

THE R&B

DEC. 23, '88 - JAN. 7, '89 R I P C R T VOL. 2 NO. 19 PRICE: \$5

TOPSIDES

MICHAEL JACKSON takes over the R&B Chart™ with "Smooth Criminal," as **BOBBY BROWN** climbs into the Top 10 with The Record Of The Week, "Roni." Bobby's video clip for "My Prerogative" claims the No. 1 spot on the Video Chart, while the Album Chart queen is still **ANITA BAKER**, as her "Giving You The Best That I've Got" LP continues to hold the top spot. **ROB BASE & E-Z ROCK'S**

It Takes Two tops the Rap Chart and is the U.K.'s hottest LP as well. **TONEL-LOC** is packing dance floors with "Wild Thing" topping the Dance Chart (Rhythm Of The Street™) and the tune also is the most-added Top 40 song.

No. 1 Contenders

- Karyn White (WB)
- Samantha Fox (Jive/RCA)
- Tone-Loc (Delicious Vinyl)



In this issue:

ANITA BAKER: R&B At Its Best

• 1988 saw the emergence of a number of outstanding new talents. The R&B Report™ takes a look at some of the year's best new artists.

Please see page 34.

• R&B music made big strides internationally this year. International Editor Don Tracy recaps the progress.

Please see page 20.

Anita Baker is having her best year yet. Her "Giving You The Best That I've Got" LP has been at the top of the Album Chart for six weeks, while the title cut rode the crest of the R&B Chart™ for seven weeks. She's showing true crossover appeal with *two* tunes on the Quiet Storm Chart™ and a song debuting on the Jazz Chart. Staff Writer Charles Bouley reports. *Please see page 78.*

20 Years Later Value Still Key Factor In Record Industry



Source: US Dept. Of Commerce

■ 1968
■ 1988

Our Stars Shine.

Thanks To These Artists For Contributing To Our Success In 1988.

CARL ANDERSON • BAR-KAYS • WALTER BEASLEY • KURTIS BLOW • CAMEO • CHANNEL 2
DEON ESTUS • FAT BOYS • SIMON HARRIS • MORY KANTE • KOOL & THE GANG
LATIN RASCALS • RENÉ MOORE • NIA PEEPLES • PEPSI & SHIRLIE • THE REDDINGS
SA-FIRE • MARVIN SEASE • MARLENA SHAW • TONY! TONI! TONÉ!
WALK THIS WAY • VANESSA WILLIAMS • ANGELA WINBUSH

We stand for Artistry and Artist Development.

PolyGram

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Chubby Checker

See See Sharp

THE R&B CHART

HOT REPORT - Radio indicates heaviest listening response

ARTIST	SONG TITLE	LABEL
1 VESTA WILLIAMS	Sweet Sweet Love	A&M
2 MICHAEL JACKSON	Smooth Criminal	Epic
3 CHERRELLE	Everything I Miss ...	Tabu
4 ZIGGY MARLEY	Tumbling Down	Virgin
5 ROBERTA FLACK	Oasis	Atlantic

RECORD OF THE WEEK

BOBBY BROWN "Roni" (MCA)

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



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
4	2	1	MICHAEL JACKSON	Smooth Criminal	Epic	5
1	1	2	ANITA BAKER	Giving You The Best ...	Elektra	12
5	6	3	VESTA WILLIAMS	Sweet Sweet Love	A&M	7
11	8	4	SHEENA EASTON	The Lover In Me	MCA	5
8	5	5	ROBERTA FLACK	Oasis	Atlantic	6
24	15	6	BOBBY BROWN	Roni	MCA	3
3	3	7	CHERRELLE	Everything I Miss At Home	Tabu	9
2	4	8	THE BOYS	Dial My Heart	Motown	9
14	6	9	KENNY G	Silhouette	Arista	5
7	7	10	ZIGGY MARLEY	Tumbling Down	Virgin	8
21	12	11	LEVERT	Pull Over	Atlantic	3
13	11	12	TODAY	Him Or Me	Motown	6
17	16	13	KEITH SWEAT	Don't Stop The Love	Elektra	5
20	13	14	KARYN WHITE	The Way You Love Me	WB	14
32	20	15	KARYN WHITE	Superwoman	WB	2
19	17	16	ANGELA BOFILL	I Just Wanna Stop	Capitol	5
31	19	17	SAMANTHA FOX	I Wanna Have Some Fun	Jive/RCA	2
27	24	18	GERALD ALSTON	Take Me Where You Want To	Motown	3
36	22	19	CHAKA KHAN	It's My Party	WB	2
29	25	20	Z'LOOKE	Can You Read My Lips	Orpheus	3
6	10	21	CHERYL "PEPSII" RILEY	Thanks For My Child	Columbia	12
26	18	22	RENE MOORE	All Or Nothing	Polydor	4
38	27	23	ANNIE LENNOX/AL GREEN	Put A Little Love In Your Heart	A&M	2
40	36	24	TONY! TONI! TONE!	Baby Doll	Wing/PG	1
25	26	25	JEFFREY OSBORNE	Can't Go Back On A Promise	A&M	4
53	39	26	TONE-LOC	Wild Thing	Delicious Vinyl/Island	1
34	21	27	DONNA ALLEN	Heaven On Earth	Atlantic	2
60	38	28	AL JARREAU	So Good	WB	1
62	43	29	NEW EDITION	Can You Stand The Rain	MCA	1
59	49	30	EVELYN KING	Kisses Don't Lie	EMI-Manhattan	1

MCA RECORDS




*To: All our artists
and radio -
Without you, we
wouldn't be #1!
Your friends
at MCA*

THE R&B CHART SUMMARY

LW	TW	ARTIST/TITLE/LABEL	R&B	TOP40	A-C	COMMENTS
2	1	MICHAEL JACKSON/Smooth Criminal/Epic	92%	67%	9%	Thriller
1	2	ANITA BAKER/Giving You The Best .../Elektra	17%	87%	95%	She's The Best
6	3	VESTA WILLIAMS/Sweet Sweet Love/A&M	87%	2%	5%	Gaining On Ya
8	4	SHEENA EASTON/The Lover In Me/MCA	85%	45%	0%	In Top Shape
5	5	ROBERTA FLACK/Oasis/Atlantic	85%	2%	36%	Come Back Of The Year
15	6	BOBBY BROWN/Roni/MCA	85%	11%	0%	Record Of The Week
3	7	CHERRELLE/Everything I Miss At Home/Tabu	69%	4%	5%	Tryin' 2 Lv 2
4	8	THE BOYS/Dial My Heart/Motown	56%	35%	0%	Show Stoppers
9	9	KENNY G/Silhouette/Arista	29%	67%	91%	Blow On Yo' Horn
7	10	ZIGGY MARLEY/Tumbling Down/Virgin	63%	2%	0%	Spiritual
12	11	LEVERT/Pull Over/Atlantic	92%	2%	0%	Walk The Line
11	12	TODAY/Him Or Me/Motown	83%	2%	0%	Watch It
16	13	KEITH SWEAT/Don't Stop The Love/Elektra	75%	4%	0%	R&B-B-Baby
13	14	KARYN WHITE/The Way You Love Me/WB	10%	76%	0%	Top 40 Appeal
20	15	KARYN WHITE/Superwoman/WB	75%	5%	5%	Super Duper
17	16	ANGELA BOFILL/I Just Wanna Stop/Capitol	65%	0%	5%	Soft & Sexy
19	17	SAMANTHA FOX/I Wanna Have Some Fun/Jive/RCA	29%	53%	0%	No Kidding
24	18	GERALD ALSTON/Take Me Where You Want To/Motown	71%	2%	0%	Motown Magic
22	19	CHAKA KHAN/It's My Party/WB	79%	5%	0%	Party Hearty
25	20	Z'LOOKE/Can You Read My Lips/Orpheus	69%	4%	0%	Clear As A Bell
10	21	CHERYL "PEPSII" RILEY/Thanks For My Child/Columbia	15%	44%	9%	Refreshing Pause
18	22	RENE MOORE/All Or Nothing/Polydor	62%	2%	0%	Everything Is Everything
27	23	ANNIE LENNOX/AL GREEN/Put A Little Love In .../A&M	6%	73%	0%	Get Scrooged
36	24	TONI! TONY! TONE!/Baby Doll/Wing/PG	75%	2%	0%	She's Fine
26	25	JEFFREY OSBORNE/Can Go Back On A Promise/A&M	65%	2%	0%	Promises, Promises
39	26	TONE-LOC/Wild Thing/Delicious Vinyl/Island	33%	64%	0%	Makes Yo' Heart Sing
21	27	DONNA ALLEN/Heaven On Earth/Atlantic	54%	0%	0%	Earthbound
38	28	AL JARREAU/So Good/WB	65%	0%	14%	Too Good
43	29	NEW EDITION/Can You Stand The Rain/MCA	58%	4%	5%	Happy Again
49	30	EVELYN KING/Kisses Don't Lie/EMI-Manhattan	60%	2%	5%	And You Know It!

MOST ADDED

R&B




ANITA BAKER
"Just Because"
(Elektra)

TOP 40



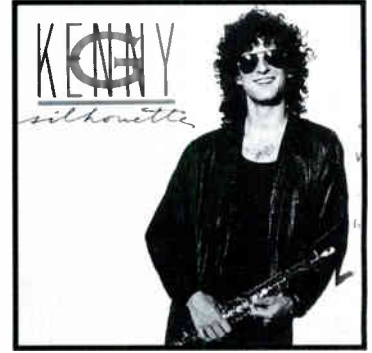
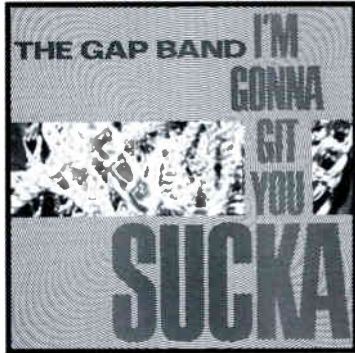
TONE-LOC
"Wild Thing"
(Delicious Vinyl/
Island)

AC



LUTHER VANDROSS
"She Won't Talk ..."
(Epic)

ARISTA'S ON FIRE FOR THE HOLIDAYS



THE GAP BAND "I'M GONNA GIT YOU SUCKA"

The Gap Band really burn rubber with "I'm Gonna Git You Sucka," the smokin' title track from the funkiest, funniest film of the year. With 61 adds in just three weeks, there's no doubt that this is their strongest hit in years.

KIARA "THIS TIME" (Duet with Shanice Wilson)

Their first hit, "The Best Of Me," went Top 5, but "This Time" Kiara's going all the way with this hot duet that continues to chart-hop to the top. From their soulful debut album, **To Change And/Or Make A Difference**.

Shanice Wilson appears courtesy of A&M Records

MILLI VANILLI "GIRL YOU KNOW IT'S TRUE"

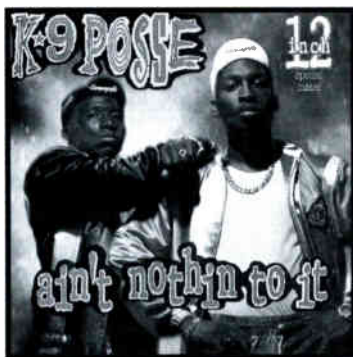
A worldwide smash: #1 for six weeks in Germany, #1 in Spain, #2 in Sweden, Norway, Finland and Greece, #3 in the UK, and #6 and climbing in France. Next on their hit list: R&B. One listen and you'll know it's true.

KENNY G "SILHOUETTE"

His "Silhouette" has attracted everybody as Kenny G continues to blow everyone away at R&B – and this is only the beginning, because "We've Saved The Best For Last." And, it's next from the Platinum plus **Silhouette**, the hottest album on the street.

...AND, WE'RE GIFT RAPPING HITS WITH OUR FUNKY DOPE MANEUVER

MANEUVER ONE



K-9 POSSE "AIN'T NOTHIN' TO IT"

MANEUVER TOO



TOO NICE "TWO CAN PLAY THE GAME" (WHO'S MAKIN' LOVE TO YOUR OLD LADY)

MANEUVER THREE



THREE TIMES DOPE "GREATEST MAN ALIVE"

ARISTA

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World Radio History

PUBLISHER'S 1988 PERSPECTIVE

1988 was a year of planned expansion and major reorganization. Motown, RCA/BMG, MCA, Epic, PolyGram and every other major and secondary record label experienced degrees of internal renaissance.

1989 is upon us and the best laid plans will have their opportunity to be implemented. The **R&B Report™** is no exception to this, as the magazine will also be feeling the winds of change and expansion.

On March 1, 1989 the **R&B Report™** will bring to the entertainment table its premier issue of **The R&B Music Entertainment Monthly**. It will be a magazine aimed specifically at today's consumer.

The decision to become a consumer magazine was not made by the staff — it was made by the public. In 1988, consumers recognized **The R&B Report** as a unique publication, one that combines pertinent facts and figures with interesting and informative features.

Because the demand for the magazine has rapidly attracted a broader group of people, we are aggressively going after the consumer market to take the best of the industry magazine and combine it with new features, producing something of interest to *all*.

Today's consumers are sophisticated. **The R&B Music Entertainment Monthly** will inform, educate and entertain, while retaining its high quality. Our jobs as publishers will be like that of a program director: to maintain quality control.

The new magazine will continue in the established tradition. It will feature state-of-the-art five-color production. Distribution and readership has been honed and we will still adhere to the highest journalistic principals. Exciting new features along with expanded coverage will make the consumer edition a truly informative publication. However, we will not be abandoning the people that put us here. The industry will still



Publishers Graham Armstrong & Tom Cossie

receive **The R&B Report™** complete with all of the charts, playlists and other information pertinent to the industry.

We strive for the magazine to be the best because it deals with such an important artform. R&B music is the basis for many other musical mediums so coverage must be comprehensive and inclusive, not only to Americans, but to consumers abroad. World-wide visibility is our goal.

The music industry experienced a healthy 1988. It is now a five billion (plus) dollar a year business. Music is an integral part of everyone's lifestyle and is the most universal of all communication mediums. **The R&B Music Entertainment Monthly™** will fill the gap left by *Billboard*, *Rolling Stone* and other such publications that devote only a small section to such an important genre. It will also bridge the gap between radio, record company and the listening public.

However, the consumer endeavor is not the only undertaking that 1989 has in store for our magazine. In Chicago on July 5-9 the **R&B Report** will host a major gathering of industry executives and future executives. It is being billed as the **1st Annual R&B Report Convention**.

Like the new consumer edition, the convention will be an intelligent alternative to what already exists. It will offer something for *everyone* from every aspect of the business, be they seasoned high-powered executive or interested college student evaluating career goals, es-

tablished musical talent, or rising stars.

The agenda for 1989 is already shaping up as the most exciting and innovative year the magazine has seen. In two short years, we have grown enormously, and have established ourselves as a major publication within the industry. We wish to continue serving the industry and soon the consumer by being the *best* in terms of qualitative information. The time and cost involved in producing a magazine of this dimension are substantial, but we feel strongly that R&B music, the artists and the artform itself are worth any expenditure.

It is often easy to forget that *people* run companies and not vice-versa. We have developed good, working relationships with record companies, radio stations, and retailers and appreciate their guidance and continued support.

It is also the time of year to plan ahead and form retrospectives. Looking back, we are grateful that we were able to draw such a professional and talented group of people together to comprise our staff. Being involved with a magazine from its infancy is not always easy. Many nerves have been shattered and barrels of midnight oil have been burnt. Yet everyone came through to the utmost degree and put the magazine first. Their efforts showed and we owe them the largest debt of thanks.

The excitement of the Holiday Season coupled with the energy of the magazine ensures that this will be the best Christmas and New Year yet! We hope that yours is as bright!

MAJOR MARKET MOVERS

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

ROBERT BROOKINS STEPHANIE MILLS

"Where Is The Love"

(MCA)

Ballad



Hooking up with Stephanie Mills for a super single, "Where Is The Love?" Robert Brookins shows the diversity and depth of his musical vision on his album, *Let It Be Me*. The single is launching what will likely be a long and fruitful music career as radio swallows it up at: WILD, WKND, WMYK, WHUR, WLNR, WGCI, WBLZ, WIZF, WZAK, WGPR, WTLC, KPRS, WVEE, WATV, WENN, WPEG, WZAZ, KRNB, WEDR, KQXL, WYLD, WPLZ, WTMP, KGFJ, KKFX, KSOL, WXYV, WNOV, WPDQ, WBLX, WXOK, WOWI, KACE.

LW TW

52 33

AL B. SURE!

"Killing Me Softly"

(WB)

Ballad



A gifted athlete, Al was offered a Gridiron scholarship at the University of Iowa, but it was the sound of music that Al chose. He was selected by Quincy Jones as the winner of the Sony Innovator talent search and his current track record of hits like "Nite And Day," "Off On Your Own (Girl)," "Killing Me Softly" and "Rescue Me" have proven that Al B. Sure! is a talent to be reckoned with. Radio is "Sure!" at:

LW TW

41 34

WILD, WDKX, WUSL, WCDX, WMYK, WHUR, WPGC, WLNR, WBLZ, WJMO, WZAK, WTLC, KPRS, WEKS, WATV, WPEG, WWDM, KDLZ, WEAL, WQMG, WHQT, WHYI, WPOW, WYLD, KDAY, KJLH, KKFX, KMEL.

TEDDY PENDERGRASS

"Love Is The Power"

(Elektra)

Ballad



The *New York Times* called him "the most important Pop and Soul shouter since the Four Tops." *The Village Voice* said he was "the most complete male vocalist to emerge out of the Soul heritage since Otis Redding." Now Teddy's reaffirming his place among the great male R&B voices of this generation with another hit from his current Elektra album, *Joy*. He has radio's support at: WUSL, WMYK, WLNR, KMOJ, WGCI, WIZF, WJMO, KATZ, KDLZ, WEAL, WQMG, WEDR, WFXC, WPLZ, KGFJ, KRIZ, KSOL, WOCQ, WDAS, WCKX, WPZZ, CBL, WJMI.

LW TW

46 35

KIARA/ SHANICE WILSON

"This Time"

(Arista)

Ballad



In Swahili, "Kiara" means "to change and/or make a difference." The duo, Kiara, is comprised of Greg Charley and John Winston. Their Detroit-based R&B talents shine on this album. When the power's there, you feel it and Kiara's debut is the difference that can be felt. Feeling it at:

LW TW

50 36

WXYV, WILD, WKND, WDKX, WDAS, WUSL, WMYK, WHUR, WPGC, WLNR, WGCI, WBLZ, WCKX, WVKO, WGPR, WTLC, KPRS, KATZ, KMJM, WEKS, WENN, WJLD, KDLZ, WJMI, WZAZ, KRNB, KQXL, WYLD, WPLZ, KACE, KGFJ, KJLH, KKFX.

NEW KIDS ON THE BLOCK

"You Got The Right Stuff"

(Columbia)

Uptempo



These kids all have the same middle name. You spell it t-a-l-e-n-t. Rooted in the streets of Boston, this posse delivers solid "kid-funk" that is being reckoned with at radio and retail. Say the kids: "We've got a lot of energy and excitement. We're from the streets, but we're not hoods (or into) the drug scene. Music has made a goal for us." 'Nuff said. They're hep to this gang at: WILD, WXKS, WKND, WUSL, WAMO, WMYK, WHUR, WBBM, WLUM, WCZY, WHYT, WTLC, WAPI, WKXX, WBCY, WCKZ, WAAA, WKZL, KRBE, WHQT, KQXL, WYLD, KIIS, KJLH, KPWR, KKFX, KMEL, KSOL, KUBE, KWOD, WCDX, KMAP, KKDA, WPLZ, KKLQ, KMWL.

LW TW

47 40

MAJOR MARKET MOVERS

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

LUTHER VANDROSS

"She Won't Talk To Me"
(Epic)

Uptempo

LW TW

75 41



R&B's king crooner is doing it again as his most recent album, *Any Love*, and current single "She Won't Talk To Me" are adding another chapter to this artist's success story. Referred to by many in the industry as "the preeminent singer in Black music today," Luther Vandross is making another mark on the charts at:

WXYV, WILD, WDKX, WDAS, WUSL, WCDX, WMYK, WPGC, WLNR, WGCI, WLUM, WJMO, WVKO, WZAK, WTLC, KPRS, KATZ, KMJM, WEKS, WPEG, WWDM, KDLZ, WAAA, WQMG, WJMI, KRNB, WQXK, WYLD, WFXC, WTMP, KKFX.

ALEESE SIMMONS

"I Want To Be Your Lover"
(Orpheus)

Uptempo

LW TW

61 42



Her name is new to us. Her label (Orpheus) is new to us. Her versatile vocals offer a new sound and sentiment that is stirring up the conventional musical terrain. Her twin sister convinced her to sing in a talent show 1 1/2 years ago, and her talents have brought her more good fortune with the success of her debut single, "I Want To Be Your Lover." Her debut is resulting in a lot of curtain calls at:

WXYV, WILD, WKND, WDAS, WUSL, WCDX, WMYK, WGCI, WBLZ, KPRS, WVE, WENN, KDLZ, WJMI, WZAZ, WEDR, KQXL, WYLD, WFXC, WPLZ, KKFX.

SADE

"Turn My Back On You"
(Epic)

Midtempo

LW TW

56 45



Born Helen Folasade Adu in Nigeria, this daughter of an African father and English mother has established a musical presence as diversified as her background. Having co-written all nine of this album's tracks, her quiet, unflashy sophistication is penetrating the airwaves with her single, "Turn My Back On You." No flash needed here; the music is enough at:

WXYV, WILD, WKND, WDKX, WDAS, WUSL, WCDX, WHUR, WLNR, WGCI, WIZF, WJMO, WVKO, WZAK, KPRS, KMJM, WVEE, WJMI, WPLZ, WTMP, KGFJ, KJLH, KKFX, KSOL.

EARTH, WIND & FIRE

"Turn On (The Beat Box)"
(Columbia)

Uptempo

LW TW

85 47



The legends return according to Maurice White, with what he feels "is the best band ever." EW & F is world-renowned and receiving the royal treatment it deserves. Out touring the country, Earth, Wind & Fire can rest assured that radio is in full support. Pumping up "Turn On (The Beat Box)" at:

WKND, WDAS, WCDX, WHUR, WBLZ, WCKX, WJMO, WVKO, WGPR, KPRS, WEKS, WATV, WENN, WWDM, KDLZ, WAAA, WQMG, WZAZ, KRNB, WEDR, KQXL, WTMP, KKFX, KRIZ, KSOL.

VANESSA WILLIAMS

"Dreamin'"
(Wing/PG)

Ballad

LW TW

64 49



Vanessa's debut album, *The Right Stuff*, has established her as a bonafide recording star. Her second single, "He's Got The Look," (produced by Kool & The Gang's Amir Bayyan) took her career to further heights of musical stardom. With one more song, "Dreamin'," added to her long line of victories, Vanessa's in the pocket again at:

WXYV, WILD, WDAS, WUSL, WCDX, WMYK, WHUR, WPGC, WLNR, WIZF, WJMO, WVKO, WZAK, WCPW, KPRS, KMJM, WENN, WKXX, WWDM, WAAA, WQMG, KRNB, WEDR, WHQT, WPOW, WYLD, WPLZ, WATW, KMEL, KRIZ.

RCA'S FAMILY IS "PLAYING TO WIN" THANK YOU BLACK RADIO FOR TURNING THE TABLES FROM THE BLACK PROMOTION STAFF



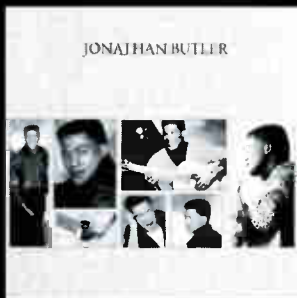
DOUBLE PLATINUM



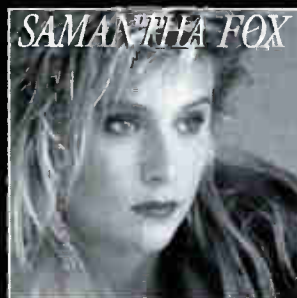
PLATINUM



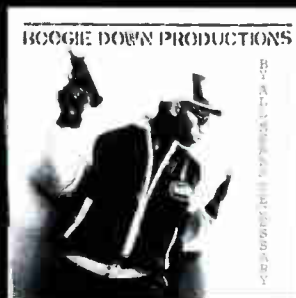
DOUBLE PLATINUM



GOLD



GOLD



GOLD



GOLD

THE PLAYERS: SKIP MILLER • LA TOYA JACKSON • JAZZY JORDAN • DAZZ BAND • BILL WILLIAMS
FIVE STAR • MAURICE WHITE • POINTER SISTERS • PHIL VAN POOLE • WEE PAPA GIRL RAPPERS
VIC GIVENS • MILLIE JACKSON • R. J. STONE • SCOTT WHITE • TOMMY THOMPSON • GLENN JONES
ANGELIA SANDERS • SKINNY BOYS • SYLVIA DE GRAFF • SCHOOLLY D • RODNEY FRANKLIN
SAMANTHA FOX • JONATHAN BUTLER • D. J. JAZZY JEFF & THE FRESH PRINCE • KOOL MOE DEE
BOOGIE DOWN PRODUCTIONS • STEADY B • VANESSA BELL ARMSTRONG • AMINA CLAUDINE MYERS
MS. MELODIE • GLEN GOLDSMITH • MIKE STEVENS • IMAGINATION • GRADY HARRELL
THE CLASSICAL TWO • TOO SHORT • THERESA • MARIA VENCHURA • CECIL HOLMES



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MAJOR MARKET MOVERS

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

GUY

"Teddy's Jam"
(Uptown/MCA)
Uptempo

LW TW
63 50



With singer/arranger Teddy Riley as the newest producer whiz kid in the music biz, Guy seems to be well on its way to multi-charting success. Teddy is 20, Aaron Hall III is 21 and Damion Hall is 19. Despite their young ages, the group is rich in talent and musical know-how. This trio is up and kickin' with its latest single, "Teddy's Jam" and the sounds are music to listeners' ears at: [WXYV](#), [WILD](#), [WCDX](#), [WHUR](#), [KMOJ](#), [WGCI](#), [WBLZ](#), [WJMO](#), [WGPR](#), [WTLN](#), [WEKS](#), [WATV](#), [WENN](#), [WCKZ](#), [WPEG](#), [WWDM](#), [KDLZ](#), [WQMG](#), [WJMI](#), [WFXC](#), [WPLZ](#), [WTMP](#), [KDAY](#), [KJLH](#), [KRIZ](#).

INNER CITY

"Big Fun"
(Virgin)
Uptempo

LW TW
58 51



Producer/songwriter Kevin Saunderson and vocalist/songwriter Paris Grey are the mainstays to Inner City, a band producing its version of techno-funk — a sound the group describes as a combination of Chicago "House" music and homegrown technical wizardry. The single, "Big Fun" has already made lots of noise on UK charts and is currently doing the same on U.S. dance charts. The two are taking listeners by storm at: [WILD](#), [WKND](#), [WQHT](#), [WDAS](#), [WMYK](#), [WBBM](#), [WGCI](#), [KPRS](#), [WATV](#), [KMEL](#), [WXYV](#), [KMAP](#), [WZAK](#).

GERALD ALBRIGHT

"Feeling Inside"
(Atlantic)
Midtempo

LW TW
66 54



Born in Los Angeles some 30 years ago, Gerald has only been a professional musician since 1980, but has accumulated an impressive list of credits. He's worked with a diversity of artists as Anita Baker, Cab Calloway, The Winans, Sergio Mendes, Philip Bailey, Patrice Rushen, Rick James, Janet Jackson, *et al.* With the release of his second album, he stands poised to reveal more of his talent. Getting radio's support at: [WHUR](#), [WGCI](#), [WCKX](#), [WJMO](#), [WZAK](#), [WTLN](#), [KRNB](#), [KACE](#).

BEBE & CECE WINANS

"Heaven"
(Capitol)
Midtempo

LW TW
71 56



Says this duo, "(Music) is the strongest tool we have to change the world. We're trying to use the talent that was given to us to influence people to do good." Besides receiving three Grammy nominations and a Grammy for their first album, this brother-sister duo is delivering their God-sent gifts to radio at: [WILD](#), [WKND](#), [WLNK](#), [WGCI](#), [WIZF](#), [WJMO](#), [WZAK](#), [WGPR](#), [WTLN](#), [KATZ](#), [KMJM](#), [WATV](#), [WENN](#), [WCKZ](#), [WJMI](#), [WZAZ](#), [KRNB](#), [WEDR](#), [KQXL](#), [WTMP](#), [KACE](#), [KGJF](#), [KJLH](#).

GEORGIO

"I Don't Want 2 Be Alone"
(Motown)
Ballad

LW TW
65 57



Georgio returns to burn up the charts. This young, ambitious and self-taught songwriter/musician is back with his second solo effort on the legendary Motown label. Originally from San Francisco, Georgio now calls Los Angeles home. Radio is taking a listen at: [WCDX](#), [KMJM](#), [WWDM](#), [KDLZ](#), [WAAA](#), [WJMI](#), [KQXL](#), [WYLD](#), [KSOL](#).

MAJOR MARKET MENTIONS

Titles receiving significant national radio activity

MC HAMMER

"Pump It Up"

(Capitol)

KMOJ, WWDM, WJMI,
WFXC, KDAY, KSOL.

JAZZY JEFF & THE FRESH

PRINCE

"Brand New Funk"

(Jive)

WILD, WMYK, KATZ,
WVEE, WCKZ, WEAL,
KRNB, WYLD, KDAY.

JOCELYN BROWN

"R-U Lonely"

(Tri-World)

WXYV, WKND,
WDAS, WCDX,
WMYK, WCKX,
WGPR, WVEE, WAAA,
WZAZ, WEDR, WYLD,
WTMP, KACE, KKFX.

THE DELLS

"Thought Of You A
Little Too Much"

(Veteran)

WDAS, WHUR, KMOJ,
WGCI, WJLD, WAAA,
WEDR, WPLZ.

7A3

"Coolin' In Cali"

(Geffen)

WGCI, WAAA, WEAL,
KDAY.

CAMEO

"Skin I'm In"

(Atlanta Artists/PG)

WXYV, WKND,
WDXK, WUSL, WGCI,
WCKX, WTLC, WVEE,
WATV, WENN,
WWDM, KDLZ,
WZAZ, WFXC, WTMP,
KGFJ.

RAY, GOODMAN & BROWN

"Where Did You Get
That Body"

(EMI)

WDXK, WGCI, KMJM,
WATV, WJLD, WPEG,
WAAA, WKXI.

ANITA BAKER

"Just Because"

(Elektra)

WXYV, WILD, WDXK,
WUSL, WGCI, WLUM,
WIZF, WCKX, WZAK,
WGPR, WTLC, KPRS,
KATZ, WEKS, WVEE,
WENN, WPEG,
WWDM, KDLZ,
WAAA, WFXC, WPLZ,
KKFX, KRIZ, KSOL.

SWEET TEE

"On The Smooth Tip"

(Profile)

WCKX, WGPR, WATV,
WENN, WEAL, WJMI,
WZAZ, WYLD, KDAY,
KSOL.

KID 'N PLAY

"Gittin' Funky"

(Select)

WILD, WDAS, WHUR,
WGCI, WIZF, WCKX,
KPRS, KMJM, WVEE,
WATV, WENN,
WWDM, WAAA,
WEAL, WJMI, WEDR,
KQXL, WFXC, WFXC,
WTMP, KKFX, KRIZ,
KSOL.

ANITA BAKER

"Good Love"

(Elektra)

WLNR, WJMO, WJLD,
WKXI, WEDR.

ROB BASE & E-Z ROCK

"Get On The Dance
Floor"

(Profile)

WXYV, WDAS,
WMYK, WPGC,
WZAZ, WHQT, WTMP,
KDAY.

CASHFLOW

"Love Education"

(Atlanta Artists/PG)

WXYV, WCDX, KMOJ,
WCKX, WTLC, KMJM,
WQMG, WTMP, KKFX,
KSOL.

GEORGE BENSON

"Twice The Love"

(WB)

WCKX, WJMO,
WZAK, WTLC, KMJM,
KDLZ, WJMI, WEDR,
WYLD.

LUTHER VANDROSS

"Love Won't Let Me
Wait"

(Epic)

WLNR, WKXI, KPWR.

R.J.'S LATEST ARRIVAL

"What Becomes Of A
Broken Heart"

(EMI)

WZAK, WGPR, WJLD,
KDLZ, WKXI, KQXL,
KKFX.

SLICK RICK

"Teenage Love"

(Def Jam)

KMJM, WQMG, KRNB,
WFXC.

MELBA MOORE

"Love And Kisses"

(Capitol)

KMOJ, WMMS, WKTI,
WZAZ, WEDR, WPLZ,
WTMP.

SIEDAH GARRETT

"Refuse To Be Loose"

(WB)

WILD, WLNR, KATZ,
WENN, WAAA, WEAL,
WKXI, KRNB, WTMP,
KOST.

GAP BAND

"I'm Gonna Git You
Sucka"

(Arista)

WXYV, WDXK,
WDAS, WAMO,
WMYK, WHUR,
WPGC, WBLZ, WCKX,
WGPR, KPRS, WATV,
WCKZ, WWDM,
KDLZ, WAAA, WEDR,
WHQT, KSOL.

DIANA ROSS

"If We Hold On
Together"

(MCA)

WIVY, WNLT, WHNN,
WFMK, WQMC,
WTLC, WCKZ, WEDR,
WHQT, KACE, KDAY.

CHEYANNE

"I Waited Too Long"

(Capitol)

WILD, WAMO, WLNR,
WIZF, KATZ, KMJM,
WEAL, WQMG,
WEDR, WHQT, KQXL,
WYLD, KDAY, KRIZ,
KSOL.

SWEET OBSESSION

"Being In Love Ain't
Easy"

(Epic)

WXYV, WDXK, WUSL,
WMYK, WBLZ, KPRS,
WVEE, WENN,
WWDM, KDLZ,
WEAL, WQMG, KKFX.

HOWARD HUNTSBERRY

"Married Men Get
Lonely Too"

(MCA)

WDAS, WMYK,
WENN, WPEG, WAAA,
KDAY, KKFX.

AVERAGE WHITE BAND

"Spirit Of Love"

(Track)

WXYV, KATZ, WQMG,
WEDR.

HITMAKERS

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



The R&B Hit List™

- 1 ANITA BAKER**
"Just Because"
(Elektra)
- 2 TONE-LOC**
"Wild Thing"
(Delicious Vinyl/Island)
- 3 MIDNIGHT STAR**
"Snake In The Grass"
(Solar)
- 4 GUY**
"Teddy's Jam"
(Uptown/MCA)
- 5 KARYN WHITE**
"Superwoman"
(WB)

CBLS/Minneapolis, MN
Pete Rhodes/PD
BEBE & CECE WINANS
Heaven
(Capitol)

KATZ/St. Louis, MO
Brian Yandle/MD
TONE-LOC
Wild Thing
(Delicious Vinyl/Island)

KDAY/Los Angeles, CA
Steve Washington/MD
EAZY-E
We Want Eazy
(Priority)

KDLZ/Ft. Worth, TX
Michelle Madison/PD
GUY
Teddy's Jam
(Uptown/MCA)

KGFJ/Los Angeles, CA
Kevin Fleming/PD
SADE
Turn My Back On You
(Epic)

KIIZ/Killeen, TX
Dee Dee McGuire/MD
CHANNEL 2
In Debt To You
(Wing/PG)

WENN/Birmingham, AL
Michael Starr/MD
ANITA BAKER
Just Because
(Elektra)

KMJM/St. Louis, MO
Greg Beasley/MD
ALEESE SIMMONS
I Want To Be Your Lover
(Orpheus)

KMOJ/Minneapolis, MN
Walter Banks/MD
GUY
Teddy's Jam
(Uptown/MCA)

KMYX/Ojai, CA
Doug Gilmore/PD
NEW EDITION
Can You Stand The Rain
(MCA)

KPRS/Kansas City, MO
Monica Nightingale/PD
ANITA BAKER
Just Because
(Elektra)

KQXL/Baton Rouge, LA
A.B. Welch/PD
JOHNNY KEMP
One Thing Led To Another
(Columbia)

KRIZ/Seattle, WA
Frank P. Barrow/PD
MIDNIGHT STAR
Snake In The Grass
(Solar)

KRNB/Memphis, TN
Melvin Jones/PD
LUTHER VANDROSS
She Won't Talk To Me
(Epic)

KWTD/Lonoke, AK
Dave Felder/PD
GUY
Teddy's Jam
(Uptown/MCA)

WAAA/Winston Salem, NC
Tina Carson/PD
ANITA BAKER
Just Because
(Elektra)

WAMO/Pittsburgh, PA
Carla Ballou/MD
KARYN WHITE
Superwoman
(WB)

WATV/Birmingham, AL
Ron January/MD
TONE-LOC
Wild Thing
(Delicious Vinyl/Island)

WCDX/Richmond, VA
Aaron Maxwell/MD
LEVERT
Just Coolin'
(Atlantic)

WCKX/Columbus, OH
Rick Stevens/PD
MIDNIGHT STAR
Snake In The Grass
(Solar)

WCKZ/Charlotte, NC
Chris Bailey/MD
MILLI VANILLI
Girl You Know It's True
(Arista)

WDAS/Philadelphia, PA
Mimi Brown/MD
HOWARD
HUNTSBERRY
Married Men Get
Lonely Too
(MCA)

WDKT/Madison, AL
Mike Richardson/PD
ANITA BAKER
Just Because
(Elektra)

WDKX/Rochester, NY
Kevin Morrison/MD
TONE-LOC
Wild Thing
(Delicious Vinyl/Island)

WEAL/Greensboro, NC
Toni Avery/MD
BOOGIE DOWN
PRODUCTIONS
Jack Of Spades
(Jive/RCA)

WEDR/Miami, FL
George Jones/MD
MARCUS LEWIS
The Club
(Aegis)

KKFX/Seattle, WA
Robert L. Scott/PD
HOWARD
HUNTSBERRY
Married Men Get
Lonely Too
(MCA)

Spend the Holidays with the Ones You Love.



FREDDIE JACKSON *Don't Let Love Slip Away*
Featuring the single "Hey Lover."



TRACIE SPENCER *Tracie Spencer*
Featuring the single "Symptoms Of True Love"
and the soon-to-be-released "Imagine."



ANGELA BOFILL *Intuition*
Featuring the single "I Just Wanna Stop."



BEBE AND CECE WINANS *Heaven*
Featuring the single "Heaven."



MIDNIGHT STAR *Midnight Star*
Featuring the single "Snake In The Grass."



M.C. HAMMER *Let's Get It Started*
Featuring the singles "Pump It Up (Here's The News)" and
"Turn This Mutha Out."



HITMAKERS

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

WFXC/Durham, NC
Hozie Mack/MD
ANTIONETTE
Baby Make It Boom
(Next Plateau)

WGCI/Chicago, IL
Barbara Prieto/MD
MIDNIGHT STAR
Snake In The Grass
(Solar)

WGPR/Detroit, MI
Joe Spencer/PD
ANITA BAKER
Just Because
(Elektra)

WHUR/Washington, DC
Mike Archie/MD
BOBBY BROWN
Roni
(MCA)

WILD/Boston, MA
Carolyn Robbins/MD
EVELYN KING
Kisses Don't Lie
(EMI)

WIZF/Cincinnati, OH
Marv Hankston/MD
ANITA BAKER
Just Because
(Elektra)

WJJS/Lynchburg, VA
Ladd Goins/PD
GUY
Teddy's Jam
(Uptown/MCA)

WJLD/Birmingham, AL
Dick Lumpkin/PD
KARYN WHITE
Superwoman
(WB)

WJMI/Jackson, MS
Phylis Eichelberger/MD
MIDNIGHT STAR
Snake In The Grass
(Solar)

WJMO/Cleveland, OH
Steve Harris/PD
VANESSA WILLIAMS
Dreaming
(Wing/PG)

WKIE/Richmond, VA
Carter Garrett/MD
BIG DADDY KANE
It'll Take You There
(Cold Chillin')

WKND/Windsor, CT
Melonie McLean/PD
CAMEO
Skin I'm In
(Atlanta Artists/PG)

WMYK/Virginia Beach, VA
Lisa Diamond/MD
BOBBY BROWN
Roni
(MCA)

WPEG/Concord, NC
Michael Saunders/PD
ANITA BAKER
Just Because
(Elektra)

WPLZ/Petersburg, VA
Debbe Parker/PD
ANITA BAKER
Just Because
(Elektra)

WPOM/West Palm Beach, FL
George Cole/PD
GAP BAND
I'm Gonna Get You Sucker
(Arista)

WQMG/Greensboro, NC
Warren Epps/PD
TONE-LOC
Wild Thing
(Delicious Vinyl/Island)

WTLC/Indianapolis, IN
Vicki Buchanon/MD
ANITA BAKER
Just Because
(Elektra)

WVEE/Atlanta, GA
Ray Boyd/PD
CAMEO
Skin I'm In
(Atlanta Artists/PG)

WWDM/Sumter, SC
Andre Carson/PD
ANITA BAKER
Just Because
(Elektra)

WXYV/Baltimore, MD
B.J. Lewis/MD
**ROB BASE &
DJ E-Z ROCK**
Get On The Dance Floor
(Profile)

WYLD/New Orleans, LA
Ron Atkins/PD
TONE LOC
Wild Thing
(Delicious Vinyl/Island)

WZAK/Cleveland, OH
Bobby Rush/MD
ANITA BAKER
Just Because
(Elektra)

WZAZ/Jacksonville, FL
Mark Picus/PD
BOB BAILEY
Innercity Blues
(Airborne)

WPGC/Washington, DC
Al B. Dee/MD
TONE LOC
Wild Thing
(Delicious Vinyl/Island)

WLLE/Raleigh, NC
Tom Hill/MD
LEVERT
Pull Over
(Atlantic)

WLOU/Louisville, KY
Ange Cannessa/MD
CHAKA KHAN
It's My Party
(WB)

KJLH/Los Angeles, CA
Lon Mc"Q"/MD
GEORGE BENSON
Twice The Love
(WB)

KMEL/San Francisco, CA
Hosh Gureli/MD
TONE LOC
Wild Thing
(Delicious Vinyl/Island)

KBWH/Omaha, NE
Herman Pearsons/PD
LEVERT
Pull Over
(Atlantic)

KXZZ/Lake Charles, LA
Bridgett Denise/MD
GUY
Teddy's Jam
(Uptown/MCA)

KYEA/West Monroe, LA
Danny Jack/MD
MARKUS LEWIS
The Club
(Aegis)

WOCQ/Ocean City, MD
Al Switzer/MD
PAULA ABDUL
Straight Up
(Virgin)

WYNN/Florence, SC
Andrew Bailey/MD
EARTH, WIND & FIRE
Turn Up The (Beat Box)
(Columbia)

KCLT/W. Helena, AR
Chuck Dorn/MD
GUY
Teddy's Jam
(Uptown/MCA)

THE R&B ALBUM CHART

RETAIL BREAKOUTS

EAZY-E
Easy Duz It
(Priority)

SWEET-T
It's Tee Time
(Profile)

TODAY
Today
(Motown)

CHERRELLE
Affair
(Tabu)

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

Cherrelle climbs into the Top 10 with *Affair*, while Guy follows closely with the group's self-titled LP. Anita Baker still holds the top spot with her *Giving You The Best That I've Got* LP. Chaka Khan leads the debut crowd with her *C.K.* album coming on at No. 14.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	1	ANITA BAKER	Giving You The Best ...	Elektra 9-60827 CD	7
2	2	2	LUTHER VANDROSS	Any Love	Epic OE-44308 CD	9
3	3	3	BOBBY BROWN	Don't Be Cruel	MCA 42185 CD	15
7	6	4	KARYN WHITE	Karyn White	WB 9-25637-1 CD	12
4	4	5	NEW EDITION	Heartbeat	MCA 42207 CD	17
22	15	6	CHERRELLE	Affair	Tabu 02144148 CD	4
12	11	7	GUY	Guy	Uptown/MCA 42176 CD	15
8	7	8	AL B. SURE!	In Effect Mode	WB 9-25662 CD	17
11	9	9	CAMEO	Machismo	Atlanta Art./PG 8360002-1 CD	7
14	13	10	CHERYL "PEPSII" RILEY	Me, Myself And I	Columbia FC 44409	8
19	16	11	LEVERT	Just Coolin'	Atlantic 81926 CD	3
9	5	12	ROB BASE & DJ E-Z ROCK	It Takes Two	Profile 1267-AC CD	10
10	14	13	KEITH SWEAT	Make It Last Forever	Elektra 9-60763 CD	47
—	—	Debut	CHAKA KHAN	C.K.	WB 25707-1	1
5	8	15	FREDDIE JACKSON	Don't Let Love Slip Away	Capitol 48087 CD	15
15	12	16	KENNY G	Silhouette	Arista ACP 8457 CD	8
23	25	17	EAZY-E	Easy Duz It	Priority 57100 CD	3
16	21	18	THE BOYS	Messages From The Boys	Motown-6260	5
27	26	19	SADE	Stronger Than Pride	Epic 44210 CD	17
6	10	20	ICE-T	Power	Sire/WB 9-25765-1 CD	12
17	17	21	MIDNIGHT STAR	Midnight Star	Solar 72564 CD	7
18	22	22	PUBLIC ENEMY	It Takes A Nation Of	Def Jam BFW 44303	16
20	23	23	SIR MIX-A-LOT	Swass	Nastymix NMR 70123	6
—	—	Debut	ROBERTA FLACK	Oasis	Atlantic 7-81916-1	1
21	20	25	RUFF 'N' READY	Ready For The World	MCA 42198 CD	10
—	—	Re-entry	TRACY CHAPMAN	Tracy Chapman	Elektra 60774	1
—	—	Debut	TODAY	Today	Motown MOT-6261	1
13	18	28	SALT-N-PEPA	A Salt With A Deadly Pepa	Next Plateau 1011 CD	15
—	—	Debut	AL JARREAU	Heart's Horizon	WB 9-25778-1	1
24	19	30	KID 'N' PLAY	2 Hype	Select SEL 21628 CD	3



J.J. FAD

1000 WHAT A YEAR IT'S BEEN...



LEVERT



ROBERTA FLACK



AUDIO II



L'TRIMM



DONNA ALLEN



GERALD ALBRIGHT



TROOP

AND WHAT A YEAR IT'S GOING TO BE!



THE SYSTEM



BOBBY LYLE



MIKI HOWARD



SKYY



MADAME X



By Don Tracy
International Editor

Overall, the R&B music industry enjoyed a great year. And as the year closes, it's important to reflect on what made it so successful. We've put together some highlights — events, producers, artists and music — that have made a difference in the international R&B scene for 1988:

HIGHLIGHTS

— Rap music made giant strides internationally and is by far the hottest music in Europe, especially in the U.K. and West Germany. Our sources tell us that Rap will continue to be a powerhouse.

— Japan is quickly becoming an important market for R&B music. More major R&B artists traveled to Japan this year than ever before. Our Tokyo correspondent, Masaharu Yoshioka, reports that in the last three months Freddie Jackson, the Ohio Players, the Temptations, Zapp, Shirley Murdock, the Dazz Band, Brenda Russell, Whitney Houston, Dionne Warwick, Jeffrey Osborne, the Pointer Sisters, Robert

DON TRACY R&B International

THE BEST OF 1988

Cray, the Staple Singers and Morris Day have all played to enthusiastic Japanese audiences. Michael Jackson, of course, is scheduled to return to Japan this month and a stream of R&B acts are set for 1989, including Anita Baker, Brenda Russell again, Howard Hewitt, The Stylistics, Bobby Bland and Chuck Brown and the Soul Searchers.

— The emergence of African music was seen not only here in the states, but internationally as well. After the huge success of Paul Simon's *Graceland* album and tour, African artists who collaborated with Simon — Miriam Makeba, Hugh Masekela and Ladysmith Black Mambazo — released their own albums. Since then, other African artists such as Salif Keita, Mandingo Griot Society and Johnny Clegg & Savuka have enjoyed hits and Mory Kanté's "Ye Ke Ye Ke" became No. 1 in Europe and stayed on the charts for a number of weeks. The influence of African music has triggered a new term or musical category called "Ethno Pop."

— What had to be the highlight of the year on the international scene was Michael and his mighty tour machine. Considered by many to be the most remarkable road show in history, Michael Jackson's "Bad" tour sold out concert performances in every city it hit, including the unprecedented five sell-out nights at London's Wembley Stadium. With Captain Michael at the helm, this efficient, well-oiled machine produced fantastic shows complete with lasers, flares, smokebombs, computerized light boards, magic tricks, a human light bulb and a gangland style shootout. (See next page for more).

Our Tokyo correspondent also tells us that Michael's nine December concert dates in Japan will be held in the newly-opened Tokyo Dome, a baseball arena with a seating capacity of 50,000. Mi-

chael is expected to draw more than 400,000 fans. Yoshioka also reports that Jackson's biography "Moonwalk" is a big seller. The movie "Moonwalker" was released in October, the video December 9 and the laser disc will be available January 10. All this, no doubt, adding to the Jacksonmania still brewing in Japan.

— Not to be outdone, Prince's Lovesexy '88 World tour opened July 8 at the Palais Omnisport/Bercy in Paris with the first of four sold-out Paris dates. Prince also hit Milan, Italy; London (seven sold-out concerts at Wembley Stadium); Helsinki, Finland; Rotterdam, Holland; Copenhagen, Denmark; Hamburg and Frankfurt, West Germany; and Modena, Italy for a total of 35 European concert appearances.

Prince's tour was called a "visual breakthrough," complete with see-through staging and captivating visual diversity which included a vintage Thunderbird (from the "Alphabet Street" video), a giant hydraulic bed, a regulation size basketball court, moving neon signs and a rotating drum set for special guest Sheila E.



TERENCE TRENT D'ARBY



SALT-N-PEPA



Run-DMC, recently toured Japan. Enthusiastic Japanese fans knew the lyrics to the group's songs even though many didn't speak English.

A London Times critic declared "This vulgar, capricious, flamboyant showman had just produced the best show I can remember seeing at Wembley." Prince's *Lovesexy* LP entered the British charts at No. 1.

MOST INFLUENTIAL FORCES

— Full Force — Not only do they sing ("All In My Mind" on CBS), these guys produced hit after hit for artists like James Brown, Samantha Fox and Lisa Lisa.

— Stock, Aitken and Waterman — This writing and producing team out of the United Kingdom are self-proclaimed Motown fanatics who are trying to emulate the Motown sound in Britain. They've produced a continuous flow of R&B-flavored Pop hits in the United Kingdom for various artists (Rick Astley and Bananarama among others). Their goal ... to just make good dance records.

— Rap Music — On any given week, the U.K. charts carried the names of American rappers ... Salt -N- Pepa, Run-D.M.C., The Fat Boys, Eric B. &

Rakim, Beatmasters, Kool Moe Dee and L.L. Cool J. Enough said.

ARTISTS IN '88

— Terence Trent D'Arby (CBS) gets my vote for best new artist with his *Introducing The Hard Line* LP on CBS. His single "Wishing Well" also did well the U.K. single charts.

— Taylor Dayne's "Prove Your Love" and "I'll Always Love You" from her *Tell It To My Heart* album (Arista) have added up to over two million singles and albums sold worldwide.

— Rap is exploding internationally and Run-D.M.C.'s two-month European tour proved it. The group's *Tougher Than Leather* album made its debut at No. 3 on the U.K. charts, went platinum in Britain and gold in France and Canada. They also were a huge hit at the Montreaux Rock Festival in Switzerland.

— Rick Astley's *Together Forever* (RCA) album gave Europe its chart-topping "Whenever You Need Some" and then some.

— Alexander O'Neal's *Hearsay* (Tabu/CBS) album generated four hit singles. The LP has gone double platinum in Great Britain and O'Neal has become a major phenomenon in England even though his success with the album in the states was limited.

— Al B. Sure! was hot on American charts. He hit the European charts in May with the single "Nite And Day" (from his *In Effect Mode* LP (WB) but just couldn't keep the European crowds ... maybe the name didn't translate well.

— George Michael (Columbia) did translate well and was a smash in the United States as well as abroad. George celebrat-

ed his success at his house on the French Riviera.

— Pebbles' self-titled album *Pebbles* (MCA) continues to make a mark on European audiences with hit singles "Girlfriend" and "Mercedes Boy."

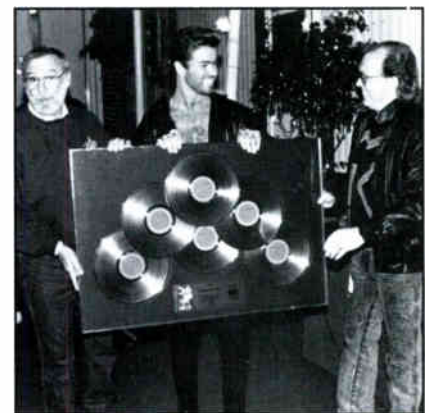
— Natalie Cole's *Everlasting* album (EMI) brought her a No. 1 hit in Europe with "Pink Cadillac" which seems to be everlasting on the charts.

— Keith Sweat's "Together Forever" from the *Make It Last* LP (Elektra) is keeping Keith a hot commodity in European circles.

— The solo career of Bobby Brown, formerly of the New Edition, exploded in Europe with his hit LP, *Don't Be Cruel* (MCA).

— Joyce Sims did even better in Europe than she did in the states with her album *Come Into My Life* (London). The title single made it to the No. 1 slot in January.

— Luther Vandross (Epic) proved to be



While on his eight-month world tour, George Michael was presented with Canadian platinum for his sixth Faith LP. (L.-R.) Bernie DiMatteo, Pres. CBS Records Canada; George Michael and Don Oates, VP Sales & Mktg. CBS Canada.

very hot internationally with "Any Love," "I Gave It Up," and "Give Me The Reason" topping the U.K. charts. He also had a tremendously successful tour of Europe and is heading for the Orient.

— Anita Baker's *Rapture* (Elektra) has been on the European charts for close to 140 weeks! She also seems to be challenging her own enviable position with her new album, *Giving You The Best That I Got* (Elektra), which is currently at the top of the charts.

BEST STORIES

— The legendary B.B. King (MCA) and U2 (Island) are together on tour. They met in Dublin in 1987 during B.B.'s European tour. The members of U2, themselves serious B.B. King fans expressed an interest in working with him. This year, B.B. was the opening act for U2 and the single "When Love Comes To Town," featured on U2's *Rattle and Hum* album, is a King/U2 collaboration. A great mix of the best of Blues and Rock & Roll.

— After opening for Michael Jackson in several European cities, Taylor Dayne stayed on in Europe to promote *Tell It To My Heart*. In Hamburg, she went to Prince's concert and was invited to a private performance where she met Prince and sang with him in front of the small (400 or so) audience. This very lucky and talented lady performed with two of the world's greatest within a matter of weeks. What next?

— The most controversial song of the year was the funky smash, "Da Butt" by E.U. Band from Spike Lee's "School Daze." Complaints that the song encouraged negative stereotypes didn't stop it from being one of the top dance hits of the year. It just goes to prove that publicity, good or bad, and dance music, *really* sell.

— After the stormy break-up of the duo René and Angela (which did marginal, at best, in Europe) Angela Winbush has a successful solo career. Her album *Sharp* (PG) for which she was the writer, producer, arranger and per-

former, and the single "Angel," hit the top of the European charts. She's also one of the most sought-after producers in the industry.

— "Rap culture" in Japan. (See photo).

TO COME IN 1989

— Keep your eye on the Pasadenas from England. The U.K. has a lot of R&B talent heading our way and the Pasadenas are probably the best of the U.K. talent. These very gifted, young artists have just produced their first album, *To Whom It May Concern* (CBS) which made its debut at No. 8 on the U.K. charts in November. Prior to the album, the group was on the U.K. charts with, "Riding On A Train" and "Tribute (Right On)."

— Watch for Roachford. Roachford and his "Cuddly Toy" single (CBS) are hot.



MICHAEL JACKSON

1988 WAS A GREAT YEAR FOR BLACK MUSIC IN GERMANY

*By Fritz Egner
Munich Correspondent*

Some terrific tours have come through Germany this year: Michael Jackson, Prince, Bobby Womack, Chaka Khan, Run-D.M.C., Sade, Alexander O'Neal, James Brown, Public Enemy, Whitney Houston, and Kool & The Gang. Michael Jackson toured extensively in West Germany and received good and not-so-good reviews, but without a doubt it gathered more attention than any other

tour. Whitney Houston's tour was a sold-out event in eight cities in West Germany. But Prince, who only played two cities had to be the unanimous winner, getting good reviews from the media and the audiences.

Two other acts who did very well were Alexander O'Neal and Kool & The Gang. Kool & The Gang remains the strongest-selling Black act in Germany's Metronome List, even though the group's sales have stagnated in the last three years.

Motown-Germany seems to be the only loser this year, reporting the worst year ever. Many are saying it is because of the lack of new product.

CBS certainly did very well this year with a boost from Michael Jackson's sold-out concerts and 1.2 million copies of "Bad" sold. CBS is also very excited about the company's newest sensation in Europe. The Pasadenas. CBS reports that 1988 was "The Year" for Black music. Public Enemy of Def Jam, which is distributed by CBS, sold 30,000 albums *after* they toured Germany.

Intercord Records of Stuttgart reports that James Brown with Full Force was the company's most successful Black product of 1988, selling over 40,000 copies. James Brown's album *James Brown and Friends* was in great demand. Solar, also distributed by Intercord, has a hit on its hands with the recent release of Midnight Star's "Don't Rock The Boat." It entered the Top 40 only two weeks after its release.

Europe has discovered a new trend in music — Ethno Pop — as they are calling it. The two most popular artists are Mory Kante and Ofra Haza. Mory Kante's "Ye Ke Ye Ke" was No. 1 for weeks. Eric B. and Rakim first discovered Ofra Haza and sampled her on the group's album *Paid In Full*. Her voice was also sampled on the hit "Pump Up The Volume" by M/A/R/R/S. As these records got a lot of club play she got a lot of exposure which led to the decision to release the single that Eric B. and Rakim had sampled, called "I'm Nin' Alu."

R&B IN THE UK



Inner City takes a rocket to the top with "Good Life," while Rick Astley's "Take Me To Your Heart" skips up to No. 4. Alexander O'Neal brightens up the season with his "Christmas Song" at the No. 10 position, while Bobby Brown's "My Prerogative" struts up to No. 13. Debuts to watch include Richie Rich,

Milli Vanilli, Smith & Mighty, Electribe, Bootleggers, London Boys, Reese & Santonio and the forever sultry Sade.



Rick Astley jumps up to No. 6 with *Hold Me In Your Arms*, while, for the second week in a row, Hip-Hop act Rob Base & DJ E-Z Rock holds the No. 1 spot.

Alexander O'Neal, has two Top 30-charted albums, *Hearsay* at No. 3 and *My Gift To You*, his first Christmas album, at No. 4.

Aswad's *Renaissance* makes a steady climb to No. 21. Kylie Minogue, with over 23 weeks of Top 30 action, is still a strong No. 2.

TOP 60 U.K. R&B SINGLES

LW	TW	ARTIST	TITLE	LABEL	WOC
28	1	INNER CITY	Good Life	10	2
1	2	HUMANOID	Stakker Humanoid	Westside	3
3	3	BANANARAMA	Nathan Jone	London	5
11	4	RICK ASTLEY	Take Me To Your Heart	RCA	4
2	5	BOMB THE BASS	Say A Little Prayer	Rhythm King	4
5	6	MICHAEL JACKSON	Smooth Criminal	Epic	3
4	7	HITHOUSE	Jack To The Sound ...	Supreme	6
23	8	NENEH CHERRY	Buffalo Stance	Circa	2
9	9	PETULA CLARK	Downtown '88	PRT	4
31	10	ALEXANDER O'NEAL	The Christmas Song	Tabu	2
8	11	CHILDREN OF THE ...	It's A Trip ...	Jive	3
6	12	SAMANTHA FOX	Love House	Jive	5
26	13	BOBBY BROWN	My Prerogative	MCA	2
17	14	S.A.W.	S.S. Paparizzi	PWL	3
21	15	TODD TERRY	A Day In The Life/Warlock	Champion	3
20	16	REGGAE PHILHARM.	Minnie The Moocher	Mango	6
—	Debut	RICHIE RICH	My D.J. (Pump It Up Some)	Gee St.	1
7	18	SALT-N-PEPA	Twist And Shout ...	London	6
10	19	TODD TERRY	Weekend/Just Wanna Dance	Sleeping Bag	11
27	20	SUGAR BEAR	Don't Scandalize Mine	Champion	12
33	21	FOUR TOPS	Loco In Acapulco	Arista	3
12	22	YAZZ	Stand Up For Your Love Rights	Big Life	8
40	23	MISTA E	Don't Believe The Hype	Urban	2
25	24	UB40	Come Out To Play	DEP Int'l.	3
39	25	KYLIE MINOGUE	Especially For You ...	PWL	2
34	26	LONDON BEAT	9 A.M. (The Comfort Zone)	Anxious	4
14	27	ROYAL HOUSE	Can You Party	Champion	17
—	Debut	MILLI VANILLI	Baby Don't Forget My Number	Cooltempo	1
38	29	FUNKY WORM	The Spell!	Fon	3
22	30	DIANA ROSS	Love Hangover (PWL '88 Remix)	Motown	4
54	31	BLONDIE	Denis/Rapture ('88 Remix)	Chrysalis	3
13	32	MILLI VANILLI	Girl You Know It's True	Cooltempo	12
19	33	KYM MAZELLE	Useless (I Don't Need You Now)	Sycopate	6
41	34	CHEYANNE	I've Waited Too Long ...	Sycopate	2
51	35	MAC THORNHILL	Who's Gonna Ease The Pressure	10	3
15	36	WOMACK & WOMACK	Life's Just A Ball Game	4th & B'way	6
16	37	KARYN WHITE	The Way You Love Me	WB	9
18	38	THE PARTY BOY	The Twilight Zone	Urban	4
42	39	NATALIE COLE	I Live For Your Love	EMI	6
50	40	PASADENAS	Enchanted Lady	CBS	4
47	41	MERLIN	Born Free	Rhythm King	3
—	Debut	SMITH & MIGHTY	Walk On By	Three Stripe	1
24	43	G. ESTEFAN/M.S.M.	1, 2, 3	Epic	9
—	Debut	ELECTRIBE	Talking With Myself	Club	1
52	45	SURFACE	I Missed	CBS	3
—	Debut	BOOTLEGGERS	Hot Mix 3	Bass	1
46	47	SWAN LAKE	In The Name Of Love	Champion	23
45	48	BOSS BEAT	Let There Be Drums	Siren	3
29	49	SIMON HARRIS	Here Comes That Sound	London	7
55	50	MINUTE MEN	Bingo Bongo	Champion	2
—	Debut	LONDON BOYS	Requien	WEA	1
48	52	A GUY CALLED ...	Voodoo Ray	Rham!	4
44	53	CHERRELLE	Everything I Miss At Home	Epic	3
—	Debut	REESE & SANTONIO	Truth Of Self Evidence/Structure	London	1
—	Debut	SADE	Turn My Back On You	Epic	1
30	56	ELECTRA	Jibora (Remix)	London	4
32	57	TODD TERRY	Check This Out	Champion	5
37	58	DEE DEE WILDE	Lap Of Luxury	4th & B'way	3
35	59	KRAZE	The Party	MCA	9
56	60	YOUNG MC	Know How	4th & B'way	5

TOP 30 U.K. R&B ALBUMS

LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	ROB BASE/E-Z ROCK	It Takes Two	Supreme	9
3	2	KYLIE MINOGUE	Kylie	PWL	23
4	3	ALEXANDER O'NEAL	Hearsay/All Mixed Up	Tabu	4
5	4	ALEXANDER O'NEAL	My Gift To You	Tabu	3
2	5	YAZZ	Wanted	Big Life	4
23	6	RICK ASTLEY	Hold Me In Your Arms	RCA	2
8	7	VARIOUS ARTISTS	House Hits '88	Telstar	2
6	8	VARIOUS ARTISTS	Rappin' In The House	K-Tel	3
9	9	TODD TERRY	To The Batmobile Let's Go	Sleeping Bag	3
7	10	LUTHER VANDROSS	Any Love	Epic	8
15	11	VARIOUS ARTISTS	Hyperactive	Telstar	2
11	12	VARIOUS ARTISTS	The Hit Factory (S.A.W.)	Fanfare	6
10	13	CHERRELLE	Affair	Epic	3
27	14	VARIOUS ARTISTS	North - The Sound Of Dance	RCA	2
14	15	KOOL & THE GANG	The Collection	Club	6
12	16	VARIOUS ARTISTS	Boogie Tunes 2	Graphic	4
18	17	KID 'N' PLAY	2 Hype	Cooltempo	3
13	18	VARIOUS ARTISTS	Hit Mix '88	Stylus	4
16	19	BOBBY BROWN	Don't Be Cruel	MCA	2
17	20	BOMB THE BASS	Into The Dragon	Rhythm King	9
29	21	ASWAD	Renaissance	Stylus	2
22	22	ROYAL HOUSE	Can You Party	Chrysalis	5
—	Debut	DEBBIE HARRY	Once More Into The Bleach	Chrysalis	1
19	24	ANITA BAKER	Giving You The Best ...	Elektra	8
20	25	KARYN WHITE	Karyn White	WB	9
24	26	EPMD	Strictly Business	Sleeping Bag	4
21	27	JUNGLE BROTHERS	Straight Out Of The Jungle	Gee St.	4
—	Debut	VARIOUS ARTISTS	Colors Soundtrack	WB	1
28	29	CHAKA KHAN	C.K.	WB	4
30	30	VARIOUS ARTISTS	The Lovess	K-Tel	6



ALEXANDER O'NEAL

SINGLE REVIEWS



JOCELYN BROWN

"R-U-Lonely"

(Tri-World)

If you haven't done so, you should get aboard the J.B. train. This jam is breaking everywhere. It has all the spirit of her mega-hit "Somebody Else's Guy." Don't miss out. Demos: Adults/ Dancers.

Writer: Jocelyn Brown
Producers: Jocelyn Brown/Blaze
Publishers: Jocelyn Brown Music (BMI)
Catalog: TWR 2002



PIECES OF A DREAM

"Makes You Wanna"

(EMI)

Tons of funk are packed into the grooves of this mid-tempo instrumental slammer. Snappy keyboards ride on the funky beat like the surfers at Malibu. Cart it up; you'll be glad you did.

Demos: Adults.

Writer: James K. Lloyd
Producers: Lenny White and Pieces Of A Dream
Publishers: Colgems/EMI Music Inc./Outer National Pub. Co. (ASCAP)
Catalog: SPRO-04213



RODNEY FRANKLIN

"Gotta Give It Up"

(Novus/RCA)

Looking for a record with a good beat that's easy to dance to? Well, you've found it. Check this cooker out. Rodney turns up the heat and the beats to make you wanna move your feet. Demos: Young Adults/Dancers.

Writers: Rodney Franklin/John West
Producer: Rodney Franklin
Publishers: Maicaboom Music (BMI) Jobete Music Co., Inc. (ASCAP)
Catalog: 3047-7-NAC



SMOKE CITY

"Love Affair"

(AMPI)

Soft, slow, melodic and in the groove. Chicago-based Smoke City returns with a slow, slow jam that deserves your attention. Turn it up and you'll see what I mean. Demos: Adults/Females.

Writer: Starr
Producer: Smoke City
Publishers: City Smoke Pub./Marie Music Pub. (BMI)
Catalog: JFQ 791

MAJOR NEW RELEASES

(SINGLES)

Label: I Hear Ya

Artist: Chuck Brown & The Soul Searchers

Title: "Zool (That'll Work)"

Writer: Richard Strauss

Producers: Chuck Brown/Square One (J.J. & J.)

Publisher: Kenya Music, Inc.

Catalog: IHY 1003

Jive

Steady B.

"Serious"

W. McGlone/L. Parker

KRS-One

Zomba Enterprises, Inc. (ASCAP)

1166-7-JAA

Lon Hop/Slam

World Class Wreckin' Crew

"Covers"

Lonzo

Lonzo & Will Roc

Lon Hop Music (BMI)

LHR 7001

MAJOR NEW RELEASES

(ALBUMS)

Label: Orpheus

Artist: Z'Looke

Title: *Take You Back To My Place*

Catalog: D1-75600

EMI

Ray, Goodman, & Brown

Mood For Lovin'

E1-90037

Please send all configurations of product for review to:

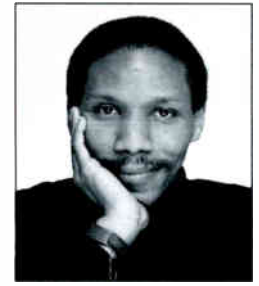
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The R&B Report

844 Hollywood Way, Suite 200
Burbank, CA 91505

STEVEN IVORY

Ivory's Notes



THE BEST OF '88: A MIXED BAG

As a music journalist, this is the worse part of the year—the end of it. Year-end lists abound, and inevitably, the editors come calling for one of those best of music lists. Fine, but it's always hard for me to recall exactly what I liked and whether it came out the year in question or the one before—after all, a good album can last for a couple of years, sometimes more. Instead, I compiled a list of things I do remember in '88. Some of these things aren't that important, but then to me, neither are those music lists.

BEST ARTIST: **Tracy Chapman**, not so much because her debut album was musically the end-all, but because she sold more than two million records doing the Tracy Chapman, musically, visually, and otherwise. I wish I had a dime for all the frustrated artists who told their labels, "If they can sell two million of *her* records, why can't you sell 500,000 of mine?"

BEST REBOUND OF A RECORD COMPANY: **Wing**. The PolyGram-distributed label came out of the block slow, but under **Ed Ecksteine's** direction has since come on strong with hits from **Tony! Tone! Toni!**, **Vanessa Williams** and **Channel 2**.

BEST COMEBACKS: **James Brown**, **New Edition**, **Earth, Wind & Fire**, **Roberta Flack**, **Natalie Cole**, **Teddy Pendergrass** and as a producer, the **Gap Band's Charlie Wilson**.

BEST JOKE: That **Michael Jackson's** decidedly eccentric ways would keep him from reaping his usual yearly two trillion dollars. Oddities aside, once this man starts singing and dancing, you forget this is the same cat who bid a million bucks on some bones.

BEST TV/RADIO JINGLE BY A RECORDING ARTIST: **Stevie Wonder's** melodic spots for Kodak batteries are better than most of the stuff on his **Characters LP**.

BEST DISCREET CAREER CHANGE: **Larkin Arnold**. Once a record exec, now manager for **Karyn White**, **Midnight Star** and **New Edition's Ralph Tresvant**. A transition smoother than whipped cream.



TRACY CHAPMAN

BEST CELEBRATED CAREER CHANGE: **Bob Jones**, who went from 17 years worth of directing Motown PR to being Vice-President/Communications & Media Relations at Michael's MJJ Productions. President-elects have gotten less PR.

BEST RECORD COMPANY PARTY: The grand soiree Motown pitched at the Palace in Hollywood to boost company morale and assure peers that **Berry Gordy's** Motown was indeed here to stay. Motown employees were flown, bussed

and limo-ed in from around the world and the champagne flowed until the morning hours. Gordy himself met the press. A gala time was had by all. And then MCA bought Motown.

BEST USE OF RESOURCES: **Pebbles**. When opportunity knocked, she answered and said, "What took you so long? I've been dressed for an hour already."

BEST MUSIC BIZ JACKET: **Jam & Lewis' Flytetime/Tabu** jacket. Black with leather arms and the Flyte Tyme Logo on back, it was the year's coolest promo rag.

BEST REASON TO RE-CUT THE CHI-LITES': "More Power To The People," **Curtis Mayfield's** "We're A Winner" And Anything From **Gamble and Huff's Message Music Days:** The election of **Bush and Quayle**. Bad as it was for some people, the **Reagan** administration might be remembered as the good ol' days when these two finish.

BEST NOT MENTIONED: A reported spotting of **Sly Stone** on an L.A. freeway tending to a broken down Pinto.

BEST MISCONCEPTION: The notion that any of '88's tell-all books told anything at all.

BEST EXCUSE FOR A COLUMN IN THE MONTH OF DECEMBER: Year-end 'Best Of' list.

BEST PRE-XMAS GIFT: **Tommy Boy** President **Monica Lynch** finding me a copy of the old **Natural Four LP**.

BEST WISHES FOR 1989: That, this time, we all make it.

SPOTLIGHTS



BEBE & CECE WINANS

(Capitol)

Current Single: "Heaven"

Current Album: *Heaven*

BACKGROUND:

The last name draws Grammy Award winning attention — a name that says something about unity and stands for quality. Originating in Detroit, MI, this family is best known for creating moving contemporary Gospel music. BeBe (Benjamin) and CeCe (Priscilla) Winans, the youngest of 10 children, garnered great respect and admiration at the 1987 Grammy Awards with the duo's self-titled debut album. Working with great talents such as Take 6 and Keith Thomas, BeBe and CeCe Winans have currently released the duo's second LP that is sure to generate the same reactions and then some.

CeCe Winans On Making A Difference:

"It's hard to see the devil destroy God's people. So it's very important for us to reach them with the message of Jesus Christ. We're not out to offend or upset anyone, but we have been called by God above to reach as many people as we can with a positive message. To see what our music has done in such a short time is mind-blowing, but when you think of how great, magnificent and powerful our God is, it's not that surprising. It is a blessing."

— Reported By Thea T. Austin

R&B

MUSIC IS STILL THE BEST VALUE

The record industry continues to provide the consumer with the best value per dollar. Over the past 20 years (1968-1988), the price of just about everything has skyrocketed, from staples like milk and bread (a 200-to 300-percent increase) to high-ticket items such as homes, cars, and boats (a 300-to 700-percent increase).

The price of cassettes and albums increased just slightly in comparison with the past 20 years and the price of CDs has dropped, keeping in line with the tradition of consistent value.

(See front cover graph.)



(L.-R.) Don Eason, VP/Black Music Promotion at EIP/A; Alexander O'Neal; Tommy Motolla, Pres. Mktg. at Tabu and Tony Martell, President of CB

ALEXANDER O'NEAL: Wishing You A Funky Christmas

"This is going to be the funkier Christmas you ever encountered!" said Alexander O'Neal about his Christmas LP, *My Gift To You*. "We wanted to put a little more happiness into Christmas and to make people more aware of what Christmas is all about. Sometimes we get so caught up into getting gifts that we forget what Christmas is all about," he added.

The Grammy-winning team of Jimmy Jam and Terry Lewis produced five songs on the LP. The pair commented, "While making this album it really touched us and we want it to touch you."

Along with three standards — "Little Drummer Boy," "Winter Wonderland," and "The Christmas Song," — the album contains six brand new songs that could very well become new Christmas standards.

(See top photo.)

THE PRESIDENTS SALUTE SMOKEY ROBINSON

A dinner honoring Smokey Robinson for his work with Retinitis Pigmentosa International was held recently at the



(L.-R.) Helen Harris, Pres. of Retinitis Pigmentosa; Smokey Robinson and Chairman of the Ga

Beverly Hilton Hotel in Los Angeles. The star-studded affair was co-hosted by Motown Founder and former President, Berry Gordy and Motown's current President, Jheryl Busby and featured performances by The Boys, Shanice Wilson and The Children's International Peace Choir.

Smokey received a congratulatory letter from President Reagan as well as a proclamation from Mayor Tom Bradley designating "RP/Smokey Robinson Day" in Los Angeles and commending the artist for his participation with the "Forgotten Eyes" song and video.

VOTES



PIA: David Glew, Pres. at CBS Records Div.; George Lakes, NPI Promotion & Assoc. Labels. (See accompanying story.)



Motown Int'l.; Motown President Jheri Bushy, Co.; Berry Gordy. (See accompanying story.)

One of the foremost experts on RP, Dr. Martin Silverman, joined Master of Ceremonies Monty Hall in announcing an important and encouraging research breakthrough that makes a cure for RP seem eminent. A Christmas tree-lighting ceremony followed in which blind, poster child Michelle Burke, along with Smokey and other celebrities, removed white canes (the symbol of blindness) and replaced them with candy canes celebrating the new "Victory In Sight." "I wish that someday all children will be able to see a Christmas tree," Michelle said.

Proceeds from the gala event will be donated to the Retinal Tissue Transplant fund.

(See bottom photo.)

RADIOSCOPE MUSIC AWARDS

RadioScope has announced nominees for its Third Annual Music Awards broadcast. WB debut artist Al B. Sure! tops the list of nominees with a total of five, including nominations for Album Of The Year, Single Of The Year, Best Male Artist, Best New Male Artist and Producer Of The Year. Keith Sweat and the E.U. Band followed with four nominations each. Other multiple nominees included Michael Jackson, Bobby Brown, Karyn White, Tracy Chapman, Salt-N-Pepa and Public Enemy.

The winners will be announced on RadioScope's year-end broadcast (December 31 - January 1).

A&M ANNOUNCES SPECIAL OLYMPICS DONATION

A&M President Gil Friesen announced that the label has transferred an additional \$3 million in proceeds from its *A Very Special Christmas* LP to the Special Olympics. The latest donation brings the total to \$8 million.

The announcement was made during a luncheon held by the Special Olympics to honor the contributions of musicians and recording executives for their efforts in support of Special Olympics.

"The recording artists who donated their talents to this project came together in a tremendous spirit of generosity. That spirit is reflected in the timelessness of their performances and the enduring quality of *A Very Special Christmas*," Friesen said.

EMI SHARES HOLIDAY SPIRIT

EMI, at the request of its artists, has made donations to ten charities.

"The holidays are a time to reflect and a time to share," said Sal Licata, EMI's President and CEO, in announcing the gifts. "These donations represent an effort on the part of the artists at EMI to make more than great music," he added.

SPOTLIGHTS



ALEESE SIMMONS

(Orpheus)

Current Single: "I Want To Be Your Lover"

Current Album: *I Want It*

BACKGROUND:

Orpheus Records first female recording artist debuts with a collection of songs that showcases her spirited vocals. Often referred to as "the female Al B. Sure!" because of the style and sound of her music, Aleese spent much of her youth exercising her vocals in church and giving voice lessons. A native of New Jersey and never one planning to venture into the entertainment industry, Aleese was approached by a gentleman who said that he liked her style, offering her the opportunity to perform in a talent show. Aleese entered the contest and won. No more than a year later, she was signed.

Aleese On Her New Musical Career:

"Everything that has occurred has had an immediacy to it — meeting the guy that asked me to enter the contest, writing my own music, singing background for Donald (my producer), to two weeks after my session with Donald getting a record deal and eight weeks after that completing the album. I'm smiling so hard that my head hurts! This album announces me to the world as a soon to be gold/platinum artist."

— Reported By Thea T. Austin

Who's New

RENE MOORE: DESTINED FOR SUCCESS!



René Moore is finally doing what he's always wanted to do: make solo albums. Not that he's complaining about the years spent working with others. But now it's time to concentrate on *his* career and *his* album.

Destination Love is the result of a musical transition that started with the dissolution of the successful duo, René and Angela. René explained, "I met Angela (Winbush) at a 1977 audition in Los Angeles. We realized that our talents complemented each other's, so we decided to record together. We got a deal with Capitol and ended up recording three albums for them. During that time we also began producing artists, including the debut album for Janet Jackson," he explained.

René and Angela left Capitol for PolyGram in 1985 and recorded the duo's first gold album, *Street Called Desire*. It boasted such hits as "Save Your Love (for #1)" and "I'll Be Good." "I don't think anyone truly believed in René and Angela until one day the album took off. It's a funny thing. We sold so many records, then broke up!" René laughed.

"Once Angela started dating Ronald Isley, there were some things they wanted to do that I really wasn't interested in. Ronald felt that she should be a solo performer; that she could be a better solo act — sell more records. I didn't agree. The kind of success that we had with our records was a definite indicator that there was more success to come. However, René and Angela were two *individuals*. We were a duo, yes, but two people as well. I always said that René and Angela was a convenience, not a necessity," he explained.

Angela wasted no time jumping into the recording of her debut solo album. That album is a source of concern for René. "Most of her new album is old

René and Angela material that I had written. They are not credited on the album. I heard that she feels that she took what I had written out of the songs. But my opinion is, if you have a child with a woman and somebody says to take what you put in it out — well, it can't be done."

René took a hiatus from recording to develop his production company. Already an accomplished producer and writer, he wanted to take what he had learned and apply it on a broader base. "The first thing René Moore Produc-



RENE MOORE

tions did was to sign Suzette Charles, the former Miss America. I feel very strongly about her and I am excited about the musical relationship that has developed between us. I see great things in her future. I also was instrumental in bringing Jennifer Holliday to Arista. She is one of *the* voices of R&B music," he professes.

While these endeavors kept him busy, he didn't lose sight of his own career. "Your personal artistry is always the foundation that you build upon. By stopping that, you lose something. So,

I began recording my own tracks at home in my studio for my solo album," René said.

René wrote and produced each of *Destination Love's* eight songs, including the single "All or Nothing." He enlisted the talents of Russ Kunkel, Jeff Lorber, Gerald Albright, Paul Jackson Jr., and V. Jeffrey Smith, to put together a package of R&B dance tracks and ballads. "It's hard to go in and say, 'Okay, I want a good Pop/Crossover album.' You have to go in and do the best that you can and hope it crosses. PolyGram was very supportive. They had very good success with Cameo and *Word Up*, so they knew that a good R&B record could cross and have mainstream success," he noted.

Because of his production activities and previous chart success with a duo, a certain amount of pressure has been placed on him, René adds, "I don't think anyone ever really doubted my abilities, so I had nothing to prove. But every record has a certain amount of pressure that comes with making new music. I am aware that people are waiting to see what I can do. It's challenging when you're the artist, writer, producer and chief musician. I once heard George Clinton say that if there were no humps, there would be no need to get over," René added.

Destination Love introduces audiences to a complete solo René Moore. He will be touring in the early part of 1989 and looks forward to the road. "In the studio, you're in a vacuum because you can only touch so many people. But on the road, the response is immediate. You really know what works and what doesn't," René stated. What's working is René Moore's talent, making success his destination.

EXECUTIVE FACES TO WATCH



Barry Mayo
GM, WVAZ/Chicago
Pres./Brdcstng.Partners, Inc.

"There are two basic types of broadcast properties owners: one is a real estate agent whose goal is to become rich from buying and selling radio stations. The other is looking at the future with a long-term plan and with a desire to build a large and formidable company with current properties, much like our company, Emmis and New City .

"With so much overnight radio trading, stations are less willing to take creative risks which is keeping music generic and is bad for our business. Business is becoming more important than real broadcasting.

"At a certain point, the value of the stations will no longer go up for the same reasons they have been going up. For their value to increase, stations are going to have to become *better*. A lot of the highly-leveraged deals in which ordinary business people base purchases on profit from immediate turnover will prove unsuccessful, and success of radio businesses will return to good broadcasters.

"Another very real problem that Black radio is going to have to address is the issue of reporting and credibility. Many decided not to be reporters to the trades because of paper adds, records being hyped to the top of the charts, records becoming No. 1 and yet not selling at retail. Radio *and* records are going to have to address this issue.

"If this isn't resolved, we could see more fragmentation in sales and airplay regionally, and the trades could lose their credibility, which would very much hurt record sales and artists' careers.

"The record industry is hyping itself too much. My proposal is to get real with itself and focus back on that which is important: developing new artists and record sales."



Deborah McDuffie
Composer/Producer
Pres./Jana Productions, Inc.

"The current trend in the music industry is that it's more of a *producer's* market, which is not in the music's or artist's best interest. Growing up, we had Aretha, Roberta, Dionne, Diana, and Gladys and they could all be on the radio at any given time, singing what was best-suited for *their* voices and styles. The music was produced to enhance the *artist's* voice. You couldn't say that one had better material than the other.

"Today, the producer cuts some tracks — *maybe* with an artist in mind, and maybe not. You can take any number of "hit records" that are out there; take whoever's voice is on it and put somebody else's voice on it and it'll still be a hit. That, to me, is a disservice to the music and the artist. The voice assumes the role of another musical instrument and the singer doesn't make the song — the song makes the singer.

"The record industry has become so business-focused that the creative aspect has taken a back seat. The consumer has no control over this. Advertising is such that consumers are convinced that they like something they may not really like.

"But the reason why Tracy Chapman is doing so well is because she's so different and refreshing from anything else out there. That, and the tremendous promotional efforts behind her, has made her a phenomenon! That's why she cut right through the other stuff that was happening. Terence Trent D'Arby and Rap are other examples.

"Just as we gradually arrived at this point, we'll gradually obtain a balance to all this Anita Baker is an example of that. It's a matter of the record industry personnel taking a shot with something that's different."



Hank Caldwell
Exec. VP/Solar Records

"The lifeblood of our business is new acts and 1989 is going to be a banner year for them. In '88 the new acts were always there and they'll continue to be there next year.

"At the risk of sounding corny, just going back to basics is the formula for success that we can reimplement in 1989. The success of a record begins in the studio. After the studio comes getting out and doing the right things for the music promotionally — getting it played on the radio, developing an effective marketing campaign, ensuring plenty of visibility and making sure that you get a good price and position at retail, will insure your success. In '88, the music was turning out better than ever.

"One of the super success stories of 1988 has been the production team of L.A. and Babyface, simply by judging from the charts and the number of No. 1 records they've had in the past year speaks for itself. Our association at Solar with L.A. and Babyface and the Deele has also been a success story.

"Anita Baker is another success story that we take for granted. A little over three years ago, they were trying to break her and now she's a household word.

"Other label success stories for '88 include Al B. Sure, Keith Sweat, Karyn White, to name a few. These are all examples of the fact that once a new act is discovered and delivered to the public, if the music is there, it'll have the staying power.

"I have the utmost confidence in the creative forces out there and we're due for something new in '89 although it's hard to pinpoint what that will be."

Radio

IN RETROSPECT: RADIO INDUSTRY 1988



An Interview With Sonny Taylor, Program Director WGCI- FM/Chicago

By *Graham Armstrong*
Publisher

Sonny Taylor is a 24-year veteran of the radio industry. Along with his all-star staff, he is currently enjoying great success at Gannett Broadcasting's WGCI-AM/FM in the "Windy City." When we asked Sonny to analyze current radio trends and developments, his response was candid and insightful.

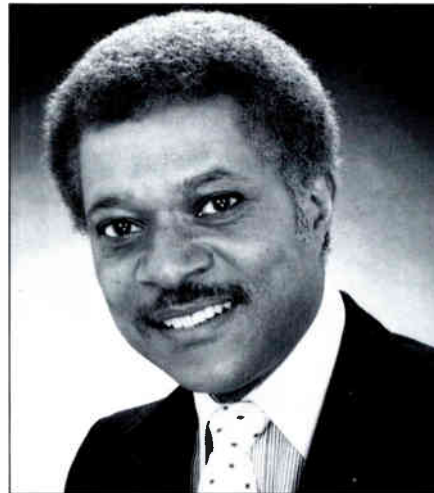
"I wish I could say this without sounding negative. What I've seen over my years is that personality radio seems to have gone out the window and everybody is relying on a little computer to dictate what is going on. I'm really very sad about that. It's not that I'm getting old. It's just that I'm seeing this trend, particularly in Urban Radio, where our strength was always our uniqueness, our personality. A machine is telling us now, more music, less talk. This is a dangerous trend, particularly for the Black community. If we don't start talking and communicating with each other, we're up the river without a paddle!

"I see consultants coming in and telling us, 'You've got to shut the disc-jockeys up and play 30 in a row.' SCREW THAT! That to me is garbage. Not on Urban Radio. I am not the B-96s. I am not the Z-100s after gridlock in the mornings. I am not the KIIS-FMs in Los Angeles. We're not about that! We're about networking through our personality, our believability, our uniqueness. That's the one thing we've always had over the other formats. Suddenly it's going down the drain because of a machine, a consultant and a piece of tape.

"Musically speaking, 1988 featured a lot of watered-down songs. The artists are now playing for general market sales, rather than for the audience that

bought their records originally. That's wrong. The music is watered-down; you can't tell half of the records from another. They all sound basically alike. There's no uniqueness in that. They're doing it because they're trying to reach a broader audience. It's the same thing at the retail level.

"Chicago is a different type of market. I've noticed that the Rap and the House stuff here survive very well, because that's a unique situation unto itself. But once the music gets into an adult situation, it sounds the same. I think the kids have a better hold on this



SONNY TAYLOR

than we do.

"The relationship between radio and record companies has improved greatly. But, radio has been the leader as far as showing the way. Our radio systems have been improved but the record companies still promote records basically the same way they did five or ten years ago.

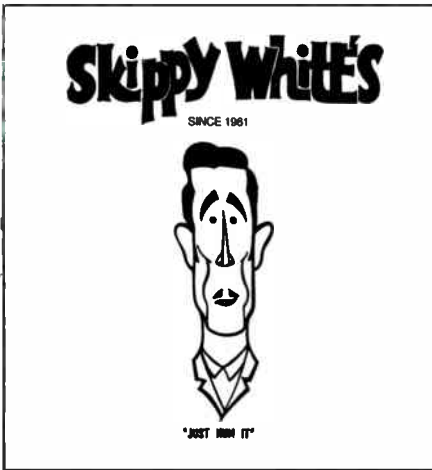
"The relationship could be improved by research. We have to deal with testing records. Maybe companies should test their records *before* they put them out. Maybe they should have an audio focus group. When they have es-

tablished what releases they have for a certain month, they should go to key markets and select a hundred record buyers and let them hear the product and then determine what singles to release. They should let the audiences hear finished album product and let them pick what they would like to hear or buy. Sometimes there's a difference. We've all heard of turntable hits. It's not difficult to do this because radio does it all the time.

"What kind of year has WGCI had? Rough! We're the No. 1 music station, No. 2 over all and that fluctuates back and forth between us and WGN (news-talk). Now we have another competitor in the market and I find myself doing more homework. It's been a difficult year, I guess that's what they pay me for. Even with all the success that one is perceived to have, it's still a lot of hard work. Thank God for my staff. I don't think I could have done it without them.

"My staff gives 100% at all times. Sometimes I think they're their own worst critics, because of their desire for perfection. Doug Banks (5a-10a) is a guy who I'm afraid to give a trend or an Arbitron number to, because he is a perfectionist and he demands excellence from himself and his staff. Doug is a taskmaster. Yvonne Daniels (10a-2p) will not let anyone jeopardize those four hours she's on the air with any type of guess-work. Tom Joyner (Fly Jock 2p-6p) is the exact same way. They demand excellence. Marco Spoon (6p-10p) demands it. Then we have the other part of the crew: Chile Chiles (10p-2a) who does the Quiet Storm, whose number one concern in that show is her music. It's the same thing with Irene Mojica (2a-5a), who does overnights. She too is very much concerned with who's up all night. She knows Chicago is a city that never sleeps.

"Next I would have to speak of Barbara Preito, my assistant PD and MD. Barbara is more than a right hand could
Continued on page 65



THEY COME AND THEY GO: A Retail Perspective

By Meredith Beal
Editor-In-Chief

The coming and going of various configurations is the story at retail this year. "45s don't sell like they used to. That's the number one realization in 1988," says Skippy White, owner of Skippy White's in Cambridge, MA. "This trend obviously started a long time before the first day of 1988. Sales of 45s have been eroding for a number of years, although in my market, where we're geared toward Black music, we've always sold an abundance of single records," he added.

From the disco era of the late '70s and into the '80s, to the present, where Rap music has become a very strong force, the 12-inch single has gained a very large foothold, coupled with the fact that kids buy more cassettes today and even more single cassettes (cassingles). All of this adds to the demise of the 45 record. Though, he still thinks you really must have a single in order to break albums, singles sales are way down, White notes.

One of the things that happened in 1988 which appears to be an omen of a dim future for singles was the Recording Industry Association Of America (R.I.A.A.) changing the certification for

gold. It used to be a million units. Now only 500,000 are required for a gold single.

"I remember the days when it wasn't that unusual to sell 6,000-10,000 singles. Today, even 1,000 units is almost unheard of for me. It just doesn't happen anymore. And I'm only talking about a year or two ago. When a distributor would have a bunch of new titles, if I was going to stock a record at all back then, I'd get 25s, 50s or 100s of the single. Today I might buy five or ten. The 12-inches are suffering some, too," White says.

The biggest happening in 1988, White says, is the explosion of Rap music. "It's amazing how Rap became so big in 1988. It may turn out to be the peak year, but we probably won't really know for awhile. The majors came in, in a big way. Prior to that there were lots of hits on small independent labels. That, along with buying habits, changed a lot. Now, if there's a 12-inch out and kids know that at some point soon there will be an album or a cassette available, they won't buy the 12-inch. They'll wait for the cassette or album," White explains.

"Because majors can move quickly, albums follow quickly. Indies usually couldn't afford to put out an album or cassette that soon behind a 12-inch. Indies need the turnover of 12-inches to finance an album. A classic example was when Doug E. Fresh hit. It was available in 12-inch only for a long time. It took more than a year before Fantasy finally put an album and cassette out. By then, sales were already lost. Kids who would've bought the cassette during that year when it was popular probably went on to something else. Cassette sales are way, way up," White explains.

"I understand that a California company [Personics, Inc.] is making custom cassettes available with your choice of songs on them. I think this is the direction that business should go," White predicts.

Concerning configurations, White says that CDs are ready to break, but they haven't quite broken to the mass consumer yet. When that happens, White thinks manufacturers will probably not make a piece of product available on album. They may make things available on CD

and cassette or CD only, thereby decreasing sales of LPs. "Unfortunately, what some of the manufacturers may do is raise the price of albums and cassettes, making the difference between buying an album and CD not as great, so people will switch over quicker," White says. "That's a negative way to do it, though. They can afford to put out CDs cheaper." He feels that there will still be a market for vinyl for a long time to come, although it will probably be specialized markets — collectables, catalog or series items, etc. What sells on CD is usually Jazz, good crossover artists, and older catalog stuff.

Another characteristic of retail, whether dealing with records or food, is the domination of big business. White says the chains get stronger all the time and mom-and-pop stores have a tough time competing. "I think the way mom-and-pop stores compete now is to completely specialize: Heavy Metal and underground music, or in the Black areas, Rap, Gospel, Reggae, Blues and that type of thing. If you stay in specialized areas then you can still make it work. The big chains are going to go for across-the-board things," he explains.

"I have the feeling that 1988 will turn out to be the year Rap music peaked, because of the presence of the majors, like with disco music ten years ago. It peaked somewhere around 1978 or '79. We probably didn't know it then because the whole country was disco crazy. The majors geared up and *everything* was disco for a period of a couple of years until everybody was tired of it. That's usually what happens when the majors get involved in something and they are *totally* involved now in Rap music," White observes. "Over the next couple of years, they'll probably just saturate the market.

"Rap will probably be around for several more years but 1988 or 1989 might turn out to be its peak year. With the majors so heavily involved, the indies are going to be choked to an extent. Except for those able to make ties with the majors, a lot of them will find it hard to get going. But that's the way of big business."

RECORD PERSPECTIVE '88

In 1988, the record industry saw one of its best years. Record sales were up, artists completed more sell-out tours and technology grew by leaps and bounds. Here, several key label executives offered the R&B Report their overview of 1988.

ERNIE SINGLETON
Sr. Vice President
Black Promotions
Warner Bros.



"People see things from different points of view and usually we don't all see eye to eye. But one thing we all share is that 1988 was a very explosive year for the industry. Rap music seems to have risen to the forefront at a greater rate than ever before with a broader acceptance by Pop and key Urban stations. New artists dominated the charts with a greater percentage of impact, which indicates that we experienced an extremely healthy year. I see the industry getting back in tune with the street through the youth element and movement that is going on.

"The sale of Motown was probably the most alarming move of '88, but the transition will be more good than bad as we witness the rebirth of a giant that many people will not admit had fallen."

HANK TALBOT
Vice-President
Black Promotion
Capitol



"It was a lucrative year for business at retail and an exciting year as far as breaking new artists and the direction of music in general. Diversity was the year's strongpoint, i.e. the success of Tracy Chapman, Ziggy Marley and others. 1988 saw a broader-based music appealing to a greater variety of people.

"Radio, records and retail have improved their relationships, due primarily to technology and improved lines of communication. Speaking of communication, I see CDs and cassettes taking over the marketplace. 7" vinyls are becoming extinct and replaced by 3-inch CDs and cassette singles. The new artist trend will continue and the new, talented individuals will keep the industry alive."

LOUIL SILAS
Sr. Vice-President
A&R
MCA



"I don't think the Motown era will ever be duplicated in terms of its dominance in the '60s, but if anything is going to take Motown to a level that will make it one of the premier record companies, it will be Jheryl Busby's leadership and MCA's financial backing.

"This year brought about a lot of new artists from a variety of backgrounds. It was also the year of the producers, especially for artists that did not write their own material. This year showed how crucial the proper marriage between artists and producers can be. George Michael paved the way and let Pop artists know that it's okay to record a Black-sounding record and still be accepted by the core audience. Pop radio was more receptive to Black artists and their music and so 1988 saw Black music take its rightful position in America."

JESUS GARBER
Vice-President
Black Promotion
& Marketing
A&M



"Technology peaked in '88, yet now people want to hear a *real* guitar player and piano player. They want to hear and see *live* musicians playing real instruments. Creativity is not artificial. It's not a microchip or computer program. Music is only 13 notes and 35 bars. That's it.

"We're going back to the era that will afford us the ability to hear great music by real musicians and great singers. Rap will continue its upward trend if we take off the blindfolds and look at it for what it is: Go-Go or teen music of the '80s. It's basic and simple. Everyone can emulate it.

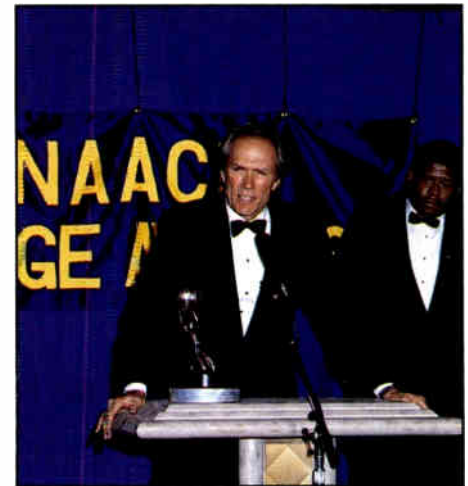
"1988 had a lot of cash-in, get-on-the-bandwagon music. In 1989, we'll need songwriters who create great music that's true to itself, not appease the beat of the week. The song is the key. The record company is only as good as the song.

The 21st Annual NAACP Image Awards

In 1967, The National Association for the Advancement of Colored People realized that there was not an abundance of Black involvement and positive Black role models in the entertainment industry. In order to gain a higher profile and recognize Blacks previously overlooked by the industry they created the Image Awards. Since that time they have grown from a very small gathering with few celebrities to an event rivaling any Tinsel Town extravaganza.

The selection process for the awards begins when an artist, company or manager submits an entry to the Beverly Hills/Hollywood NAACP Image Awards.

The Boys



Clint Eastwood

Award Recipients



All Star Finale

Then, reviewing committees composed of members, listen or view each entry and make recommendations to the nominating committee made up of the President of the Beverly Hills/Hollywood chapter and directors/vice-chairpersons. They complete the nomination process. The nominations are then voted upon by members of the Beverly Hill/Hollywood chapter and presidents of the 100 largest NAACP branches.

This year the top stars of music, television and politics turned out in droves and filled the Wiltern Theatre in Los Angeles with music and positive energy. Whitney Houston, BeBe and CeCe Winan, Vanessa Williams, Natalie Cole and luminaries from other fields such as Clint Eastwood, Eddie Murphy (Entertainer of the Year) and Arsinio Hall were in attendance. The Reverend Jesse Jackson concluded the ceremonies by delivering a rousing speech backed by an all-star chorus.

The 1988 Image Awards are a prelude to the February 1989 celebration of the 80th Birthday of the NAACP: an organization that has been dedicated to desegregation, voter registration, economic opportunity, judicial equality and an improved way of life for Black America.



Jasmine Guy

Best Female Artist: NATALIE COLE "Everlasting"

Best New Artist: Female/Group: VANESSA WILLIAMS "The Right Stuff"

Best New Artist: Male/Group: KEITH SWEAT "Make It Last Forever"

Best Vocal Group: GLADYS KNIGHT & THE PIPS "All Our Love"

Best Jazz Artist: BOBBY McFERRIN "Simple Pleasures"

Best Blues Artist: BOBBY BLAND "Blues You Can Use"

Best Gospel Artist: THE WINANS "Decisions"

Best Rap Artist/Group: Kool Moe Dee "How Ya Like Me Know"

Best Male Artist: MICHAEL JACKSON

Best Album: MICHAEL JACKSON "Bad"



Ray Wiggins & Kadeem Hardison

The R&B Report™



Karyn White
(WB)

Years of hard work as a session singer and as a borrowed-lead vocalist have finally paid off for this 22-year-old Los Angeles native. "Facts of Love" with Jeff Lorber introduced her to the Pop world. "The Way You Love Me" has elevated her to solo success. That cut, and much of Karyn's debut album, was produced by hitmakers L.A. Reid and Babyface. Their talents, coupled with her sultry style, has made Karyn White an album not to be missed and a singer not to be overlooked.

"By the time I was ready to work on my own project, I had quite a bit of experience under my belt. I knew what I wanted to do and how I wanted to do it. Luckily my label gave me certain creative freedoms." That freedom brought forth an album rich in singles. "Superwoman" should take us into 1989 and show yet another side to this diverse young lady.



Al B. Sure!
(WB)

"I believe this album is doing well because it is simply Al B. Sure! and Kyle West raw. The music is not pretentious or contrived; it is straight from the heart to the soul." That music has reached the souls of millions, as Al B. Sure! emerges as one of this year's strongest success stories.

What started in a basement studio on a four-track with cousin Kyle ended up a piece of Pop history. "Night and Day" kicked things off for the *In Effect Mode* album. This gold success was followed by "Rescue Me" for Pop and "Killing Me Softly" for Quiet Storm. That mass-market appeal coupled with a sell-out tour has made Al one of the year's surest bets.



Paula Abdul
(Virgin)

What do Janet Jackson, Angela Winbush, ZZ Top, Duran-Duran, the L.A. Lakers, the Pointer Sisters and the Jacksons (Michael included) have in common? The choreography of Paula Abdul. She created the gyrations that have kept America dancing for several years. 1988 saw Paula choreographing a move of her own, from dancer to vocalist. She "Knocked Out" radio with her first single and the momentum has increased, catapulting the next single, "The Way That You Love Me," even higher.

In 24 short years, Paula has become a major player in the industry. While radio may treat her as a new artist, her affiliations are felt in music video, television (The Tracy Ullman Show) and film.



Kiara
(Arista)

What started as a six-piece band in the early '80s has streamlined itself to become Kiara — Greg Charley and John Winston. Kiara means "to change and/or make a difference" in Swahili. *To Change And/Or Make A Difference* is an album proving to make a difference on Quiet Storm and Pop charts.

"A lot of people didn't believe in us. We had to go through some bad times. But we kept going and survived. Now we are signed with a new album and it feels great!" Greg exclaimed. It should. Not only have they taken Arista in a new direction, but R&B as well.



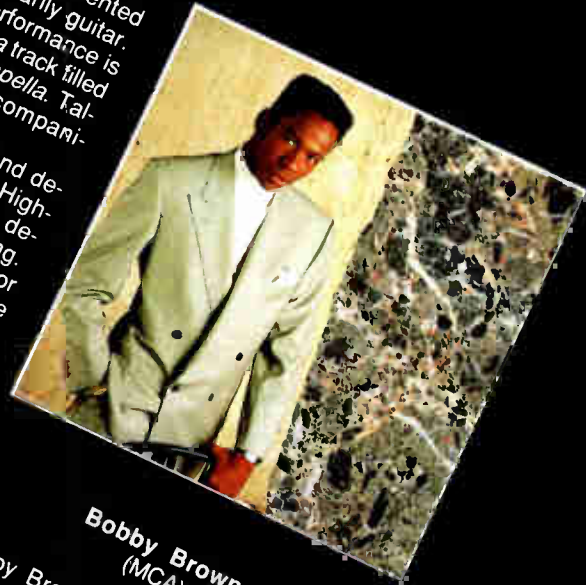
Cheryl "Pepsi" Riley
 (Columbia)

Social issues seldom make it to the Top 10. Yet, a song depicting the strength of an unwed mother has not only made it, but has brought the international spotlight to its singer. "Thanks For My Child" made the waves that carried Cheryl into the music world's view and now, they can't get enough. *Me, Myself and I* is a showcase album for her voice (high C+ range) and the production work of friends Full Force. The single is still raising some eyebrows. "I am not promoting single parenthood or teenage pregnancy. But these problems are a reality and we should deal with them. I want to act as a positive reinforcement."



Tracy Chapman
 (Elektra)

Folk music returned in 1988 and once again became mainstream Pop thanks to Tracy Chapman. Each song on her debut, self-titled album speaks of social injustices, racial prejudices, love or wanting. Lush orchestrations or over-produced synthesized, generic Pop was not this album's intentions, primarily guitar. Perhaps her most moving performance is "Behind The Wall," an a capella track filled with human emotion. Yes, a capella. Talent doesn't always need accompaniment. "Fast Car" took off as a single and demand for the album followed suit. High-end audio, mainly CD consumers, devoured the disc and still keep it selling. Tracy Chapman is not only a triumph for the artist, but for music as a whole. She helped us remember that music can still make you move and think at the same time.



Bobby Brown
 (MCA)

Bobby Brown isn't a new artist. For years he was the lead singer of New Edition, but his solo success is new and overwhelming. In just a short time, he has equalled his previous success with the group and there appears to be no end in sight. "Don't Be Cruel" hit hard, followed by "My Prerogative" and the current smash "Roni." Once might have been definitely the charmer, but three is definitely the charmer. Bobby's album *King Of Stage* has emerged as one of the funkiest and heavily-flavored R&B albums of the year. It appears his career is just starting to rise and that this "King" is destined for a long reign.



Guy
 (MCA)

Teddy Riley, Aaron Hall III and Damien Hall were destined for success. The production on their album was such that others wanted to get a piece of the pie. Thus, Teddy has become one of the producers of the day. However, he did not sell his own group short. *Debut* album is a street-wise blend of Urban and Pop music, bonded by the writing and production work of the group's key members. "Groove Me" instantly created a stir and the album has yet to stop sizzling. Expect much more from this group in the very near future.



Sweet Obsession
 (Epic)

Three young sisters from Detroit exploded on the scene with their sexy and gutsy stylings under the moniker of Sweet Obsession. Keena, Kammala and Michelle Green paid their dues until Melba Moore introduced them to Hush Productions. The next step was Epic and the release of a searing album with six original cuts (penned by their parents and themselves).

In a year when girl groups came and went, it may have been easy to overlook this trio. Yet, once given the chance, the girls came through. "Each group stands on its own merits and has qualities unique to that group. No one is an overnight success. This is not an over-ambition to be in. It requires full commitment and dedication," Keena said. That dedication shows as this trio takes its place as the gutsiest new girl group on the scene.



Troop
 (Atlantic)

Five band members and six producers are responsible for this group's excellent self-titled debut album. Steve, Allan, Rodney, John and Reggie gained national attention by winning on the syndicated show "Puttin' On The Hits." They are now proving they can create hits of their own.

Their tight harmonies, coupled with their exuberant stage show has made them a much in-demand act and now they want to stay in the business. "We have a statement to make about style and personality. We want to become a giant name in the industry and with the support of the people, we will," Steve commented.



Vanessa Williams
 (Wing/PG)

In beauty queens, talent comes in all shapes and sizes and air does not always fill their glamorous heads — especially that of Vanessa Williams. Undaunted by her resignation of the Miss America title, Vanessa released a product worthy of merit, and one that showed this girl can sing. She took over the dancefloors with "The Right Stuff" and is now conquering Quiet Storm with a string of hits from her debut album of the same name. "The image we are promoting is myself. I want to downplay the untouchable, glamour girl attitude. This album doesn't reflect that limited vocal ability and heavy breathing thing. What I'm bringing to the table is an '80s, self-assured woman who believes in her music."



Tracie Spencer
 (Capitol)

Star Search gave music yet another talent, perhaps one of the best to come from the show. At 12, Tracie can reach heights that accomplished vocalists yearn for. Her power is undeniable and her range impressive.

"Symptoms of True Love" was a smart release with dance music happening again in '88. But Tracie is best on "Hide and Seek" and "Imagine," ballads that allow her voice to shine. Her young age guarantees her a long and prosperous career, and retirement by 30 if she wishes!



The Boys
(Motown)

Motown has done it again. They have produced a young group, all family, with a sound that catches on faster than wild-fire. The four Abdul Samad brothers, Khiry, 14; Hakeem, 13; Tajh, 11 and Bilal, 9 have taken over pre-teen Pop with "Dial My Heart" from the album *Messages From The Boys*. The message is that these four are talented singers, actors, dancers, writers and performers. The Boys are not just a group developed to fill the spot left by the Jacksons. The group's talents are tried and proven. They started on the sidewalks of Venice Beach, CA, out of financial necessity, and now the youngest, and newest artists of 1988 also seem to have the brightest futures.



Keith Sweat
(Vintertainment/Elektra)

"Basically, my sound can be explained by saying it's just R&B. I have a certain way of presenting it. I don't pattern myself after anyone. Maybe that's why the sound is different. Everybody needs something fresh and new after a while... Whatever the formula, Keith came up with a winning sound for 1988 and established a groove for numerous other male artists to follow. His debut album, *Make It Last Forever* (which featured seven tracks written or co-written by him) has gone multi-platinum and stayed on the album chart for 47 weeks. The hits *Born and raised in Harlem*, Keith began singing at 14. But a solo career wasn't something he actively pursued until recently. He saw himself more as a producer and writer. Vincent Davis, president of Vintertainment, recognized those talents as well as Keith's soulful vocals and made the deal that put Keith on top of the charts and at the forefront of R&B.



Tony! Toni! Toné!
(Wing/FG)

While none of the group's members bare the name Tony, it doesn't matter. Dwayne and Raphael Wiggins, along with cousin Timothy Christian, have continued to establish an Oakland, CA sound thanks to producers Denizil Foster and Thomas McElroy (Club Nouveau). That sound is a unique funk-infused Pop and the group has emerged as masters. "Little Walter," "Born Not To scratch the surface. "Melody only and nursery-rhyme. "In Oakland, a lot of bands Know" took the off-beat formula one step further. "We have our own songs and would try to imitate already-existing sounds. We put out or own act, and even though it's hard to work a crowd with something new, they liked it," Dwayne said.



Mac Band
(MCA)

"We knew all along that if we put our faith in God, He'd open doors for us," said Charles McCampbell. That faith has led them into Pop music with a debut album and smash single "Roses Are Red." Charles, Derrick, Kelvin and Ray McCampbell may be known as the good boys of R&B but their is no denying their talent, viability and crossover appeal. The Mac Band was previously on the Gospel circuit and recently decided to go through one of the doors open to them. Now that the Pop world has had a taste, it is likely that the well will not run dry.

We Thank The Industry and The R&B Report
For Voting Us...

The Management Company Of The Year 1988



• Management Company Of The Year
Andre Harrell - Uptown Enterprises

• Debut Artist Of The Year
Al B. Sure! - (WB)

• Producer Of The Year
Teddy Riley

Uptown Enterprises Artist Roster

• Al B. Sure! (WB) • Guy (Uptown/MCA) • Ultra Magnetic MC's (Nite/Platinum)
• Heavy D & The Boyz (MCA) • The Gett (Capitol) • Finesse & Squibs (Uptown/MCA)

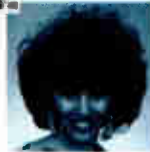
R A D I O

R A D I O

THE R&B
RADIO
YEAR END
AWARDS
1988



Radio Station Of The Year
WGCI
Chicago, IL



Program Director Of The Year
ANDRE CARSON
WWDM —Sumter, SC

Music Director Of The Year
GREG BEASLEY
KMJM —St. Louis, MO



Hitmaker Station Of The Year
WDZZ — Flint, MI
Sam Williams, PD

Disc Jockey Of The Year **DOUG BANKS**
Banks & Company **WGCI** — Chicago, IL



C R E A T I V E

THE
R&B
REPORT
YEAR END
AWARDS
1988

C R E A T I V E



Male Artist Of The Year
MICHAEL JACKSON
Epic



Female Artist Of The Year
WHITNEY HOUSTON
Arista



Come-Back Artist Of The Year
ROBERTA FLACK
Atlantic



Male Debut Artist Of The Year
AL B. SURE!
WB



Female Debut Artist Of The Year
CHERYL "PEPSI" RILEY
Columbia



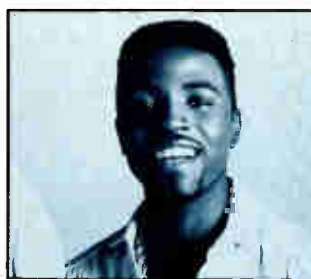
Debut Group Of The Year
TONY! TONI! TONÉ!
Wing/PG



Sound Track Of The Year
COMING TO AMERICA
ATCO



Production Team Of The Year
LA and BABYFACE



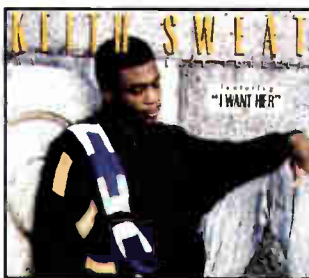
Producer Of The Year
TEDDY RILEY



Senior A&R Vice Presidents Of The Year
LOUIL SILAS, JR. (MCA)



Senior A&R Vice Presidents Of The Year
BENNY MEDINA (WB)



Album Of The Year
Make It Last Forever
KEITH SWEAT
Elektra



12" Of The Year
"It Takes Two"
ROB BASE & DJ E-Z ROCK
Profile



Male Rap Artist Of The Year
JAZZY JEFF & FRESH PRINCE
Jive/RCA



Female Rap Artist Of The Year
SALT-N-PEPA
Next Plateau

R E C O R D

C O M P A N I E S



Senior Executive Of The Year
RUBEN RODRIGUEZ
Columbia



PRIMUS ROBINSON
Elektra



SYLVIA RHONE
Atlantic



DON EASON
Epic

Promotion Vice Presidents Of The Year



National Marketing VP
Of The Year
SARA MELENDEZ
Columbia



JAZZY JORDAN
RCA



JOE MORROW
Elektra



National Jazz Director
Of The Year
MICHELLE TAYLOR
EMI



Regional Marketing
Director Of The Year
HENRY JEFFERSON
Atlantic

Record Company Of The Year



New Artist Development
Company Of The Year



Independent Record
Label Of The Year



Management Company
Of The Year





POSITION	ARTIST	TITLE	LABEL
1	ANITA BAKER	Giving You The Best That I've Got	Elektra
2	MICHAEL JACKSON	Man In The Mirror	Epic
3	GEORGE MICHAEL	One More Try	Columbia
4	TERENCE TRENT D'ARBY	Wishing Well	Columbia
5	JOHNNY KEMP	Just Got Paid	Columbia
6	KARYN WHITE	The Way You Love Me	WB
7	AL B. SURE!	Nite & Day	WB
8	BILLY OCEAN	Get Out My Dreams	WB
9	TERENCE TRENT D'ARBY	Sign Your Name	Columbia
10	PEBBLES	Mercedes Boy	MCA
11	TAYLOR DAYNE	I'll Always Love You	Arista
12	KEITH SWEAT	I Want Her	Elektra
13	GEORGE MICHAEL	Father Figure	Columbia
14	LUTHER VANDROSS	Any Love	Epic
15	WHITNEY HOUSTON	Where Do Broken Hearts Go	Arista
16	BOBBY McFERRIN	Don't Worry. Be Happy	EMI
17	BOBBY BROWN	My Prerogative	MCA
18	CHERYL "PEPSII" RILEY	Thanks For My Child	Columbia
19	GEORGE MICHAEL	Monkey	Columbia
20	NEW EDITION	If It Isn't Love	MCA
21	BRENDA RUSSELL	Piano In The Dark	A&M
22	CHERRELLE	Everything I Miss At Home	Tabu
23	PEBBLES	Girlfriend	MCA
24	SADE	Paradise	Epic
25	WHITNEY HOUSTON	Love Will Save The Day	Arista
26	AL B. SURE!	Off On Your (Own Girl)	WB
27	JETS	Make It Real	WB
28	KEITH SWEAT	Make It Last Forever	Elektra
29	EXPOSE	Seasons Change	Arista
30	MICHAEL JACKSON	Dirty Diana	Epic
31	MAC BAND	Roses Are Red	MCA
32	JETS	Rocket 2 U	MCA
33	BOBBY BROWN	Don't Be Cruel	MCA

34	MICHAEL JACKSON	Another Part Of Me	Epic
35	M/A/R/R/S	Pump Up The Volume	Island
36	FREDDIE JACKSON	Nice 'N' Slow	Capitol
37	E.U. BAND	Da' Butt	EMI
38	TEDDY PENDERGRASS	Joy	Elektra
39	JEFFREY OSBORNE	She's On The Left	A&M
40	MORRIS DAY	Fishnet	WB
41	KEITH SWEAT	Something Just Ain't Right	Elektra
42	HALL & OATES	Everything Your Heart Desire	Arista
43	TROOP	Mamacita	Atlantic
44	NATALIE COLE	Pink Cadillac	EMI
45	TEENA MARIE	Ooh La La La	Epic
46	JESSE JOHNSON	Love Struck	A&M
47	A. O'NEAL/CHERRELLE	Never Knew Love Like This	Tabu
48	TONY! TONI! TONE!	Little Walter	Wing/PG
49	TEDDY PENDERGRASS	2 A.M.	Elektra
50	LEVERT	Sweet Sensation	Atlantic
51	LOOSE ENDS	Watchin' You	MCA
52	RICK JAMES/SHANTE	Loosey's Rap	Reprise
53	DEELE	Two Occasions	Solar
54	MICHAEL COOPER	To Prove My Love	Reprise
55	TERENCE TRENT D'ARBY	Dance Little Sister	Columbia
56	SALT'N PEPA/E.U. BAND	Shake Your Thing	Next Plateau
57	TONY TERRY	Lovey Dovey	Epic
58	VESTA WILLIAMS	Sweet, Sweet Love	A&M
59	JAZZY JEFF & FRESH PRINCE	Nightmare On My Street	Jive
60	GUY	Groove Me	Uptown
61	STEVE WINWOOD	Roll With It	Virgin
62	LEVERT	Addicted To You	Atlantic
63	EVELYN "CHAMPAGNE" KING	Flirt	EMI
64	STEVIE WONDER	You Will Know	Motown
65	GLADYS KNIGHT/PIPS	Lovin' On Next To Nothin'	MCA
66	JAMES BROWN	I'm Real	Scotti Bros.
67	BILLY OCEAN	Get Out Of My Dreams	Arista/Jive
68	MIKKI HOWARD/ LEVERT	That's What Love Is	Atlantic
69	S. WONDER/M. JACKSON	Get It	Motown
70	CHRIS JASPER	Superbad	Epic
71	SHIRLEY MURDOCK	Husband	Elektra
72	ZIGGY MARLEY	Tumblin' Down	Virgin
73	JAMES BROWN	Static	Scotti Bros.
74	GREGORY HINES	That Girl Wants To Dance With Me	Epic
75	MICHAEL JACKSON	The Way You Make Me Feel	Epic
76	SUAVE	My Girl	Capitol
77	VANESSA WILLIAMS	The Right Stuff	Wing/PG
78	MICHAEL JACKSON	Smooth Criminal	Epic
79	ROBERTA FLACK	Oasis	Atlantci
80	TONY!, TONI!, TONE!	Born Not To Know	Wing/PG
81	SHANICE WILSON	No 1/2 Steppin'	A&M
82	GLORIA ESTAFAN & MSM	One, Two, Three	Epic
83	PEBBLES	Take Your Time	MCA
84	KASHIF	Love Changes	Arista
85	DA' KRASH	Wasn't I Good To You	Capitol
86	R.J.'S LASTEST ARRIVAL	Off The Hook	EMI
87	JAZZY JEFF& FRESH PRINCE	Parents Just Don't Understand	Jive
88	GREGORY ABBOTT	I'll Prove It To You	Columbia



HOT PRODUCERS OF '88 ARE READY TO SET '89 ON FIRE



The Oakland/Minneapolis Connection: (L to R) Terry Lewis, Thomas McElroy, Jimmy Jam and Denzil Foster joined forces to produce a rendition of "The Little Drummer Boy" for Alexander O'Neals' Christmas album

By Thea T. Austin
Staff Writer

There's nothing like experiencing the birth of a song, its growth and changes on through to its success or failure. Those involved in this process are the songwriters, musicians, artists, and technicians — and the liaisons between all these people and a hit record: the producers.

In the studio, the producer, for the most part, brings all of these aforementioned elements together, balancing out the verses, blending the choruses, developing bridges — making that hit sound happen. This individual is integral part of the song's evolution.

1988 has been a year for some of the old names to re-establish themselves as producers with the Midas touch. 1988 has also been a year for new blood to come in and blaze a trail of fire around the industry and consumer. A fire that, when burning, says "hit! hit! hit!" — this mixing of both old and new sounds — creating today's hits.

The recording artists work hard to get a foot in the door; so do the producers and songwriters. Most of them seem to work harder and harder, writing and producing one hit after another for someone else, until they finally earn their own recognition from the masses.

These producers/songwriters give a song its magic by injecting the right timing, talent, and skill, along with a little luck. They are those who make the lyrics, the music, the voices — everything fall into place and come

alive.

Primarily behind the scenes, producers/songwriters are finally becoming as visible and sought after as the artists.

The R&B Report™ pays tribute to a few of these rising talents.

TEDDY RILEY

The freshest boy on the block is ready to whip the groove on and reap the rewards from the industry.

This guy, member of MCA recording group, Guy, is making musical history as he chalks up hits for Keith Sweat, Johnny Kemp, Billy Ocean, Bobby Brown, Today and The Gylrz.

Teddy is one of today's most progressive producer talents, which is why he, along with L.A. & Babyface, are this



Teddy Riley (R) and Guy

year's winners for the "Best Producer(s) of the Year" Award from the R&B Report™.

TONY HAYNES

Privately and publicly gaining the industry's attention is another native of Los Angeles called the "private i," most commonly known as Tony Haynes.

A songwriter extraordinaire (whose material is currently hitting the charts via Jeffrey Osborne, Johnny Kemp and Troop) and a producer with flair, Tony Haynes is one who, if you give him a word, he'll give you a song in less than five minutes ... and not just any song, but a song with hit-making potential.

He is one who has written and/or produced for Earth, Wind & Fire, Quincy Jones, Al Jarreau, the Temptations, Bobby Brown, Jennifer Holliday, the

Pointer Sisters, Stephanie Mills, Robert Brookins, Kool & the Gang, Robert Palmer, Vanity, newcomer Christopher Williams and many more. Tony has written tunes featured in *My Stepmother Is An Alien*, *Fatal Beauty*, *My Bedroom Window*, and the TV show *Fame*.

About to be released as one of Epic's first Rap artists in January, approaching his 100th record, and having been profiled by NARAS and awarded by ASCAP, Tony Haynes is a "private i" worth the salute.

THOMAS McELROY & DENZIL FOSTER

On the rise and ready for success in '89, are Thomas McElroy and Denzil Foster — President and Vice-President of 2 Tuff Enuff Productions. A team with a commitment to discovering new talent and enhancing established talent, Thomas and Denzil are currently most recognized for their work with Tony! Toni! Toné!, Lia, Robert Brookins, Kathy Mathis and Channel 2.

First to rock the nation with "Rumors," the Timex Social Club hit of '86, Thomas and Denzil's diverse talents really captured the industry's and fans' attention with Club Nouveau's cover of the Bill Withers' classic, "Lean On Me," garnering platinum-plus results.

After making their impact on the music scene, this multi-talented team of producers set out to create their own distinctive sounds.

With a desire to create a strong base in the Bay area, Thomas and Denzil are producing former Club Nouveau mem-



Tony Haynes

ber, Samuelle Frater, Rap artist Debbie T. as well as lending their production skills to former lead vocalist of Atlantic Starr, Sharon Bryant.

Savvy, successful, talented and confident, these two are said to have found the groove that says, "We've done it. Let's do some more!"

HANK SHOCKLEE

One of the most recognizable names on the Rap music scene today, as far as production and remixing goes, is Hank Shocklee.

Co-producer of both of Public Enemy's albums, Hank has written tunes for Doug E. Fresh, remixed No. 1 tunes for Vanessa Williams, Whodini, Aretha Franklin, Steven Dante, Chaka Khan, Ziggy Marley, Oran "Juice" Jones, True Mathematics and produced tunes for several others.

A master at Rap and remixing the hits, Hank Shocklee is about to apply the future shock to the '90s.

FULL FORCE

Lisa Lisa & Cult Jam, Cheryl "Pepsi" Riley, LaToya Jackson, The Real Roxanne, Samantha Fox, Talking Heads, the Weather Girls and the Godfather of Soul, James Brown are some of the recording artists who have been reaping the benefits of New York City's funkier and "sho'-nuff-thro-down" brothers, Full Force.

Producers, composers, arrangers and performers, Full Force is at the top of the industry's artists development stories as platinum-plus creators.

With work underway on a comedy-adventure feature film, a new album,



Full Force

new artists, touring and so on — there seems to be no stopping this force ... Full Force ahead, that is.

JIMMY JAM & TERRY LEWIS

What more can be said about these guys that hasn't already been said?

They are, to date, the most sought-after and most recognized team of Black producers, arrangers, composers and musicians that the '80s has seen.

As one of the hottest talents to hit the national and international music scene from Minneapolis, Jam & Lewis are best known for putting Janet Jackson on the map, and for currently reshaping New Edition into a group to be reckoned with in the late '80s.

Grammy Award winners and talents that continue to make heads spin, Jam & Lewis have made an impression on the music industry, holding the bat that hits a successful homerun, everytime.

L.A. & BABYFACE

Like the aforementioned, this dynamic duo has enough talent to make dust sparkle.

As members of Solar recording group the Deele, L.A. & Babyface have become recognized as hitmaking hyphenates writing and producing the hits that make new artists like Pebbles, Karyn White and Sheena Easton shine.

Looking towards the future for more hits, L.A. & Babyface are recording stars making recording stars.

CRAIG T. COOPER

He's one of the most talented producers on the move. He's produced the rave at Motown.

He's also produced the young woman whose "vocal magnitude is such that vinyl will have a hard time dealing with her."

Add to the list another female recording artist who is said to have such an incredible voice that hearing her sing will raise goose bumps on your arms — just as her dad's voice did and still does.

The Boys, Desiree Coleman, and Lalah Hathaway are a few of the recording artists who this producer/songwriter is known for creating hits.

Craig T. Cooper, a native of Los Angeles, CA and connoisseur of all types



Craig T. Cooper

of music, began as a session player. After years of steady and interesting musical adventures, he has become a musical architect — building hits as a top-notch songwriter, producer, arranger and musician.

A key player in the careers of some of R&B's best (Levert, Teena Marie, Sly Stone, Eddie Murphy, Billy Preston, Vesta Williams, Anita Baker, Cheryl Lynn, Klymaxx, Miki Howard, Tierra, and the teen, Pop queen, Tiffany) Craig is currently in the studio recording Joyce Irby (lead vocalist for Klymaxx) and getting calls daily to work on new projects. He's credited for production on the soundtrack for the movie "Action Jackson," arrangement on the entire soundtrack for the motion picture "Knights In The City," and is kicking off '89 with a solo recording effort on Valley Vue.

Prepared to tackle success, Craig Cooper is a name to watch.

With the utmost respect, The R&B Report™ takes its hat off to all producers/songwriters, without which the hits would be limited!

Our continued support and best wishes for the New Year.



L.A., Pebbles, & Babyface

HOT CONCERTS OF '88



Charles R. Bouley II

Michael Jackson



Charles R. Bouley II



Charles R. Bouley II

**George Michael
Aretha Franklin**



Chris Cuffaro



Charles R. Bouley II

Anita Baker



Charles R. Bouley II



Charles R. Bouley II



Charles R. Bouley II

Luther Vandross



Frank Griffin

Prince

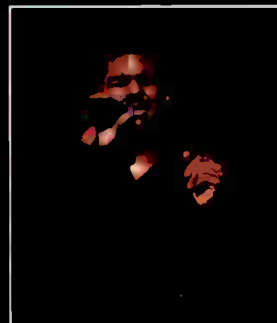


Frank Griffin

New Edition



Charles R. Bouley II



Charles R. Bouley II

Al B. Sure!



Barry King

Cameo

Bobby Brown



Barry King

Respect

CATCH THE BASS WAVES



MANAGED BY ROCKVILLE PRODUCTIONS
LUKE SKYWALKER RECORDS
3050 Biscayne Blvd. #307 MIAMI, FL 33137 (305) 573-0599 or 0678

RAP UP



RAP RELEASES

SKINNY BOYS

Skinny (They Can't Get Enough) (Jive 1139-J)



Already a hit in England, the Skinny Boys plan to invade America. The Boys gets the juice with help from Chuck Chill Out (Kiss 98.7) and Flavor Flav (Public Enemy). Personal picks are "Set The Peace," "Stylin," and "Get Pepped."

SUGGA & SPICE

Boyz Just Wanna Get Skeezed (Dream Team DTR-636)



Sugga (Evelyn Pollard) and Spice (Tiffany Lewis) met by mistake when Spice dialed a wrong number and heard the phone message rap on Sugga's machine. She thought, 'this girl can rap.' They touched bases later and the rest is history.

MR. MAGIC'S RAP ATTACK

Volume 4 (Profile Pro-1268)



Who is the man with the Magic hand? Mr. Magic's Vol. 4 is here featuring a compilation of all your favorite Hip-Hop. "Wild Wild West," "It Takes Two," "Strickly Business" club mix, "Push It" and "Plug Tunin'." Will it surpass the sales of previous volumes? Just wait and see the magic.

TOP 30 HIP-HOP

LW	TW	ARTIST	TITLE	LABEL	WOC
4	1	R. BASE/E-Z ROCK	It Takes Two	Profile	7
1	2	ICE-T	Power	Sire	8
3	3	KID 'N PLAY	2 Hype	Select	3
5	4	SALT-N-PEPA	A Salt With A Deadly Pepa	Next Plateau	10
6	5	PUBLIC ENEMY	It Takes A Nation	Def Jam	10
—	Debut	EAZY-E	Eazy Duz It	Priority	1
14	7	STETSASONIC	In Full Gear	Tommy Boy	10
7	8	BIG DADDY KANE	Long Live The Kane	Cold Chillin'	10
8	9	MARLEY MARL	In Control Vol. I	Cold Chillin'	8
17	10	7A3	Coolin' In Cali	Geffen	3
13	11	REAL ROXANNE	Real Roxanne	Select	3
12	12	MC SHAN	Born To Be Wild	Cold Chillin'	4
6	13	ERIC B./RAKIM	Follow The Leader	MCA	10
18	14	JJEFF/F.PRINCE	He's The DJ...	Jive	10
26	15	SWEET-TEE	It's Tee Time	Profile	2
22	16	ORIG. CONCEPT	Straight From The	Def Jam	3
15	17	SIR MIX-A-LOT	Swass	NastyMix	8
11	18	M. C. LYTE	Lyte As A Rock	First Priority	7
23	19	RODNEY O/J. C.	Me And Joe	Egyptian Empire	4
16	20	BIZ MARKIE	Goin' Off	Cold Chillin'	10
21	21	M.C. HAMMER	Let's Get It Started	Capitol	5
9	22	EPMD	Strictly Business	Sleeping Bag	10
—	Re-entry	TOO SHORT	Born To Mack	Jive	1
19	24	JUNGLE BROS.	Straight Out The Jungle	Warlock	10
24	25	BDP	By All Means Necessary	Jive	10
—	Debut	FIRST PRIORITY	Basement Flavor	First Priority	1
—	Debut	ULTRA MC'S	Critical Beatdown	Next Plateau	1
—	Re-entry	AUDIO TWO	What More Can I Say	First Priority	1
—	Debut	SLICK RICK	Adventures of Slick Rick	Def Jam	1
—	Re-entry	N.W.A. & POSSE	NWA & Posse	Macola	1

RAP RELEASES

KID FLASH

Ain't Nothin' But A Party/ Mind Your Business (Tabu 4Z9 08160)

B-BOY RAGE

Mo Bounce To The 40 Oz. (Kru-Cut KC 1010)

KAM

I Want Action (Urban Rock UR-935)

SPOONIE GEE

You Ain't Just A Fool, You's An Old Fool (Tuff City 128034)

DOLLAR BILL & CUT MASTER KG

People Don't Cha Know (Jumpstreet MF-402)

THE 45 KING

Master Of The Game (Tuff City 5553)

STEADY B

Serious (Jive/Pop Art 1167-JDAB)

CASH MONEY & MARVELOUS

Find An Ugly Woman/ The Mighty Hard Rocker (Sleeping Bag SLX 40143)

D.J. LOS & E.Z.B.

Untouchable (World One WO-001)

TOP 4 MENTIONS

**CASH MONEY/
MARVELOUS**
Find An Ugly Woman
(Sleeping Bag)

SLICK RICK
Teenage Love
(Def Jam)

K-9 POSSE
Ain't Nothin' To It
(Arista)

TONE-LOC
Wild Thing
(Delicious Vinyl/
Island)

Eazy-E's *Eazy Does It* debuts this week at No. 6. Other debuts on the Top 30 include from Too Short (Jive). First Priority Family (First Priority). Ultragmanetic MC's (Next Plateau). Audio Two (First Priority). Slick Rick (Def Jam) and N.W.A. & The Posse (Macola). The Top 4 mentions are K-9 Posse (Arista), Tone Loc (Island) Cash Money & Marvelous (Sleeping Bag) and Slick Rick (Def Jam).



RETAIL RAP

WILL ENTERPRISE

Jamaica, N.Y.
Andrew Stone
718/739-5151

1. ROB BASE & DJ E-Z ROCK/It Takes Two (Profile)
2. SALT-N-PEPA/Get Up Everybody (Next Plateau)
3. ROB BASE & DJ E-Z ROCK/Joy & Pain (Profile)
4. KID 'N PLAY/Gettin' Funky (Select)
5. BIZ MARKIE/This Is Something For The ... (Cold Chillin')

NEW YORK SOUNDS

Greensboro, NC
Gary Davis
919/275-2200

1. BIZZIE BOYZ/Hype Time (Payroll)
2. SALT-N-PEPA/Get Up Everybody (Next Plateau)
3. ERIC B. & RAKIM/Microphone Fiend (MCA)
4. LATIFAH/Wrath Of My Madness (Tommy Boy)
5. CHUB ROCK/Caught Up (Select)

CENTURY SOUND

South Plain, NJ
Mike
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1. MARLEY MARL/Droopin' Science (Cold Chillin')
2. TONE LOC/Wild Thing (Delicious Vinyl)
3. TODD TERRY/I Just Want To (Sleeping Bag)
4. DJ JAZZY JEFF & THE FRESH PRINCE/Brand New Funk (Jive)
5. BIG DADDY KANE/I'll Take You There (Cold Chillin')

12" DANCE RECORDS

Washington, D.C.
James Graham
202/659-2010

1. STETSASONIC/Talkin' All That Jazz (Tommy Boy)
2. D.J. KOOL/How Long Can You Go (Creative Funk)
3. M.S. MELODY/Sing All Night (Jive)
4. 7A3/Coolin' In Cali (Geffen)
5. SWEET T/On The Smooth Tip (Profile)

J&J DISCOUNT

New York, NY
BJ
212/749-5170

1. BIG DADDY KANE/I'll Take You There (Cold Chillin')
2. ROB BASE & DJ E-Z ROCK/Get On The Dance Floor (Profile)

3. TOO MUCH/Wild Thing (Ex-Press)
4. BDP/Jack Of Spades (Jive)
5. PUBLIC ENEMY/Night Of The Living Bass Heads (Def Jam)

INFINITY

Brooklyn, NY
Charley Alessi
718/331-6863

1. ROB BASE & DJ E-Z ROCK/Get On The Dance Floor (Profile)
2. ERIC B. & RAKIM/Microphone Fiend (Uni/MCA)
3. PUBLIC ENEMY/Night Of Living Bass Heads (Def Jam)
4. ICE-T/I'm Your Pusher (Sire)
5. BIG DADDY KANE/I'll Take You There (Cold Chillin')

SERENADES

Hollis, NY
Andrew Stone
718/740-2065

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2. ULTRA MAGNETIC MC'S/Ease Back (Next Plateau)
3. BDP/Jack Of Spades (Jive)
4. JUNGLE BROS./I'll House You (Warlock)
5. PHASE & RHYTHM/Hyperactive (Funky Toon)

STAR

San Francisco, CA
Benny Carlos
415/552-3017

1. TONE LOC/Wild Thing (Delicious Vinyl/Island)
2. ANQUET/Make It Boom (Next Plateau)
3. EDDY MIX/Back In Time (BPM)
4. M.C. HAMMER/Pump It Up (Capitol)
5. CHILLA/Get Up Get Down Get Funky (Miami Street)

SOUL DISCO

San Francisco, CA
Bobby G.
415/431-1758

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2. RODNEY 'O' & JOE Cooley High (Egyptian Empire)
3. SIR MIX-A-LOT/Posse On B'Way (Nastymix)
4. M.C. TWIST/Just Rock (Luke Skyy-walker)
5. ROB BASE & DJ E-Z ROCK/Get On The Dance Floor (Profile)

ORPHEUM

Seattle, WA
Riz Rollins

206/322-6370

1. TONE LOC/Wild Thing (Delicious Vinyl/Island)
2. N.W.A./Gangsta Gangsta (Priority)
3. ROB BASE & DJ E-Z ROCK/Get On The Dance Floor (Profile)
4. WEE PAPA GIRLS/Heat It Up (Jive)
5. PUBLIC ENEMY/Night Of The Living Bass Heads (Def Jam)

MOVIN RECORDS

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1. FREEZE FACTOR/Lay Back And Chill (Epic)
2. LATIFAH/LWrath Of My Madness (Tommy Boy)
3. SLICK RICK/Teenage Love (Def Jam)
4. RICK FRESH/Party Rocker (GZM)
5. BIG DADDY KANE/I'll Take You There (Cold Chillin')

THE RAGE

Los Angeles, CA
Quincy
213/758-7243

1. 7A3/Coolin' In Cali (Geffen)
2. N.W.A./Gangsta Gangsta (Priority)
3. KID 'N PLAY/Gettin' Funky (Select)
4. SIR MIX-A-LOT/Posse On B'Way (Nastymix)
5. KING T/Bass (Capitol)

SOUL SHACK

Brooklyn, NY
Joey Davila
718/485-7536

1. BIG DADDY KANE/Long Live The Kane (Cold Chillin')
2. ROB BASE & DJ E-Z ROCK/Get On The Dance Floor (Profile)
3. BIZ MARKIE/Something For The Radio (Cold Chillin')
4. KID 'N PLAY/Gittin' Funky (Select)
5. PUBLIC ENEMY/Night Of The Living ... (Def Jam)

SHANTINIQUES

Detroit, MI

Josephine Beal

313/923-3030

1. ROB BASE & DJ E-Z ROCK/Get On The Dance Floor (Profile)
2. M.C. HAMMER/Lets Get It Started (Capitol)
3. SIR MIX-A-LOT/Posse On B'Way (Nastymix)
4. TRICKY D./Take It To The Max (Debonaire)
5. PRINCE VINCE/Gangster Funk (Money Tree)

TEMPO

Los Angeles, CA
Lamar Lofton
213/731-3105

1. N.W.A./Quiet On The Set (Priority)
2. SIR MIX-A-LOT/Posse On B'Way (Nastymix)
3. MALIKA LOVE/She's Bad (Select)
4. SWEET T/On The Smooth Tip (Profile)
5. DJ JAZZY JEFF & THE FRESH PRINCE/Brand New Funk (Jive)

CULTURE #7

Cincinnati, OH
Andy Star
513/551-7772

1. COCHISE/I Can't Be Stopped (Breeze)
2. MANDY C./Base Can You Handle (Pow Wow)
3. AMBASSADERS OF FUNK/My Mind Made Up (Next Plateau)
4. MARLEY MARL/Symptoms (Cold Chillin')
5. BOBBY JIMMY/N.Y. L.A. Rappers (Priority)

STREETSIDE

St. Louis, LA
Jerry Price
314/739-1053

1. M.C. LYTE/Shut The Eff Up (First Priority)
2. KID 'N PLAY/Gittin' Funky (Select)
3. THE REAL ROXANNE/Respect (Select)
4. K-9 POSSE/Ain't Nothing To It (Arista)
5. SLICK RICK/Treat Her Like A ... (Def

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THE EXPLOSION OF RAP:

ONE OBSERVER'S VIEW

By Belma Johnson

This year Rap music saw its fold multiply, its durability declared, and its breadth of appeal expanded.

Consider D.J. Jazzy Jeff & The Fresh Prince. Now *there's* a breakthrough act. Even my mother knows who they are, which is remarkable since Michael Jackson and Prince are about the only other current acts she knows. But Jeff and the Prince have captured more than just Black parents. They've gotten through to white parents, too, and parents who are Hip or Hip-Hop or Hip-Not — parents all across the land were drawn to "Parents Just Don't Understand." While some at first worried that the record was just one more rebellious anthem — fears based primarily on the title of the tune — eventually the humor and rhythm of the story won over the masses. Also, one of the cleverest videos of the year helped paint the parental parody in cartoonish colors that relaxed even the most caustic anxieties. This record not only crossed race and age barriers by attracting a variety of admiring adults, it also gave suburban youth two new Rap heroes.

The record's success was driven by its universal message, its appeal to any youth, its playful attitude that's understandable to any unpretentious parent. The result? A Pop hit. And more....

More than just a No. 1 record and a classic comic video, this record broke through a wall. Rap music had long been dismissed as noisy, ghettoized and vulgar by some segments of the population. They said Rap music was all the same. They said Rap wasn't music. They said Rap was a fad, soon to fade like old jeans. But they didn't see that faded jeans would become the fashion of the day. They didn't see that the form had as much diversity as its practitioners. They didn't see the potential artist who could expand Rap

from the streets of New York to the streets of suburbia and even to the streets of London and Tokyo. They didn't see D.J. Jazzy Jeff & The Fresh Prince coming. Sometimes people just don't understand.

True, many will remember 1988 as the year Rap melded with mainstream Pop America. But perhaps more interesting has been the spread of Rap to mainstream Black America. To understand the past year, let's look back two years.



JAZZY JEFF & FRESH

In 1987, L.L. Cool J's "I Need Love" performed the same role among R&B enthusiasts that this "Just Don't Understand" performed among the Pop crowd. In other words, "Need Love" set up the success of Rap among the mainstream — of Black America. Consequently, throughout 1988, Rap albums have flourished on the major Black charts. With the emergence of EPMD, BDP and Ice-T, R-A-P has T-C-B (taken care of business). The year also saw significant development by Kool Moe Dee, Public Enemy, Big Daddy Kane and M.C. Lyte, among others.

Besides the straight-up Rap product that has been performed, there is an even more

notable phenomenon. Rap-influenced albums have enjoyed enthusiastic acceptance this year. Indeed, a new genre of Rap has crystallized in 1988: "Hip-Pop," an amalgamation of Hip-Hop and Pop. Hip-Pop has a hard, beat-based core, caressed by a gentle melody. The music appeals to fans of Hip-Hop and fans of white Pop.

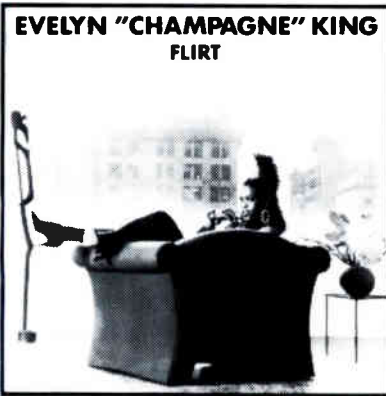
Hip-Pop is the music of Al B. Sure!, Keith Sweat, Bobby Brown, Teddy Riley and Guy, among others. Songs like "Nite and Day," "Make It Last Forever" and "Roni" are the modern way to charm the hearts of young America. The most amazing facet of Hip-Pop is that the music is not just Black-based, but actually born of the street vernacular and hard-life rhythms of the U.S. urban empire. But still, the music crosses over. This is because the beat is so basic, so natural, so true that it cannot be denied.

Besides Hip-Pop, there are other Rap-influenced sounds that struck mainstream Black America in 1988. Artists such as Johnny Kemp, aided by Riley, took biscuit-and-gravy R&B themes (such as basic R&B ideas as "Just Got Paid") and placed them against a Hip-Hop backdrop. Again, just as with Hip-Pop, the merging of Rap and basic R&B succeeds because it constitutes a mixture of the fresh and the familiar. In this regard, one trend this year has been for R&B performers to collaborate with Hip-Hop performers. This benefits both kinds of artists because each is exposed to a new audience. Two of the most effective recent cases of this phenomenon are "Don't Rock The Boat," a joint venture of Midnight Star and Ecstasy of the group Whodini and "Just Cool in" which stars Levert and features Heavy D.

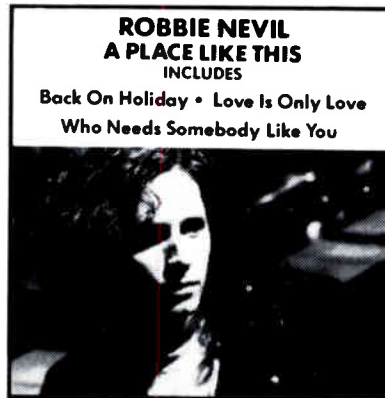
The logical projection for 1989 is simple: Rap will continue its meteoric development on all levels: straight-up Hip-Hop, crossover Hip-Pop, R&B-based Rap, as well as those forms led by Run-D.M.C. — Rock Rap and Metal Rap. Also likely maverick forms of the art will emerge, such as Ragamuffin Rap, the style performed by artists such as Shinehead and Don Baron.

Nothing about the evolution of Rap is certain; at least nothing but this: Rap will stay.

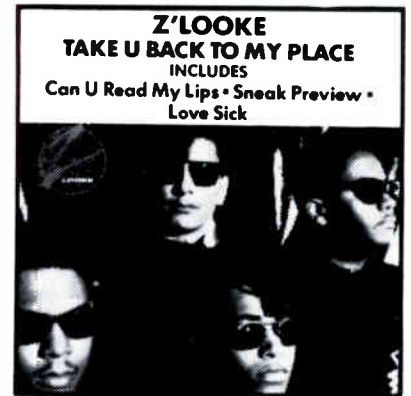
Leaping into '89



Featuring The Hit Single
"Kisses Don't Lie"



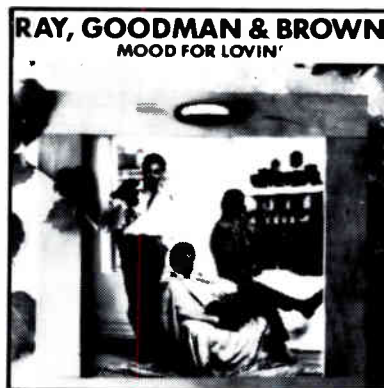
Featuring The Hit Single
"Back On Holiday"



Featuring The Hit Single
"Can You Ready My Lips"



Featuring The Hit Single
"I Want To Be Your Lover"



Featuring The Hit Single
"Where Did You
Get That Body"



Featuring The Hit Single
"What Becomes Of
A Broken Heart"

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R&B QUOTES



RENE MOORE

Solo Artist
(Polydor)

"Normally, you don't have Miss Americas who can sing. But now we have Vanessa Williams and we also

have Suzette Charles ... and they're really legitimate singers!"

— On producing songs for ex-Miss America, Suzette Charles.



BOOTSY COLLINS

Solo Artist
(WB)

"Whoever he is, he's cool. Just leave my funk alone! Don't be funk'n' with my funk! If

you're gonna do something for me, do something for me in a positive way! Don't make my name mud."

— On the imposter who's made public appearances under his name.



GERALD LEVERT

Levert
(Atlantic)

"I love Dawn Lewis from (the sit-com) 'A Different World.' I met her once and she was nice. She

gave me her answering service number [laughs]!"

— On confessing his feelings for a certain prime-time TV star.



CHERYL "SALT" JAMES

Salt-N-Pepa
(Next Plateau)

"We're girls and we're rappers. Those are two things that set us back when it comes to dealing

with men in the business. Even with people who are working for us, I still have to remind them I'm the boss."

— On her group's ongoing struggle for professional respect.



BOBBY BROWN

Solo Artist
(MCA)

"Al B. Sure! was signed to the tour first. But it doesn't really matter. The point is who can

give a performance the crowd will never forget. I don't think the crowd's gonna forget (my performance). Not for a minute!"

— On being the opening act on his tour with New Edition and Al B. Sure!



MIX MASTER MUGGS

7A3
(Geffen)

"That's dance music! That belongs in the clubs! Whoever thought it was Rap or Hip-Hop screwed

up L.A. real bad by saying that it's Rap music. It *ain't* Rap or Hip-Hop!"

— On L.A. rappers like the Egyptian Lover and L.A. Dream Team.



BO WATSON

Midnight Star
(Solar)

"When we developed the band, we all wanted Midnight Star to be the premier self-contained band in the

world, and we still have that direction. None of us wants to be the super solo artist or the super producer. We want to be part of Midnight Star."

— On the bands longevity.



TRISHA NICKOLAS

Channel 2
(PolyGram)

"I can't see myself on an album cover with my chest and behind hanging out! That's not me!

(Women today) are so exposed and (yet) they get offended when a man says, 'Hey, baby!' If you don't want that response, put your clothes on!"

— On her duo's wholesome image.



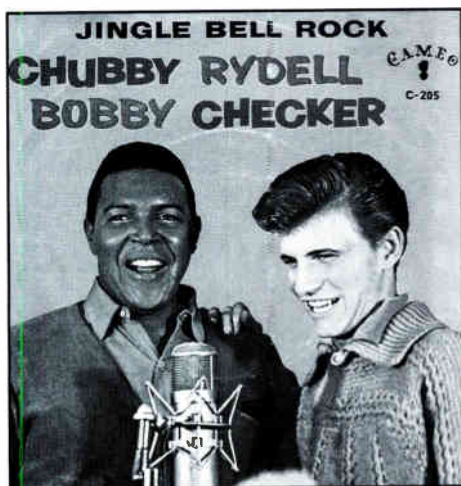
RALPH TRESVANT

New Edition
(MCA)

"I can't express how much I really appreciate the people coming to our show and (giving us) this

platinum album. When we thought things were really bad for us, they were still there and I appreciate that."

— On New Edition's latest platinum album, *Heartbreak*.



The Cameo/Parkway Records Story

By Kevin Tong

Through the years, dance music has played a major role in the development and growth of the music scene. During the late 1950s and 1960s, Cameo/Parkway Records managed to put itself on the map with such dance crazes as the Wah-Watusi, the Bird, and its most popular contribution, the Twist. It was an entity of profound influence: Cameo/Parkway's main artists, its impact on American music, and the songs that made themselves popular.

From the beginning, many artists on Cameo/Parkway received plenty of excellent exposure from Dick Clark's then Philadelphia-based American Bandstand. Bandstand became an important tool for small record companies whose budgets did not allow for large promotional efforts.

Cameo Records was founded in 1956 by Bernie Lowe and Kal Mann in the City of Brotherly Love. The first artist signed to the label was a young 21-year-old singer and guitarist named Charlie Gracie. Gracie would give the company its first successful release "Butterfly," a rock tune sounding very much like Elvis' contemporary hit "Don't Be Cruel." By February of 1957, the record was certified gold as it strolled into the Top 10. Although 1957 would be the only year that Gracie would have any hits, it was a good start for the young company.

Cameo Record's first contribution to

the R&B genre came with The Rays, a New York quartet which included lead Harold Miller, Walter Ford (who had a hit with "Soldier Boy" in 1955 with the Four Fellows), David Jones, and Harry James. The group originally recorded on Chicago's Chess label, where they met Frank Slay, Jr., and Bob Crewe. After signing to their XYZ label, Slay and Crewe wrote a tune for the group called "Silhouettes." Backed with "Daddy Cool," Cameo picked up the master, and the doo-wop-like tune became their only hit (No. 3 R&B and No. 3 Pop).

However, 1958 was quite a different year for Cameo, as the company released records by many varied artists, but was unable to focus its music in any specific direction. Its best effort came from John Zacherle, who gave the company its only R&B (and only Top 10) hit of the year with a ghoulish Rock 'n Roll song called "Dinner With Drac." With Cameo almost doubling its number of charting releases for the year, 1959 proved to be a growing year for the company. Hoping to improve its track record, Cameo executives decided to form a subsidiary label, Parkway Records.

Parkway's first hit came from a then unknown artist named Ernest Evans. At the time, Evans was working in a Philadelphia poultry store entertaining the customers by singing. The owner, Henry Colt, heard that Dick Clark needed someone to help sing on a record for an audio Christmas card. At Colt's suggestion, Evans auditioned. Colt had labeled him "Chubby" ever since he began working for him, and at the recording session Mrs. Dick Clark walked in and completed his new nickname as Chubby Checker (following the likeness of Fats Domino). In the meantime, he had landed a contract with Parkway Records.

In 1959, Parkway released his first record, "The Class," which became a moderate hit. That same year, Dick Clark discovered that kids were doing this dance called "The Twist," sung by Hank Ballard and the Midnighters. Clark arranged for them to make an appearance on the Bandstand, but the

group never showed. Clark then suggested that someone cut the tune, so Mann had a couple of his staff musicians go and record it for a B-side. Danny and the Juniors were originally Clark's first choice, but Colt took Checker into the studio to put the vocals on it. Even though the song remained a B-side, both "Teardrops" and "The Twist" made the charts in the fall of 1960. But it was "The Twist" that would catapult the company into financial success (No. 2 R&B, No. 1 Pop). Cameo executives asked him to make up some "clean cut" steps for public performances, so Checker had his two younger brothers assist him in making up some "clean cut" steps.

The next year, Checker had his second No. 1 hit with "Pony Time," written by John Berry and Don Covay, both of whom previously sang with a group called The Rainbows in 1955. Covay himself also recorded "Pretty Boy" with Little Richard's band on Atlantic Records in 1957. Berry and Covay cut "Pony Time" for the small Arnold label. Around the same time, Chubby Checker moved in and released his own version called "Pony Time." With help from American Bandstand, Checker's version was a smash that topped both the R&B and Pop chart, while Covay's version barely made the Top 60.

Ironically Covay would sign with Cameo Records two years later. Cameo never saw the potential Covay had in the realm of R&B, an area it would later try to expand. Instead, they would have him record novelty dance hits like "The Popeye Waddle."

Checker returned to the "Twist" sound in the summer of '61 with the tune "Let's Twist Again," written by Mann and Dave Appell, then A&R Director at Cameo/Parkway. After going into the Top 10 Pop in June, the popularity of the "Twist" sound seemed to be building again, but this time instead of the Bandstand teens, it was with the adults. "The Twist" strode to the top of the charts once again (No. 4 R&B, No. 1 Pop).

Nearly every record company tried to get its artists to jump on the band wagon of the new fad. Among some of the

popular tunes were Sam Cooke's "Twistin' The Night Away," and The Marvelettes' "Twistin' Postman."

Checker would return to the "twist" sound only two more times before retiring it. One song was a pairing with an unknown artist named Dee Dee Sharp for "Slow Twistin'" (No. 3 R&B, No. 3 Pop).

After their successful pairing, Cameo decided to rush release a solo tune on Dee Dee called "Mashed Potato Time." Not only did Cameo wish to build on her newly found exposure, but another record company, Chess, had just released a song called "Mashed Potatoes." But it was Dee Dee's tune that won out, going to the top position on the R&B chart, and peaking at the No. 2 position on the Pop chart. The song had a tempo similar to "Slow Twistin'," and showcased Dee Dee's impressive vocal quality. In addition, she also received her first album entitled *It's Mashed Potato Time*.

Dee Dee was born Dionne LaRue in Philadelphia, and gained her first experience singing in her grandfather's church. After recording a few demos with her friends while in high school, she answered a newspaper ad calling for a piano player and singer. She interviewed and landed a job at Cameo Records. While Dee Dee was still at Overbrook High School she cut her first tune.

After her first million-seller, Cameo released three sound-a-like dance tunes entitled "Gravy," "Ride," and "Do The Bird," all of which Dee Dee was able to let loose with her young, powerful voice and energy.

Cameo's next artists were the Orlons,

originally five young girls who met in junior high school. The group consisted of sisters Shirley and Andrea Brickley, Marlana Davis, Rosetta Hightower, and Andreena Frazer. Breaking up after high school graduation, Shirley decided to reform the Orlons only after a neighbor, Steve Caldwell, approached her about forming a group. They were later joined by two of the original members, Davis and Hightower to complete the lineup.

The reformed Orlons managed to get some stage experience during the late 1950s by playing the clubs around town. Often the group would appear on the same show with another group called the Cashmeres (later the Dovells). It was the Cashmere's lead singer, Leonard Borisoff (a former classmate of Shirley's) who managed to get an audition for the Orlons with the company his group was signed to.

In early 1960, the Orlons debuted on the Cameo label with a tune entitled "I'll Be True," with Davis on lead. The song was a ballad done much in the same style as the Chantel's material. Failing to become a hit, "Happy Birthday Twenty-One" was released. Although this record failed to chart, the Orlons kept busy doing backup sessions for label-mates Bobby Rydell and Dee Dee Sharp. In the summer of 1962, "The Wah-Watusi" was put on the market and quickly flew up the charts (No. 5 R&B, No. 2 Pop). The song, written by Appell and Mann, was patterned after another hit, "The Watusi," recorded by the Vibrations a year earlier.

"The Wah-Watusi" was an easy tune to like. With Hightower on lead, the vocals were all done in unison with the exception of Caldwell, who was used mainly for "punch-lines." In addition, the song used very few instruments (as did many other Cameo/Parkway records): a piano, drums, a tambourine, and a saxophone.

With that, the Orlons went on to record a few other hits, including "Don't Hang Up," "South Street," and one of the group's best tunes, "Crossfire." The blazing "Crossfire" challenged each of the group members to use a full range of octaves. The creativity of the



background vocals also helped to show the group at its best.

The Cashmeres were a Philadelphia based group formed in 1957 with Leonard Borisoff, Jerry Summers, Mike Denis, Arnie Satin, and Danny Brooks. They recorded one local hit, "No, No, No," before breaking up. Reforming in 1960, the group auditioned the next year for Dave Appell.

After signing with the company, the group (now The Dovells) recorded the million-seller "The Bristol Stomp" (No. 7 R&B, No. 2 Pop), another tune written by Appell and Mann. Like Bobby Rydell, many of their hits crossed over onto Black radio playlists. Trying to cash in on Checker's "Twist" sound, the group recorded "Bristol Twistin' Annie" with some success. The group jumped back into the Top 10 with "You Can't Sit Down" (No. 10 R&B, No. 3 Pop) before Borisoff left the group for a solo career.

Cameo/Parkway's other male star was Bobby Rydell. Born Robert Louis Ridarelli in 1942, he worked on the stage beginning at an early age. While playing drums for Rocco and the Saints, one of the Saints (Frankie Avalon) was removed to be groomed into a star with the help from American Bandstand. Bobby's manager, Frankie Day, decided to take him to Cameo Records for a shot.

After Rydell's first record failed, his second effort, "Kissin' Time" released in the summer of 1959, gained some headway. Receiving play from American Bandstand, the record had a wonderful showing (No. 29 R&B, No. 11 Pop). His next release, "We Got Love," gave Rydell his first Top 10 hit and gold



record. From that point, Rydell went on to record some wonderful records, many of which broke onto Black radio playlists.

In 1963, Parkway hit with a new group called The Tymes and the group's smooth "So Much In Love." The group got its start when Norman Burnett and George Hilliard met at a summer camp in the mid '50s, and then teamed with Donald Banks and Albert Berry to form the Latineers. After working the supper clubs in the late 1950s, the group was given a new lead singer, George Williams, along with a new name in 1960. Three years later, an executive at Cameo/Parkway heard the group while they performed on a talent show on radio station WDAS in Philadelphia.

After The Tymes were given a contract, producer Billy Jackson was assigned to the group. Williams had an idea for this song called "The Stroll," which Jackson reworked into "So Much In Love." From its first tune, The Tymes took on a Mills Brothers image — one that would help them only for a short while.

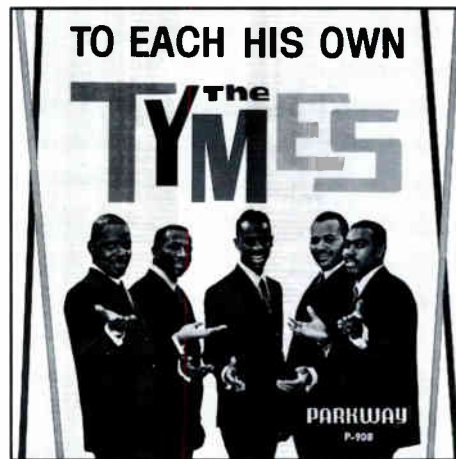
With Williams' voice sounding similar to Johnny Mathis', the company tried to capitalize on the next release with a different version of Mathis' "Wonderful, Wonderful." Their version did better, reaching the Top 10 by the end of the summer. For the next year and a half, the group managed to garner some good hits including "Somewhere" (No. 19 Pop).

Along with the tremendous help from American Bandstand, Cameo/Parkway artists received some excellent promotion. Many of the releases received colorful picture sleeves, and Dee Dee Sharp was given a monogram for her name. Compilations of their hit records were also to be released on a regular basis, keeping their music out in the public eye.

Creativity was a factor in some of the company's hits. The pairing of Checker and Sharp, and Checker and Rydell provided some great records, and Bunny Sigler's later reissues of former R&B hits, and Jo Ann Campbell's "The Girl From Wolverton Mountain" was a refreshing change from their usual repertoire.

But one basic problem that Cameo/Parkway had was lack of foresight. At the time, dance tunes were the popular trend and the company went along with it. Yet even after the trend wore out, the company continued to release those types of records.

One successful Cameo/Parkway trend was with the Girl Group sound. Already boasting Sharp and the Orlons (who were loosely fit into this category), Cameo/Parkway pulled in Patti LaBelle and the Blue-Belles (with Nona Hendryx, Sarah Dash, and Cindy Birdsong) after their take over of Newtown Records. "You'll Never Walk Alone" (No. 34 Pop) and "Danny Boy" (No. 78 Pop) were released on Parkway, but were already recorded at their former company. Though never receiving a fair



opportunity to garner hits, the group, however, did receive an excellent album on Parkway entitled *Patti LaBelle and the Blue-Belles On Stage*.

A semi-successful Girl Group attempt was made with Candy and the Kisses. Their only hit, "The 81," was Kenny Gamble's first song accepted by the Cameo complex. With the help of producer Jerry Ross, the song was another addition to the label's traditional dance music. It was also an attempt to emulate the Motown sound, and if you listen closely, it sounds very much like Martha and the Vandellas' "In My Lonely Room."

By the time the British Invasion hit America, many of the small record companies were already having a difficult time surviving. Cameo/Parkway heavily invested into this area, and did

find some minor success with Sounds Orchestral ("Cast Your Fate Into The Wind" - No. 10 Pop). The company even signed an agreement with Pye Records in London to distribute their British acts in America, but the flops added up to greater numbers.

By mid-1964, Lowe decided to sell the company to Alfred Rosenthal, a record distributor. Rosenthal immediately moved the offices to New York City, and appointed talent scouts to go in search of British groups.

Another growing musical facet was the new trends in R&B music. By the end of 1964, American Bandstand began showcasing more and more Black artists. Unfortunately, Cameo/Parkway could not provide adequate competition.

Motown was also becoming very popular with its sound. Cameo/Parkway tried to find a happy medium between the new R&B and the Motown Sound and find a niche for its own artists. Dee Dee Sharp had one minor success with "I Really Love You" in late 1965. Unfortunately, The Orlons were unable to make the transition, and their "Come Down Baby Baby" and "No Love But Your Love" failed.

Noticing the success of Motown's house band with Earl Van Dyke, Cameo/Parkway decided to get their own Black house band, and brought in the Romeros. Included in the group were Kenny Gamble (who was already contributing to the company), Roland Chambers, his brother Karl, Thom Bell, and Winnie Walford. The group played a few sessions, but were never able to record hits of its own.

Another problem Cameo/Parkway faced was failing to see the potential in many of the people it could have used. Besides Patti LaBelle and the Blue-Belles, Kenny Gamble, and Thom Bell with the Delfonics, many other talented people knocked on the Cameo/Parkway doors and were not given a fair shake.

Among these were Eddie Holman. Eddie's very first hit was "This Can't Be True" (No. 17 R&B, No. 57 Pop). Unfortunately, Holman would only chart one more hit. Another talented newcomer was Bunny Sigler, who came to Parkway in 1965 through producer John Madara. Sigler had quite a bit of experience, previously working on

Craig Records, V-Tone, and the Decca labels.

Sigler finally hit in 1967 with a mix of Shirley and Lee's "Let The Good Times Roll" and "Feel So Good." The tunes were excellent remakes and brought Sigler into the Top 40. Parkway decided to use the same formula for his next release, and recorded another mix of Clyde McPhatter's "Lovey Dovey" and the Falcon's "You're So Fine." Although less successful, the song had the right intensions moving into the soul arena.

Cameo decided to venture outside Philadelphia for talent. A minor success came from New Orleans Soul veteran Bobby Marchan. ("There's Something On Your Mind"). With producer Buddy Klein, Marchan had a hit with "Shake Your Tambourine" (No. 14 R&B).

By mid-1967, Rosenthal decided to sell Cameo/Parkway to Allan Klein, a lawyer who managed the Beatles for some time. It was about this time when the Securities Exchange Commissions began to investigate Cameo's stock manipulations. But even with artists like The Village Stompers, veteran Evie Sands, and Bob Seger, things were not getting better.

In 1968, Klein announced that Cameo/Parkway was closing its doors, and the whole Cameo/Parkway catalogue would be absorbed into his ABKO company. One of Cameo's last charting success came from the Ohio Express with "Try It" (No. 83 Pop). However, the Cameo studios on 290 South Broad Street were not closed. They remained open for use by independent producers. Gamble and Huff brought the studios their first clients, the Intruders, to record some tracks including "Cowboys To Girls."

After their successes at Cameo/Parkway, the artists scattered in many different directions. Following the demise of Cameo/Parkway, Chubby Checker remained somewhat in the public's eye, making appearances on oldies shows with his "Twist." He has recorded a few records, including his best efforts with "Back in the U.S.S.R." on Buddah (where the Ohio Express also went), and in 1981 with "Running" on MCA. His most recent effort was a

duet with the Fat Boys for a new rendition of "The Twist."

Dee Dee Sharp left Cameo in 1966 and had a few records released to Atco Records. Working closely with Kenny Gamble (who was to become her husband the following year), she recorded "My Best Friend's Man" which was released in the Autumn of 1966 and she paired with Ben E. King on "We Got A Thing Going On." In the following years, she moved to her husband's label, Gamble Records, which became Gamble and Huff's label in the 1970's, Philadelphia International. Her collaboration with TSOP delivered some excellent sides, but no hits.

After the Orlons were released from their contract, they moved over to Calla Records for one release, and then over to ABC Records for a few more. But their producers could not get the right sound for the group. In 1968, the group disbanded and Rosetta Hightower moved to England for a new start.

Billy Jackson brought the Tymes over to MGM in 1967 for two flops, and then to Columbia Records, which proved more successful. The group's best record was the song "People" (No. 33 R&B, No. 39 Pop) from the movie "Funny Girl."

The Tymes had another resurgence in 1974 when Jackson, who was still helping the group, recorded "Little Miss Trustmaker" at the Sigma Sound Studios in Philadelphia. With Charles Nixon on lead, "Little Miss Trustmaker" was released in 1974, and became a big hit (No. 20 R&B, No. 12 Pop) for RCA.

Bobby Rydell left for Capitol Records in 1964, and scored a couple of hits and an album called *Somebody Loves You* the following year.

Leonard Borisoff, who changed his name to Len Barry, left Cameo and teamed up with producers John Madara and Dave White (formerly a member of Danny and the Juniors). His biggest release on Decca Records, a song called "1-2-3" (No. 11 R&B, No. 2 Pop), garnered a great deal of airplay on Black radio. This proved to be a problem as Barry could not decide which direction to take his music. But for the next two years, he managed to have quite a few hits, including "Like A Baby."

Patti LaBelle and the Blue-Belles were

picked up by Atlantic Records in 1965. The group only had a few minor hits along with two albums, "Dreamer" (1965) and "Over The Rainbow" (1966). In 1974, the group, now christened LaBelle, had a monster success with "Lady Marmalade" (No. 1 R&B, No. 1 Pop) on Epic Records.

Eddie Holman was picked up by ABC Records, where he would have his biggest success with a remake of Ruby and the Romantics' hit "Hey There Lonely Boy." With a few changes, "Hey There Lonely Girl" was released in 1969, and flew up the charts. Through the years, Holman would reappear at different intervals with some minor successes like "My Mind Keeps Telling Me" on GSP in 1973 and "This Will Be A Night To Remember" on Salsoul in 1977.

Don Covay and his group, the Goodtimers, signed with the Atlantic distributed Rosemart Records. After two successes, Atlantic decided to take over their contract. The group went on to record such gems like "See Saw" (No. 5 R&B, No. 44 Pop). In addition, Covay wrote "Chain of Fools" for Aretha Franklin. In the '70s, he moved to Janus Records for an album, *Different Strokes for Different Folks*, and also recorded for Mercury and Philadelphia International.

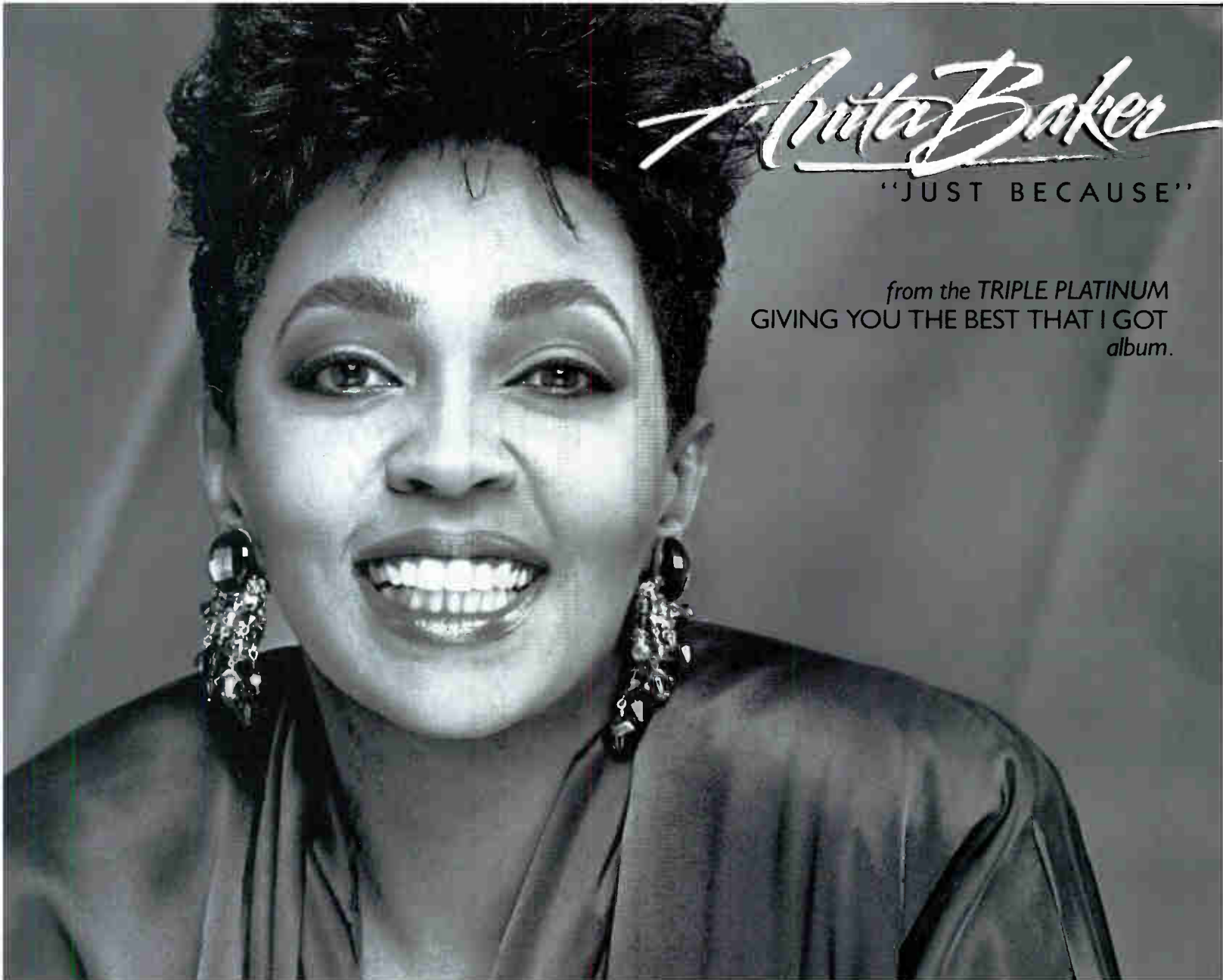
Bunny Sigler went over to Neptune Records, newly-founded by Leon Huff and Kenny Gamble, which led to his association with Philadelphia International. In 1969, he recorded "Great Big Liar." He also went on to cut albums for Chess/Janus, Salsoul, and Goldmine, where he recorded "Only You" with Loletta Holloway in 1978. But along with singing, Sigler began to show his extensive talent as a producer and writer.

It has been twenty years since the company closed its doors. Within its short lifespan, Cameo/Parkway has made a significant contribution to the field of R&B and dance music. Its artists and songs are so well remembered, they can trigger instant memories after listening to just the first few beats. From the first hit to the last, Cameo/Parkway will always be well remembered...

Amita Baker

“JUST BECAUSE”

from the *TRIPLE PLATINUM*
GIVING YOU THE BEST THAT I GOT
album.



Thank You "Radio" For A Great Year!



TEDDY PENDERGRASS
“Love Is The Power”
from the *GOLD* album, *JOY*.



KEITH SWEAT
“Don't Stop Your Love”
from the *DOUBLE PLATINUM-PLUS*,
debut album, *MAKE IT LAST FOREVER*.
The R&B Reports Album Of The Year 1988



C A S S E T T E S , C O M P A C T D I S C S A N D R E C O R D S .

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World Radio History

THE R&B VIDEO CHART

THE R&B VIDEO PANEL

Friday Night Videos (212) 399-1400	Hit Video USA (713) 650-0055	Wolfram Video (414) 546-1379
Night Tracks (213) 469-7166	Music Video 50 (312) 276-5050	California Music Channel (415) 632-9262
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Tracks & Facts (205) 326-2436	23 Music Magazine (216) 535-7831	WTMV V-32 (813) 626-3232

Bobby Brown's "My Prerogative" jumps to the No. 1 position from No. 4 making it the most-viewed video nationwide. Dancing on Bobby's heels is Michael Jackson's "Smooth Criminal" at No. 2. This week's biggest mover is Jazzy Jeff/Fresh Prince with "Girls Ain't Nothin'



But Trouble" leaping 17 points to No. 10. Debut artists of the week include Inner City, Robert Palmer, 2 Live Crew, M.C. Hammer, Samantha Fox, and Roberta Flack. Midnight Star's boat is rockin' again at No. 15 and Was (Not Was) is back at No. 20.

2W	LW	TW	ARTIST	TITLE	LABEL	WOC
5	4	1	BOBBY BROWN	My Prerogative	MCA	12
4	5	2	MICHAEL JACKSON	Smooth Criminal	Epic	7
6	1	3	THE BOYS	Dial My Heart	Motown	9
9	3	4	ANITA BAKER	Giving You The Best ...	Elektra	8
2	2	5	DURAN-DURAN	I Don't Want Your Love	Capitol	4
—	10	6	LEVERT	Pull Over	Atlantic	2
1	6	7	SHEENA EASTON	The Lover In Me	MCA	4
16	7	8	ANNIE LENNOX/AL GREEN	Put A Little Love In Your Heart	A&M	4
—	15	9	ZIGGY MARLEY	Tumblin' Down	Virgin	2
—	27	10	JAZZY JEFF/FRESH PRINCE	Girls Ain't Nothin' But Trouble	Jive/RCA	2
15	13	11	ART OF NOISE/TOM JONES	Kiss	China/Polydor	3
23	22	12	CHERRELLE	Everything I Miss At Home	Tabu	4
30	11	13	KARYN WHITE	The Way You Love Me	WB	11
—	14	14	TONE LOC	Wild Thing	Delicious/Island	2
—	—		Re-entry MIDNIGHT STAR	Don't Rock The Boat	Solar	1
—	—		Debut INNER CITY	Big Fun	Virgin	1
—	—		Debut ROBERT PALMER	Early In The Morning	EMI	1
25	24	18	ICE-T	I'm Your Pusher	Sire/WB	4
20	16	19	KENNY G	Silhouette	Arista	3
—	—		Re-entry WAS (NOT WAS)	Spy In The House	Chrysalis	1
—	9	21	JUDSON SPENCE	Yeh, Yeh	Atlantic	2
11	21	22	JONATHAN BUTLER	There's One Born Every Minute	Jive/RCA	4
—	—		Debut M.C. HAMMER	Pump It Up	Capitol	1
—	—		Debut 2 LIVE CREW	Doo Wa Diddy	Luke Skywalker	1
—	—		Debut SAMANTHA FOX	I Want To Have Some Fun	RCA	1
—	—		Debut ROBERTA FLACK	Oasis	Atlantic	1
3	19	27	GEORGE MICHAEL	Kissing A Fool	Columbia	9
—	30	28	VANESSA WILLIAMS	Dreaming	Wing/PG	2
—	23	29	VESTA WILLIAMS	Sweet, Sweet Love	A&M	2
—	17	30	SWEET OBSESSION	Gonna Get Over You	Epic	2

THE RHYTHM OF THE STREET

POOL HIT LIST

CAMEO
"Skin I'm In"
(Atlanta Artists/PG)

ROB BASE & D.J. E-Z ROCK
"Get On The Dance Floor"
(Profile)

INNER CITY
"Good Life"
(Virgin)

MARCUS LEWIS
"The Club"
(Aegis)

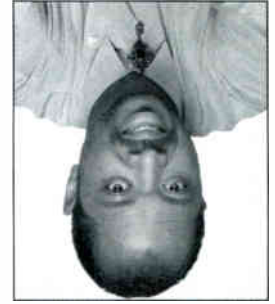
(Titles most-often mentioned by pools to R&B Report for the week)

Tone-Loc leaps into the No. 1 spot with his hot cut "Wild Thing" challenged by Michael Jackson's "Smooth Criminal." Samantha Fox and Sheena Easton are strong challengers for the crown with "I Wanna Have Some Fun" and "The Lover In Me," at No. 4 and No. 7, respectively. With 14 songs debuting, there's a lot to watch out for.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
17	10	1	TONE-LOC	Wild Thing/Loc'ed After Dark	Delicious Vinyl/Island	4
25	5	2	MICHAEL JACKSON	Smooth Criminal	Epic	5
4	4	3	TODAY	Him Or Me	Motown	3
28	19	4	SAMANTHA FOX	I Wanna Have Some Fun	Jive/RCA	3
12	8	5	ROB BASE & E-Z ROCK	Get On The Dance Floor	Profile	4
1	1	6	THE BOYS	Dial My Heart	Motown	7
26	24	7	SHEENA EASTON	The Lover In Me	MCA	3
—	—	Debut	ADEVA	Respect	Chrysalis	1
—	—	Debut	ALEESE SIMMONS	I Wanna Be Your Lover	Orpheus	1
3	3	10	KYM MAZELLE	Useless	Capitol	5
—	—	Debut	GUY	Teddy's Jam	Uptown/MCA	1
2	2	12	CAMEO	You Make Me Work	Atlanta Artists/PG	7
—	—	Debut	LEVERT	Pull Over	Atlantic	1
19	21	14	THE FUNKY WORM	Hustle (To The Music)	Atlantic	4
—	—	Debut	MICHAEL ROGERS	I Like It Like That	WTG	1
15	15	16	M.C. HAMMER	Pump It Up	Capitol	5
—	—	Debut	SIR MIX-A-LOT	Posse On Broadway	Nastymix	1
—	—	Debut	TONY! TONI! TONE!	Baby Doll	Wing/PG	1
—	—	Debut	Z'LOOKE	Can U Read My Lips	Orpheus	1
24	17	20	KEITH SWEAT	Don't Stop Your Love	Elektra	3
6	11	21	TODD TERRY PROJECT	Just Wanna Dance/Weekend	Fresh	8
10	13	22	KARYN WHITE	The Way You Love Me	WB	10
—	—	Debut	T.K.A.	Don't Be Afraid	Tommy Boy	1
—	—	Debut	N.W.A.	Gangsta Gangsta	Ruthless	1
—	—	Debut	CHAKA KHAN	It's My Party	WB	1
16	16	26	INNER CITY	Big Fun	Virgin	11
—	—	Debut	WEE PAPA GIRL RAPPERS	Heat It Up	Jive/RCA	1
—	—	Debut	APOLLONIA	Since I Fell For You	WB	1
—	—	Debut	MORRIS DAY	Are You Ready	WB	1
5	6	30	AL B. SURE!	Rescue Me	WB	10

Rhythm Of The Street



TYREN PERRY

"I Get Butterflies ..."

(Columbia)

They seem to be coming out of the woodwork. You know, those little girls with talent twice that of anyone their own age. Listen to "I Get Butterflies ..." and you'll agree; the tracks, her voice, the extended remix. Hey, it don't get no better then this!

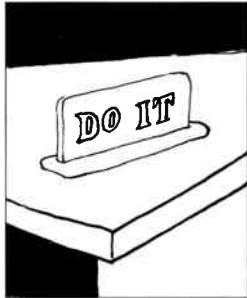
Bust it, cause "Fut" told ya to.

Writers: O.E. Brown/C. Silver/J. Lorber

Producer: O.E. Brown

Publishers: Ollie Brown Sugar Music (ASCAP) SBK Blackwood Music Inc./Kuza Music (BMI)

Catalog: 4408179



P.D.F. CREW

"Do It"

(West Coast Wax)

Every now and then, mostly then, a record comes along with No. 1 written all over it. "Do It" by the P.D.F. Crew is a No. 1 if I ever heard one. If you don't like this record get out of the biz, 'cause you got a hole in your soul. This is how it should be done!

Writers: W. Prince/R. Miller/F. Delgado

Producer: D.J. Wax Dawg

Publisher: Wax Works Music (BMI)

Catalog: WCW 8802



ROB BASE & D.J. E-Z ROCK

"Get On The Dance Floor"

(Profile)

And for those who want more, here it is, the 12" of "Get On The Dance Floor." This one broke hard right out of the box. And yes, it was worth the wait. "Sky," your work shines again.

Writer: P Ginyard

Producers: William Hamilton/Rob Base

Publishers: Protoons Inc./Hikim Music(ASCAP)

PRO-7239

NEW RELEASES:

TERRY BRUNER

"Never Gonna Leave You"

(TB)

T. Bruner

Carol D

T.B. Productions Inc.

TB 001

LPO BAND

"Stick It, Stick It"

(NFS)

L. Price/R. Weeks

L. Price/R. Weeks

LLoyd/Logan (BMI)

NFS-1217

LO-KI

"Time For Goodbye"

(Urban Street)

Scates/Whitaker/Scates

Scates/Whitaker/Scates

Man Stan Music/Kenn Whit

Music (BMI)

VSR 0004

NIA PEEPLES

"I Know How ..."

(Mercury/PG)

N. Peeples/J. Paris

Doc Powell/Tony Prendalt

Nia Peeples Music/PolyGram

Music Pub Inc./Lelbraphone

Music/Polygram Song Inc.

(BMI)

PRO 674-1

KYNA ANTEE

"Let It Go"

(Techno Kut)

K. Antee/M. Lezan/A. Manuel

Unknown D.J./Arabian Prince

Mazol Music/Grandma's Hands

Music (BMI)

TK1205

SUGGA & SPICE

"Boyz Just Wanna Get

Skeezed"

(Dream Team)

E. Pollard/R. Pardee

Rudy Pardee

Beblica Music (ASCAP)

DTR 636

RAHEEM

"Shotgun"

(A&M)

O. Ceres/K. Stephenson/

JJ. Smith

Karl Stephenson/James Smith

N The Water/Houston,Tx

(ASCAP)

SP-12292

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

POOL PICKS

PROFESSIONAL MUSIC PROGRAMMERS

Chicago, IL
Dir. Fran Willoughby
 Marcus Lewis—"The Club"—Aegis
 Inner City—"Good Life"—Virgin

S.U.R.E.

Bronx, NY
Dir. Bobby Davis
 Rob Base/D.J. E-Z Rock—"Get On The Dance Floor"—Profile
 Latin Rascals—"Don't Let Me Be Misunderstood"—Tin Pan Apple

NJADD

Plainfield, NJ
Dir. Gerald Roney
 Rob Base/D.J. E-Z Rock—"Get On The Dance Floor"—Profile
 Royal House—"Yea Buddy"—Warlock

SOUL DISCO

San Francisco, CA
Dir. Bobby "G"
 Bobby Brown—"Roni"—MCA
 Rob Base/D.J. E-Z Rock—"Get On The Dance Floor"—Profile

AMERICAN

Beverly Hills, CA
Dir. Randy Frey
 Richie Rich—"Turn It Up"—Mercury
 Inner City—"Good Life"—Virgin

DANCING DISC

Denver, CO
Dir. Lawana Sims
 Chaka Khan—"It's My Party"—WB
 Cameo—"Skin I'm In"—Atlanta
 Artist/PG

SOLID

San Diego, CA
Dir. Monroe Greer
 Cameo—"Skin I'm In"—Atlanta
 Artist/PG
 Rob Base/D.J. E-Z Rock—"Get On The Dance Floor"—Profile

MIDWESTERN

Cleveland, OH
Dir. Luke Owens
 Cameo—"Skin I'm In"—Atlanta
 Artist/PG
 Guy—"Teddy's Jam"—MCA

AMERICAN

Beverly Hills, CA
Dir. Randy Frey
 Richie Rich—"Turn It Up"—Mercury
 Inner City—"Good Life"—Virgin

NORTHWEST DANCE

Seattle, WA
Dir. Kerry Loewen
 Simon Harris—"Here Comes That Sound"—London
 Rob Base & D.J. E-Z Rock—"Get On The Dance Floor"—Profile

THE PROS

Oakland, CA
Dir. Sly Herron
 Rob Base/D.J. E-Z Rock—"Get On The Dance Floor"—Profile
 LPO Band—"Stick It, Stick It"—Virgin

SHERLOCK

Greensboro, NC
Dir. William Cook
 Simon Harris—"Here Comes That Sound"—London
 Rob Base/D.J. E-Z Rock—"Get On The Dance Floor"—Profile

5 STAR

Covington, KY
Dir. Mark Burney
 Richie Rich—"Turn It Up"—Mercury
 Inner City—"Good Life"—Virgin

TABLES OF DISTINCTION

Washington, D.C.
Dir. "Eardrum"
 Chaka Khan—"It's My Party"—WB
 Guy—"Teddy's Jam"—MCA

IMPACT

Los Angeles, CA
Dir. Dannie "Fut" James/Tracy S. Kendrick
 Tyren Perry—"I Get Butterflies ..."—Columbia
 Def Jef—"Give It Here"—Delicious

DESERTWEST

Phoenix, AZ
Dir. Terry Givson
 Cameo—"Skin I'm In"—Atlanta
 Artist/PG
 Rock Force—"Lets Rock This Party"—Joey Boy

SACRAMENTO D.J. ASSOC.

Sacramento, CA
Dir. Lester Hall
 Inner City—"Good Life"—Virgin
 C-Bank—"So In Love With You"—Next Plateau

PHILADELPHIA METRO

Philadelphia, PA
Dir. Martin Keown
 Kid 'N Play—"2 Hype L/P"—Select
 Cameo—"Skin I'm In"—Atlanta
 Artist/PG

TOP WONDER

Miami, FL
Dir. Mike Evans
 Def Jef—"Give It Here"—Delicious
 Camelot II—"We're In The House"—Jam Kru

LARLIN

Chicago, IL
Dir. Larry Penix
 Inner City—"Good Life"—Virgin
 Cameo—"Skin I'm In"—Atlanta
 Artist/PG

'FUT' NOTES

Teddy Riley and Gene Griffen are at it again — prospecting for gold. The pair is adding their special touch to the JACKSONS upcoming album, due for release on Columbia in February. The album will feature Jermaine, Jackie, Randy and Tito.

Riley and Griffen are producing the song "2300 Jackson Street," which is a biographical song about the JACKSONS, tracing their story from their childhood in Gary, Indiana. Because this song is special, they wanted to get *all* the JACKSONS singing together on this one.

Larrabee Sound's Studio A

was buzzing with excitement as work began. Dennis Mitchell is engineering with Peter Arata assisting.

Other hot projects underway at Larrabee include LIVING IN A BOX's work on a 12-inch of "Blow This House Down."

Gerald Albright was at M'Bila Studios recently working on "Ready" Freddie Washington's project.

Also brewing at M'Bila is a new MADAME X project for Atlantic, produced by Bernadette Cooper.

Over at Soundcastle, producer Craig Cooper had Motown's The Boys in and also is working on a Joyce Irby project for MCA. Orpheus' Z'Looke was in recently working on a 12-inch for "Can U Read My Lips."



(Standing L.-R.) Producer Rhett Lawrence; producer Teddy Riley; Randy Jackson and Jermaine Jackson. (Seated L.-R.) Engineer Dennis Mitchell; producer Gene Griffen and Jackie Jackson.

Please send all press releases, studio news and photographs to:
 Dannie 'Fut' James
The R&B Report
 844 Hollywood Way, Suite 200
 Burbank, CA 91505

WHO'S WHERE



E.J. "JAY" WILLIAMS, JR. has been named president of the nation's largest urban radio network, the Sheridan Broadcasting Network. **KELLY**

NORRIS has been named Mgr./Regional Promotion Marketing — SW Region, at WTG. **PAT RASCONA** has been named Mgr./Regional Promotion Marketing — NE Region, at WTG.



SANDY NEESE has been named Dir./Communications — Nashville, at PolyGram. **HARRY WEINGER** has been named Mgr./Editorial Services at PolyGram.

SUE SAWYER has been promoted Nat'l. Dir./Communications at PolyGram. She will expand her current responsibilities to include national publicity functions.



ALETA DWYER CARPENTER has been named VP/GM at the Oakland-based radio station, KDIA. **JAY BROOKS** has been named Mgr./Regional

Promotion Marketing — Mid-Central Region, at WTG. **CHUCK JONES** has been named Mgr./Regional Promotion Marketing — SE Region, at WTG.



SANDY JONES has been named Dir./Artist Development/Publicity at Motown. She will be based out of MCA's New York offices. **TONY RICE** has been

named Regional Promotion — Mid-Atlantic, at Motown. He will be based in MCA's Columbia, MD offices. **JIM DEAUX** has been named Branch Buyer at WEA.



TOM CARRABBA has been named Product Manager at Jive. **HUGH SURRATT** has been named Dir./Nat'l. Album Promotion at BMG. **JOHN**

SIGLER has been named Mgr./Nat'l. Album Promotion at BMG. **BRUCE FLOHR** has been named Rep./Nat'l. College Promotion at BMG.



MELANIE PENNY has been promoted to Dir./Product Coordination at Virgin. She will be based in the company's Los Angeles headquarters.

ROGER SMITH has been named Mgr./Regional Promotion Marketing — WC, at WTG. **NANCY DONALD** has been named Exec. Dir. Art/Art Packaging — WC, for CBS.



TONI SALLIE has been named Mgr./Black Music Promotion — Mid-south, at WB. **CELIA HILL FROELIG** has been appointed VP/Professional Ac-

tivities at EMI Music Publishing. She will be responsible for the administration of the Nashville office, overseeing the company's professional activities.



DEAN PORTER has been named Mgr./Local Marketing at Arista. **BRAD MISELL** has been named Mgr./Int'l. Production at Arista. **MARY COVELL** has been named

Int'l. Admin. Asst. at Arista. **BARRY DAVID BENDER** has been named Mgr./Nat'l. Sales, Classical & Jazz Product at WEA.



DEREK SHULMAN has been named President of Atco. He will be based at the company's New York headquarters. **ELIZABETH BROOKS** has been

named Product Manager at PolyGram. **SUZANNE MACNARY** has been named Nat'l. Dir./Communications — EC, at Susan Blond, Inc.

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A ROB BASE
A TROOP
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A AVERAGE WHITE BAND

WILD/Boston 617/427-2222

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H RAZE
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H AL B. SURE!
A SADE
A KID 'N PLAY
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A CHAKA KHAN
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WKND/Windsor 203/688-6221

Melonae McLean/PD/MD
H SURFACE
H CHERRELLE
H VESTA WILLIAMS
H MICHAEL JACKSON
A NEW KIDS ON THE BLOCK
A CAMEO

WDKX/Rochester 716-262-2050

Andre Marcel/PD Kevin Morrison/MD
H SAMANTHA FOX
H SHEENA EASTON
H BOBBY BROWN
H THE BOYS
H MICHAEL JACKSON
A CAMEO
A CHAKA KHAN
A TONE-LOC
A RAY, GOODMAN, & BROWN
A GAP BAND
A SWEET OBSESSION
A ANITA BAKER

WDAS/Philadelphia 215/878-2000

Joe Tamburro/PD Mimi Brown/MD
H CHERRELLE
H BOBBY BROWN
H AL JARREAU
H NEW EDITION
H KARYN WHITE
A KID 'N PLAY
A GAP BAND
A BIG DADDY KANE
A HOWARD HUNTSBERRY
A ROB BASE
A MIDNIGHT STAR
A ROBBIE NEVIL
A JOCELYN BROWN

WUSL/Philadelphia 215/482-7000

Dave Allan/PD John Monds/MD
H MICHAEL JACKSON
H THE BOYS
H KEITH SWEAT
H CHERRELLE
H ZIGGY MARLEY
A PAULA ABDUL
A MILLIE VANILLI
A TROOP
A SWEET OBSESSION

WAMO/Pittsburgh 412/471-2181

Sam Weaver/PD Carla Ballou/MD
H VESTA WILLIAMS

H SHEENA EASTON

H ROBERTA FLACK
H KEITH SWEAT
H TODAY
A TONE-LOC
A RICK ASTLEY
A GAP BAND
A SAMANTHA FOX
A PAULA ABDUL
A JOHNNY KEMP
A KARYN WHITE

WCDX/Richmond 804-730-2600

Aaron Maxwell Act.PD/MD

H BOBBY BROWN
H CHERRELLE
H MICHAEL JACKSON
H VESTA WILLIAMS
H Z'LOOKE
A AL JARREAU

WHUR/Washington 202/232-6000

Bobby Bennett/PD Mike Archie/MD

H GERALD ALSTON
H KARYN WHITE
H BOBBY BROWN
H RENE MOORE
A GUY
A NEW KIDS ON THE BLOCK
A ROBBIE NEVIL
A BETTY WRIGHT
A KID 'N PLAY
A DENIECE WILLIAMS
A AL B. SURE!

KMOJ/Minneapolis 612-377-0594

Kathy Harris/PD Walter Banks/MD

A ALEXANDER O'NEAL
A READY FOR THE WORLD
A THE DELLS
A GUY

WGCI/Chicago 312-984-1470

Sonny Taylor/PD Barbara Prieto/MD

H MICHAEL JACKSON
H KEITH SWEAT
H VESTA WILLIAMS
H TODAY
H JEFFREY OSBORNE
A CAMEO
A ANITA BAKER
A MIDNIGHT STAR
A GUY
A ROBBIE NEVIL
A CHANNEL 2
A THE DELLS

WLUM/Etn Grove 414-785-1021

Rick Thomas/PD/MD

A LUTHER VANDROSS
A TONE-LOC
A ANITA BAKER
A PAULA ABDUL

WBLZ/Cincinnati 513-351-3600

Tom Owens/PD/MD

A NEW EDITION
A AL B. SURE!
A GAP BAND
A SWEET OBSESSION
A TROOP
A GUY

WIZF/Cincinnati 513-351-5900

Jay DuBard/PD Marv Hankston/MD

H CHERRELLE
H THE BOYS
H ZIGGY MARLEY
H MICHAEL JACKSON
H VESTA WILLIAMS
A ANITA BAKER
A MIDNIGHT STAR

A BEBE & CECE WINANS

A SADE

WCKX/Columbus 614-464-0020

Rick Stevens/PD Keith Willis/MD

H MICHAEL JACKSON
H ZIGGY MARLEY
H VESTA WILLIAMS
H ROBERTA FLACK
H LEVERT
A CAMEO
A EVELYN CHAMPAGNE KING
A GEORGE BENSON
A MIDNIGHT STAR
A CHANNEL 2
A ANITA BAKER

WJMO/Cleveland 216-795-1212

Steve Harris/PD Stan Boston/MD

H BEBE & CECE WINANS
A VANESSA WILLIAMS
A GEORGE BENSON
A GUY
A AL B. SURE!

WVKO/Columbus 614/451-2191

K.C. Jones/PD Rob Morris/MD

H MICHAEL JACKSON
H VESTA WILLIAMS
H ROBERTA FLACK
H ZIGGY MARLEY
H THE BOYS
A CHAKA KHAN
A LUTHER VANDROSS
A KIARA
A VANESSA WILLIAMS

WZAK/Cleveland 216/621-9300

Lynn Tolliver/PD Bobby Rush/MD

H SIR MIX-A-LOT
H LEVERT
H KARYN WHITE
H SALT-N-PEPA
H ZIGGY MARLEY
A ANITA BAKER
A DENIECE WILLIAMS
A BEBE & CECE WINANS
A GEORGE BENSON
A ALEXANDER O'NEAL

WGPR/Detroit 313/259-8862

Joe Spencer/PD/MD

H CHERRELLE
H VESTA WILLIAMS
H TODAY
H GERALD ALSTON
H ZIGGY MARLEY
A MC SHY D
A GAVIN CHRISTOPHER
A MAGIC FORCE
A SWEET TEE
A R.J.'S LATEST ARRIVAL
A MAC BAND
A ANITA BAKER

WTLC/Indianapolis 317/923-1456

Jay Johnson/PD Vicki Buchanon/MD

H VESTA WILLIAMS
H ZIGGY MARLEY
H MICHAEL JACKSON
H KENNY G
H LEVERT
A CAMEO
A ANITA BAKER
A CHANNEL 2
A GEORGE BENSON
A NEW KIDS ON THE BLOCK

KPRS/Kansas City 816/471-2100

Monica Nightingale/PD/MD

H BOBBY BROWN
H LEVERT

H TODAY

H VESTA WILLIAMS
H ROBERTA FLACK
A SHOC-A-RA
A NEW CHOICE
A ANITA BAKER
A TROOP
A MIDNIGHT STAR
A INNER CITY

KATZ/St. Louis 314/241-6000

Doris Beatrice/PD Brian Yandle/MD

H ROBERTA FLACK
H TODAY
H VESTA WILLIAMS
H KEITH SWEAT
H ANGELA BOFILL
A BEBE & CECE WINANS
A TONE-LOC
A JAMES BROWN
A RODNEY FRANKLIN
A AVERAGE WHITE BAND
A KIARA
A ANITA BAKER

KMJM/St. Louis 314/361-1108

Mike Stradford/PD Greg Beasley/MD

H BOBBY BROWN
H SHEENA EASTON
H GERALD ALSTON
H ROBERTA FLACK
H TODAY
A NEW EDITION
A JOHNNY KEMP
A PAULA ABDUL
A MIDNIGHT STAR
A VANESSA WILLIAMS
A KIRBY COLE
A MICHAEL RODGERS

WEKS/Atlanta 404/872-9900

Harry Lyles/PD Brian Castle/MD

H CHERRELLE
H VESTA WILLIAMS
H MICHAEL JACKSON
H ROBERTA FLACK
H ZIGGY MARLEY
A GUY
A ANITA BAKER
A DAVID SANBORN

WVEE/Atlanta 404/898-8957

Ray Boyd/PD/MD

H THE BOYS
H ZIGGY MARLEY
-I KARYN WHITE
-I SHEENA EASTON
-I CHERRELLE
A TROOP
A JAZZY JEFF FRESH PRINCE
A ANITA BAKER
A CAMEO
A JOCELYN BROWN
A MIDNIGHT STAR

WATV/Birmingham 205/780-2014

Erskine Fouch/PD Ron January/MD

H THE BOYS
H MICHAEL JACKSON
H SHEENA EASTON
H LEVERT
H VESTA WILLIAMS
A CAMEO
A SWEET TEE
A TONE-LOC
A AL B. SURE!
A GAP BAND
A MIDNIGHT STAR
A BEBE & CECE WINANS

WENN/Birmingham 205/324-3356

George Stewart/PD Michael Starr/MD

H JEFFREY OSBORNE

H TODAY
H VESTA WILLIAMS
H CHERRELLE
H KEITH SWEAT
A BIG DADDY KANE
A HOWARD HUNTSBERRY
A CAMEO
A MIDNIGHT STAR
A SWEET OBSESSION
A ANITA BAKER

WJLD/Birmingham 205-942-1776

Richard Lumpkin/PD/MD

H ANGELA BOFILL
H CHERYL "PEPSII" RILEY
H CHERRELLE
H JEFFREY OSBORNE
H DENIECE WILLIAMS
A SARAH DASH
A KIARA
A R.J.'S LATEST ARRIVAL
A PAULA ABDUL
A NEW EDITION

WCKZ/Charlotte 704-342-4102

Mike Beach/PD Chris Bailey/MD

H TONE-LOC
H NEW KIDS ON THE BLOCK
H BOBBY BROWN
H THE BOYS
H KARYN WHITE
A DONNA ALLAN
A BEBE & CECE WINANS
A MILLIE VANILLI
A JAZZY JEFF & FRESH PRINCE

WPEG/Concord 704-333-0131

Michael Saunders/PD Helen Little/MD

H TODAY
H CHERRELLE
H THE BOYS
H MICHAEL JACKSON
H BOBBY BROWN
A GERALD ALSTON
A HOWARD HUNTSBERRY
A ANITA BAKER

WVDM/Sumter 803/495-2558

Andre Carson/PD/MD

H GEORGIO
H BOBBY BROWN
H KARYN WHITE
H TONE-LOC
A EARTH, WIND & FIRE
A RENE MOORE
A MC HAMMER
A JJ FAD
A SWEET OBSESSION
A ANITA BAKER

KDLZ/Ft Worth 817/831-1278

Michelle Madison/PD/MD

H ZIGGY MARLEY
H ROBERTA FLACK
H VESTA WILLIAMS
H MICHAEL JACKSON
H CHERRELLE
A CAMEO
A ANITA BAKER
A SWEET OBSESSION
A R.J.'S LATEST ARRIVAL
A GEORGE BENSON
A TROOP
A GAP BAND
A AL B. SURE!

WAAA/Winston Salem 919/767-0430

Tina Carson/PD/MD

H KARYN WHITE
H CHERRELLE

THE R&B PLAYLISTS

Hots and Adds

H KEITH SWEAT
H MICHAEL JACKSON
H SHEENA EASTON
A RODNEY FRANKLIN
A SWEET OBSESSION
A 7A3
A NEW KIDS ON THE BLOCK
A GAP BAND
A ANITA BAKER
A ROBBIE NEVIL

WEAL/Greensboro 919-272-5121
Don Davis/PD Toni Avery/MD

H DJ KOOL
H DOUG E. FRESH
H SALT-N-PEPA
H PUBLIC ENEMY
H STEVIE WONDER
A TODAY
A M.C. MALIKA LOVE
A BOOGIE DOWN PRODUCTIONS
A LEJUAN LOVE

WOMG/Greensboro 919/275-1657
Warren Epps/PD Doc Holliday/MD

H KEITH SWEAT
H KARYN WHITE
H BOBBY BROWN
H MICHAEL JACKSON
H VESTA WILLIAMS
A AVERAGE WHITE BAND
A JOHNNY KEMP
A SLICK RICK
A TONE-LOC
A CASH FLOW
A SWEET OBSESSION

WJMI/Jackson 601/948-1515
Paul Todd/PO Carl Haynes/MD

H ALEESE SIMMONS
H GUY
H BOBBY BROWN
H LEVERT
H SALT-N-PEPA
A TAJA SEVELLE
A JERMAINE STEWART
A MIDNIGHT STAR
A RICK JAMES
A EVELYN CHAMPAGNE KING

WKXI/Jackson 601/957-1300
Herb Anderson/PD Stan Branson/MD

H CHERYL "PEPSII" RILEY
H J BLACKFOOT
H STEVIE WONDER
H JOHNNIE TAYLOR
H KARYN WHITE

WZAZ/Jacksonville 904-389-1111
Mark Picus/PD Reg Henry/MD

H Z'LOOKE
H SALT-N-PEPA
H DONNA ALLEN
H THE BOYS
H ROBERTA FLACK
A TONY! TONI! TONE!
A ROB BASE
A JOCELYN BROWN
A CAMEO
A KARYN WHITE

KRNB/Memphis 901/323-0101
Melvin Jones/PD Johnnie Walker/MD

A BOOGIE BOYS
A BEBE & CECE WINANS
A LUTHER VANDROSS
A SLICK RICK
A THE BOYS FROM ODETTOIT
A BIG DADDY KANE

WEDR/Miami 305/623-7711
Leo Jackson/PD George Jones/MD

H ANGELA BOFILL
H MICHAEL JACKSON
H ROBERTA FLACK
H DONNA ALLEN
H VESTA WILLIAMS
A CASH MONEY & MARVELOUS
A MARCUS LEWIS
A MAC BAND
A GEORGE BENSON
A JOHNNY KEMP
A SAMANTHA FOX
A AVERAGE WHITE BANO
A BOOGIE BOYS
A VANESSA WILLIAMS
A MIDNIGHT STAR

KQXL/New Roads 504-926-1106
A.B. Welch/PD Chris Clay/MD

H LEVERT
H ZIGGY MARLEY
H VESTA WILLIAMS
H ROBERTA FLACK
H MICHAEL JACKSON
A MIDNIGHT STAR
A TONY! TONI! TONE!
A EVELYN CHAMPAGNE KING
A JOHNNY KEMP

WYLD/New Orleans 504-822-1291
Ron Atkins/PD Victor Savage/MD

H ZIGGY MARLEY
H KARYN WHITE
H KEITH SWEAT
H VESTA WILLIAMS
H MICHAEL JACKSON
A SWEET TEE
A KIARA
A TONE-LOC
A JOHNNY KEMP
A READY FOR THE WORLD
A GEORGE BENSON
A NEW EDITION

WFXC/Durham 919/596-2000
Wayne Walker/PD Hozie Mack/MD

H THE BOYS
H KARYN WHITE
H NEW EDITION
H TODAY
A SLICK RICK
A ANTIONETTE
A ALEESE SIMMONS
A JEFFREY OSBORNE

WPLZ/Petersburg 804/733-4567
Debbe Parker/PD Chris Barry/MD

H ROBERTA FLACK
H MICHAEL JACKSON
H VESTA WILLIAMS
H LEVERT
H ZIGGY MARLEY
A ANITA BAKER
A NEW EDITION
A GUY

WTMP/Tampa 813/626-4108
Chris Turner/PD/MD

H RENE MOORE
H SIEDAH GARRETT
H EARTH, WIND & FIRE
H MICHAEL JACKSON
H SHEENA EASTON
A KATHY MATHIS
A CAMEO
A ROB BASE
A MIDNIGHT STAR

KACE/Inglewood 213-330-3100
Pam Wells/PD Lisa Lipps/MD

H ROBERTA FLACK
H JONATHAN BUTLER
H CHERRELLE

H VESTA WILLIAMS
H THE BOYS

KDAY/Los Angeles 213/665-1105
Jack Patterson/PD Steve Washington/MD

H TONE-LOC
H THE BOYS
H 7A3
H CHERYL "PEPSII" RILEY
H VESTA WILLIAMS
A EAZY E
A TODAY
A N.W.A.

KGJL/Los Angeles 213/930-9090
Kevin Fleming/PD/MD

H CHERRELLE
H VESTA WILLIAMS
H ZIGGY MARLEY
H ROBERTA FLACK
H CAMEO
A SADE
A AL JARREAU

KJLH/Los Angeles 213/299-5960
Cliff Winston/PD Lon Mc Q/MD

H CHERRELLE
H GERALD ALSTON
H VESTA WILLIAMS
H THE BOYS
H SHEENA EASTON

KKFX/Seattle 206/728-1250
Robert L. Scott/PD/MD

H ROBERTA FLACK
H LEVERT
H TODAY
H Z'LOOKE
H TONY! TONI! TONE!
A BETTY WRIGHT
A RODNEY FRANKLIN
A MIDNIGHT STAR
A MICHAEL RODGERS
A ROBBIE NEVIL
A NEW CHOICE
A HOWARD HUNTSBERRY
A PAULA ABDUL
A R.J.'S LATEST ARRIVAL
A SWEET OBSESSION
A ANITA BAKER

KRIZ/Seattle 206/323-3070
Frank P. Barrow/PD/MD

H CHERRELLE
H SURFACE
H TONY! TONI! TONE!
H BOBBY BROWN
H EARTH, WIND & FIRE
A MIDNIGHT STAR
A BOOGIE DOWN PRODUCTIONS
A REAOY FOR THE WORLD
A ANITA BAKER
A KARYN WHITE
A TONE-LOC

KSOL/San Mateo 415/341-8777
Marvin Robinson/PD/MD

H ZIGGY MARLEY
H THE BOYS
H LEVERT
H RAZE
H CHERRELLE
A TYRONE DAVIS
A KID 'N PLAY
A SAOE
A MIDNIGHT STAR
A ANITA BAKER
A ROBERT PALMER
A BETTY WRIGHT
A ROBBIE NEVIL
A JOHNNY KEMP
A GAP BAND

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ever be. She takes headaches away from me. She handles the music and has done an A+ job on that. I really couldn't ask for anything more. She's also very cognizant of the overall picture. She understands the ratings, the research, the music rotation and can answer questions from the jocks better than I can when it comes to that music.

"One of our chief competitors, V103 (formerly WBMX) made a format change recently. That has affected our programming strategy and my diet! Two Advils, morning, noon and night! V103 is one of the finest sounding radio stations in this market. I've worked for Barry Mango before. Although he and I have huge philosophical differences, I think we've both grown over the years. V103 sounds great, but it's not the same audience that we have here. At times we play the same music but it has a different beat to it. They've got their niche that they want to carve and we've got our niche that we want to hold on to. It's a professional admiration but still a competitive situation. Their radio station really sounds great and I think they've got the elements to do very, very well, which means

we have to stay on our toes to maintain and hopefully surpass our current level of success.

"I see even more competition in 1989. Instead of monthlies we are moving rapidly toward dailies, where you can tell the next day how your ratings were the day before. This will create a bigger headache, because it will have all the *program directors* on your staff telling you what you should or shouldn't do everyday.

"I also see meters on radios. It will be just like what they are currently doing with television. The minute a listener turns the dial you will instantly know by a computer in your office how many people you gained or lost and which station they came from or went to.

"What's my Christmas wish this year? Make more money!"

R&B AT TOP 40

WBSB/Baltimore 301/466-9272
Brian Thomas/PDPam Trickett/MD

2 2 ANITA BAKER
11 9 BOBBY BROWN
17 13 MICHAEL JACKSON
14 14 DURAN DURAN
18 16 CHERYL "PEPSII" RILEY
19 17 KENNY G
21 19 TAYLOR DAYNE
24 22 ANNIE LENNOX/AL GREEN
28 23 THE BOYS
27 25 TRACY CHAPMAN
31 26 TONE-LOC
29 27 KARYN WHITE
30 28 SAMANTHA FOX
31 30 MAXI PREST

WBZZ/Pittsburgh 412/381-8100

Jim Cahill/POLori Campbell/MD
9 4 BOBBY BROWN
8 8 DJ. JAZZY JEFF/FRESH PRIN
14 13 TAYLOR DAYNE
17 15 ANITA BAKER
18 18 ANNIE LENNOX/AL GREEN
23 21 MICHAEL JACKSON
25 22 KENNY G
24 23 MAXI PREST
- 24 KARYN WHITE
16 26 BOBBY BROWN
- Add PAULA ABDUL
- Add TONE-LOC

WHTZ/Secaucus 201/876-5000

Scott Shannon/PDFrankie Blue/MD
1 1 ANITA BAKER
3 3 BOBBY BROWN
7 7 CHERYL "PEPSII" RILEY
13 9 SAMANTHA FOX
17 15 KARYN WHITE
16 16 TRACY CHAPMAN
18 17 MICHAEL JACKSON
6 20 DURAN DURAN
26 24 THE BOYS
29 26 KENNY G
31 27 TONE-LOC
- 30 ANNIE LENNOX/AL GREEN

WMYK/Va. Beach 804/473-1194

Kevin Brown/POLisa Diamond/MD
4 1 MICHAEL JACKSON
5 2 TODAY
13 3 KEITH SWEAT
6 4 ZIGGY MARLEY
8 5 ROBERTA FLACK
10 6 JEFFREY OSBORNE
15 7 EVELYN CHAMPAGNE KING
11 8 GERALD ALSTON
12 9 VESTA WILLIAMS
14 10 LEVERT
20 11 SAMANTHA FOX
16 12 FOUR TOPS/ARETHA FRANKLIN
17 13 Z'LOOKE
27 14 KARYN WHITE
22 15 TONI! TONY! TONE!
18 16 INNER CITY
25 17 ALEESE SIMMONS
21 18 SALT-N-PEPA
24 19 JOCELYN BROWN
30 20 LUTHER VANDROSS
26 21 VANESSA WILLIAMS
29 22 TEDDY PENDERGRASS
28 23 KIARA
- 24 AL B. SURE!
- 25 CHAKA KHAN
- 26 ROB BASE
- 27 THE REAL ROXANNE
- 28 JAZZY JEFF FRESH PRINCE
31 29 ROBERT BROOKINS/S. MILLS
31 30 HOWARD HUNTSBERRY
- Add GAP BAND
- Add ULTRA MAGNETIC
- Add NEW KIDS ON THE BLOCK

- Add CHANNEL 2
- Add KIRBY COLE
- Add TROOP
- Add BOBBY BROWN
- Add SHEENA EASTON
- Add RENE MOORE

WPGZ/Greenbelt 301-441-3500

Bobby Mitchell/POAlbie D./MD
1 1 THE BOYS
3 2 LUTHER VANDROSS
2 3 ANITA BAKER
7 4 BRENDA RUSSELL
10 5 BOBBY BROWN
8 7 SHEENA EASTON
4 8 AL B. SURE!
5 9 TRACIE SPENCER
11 10 JONATHAN BUTLER
12 12 OJ. JAZZY JEFF/FRESH PRIN
15 13 KARYN WHITE
19 14 SALT-N-PEPA
17 15 KENNY G
16 16 CHERRELLE
18 17 SAMANTHA FOX
23 18 ROB BASE
24 20 TONE-LOC
14 21 KARYN WHITE
29 22 ANNIE LENNOX/AL GREEN
- 23 NEW EDITION
26 24 MICHAEL JACKSON
28 25 KEITH SWEAT
30 26 EIGHT WONDER
31 27 THE GYRLZ
- 28 ROBERT PALMER
31 29 LUTHER VANDROSS
- 30 KIARA
- Add VANESSA WILLIAMS
- Add GAP BAND
- Add READY FOR THE WORLD

WQHT/New York 212/840-0097

Joel Salkowitz/PDSSteve Ellis/MD
6 1 SAMANTHA FOX
1 2 RAZE
5 3 KARYN WHITE
4 4 BOBBY BROWN
2 5 CHERYL "PEPSII" RILEY
7 6 MICHAEL JACKSON
3 7 ANITA BAKER
9 8 TAYLOR DAYNE
13 9 DURAN DURAN
14 10 THE BOYS
10 14 INNER CITY
11 15 LUTHER VANOROSS
21 17 PAULA ABDUL
20 19 ROBBIE NEVIL
26 22 EIGHT WONDER
- 23 SHEENA EASTON
- 26 TRACIE SPENCER
25 29 WHITNEY HOUSTON
- Add TONE-LOC
- Add JUNGLE BROS.

WRQX/Washington 202/686-3076

Lorri Palagi/PDLorri Palagi/MD
7 5 GIANT STEPS
8 6 TRACIE SPENCER
13 9 BOBBY BROWN
3 11 GEORGE MICHAEL
20 14 KARYN WHITE
18 15 TAYLOR DAYNE
16 16 CHERYL "PEPSII" RILEY
21 18 KENNY G
25 22 SAMANTHA FOX
28 23 ANITA BAKER
26 24 ANNIE LENNOX/AL GREEN
30 27 SHEENA EASTON

WTIC/Hartford 203/522-1080

David Shakes/PDMike West/MD
1 1 BOBBY BROWN
6 5 KARYN WHITE

7 6 MICHAEL JACKSON
12 10 TRACIE SPENCER
8 11 ANITA BAKER
15 12 SAMANTHA FOX
11 14 DURAN DURAN
17 16 MAXI PREST
19 18 KENNY G
20 19 SWEET SENSATION
22 20 ANNIE LENNOX/AL GREEN
24 22 TAYLOR DAYNE
23 25 CHERYL "PEPSII" RILEY
29 26 PAULA ABDUL
30 27 SHEENA EASTON
- Add TONE-LOC
- Add ROBBIE NEVIL

WWPR/New York 212/887-6226

Larry Berger/PDJessica Egginer/MD
2 2 ANITA BAKER
6 4 BOBBY BROWN
14 8 SAMANTHA FOX
9 11 CHERYL "PEPSII" RILEY
13 13 DURAN DURAN
19 16 ANNIE LENNOX/AL GREEN
20 17 TAYLOR DAYNE
21 21 KARYN WHITE
- 25 THE BOYS
17 26 WHITNEY HOUSTON
- 28 KENNY G
- 19 TAYLOR DAYNE
- Add TONE-LOC

WXKS/Medford 617/396-1430

Sunny Joe White/PDJerry McKenna/MD
1 1 ANITA BAKER
2 2 BOBBY BROWN
4 3 SHEENA EASTON
7 4 TRACY CHAPMAN
6 6 SAMANTHA FOX
8 7 KARYN WHITE
9 8 ANNIE LENNOX/AL GREEN
18 9 TAYLOR DAYNE
12 11 WAS NOT WAS
14 14 MICHAEL JACKSON
24 18 ROBBIE NEVIL
23 19 CHERYL "PEPSII" RILEY
25 23 MAXI PREST
- 24 JERMAINE STEWART
- 26 EIGHT WONDER
- 29 NEW KIDS ON THE BLOCK
- Add MARTIKA
- Add TONE-LOC

WEGX/Bala Cynwyd 215-667-3939

Charlie Quinn/PDJay Beua Jones/MD
3 1 ANITA BAKER
- 5 BOBBY BROWN
7 7 ROBERT PALMER
12 9 SAMANTHA FOX
2 10 OURAN DURAN
10 11 WAS NOT WAS
14 14 TAYLOR DAYNE
16 16 ANNIE LENNOX/AL GREEN
21 17 MICHAEL JACKSON
26 23 KARYN WHITE
22 24 KENNY G
25 25 ROBBIE NEVIL
- Add SHEENA EASTON
- Add PAULA ABDUL
- Add TONE-LOC

KBEO/Kansas City 816/531-2535

Kevin Kenney/PDJohn Anthony/MD
4 3 BOBBY BROWN
2 6 ANITA BAKER
16 12 KENNY G
17 13 TAYLOR DAYNE
21 16 DJ. JAZZY JEFF/FRESH PRIN
19 17 ROBERT PALMER
24 22 ANNIE LENNOX/AL GREEN
26 23 MICHAEL JACKSON
28 24 KARYN WHITE

27 25 CHERYL "PEPSII" RILEY
31 28 SAMANTHA FOX
31 30 TONE-LOC
- Add THE BOYS

KBQ/St. Louis 314/644-1380

Lyndon Abell/PDJim Atkinson/MD
7 3 BOBBY BROWN
11 7 SHEENA EASTON
13 11 ROBBIE NEVIL
15 13 TAYLOR DAYNE
3 15 DURAN DURAN
22 19 ANITA BAKER
24 24 MICHAEL JACKSON
29 28 WAS NOT WAS
- 30 PAULA ABDUL
- Add TRACY CHAPMAN
- Add ANNIE LENNOX/AL GREEN
31 Add KENNY G
- Add SAMANTHA FOX

KCPW/Kansas City, MO 816-753-3695

Dene Hallam/PDTracy Johnson/MD
- 1 BOBBY BROWN
- 7 ANITA BAKER
- 10 KENNY G
- 15 BOBBY BROWN
- 17 MAXI PREST
- 18 CHERYL "PEPSII" RILEY
- 19 TAYLOR DAYNE
- 21 ANNIE LENNOX/AL GREEN
- 23 KARYN WHITE
- 28 JEFFREY OSBORNE
- Add VANESSA WILLIAMS

WBBM/Chicago 312/951-3572

Buddy Scott/PDJoe Bohannon/MD
3 1 BOBBY BROWN
7 5 TAYLOR DAYNE
9 6 ANITA BAKER
5 7 KARYN WHITE
11 8 SAMANTHA FOX
13 10 MICHAEL JACKSON
14 11 INNER CITY
12 14 TRACIE SPENCER
17 17 MIDNIGHT STAR
8 18 OURAN DURAN
25 19 TONE-LOC
21 20 NEW KIDS ON THE BLOCK
27 22 PAULA ABDUL
16 23 WAS NOT WAS
28 25 LUTHER VANDROSS
29 26 ANNIE LENNOX/AL GREEN
30 27 THE BOYS
26 28 TRACY CHAPMAN
- 30 SHEENA EASTON

WCZY/Detroit 313/967-3750

Brian Patrick/PDJeff Jennings/MD
4 1 BOBBY BROWN
1 2 OURAN DURAN
3 3 ANITA BAKER
6 5 KENNY G
9 9 WAS NOT WAS
13 10 TAYLOR DAYNE
- 12 ROBERT PALMER
16 13 MICHAEL JACKSON
25 23 CHERYL "PEPSII" RILEY
28 24 ANNIE LENNOX/AL GREEN
29 25 SAMANTHA FOX
30 27 MAXI PREST
- 28 NEW KIDS ON THE BLOCK
- 29 ROBBIE NEVIL
- Add KARYN WHITE
- Add TONE-LOC
- Add SHEENA EASTON

WHYT/Detroit 313/871-3030

Rick Gillette/PDMark Jackson/MD
4 1 MICHAEL JACKSON
2 2 CHERYL "PEPSII" RILEY
1 3 BOBBY BROWN

5 4 KARYN WHITE
3 5 DURAN DURAN
12 6 SHEENA EASTON
7 7 DJ. JAZZY JEFF/FRESH PRIN
11 8 SAMANTHA FOX
6 9 ANITA BAKER
20 10 THE BOYS
8 12 WAS NOT WAS
9 13 LUTHER VANOROSS
16 16 TAYLOR DAYNE
23 17 TONE-LOC
14 18 ROBERT PALMER
19 19 MIDNIGHT STAR
21 20 FREDDIE JACKSON
24 21 NEW KIDS ON THE BLOCK
- 24 KENNY G
- 25 PAULA ABDUL

WKRO/Cincinnati 513/763-5500

Oave Allen/PDDave Allen/MD
8 7 ANNIE LENNOX/AL GREEN
10 9 OURAN DURAN
13 10 SHEENA EASTON
14 12 KENNY G
20 14 BOBBY BROWN
21 16 ANITA BAKER
23 17 CHERYL "PEPSII" RILEY
26 21 TAYLOR DAYNE
- 24 ROBERT PALMER
28 25 MICHAEL JACKSON
- 27 ROBBIE NEVIL
- 28 KARYN WHITE
- Add PAULA ABDUL

WKTJ/Milwaukee 414/332-9611

Tim Fox/PDDenise Lauren/MD
6 6 ANITA BAKER
14 12 KENNY G
18 14 BOBBY BROWN
24 20 MICHAEL JACKSON
27 23 TONE-LOC
- 25 STEVE WINWOOD
28 27 ANNIE LENNOX/AL GREEN
22 28 TAYLOR DAYNE
30 29 TAYLOR DAYNE
- 30 SHEENA EASTON

WLWL/Minneapolis 612/340-9565

Gregg Swedberg/PDP.J. Olsen/MD
6 4 TAYLOR DAYNE
14 8 BOBBY BROWN
11 9 MAXI PREST
16 16 DURAN DURAN
10 17 TRACIE SPENCER
23 18 ANNIE LENNOX/AL GREEN
24 21 KENNY G
- 29 ANITA BAKER
- 30 ROBERT PALMER
- Add KARYN WHITE
- Add SHEENA EASTON
- Add TONE-LOC

WMMS/Cleveland 216/781-9667

Jeff McCartney/PDKid Leo/MD
- 21 STEVE WINWOOD
- 24 ANNIE LENNOX/AL GREEN
- 28 MAXI PREST

WPHR/Newbury 216/338-6600

Jeff Kelly/PDCat Thomas/MD
9 3 ANITA BAKER
7 7 DURAN DURAN
11 10 BOBBY BROWN
17 13 MAXI PREST
18 17 ROBERT PALMER
24 18 TAYLOR DAYNE
21 21 TRACY CHAPMAN
28 22 ANNIE LENNOX/AL GREEN
26 26 WAS NOT WAS
- 30 KARYN WHITE
- Add PAULA ABDUL

R&B AT TOP 40

WZPL/Indianapolis 317/637-8000

Scott Wheeler/MD
 17 4 BOBBY BROWN
 6 6 GIANT STEPS
 15 12 ROBERT PALMER
 12 13 BOBBY BROWN
 18 14 ANNIE LENNOX/AL GREEN
 22 15 TAYLOR DAYNE
 25 22 ANITA BAKER
 28 23 MAXI PREST
 - 26 PAULA ABDUL
 9 28 DURAN DURAN
 - 29 KARYN WHITE

WGHT/Baltimore 301-366-1400

Don Brooks/PD Zach Zabo/MD
 8 7 BOBBY BROWN
 10 8 MICHAEL JACKSON
 11 9 ANNIE LENNOX/AL GREEN
 12 11 TAYLOR DAYNE
 14 14 MAXI PREST
 19 19 ANITA BAKER
 20 21 ROBBIE NEVIL
 25 22 SAMANTHA FOX
 - 23 KARYN WHITE
 - Add SHEENA EASTON
 - Add TONE-LOC
 - Add THE BOYS

KXYQ/Portland 503-226-6731

Jim Ryan/PD Larry Rodgers/Resear/MD
 7 6 ROBERT PALMER
 10 7 BOBBY BROWN
 12 9 TRACY CHAPMAN
 13 10 ANITA BAKER
 14 11 KENNY G
 22 18 ANNIE LENNOX/AL GREEN
 5 21 DURAN DURAN
 23 23 MAXI PREST

KRBE/Houston 713/266-1000

Paul Christy/PD Cheryl Broz/MD
 3 1 BOBBY BROWN
 1 2 ANITA BAKER
 2 8 DURAN DURAN
 14 10 MAXI PREST
 19 11 TONE-LOC
 21 15 TAYLOR DAYNE
 22 16 ANNIE LENNOX/AL GREEN
 20 18 KENNY G
 26 22 CHERYL "PEPSII" RILEY
 - 23 KARYN WHITE
 - 24 NEW KIDS ON THE BLDCK
 - 25 MICHAEL JACKSDN
 - 26 SAMANTHA FOX
 - 28 TRACY CHAPMAN
 - 29 ROBBIE NEVIL
 - 30 SHEENA EASTON

WAPE/Jacksonville 904/356-5554

Bill Cahill/PD Kandy Klutch/MD
 6 4 BOBBY BROWN
 8 6 ANITA BAKER
 18 10 KARYN WHITE
 11 11 MAXI PREST
 21 18 CHERYL "PEPSII" RILEY
 - 19 PAULA ABDUL
 30 22 TAYLOR DAYNE
 25 24 KENNY G
 26 25 MICHAEL JACKSON
 28 26 ANNIE LENNOX/AL GREEN
 - 28 GEORGE MICHAEL
 - 29 TONE-LOC

WAPI/Birmingham 205/933-9274

Jeff Ballentine/PD John Peake/MD
 5 3 ANITA BAKER
 9 6 BOBBY BROWN
 1 7 DURAN DURAN
 - 8 ANNIE LENNOX/AL GREEN
 11 10 ROBERT PALMER
 14 11 TAYLOR DAYNE

22 18 THE BOYS
 - 21 TONE-LOC
 - 23 KARYN WHITE
 25 24 CHERYL "PEPSII" RILEY
 27 25 NEW KIDS ON THE BLOCK
 - 27 KENNY G
 31 29 PAULA ABDUL
 - Add MAXI PREST

WBCY/Charlotte 704/374-3530

Reggie Blackwell/PD Cat Collins/MD
 2 2 ANITA BAKER
 4 4 BOBBY BROWN
 8 5 KENNY G
 9 6 KARYN WHITE
 7 12 DURAN DURAN
 25 13 TAYLOR DAYNE
 16 15 SHEENA EASTON
 24 16 MICHAEL JACKSON
 26 21 SAMANTHA FOX
 - 22 ROBERT PALMER
 - 24 MAXI PREST
 28 25 NEW KIDS ON THE BLOCK
 - 30 WAS NOT WAS
 - Add TRACY CHAPMAN
 - Add PAULA ABDUL

WDCC/Durham 919/683-2055

Mike Edwards/PD Beth Ann McBride/MD
 3 2 ANITA BAKER
 8 9 GIANT STEPS
 18 10 BOBBY BROWN
 - 14 PAULA ABDUL
 10 16 DURAN DURAN
 23 18 TAYLOR DAYNE
 22 20 TRACIE SPENCER
 24 22 CHERYL "PEPSII" RILEY
 11 23 BOBBY BROWN
 26 24 KARYN WHITE
 27 26 KENNY G
 31 30 ANNIE LENNOX/AL GREEN
 - Add TONE-LOC

WZEB/New Orleans 504/581-7002

Shadow P.Stevens/PD Joey G./MD
 9 8 OURAN DURAN
 10 9 BOBBY BROWN
 15 14 TAYLOR DAYNE
 18 16 ANNIE LENNOX/AL GREEN
 19 17 ANITA BAKER
 28 20 PAULA ABDUL
 22 21 MAXI PREST
 26 23 MICHAEL JACKSON
 - Add TONE-LOC

WHQT/Coral Gables 305/445-5411

Keith Isley/PD Dennis Reese/MD
 2 1 AL B. SURE!
 5 2 BOBBY BROWN
 4 3 CHERYL "PEPSII" RILEY
 1 4 LUTHER VANDROSS
 6 5 KENNY G
 6 6 NEW EDITION
 3 7 BOBBY BROWN
 17 10 THE BOYS
 14 11 MICHAEL JACKSON
 12 12 SHEENA EASTON
 7 13 KEITH SWEAT
 8 14 FREDDIE JACKSON
 16 15 CAMEO
 19 16 SIR MIX-A-LOT
 18 17 NEW KIDS ON THE BLOCK
 15 18 KARYN WHITE
 - 19 SURF M.C.'S
 29 20 TONE-LOC
 22 21 VANESSA WILLIAMS
 24 23 JJ FAD
 25 23 FREDDIE JACKSON
 - 25 ROB BASE
 26 26 CHAKA KHAN
 27 27 L'TRIMM
 30 28 GEORGE MICHAEL

- 29 KARYN WHITE
 - Add JOHNNY KEMP

WHYY/Hollywood 305/925-7117

Steve Perun/PD Frank Amadeo/MD
 4 3 ANITA BAKER
 13 6 BOBBY BROWN
 10 8 KENNY G
 6 9 BOBBY BROWN
 15 12 CHERYL "PEPSII" RILEY
 18 15 KARYN WHITE
 19 17 MICHAEL JACKSON
 22 18 SIR MIX-O-LOT
 24 20 TONE-LOC
 - 26 AL B. SURE!
 14 27 TRACIE SPENCER
 - 28 TAYLOR DAYNE
 31 30 THE BOYS

WKSI/Greensboro 919/275-9895

Steve Kelly/PD Dave Denver/MD
 - 4 ANITA BAKER
 - 5 BOBBY BROWN
 - 6 KENNY G
 - 7 DURAN DURAN
 - 13 MICHAEL JACKSON
 - 15 ANNIE LENNOX/AL GREEN
 - 16 TAYLOR DAYNE
 - Add SAMANTHA FOX
 - Add TONE-LOC
 - Add KARYN WHITE

WKXX/Birmingham 205/591-7171

Jim "Cattfish" Prewitt/PD Paco Lopez/MD
 2 1 ANITA BAKER
 5 3 SHEENA EASTON
 9 4 MICHAEL JACKSON
 6 5 WAS NOT WAS
 8 7 CHERYL "PEPSII" RILEY
 1 9 BOBBY BROWN
 17 12 TAYLOR DAYNE
 16 13 KENNY G
 3 14 DURAN DURAN
 22 15 ANNIE LENNOX/AL GREEN
 18 17 ROBERT PALMER
 24 21 MAXI PREST
 26 22 ROBBIE NEVIL
 - 23 SAMANTHA FOX
 27 25 MIDNIGHT STAR
 - 28 PAULA ABDUL
 - 29 NEW KIDS ON THE BLOCK
 - 30 TONE-LOC
 - Add MARTIKA
 - Add VANESSA WILLIAMS

WKZL/Winston/Salem 919/725-0556

Chuck Holloway/PD Sam Reynolds/MD
 2 2 ANITA BAKER
 1 6 BOBBY BROWN
 12 12 DURAN DURAN
 14 13 KENNY G
 19 15 TAYLOR DAYNE
 17 16 MICHAEL JACKSON
 25 20 SAMANTHA FOX
 23 21 TRACY CHAPMAN
 - 26 PAULA ABDUL
 - 28 ANNIE LENNOX/AL GREEN
 31 29 TONE-LOC
 - Add NEW KIDS ON THE BLOCK

WMC/Memphis 901/726-0555

Steve Conley/PD Henry Nelson/MD
 6 5 ANITA BAKER
 7 6 BOBBY BROWN
 9 8 TAYLOR DAYNE
 13 9 MICHAEL JACKSON
 14 10 ANNIE LENNOX/AL GREEN
 - 12 DURAN DURAN
 17 15 KENNY G
 26 22 MAXI PREST
 27 27 ROBBIE NEVIL
 - 28 PAULA ABDUL

- Add KARYN WHITE

WNVZ/Virginia Bch 804/497-1067

Chris Bailey/PD Mike Allen/MD
 5 5 BOBBY BROWN
 11 9 MAXI PREST
 12 10 TONE-LOC
 28 12 SAMANTHA FOX
 13 15 TAYLOR DAYNE
 22 16 KARYN WHITE
 31 18 THE BOYS
 24 24 DURAN DURAN

WPOW/Miami 305/653-6796

Bill Tanner/PD Shirley Maldonado/MD
 2 1 SIR MIX-O-LOT
 1 4 WAS NOT WAS
 13 9 AL B. SURE!
 10 14 ANITA BAKER
 20 16 APOLLONIA
 24 19 SIR MIX-A-LOT
 22 21 TRACIE SPENCER
 28 24 KENNY G
 26 26 L'TRIMM
 - Add 2 LIVE CREW
 - Add VANESSA WILLIAMS

WQXI/Atlanta 404/261-2970

Jan Jeffries/PD Craig Aswood/MD
 4 3 ANITA BAKER
 10 4 KENNY G
 6 6 DURAN DURAN
 16 12 TAYLOR DAYNE
 8 14 GEORGE MICHAEL
 23 19 ANNIE LENNOX/AL GREEN
 24 21 TRACY CHAPMAN
 28 25 MAXI PREST
 20 26 WHITNEY HOUSTON
 26 28 GIANT STEPS

WRBQ/Tampa 813/879-1420

Bobby Rich/PD Randy Kabrich/MD
 7 4 BOBBY BROWN
 12 12 KENNY G
 16 15 CHERYL "PEPSII" RILEY
 17 16 TAYLOR DAYNE
 14 17 TRACY CHAPMAN
 19 18 KARYN WHITE
 21 19 ANNIE LENNOX/AL GREEN
 - 25 ANITA BAKER
 - Add PAULA ABDUL

WROQ/Charlotte 704/392-6191

Randall C. Bliss/PD Dwayne Ward/MD
 12 5 ROBERT PALMER
 23 20 MAXI PREST

WRVQ/Richmond 804/649-9151

Steve Davis/PD David Lee Michaels/MD
 11 8 BOBBY BROWN
 9 8 ANITA BAKER
 13 13 KENNY G
 20 18 MIDNIGHT STAR
 - 20 MICHAEL JACKSON
 21 21 WAS NOT WAS
 26 24 ANNIE LENNOX/AL GREEN
 30 26 TAYLOR DAYNE
 - Add SAMANTHA FOX
 - Add KARYN WHITE

WTYX/Jackson 601/957-1300

Matt Killion/PD/MD
 3 3 DURAN DURAN
 12 12 BOBBY BROWN
 17 17 ROBERT PALMER
 19 19 MICHAEL JACKSON
 20 20 ANNIE LENNOX/AL GREEN
 21 21 WAS NOT WAS
 22 22 ANITA BAKER
 24 24 MAXI PREST
 27 27 TAYLOR DAYNE
 30 30 TRACY CHAPMAN

WZZU/Raleigh 919-783-9400

Steve Christian/PD Dave Kelly/MD
 5 4 BOBBY BROWN
 2 8 DURAN DURAN
 7 11 TRACIE SPENCER
 17 13 KARYN WHITE
 19 15 GOOD QUESTION
 26 18 TAYLOR DAYNE
 23 20 ROBERT PALMER
 21 21 MICHAEL JACKSON
 27 24 SAMANTHA FOX
 28 25 WAS NOT WAS
 - 27 ROBBIE NEVIL
 - 30 ANITA BAKER

WAPW/Atlanta 404-266-0997

Rick Stacy/PD Steve Wyrstock/MD
 5 3 ANNIE LENNOX/AL GREEN
 7 5 TAYLOR DAYNE
 10 8 BOBBY BROWN
 2 9 DURAN DURAN
 22 13 TRACIE SPENCER
 24 14 KARYN WHITE
 20 19 MAXI PREST
 6 21 GIANT STEPS
 18 24 ANITA BAKER
 31 25 TONE-LOC
 31 Add ROBBIE NEVIL
 - Add VANESSA WILLIAMS

KIIS/Los Angeles 213/466-8381

Steve Rivers/PD Kevin Weatherly/MD
 2 1 BOBBY BROWN
 3 2 ANITA BAKER
 - 3 PAULA ABDUL
 10 5 TONE-LOC
 11 11 DURAN DURAN
 7 12 GEORGE MICHAEL
 17 13 KARYN WHITE
 21 16 ANNIE LENNOX/AL GREEN
 14 17 CHERYL "PEPSII" RILEY
 22 18 TAYLOR DAYNE
 23 20 KENNY G
 25 23 MICHAEL JACKSON
 31 25 SHEENA EASTON
 28 28 EIGHT WONDER
 30 29 NEW KIDS ON THE BLOCK

KITS/San Francisc 415/626-1053

Richard Sands/PD Steve Masters/MD
 21 11 TONE-LOC
 - 24 DURAN DURAN

KKLQ/San Diego 619/565-6006

Gary Waij/PD/MD
 6 3 BOBBY BROWN
 5 4 ANITA BAKER
 12 7 KARYN WHITE
 9 10 GEORGE MICHAEL
 11 12 DURAN DURAN
 15 14 TAYLOR DAYNE
 18 15 PAULA ABDUL
 14 16 MAXI PREST
 19 17 MICHAEL JACKSDN
 22 21 CHERYL "PEPSII" RILEY
 24 22 SAMANTHA FOX
 26 25 KENNY G
 30 26 THE BOYS
 18 28 LUTHER VANDROSS
 20 30 WHITNEY HOUSTON
 - Add SHEENA EASTON

KMEL/San Francisc 415-391-1061

Keith Naffaly/PD Hosh Gureli/MD
 4 1 TONE-LOC
 1 2 KARYN WHITE
 - 3 PAULA ABDUL
 9 4 NEW KIDS ON THE BLOCK
 2 5 AL B. SURE!
 6 6 KENNY G
 11 7 THE BOYS

R&B AT AC

WRVA/Richmond 804/643-6633
Tim Farley/PD/MD

1 1 ANITA BAKER
4 4 GEORGE MICHAEL
5 5 KENNY G
6 6 WHITNEY HOUSTON

WSB/Atlanta 404/897-7000
Phil LoCascio/PD/MD

2 2 KENNY G
5 5 ANITA BAKER
6 6 GEORGE MICHAEL
8 8 LUTHER VANOROSS
13 13 WHITNEY HOUSTON
16 16 TAYLOR DAYNE

WWDE/Hampton 804/838-4295
Bill Campbell/PO Chuck Allen/MD

5 3 ANITA BAKER
3 4 KENNY G
13 11 LUTHER VANOROSS
14 14 GIANT STEPS
17 16 TRACY CHAPMAN
- 19 FOUR TOPS/ARETHA FRANKLIN
- 20 AL GREEN/A. LENNOX
- 26 MAXI PREST
28 28 BASIA
29 29 AL JARREAU

KMJI/Englewood 303/754-5654
Chris Elliott/PD Lynne Murray/MO

6 7 KENNY G
8 12 GEORGE MICHAEL
13 13 TRACY CHAPMAN
14 15 ANITA BAKER

KOST/Los Angeles 213/385-0101
Jhani Kaye/PO Liz Kiley/MO

- 2 ANITA BAKER
- 6 WHITNEY HOUSTON
- 9 GEORGE MICHAEL
- 18 TAYLOR DAYNE
- 21 LUTHER VANOROSS
- 22 RICK ASTLEY
- 23 BASIA

KSTP/Minneapolis 612-642-4141
Chuck Knapp/PD Kim Jeffries/MD

5 3 KENNY G
6 4 ANITA BAKER
7 12 GEORGE MICHAEL
16 18 UB40
- 19 AL GREEN/A. LENNOX
20 21 ROBERTA FLACK
- 22 JETS

WLNR/Chicago 312/322-9400
Kathy Brown/PD/MD

- 1 CHERRELLE
- 2 FREDDIE JACKSON
- 3 KARYN WHITE
- 4 ROBERTA FLACK
- 5 TEDDY PENDERGPASS
- 6 VESTA WILLIAMS
- 7 ROBERT BROOKINS/S. MILLS
- 8 ANITA BAKER
- 9 LUTHER VANOROSS
- 10 ANITA BAKER
- 11 VANESSA WILLIAMS
- 12 EVELYN CHAMPAGNE KING
- 13 NEW EDITION
- 14 ANGELA BOFILL
- 15 KARYN WHITE/BABYFACE
- 16 SAOF
- 17 LUTHER VANDROSS
- 18 101 NORTH
- 19 KIARA
- 20 NEW EDITION
- 21 AL B. SURE!
- 22 LEVERT
- 23 AL JARREAU
- 24 SAOE
- 25 KIARA
- 26 BEBE & CECE WINANS
- 27 PERRI
- 28 NANCY WILSON
- 29 MIDNIGHT STAR
- 30 JOHNNY KEMP
- Add ROBERT BROOKINS
- Add LUTHER VANOROSS
- Add CHERRELLE

WENS/Indianapolis 317/266-9700
Joel Cook/PD Berney Egan/MD

6 5 ANITA BAKER
8 8 WHITNEY HOUSTON
12 12 GIANT STEPS
17 14 KENNY G
16 16 GEORGE MICHAEL
21 18 AL GREEN/A. LENNOX

WIVY/Jacksonville 904/721-9111
Bruce Goldsen/PO Erica Lee/MD

1 1 ANITA BAKER
6 6 KENNY G
- 7 AL GREEN/A. LENNOX
10 11 TRACY CHAPMAN
- 14 DIANA ROSS
14 15 ROBERTA FLACK
- 16 AL JARREAU
- 17 TAYLOR DAYNE
20 19 BASIA
23 22 CHERYL "PEPSII" RILEY
- 25 MICHAEL JACKSON
28 27 GEORGE MICHAEL

WLTT/Rockville 301/984-6000
Don Davis/PD/MO

1 1 ANITA BAKER
6 6 KENNY G
10 11 BASIA
14 17 FOUR TOPS/ARETHA FRANKLIN
- 20 AL GREEN/A. LENNOX

WNLT/Clearwater 813/446-0957
Or. Chuck Crain/PO Rick Brown/MO

- 1 ANITA BAKER
- 2 KENNY G
- 6 TRACY CHAPMAN
- 8 JETS
- 9 FOUR TOPS/ARETHA FRANKLIN
- 11 CHERYL "PEPSII" RILEY
- 13 DIANA ROSS
- 14 BASIA

WRKA/Louisville 502/4239752
Shannon/MD

1 2 ANITA BAKER
- 6 AL GREEN/A. LENNOX
13 8 MICHAEL JACKSON
17 14 BASIA
22 19 KENNY G

WFMK/Williamston 517/349-4000
Tom Knight/PD/MD

3 3 KENNY G
7 7 ROBERTA FLACK
11 10 BASIA
16 11 AL GREEN/A. LENNOX
31 14 DIANA ROSS
- 18 MAXI PREST
31 20 TRACY CHAPMAN
17 21 ANITA BAKER

WHNN/Saginaw 517/349 4000
Tom Knight/PD/MO

3 3 KENNY G
7 7 ROBERTA FLACK
11 10 BASIA
16 11 AL GREEN/A. LENNOX
31 14 DIANA ROSS
- 18 MAXI PREST
31 20 TRACY CHAPMAN
17 21 ANITA BAKER

WLHT/Grand Rapids 517/349/4000
Tom Knight/PO/MO

3 3 KENNY G
7 7 ROBERTA FLACK
11 10 BASIA
16 11 AL GREEN/A. LENNOX
31 14 DIANA ROSS
- 18 MAXI PREST
31 20 TRACY CHAPMAN
17 21 ANITA BAKER

WLTF/Cleveland 216/696-4444
Dave Popovich/PD Sue Wilson/MD

13 1 KENNY G
7 2 ANITA BAKER
2 6 GEORGE MICHAEL
30 7 WHITNEY HOUSTON
- 8 UB40

WMJI/Cleveland 216/391-1260
Rick Corcaso/PD Mike Ivers/MD

3 3 TAYLOR DAYNE
6 5 GEORGE MICHAEL
12 11 ANITA BAKER
- 14 AL GREEN/A. LENNOX
- Add KENNY G

WOMC/Detroit 313/546-9600
Jay Clark/PO Berry Argentbright/MD

13 7 KENNY G
10 10 FOUR TOPS/ARETHA FRANKLIN
12 12 BASIA
- 13 TRACY CHAPMAN
14 14 DIANA ROSS
15 15 ROBERTA FLACK

WSNY/Columbus 614/451-2191
Bob Nunnally/PO/MD

9 4 KENNY G
4 9 ANITA BAKER
2 10 GEORGE MICHAEL
16 16 WHITNEY HOUSTON
- Add AL GREEN/A. LENNOX
- Add MAXI PREST

WLVE/Miami 305/654-9494
John Moon/PO Joe Johnson/MO

- 2 KENNY G
- 5 GEORGE MICHAEL
- 6 ROBERTA FLACK
- 9 ANITA BAKER
- 10 AL GREEN/A. LENNOX

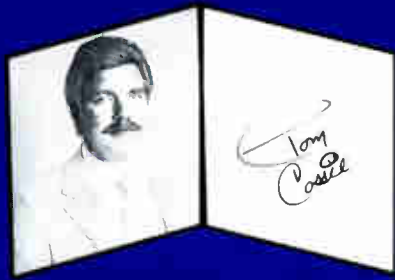
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Happy Holidays From The R&B Report Staff



Original Christmas
Companion By
The R&B Staff

Jack Frost ready to see you for, Chestnuts roasting at your nose

World Radio History

JAZZ & NEW AGE CHART

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

JAZZ & NEW AGE FORECAST

AL JARREAU
"All In Love"
(WB)

SADE
"Siempre Hay Esperanza"
(Epic)

JIMMY "Z"
"Where's All My Money"
(IRS)

ANCIENT FUTURE
"Edge Of A Memory"
(Sona/Gaia)

(Cuts recommended by the R&B Report™)

Basia rockets into the Top 10 with *Time & Tide* claiming the No. 4 spot, while David Sanborn enters the Top 10 with *Close Up* climbing to No. 5. Gerald Albright also broke into the Top 10 with his *Bermuda Nights* LP as Michael Brecker makes a strong move with *Don't Try This At Home*. Al Jarreau, Tom Grant and Anita Baker enjoy debuts this week.



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
1	1	1	KENNY G	Silhouette	Arista AL 8457 CD	8
2	3	2	BOBBY McFERRIN	Simple Pleasures	EMI 48059 CD	17
3	2	3	STANLEY JORDAN	Flyin' Home	EMI 48682 CD	9
11	13	4	BASIA	Time & Tide	Epic 40767 CD	16
9	12	5	DAVID SANBORN	Close Up	Reprise 9-25715 CD	18
5	5	6	LEE RITENOUR	Festival	GRP 9570 CD	7
4	4	7	BOB JAMES	Ivory Coast	WB 9-25757 CD	14
21	18	8	GERALD ALBRIGHT	Bermuda Nights	Atlantic 81919	4
12	10	9	CHARLIE PARKER	"Bird" Soundtrack	Columbia FC 44299	8
6	8	10	DIANNE SCHUUR	Talkin' 'Bout You	GRP GR9567 CD	11
7	6	11	JONATHAN BUTLER	More Than Friends	Jive 1131-1 J CD	7
20	20	12	MICHAEL BRECKER	Don't Try This At Home	Impulse 52229 CD	11
10	7	13	GEORGE BENSON	Twice The Love	WB 9-25705-1 CD	11
13	11	14	LYLE MAYS	Street Dreams	Geffen 24204-2 CD	8
19	19	15	SADE	Stronger Than Pride	Epic OE 44210 CD	10
8	9	16	NAJEE	Day By Day	EMI 90096 CD	18
16	17	17	101 NORTH	101 North	Capitol 172945 CD	13
14	16	18	FATTBURGER	Living in Paradise	Intima 773334 CD	11
18	15	19	BETTY CARTER	Look What I Got	Verve 675 CD	8
—	—	Debut	AL JARREAU	Hearts Horizon	Reprise/WB 25778	1
25	25	21	STANLEY CLARKE	If Only This Bass...	Portrait 40923 CD	19
15	14	22	RODNEY FRANKLIN	Diamond Inside of You	Novus/RCA 3038-1-N	5
17	21	23	PATTI AUSTIN	The Real Me	Qwest/WB 925696	11
22	22	24	GROVER WASHINGTON, JR.	Then & Now	Columbia FC 44246 CD	16
24	24	25	JIM HORN	Neon Nights	WB 9-25761 CD	7
30	27	26	NANCY WILSON	Nancy Now	Columbia FCT 44464 CD	3
28	29	27	ERNIE WATTS QUARTET	Ernie Watts Quartet	GRP GR-3309 CD	4
—	—	Debut	TOM GRANT	Mango Tango	Gaia	1
—	—	Debut	ANITA BAKER	Giving You The Best...	Elektra 9-60827 CD	1
23	23	30	SKYWALK	Paradiso	MCA/Zebra 42204 CD	6

NEW AGE

3	2	1	WINDHAM HILL SAMPLER	Winter Solstice II	Windham Hill WH1077CD	5
5	5	2	CHECKFIELD	Through The Lens	Amer. Gram. AG788 CD	6
1	1	3	YANNI	Chameleon Days	Private Music 2043-1 CD	7
—	—	Debut	MANNHEIM STEAMROLLER	A Fresher Christmas	Amer. Gram. AG1988 CD	1
—	—	Debut	CHRIS SPHEERIS	Pathway To Surrender	Columbia FC 44225	1

GEORGE BENSON: Jazz Strategy Turned Pop Success

By Dan Stuart

George Benson is a legend on two continents. He's reknowned as perhaps one of the greatest Jazz guitarists to have ever lived, while some of his vocals, including "The Greatest Love Of All," "This Masquerade" and "Nothing's Gonna Change My Love For You," have become classic Pop standards.

Throughout his career, Benson has been the target of criticism from Jazz and Pop/R&B audiences. When he records a vocal album, his Jazz fans insist that he's sold out. When he plays an all-instrumental concert, his Pop fans complain that they miss his singing. The criticisms have left him somewhat bitter. George recently addressed his critics:

"I was a singer long before I was a guitar player. I made records in 1953 as a *singer*. It was later, after hearing Charlie Parker, that I wanted to learn how to play my instrument, never imagining that I would wind up on top of the Jazz guitar poll.

"I would never tell fans what to listen to? If you don't like it, don't buy it. But here's the real question: If they were such great fans, there would have been no need for me to play anything else. I was happy playing Jazz, it was my favorite music. I just couldn't feed my family. When they called me 'The World's Greatest Jazz Guitar Player,'" I had trouble paying \$240 a month rent. My wife didn't sleep for eight years. Should a man go through that when he knows he can do better?" he said.

With the recent success of instrumental artists like Najee and Kenny G, he feels the timing might now be right for a return to his Jazz roots and to assemble an instrumental album.

"It's tough to try and find instrumentals worthy of being recorded. Some think I just go into the studio and knock it out. It's not that simple. It takes some real hard work and serious planning," said George.

George's current WB LP, *Twice The Love* features the Top 10 single, "Let's Do It Again." Although George confessed that Jazz is his "favorite music," he doesn't want the public to believe he's merely going through the motions on this album.

"If you examine the record for what it is, and not for what you think George Benson is, you'll like it. Some say, 'I know George doesn't really like that stuff.' But I love this music. Nobody forced me to record all those albums."

In his new book, "The Death of Rhythm and Blues," industry journalist Nelson George complains that R&B



has allowed itself to become so exploited that Black musicians like Benson are often packaged in ways to improve their potential appeal to the white audience:

"... In surveying Black America through its music in the eighties, much of the discussion revolves not around music but skin color, cosmetic surgery, and the rejection of Negroid features. Case in point: Compare current photographs of George Benson with pictures from early in his career. You will be confronted with facial alterations that have nothing to do with age. Surgery has reshaped him into a commercial product for mass consumption. It's as simple as that. Change your face to sell a

hundred thousand more units, to make more money." (The Death Of Rhythm & Blues, p. 173)

When Benson became aware that Nelson George had singled him out for such an attack, he responded, "It's more ignorance. My heritage is not all Black. My people are Welsh, Irish, Indian and Negro. He doesn't know what he's talking about. In other words, 'Stay in the ghetto, be as Black as you can be, stay funky and nasty and dirty and don't get any jobs. Play your guitar on the street corners and let us come in and throw some nickles and dimes into your cup.' No! We live in a society where a Black man can be educated.

"Why should he inflict his laws on the rest of us? This world is full of variety and people have variety in their life. I've tasted the bad life, now give me a taste of the good.

"I want to set examples for young (Black) people so that they stop getting the idea that they're born to be poor, broke, and hungry. There's nothing you cannot do. To tear down these labels attached to artists would be the greatest thing to happen to mankind, because it gives all of us an equal chance to be whatever we want to be," said George.

"Don't tell me what I can't do. I'm tired of that. People have been telling me that all my life and I find that everything they say I *can't* do, I *can* do."

Whether this stands as a clear-cut answer to Nelson George's pointedness remains to be seen. Yet Benson has been paying dues for 35 years. He can entertain on a variety levels, and appealing to diverse audiences has created a unique set of problems and obstacles. Benson's displayed remarkable perseverance, and so far he hasn't found a goal he couldn't reach.

QUIET STORM CHART

The Quiet Storm Chart reflects the nation's most reported titles for the week.

QUIET STORM FORECAST

AL JARREAU
"Killer Love"
(Reprise)

Z'LOOKE
"Take U Back To My Place"
(Orpheus)

LEVERT
"Let's Get Romantic"
(Atlantic)

LUTHER VANDROSS
"Second Time Around"
(Epic)

(Cuts recommended by the R&B Report™)

Vesta Williams' "Sweet, Sweet Love" is the nation's most-reported Quiet Storm title, as Karyn White's "Superwoman" and Cherrelle's "Everything I Miss At Home" closely follow. Al Jarreau breaks Top 5 after two weeks of Quiet Storm activity, and Anita Baker's "Good Love" is this week's highest debut at No. 7. Other debuts for the week are Vesta's "Make It," Tony! Toni! Tone's "Baby Doll" and Troop's "Still In Love."



2W	LW	TW	ARTIST	TITLE	LABEL	WOC
2	3	1	VESTA WILLIAMS	Sweet, Sweet Love	A&M	11
4	2	2	KARYN WHITE	Superwoman	WB	7
1	1	3	CHERRELLE	Everything I Miss At Home	Tabu	11
8	8	4	BOBBY BROWN	Roni	MCA	5
—	4	5	AL JARREAU	So Good	Reprise/WB	2
5	5	6	GERALD ALSTON	Take Me Where You Want To	Motown	7
—	—	Debut	ANITA BAKER	Good Love	Elektra	1
11	14	8	LUTHER VANDROSS	Love Won't Let Me Wait	Epic	10
26	20	9	AL B. SURE!	Killing Me Softly	WB	4
—	11	10	NEW EDITION	Can You Stand The Rain	MCA	2
13	12	11	ANGELA BOFILL	I Just Want To Stop	Capitol	6
—	—	Re-entry	KARYN WHITE/BABYFACE	Love Saw It	WB	1
10	10	13	ROBERTA FLACK	Oasis	Atlantic	7
16	35	14	KENNY G	Silhouette	Arista	3
—	—	Re-entry	GUY	Piece Of My Love	Uptown/MCA	1
9	17	16	FOUR TOPS/A. FRANKLIN	If Ever There Was Love	Arista	5
6	7	17	ANITA BAKER	Giving You The Best ...	Elektra	13
28	15	18	VANESSA WILLIAMS	Dreaming	Wing/PG	7
14	13	19	ROBERT BROOKINS/S. MILLS	Where Is The Love	MCA	3
—	29	20	LUTHER VANDROSS	Second Time Around	Epic	2
—	—	Re-entry	KEITH SWEAT	Right And Wrong Way	Elektra	1
—	22	22	HOWARD HUNTSBERRY	Married Men Get Lonely	MCA	2
23	23	23	GEORGIO	I Don't Want 2 Be Alone	Motown	3
7	18	24	FREDDIE JACKSON	Hey Lover	Capitol	19
12	19	25	EVELYN KING	Kisses Don't Lie	EMI	3
25	24	26	DONNA ALLEN	Heaven On Earth	Atlantic	3
—	—	Debut	VESTA WILLIAMS	Make It	A&M	1
—	—	Debut	TONY! TONI! TONE!	Baby Doll	Wing/PG	1
—	—	Debut	TROOP	Still In Love	Atlantic	1
18	9	30	TEDDY PENDERGRASS	Love Is The Power	Elektra	5



Number 1 Quiet Storm

**We Thank Radio
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QUIET STORM PROGRAMS

WHUR

Washington, DC
"Quiet Storm/Soft Tones"
Su - Sa 7p - 12a

1. KARYN WHITE/Superwoman (WB)
2. ANITA BAKER/Good Love (Elektra)
3. CHERRELLE/Everything I Miss At Home (Tabu)
4. ANITA BAKER/Good Love (Elektra)
5. AL JARREAU/So Good (Reprise/WB)

WVEE

Allanta
"Quiet Storm"
Su 7p - 12a/M - Th 9p - 1a

1. CHAPTER 8/So In Love (Capitol)
2. GEORGE HOWARD/One Love (MCA)
3. ANITA BAKER/Good Love (Elektra)
4. JEFFREY OSBORNE/Cindy (A&M)
5. KARYN WHITE/BABYFACE/Love Saw It (WB)

WBLS

New York
"Quiet Storm"
M - Th 10p - 2a

1. GERALD ALSTON/Tell Me Where (Motown)
2. DELLS/Thought Of You (Veteran)
3. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
4. CHERYL "PEPSII" RILEY/Thanks For My ... (Columbia)
5. CHAKA KHAN/The End Of A Love Affair (WB)

KDAY

Los Angeles
"Chillin' with Lisa Canning"
M - Th 11p - 12 mid

1. KIARA/SHANICE WILSON/This Time (Arista)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. NEW EDITION/Can You Stand The Rain (MCA)
4. CHERRELLE/Everything I Miss At Home (Tabu)
5. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)

WCDX

Richmond
"Quiet Storm"
Su - Th 10p - 2a

1. CHERRELLE/Everything I Miss At Home (Tabu)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. DONNA ALLEN/Heaven On Earth (Atlantic)
4. NEW EDITION/Can You Stand The Rain (MCA)
5. AL B. SURE!/Killing Me Softly (WB)

XHRM

San Diego
"Music For Lovers"
M - Th 8p - 10p

1. BOBBY BROWN/Rock With You (MCA)
2. C. "PEPSII" RILEY/Thanks For My Child (Columbia)
3. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
4. FREDDIE JACKSON/Don't Let Love Slip Away (Capitol)
5. ANITA BAKER/Just Because (Elektra)

WGCI

Chicago
"Quiet Storm"
Su - Th 10p - 2a

1. KARYN WHITE/BABYFACE/Love Saw It (WB)
2. KENNY G/We Saved The Best For Last (Arista)
3. NEW EDITION/Boys To Men (MCA)
4. ROBERT BROOKINS/Crazy 'Bout Your Lovin' (MCA)
5. RENE MOORE/I Count The Hours (Mercury)

KKDA

Dallas
"Cool Out"
Su - Th 10p - 2a

1. AL B. SURE!/Killing Me Softly (WB)
2. EVELYN KING/Kisses Don't Lie (EMI)
3. CHERRELLE/Everything I Miss At Home (Tabu)
4. KIARA/SHANICE WILSON/This Time (Arista)
5. BOBBY BROWN/Roni (MCA)

WEDR

Miami
"Star Cruisin"
Su - Sa 10p - 12a

1. ANITA BAKER/Giving You The Best (Elektra)
2. LUTHER VANDROSS/Any Love (Epic)
3. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
4. CHERRELLE/Everything I Miss At Home (Tabu)
5. KARYN WHITE/Superwoman (WB)

KMAP

Minneapolis/St. Paul
"Quiet Storm"
M - Th 10p - 2a

1. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
2. KARYN WHITE/Superwoman (WB)
3. AL B. SURE!/Killing Me Softly (WB)
4. CHERRELLE/Everything I Miss At Home (Tabu)
5. ANGELA BOFILL/I Just Want To Stop (Capitol)

KQXL

Baton Rouge
"Night Vibe"
M - F 10p - 12a

1. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
2. NEW EDITION/Can You Stand The Rain (MCA)
3. AL B. SURE!/Killing Me Softly (WB)
4. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
5. ANITA BAKER/Giving You The Best (Elektra)

KJLH

Los Angeles
"L.A. After Dark"
M - Th 11p - 1a

1. ANITA BAKER/Just Because (Elektra)
2. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
3. DONNA ALLEN/Heaven On Earth (Atlantic)
4. ANGELA BOFILL/I Just Want To Stop (Capitol)
5. AL JARREAU/So Good (Reprise/WB)

KMJM

St. Louis
"Quiet Storm"
Su 8p - 2a/M - Th 9p - 2a

1. ANITA BAKER/Good Love (Elektra)
2. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
3. KEITH SWEAT/How Deep Is Your Love (Elektra)
4. AL JARREAU/So Good (Reprise/WB)
5. EVELYN KING/Kisses Don't Lie (EMI)

WCKX

Columbus
"Love Zone"
M - Fri. 10p - 11p

1. GUY/Piece Of My Love (Uptown/MCA)
2. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
3. HOWARD HUNTSBERRY/Married Men ... (MCA)
4. AL JARREAU/So Good (Reprise/WB)
5. TROOP/Still In Love (Atlantic)

KMOJ

Minneapolis
"Late Night Love"
M - Th 2a - 6a

1. AL B. SURE!/Killing Me Softly (WB)
2. KARYN WHITE/Superwoman (WB)
3. CHERRELLE/Everything I Miss At Home (Tabu)
4. GERALD ALSTON/Take Me Where You ... (Motown)
5. C. "PEPSII" RILEY/Thanks For My Child (Columbia)

KRNB

Memphis
"Soft Touch"
Su 6a - 10a/2p - 6p

1. ANITA BAKER/Giving You The Best ... (Elektra)
2. ANITA BAKER/Good Love (Elektra)
3. LUTHER VANDROSS/Second Time Around (Epic)
4. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
5. DONNA ALLEN/Heaven On Earth (Atlantic)

WTMP

Tampa
"Quiet Storm"
Su 7p - 12a/M - Th 12a - 5a

1. CHAKA KHAN/It's My Party (WB)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. ROBERT BROOKINS/S. MILLS/Where Is The Love (MCA)
4. ANITA BAKER/Good Love (Elektra)
5. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)

WUSL

Philadelphia
"Quiet Storm"
M - Th 11p - 12a

1. ANITA BAKER/Giving You The Best (Elektra)
2. CHERRELLE/Everything I Miss At Home (Tabu)
3. FREDDIE JACKSON/Hey Lover (Capitol)
4. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
5. WHITNEY HOUSTON/One Moment In Time (Arista)

WJLD

Birmingham
"Quiet Storm"
M - Sa 6p - 11p

1. KARYN WHITE/Superwoman (WB)
2. CHERRELLE/Everything I Miss At Home (Tabu)
3. ANGELA BOFILL/I Just Want To Stop (Capitol)
4. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
5. FREDDIE JACKSON/Hey Lover (Capitol)

WVDM

Sumter
"Lovelight In Flight"
M - Th 11p - 1a

1. GEORGIO/I Don't Want 2 Be Alone (Motown)
2. KARYN WHITE/Superwoman (WB)
3. GUY/Piece Of My Love (Uptown/MCA)
4. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
5. GERALD ALSTON/Take Me Where You ... (Motown)

WZAK

Cleveland
"Pillow Talk/For Lovers Only"
Su 8p - 12 a/M - F 8p - 1a

1. KARYN WHITE/Superwoman (WB)
2. BOBBY BROWN/Roni (MCA)
3. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
4. NEW EDITION/Can You Stand The Rain (MCA)
5. ANITA BAKER/Good Love (Elektra)

WQMG

Greensboro
"Power After Dark"
Su 8p - 12a

1. KARYN WHITE/Superwoman (WB)
2. BOBBY BROWN/Roni (MCA)
3. AL B. SURE!/Killing Me Softly (WB)
4. GERALD ALSTON/Take Me Where You ... (Motown)
5. ISAAC HAYES/I Stand Accused (Columbia)

KDLZ

Ft. Worth
"Quiet Storm"
Su - Sa 7p - 1a

1. AL JARREAU/So Good (Reprise/WB)
2. GERALD ALSTON/Take Me Where You Want (Motown)
3. ANITA BAKER/Giving You The Best (Elektra)
4. KARYN WHITE/Superwoman (WB)
5. GERALD ALBRIGHT/Feeling Inside (Atlantic)

WBLZ

Cincinnati
"Quiet Storm"
Su 9a - 2p

1. FREDDIE JACKSON/Hey Lover (Capitol)
2. DONNA ALLEN/Heaven On Earth (Atlantic)
3. FOUR TOPS/A. FRANKLIN/If Ever There (Arista)
4. GERALD ALSTON/Take Me Where You Want (Motown)
5. EVELYN KING/Kisses Don't Lie (EMI)

QUIET STORM PROGRAMS

WKND

Windsor

"Quiet Side"

M - F 5p - Sign Off

1. CHERRELLE/Everything I Miss At Home (Tabu)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. R. BROOKINS/S. MILLS/Where Is The Love (MCA)
4. BOBBY BROWN/Roni (MCA)
5. AL JARREAU/So Good (Reprise/WB)

KOST

Los Angeles

"Love songs On The KOST"

Su - Sa 7 - 2a

1. JETS/Anytime (MCA)
2. ROBERTA FLACK/Oasis (Atlantic)
3. KENNY G./Silhouette (Arista)
4. DIANA ROSS/If We Hold On Together (MCA)

KACE

Los Angeles

"EZ's Mood For Love"

Los Angeles

M - Sa 10 - 12 mid

1. C. "PEPSII" RILEY/Thanks For My Child (Columbia)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. CHERRELLE/Everything I Miss At Home (Tabu)
4. JEFFREY OSBORNE/Can't Go Back (A&M)
5. GERALD ALBRIGHT/Feeling Inside (Atlantic)

WOCQ

Ocean City

"Quiet Storm"

M - Th 11p - 1a

1. BOBBY BROWN/Roni (MCA)
2. CHERRELLE/Everything I Miss At Home (Tabu)
3. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
4. GEORGE MICHAEL/Kissing A Fool (Columbia)
5. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)

KQXL

Baton Rouge

"Night Vibe"

M - F 10p - 12a

1. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
2. NEW EDITION/Can You Stand The Rain (MCA)
3. AL B. SURE/Killing Me Softly (WB)
4. LUTHER VANDROSS/Any Love (Epic)
5. ANITA BAKER/Giving You the Best (Elektra)

WPZZ

Indianapolis

"Pillow Talk"

Su 7p - 12 mid/M - Th 10p - 2a

1. AL JARREAU/So Good (Reprise/WB)
2. EVELYN KING/Kisses Don't Lie (EMI)
3. KARYN WHITE/Superwoman (WB)
4. TEDDY PENDERGRASS/Love Is The Power (Elektra)
5. ROBERT BROOKINS/S. MILLS/Where Is The Love (MCA)

WMYK

Virginia Beach

"Sunday Night Slow Jam"

Su 11p - 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 Men ... (MCA)

WENN

Birmingham

"Love Zone"

M - F 11p - 1a

1. KARYN WHITE/BABYFACE/Love Saw It (WB)
2. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
3. ANITA BAKER/Good Love (Elektra)
4. KEITH SWEAT/Right And Wrong Way (Elektra)
5. KENNY G./Silhouette (Arista)

WNOV

Milwaukee

"The Love Portion"

M - F 1p - 2p

1. C. "PEPSII" RILEY/Thanks For My Child (Columbia)
2. GERALD ALSTON/I Can't Tell You Why (Motown)
3. RAY, GOODMAN & BROWN/Did You Get (EMI)
4. NEW EDITION/Coming Home (MCA)
5. ANITA BAKER/Giving You The Best (Elektra)

WFXC

Raleigh

"Mellow Madness"

Su 9p - 12a/M - Th 11p - 1a

1. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
2. AL JARREAU/So Good (Reprise/WB)
3. BOBBY BROWN/Roni (MCA)
4. NEW EDITION/Can You Stand The Rain (MCA)
5. GUY/Pieces Of My Love (Uptown/MCA)

WDAS

Philadelphia

"Soft Touch"

M - F 11p - 12a

1. CHERRELLE/Everything I Miss At Home (Tabu)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. ROBERTA FLACK/Oasis (Atlantic)
4. KARYN WHITE/Superwoman (WB)
5. FOUR TOPS/A. FRANKLIN/If Ever There (Arista)

WBLX

Mobile

"Love Zone"

Su 10p - 12a/M - Th 10p - 12a

1. C. "PEPSII" RILEY/Thanks For My Child (Columbia)
2. GERALD ALSTON/Take Me Where You Want (Motown)
3. ANITA BAKER/Giving You The Best (Elektra)
4. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)
5. GERALD ALSTON/Take Me Where You Want (Motown)

WVIZ

Cincinnati

"Mellow Moods"

M - Th 8p - 12a

1. ANITA BAKER/Giving You The Best ... (Elektra)
2. LUTHER VANDROSS/Any Love (Epic)
3. C. "PEPSII" RILEY/Thanks For My Child (Columbia)
4. FREDDIE JACKSON/Hey Lover (Capitol)
5. CHERRELLE/Everything I Miss At Home (Tabu)

WPEG

Charlotte

"Quiet Storm"

Su 7p - 12a/M - T 10p - 2a

1. CHERRELLE/Everything I Miss At Home (Tabu)
2. BOBBY BROWN/Roni (MCA)
3. FREDDIE JACKSON/Hey Lover (Capitol)
4. KARYN WHITE/Superwoman (WB)
5. LUTHER VANDROSS/Love Won't Let Me Wait (Epic)

WJMI

Jackson

"Mellow Morning Magic"

M - F 1a - 5a

1. KARYN WHITE/BABYFACE/Love Saw It (WB)
2. ANITA BAKER/Good Love (Elektra)
3. NEW EDITION/Can You Stand The Rain (MCA)
4. LUTHER VANDROSS/Second Time Around (Epic)
5. GEORGIO/I Don't Want 2 Be Alone (Motown)

WPLZ

Richmond

"Night Flight"

Su 7p - 3a/M - Th 10p - 3a

1. ROBERTA FLACK/Oasis (Atlantic)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. BY ALL MEANS/I'm The One Who Loves You (Island)
4. TONY! TONI! TONE!/Baby Doll (Wing/PG)
5. STARPOINT/Say You Will (Elektra)

WGPR

Detroit

"Slow Hours"

Daily - 1 hour 9a - 12n - 6p - 10p

1. BOBBY BROWN/Roni (MCA)
2. ROBERTA FLACK/Oasis (Atlantic)
3. AL JARREAU/So Good (Reprise/WB)
4. KARYN WHITE/Superwoman (WB)
5. DENIECE WILLIAMS/This Is The Best (Columbia)

WPDQ

Jacksonville

"Quiet Storm"

M - Th 9p - 12a

1. GERALD ALSTON/Take Me Where You Want (Motown)
2. R. BROOKINS/S. MILLS/Where Is The Love (MCA)
3. KARYN WHITE/Superwoman (WB)
4. FREDDIE JACKSON/Hey Lover (Capitol)
5. BOBBY BROWN/Roni (MCA)

WYLD

New Orleans

"Mellow Moods"

Su - Th 10p - 2a

1. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
2. KARYN WHITE/Superwoman (WB)
3. CHERRELLE/Everything I Miss At Home (Tabu)
4. BOBBY BROWN/Roni (MCA)
5. VANESSA WILLIAMS/Dreaming (Wing/PG)

WXVY

Baltimore

"Slow Jam"

M - Th 11p - 2a

1. BOBBY BROWN/Roni (MCA)
2. GERALD ALSTON/Take Me Where You Want (Motown)
3. VANESSA WILLIAMS/Dreaming (Wing/PG)
4. ANGELA BOFILL/I Just Want To Stop (Capitol)
5. AL JARREAU/So Good (Reprise/WB)

WAMO

Pittsburgh

"Quiet Storm"

Su 9p - 12a

1. GERALD ALSTON/Take Me Where You Want (Motown)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. BOBBY BROWN/Roni (MCA)
4. KENNY G./Silhouette (Arista)
5. AL JARREAU/So Good (Reprise/WB)

WOWI

Norfolk

"Quiet Storm"

Su - Th 10p - 1a

1. AL JARREAU/So Good (Reprise/WB)
2. EVELYN KING/Kisses Don't Lie (EMI)
3. KARYN WHITE/Superwoman (WB)
4. TEDDY PENDERGRASS/Love Is The Power (Elektra)
5. ROBERT BROOKINS/S. MILLS/Where Is The Love (MCA)

KRIZ

Seattle

"Mellow Touch"

Su 9p - 12a

1. CHERYL "PEPSII" RILEY/Thanks For My Child (Columbia)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. TEDDY PENDERGRASS/Love Is The Power (Elektra)
4. GERALD ALSTON/Take Me When You Want (Motown)

KATZ

St. Louis

"Mellow Moods"

Su - Th 9p - 1a

1. CHERRELLE/Everything I Miss At Home (Tabu)
2. VESTA WILLIAMS/Sweet, Sweet Love (A&M)
3. NAJEE/So Hard To Let Go (EMI)
4. ANGELA BOFILL/I Just Wanna Stop (Arista)
5. TEDDY PENDERGRASS/Love Is The Power (Elektra)



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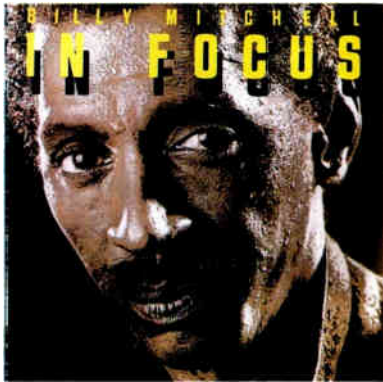
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MANGO



JAZZ & NEW AGE



BILLY MITCHELL

In Focus

(Vista/Optimism) OP CD2502

Billy Mitchell distills his bluesy vamps upon this keyboard seriatim with its contrast of moods, while yet maintaining strident balances for its listeners. The spirited, rapid-fire action of "It Could Only Be You" is followed by the low-voltage demeanor of "As The City Sleeps." The latter is soaked in Billy's well-orchestrated improvisatory Blues style. The mid-tempo action of "Soft Touch" is augmented with dominant brass and flute phrasings. The Caribbean sentiment of "The Juba Dancer" appropriates a recognizably American style into its brisk rhythms, while "Stand Up America's" iconoclastic lyrics, articulated by Brenda Lee Eager's vigorous vocals, delivers a rousing uptempo conclusion to this project. A sensationally civilized collection, Mitchell displays a clear sense of the artistic and commercial.

— Carol van Keeken-Danz



CHARLIE MARIANO

Mariano

(Intuition/Capitol) 90787

Mariano's first release on Intuition is a collection of excellent orchestrations and soundscapes that reach around the world. "Alvorada" has the quality of becoming a chart runner with its touch of Brazilian and Jazz flavors. "El Coolibri" is rhythmically outstanding without the use of drums or percussion. This one will get you moving! The colors and images suggested in "The Path" and "Pink Lady" are pleasing and should be picked up by Quiet Storm, Adult Contemporary and New Age programmers. On Side Two "Al Hadji" is reminiscent of Weather Report — a great blend of simple rhythms and melodies with Mariano's sax floating through. My favorite is "Kalimba," with its African and Middle Eastern tonalities. Any one of these selections could stand its own on the airwaves.

— Bradie Speller

Poems of the Five Mountains
Tim Timmermans · Skipper Wise



Higher Octave

TIMMERMANS/WISE

Poems Of The Five Mountains

(Higher Octave Music) HOMCD 7018

Poems Of The Five Mountains is a diverse collection of New Age tasties by the duo of keyboardist/percussionist Tim Timmermans and Skipper Wise, who plays 12-string guitar, fretted and fretless bass and synthesizers. The heralding theme of "In A Ten Bamboo Studio" majestically ushers in "Sunrise At Fallbrook," with its sweet, melodic theme played on acoustic piano. "Muso's Maid" is a soft, guitar ballad, while "Festival Of Crows" is a lively-paced tune blending the 12-string guitar, fretless bass and Khene. "Two Friends," a flute and acoustic guitar duet is another favorite. "The Endless River" is my favorite, with its dynamic moods gracefully weaved together, capped off by a great closing theme played on the recorder.

— Meredith Beal

NEW RELEASES:

SADAO WATANABE

Elis

(Elektra 960816-1)

Producer: Sadao Watanabe

KEITH JARRETT

Dark Intervals

(PolyGram ECM1379)

Producer: Manfred Eicher

MONTY ALEXANDER

Ivory & Steel

(Concord CJP 359)

Producer: Carl E. Jefferson

BILL HOLMAN BAND

World Class Music

(JVC JD 3308)

Producers: Bill Holman

JOHN JARVIS

Whatever Works

(MCA MCAD 6263)

Producer: John Jarvis

THOMAS LANG

Fingers & Thumbs

(Portrait RK44238)

Producer: Pete Smith/David Hughes/Robin Miller



ANITA BAKER: Giving More Than The Best

Concert Photographs and Interview
By Charles R. Bouley II

"I came home yesterday. I caught a 4:30 a.m. flight so I could be here for exactly three days. I picked up a USA Today and they had the charts printed. I had the most glorious Monday. I have not had a Monday that good in a long time."

The last time Anita Baker's music was in the No. 1 position was early 1987. She's back, even stronger than before, with the No. 1 single and No. 1 album, *Giving You The Best That I've Got* and sold-out tour dates to reaffirm her position as the Queen Bee of R&B.

After the mega-success of *Rapture*, many artists would rush back into the studio to record a follow-up. Not Anita.

"The record company gave me the deadline a year-and-a-half prior to the project, so the fact that I was late and had added pressure was my own fault.

"After being on the road for almost two years with the *Rapture* tour, I was happy to be home. I kept procrastinating. We were supposed to deliver this album in July. But we didn't deliver until September 15. I wish that I could say that I was waiting until the time was right, but I'd be lying! I didn't have what I wanted ... but had I started earlier, it would have been a different case. Once word got out that I was in the studio, material flooded in," Anita explained.

Anita knew that the music industry and her fans expected great things from

her next album. "People would see me on the street and say, 'Okay Anita, we're waiting for that album. 'Hope it's as good as *Rapture*. They were supportive, but never realized that they were adding pressure to that insecurity that is in all of us," she commented.

To select the songs, Anita mulled over 200 works — rejecting most of them. It was then that she realized she had to gain a fresh approach. "I wanted to find songs that felt like 'Watch Your Step' or 'You Bring Me Joy'. But you can't find those type of songs every time you do an album. So I started getting away from the *Rapture* album and letting the merits of the new material come through."

Although 15 songs eventually made it to tape, only eight made it to the album. Those eight, optimistic love songs reflecting a woman in love, differ from the majority of material on her last two albums.

"There wasn't a conscious decision as to whether I was going to do a majority of positive as opposed to negative songs. There were some that spoke of long, lost love but they just didn't hit me. I'm in a positive space. I've been engaged for 2 1/2 years and it hasn't dwindled. It's become stronger. Subconsciously that had something to do with it," Anita elaborated.

The new album reflects a positive, more musically matured artist, while maintaining her same image. Anita remains subdued in dress and demeanor, though some would like to change that. In a time of sequins and sexy styles, Anita remains the conservative songstress.

"A true sense of style is one that doesn't need to be all dressed up and glittery to come across," Anita shares. "We took some shots for the album cover that were beaded up and everyone wanted to use them. You can't look upon me without sunglasses because I sparkle so much. I don't like that. I want people to know that you can be whatever you are going to be without doing what everybody does or wearing what everybody else expects you to wear. If you have to do that, then you are hiding something or are insecure

about what you are presenting. If my music can't stand on its own merits without elaborate production and glitter, then there's something wrong. I'm insecure, but not to the point where I feel I have to put on this face for the whole world," she added.

An artist respected by her peers and accepted by the masses rarely admits to insecurity. Yet, Anita is a superstar aware of her limitations. While assertive, she retains an air of vulnerability.

"People say artists aren't insecure. They think, 'How can you sell five or ten million albums, win grammys and be insecure?' It's not a question of feeling insecure about your past accomplishments. Those are results you can see. But can you do it *again*? Can you live up to all of the adjectives we tend to lean towards; words like *best*, *better*, and *number one*!"

Anita's music is consistently well-crafted with a unique delivery accompanying each song. A perfectionist who painstakingly goes over every detail, she tries to retain a complete comprehension of what is going on with her career.

"I would say that I am 50/50 when it comes to artist versus businessperson. When it comes to touring, I say how many dates I am going to do. I don't negotiate contracts or things like that, but I do stay very involved."

When shows are added without her prior knowledge they are cancelled. It isn't stubbornness, but physical limitations that dictate her actions.

"When I had to cancel in New York that was a situation that got out of hand.



Just because there is a demand for 50 million shows doesn't mean that we will do that many. My body can't take it," Anita explained. "If you're using one octave, that's fine. But if you sing on an album you have to come out and sing like that live. You can't leave out that extra note. Your live show must offer more, because you've established that and can't put your audience in a certain place and not stay consistent with that. Singing the way that I sing, I can't do five straight shows without a day off. I don't care how much somebody is offering."

That attitude, along with her attention to detail, has given Anita a reputation in the industry. She is a woman who wants to be in charge of her life and her career. "I feel that I am a little misunderstood at times. For some reason, I have a reputation — an undeserved one — of being a bitch. I'm too short to be a bitch!" she laughs.

While laughing off such labels, they can still strike a chord and Anita can occasionally feel slighted when people judge her only by what they see or hear. "I sign all of the paychecks every week, so I know what I pay these people. Some come in and say, 'Well, you're Anita Baker, I want two grand a week.' I say 'Okay, but you're going to work for it.' When I ask for something on the road, it's because I've paid for it. When I push to the limit, it's because I want the best for my money."

Respecting everyone, Anita only wants the same in return. "I was on the road once and had to start the show prematurely because the curtains weren't closed all the way and the audience could see me. I asked the road manager what happened, and he said, 'Babe, we do the best we can.' I looked at him and said, 'Babe? Babe! I'm going to sign your check 'Babe' at the end of the week, and you see how far that gets you.' *That's* why I get this reputation. Because people try to take my money and just do half the job. I have no respect or patience for people that *half* do."

Some have painted Anita and her touring partner Luther Vandross as less than friends. Anita states otherwise. "I wouldn't be touring if I didn't like the bill. Luther and I get along great. But we



don't have time for a lot of socializing together, so people get the wrong idea. I'm touring with someone so I can go on and get home by 11:00 p.m. and because the public loves it."

Her homelife is something Anita insists on. To Anita, it is the best part of her life. "The best thing is that I am able to have a successful career and have a life at the same time. I fight for that life everyday. I am determined that if I want to interact with people, I will. I go shopping, jogging by the lake, trick-or-treating. I know artists that sell millions of albums yet never take time to have a life and are left holding on to nothing but gold records. That's not going to happen to me," she promises.

Having come a long way in the past five years, Anita realizes that in this business there are no sure things. The only sure thing is what happens off stage. So as she talks of tours, photo sessions, set designs and singles, she mixes it with reflections of family life.

"I look forward to a family. But I don't see it happening tomorrow. The last time I said that, people took it to mean immediately. Then I got fat, and people started the nasty pregnancy rumor. I've been pregnant for two years now. I resent the fact that women can't gain weight. Men get fat all the time and it adds character. I'm 31 years old and this body is doing different things! But I wasn't happy, so I shed the pounds."

Platinum album, successful tour and maintaining her individuality. Anita Baker is truly the best R&B's got!

ALBUM REVIEWS



Z'LOOKE

Take U Back To My Place (Orpheus)
C4-46947

If you're looking for a great dance album to get your Christmas and New Year's party jumpin', the talents of Z'Looke has got z'sounds for you. Members Art Z, Mikel Cee, Wayne and Eric Jerome have put together an album filled with slick licks, funky grooves and fun-loving lyrics on the group's debut LP on a new label, Orpheus. Five of eight tracks were produced by the group, and all eight tracks say "Watch out for these guys!" Put the needle to the hot single "Can U Read My Lips," "Sneak Preview," "Love Sick" and "Don't Wanna Rush" — bodies are sure to start bobbin'. The album also offers up two nice ballads. *Take U Back To My Place* has a sound that will take Z'Looke to z'top of z'charts and straight to z'bank.

— *Thea T. Austin*

AL JARREAU

Heart's Horizon (Reprise)
9-25668-1

Al Jarreau combines his brilliant vocal talents with the production expertise of veteran producers George Duke and Jay Graydon to come up with a dazzling album. Side One is full of exciting jams. The current single "So Good" is a smash. Other standouts include the uptempo "All Or Nothing At All" and the midtempo "Pleasure Over Pain." An *a capella* duet with Bobby McFerrin called "Yo Jeans" knocks me out as well. Two uptempo tunes close out the set, "All My Love" and "Way To Your Heart." Side Two offers a mixed blend of sounds and beats. "One Way" has a catchy bossa nova groove. "10K Hi" will uplift you into the clouds. "Killer Love" is a killer jam from the Blake Edwards flick *Skin Deep*. Quiet Stormers and ACs should find some tasty treats here to share with listeners.

— *Graham Armstrong*



5 STAR

Rock The World (Tent/RCA)
8531-1-R

The innocence of youth has been cast aside for the languishes of leather, coiffed-to-death hair and a trip to the Max Factor counter. 5 Star (Stedman, Doris, Deniece, Lorraine and Delroy Pearson) has indeed grown up, but while their image has matured their music has remained full of the vibrance and enthusiasm of youth. Side One opens with "Another Weekend" a tune destined for the dancefloor. "Godsend" and "Are You Really The One" are stand-out cuts that allow the group to display a musical diversity. Side Two offers several good tunes, including "Physical Attraction" and "Rescue Me." "There's A Brand New World" proves to be the album's best cut because of the lyrical content. Lead singer Deniece co-authored and co-produced several of the album's ten cuts and helped create an energetic, very together product.

— *Charles R. Bouley II*

