Say It loud, I'm Black And I'm Proud." If you ever felt a rush of self-esteem back in the '60s? It was James Brown who went into the ghettos to try to calm things down. What James needs is not imprisonment, but medical treatment and support.

There is something very positive that all of us can do. Send a telegram or letter to the Governors of South Carolina and Georgia asking that James Brown be released to the care of a hospital. Let's hope that enough telegrams and letters are sent to make a difference.

Persons wishing to send letters or cards of encouragement to James himself may forward their correspondence to "Operation Godfather," KGFJ Radio, 1100 S. LaBrea, Los Angeles, CA 90019.

James Brown (L) and Producer Narada Michael Walden pose for a quick pic while working on Aretha Franklin's soon-to-be-released LP.
### Top 60 U.K. R&B Singles

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#### Debut
- CAMEO | Skin I'm In
- PETULA CLARK | Downtown '88
- HUMANOID | Stakker Humanoid
- G. ESTEFAN/M.S.M. | The Serpent In The Garden

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

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#### Debut
- MILLI VANILLI | All Or Nothing
- ALEXANDER O'NEAL | My Gift To You
- ROB BASE & DJ E-Z ROCK | Magic

**Rob Base & DJ E-Z Rock**

ROB BASE & DJ E-Z ROCK
ANITA BAKER
Solo Artist
(Elektra)
“I’m just fat and happy! I lost 10 pounds (for the Rapture album). After being on the road for about a year, I came back up to my regular weight, 110. I’m now 115 ... 115 pounds on a short person like myself looks like a lot.”
— On responding to rumors that she’s pregnant.

ROBERTA FLACK
Solo Artist
(Atlantic)
“I think it’s wonderful that he appreciated what I did with the song to the point that he interprets my interpretation. It also introduces me as a performer ... to a certain group that might not know about me.
— On Al B. Sure’s! cover version of her 1973 hit, “Killing Me Softly.”

KARYN WHITE
Solo Artist
(WB)
“I was working for this local transit, RTD bus station ... I was counting dollars that they brought off the busses. I’d be laying in money! It paid six dollars an hour. It was 24 hours so you could work how many hours you wanted.”
— On how she made a living before she landed a record deal.

LUKE CAMPBELL
2 Live Crew
(Luke Skywyalker)
“He’s been (trying to stop us) for the last few years. The law states that if we were in the film business, we would have to change the name. But we’re in the record business, we shouldn’t have to.”
— On his ongoing battle with “Star Wars” movie producer George Lucas.

GERALD ALSTON
Solo Artist
(Motown)
“I was never allowed to sing as a performer with the Manhattans. They wanted us to stick to the boundaries of the songs we were singing. I would have to sing close to the melody.”
— On the increased creative freedom afforded by his new solo album.

ROB BASE
Solo Artist
(Profile)
“At first, I didn’t really feel too good about the record. I was like one of the rappers that liked to cater to the streets. But my manager, William Hamilton, was pushing the issue that you’ve gotta cater to everybody!
— On his current hit, “Get On The Dance Floor.”

CECE WINANS
Bebe & Cece Winans
(Capitol)
“You can’t stand him while you’re (recording)! He’s a perfectionist and he’ll have you doing a line for two hours! But at the end, you can’t help but love him because it’s perfection!”
— On working with producer Keith Thomas.
Inner City takes charge of the nation's dancefloors with "Good Life," while Paula Abdul rockets into the Top 10 with "Straight Up" moving up to No. 5. Bobby Brown debuts in the Top 10 with "Roni" at No. 8. There are a host of debuts this week so the competition should be heating up.

### Pool Hit List

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>WOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEVERT</td>
<td>&quot;Just Coolin&quot;</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>STOP THE VIOLENCE MOVEMENT</td>
<td>&quot;Self-Destruction&quot;</td>
<td>(Jive/RCA)</td>
<td></td>
</tr>
<tr>
<td>BAR-KAYS</td>
<td>&quot;Struck By You&quot;</td>
<td>(Mercury)</td>
<td></td>
</tr>
<tr>
<td>G STAR</td>
<td>&quot;Another Weekend&quot;</td>
<td>(RCA)</td>
<td></td>
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</table>

(Titles most-often mentioned by pools to R&B Report for the week)

### Chart

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>5</td>
<td>17</td>
<td>1</td>
<td>INNER CITY</td>
<td>Good Life</td>
<td>Virgin</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
<td>ROB BASE &amp; DJ E-Z ROCK</td>
<td>Get On The Dance Floor</td>
<td>Profile</td>
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<tr>
<td>1</td>
<td>1</td>
<td>3</td>
<td>TONE-LOC</td>
<td>Wild Thang/Loc’ed After Dark</td>
<td>Delicious Vinyl/Island</td>
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<tr>
<td>9</td>
<td>6</td>
<td>4</td>
<td>GUY</td>
<td>Teddy’s Jam</td>
<td>Uptown/MCA</td>
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<tr>
<td>22</td>
<td>28</td>
<td>5</td>
<td>PAULA ABDUL</td>
<td>Straight Up</td>
<td>Virgin</td>
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<td>ADEVA</td>
<td>Respect</td>
<td>Chrysalis</td>
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<td>7</td>
<td>10</td>
<td>7</td>
<td>Z' LOOKE</td>
<td>Can U Read My Lips</td>
<td>Orpheus</td>
<td>6</td>
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<tr>
<td>11</td>
<td>12</td>
<td>8</td>
<td>JOMANDA</td>
<td>Make My Body Rock</td>
<td>Big Beat</td>
<td>3</td>
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<tr>
<td>15</td>
<td>—</td>
<td></td>
<td>BOBBY BROWN</td>
<td>Roni</td>
<td>MCA</td>
<td>2</td>
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<tr>
<td>16</td>
<td>18</td>
<td>10</td>
<td>SUPER LOVER CEE</td>
<td>I Got A Good Thing</td>
<td>DNA/Elektra</td>
<td>3</td>
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<tr>
<td>14</td>
<td>22</td>
<td>11</td>
<td>CAMEO</td>
<td>Skin I'm In</td>
<td>Atlanta Artists/PG</td>
<td>3</td>
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<tr>
<td>—</td>
<td></td>
<td></td>
<td>DEBUT</td>
<td>TEN CITY</td>
<td>Atlantic</td>
<td>1</td>
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<tr>
<td>8</td>
<td>13</td>
<td>13</td>
<td>ALEESE SIMMONS</td>
<td>I Wanna Be Your Lover</td>
<td>Orpheus</td>
<td>6</td>
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<tr>
<td>—</td>
<td></td>
<td></td>
<td>DEBUT</td>
<td>MILLI VANILLI</td>
<td>Arista</td>
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<tr>
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<td>SIMON HARRIS</td>
<td>London</td>
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<td>21</td>
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<td>The &quot;R&quot;</td>
<td>Uni/MCA</td>
<td>3</td>
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<tr>
<td>6</td>
<td>2</td>
<td>17</td>
<td>TODAY</td>
<td>Him Or Me</td>
<td>Motown</td>
<td>8</td>
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<tr>
<td>13</td>
<td>11</td>
<td>18</td>
<td>CHAKA KHAN</td>
<td>It's My Party</td>
<td>WB</td>
<td>6</td>
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<tr>
<td>—</td>
<td></td>
<td></td>
<td>MORRIS DAY</td>
<td>Are You Ready</td>
<td>WB</td>
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<tr>
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<td></td>
<td></td>
<td>DEBUT</td>
<td>LEVERT</td>
<td>Atlantic</td>
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<tr>
<td>23</td>
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<td></td>
<td>DEBUT</td>
<td>THE GAP BAND</td>
<td>Capitol</td>
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<tr>
<td>25</td>
<td>20</td>
<td>22</td>
<td>M.C. HAMMER</td>
<td>I'm Gonna Get You Sucka</td>
<td>Capitol</td>
<td>8</td>
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<tr>
<td>—</td>
<td></td>
<td></td>
<td>DEBUT</td>
<td>SA-FIRE</td>
<td>Cutting</td>
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<td>ROYAL FLUSH</td>
<td>Dance Or Die</td>
<td>Rap-A-Lot</td>
<td>3</td>
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<tr>
<td>10</td>
<td>9</td>
<td>25</td>
<td>T.K.A.</td>
<td>Don't Be Afraid</td>
<td>Tommy Boy</td>
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<tr>
<td>17</td>
<td>7</td>
<td>26</td>
<td>TONY!TONI!TONE!</td>
<td>Baby Doll</td>
<td>Wing/PG</td>
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<tr>
<td>30</td>
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<td>DEBUT</td>
<td>SUGGA &amp; SPICE</td>
<td>Dream Team</td>
<td>2</td>
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<tr>
<td>—</td>
<td></td>
<td></td>
<td>DEBUT</td>
<td>THE BOYS</td>
<td>Motown</td>
<td>1</td>
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<tr>
<td>24</td>
<td>26</td>
<td>29</td>
<td>TYREN PERRY</td>
<td>I Get Butterflies</td>
<td>Columbia</td>
<td>3</td>
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<tr>
<td>—</td>
<td></td>
<td></td>
<td>DEBUT</td>
<td>NEW KIDS ON THE BLOCK</td>
<td>Columbia</td>
<td>1</td>
</tr>
</tbody>
</table>
DANNIE “FUT” JAMES

Rhythm Of The Street

BAR-KAYS
“Struck By You”
(Mercury/PG)
Okay you Bar-Kay fans, yea that’s right the Bar-Kays are back. The group is slimmed down to three, but funk is still intact. “Struck By You” is the first hit from their Animal LP. Get two copies. Work that Dub.

NEW RELEASES:

VESTA
“4U”
(A&M)
Attala Zane Giles
Attala Zane Giles
Captain Z Pub/Black Lion
Music (ASCAP)
SP-12293

TOOTS
“Love And Happiness”
(Mango)
M. Hodges/A. Green
Jim Dickinson
Irving Music, Inc./Al Green
Music Inc. BMI
MLPS 7825

Z’LOOKE
“Can U Read My Lips (Remix)”
(Orpheus)
A. Zamora/M. Carpenter/
E. Strickland
Z’looke
Looky Lou Productions/
Bright Music(BMI)
V-72666

SEDUCTION
“Seduction”
(Vendetta)
D. Cove/R. Clivilles
David Cove/Robert Clivilles
Red Instructional Music/
Robi-Rob Music (ASCAP)
VE-7014

MAZARATI
“The Saga Of A Man”
(Motown)
B. Cooper/J. Wilson III
Bernadette Cooper
Slap me One Music (ASCAP)
L33-17758

FIVE STAR
“Another Weekend”
(RCA)
Leon Sylvers III
Leon Sylvers III
SCS Music (ASCAP)
8854-1-RDA-C

S.M.O.K.E.Y. D.E.E./D X J
“All You Need Is The Bass These Days”
(Pandisc)
J. Hayes/Dee X Jay
D X J/Smokey Dee
Whooping Crane Music (BMI)
PD-028

DINO
“1-24/7”
(4th & Broadway)
Dino
Dino
Onid Music (BMI)
BWAY 471

LEVERT
“Just Coolin”
(Atlantic)
The jury may still be out to some of you, but I’m here to tell you that this mix of Hip-Hop & Dance is workin’. “Just Coolin’”, Levert’s latest smash proves it. Teaming up with my man Heavy “D” made it right. Hip-Hop & dance, who else but Levert and

Heavy “D.”, It’s workin’.

S.E.D.U.C.T.I.O.N
“Seduction”
(Vendetta)
D. Cove/R. Clivilles
David Cove/Robert Clivilles
Red Instructional Music/
Robi-Rob Music (ASCAP)
VE-7014

DESIREE COLEMAN
“Always In The Mirror”
(Motown)
Some labels have a thang for finding new, raw talent. Motown is that kind of label, and that new and raw talent is Desiree Coleman. This girl can sang, that’s right sang not sing, and she proves it on “Always In The Mirror.” If they give the deejays a dope remix on this tune it’s all over.

Please send all 12” product for review to:
Dannie “FUT” James — Rhythm Of The Street Editor
The R&B Report
844 Hollywood Way, 2nd Floor
Burbank, CA 91505

Writers: K. Harinston/T. Gale/A. Moody
Producers: Trevor Gale/Kenni Harinston
Publishers: Devonce Jay Music/Gale Warnings Music/Slam City Music (BMI)
Catalog: 872-1113-1

Writers: G. Levert/M. Gordon
Producers: Gerald Leven/Mark Gordon
Publishers: Trycep Pub. Co/Femcliff Music (BMG)
Catalog: DMD-I286

Writers: C. Branch/M. Duncap
Producers: Courtney Branch/Tracy Kendricks
Publishers: Total Task Pub/Zip-Ya-Lip Music (ASCAP)/BMG
Catalog: L33-17757
**Pool Picks**

**Professional Music Programmers**
- Chicago, IL: Dir. Fran Willoughby, 5 Star-"Another Weekend"-RCA, Radiant-"Something's Got A Hold On Me"-Columbia
- New York, NY: S.U.R.E., 5 Star-"Another Weekend"-RCA
- Plainfield, NJ: NJadd, "Just Coolin'"-Atlantic
- Cleveland, OH: Midwestern, "Just Coolin'"-Atlantic, "Love Hangover 89"-Motown
- Atlanta, GA: Atlanta's Star, "You Should Be Loving Me"-MCA
- Chicago, IL: The Pros, "Girl I Got My Eyes On You"-Motown, "Just Coolin'"-Atlantic
- Phoenix, AZ: Desert West, "I'm Your Wild Thing"-Additude
- Sacramento, CA: Sacramento D.J. Assoc., "Girl I Got My Eyes On You"-Motown
- Philadelphia, PA: Philadelphia Metro, "Lucky Charm"-Motown
- Seattle, WA: Northwest D.J. Assoc., "Can You Read My Lip (Remix)"-Orpheus

**R&B Legends**

Continued from page 36. Mary "left voluntarily when she was told she would have to wait a year until after the initial promotional push for Aretha Franklin, before producers could get to her."

In the following years, she would recorded for Jubilee in New York, and for Reprise in 1973, on which she had a minor hit produced by her then husband, Cecil Womack, called "If You Can't Give Her Love." More recently, she recorded an album for Epic, *In And Out Of Love*, with one hit dance single, "Gigolo." She also has re-recorded her Motown sides for Allegiance.

During the years she wasn't recording, Mary made her first priority raising her four children. Her youngest, Sugar, just turned two and travels with her whenever she has out-of-town dates. She currently lives in Los Angeles with her husband, Curtis Womack (Cecil's brother). She is just about to leave for Detroit and get back into the recording studio to do some sides with the man who connected her with Motown, Robert Bateman, and Barrett Strong. She also expressed some interest in recording duets with her husband.

Motown has been good in re-issuing her music on compact disc. Besides appearing on the usual compilations, almost every one of her albums has been re-released on CD, as well as one on the Compact Command Performances Series. This particular release includes all of her hit material and even some extra tunes, including what was to be her next release after "My Guy," a tune entitled "When I'm Gone." Her Allegiance material can also be found on CD.

All in all, Mary has been able to retain all of her tough vocal abilities and wide-spread following. She still has quite a hectic schedule and is always well received wherever she performs, whether it's in shows around the country, or overseas. 1990 will mark the 30th anniversary of Mary's very first recording, and the public is certainly ready for some new material from Motown's first female superstar.
MILLI VANILLI

Background:
A meeting of the minds in 1985 at a Los Angeles music seminar was the beginning of what would become one of Europe's most diverse Pop duos. The unlikely pairing of Rob Pilatus (one who was left abandoned by his mother as a child and beaten nearly everyday in an orphanage) and Fabrice Morvan (an outstanding athlete who was left nearly paralyzed after a serious accident), make up Milli Vanilli. Rob and Fab decided to put their exceptional talents together in Germany with producer/songwriter Frank Farian. They came up together in Germany with producer/francis. They came to the music industry via Sacramento. This multi-talented hyphenate (producer-musician-vocalist-songwriter-musical director-performer, etc., etc.) is known for his work with Phil Jackson and newcomer Christopher Brown. Adding a notable number of accomplishments to his career, he was well known for outstanding work with Jack Rain  and Bobby Brown. A native Californian, Robert Brookins comes to the music industry via Sacramento. This multi-talented hyphenate (producer- musician- vocalist- songwriter- etc...) is known for his work with Frankie Knuckles and Chris Brown. Taking Japan By Storm

Midnight Star:
Taking Japan By Storm

One of America's most popular, self-contained dance bands is overseas doing it up. After two weeks of sold-out shows last December, Midnight Star will return to Japan by popular demand in February for two more weeks and will make a stop in the United Kingdom for a one-week engagement. With the group's second single, "Snake In The Grass," and a string of tour dates being lined up, Midnight Star will be shining in '89.

about "AIDS" and she also appeared last year with a host of others at a benefit for the Los Angeles Minority AIDS Project headed by Reverend Carl Bean. Only this time the event was a little more personal. "I wish that many people could have discovered Sylvester and his music. He was on the verge of something big and then was taken from us. It is unfair, I fear that anyone should have to die from this senseless killer." (Please see bottom left photo)

— Charles Bouley

Robert On Touring:
"I feel that being out on the road and performing on shows helped me find myself as an artist to an even greater extent. I'm looking forward to doing it again."

— Thea T. Austin

The R&B Report
Well before BOBBY BROWN became a monster, before AL B. SURE! acquired his very own toll-free phone hotline, there was O'BRYAN BURNETT. Known simply as O'Bryan, in the early ’80s, he seemed to have everything it took to be a major R&B/Pop star. He had a voice that often bellowed like a young PEABO BRYSON, the ability to write and play and good looks through which to market those talents. Nor did it hurt that he was young — just out of his teens. Indeed, during that period, along with EL DIBARGE, O'Bryan was a name you could put money on in Vegas to emerge as a potential male superstar.

Considering his abilities, O'Bryan’s career never really caught fire like it could have. His biggest hit came on Capitol in the mid-’80s, the uptempo “Lovelight,” a thing obviously so commercialized for (the time) that when he presented it to JIMMY JAM & TERRY LEWIS in hopes that they’d produce it on him, Jam said, “What do you want us to do with this? It’s a hit already.” Capitol released O’Bryan’s last LP in 1986, shortly after which he disappeared.

But O’Bryan is back on the groove, recording his first album for A&M in Los Angeles. “I’ve grown a lot both musically and emotionally since the Capitol days,” said O’Bryan. “I did a tour in ’84 and then the album in ’86 was just to keep my name out there. I love funk dance music but now my approach is to do some sexy mid-tempo stuff and a couple of uptempo, I’m comfortable with that.”

O’BRYAN: Back On Track

MEANWHILE, BACK AT THE RANCH, FOSTER SYLVERS is another young, songwriter/instrumentalist working on his A&M debut under McClain’s direction. Billed as Foster Sylers and Hi-TECH (the band made a quiet EMI debut a couple of years ago), Foster is co-producing the project with songwriter/instrumentalist DAVID COCHRAN. For Foster, this whole set-up has got to be a bit of deja vu — he’s managed by AL ROSS, who used to handle THE SYLVERS in their glory days and McClain used to play guitar in the family act’s back-up band. Both O’Bryan and Foster Sylers are McClain’s favored kind of act — self-contained writer-players with a penchant for the dynamic.

On the heels of PRINCE’s business restructuring comes word that the artist has plans for yet another label — an offshoot of Paisley Park — to specialize in an unspecified musical direction. In addition to his new duties as Prince’s manager, Albert Magnoli is said to be working on his A&M debut under McClain’s direction. Billed as Foster Sylvers and Headstorm Productions banner, O’Bryan is co-producing the project with McClain’s favorite kind of act — self-contained writer-players with a penchant for the dynamic.

Michael Jackson takes his seat at the top of this week's Video Chart while he answers all questions asked with the phrase “Leave Me Alone.” Eleven chart debuts are highlighted by Paula Abdul as she heads straight up the chart to No. 2, followed by a number of debuts including Karyn White, Luther Vandross, Information Society, and BeBe & CeCe Winans.
WHO'S WHERE

RON URBAN has been named Sr. VP/GM at EMI. Urban will be responsible for overseeing key departments including Sales, Promotion, Marketing and Publicity, as well as Finance and Administration which he most recently headed. He will be based out of EMI's headquarters in New York.

GENO JONES has been named morning drive announcer (6 a - 10 a) at Tuscaloosa’s WTUG 93 FM. He was most recently at WLUM, Milwaukee and WBBM-FM, Chicago. RUSSELL A. HANSEN has been named VP/Internal Audit at CBS. LAWRENCE M. KRACKOV has been named VP/Treasurer at CBS.

KEVIN FLEMING has been named Mgr./Regional Promotions and Marketing — WC at Island. He leaves his position as PD at KGFJ-AM/L.A., and will begin at Island February 1, 1989. LUKE LEWIS has been named VP/Field Marketing at MCA. He will coordinate and implement all MCA marketing plans.

KAREN COLAMUSSI has been named Dir./Merchandising for Atlantic. She will be responsible for developing national and regional merchandising campaigns for product released by Atlantic, Atco and Associated labels, overseeing the execution of these campaigns on the retail, rack jobber, and one-stop levels in collaboration with WEA.

ROBERT SMITH has been named VP/Marketing at EMI. He will be responsible for overseeing all marketing and creative services activities, as well as the label's artist development and video-related matters. JUSTIN FONTAINE has been named Rep./Promotion at Geffen.

CHET BACA has been named Dir./AOR Promotion — WC at EMI. He will oversee all AOR activity for EMI from Seattle to San Diego, including Denver and Salt Lake City. BARRY DAVID has been named Nat'l. Sales Mgr./Classical and Jazz Product at WEA. DON WARELL has been promoted Nat'l. Dir./Catalog Music for RCA.

EDWARD EVANS has been named GM/Sales for East West Broadcasting's KGFJ-AM radio station in Los Angeles. He will oversee the operation of the station's retail and national sales divisions. LINDA LEACH has been named Marketing Coordinator/Sales at WEA. ELLEN HANKINSON has been named Sales Rep./Classical Music at WEA.

JENNIFER GROSSBERNDT has been named Asso. Dir./Nat'l. A/C & Secondary Promotion at EMI. She will be responsible for the maintenance of all of EMI's national A/C and national Top 40 secondary promotional activity. JOHN PRESTON has been named Chairman of BMG (UK) Ltd. PETER JAMIESON has been named Sr. VP/Asia-Pacific at BMG.
NEW RELEASES

N.W.A.
Straight Outta Compton (Priority CDL57102)

It's here, Straight Outta Compton by N.W.A. This is the first recording since the group's previous project that featured "Dopeman." The album is not to be confused with the maxi-single, "Gangsta Gangsta." The executive producer is Eric (Eazy-E) Wright.

TOO SHORT
Life Is Too Short (Jive 1163-JD)

Todd Shaw, alias Too Short, grew up across the tracks from M.C. Hammer. Short is definitely headed toward of becoming another one of the West Coast's hardest street rappers. This is the clean extended re-mix of his debut Jive release, Born To Mack.

RED ALERT
We Can Do This (Next Plateau)

It's being billed as the first of its kind. After completing a tour with BDP last year, Red felt the need to record an album based on his air show at New York's Kiss 98.7, so he compiled a two-record set, offering releases never heard before, featuring Salt-N-Pepa and others.

TOP 30 HIP-HOP

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<th>LW</th>
<th>TW</th>
<th>ARTIST</th>
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<td>R. BASEE-Z-ROCK</td>
<td>It Takes Two</td>
<td>Profile</td>
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<tr>
<td>1</td>
<td>2</td>
<td>SLICK RICK</td>
<td>The Adventures Of Slick Rick</td>
<td>Def Jam</td>
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<td>3</td>
<td>3</td>
<td>KID 'N' PLAY</td>
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<tr>
<td>4</td>
<td>4</td>
<td>JUNGLE BROS.</td>
<td>Straight Out The Jungle</td>
<td>Warlock</td>
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<td>5</td>
<td>BIG DADDY KANE</td>
<td>Long Live The Kane</td>
<td>Cold Chillin'</td>
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<td>MARLEY MARL</td>
<td>In Control Vol. 1</td>
<td>Cold Chillin'</td>
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<td>7</td>
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<td>Master Of The Game</td>
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TRICKY RICKY:
Slick Rick's (Def Jam) long-awaited release, The Adventures Of Slick Rick, has been hitting hard across country at retail, already surpassing 200,000 units within 3 short weeks. Sources say Kiss is several cuts deep into the album out of the box.

DELICIOUS VINYL/ISLAND: A true marriage between labels has produced a hit offspring. Tone-Loc might be the first solo Rap recording artist to reach No. 1 on Billboard's Top 100 Pop singles chart. The record has already been certified platinum by the R.I.A.A..

CAPITOL's RAP ATTACK: Capitol and its artists have created a Rap attack aimed at mom & pop retailers and one-stops in 50 markets across the country. The two featured artists will be M.C. Hammer and King Tee. The campaign will be supported by radio spots which were created, written and produced by the artists themselves.

DE LA SOUL: Coming from Tommy Boy, February 6, is the debut album from the group critics have called Psychedelic Hip-Hop—De La Soul. 3 Feet High And Rising was produced by Prince Paul. The Jungle Brothers make a guest vocal appearance on "De La Orgee."
GET HIP TO THESE IRRESISTIBLE NEW SINGLES.

Rap yourself up in the freshest sounds around!

KOOL G RAP AND D.J. POLO
“ROAD TO THE RICHES”
FROM THE ALBUM ROAD TO THE RICHES

M.C. SHAN
“JUICE CREW LAW”
FROM THE ALBUM BORN TO BE WILD

MARLEY MARL
(FEATURING MASTER ACE, CRAIG G., KOOL G RAP AND BIG DADDY KANE)
“THE SYMPHONY”
FROM THE ALBUM IN CONTROL, VOLUME 1
TOP 4 MENTIONS

BDP
Jack Of Spades
(Jive)

JUNGLE BROTHERS
Straight Out Of The Jungle
(Record Den)

STOP THE VIOLENCE
Self Destruction
(Jive)

SLICK RICK
Teenage Love
(Def Jam)

4. ROB BASE/Get On The Dance-
floor (Profile)

3. M.C. HAMMER/Pump It Up
(floor (Profile)

2. ROB BASE/Get On The Dance-
floor (Profile)

1. STOP THE VIOLENCE/Self De-
struction (Jive)

WHEREHOUSE
Los Angeles, CA
David Mitchell
213/290-3649

1. TONE-LOC/Wild Thing
(Delicious Vinyl/Island)

2. ROB BASE/Get On The Dance-
floor (Profile)

3. M.C. HAMMER/Pump It Up
(Capitol)

4. BDP/Jack Of Spades (Jive)

5. CASH MONEY/MARVELOUS/Find An Ugly (Sleeping Bag)

GOLDMINE
Atlanta, GA
Todd Brown
404/ 752-7551

1. TONE-LOC/Wild Thing
(Delicious Vinyl/Island)

2. ROB BASE/Get On The Dance-
floor (Profile)

3. CASH MONEY/MARVELOUS/Find An Ugly (Sleeping Bag)

RETAIL RAP

WIN
Queens, NY
Karen Anderson
718/339-2112

1. BIG DADDY KANE/Wrath Of Kane (Cold Chillin')

2. STOP THE VIOLENCE/Self Destruction (Jive)

3. JAY & ACE/That Ain't My Child

WHEREHOUSE
Los Angeles, CA
David Mitchell
213/290-3649

1. TONE-LOC/Wild Thing
(Delicious Vinyl/Island)

2. ROB BASE/Get On The Dance-
floor (Profile)

3. M.C. HAMMER/Pump It Up
(floor (Profile)

4. TONE-LOC/Wild Thing

5. YOUNG MC/1 Let' Em Know

NEW YORK SOUNDS
Greensboro, NC
Gary Davis
919/275-2200

1. JUNGLE BROTHERS/Straight Out The Jungle (Warlock)

2. MS. MELODY/To Sing All Night (Jive)

3. SUPERLOVER CEE/Girl I Got 'Em (DNA)

4. AUDIO 2/Many Styles/Question (First Priority)

5. DEF JEFF/Give It Here (Island)

12" DANCE RECORDS
Washington, DC
Jam On Bass (Time-X)

1. JUNGLE BROTHERS/Straight Out The Jungle (Warlock)

2. MS. MELODY/To Sing All Night (Jive)

3. SUPERLOVER CEE/Girl I Got 'Em (DNA)

4. AUDIO 2/Many Styles/Question (First Priority)

5. DEF JEFF/Give It Here (Island)

RECORD DEN
Cleveland, OH
Kodel Ohyett
216/621-8099

1. TONE-LOC/Wild Thing
(floor (Profile)

2. BDP/Jack Of Spades (Jive)

3. SLICK RICK/Teenage Love (Def Jam)

4. SALT-N-PEPA/Everybody Get Up

5. SLICK RICK/Teenage Love (Def Jam)

NEW LIFE RECORDS
Nashville, TN
Lee Lane
615/292-0946

1. GHETTO BOYS/Be Down (Rap-A-Lott)

2. YOUNG MC/I Let' Em Know

3. MC Twist/I Like It Loud (Luke Skywalker)

4. DADDY O & THE ANT MAN/Jam On Bass (Time-X)

5. BLACK BY DEMAND/Can't Get Enough (Tommy Boy)

WILL ENTERPRISES
Jamaica, NY
Michael Barrett
718/739-5151

1. BIG DADDY KANE/Wrath Of Kane (Cold Chillin')

2. BDP/Jack Of Spades (Jive)

3. TONE-LOC/Wild Thing

4. SLICK RICK/Teenage Love (Def Jam)

5. ROB BASE/Get On The Dance-
floor (Profile)

WIN
Queens, NY
Karen Anderson
718/339-2112

1. BIG DADDY KANE/Wrath Of Kane (Cold Chillin')

2. STOP THE VIOLENCE/Self Destruction (Jive)

3. JAY & ACE/That Ain't My Child

WHEREHOUSE
Los Angeles, CA
David Mitchell
213/290-3649

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(Delicious Vinyl/Island)

2. ROB BASE/Get On The Dance-
floor (Profile)

3. M.C. HAMMER/Pump It Up
(floor (Profile)

4. TONE-LOC/Wild Thing

5. YOUNG MC/1 Let' Em Know

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3. MC Twist/I Like It Loud (Luke Skywalker)

4. DADDY O & THE ANT MAN/Jam On Bass (Time-X)

5. BLACK BY DEMAND/Can't Get Enough (Tommy Boy)

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Jamaica, NY
Michael Barrett
718/739-5151

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2. BDP/Jack Of Spades (Jive)

3. TONE-LOC/Wild Thing

4. SLICK RICK/Teenage Love (Def Jam)

5. ROB BASE/Get On The Dance-
floor (Profile)

DISC CITY
Plainfield, NJ
Randy Pitts
201/757-0222

1. ROB BASE/Get On The Dance-
floor (Profile)

2. BIG DADDY KANE/I'll Take You There (Profile)

3. BDP/Jack Of Spades (Jive)

4. SALT-N-PEPA/Get Up Everybody (Next Plateau)

5. SLICK RICK/Teenage Love (Def Jam)

RAINBOW RECORDS
New York, NY
Phyllis Locus
212/864-5262

1. BIG DADDY KANE/Wrath Of Kane (Cold Chillin')

2. ROB BASE/Get On The Dance-
floor (Profile)

3. LATIFAH/Verse To The End (Payroll)

4. SLICK RICK/Teenage Love (Def Jam)

5. KID 'N' PLAY/Gittin' Funky (Select)

The R&B Report**

Stop The Violence Movement's Self Destruction is this weeks biggest record across the nation. On the album front Slick Rick's, The Adventures Of Slick Rick, is switching No. 1 positions with Rob Base & DJ E-Z Rock's, It Takes Two. DJ Red Alert makes a strong move to No. 8 up from No. 15 with We Can Do This. Big Daddy Kane is very strong in New York with Wrath Of Kane.
WHO'S NEW

Getting Things Done TODAY!

Remember those wonderful carefree high-school days, when work was a four-letter word and you lived for lunch hours and the irreplaceable lunch-line cuisine? Lee “Bubba” Drakeford, Larry “Chief” Singletary, Wesley Adams and Larry McCain looked forward to lunches as well, but not for nourishment. It was then that they could be found in a certain corridor in an Englewood, NJ high school, harmonizing and working on their music.

“Every fourth period, Chief, Wes and I, instead of eating, would go into this little hallway and start blowing real hard,” Bubba explained. “After a while, we decided that we had something and wanted to get into the business. So, we scraped together as much money as we could and went into the studio to record.”

The foursome called themselves The Gents, and started doing local gigs while recording and working other jobs part time. They gained a local following and even put out a record on a small independent label which later “folded like a letter” according to Bubba. It was during this time that they met someone that would change their lives.

“We met with Teddy (Riley) and he was impressed,” Bubba explained. “After a while, we decided that we had something and wanted to get into the business. So, we scraped together as much money as we could and went into the studio to record.”

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“We met with Teddy (Riley) and he was impressed,” Bubba explained. “We exchanged phone numbers and he expressed an honest desire to work with us. We waited for phone calls, but nothing happened. We kept recording in the interim but things were moving too slow. So, I decided, if he isn’t going to call us, we’ll call him. We did and it was the best call we had ever made. He said he had been trying to get a hold of us, but had lost our number. He wanted to go to work right away on our project.”

Once work began, some major changes took place. The Gents became Today, garnering the name from Teddy and Gene Griffin. Also, the group went from five members to four. Coordinating the project and actually recording it was not the easiest of tasks. When the group first met Teddy, he had not yet exploded on the scene. By the time they reconnected he was one of the new, young, elite producers. Because of scheduling problems, some of the songs had to be written in unorthodox fashion via AT&T.

“We wrote most of the material. We had been writing all along. Because of Teddy’s schedule, he would call us with a rhythm track and say, ‘Yo, Bubba, I want you to write lyrics for this, and we would write over the phone. Quite a bit of work got accomplished that way,” Bubba elaborated.

Another problem was the fact that days are still only 24 hours long. “Each of us was working while recording. This means that we would get off of work at five or six, go straight to the studio, rehearse and/or record all night and then have to go back to work the next morning. This went on for six months and the only thing to see us through was coffee!” Larry reflected.

That type of physical exertion would drain the creativity from some. But the group hung tough. “Strange as it is, during the depths of the night, when you think you’re on your last legs, your voice starts to really come through,” Wesley commented.

The dedication paid off. Once the project was completed, Riley helped the group sign with Motown through one of his production deals. “Signing with Motown has been an unexplainable thrill. There is a new Motown and a new Motown sound emerging. We are part of that sound and feel we are taking part in another piece of musical history,” Bubba said.

Gene Griffin, Riley’s manager and partner, agrees. “The group has a sound reminiscent of the groups that made Motown what it is today. Their intricate, four-part harmonies and stage presence blended with today’s sound make them a sure-fire hit.”

“This album is a nice mixture of Teddy and Today. That combination is what got us the deal. We are not just a group created by a producer to sell more records or cash in on a sound. We are serious about music and what we present. Having Teddy behind us 102 percent has been a major help, but it is not everything we are. I don’t think that he overshadows us, I think he compliments us,” Bubba stated.

These four “Gents” have high hopes for their futures. Larry summed it up: “One thing we have learned is that you have to just go out and do things. We’re all very young (19-22), but we have a lot to offer. We are given credibility because we have earned it. But don’t sit around. Get out there and do things TODAY!”
The Ft&B Report™

MARY WELLS:
Motown's First Female Superstar

By Kevin Tong

Over on the west side of town in Los Angeles, Platinum Gold Productions manages a certain artist who has retained her popularity throughout the years. Mary Wells has, indeed, enjoyed the success and endured the trials of a lengthy career, a career that has been quite eventful almost from the start.

Mary began singing in church when she was three years old. Born in 1943 in Detroit, MI, she grew up in a religious and musical home. While in high school, she was a featured vocalist in the choir and sang with streetcorner doo-wop groups, idolizing singers like Frankie Lymon, Ruth Brown, Etta James, and Jackie Wilson.

Mary knew she wanted to sing, but she was too young, "I knew there was Frankie Lymon and Ruth Brown, Etta James, and Jackie Wilson. Mary knew she wanted to sing, but I thought it would be too early," she recalls. "I was too young," Mary recalls. "I knew there was Frankie Lymon and Little Anthony, but I thought it would take me awhile before I could get started. So maybe I could start as a songwriter," she thought. "I wrote this song for Jackie Wilson, who Berry Gordy was producing at the time. I had to sing it for him because I didn't have a tape. He asked me if I wanted a record deal, and I was quite shocked!"

In December of 1960, Motown released the single "Bye-Bye Baby" backed with "Please Forgive Me," and with the Andantes as backup singers. According to "The Billboard Book Of Number One Hits," "Gordy made her record the song 22 times. By the last take, her voice was quite hoarse, giving the song the Blues and Gospel feeling he wanted." The song proved to be a hit, moving up and down the charts for about a year-and-a-half. According to Mary, the company afford to take it all over the country at once, so they just worked it in different areas until enough money came in to take it to another area. Mary remembers her first album, also entitled Bye-Bye Baby.

"That album cover idea came from a lady named Billie Jean Brown, who was a secretary at Motown at the time," Mary said. "Many people said they didn't use pictures of the artists because we wanted to go Pop, but I think it was that most of us were young, and I don't think Berry wanted it to look like (it was kids)."

"To hear the artists sing, you couldn't tell if they were kids or not because most of us had voices that sounded like young adults. I believe that had a lot to do with it," she explained.

"Also in those days we didn't have videos. Instead, we read comic books. If you notice, many of the earlier album covers look like comic book covers. And most people then who were buying our records were teenagers, so they were tempted to take a liking to that look."

Between 1962 and 1964, Mary racked up some very impressive singles written by Smokey Robinson. The tunes "The One Who Really Loves You," "You Beat Me To The Punch," and "Two Lovers," all became Top 10 hits, placing her on the front line for the company. Each of the songs were mid-tempo tunes that told stories, the type that Gordy thought would keep the people's interest. Smokey's talents helped himself and Mary become the first successful collaborating writing/artist team for the company. Even though she has been categorized as part of the Girl Group genre, the "adult" lyrics (especially in "Two Lovers") along with her tough vocals gave the songs a more mature, experienced and grown-up approach to what was a "teen-sounding" fad. She also received some help from the up-and-coming Holland-Dozier-Holland team with "You Lost The Sweetest Boy," a tune (which used backup vocals from The Temptations and The Supremes) that showcased Mary's vocal ease for upbeat melodies. The song lodged itself nicely in the Top 30 in 1963.

At that point, Berry Gordy decided to hire veteran bandleader Maurice King specifically to help Mary with her whole stage performance. King would later become musical director and Assistant Artist Development Director for what was soon to be the "Motown School of Artist Development."

The next year, Mary would record the biggest hit of her career, "My Guy," which would vault her to international stardom. Written by Smokey (who had intended to use the tune only as an album track), the record stayed in the Top 10 for over two months. In addition, disc jockeys voted her the top R&B female singer in a Billboard Magazine poll in 1965.

To capitalize on her exposure and popularity, the album Together was her next project she worked on (with label mate Marvin Gaye). The pairing produced a big two-sided hit, "Once Upon A Time" and "What's The Matter With You Baby."

"I had not had time to rehearse... The only rehearsal I did was in the studio when we got ready to record. I had never even heard some of the songs before. I would listen as they played each one; they would give me the lyrics, and then (I would) learn them. Marvin gave me courage saying, 'Mary, you don't need to rehearse this! The songs were basically put in his key, and sometimes I had to ad-lib, but it turned out great.'"

One of the most significant events adding momentum to Mary's career occurred when The Beatles asked her to tour with them as "their special guest." Mary also received a greatest hits album. But during that year, Mary began entertaining the idea of signing with another company, namely Twentieth Century-Fox Records. The former president approached her about leaving Motown, and signing a deal that would include movie roles (which never materialized). In addition to being coaxed by her then husband, Herman Griffin (a Motown employee and artist who also recorded for Motown), Mary thought they offered her a better monetary deal, so she...

Please see page 26.
**THE R&B PLAYLISTS**

Hits and Adds

WWDW/Sumter 803/495-2558
André Carson/PO/MD
A **A RADIANT**
A **A TODAY**
A **A KENNY G/SMOKEY ROBINSON**
A **A L'TRIMM**
A **A CHERRELLE**
A **A TODAY**
A **A ASHFORD & SIMPSON**
A **A FIVE STAR**
A **A BIG DADDY KANE**

WKII/New Bern 919-663-1500
B.K. Kirkland/PO/MD
A **A TONI! TONY! TONE!**
A **A KARYN WHITE**
A **A MILLE VANILLI**
A **A JOHNTHAN BUTLER**
A **A JAMES TAYLOR/REGINA BELLE**
A **A BETTY WRIGHT**
A **A TODAY**

WXXXX/Grand Prairie 214/263-9911
Michael Spears/PO/MD
A **H KARYN WHITE**
A **H BOBBY BROWN**
A **H KIARA**
A **H AL JARREAU**
A **H DINO**

WXXI/New Orleans 504-822-1291
Ron Atkins/PO/MD
A **H KARYN WHITE**
A **H TONI! TONY! TONE!**
A **H JAMES TAYLOR/REGINA BELLE**
A **H BETTY WRIGHT**
A **H MIDNIGHT STAR**

WXXL/Little Rock 501-663-0092
Curt Monday/PO/MD
A **H NEW EDITION**
A **H GREGORIO**
A **H THE DELLS**

WXXK/Lonoke 501-375-1318
Lyn Henry/PO/MD
A **H NEW EDITION**
A **H KENNY G/SMOKEY ROBINSON**
A **H MIDNIGHT STAR**
A **H ASHFORD & SIMPSON**

WXNB/Memphis 901-223-0101
Melvin Jones/PO/MD
A **H NEW EDITION**
A **H GUY**
A **H THE DELLS**

WEDR/Miami 305/623-7711
Wayne Walker/PO/MD
A **H TONI! TONY! TONE!**
A **H JAMES TAYLOR/REGINA BELLE**
A **H VESTA WILLIAMS**

WEPR/Durham 919/856-5500
Chris Bailey/PO/MD
A **H NEW EDITION**
A **H ASHFORD & SIMPSON**
A **H GEORGIOD**
A **H NEW EDITION**

WFXC/Durham 919/275-1657
Larry Monday/PO/MD
A **H TONI! TONY! TONE!**
A **H ROB BASE/EZ ROCK**
A **H THE DELLS**

WXXL/Jacksonville 904-389-1111
Mark Pusco/PO/MD
A **H THE DELLS**
A **H MAC BAND**
A **H THE DELLS**

WXIA/Sandiego 619/263-4485
Darryl Cox/PO/MD
A **H KARYN WHITE**
A **H TONI! TONY! TONE!**
A **H THE DELLS**

WXKJ/Los Angeles 213-330-3100
Paul Wells/PO/MD
A **H GUY**
A **H 2200**
A **H THE DELLS**

WXKU/San Antonio 210-947-1515
Paul Todd/PO/MD
A **H NEW EDITION**
A **H LUTHER VANDROSS**
A **H THE DELLS**

WXLW/Mobile 205-433-7609
Tony Brown/PO/MD
A **H AVERAGE WHITE BAND**
A **H MANTRA**
A **H THE DELLS**

WXXL/Jacksonville 904-949-7100
Rob Bailey/PO/MD
A **H THE DELLS**
A **H THE DELLS**
A **H THE DELLS**

WXXL/Baton Rouge 504-927-7060
Matt Morton/PO/MD
A **H THE DELLS**
A **H VESTA WILLIAMS**
A **H JAMES TAYLOR/REGINA BELLE**

WXYL/New Orleans 504-822-1291
Ron Atkins/PO/MD
A **H THE DELLS**
A **H THE DELLS**
A **H THE DELLS**

World Radio History

**KOID/San Mateo 415/341-8777**
Steve Feuer/PO/MD
A **H GEORGIOD**
A **H THE DELLS**
A **H THE DELLS**

KZKI/San Francisco 415/306-1600
Mike Spears/PO/MD
A **H ASHFORD & SIMPSON**
A **H KARYN WHITE**
A **H TONI! TONY! TONE!**

KZMX/Seattle 206-223-3070
Frank P.Barlow/PO/MD
A **H THE DELLS**
A **H THE DELLS**
A **H THE DELLS**

KZON/San Francisco 415/341-8777
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Darrell Cos/PO/MD
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Frank P.Barlow/PO/MD
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ROSIE PEREZ & THE BOYS

Continued from page 53.

the rest.' And I said it would be better if he saw it with the whole group, me and Heart & Soul. So he asked, 'When?' This was a Wednesday. We decided to meet on a Friday. So I basically had a day and a half to come up with the moves. We stayed up 13 straight hours the night before, dancing all night, coming up with the routine. We danced until 10 o'clock in the morning. My house was funny, my cat was freaking out, we were tired and mad at each other. But we finished ... barely.

"I figured Bobby would be late, so we'd have more time to practice. But, no, he showed up right on time. So, when he got there, I told the guys in Heart & Soul to run through the routine one more time and then to sit down and act like they were watching TV or something. I took Bobby the long way around the house to the back door, real quiet, and then I talked real loud when I came into the house, so they could quit dancing and start watching TV. When we finally got into the house, the guys did the routine for Bobby, Perfectly. Not one mistake. And I said, 'See, I told you I had the situation totally under control.'

Bobby loved the moves. After Silas approved the routine, it was decided that the moves would be debuted on "Soul Train." The new Bobby Brown would be introduced.

"Soul Train" was a turning point for Bobby. He was a huge success.

At the time, Rosie had no idea how important Bobby's performance would be to her career.

You see, when that taping of "Soul Train" aired, Angela Abdul-Samad and her sons were watching. Her sons are Khiry, Hakeem, Tajh and Bilal — the members of Motown's group, The Boys. They loved Bobby's new moves and said they wanted to dance like that. So Angela called Rosie.

And now the Boys' moves are getting attention, too. Because of their youth and Motown affiliation, the Boys are most often compared to The Jackson Five, the original dance machine. But because of their precision and synchronization, the Boys also are compared to the Temptations by some observers and to The New Edition by others.

Rosie and Heart & Soul are attempting to distinguish the Boys by developing signature steps, such as a side-glide they call "The Boys Slide." She hopes her sons will become as legendary as "The Temptation Walk."

The Boys and Bobby Brown both have some of the same moves, but they look different because Bobby Brown is Bobby Brown and the Boys are the Boys," she explained. "Bobby Brown is fire, he's sex, he's excitement, he's a man. When the Boys do their moves it looks like they're in a schoolyard having fun. They're wholesome, they're cute, they're all about fun."

Besides giving half of the credit to the members of Heart & Soul for conceiving the moves, Rosie also says that there's another source of inspiration for the choreography that has gripped the dance clubs of America.

"There's an underground movement in L.A. that a lot of people don't know about," she said. "They have their own dance moves. What you call 'The Bobby Brown' move is really the 'MR2.' Heart & Soul takes moves like that and twists them around. They don't just do what everybody else does, they do that and then some."

Rosie also is about to show another side of her talents — she's the female lead in Spike Lee's next film, "Do The Right Thing," scheduled for release next summer.

She met Spike, by chance, in a club she frequented that happened to be the site of his birthday party on this particular night. After they became fast friends, he popped the question: Would you be in my movie?

The film is in the final editing stages now, but Rosie is in the first stages of a promising career.
The savory, soulful sax of David Sanborn heads this week’s new debuts on the Quiet Storm Chart, followed by Jonathan Butler, Johnny Kemp, Cherrelle, Betty Wright, and Bobby Brown, who are no strangers to the soft and warm life-styles. Karyn White steps up to No. 1, while last week’s chart topper, Vanessa Williams, drops to No. 3 New Edition stands happily between both beauties at No. 2, but, moving faster than a speeding bullet, Anita Baker is bound to the top with “Just Because.”

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Bobby Lyle has played with some of the best and the brightest, from Jimi Hendrix and Sly Stone to David Sanborn. He's refined his composing and arranging skills as both a solo artist and as musical director for George Benson, Bette Midler and Anita Baker. On his Atlantic debut Bobby Lyle defies easy categorization as he covers material from Duke Ellington to Anita Baker, with a healthy dose of his own tasty and timeless piano artistry.

"Tropical" / "Been So Long" / "Loco-Motion" (PRCD 2605)

the 3-track promo CD from the album

IVORY DREAMS

Produced by Bobby Lyle for Genie Productions

ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

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QUIET STORM PROGRAMS

WKNX
Windsor
“Quiet Side”
M - F 5p - Sign Off
1. AL JARREAU/So Good (Reprise/WB)
2. THE DELS/Thought Of You ... (Veteran)
3. CHAKA KHAN/I Believe In You (WB)
4. BOBBY BROWN/Roni (MCA)
5. VANESSA WILLIAMS/Dreaming (Wing/PG)

KACE
Los Angeles
“EZ’s Mood For Love”
M - Sa 10 - 12 mid
1. KARYN WHITE/Superwoman (WB)
2. GERALD ALSTON/Take Me Where You Want (Motown)
3. BEBE & CECE WINANS/Heaven (Capitol)
4. VANESSA WILLIAMS/Dreaming (Wing/PG)
5. AL JARREAU/So Good (Reprise/WB)

WOCO
Ocean City
“Quiet Storm”
M - Th 11p - 1a
1. AL JARREAU/So Good (Reprise)
2. ANITA BAKER/Just Because (Elektra)
3. NEW EDITION/Can You Stand The Rain (MCA)
4. JANICE RIPLEY/Easy Loving You (GDI)
5. COMMODORES/Right Here And Now (PolyGram)

KOXL
Batston Rouge
“Quiet Side”
M - F 11p - 12a
1. KARYN WHITE/Superwoman (WB)
2. ANITA BAKER/Just Because (Elektra)
3. NEW EDITION/Can You Stand The Rain (MCA)
4. BEBE & CECE WINANS/Heaven (Capitol)
5. ANITA BAKER/Just Because (Elektra)

KWDT
Little Rock
“Quiet Storm”
M - F 11p - 5a
1. JT/REGINA BELLE/I Want Is Love (Epic)
2. BOBBY BROWN/Roni (MCA)
3. ANITA BAKER/Priceless (Elektra)
4. THE DELS/Thought Of You (Veteran)
5. C. “PEPSII” RILEY/Me, Myself & I (Columbia)

WQYK
Virginia Beach
“Sunday Night Slow Jam”
Su 11 p - 2a
1. KARYN WHITE/Superwoman (WB)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. EVELYN KING/Kisses Don’t Lie (Elektra)
4. AL B. SURE/Killing Me Softly (WB)
5. BOBBY BROWN/Rock Witcha (MCA)

WEXL
Charlotte
“Quiet Storm”
Su 7p - 12a/M - Th 10p - 2a
1. NEW EDITION/Can You Stand The Rain (MCA)
2. AL B. SURE/Killing Me Softly (WB)
3. JONNY KEMP/One Thing Lead To Another (Columbia)
4. VANESSA WILLIAMS/Dreaming (Wing/PG)
5. ANITA BAKER/Just Because (Elektra)

WJMI
Jackson
“Mellow Morning Magic”
M - F 1 - 5a
1. NEW EDITION/Can You Stand The Rain (MCA)
2. EVELYN KING/Kisses Don’t Lie (EMI)
3. VANESSA WILLIAMS/Dreaming (Wing/PG)
4. KARYN WHITE/Superwoman (WB)

WPFG
Richmond
“Night Flight”
Su 7p - 3am/M - Th 10p - 3a
1. ANITA BAKER/Just Because (Elektra)
2. DAVE SNAROD/You Are Everything (Reprise/WB)
3. LUTHER VANDROSS/Love Won’t Let Me Wait (Epic)
4. JEFFREY OSBORNE/Cindy (A&M)
5. ALEX BUNYON/Piano In the Dark (Orpheus)

WNBV
Milwaukee
“The Love Potion”
M - F 1 - 2p
1. KARYN WHITE/Superwoman (WB)
2. R. J.’S LATEST/What Becomes Of A ... (EMI)
3. MELBA MOORE/Love And Kisses (Capitol)
4. TEDDY PENDERGRASS/Love Is The Power (Elektra)
5. ANGELA BOFILL/Just Want To Stop (Capitol)

WZRF
Raleigh
“Mellow Madness”
Su 5p - 12am/M - Th 11p - 1a
1. KARYN WHITE/Superwoman (WB)
2. GEORGIO/Don’t Want 2 Be Alone (Motown)
3. SURFACE/Closer Than Friends (Columbia)
4. AL JARREAU/So Good (Reprise/WB)
5. GUY/Pieces Of My Love (Uptown/MCA)

WYAS
Philadelphia
“Soft Touch”
M - F 11p - 12a
1. KARYN WHITE/Superwoman (WB)
2. ANITA BAKER/Just Because (Elektra)
3. NEW EDITION/Can You Stand The Rain (MCA)
4. BEBE & CECE WINANS/Heaven (Capitol)
5. ANITA BAKER/Just Because (Elektra)

WVLX
Mobile
“Love Zone”
Su 10p - 12am/M - Th 10p - 12a
1. KARYN WHITE/Superwoman (WB)
2. ANITA BAKER/Just Because (Elektra)
3. EVELYN KING/Kisses Don’t Lie (EMI)
4. NEW EDITION/Can You Stand The Rain (MCA)
5. R. BROOKINS/S. MILLS/Where Is The Love (MCA)

WFXT
Baton Rouge
“Quiet Storm”
M - Th 11p - 1a
1. AL JARREAU/So Good (Reprise/WB)
2. ANITA BAKER/Just Because (Elektra)
3. NEW EDITION/Can You Stand The Rain (MCA)
4. JANICE RIPLEY/Easy Loving You (GDI)
5. COMMODORES/Right Here And Now (PolyGram)

WWDM
Ocean City
“All Your Love”
M - F 10p - 12a
1. JT/REGINA BELLE/I Want Is Love (Epic)
2. BOBBY BROWN/Roni (MCA)
3. ANITA BAKER/Priceless (Elektra)
4. THE DELS/Thought Of You (Veteran)
5. C. “PEPSII” RILEY/Me, Myself & I (Columbia)

KSDT
Little Rock
“Quiet Storm”
M - F 11p - 5a
1. NEW EDITION/Can You Stand The Rain (MCA)
2. EVELYN KING/Kisses Don’t Lie (EMI)
3. MIDNIGHT STAR/Love Song (Solar)
4. KARYN WHITE/BABYFACE/Love Saw It (WB)
5. BOBBY BROWN/Rock Witcha (MCA)

WQYK
Virginia Beach
“Sunday Night Slow Jam”
Su 11 p - 2a
1. KARYN WHITE/Superwoman (WB)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. EVELYN KING/Kisses Don’t Lie (EMI)
4. AL B. SURE/Killing Me Softly (WB)
5. HOWARD HUNTSBERRY/Married Man ... (MCA)

WENN
Birmingham
“Love Zone”
M - F 11p - 1a
1. LUTHER VANDROSS/Love Won’t Let Me Wait (Epic)
2. KARYN WHITE/BABYFACE/Love Saw It (WB)
3. SHEENA EASTON/Follow The Rainbow (MCA)
4. AL B. SURE/Ooo This Is So Real (WB)
5. DONNA ALLEN/Lo...
The Los Angeles radio market is hot and heavy. Market leader KPWR/Power 106 slipped a mere .2 of a point, yet they continue to keep the pressure on Gannett's KIIS-FM, holder of a solid No. 2 position. In the all-important morning drive race, KJLH's PD/Morning Man, Cliff Winston registered a .9 gain in the 12+ persons category. KACE and KPWR also managed increases in share with their morning shows. KJLH scored well in mid-days, afternoons and evenings with increases in all three day-parts. KDAY dropped slightly in all day-parts. Recent Rap format entrant KIIS-AM (.1-.7) could have an effect on KDAY's performance. Metropolitan's KTWV (New Age) now has disc-jockeys that back-announce music sweeps. They are smooth and compliment the music well. KOST continues to dominate the AC format.

Chicago-style "Radio Wars" are as fierce as ever. Although the perennial market leaders WGN and WGCI slipped in market share, they maintained their over-all dominance. WGCI actually increased its market share in the morning drive slot (6.4-6.8 persons 12+). Crosstown competitor WVAZ/V103 (formerly WBMX) has a new game face and is poised (3.9-4.2) to close the gap between themselves and WGCI. When you have industry veterans with the skills of Sonny Taylor (WGCI/PD) and Barry Mayo (VP/GM at V103 and former WGCI/PD) you can expect fireworks. Windy City insiders predict that the "baby boomers" will play a major role in dictating musical trends in Chicago.
Bay area airwaves reach new levels across the board. Long time talk/radio leader KGO remains supreme while Top 40 powerhouse KMEL almost doubles their competitor's numbers. The Top 40 battlegrounds start to heat up as Larry Berger/WPLJ/OM-PD packs his bags for the city by the bay and is expected to take over K101. Inner City Broadcasting's KBLX seems to be on the right track, moving back into the Top 10, tied with KITS at No. 8. There's word that former PD, B.K. Kirkland is heading home to program KBLX after making room for Frankie Crocker at WBLZ in New York. KSOL backs into unfamiliar territory as they slip to a 2.8 share from 3.3 (12+ persons). East Bay perennials, R&B and Jazz stations KDIA and KJAZ both grab .8.

**NEW YORK (#1)**

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**NEW YORK (#1)**

The "book" is in, and unconfirmed rumors have radio personnel changes taking place as you read this. Reportedly, New York's long-time "Chief Rocker," Frankie Crocker is headed back to program at his alma mater, WBLZ-FM, with the possibility of B.K. Kirkland moving back to KBLX in Berkeley and Dr. Lawrence Gregory Jones (formerly with WBMX/Chicago, now V103 & WGCI-FM) going to WBLZ. If that's not enough, Scott Shannon, PD/WHTZ, may be headed to Los Angeles soon. Lauryn Nicole (afternoon/WJLB) has resigned her position in the Motor City to make the major move to the Big Apple taking over the morning drive slot at WRKS/KISS vacated by Carol Thomas who moved to afternoon's replacing Chuck Leonard who recently exited that position. Whew! Talk about musical chairs. Eyes and ears will be on the nation's No. 1 market for sure.

The above information represents the Summer '88 and Fall '88 rating periods. Arbitron Rating information is provided as a service to our readers with the permission of Arbitron Rating Service. No part of this information may be reproduced without written permission from Arbitron.
**BLACK HISTORY MONTH**

![B.B. King: Taking It All Home](image)

*B.B. King: Taking It All Home*

By Jesse Nash

Blues fans need only hear a few notes to recognize the unmistakable sound of B.B. King. His exquisite tone and eloquent sense of phrasing have made him a universally-acknowledged Blues master and one of America's best-known and best-loved musicians. B.B. is also an inspired singer and a warm, persona-ble performer who is a tireless supporter of the less fortunate, particularly, the homeless.

"I'm proud to be part of any event that benefits the homeless," notes B.B. "The recent Benson and Hedges Blues Festival donated one dollar from every ticket sold to help the homeless. It's a very, very worthy cause, and it makes sense because it's an unfortunate fact that hard times are an important ingredient of Blues. And Blues to B.B. means life as we have lived it in the past, how we are living it today, and how we will live it in the future. It has to do with love, being loved and giving love. The homeless need love. The homeless need consideration. I've seen my share of bad times, so I'm glad to help out when I can. Companies like Benson and Hedges make it a lot easier to help out and that's a fact."

Riley B. King was born in 1925 in the Blues-rich, rural Mississippi delta. He learned to play guitar as a child, and was soon working for nickels and dimes in the streets of his hometown, Indianola. At age 22 he moved to Memphis, the Delta region's commercial Mecca, where an extensive and long-established Blues scene was flourishing. King's cousin Bukka White — a formidable Country Bluesman and recording pioneer — introduced young Riley to Beale Street, where such prominent Blues artists as Gus Cannon, Furry Lewis, Robert Wilkins, Bo Carter and Memphis Minnie had all made their mark. King soon followed suit, nicknaming himself the "Beale Street Blues Boy."

"Growing up in Mississippi, I guess would be, like most kids any place growing up. You grew up in a society that has an environment that you ultimately get used to which you'd call 'home.' When I was growing up things were quite a bit different than what they are today. I began my career on the radio. People would call me the Beale Street Blues Boy on that show. Others would just abbreviate it and call me B.B. and I liked that. I mean, my name is actually Riley B. King, so it sounded cool."

"I ran back inside the burning club and when I did the building started to collapse around me. I almost lost my life trying to save my guitar. The next morning I found out that these two guys started to fight and one of them knocked the other over on to this container filled with kerosene. When they did, it spilled on the floor. So it looked like a river of fire. Everybody ran for the front door including myself (smiles). But when I got outside I realized that I had left my guitar inside the club by the stage. So, I ran back inside the burning club and when I did the building started to collapse around me. I almost lost my life trying to save my guitar. The next morning I found out that these two guys were fighting over a lady. I never did meet that lady, but I learned that her name was Lucille. I named my guitars Lucille. I named my guitars to remind me never to do a thing like that again."

After a year in Memphis, B.B. got an important break when he landed a spot on harmonica ace Sonny Boy Williamson's radio show. Increased radio work led to a record deal, and in 1951 B.B. King scored his first of many hits with "Three O'Clock Blues." This song reached number one, as did "You Don't Know Me." The following year brought the musician much road work. And, though it wasn't apparent at the time, these records were ground-breaking developments in the evolution of the modern Blues guitar. King's resonating sound combined elements of the rural Blues a la Bukka White and Blind Lemon on Jefferson, along with the pioneering electric guitar work of Charlie Christian and the urban Blues of T-Bone Walker and Lonnie Johnson. In turn, B.B. was to become a Blues legend himself and one of the 20th century's most influential guitarists.

Success and B.B. King got along just right. An incredible 342 nights on the road in 1956 was just one highlight of his overwhelming popularity. It was at one such gig that an incident occurred which led B.B. to name all of his guitars Lucille.

"I used to play in a club in Twist, Arkansas, and in the winter it used to get quite cold in this area. On this particular night, these two guys started to fight and one of them knocked the other over on to this container filled with kerosene. When they did, it spilled on the floor. So it looked like a river of fire. Everybody ran for the front door including myself (smiles). But when I got outside I realized that I had left my guitar inside the club by the stage. So, I ran back inside the burning club and when I did the building started to collapse around me. I almost lost my life trying to save my guitar. The next morning I found out that these two guys were fighting over a lady. I never did meet that lady, but I learned that her name was Lucille. I named my guitars to remind me never to do a thing like that again."

B.B. King reigned as a major R&B star all through the '50s and '60s and then the Blues resurgence of the Hippie era introduced him to young white fans. "The 1960s...when I first started to be in what was called the 'cross-over Continued on page 48
ROBERT CRAY: Carrying On The Legacy

By Jesse Nash

You have probably heard many different stories about the success of Robert Cray over the last couple of years. I'm sure you've seen him on MTV, read about him in Rolling Stone and Time, caught him with Paul Shaffer on the "David Letterman Show," with Johnny Carson on "The Tonight Show" and quite possibly, seen him jam with G. E. Smith on "Saturday Night Live." What you are probably beginning to realize is that Robert Cray is living up to the heavy-handed assertion that he is "the next big hope for the Blues.”

The Blues hasn't been so widely accepted and acclaimed by the masses in decades. He has consistently proved to be the darling of the press and fans alike. But, the ironic aspect to all of this wide-spread heralding, is that Robert Cray has done nothing different in his music for close to ten years. Quite possibly he was just ahead of his time. "I've been playing the same music for over nine years now," says Robert. "Whether we had the big record deal or not, we would've just kept doing what we've always done and that is play the Blues."

His fifth album, The Robert Cray Band, continues to display his ever-maturing style and it is quite apparent after one listening his loyalty to the Blues medium is a firm commitment. He has managed to bring the Blues to the 1980s, in as pure a form as one could expect, so that every listener of this decade might have the opportunity to appreciate his musical form.

Whether the song is a three-chord Blues or a once-chord vamp, Robert's raw edge as a player and as a vocalist leaves no doubt that the man playing guitar is steeped in the Blues tradition.

Born 35 years ago in Georgia, the son of a career Army man, Robert spent the early part of his life traveling from one place to another, from California to Germany to Virginia, then Washington before settling down in Eugene, Oregon. At the age of 12, Robert's mom bought him a guitar, and although he was initially attracted to the music of the Beatles and Jimi Hendrix, it would be the Blues that would have its greatest impact on him. In particular, it was the legendary delta musician Robert Johnson who had the greatest influence on Cray. Robert Johnson was known most notably for his song "Kindhearted Woman" and for other haunting melodies he composed. "He got to be one of the first people that I ever listened to," says Cray. "He played like three or four different guitar players. His music was so emotional. Wining and crying and everything! When I first started playing, I tried to play in the same kind of style that Robert Johnson played in and this was when I was 17 years old."

Ask any musician to define the Blues, and each response will be different from the next. Cray's response seemed reflective of his own experiences. "I've always looked at the Blues, per say, as a sad song. A Blues song is a sad song. Now, mind you, not all singers who sing the Blues always sing sad songs. For example, Little Walter singing 'My Baby' or Howlin' Wolf singing '300 Pounds of Joy' about what she's gonna get if she hangs with him are not sad. But to me, a Blues song is a sad song," Robert says.

With bassist Richard Cousins, he formed the Robert Cray Band in 1974. Harmonica player Curtis Salgado was added in '77. It was in that same year the Robert landed a bit part playing the bassist Otis Day and the Knights in the movie "Animal House." (It has been said that it was John Belushi's fascination with the Robert Cray Band that eventually led to his forming the Blues Brothers).

Just recently, Robert played with Chuck Berry in the film "Hail! Hail! Rock 'n' Roll!" The Taylor Hackford documentary was well-received by critics and fans alike but not without its share of controversy. Robert gave this accounting of his involvement with the film, saying, "Keith Richards, producer Stephanie Bennett, and Taylor all asked me to be a part of the film. It was a fantastic experience for me because I had been listening to the music these guys were playing all of my life. So I felt like I knew Chuck and Keith a little bit even before we met. Chuck and I hit it off really well, but I did see him lose his cool a couple of times with Keith. They have this father/son-type relationship. Whenever Chuck had to shoot off some steam, which he would do now and then, it was usually directed towards Keith. But Keith would turn his back and let it go like water off a duck's back. I've seen that kind of thing before with other artists. But you just gotta let it blow off. I mean, what was Chuck going to do, kick everybody out and blow the movie? (Laughs)."

In 1980, the Robert Cray Band released its debut album, Who's Been Talking but the record never had a chance as its label, Tomato Records, folded before the record had a chance to be heard. The follow-up LP, Bad Influence, made a strong impression on the music community as Albert King made the LP's "Phone Booth" cut the title tune of his Fantasy album, and Eric Clapton later included "Bad Influence" on his August LP.

1985's False Accusations record was the first strong indicator that the Robert Cray Band had gained enough confidence to record an all original album, although Bad Influence had only two cover songs. The band as well had solidified its membership with Robert on guitar, Richard Cousins on bass, Peter Boe on keyboards, and David Olson on drums. With the current addition of Tim Kiahatsu on rhythm guitar, the group's membership has remained steady to this day.

Both Bad Influence and False Accusations did incredibly well on British radio.

Continued on page 48
B.B. KING
Continued from page 46
period,' I was booked to play a place in San Francisco called The Fillmore West. Audiences that used to go to the Fillmore were 80% Black. Now, I go back to the Fillmore in the 1960s and when I get there I see that crowd is 90% white. Young kids with long hair all over the place. Hippies. So, I said to my road manager, 'My agent has probably made a mistake, I'm sure we're in the wrong place.' So, I sent my road manager inside to get the promoter, which was Bill Graham. Bill got me, brought me on the stage, and said, 'Ladies and Gentlemen I bring you the Chairman of the Board — B.B. King!' (laughs) And everybody stood up. Everybody. And I cried because I had never had that happen to me before. Now I'm thinking, like, what am I going to do to pay these people back for being so nice to me? During the set I had two or three standing ovations. Believe it or not, this had never happened to me before. In all the years that I had been playing I never had one standing ovation. From that moment on, things changed for the better for B.B. King."

Since that time, B.B. King has emerged as a major international star, winning multiple Grammy Awards and has been seen as a frequent talk show guest.

"If you would be so kind...when you write your story on me...please include my biggest thanks to Johnny Carson," comments the humble Blues master.

"Mr. Carson has been so kind to me. He has helped my career in more ways that I could ever express in words."

His 1965 album, Live At The Regal, is considered a modern day Blues classic, while 1970's The Thrill Is Gone was a major crossover single. His other signature tunes included "Sweet Sixteen," "It's My Own Fault Baby," and "Every Day I Have The Blues."

But with all his credentials and achievements, B.B.'s music has retained every bit of its original, soulful feeling. So much so, that U2 recently asked the Bluesman to join them in a duet of a Bono Vox penned song entitled, "When Love Came To Town," which can be seen with both B.B. King and U2 in glorious black and white in the U2 movie Rattle and Hum. A soundtrack album of the film captures the moment as well. "When Love Came To Town" is a cleverly choreographed Blues song which shows U2's roots are definitely from the genre, accompanied by B.B. as a personal tribute by the group acknowledging him to be the best of its interpreters.

"It was a great experience to work with U2. 'When Love Came To Town'...I did what I did when love came to town,'" Good lyrics. To use a term associated with the '60s...real heavy, man. Working with U2 on this song, believe it or not, actually helped me find my own direction. I have always felt that there is something that I've wanted to do but I just haven't been able to figure out exactly what it is until now. Recently a friend gave me a CD of some Dixieland Jazz. Then after listening to that I went to a record store and bought Louis Armstrong's 'Down South Blues.' I listened to this and it started to dawn on me that while I was growing up I used to always listen to Dixieland Jazz. That's why I play lead more than I play chords. I never really played chords because I loved to fill in the spaces and improvise. So I realized that I had been influenced heavily by Dixieland Jazz. Why I play lead more than I play chords. I now realize that my roots are in Dixieland. And that's what my next album will be about...Dixieland."

ROBERT CRAY
Continue from page 47
charts. It was not to be the final quotient from the Robert Cray Band. Determined to push forward with the hopes of finding this type of success in the United States, Robert inked a deal with Mercury/High Tone Records, with his fourth LP Strong Persuader to be distributed by Polygram. As part of the deal, Polygram let Robert work with his own band the first time out. Dennis Walker and Bruce Bromberg acted as producers with the stipulation that if the album didn't sell a certain number of units, they would exert more control the next time out. As the story goes, Strong Persuader was a successful record which prompted Robert to remark, "I don't think we have to worry about that anymore. We're definitely still in control."

The Robert Cray Band, the fifth effort by the group shows signs of repeating the success of the Strong Persuader. LP. Everyone from the record company down to the most prominent Blues lobbyists, have greeted Robert's latest record with thumbs up approval. Most of these people, when asked, feel that this will be the band's most successful record to date. It is also apparent that Robert will continue to reach a larger audience than any Blues player has in many, many years. But even so, it seems quite evident that he will not compromise his style of play, staying loyal to his own brand of the Blues that he and the band have been playing since 1974.

"We're a band in the real sense of the word. With everybody's influences coming in now. we're writing together a lot more than ever before," Robert notes. "It's Cray Band music now. We're going on 14 years playing together and when you play with a lot of the same guys for that long a period of time, of course, the music might change a little. But the change has been for the better. It's turning into our own music now."
INTRODUCING
THE 1989 GAVIN SEMINAR AGENDA!

THURSDAY, FEBRUARY 16th
SEMINAR REGISTRATION DESK OPENS AT NOON
• PRE-SEMINAR ALTERNATIVE CONCLAVE
  An informal session, hosted by Peter Standish, discussing the specifics
  of the Alternative music market.
• COOL TALK AND HOT JAZZ!
  Portrait Records and Gavin
  Jazz/Adult Alternative will present a
  Jazz/Adult opening discussion
  session. Immediately following, the
  room will be transformed into a Jazz
  club featuring Portrait recording
  artist Michel Camilo and his band in
  performance.

FRIDAY, FEBRUARY 17th
• THE PRESENT AND FUTURE OF THE MUSIC AND RADIO
  INDUSTRY: TWO VIEWS FEATURING RICH BALSBAUGH,
  CEO OF PYRAMID BROADCASTING and BOB KRASNOW,
  CHAIRMAN OF ELEKTRA RECORDS
  Two leading figures in radio and music will offer their feelings and
  input on the current state and the future of our industries.
• GUNS N ROSES N' ROCK N' ROLL
  An amazing step by step look at the
  launching of one band's mercurial
  rise to the top—from demo to platinum
  status.

• THE POWER OF SONG--AN ARTIST'S PERSPECTIVE
  Artists from diverse musical backgrounds will highlight an audience
  discussion and performance of music beyond "Baby, baby I love you."
• FOCUS GROUPS—THROUGH THE LOOKING GLASS
  Juan Hiber, VP of Research for Matric Communications goes behind
  the scenes with this audio/visual session on conducting focus groups
  and understanding research.

SATURDAY, FEBRUARY 18th
• RADIO FORMAT SESSIONS
  TOP FORTY--A VIEW FROM THE TOP, THE NATIONAL
  PERSPECTIVE
  Hosted by Dave Sholin with Rick Cummings, Executive VP, Empire
  Broadcasting, Guy Zapoleon, Nat'tl PD, Nationwide Communications
  and Dan Vallie, President of Vallie Consulting.
  COUNTRY--IN PURSUIT OF MARKET SHARE
  Hosted by Lisa Smith, Cyndi Hoelzle and Elma Greer with guest
  moderator Don Langford, VP of EZ Communications.
  ADULT CONTEMPORARY
  This morning A/C discussion will be hosted by Ron Fell and
  Diane Rufer.
  URBAN CONTEMPORARY
  Hosted by Betty Hollars and John Martinucci with a guest moderator
  to be announced.
  JAZZ AND ADULT ALTERNATIVE
  A look at the music intensive radio sounds of Jazz and Adult Alternative
  and how they're catching those elusive and all important adult listeners.
  ALBUM MUSIC PROGRAMMING FACE-OFF
  Hosted by Kent Zimmerman and Peter Standish.

• HOTSHOTS OF THE AIRWAVES--THE WINNING
  PERSONALITIES
  Hosted by Lee Michaels with a hot line-up of radio's top talents.
• MJJ BROADCASTING AND CAPITOL RECORDS PRESENTS
  THE FOURTH ANNUAL ROCK N' ROLL TRIVIA CONTEST
  Major fun and prizes for those who know the most about the hits of
  yesteryear. Be there to watch the trials of rock trivia.
• THE GAVIN SEMINAR MEDIA PROFESSIONALS AWARDS
  BANQUET

QUESTIONS? CONTACT THE GAVIN REPORT (415) 495-1990

DON'T BE DISAPPOINTED! RESERVE YOUR
ROOM AND REGISTRATION EARLY!
Al Jarreau claims the top spot with his *Heart's Horizon* LP as Gerald Albright rises toward the top with *Bermuda Nights*. Jonathan Butler breaks into the Top 10 with *More Than Friends* while Nancy Wilson's *Nancy Now* LP climbs to No. 20. Checkfield still holds the New Age Chart crown with *Through The Lens*.

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CHARLES EARLAND

Front Burner
(Milestone) M-9165

There is only one Charles Earland, and he is finally back! The Organist of Organists is back and hotter than ever on his new Milestone release Front Burner. And it's a burner! Earland quickly brings his fans up to date with his life and music, blasting off with “Moonlighting (Theme),” and the swinging “My Two Sons.” Special dedication is made to his departed wife in “I’ll Always Love Her,” followed up by a stirring, yet fitting original called “Gospel Time” to end Side One. “Kicking The ‘3’” is a hard-driving, up-tempo, funky number highlighted by Earland’s sense of timing and rhythm that make him such a great artist to listen and groove to. He fully demonstrates his mastery of the organ and ability to play the bass pedal unlike any other. A great project and re-entry for Earland! Air Picks: “Moonlighting” & “Kicking The ‘3’.”

— Bradie Speller

TERRI LYNE CARRINGTON

Real Life Story
(Verve Forecast/PG 837 697)

This young drummer comes out smoking with a debut LP showing maturity and seasoning uncharacteristic of a 23-year-old. She has played with legendary figures like Dizzy Gillespie, Roland Kirk and Oscar Peterson and is accompanied on this project by a power-packed lineup including Carlos Santana, Wayne Shorter, Grover Washington, Jr., Gerald Albright and Patrice Rushen. The album is a combination of great instrumentals like “Message True,” featuring Hirum Bullock on guitar and a keyboard solo by Patrice, and smooth vocal tracks like “More Than A Woman,” a great Quiet Storm cut, showing off Terri’s sultry vocal style. Dianne Reeves adds her touch on background vocals on “Human Revolution,” while a version of the Beatle’s “Blackbird” is accented by John Scofield on guitar. Other favorites include “Shh” and “Obstacle Illusion.”

— Meredith Beal

SPHERE

Bird Songs
(Verve) 837 032-1

This New York based quartet includes some of the finest musicians in Modern Jazz; Kenny Barron-piano, Buster Williams-bass, Charlie Rouse-tenor saxophone, and Ben Riley-drums. Sphere pays tribute to the legendary music of Charlie Parker. All songs on the album are either written by Parker, or are standards that are closely associated with him. Noted compositions recorded by Parker during 1944-49 such as “Red Cross,” “Barbados,” “Quasimodo,” and “Dewey Square,” are done with style and taste. Sphere’s strict adherence to traditional Parker does not impede their ability to put their own distinct flavor to the compositions. Take notice of Buster Williams’ arrangement of “I Didn’t Know What Time It Was.” It’s some of the best I’ve heard. Air Picks: “Barbados” and “I Didn’t Know What Time It Was.” Beautiful music.

— Bradie Speller

NEW RELEASES:

WORKING WEEK
Paycheck
(Virgin 7 90997-2)
Producers: Robert Millar & Ben Rogan

CELESTIAL NAVIGATIONS
CelestialNavigations
(Nouveau A 683-2)
Producers: Geoff Levin & Chris Many

JAMES LEE STANLEY
Simpatico
(Beachwood D2-74778)
Producer: James Lee Stanley

NIGHTINGALE
LightDance
(Higher Octave Music HOM 7019)
Producers: Werner Hagen/Metthias Krause/- Martin Oberschelp/Bruno Reuter

KEIKO MATSUI
Under Northern Lights
(MCA 6274)
Producer: Kazu Mitsui

MICHAEL DEEP
Thru The Harp
(Higher Octave Music HOM 7020)
Producers: Michael Deep/Bill Man/Bill Freeman
THE BOYS:
Point Guards For The New Motown

There’s been no sensation like this since those five brothers from Indiana hit the scene.

What more fitting setting than Motown for the “second coming of the Jackson 5”: the Boys.

The four Abdul-Samad brothers (Khiry, Hakeem, Tajh and Bilal) are the rage of the pre-pubescent Pop scene. They’ve touched hearts, young and old, they’ve torched charts. R&B and Pop, they’ve appeared on seemingly every awards special in recent memory, they’ve turned out studios at radio stations coast to coast -- and this is after only one single. (The current, rising single is “Lucky Charm.”)

The Boys have been embraced by the world, having recently completed a three-week promotional jaunt through parts of Europe, where they appeared on an impressive 14 national television programs.

According to reports by Karen Sherlock, head of Motown’s international department, during that trip the enthusiasm for the Boys approached mania at one store appearance in Holland, with the police and other security forces hard pressed to contain the crowd’s eagerness to be near the foursome.

“It was all fun,” recounted Khiry, who recently turned 15. “But Amsterdam was the best. They were crazy for us over there. It’s just like here.

“In France, we did a show called Champs Elysees. It was the first time we sang live. The show goes out to 30 million people. We did pretty good for some little boys singing live for the first time in front of 30 million people.

“In London, they’re kind of conservative. They don’t scream as much. But you could see them smiling and you could tell they were proud of us. When we went to the Salt-N-Pepa concert in London, people were stopping us and asking for our autograph because they had seen us that morning on television.

“I can’t wait to go back.”

Soon he’ll get his chance. The response to the Boys overseas has been so encouraging that return visits to England, Holland and France are tentatively planned, as well as trips to Germany, Spain and Sweden for March.

Stateside, the reception of the Boys has been equally energetic. The first single, “Dial My Heart,” already has hit No. 1 on the predominant national R&B charts. The song, written and produced by L.A. and Babyface, has provided programmers with an infectious sing-along with appeal across various demographic borders.

But ... the real story has been the Boys. Their personalities have captivated host Donnie Simpson and the viewership of “Video Soul.” They’ve put an uncharacteristically giddy grin on the sober face of “Soul Train” host Don Cornelius, and they’ve earned the genuine affection of even the picky audience at the Apollo theater.

Many observers agree that the Boys stole the show at the recent Image Awards, organized by the National Association for the Advancement of Colored People (NAACP). After their acrobatic, high-energy rendition of “Dial My Heart,” the entire audience stood to bestow a raucous ovation.

What’s the secret? What’s the magic? How is this happening?

The secret is as old as Motown itself. Just as Motown staffers once groomed the five brothers from Gary, Indiana, into the Pop phenomenon known as the Jackson 5, so too this sibling clan is benefiting from a step-by-step, hands-on training program at the new Motown.

The Boys have been touring locally to entertain their district-mates in Los Angeles elementary and high schools. Besides performing material from their new album, Messages From The Boys, the Abdul-Samad brothers also speak on anti-drug, pro-education themes to their peers.

As their star rises, and the demand for the Boys increases accordingly, the Boys are learning to respond to the new demands and to live up to the new expectations. It’s a patient process known throughout the industry as “artist development,” a process that new Motown President Jheri Busby has long emphasized.

“I believe the record business is the artist-development business. It’s all about developing talented artists into stars,” he said. Consequently, he has set the new Motown machine into motion on behalf of the Boys to extend the tradition established by Berry Gordy, the Jackson 5 and the Motown classic era.

Tajh welcomes the challenge.

“I think we’ll be bigger than the Jackson 5 in about ... about ... five years, I would say,” said Tajh, who turned 12 last month. “We’re learning. We’re in the development of being a real big act. I’m seeing improvement every time we do a show. We’re learning from the people at Motown and from the producers we’ve worked with.”

But there’s more to the Boys’ success. While their recording career has without a doubt thrust them into the realm of stardom, these talented lads have legitimate careers underway in other aspects of the entertainment industry.

Largely under the tutelage of their manager, Reuben Cannon, and with the guidance of their parents (Angela and Jabari Abdul-Samad), the Boys have appeared in numerous national commercials and television programs as actors. Most notably, all of the Boys are featured in the pee-wee parody of Michael Jackson’s “Bad” video, as depicted in his new home-video, “Moonwalker.” Earlier they had all appeared together in the...
opening scene of Stevie Wonder's "Skeletons" video.

The experiences were substantially different, according to Hakeem, 13.
"Stevie's video took about two days, but Michael's video took about two months. Stevie's just wasn't as complicated as Michael's. Stevie's was only acting. But on Michael's, we had to dance."

(In "Moonwalker," the "Baby Bad" segment is a re-enactment of Michael's "Bad" video with children cast in all the parts.)

"Michael wanted precision. He's a perfectionist. There were about three or four weeks of just practicing the dancing. We sat down in front of the TV and picked up on the steps (from the real 'Bad' video) and then we did them. Then the shooting took four weeks."

Besides appearing together in those high-profile projects, individually the brothers have appeared on shows such as "Diff'rent Strokes" and "Roots." They've appeared on "Club MTV," "Good Morning America" and "Showtime at the Apollo." Currently Tajh is appearing in a Chrysler commercial. And also an episode of "Amen" is in re-runs, prominently featuring Tajh and Hakeem. Cannon also has been instrumental in developing a cartoon series, to be entitled, "The Boys."

This combination of screen appearances and Pop-music chart success promises a future for the Boys beyond prediction.

Still, regardless of the enormous professional promise they bear, perhaps the most endearing aspect of the story is this: they are still boys. It's still fun.
"We get to go all these places, like Europe and New York and all those places," said Bilal, 9. "You get to go to New Orleans, places all the normal kids don't get to go to that much. That's why I feel so lucky. I get to meet girls, make new friends, jump on beds, rough-house. When it's time to work, we do it. Then we go to more parties and have some more fun."

Well, boys will be ...

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**Hot Moves For The Boys**

As the Boys charm new fans with the group's latest video "Lucky Charm," the screen sparkles with energy, flows with a fluency of motion, and bubbles with boyish joy. It's obvious that the guys can dance, but the question is: Where did they get those moves?

The answer: Rosie Perez and the dance troupe Heart & Soul. Those names are coming up more and more in Hollywood all the time, as the choreography team establishes itself as the New Jacks on the block.

With notable clients such as MCA's Bobby Brown, the Motown quartet To-

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**ROSIE PEREZ & THE BOYS**

day ("Him Or Me") and a growing list of others, Rosie and Heart & Soul are becoming a story themselves.

Rosie Perez was born in Brooklyn and raised in Bushwick, often called "Little Puerto Rico," where she lived until she was 16. Her family moved to Fort Green, a nice Black neighborhood, where she stayed until she was 19.

That's when she moved to Los Angeles to attend college.

During this period of her education, Rosie also indulged her party-girl side by practically living at a predominantly Hispanic nightclub called Florentine Gardens. They played disco-styled dance music, and so they attracted a few Blacks — including this one man who stared at her as she danced. She rolled her eyes at him, giving him dirty looks to make it clear she was not interested in him. But he kept watching her. Finally, he asked her to come dance for him.

She flipped. What kind of a weird proposition was this? Who did he think he was?

He was persistent. He came back twice more and asked her to dance for him. Finally, he told her why: he was the dance coordinator for the television program, "Soul Train." Relieved, she agreed to audition for him, and soon she was a dancer on "Soul Train."

She spent a year on the show, while continuing her studies in biochemistry and English and maintaining her job at the law office. But eventually she had to return to New York because her father had fallen ill.

When she returned to Los Angeles five months later, she went to visit Louil Silas, now Sr. VP of R&B A&R at MCA. Silas was reviewing mixes on Bobby Brown's "Don't Be Cruel" and "My Prerogative." Rosie was so moved by the grooves that she started dancing around the studio. Silas was familiar with Rosie's dancing (she had been tutoring him personally for about two months by then) so he asked her to be Bobby's new choreographer.

"I said, 'I don't know how to choreograph,'" Rosie recalls. He said, "You do. You taught me to dance."

She eventually agreed to give it a try. She had come across a dance troupe, Heart & Soul, who had some moves she thought would be excellent for Bobby. So she called them and asked their help.

The work schedule MCA required, however, was moving much too fast for the novice choreographers. One day Rosie found herself in a meeting with Silas and Bobby Brown, trying not to let them know how badly behind schedule the choreographers were on the project.

"I lied to Bobby and Louil," Rosie now admits. "I told them I had the routine all made up. Bobby called my bluff. He told me to do the routine. So I did a few moves. He said 'Show me Please see page 39.
**Jackie Jackson**

*Jackie Jackson (PolyGram)*

836-774-4

While other members of the Jackson clan opt for electronic perfection and sophistication, Jackie cuts through all the sequencing and puts out straightforward, funky R&B. The first single, “Stay,” opens Side One and is an infectious song with a strong Urban sound. The side continues in the established groove with “Be The One,” “Fun,” and “Who’s Loving You Now.” Side Two has several flavors, with “Don’t Rush It” pulsing much to the same beat as sister Janet’s “Pleasure Principal.” Personal favorite “Broken Heart” rounds out the album and should be a major Quiet Storm release. Chalk up another solo success for one of R&B’s best-known dynasties.

—Charles R. Bouley II

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**Various Artists**

*I’m Gonna Git You Sucka* Soundtrack (Arista)

AL-8574

The movie “I’m Gonna Git You Sucka” is a parody of the ‘70s Black exploitation films. The soundtrack is complimentary to the theme. The title track performed by the Gap Band is doing well at R&B Radio around the country. “If Ever A Love There Was,” by fellow Detroitors The Four Tops and Aretha Franklin, is a strong ballad. Jennifer Holliday’s remake of the Walter Jackson classic “Magic Man” is superb. Other stand-outs include “He’s A Fly Guy” by Curtis Mayfield (“Superfly”) and Fishbone, a trio of Rap attacks performed by K-9 Posse (“This Beat Is Military”), Too Nice (“Two Can Play”) and Boogie Down Productions (“Jack Of Spades”). All three cuts are cutting-edge def jams. The set closes with the original version of “Grazing In The Grass” by the Friends Of Distinction. As the popularity of the movie grows, so will this album, and vice-versa.

—Graham Armstrong
"She's The Greatest Performer I've Ever Seen."
— Russell Simmons

People are making comparisons:

Alyson Williams
is the modern day Gladys Knight—
NO!

some say she's the 2nd Patti Labelle—
ABSOLUTELY NOT!

others say she's the female answer to Luther Vandross—
NO!

one critic said she could have the impact in the 90s that Aretha had in the 60s—
MAYBE!

one thing IS certain... Alyson Williams is RAW
and her debut single is "Sleep Talk."

On Def Jam/Columbia Cassettes, Compact Discs and Records.
DEF JAM/COLUMBIA RECORDS — RADIO'S BEST FRIEND!