

BLACK RADIO

Exclusive

VOLUME XIII, NO. 24

JULY 8, 1988

\$5.00 NEWSPAPER

COMING TO AMERICA

STARRING
EDDIE MURPHY

LAURA BRANIGAN
& JOE ESPOSITO
THE COVER GIRLS
CHICO DEBARGE
NONA HENDRYX
J. J. FAD
LEVERT
MEL & KIM
MICHAEL RODGERS
SISTER SLEDGE
THE SYSTEM



ORIGINAL SOUNDTRACK ALBUM



SALT-N-PEPA

SPINDERELLA'S NOT A FELLA
(BUT A GIRL DJ)

SHAKE YOUR THANG



FIRST WEEK

WBLS — New York, NY
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WPEG — Charlotte, NC
WDKS — Fayetteville, NC
KMJQ — Houston, TX
WTMP — Tampa, FL
WLOU — Louisville, KY
KRNB — Memphis, TN
WHUR — Washington, D.C.
WKYS — Washington, D.C.

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WENN - Birmingham, AL
WHRK - Memphis, TN
WRKS — New York, NY
WKJE — Richmond, VA
WWDM — Sumter, NC
KMJM — St. Louis, MO
WGOK — Mobile, AL
WZAK — Cleveland, OH

WDAS — Philadelphia, PA
WOWI — Norfolk, VA
WNOV — Milwaukee, WI
WEAS — Savannah, GA
KXX106 — Birmingham, AL
WBLZ - Cincinnati, OH
KSOL - San Francisco, CA
WFEX - Columbus, GA
KCOH - Houston, TX

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PUBLISHER'S PAGE

"COMING TO AMERICA": The Movie and The Man

In the multi-billion dollar motion picture arena—and throughout the entertainment industry—you are only as good as the financial success of your last project. Or so conventional wisdom goes. But one of the drawbacks of this particular philosophy is that it can categorize and compartmentalize performers—and thereby limit their potential areas of success.

Example: If on your last project you were good and successful playing a tough character in a shoot-'em-up action flick, then it would be logical to expect you to follow that up with more films of that genre.

Now we know that Eddie Murphy is a multi-gifted actor/comedian whose status in the entertainment business has risen to stratospheric levels thanks to his success in one blockbuster movie after another. And in his movies we've come to expect a certain image: tough, slick, funny and street-smart in mega-hits like "48 Hours," "Beverly Hills Cop" and "Beverly Hills Cop II."



Eddie Murphy

However, the *full* comedic range of Eddie Murphy is truly in evidence in "Coming to America," a movie that is a departure for him in terms of the type of character(s) he portrays and in the

fact that he developed its unique story line.

And make no mistake about it: this film is unquestionably a smash that will put to rest all doubts regarding Mr. Murphy's depth and versatility for good!

Playing four distinctly different characters, Murphy (aided by a superb make-up job) gives an acting performance that is not only outstanding, but downright brilliant. In fact, I didn't even recognize one of the characters as being the star...Yes, folks, he's that good!

In this issue, we are showcasing the film's well-scored soundtrack on the ATCO label, which features a dazzling lineup of contemporary and established recording artists. With "Coming to America" now poised to become the hottest movie of the season—if not the year—radio should expect lots of action from the theme and all of its airworthy cuts.

So hail to Eddie Murphy...the Black comedy genius of the movie industry has *arrived!*

FLASH! VESTA JOINS BRE "KICKIN' IT" LINEUP

At press time, we received confirmation that A&M recording artist Vesta Williams will join the lineup for BRE's gala "KICKIN' IT" Conference After Party at the Stock Exchange here in Los Angeles on the Fourth of July. Vesta joins Epic's Tease and MCA's Sue Ann on the lineup.

This event inaugurates BRE Productions' monthly series of party/artist showcases slated for nationwide venues.



Vesta Williams

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RTR
records

TW LW WDC

1	2	10	TEDDY PENDERGRASS, <i>Joy</i> , Elektra/Asylum
2	4	6	SADE, <i>Paradise</i> , Epic
3	5	7	JAMES BROWN, <i>I'm Real</i> , Scotti Bros./CBS
4	8	6	MAC BAND, <i>Roses Are Red</i> , MCA
5	7	7	GREGORY ABBOTT, <i>I'll Prove It To You</i> , Columbia
6	10	5	VANESSA WILLIAMS, <i>The Right Stuff</i> , Wing/PolyGram
7	11	6	MELBA MOORE/FREDDIE JACKSON, <i>I Can't Complain</i> , Capitol
8	9	9	STACY LATTISAW, <i>Let Me Take</i> , Motown
9	18	10	DOUG E. FRESH, <i>Keep Risin' To The Top</i> , Danya/Reality
10	1	8	MICHAEL JACKSON, <i>Dirty Diana</i> , Epic
11	16	7	DEELE, <i>Shoot 'Em Up Movies</i> , Solar
12	19	4	NEW EDITION, <i>If It Isn't Love</i> , MCA
13	20	4	BOBBY BROWN, <i>Don't Be Cruel</i> , MCA
14	25	4	TROOP, <i>Mamacita</i> , Atlantic
15	17	8	TRACIE SPENCER, <i>Symptoms of True Love</i> , Capitol
16	3	9	PRINCE, <i>Alphabet Street</i> , Paisley Park/WB
17	6	10	GEORGE MICHAEL, <i>One More Try</i> , Columbia
18	21	6	PAULA ABDUL, <i>Knocked Out</i> , Virgin
19	12	10	NU SHOOZ, <i>Should I Say Yes</i> , Atlantic
20	40	4	AL B. SURE!, <i>Off On Your Own (Girl)</i> , Warner Bros.
21	35	4	TEENA MARIE, <i>Work It</i> , Epic
22	13	10	HALL & OATES, <i>Everything Your Heart Desires</i> , Arista
23	26	6	GUY, <i>Groove Me</i> , MCA
24	14	9	JODY WATLEY, <i>Most of All</i> , MCA
25	32	4	BILLY OCEAN, <i>The Colour of Love</i> , Arista
26	15	10	TONY!TONI!TONE!, <i>Little Walter</i> , Wing/PolyGram
27	47	7	BY ALL MEANS, <i>I Surrender To Your Love</i> , Island
28	33	6	TONY TERRY, <i>Forever Yours</i> , Epic
29	23	5	J.J. FAD, <i>Supersonic</i> , Ruthless/Atco
30	24	10	CLUB NOUVEAU, <i>It's A Cold Cold World</i> , WB/Tommy Boy
31	37	7	TAMARA & THE SEEN, <i>Blueberry Gossip</i> , A&M
32	41	4	GLADYS KNIGHT/PIPS, <i>It's Gonna Take All...</i> , MCA
33	39	5	RJ'S LATEST ARRIVAL, <i>Off The Hook</i> , EMI-Manhattan
34	22	10	STEVIE WONDER/MICHAEL JACKSON, <i>Get It</i> , Motown
35	44	4	THE SYSTEM, <i>Coming To America</i> , Atco/Atlantic
36	46	4	GREGORY HINES, <i>That Girl Wants To Dance...</i> , Epic
37	45	5	TYKA NELSON, <i>Marc Anthony's Tune</i> , Cool Tempo/Chrysalis
38	49	4	FULL FORCE, <i>Your Love Is So Def</i> , Columbia
39	52	3	RICK JAMES f/ Roxanne Shante, <i>Loosey's Rap</i> , Reprise/WB
40	29	8	E.P.M.D., <i>You Gots To Chill</i> , Fresh/Sleeping Bag
41	28	12	EVELYN KING, <i>Flirt</i> , EMI-Manhattan
42	27	10	JOHNNY KEMP, <i>Just Got Paid</i> , Columbia
43	38	8	BIZ MARKIE, <i>Vapors</i> , Cold Chillin'/WB
44	76	3	LOOSE ENDS, <i>Watching You</i> , MCA
45	36	13	BETTY WRIGHT, <i>No Pain No Gain</i> , Ms.B.
46	31	7	ALEXANDER O'NEAL, <i>The Lovers</i> , Tabu/CBS
47	71	3	SHIRLEY MURDOCK, <i>Husband</i> , Elektra
48	72	2	SIEDAH GARRETT, <i>K.I.S.S.I.N.G.</i> , Qwest/WB
49	30	8	RUN-D.M.C., <i>Run's House</i> , Profile
50	42	8	BROTHERS JOHNSON, <i>Kick It To The Curb</i> , A&M

TW LW WDC

51	53	4	OHIO PLAYERS, <i>Sweat</i> , Track Record
52	56	4	TAYLOR DAYNE, <i>I'll Always Love You</i> , Arista
53	57	3	MIKI HOWARD, <i>Crazy</i> , Atlantic
54	64	10	DJ JAZZY JEFF/FRESH PRINCE, <i>Parents Just Don't...</i> , Jive/RCA
55	60	5	WALTER BEASLEY, <i>On The Edge</i> , Polydor/PolyGram
56	34	11	RIGHT CHOICE, <i>Tired of Being Alone</i> , Motown
57	51	4	DIANNE REEVES, <i>Better Days</i> , EMI-Manhattan
58	**	--	FREDDIE JACKSON, <i>Nice 'n Slow</i> , Capitol
59	61	4	RAINY DAVIS, <i>Indian Giver</i> , Columbia
60	66	4	STETSASONIC, <i>Sally</i> , Tommy Boy/WB
61	65	4	DYNASTY, <i>Tell Me (Do U Want My Love)</i> , Solar
62	70	3	HOWARD HEWETT, <i>Once Twice Three Times</i> , Elektra
63	50	12	NARADA, <i>Divine Emotion</i> , Warner/Reprise
64	48	7	MILLIE JACKSON, <i>Something You Can Feel</i> , RCA
65	43	9	THE JETS, <i>Make It Real</i> , MCA
66	85	2	JESSE JOHNSON, <i>Every Shade of Your Love</i> , A&M
67	89	2	JAMES 'D-TRAIN' WILLIAMS, <i>In Your Eyes</i> , Columbia
68	81	2	GLORIA ESTEFAN/MIAMI SOUND MACHINE, <i>123</i> , Epic
69	87	2	JULIO IGLESIAS f/Stevie Wonder, <i>My Love</i> , Columbia
70	83	2	CHICO DeBARGE, <i>Kiss Serious</i> , Motown
71	93	2	REBBIE JACKSON, <i>R U Tuff Enuff</i> , Columbia
72	91	2	JERMAINE STEWART, <i>Get Lucky</i> , Arista
73	78	3	BURRELL, <i>I'll Wait For You (Take Your Time)</i> , Virgin
74	77	3	SUAVE, <i>Shake Your Body</i> , Capitol
75	63	10	JESSE JOHNSON, <i>Love Struck</i> , A&M
76	**	--	WHITNEY HOUSTON, <i>Love Will Save The Day</i> , Arista
77	67	16	BRENDA RUSSELL, <i>Piano In The Dark</i> , A&M
78	**	--	KEITH SWEAT, <i>Make It Last Forever</i> , Vintertainment/Elek.
79	68	14	JERMAINE STEWART, <i>Say It Again</i> , Arista
80	**	--	CASH FLOW, <i>That's The Ticket</i> , Atlanta Artists/PG
81	74	11	MICHAEL COOPER, <i>Dinner For Two</i> , Warner Brothers
82	73	4	DA'KRASH, <i>Trapped In Phases</i> , Capitol
83	75	14	JEAN CARNE, <i>Ain't No Way</i> , Omni/Atlantic
84	**	--	NATALIE COLE, <i>When I Fall In Love</i> , EMI-Manhattan
85	54	9	HERBIE HANCOCK, <i>Vibe Alive</i> , Columbia
86	**	--	FAT BOYS, <i>Twist</i> , Tin Pan Apple/PolyGram
87	55	12	PEBBLES, <i>Mercedes Boy</i> , MCA
88	**	--	PIECES OF A DREAM, <i>Ain't My Love Enough</i> , EMI-Manhattan
89	59	14	KEITH SWEAT, <i>Something Just Ain't Right</i> , Vintertainment/Elek.
90	**	--	DAVID SANBORN, <i>Slam</i> , Reprise/Warner Brothers
91	58	14	AL B. SURE!, <i>Nite & Day</i> , Warner Brothers
92	**	--	SALT-N-PEPA, <i>Shake Your Thang</i> , Next Plateau
93	62	10	MORRIS DAY, <i>Day Dreaming</i> , Warner Brothers
94	**	--	WILL DOWNING, <i>Sending Out An S.O.S.</i> , Island
95	79	14	CHRIS JASPER, <i>One Time Love</i> , CBS Associated
96	80	9	ANGELA WINBUSH, <i>C'est Toi (It's You)</i> , Mercury/PolyGram
97	82	10	JOYCE SIMS, <i>Love Makes A Woman</i> , Fresh/Sleeping Bag
98	84	14	STEPHANIE MILLS, <i>If I Were Your Woman</i> , MCA
99	86	11	JUNIOR, <i>Yes</i> , London/PolyGram
100	90	11	MAGIC LADY, <i>Betcha Can't Lose</i> , Motown

BRE MUSIC REPORT

TOP 5 SINGLES

	ARTIST	TITLE	LABEL
1	TEDDY PENDERGRASS	JOY	ELEKTRA/ASYLUM
2	SADE	PARADISE	EPIC
3	JAMES BROWN	I'M REAL	SCOTTI BROS./CBS
4	MAC BAND	ROSE ARE RED	MCA
5	GREGORY ABBOTT	I'LL PROVE IT TO YOU	COLUMBIA



SINGLE OF THE WEEK

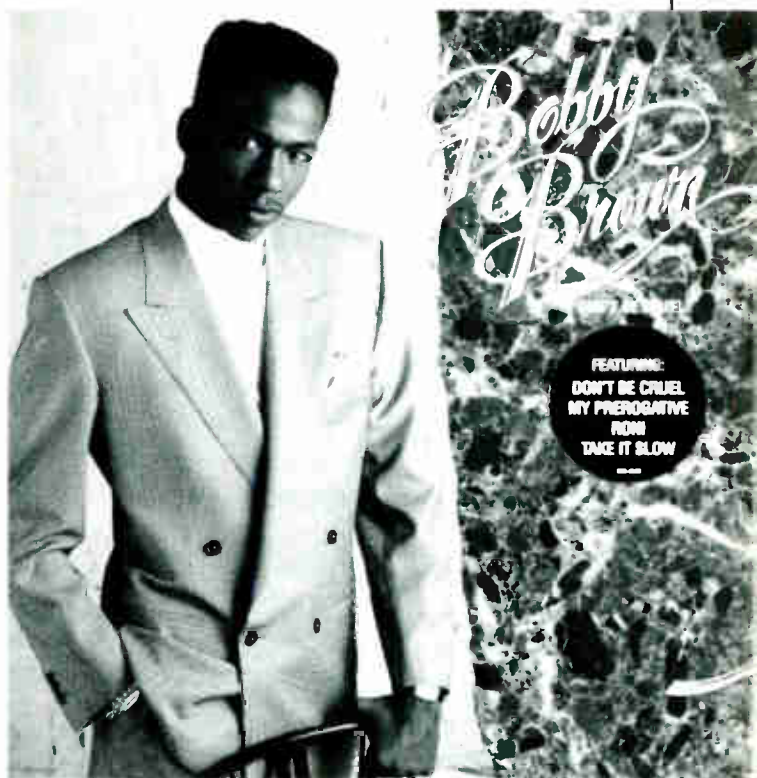
FREDDIE JACKSON
NICE 'N' SLOW
CAPITOL

Nobody can set a romantic mood better than smooth Freddie. You listeners who are into the cocktails, satin sheet and hot Jacuzzi mindset will enjoy this atmospheric love jam.

ALBUM OF THE WEEK

BOBBY BROWN
DON'T BE CRUEL
MCA

Brown's debut smash "Don't Be Cruel" joins two other L.A. & Babyface productions in the top 20 of this week's Black Singles Chart. Another ready-to-break selection is the hard-driving funkier "My Prerogative," produced by Gene Griffin with the vocalist himself. "Roni" is a futuristic techno ballad that features BB's expressive, romantic style, a style further highlighted on an even softer ballad, "Take It Slow." Bobby's got a hot urban sound with a street-wise edge.



BRE MUSIC REPORT

IMPORTANT RECORDS

SINGLES

TEASE—KICK—EPIC—This is one of the kickin'-est funk/dance posse's around in a live setting. Hits "Firestarter" and "I Can't Stand The Rain" under their belt, they're posed for another chart-climber with this slamming dance groove co-produced by James Mtume.

KOOL MOE DEE—NO RESPECT—JIVE/RCA—Neither hits nor cash can buy the respect of the downtown, 129th Street rhymer on this bright, dance-oriented bite of Aretha Franklin's original soul hit "Respect." Teddy Riley co-writes and co-produces.

GEORGE MICHAEL—MONKEY—COLUMBIA—Chalk up another monster hit for both formats as Michael teams with co-producers Jimmy Jam and Terry Lewis on this broadly accessible upbeat rocker.

ALBUMS

RICK JAMES—WONDERFUL—REPRISE—This LP marks the return of Slick Rick to center stage, after a long period of producing acts like Teena Marie, the Mary Jane Girls and Process & The Doo Rags. The debut single, "Loosey's Rap," is surging up the Black Singles Chart with an eye on the top 5. Rapper Roxanne Shante is featured on the single.

SIEDAH GARRETT—KISS OF LIFE—QWEST/REPRISE—Siedah gained a lot of notoriety from her duet with Michael Jackson on the lead single from the *Bad* LP. Check out the L.A. and Babyface-produced funk jam "Refuse To Be Loose." "Innocent Side" is an introspective ballad and "Night Of No Return" picks up the tempo in a dance-oriented groove.

JOHNNY MATHIS—ONCE IN A LIFETIME—COLUMBIA—Mathis makes a well-produced and much-welcomed return to the recording world with this highly-acclaimed collection. Strong initial radio interest for cuts like "I'm On The Outside Looking In" and "Daydreamin'."



Salt-N-Pepa Wins Name Case

NEW YORK: Next Plateau Records, Inc., Hurby Azor, Cheryl James and Sandra Denton (a.k.a. Salt-N-Pepa) have obtained a permanent injunction from Federal Court in Manhattan enjoining Latoya Hanson and her management and production company from recording and performing under the name "Spinderella."

A permanent injunction has also been obtained against Chrysalis Records from releas-

ing and/or advertising and recordings by Hanson under the name "Spinderella." Spinderella is a stage name associated with the platinum-selling group Salt-N-Pepa who record on the Next Plateau label.

All of Hanson's claims for an injunction against Next Plateau, Hurby Azor and Salt-N-Pepa have been dismissed. In addition, Hanson's claims for recovery totaling 26 million dollars have been dismissed. Eddie O'

Loughlin, President of Next Plateau, states, "It's wonderful knowing that the justice system can work so effectively on behalf of a smaller company. Too often, larger companies feel



Salt-N-Pepa

that smaller ones are push-overs. We want everyone to know that Next Plateau takes its business undertakings seriously and will stand up for its rights everytime."

Spike Lee Sued by 'School Daze' Star

LOS ANGELES: Tisha Campbell, an actress-singer who starred as the leading "wannabe" in the hit movie "School Daze" has filed suit against director Spike Lee for \$550,000, charging that she was not compensated for her appearance on the soundtrack LP, nor was she given credit for her lead singing performance on the single "Be Alone Tonight." (A group called The Rays is credited with the song.)

Lee has issued no official comment on the suit, but his lawyers have met with Campbell's attorneys to discuss the matter.

Jackson's *Bad* LP also continues to break records with his "Dirty Diana" hit reaching #1 on the Top 100 charts, thus making *Bad* the first LP in pop history to contain five #1 singles. (The previous four were: "I Just Can't Stop Loving You," "Bad," "The Way You Make Me Feel" and "The Man In the Mirror.")

NEWS

Motown Sale Reportedly Near

HOLLYWOOD: Now that Stevie Wonder has approved the deal, according to published industry reports, Motown's impending sale to MCA is rumored to be "only inches away" from being finalized.

Sources, however are at odds as to whether MCA President/Black Music Jheryl Busby will in fact hold a 15 percent share in the new Motown structure. Some say Busby will, pursuant

to Motown Chairman Berry Gordy's stipulation that at least 20 percent minority interest in the firm be maintained after sale. Other industry observers contend that while Busby will indeed have equity, the amount will be "nowhere near 15 percent."

At press time, it was clear that the historic transition of the "motherhip" has been finalized. Stay tuned for details next week.

Michael Jackson Continues to Break Records

LOS ANGELES: Superstar Michael Jackson will play three shows at the Tacoma Dome later this year, breaking Dome concert records for consecutive dates, attendance and income, according to officials of the arena. The previous record for proceeds of two shows was held by Bruce Springsteen, although stars including Prince and George Michael have had two-night stands, according to Dome Manager Jack Green.

Fans who bought Jackson tickets on the first day of sales set speed records when the first show, set for Halloween night, "sold out in 45 minutes," said Green. 7,500 tickets were sold in the first 10 minutes, with an

average of five seconds between phone calls on the 50 additional phone lines that were added to accommodate the volume of calls.

For the safety and comfort of the hordes of fans lined up at the Dome, Tacoma Dome management opened the doors the evening prior to the first day of sales, and let the crowds sleep overnight inside the building. Jackson's clean sweep of Tacoma, although record-breaking, is not unusual. He sold out three dates in one day in six cities on his forthcoming fall U.S. Tour, and two additional dates were added due to overwhelming ticket demand in L.A.

IN BRIEF

Nancy Wilson to Perform at Benefit

JACKSON, MS: A group of Mississippians will sponsor the First Annual Congressional Concert, featuring Nancy Wilson, in honor of U.S. Representative Mike Espy, D-MS, on July 9, 1988, at 8 p.m. at the City Auditorium in Jackson, Mississippi.

Espy, who introduced and passed National Catfish Day legislation, also convinced the Defense Department to increase its catfish purchases for military personnel by 65 percent during the past two years. The catfish industry employs more than 17,000 people in the Second District.

Aside from his official congressional duties, Espy has formed a private foundation, called the Mississippi Forward Foundation, which is raising money to promote educational projects for young people in Mississippi. This past summer, the foundation raised money to send nine students from the Second District to Israel for six weeks on a cultural exchange trip.

Proceeds from the event will go to the Committee to Re-elect Mike Espy. Tickets are \$20 and can be purchased at the City Auditorium by calling 960-1537 or writing Mid-South Consultant and Management, Inc., P.O. Box 11243, Jackson, MS 39213.

Natalie Cole To Perform At Radio '88 Convention

WASHINGTON: Natalie Cole will entertain at the closing dinner show of the National Association of Broadcasters' Radio '88 convention on Saturday 17. The dinner show will be sponsored by Broadcast Music Inc. The Management, Programming, Sales, Marketing and Engineering Convention will be held September 14-17 at the Washington, DC, convention center.

BRIM To Fill Black Indie Needs

LOS ANGELES: An organization called the Black Record Independent Manufacturer has established to perpetuate the business of Black independent record companies.

BRIM is headed by TTED Records President Maxx Kidd, who is acting as Interim Chairman, and Jan Mitchell, who is the acting Interim Secretary Treasurer. There are 32 Black owned independent record companies that are already members, and according to Mitchell, many more are interested in joining.

"It's (BRIM) long overdue for the Indy manufacturer," Mit-

chell said. "The independents need a lot of help, and BRIM will act as an educational center...a big brother network."

"With lack of communication, we've seen all our companies rise, or disintegrate into thin air," Kidd said of Black record companies. "And we've vowed not to spend all of our time on the drawing board. We're going for immediate benefits."

The next BRIM start-up meetings will be held in Memphis, Tenn. on July 16th and 17th at the Wilson World Hotel where elections for permanent officers will take place.

EXEC STATS



Warner



Jordan

LAURA L. WARNER has been appointed field sales manager/Black music for the Dallas branch market at Warner/Elektra/Atlantic Corp. Warner previously has worked as music director/air personality at KAMZ/El Paso...**SUE COSTELLO** assumes the post of branch marketing coordinator at WEA Philadelphia regional branch, while **RICHARD A. CHAMBERLAIN** was appointed warehouse manager and **RICHARD FROIO** was upped to regional operations branch.

BILL BLACK has been named national sales manager for Atlantic Records, based at the company's New York headquarters. He previously worked as the label's regional marketing manager for the southeast and southwest regions, based in Atlanta, GA.

EARL JORDAN has been appointed director, sales & marketing, Black music, CEMA (Capitol/EMI-Manhattan/Angel). He formerly worked as promotion manager, Black music, Cleveland, for Capitol Records.

JOYCE LAPINSKY has been appointed professional manager, EMI Music Publishing, North America. She formerly worked as professional manager at Chappell/Intersong Music—U.S.A. and as an a&r assistant at Motown Records...**JOSH ZIEMAN** assumes the newly created post of marketing director, EMI-Manhattan. He joins the label from TVT Records, where he worked as national director of sales.

NARAS Announces 1989 Grant Program

BURBANK, CA: Mike Greene, President of the National Academy of Recording Arts and Sciences, Inc. (N.A.R.A.S.), has announced the Academy's 1989 program of grants, providing research opportunities in the creative and technical aspects of the recording industry. Three grants of up to \$5,000.00 each will be announced by the N.A.R.A.S. National Education Committee

on January 1, 1989.

Non-profit organizations should mark applications to Grant Program; individuals' applications should be directed to Research Opportunity Program and mailed to N.A.R.A.S., 303 North Glen Oaks Boulevard, Suite 140 N., Burbank, CA 91502-1178. Applications must be postmarked no later than September 1, 1988.

NEWS

Rep. Leland Raps Current FCC

WASHINGTON, D.C.: Responding to a question about the fitness of female and Black Federal Communications Commission nominees Susan Wing and Bradley Holmes, Rep. Mickey Leland (D-TX), a member of the House Telecommunications Subcommittee, said recently: "I don't think they are just a female and just a Black. I think they are rather conservative Republican ideologues who represent a different perspective than the norms of Blacks and women."

"Although guarded about Holmes' political philosophy, Leland said he could support the nominee personally. "He's certainly a reasonable guy," the lawmaker said.

At a meeting of the American League of Lobbyists, Leland, a Congressional Black Caucus member, was also critical of the reign of the Reagan Administration's current FCC Chairman, Dennis Patrick. When asked about rumors of Patrick's quitting office before year's end, Leland said he didn't know if the rumors were true or not but confided that he's anxiously awaiting a new Democratic administration that doesn't regard regulation as a "four-letter word."

Leland predicted that under



U.S. Rep. Mickey Leland

the Democrats he expects "that the FCC will be back in the business of regulating." A top priority of the next FCC, he said, would be reinstatement of the Fairness Doctrine. He also felt that EEO enforcement would be resurrected under the new administration.

Leland also said he would like to see a "progressive Black woman" nominated for a Commissioner's post during the next administration—an administration he expects will be headed by Michael Dukakis.

In the entire history of the FCC, there have been but two Black commissioners: Benjamin Hooks and Tyrone Brown.

EDDIE MURPHY



**COMING TO
AMERICA**

ATCO SCORES WITH HOT SOUNDTRACK ALBUM

By *Connie Johnson*

It doesn't require the powers of a psychic to predict that Eddie Murphy has a major summer hit on his hands with the movie "Coming to America," a warm, sweet, engaging comedy in which Murphy portrays a character named Prince Akeem (from Zamunda, a mythical African kingdom) who comes to America in search of the perfect bride.

Supported by a strong cast including Arsenio Hall, James Earl Jones, Madge Sinclair, John Amos and newcomer Shari Headley, Murphy himself has never had a movie role that showed him off to such terrific, larger-than-life effect. And with glamorous, fairy tale perfect "Zamunda" resembling no African nation you'll find on the map, and "Prince Akeem" appearing as the kind of handsome, movie star-ish ruler that only Hollywood could create, director John Landis aptly sums up "Coming to America" as "a '30s romantic comedy made contemporary."

Playing a major part in lending a contemporary punch to the film is the original soundtrack album on the Atco/Atlantic label. This LP is filled with 10 stellar cuts, ranging from the boisterous, urban-powered title cut performed by The System, and insinuatingly sexy cuts such as "I Like It Like That" by Michael Rodgers and "All Dressed Up" by Chico DeBarge, to aggressively funky numbers by Nona Hendryx ("Transparent"), female rap group J.J. Fad ("Comin' Correct") and those trendy Black Britishers Mel and Kim ("That's the Way It Is").

Continued on page 12

TOP ROW (L-R): J.J. FAD; THE SYSTEM; LeVERT;
CENTER (L-R): LAURA BRANIGAN; CHICO DeBARGE; THE COVER GIRLS (BELOW);
BOTTOM ROW (L-R): NONA HENDRYX; SISTER SLEDGE; AND MEL AND KIM.
Photo Credit: Nona Hendryx by Geoffrey Thomas

FEATURE Continued from page 11

Steve Bedell, senior vice president, music at Paramount Pictures Corp., said one of the main objectives in assembling the tracks was to create an LP that could stand on its own merits—regardless of whether listeners had seen the movie or not.

"There isn't a cut on this LP that doesn't have hit potential," Bedell enthused. "There isn't one track that couldn't be released as a single. There's a ballad by Laura Branigan and Joe Esposito ('Come Into My Life') that could be an Academy Award winner. LeVert contributed a monster ('Addicted to You'), as did The Cover Girls ('Better Late Than Never'). And wait'll you hear the cut Nile Rodgers produced on Sister Sledge ('Living The Good Life')...it's great."

Former Chic member Nile Rodgers, whose LP production credits include mega-hits such as Diana Ross' *Diana*, David Bowie's *Let's Dance* and Madonna's *Like A Virgin*, was picked to do the score for "Coming to America" because he had the "freshness," according to Bedell, that was required for the job.

"I've been trying to find a project to involve him in for a long time. I've been a Nile Rodgers fan since 1974 and I've always followed his career," said Bedell. "He's had so much influence on pop music and he was the perfect choice for this project."

In addition to co-writing the title track with partner Nancy Huang, Rodgers wrote the spectacular percussion suite in the movie in which 27 Paula Abdul-choreographed dancers strut their stuff



Nile Rodgers

for Prince Akeem prior to his journey to Queens, New York. Creating the score—which runs the gamut from classical music featuring a 60-piece orchestra to tribal music utilizing African musicians with plenty of modern, urban funk thrown in for good measure—presented a real challenge for the composer/producer.

"When you score a movie, you have to come up with music that embellishes that movie. I have high hopes for this (project) because, frankly, I could use

a hit," he laughed in a phone interview. "The movie, I think, will be a hit even though it's a big departure for Eddie Murphy. There are no car chases! As for the 'Coming to America' (single), it was the first song I heard on the radio when I got into the car this morning—so I take that as a good sign."

Rodgers produced a song by Murphy ("I Got It") for the movie that will appear on the singer/comedian's own upcoming LP: "Eddie comes across great on the record," said Rodgers. "The first thing he said was 'it doesn't sound like me!' He's singing better than he ever has on it."

Bedell, whose hit soundtrack LP projects have included "Pretty In Pink," "Top Gun" and "Beverly Hills Cop," noted that "of all the companies doing soundtracks, Paramount has a proven track record. For this (movie), I wanted songs that had a dance-oriented, urban base with crossover potential. I was responsible for finding out what artists were available, and Atco/Atlantic was incredibly cooperative in helping me put this project together."

The movie opens with the music of African group Ladysmith Black Mambazo—and when Eddie and Arsenio hit Queens, the title cut jams in hard, creating an immediate, urban feel. "That's what the music in a movie is supposed to do...build a mood, give you a sense of where you are," said Bedell. "John Landis had final choice of what music went into the movie (and he's a big fan of music of the Stax/Motown/Volt era). But he trusted us to come up with what we thought were the hits."

SIMO DOE Continued from page 37

when it comes to the press and that makes a big difference," Simo notes. "Probably my biggest challenge has been dealing with the changing times in music. We went through the disco era, the ballad era and now I'm dealing with young adults in rap music. Now, to be honest, I didn't think Simo Doe could get into that!"

Simo says that working with artists like Audio Two, Wrecks & Effect and M.C. Lyte ("a true delight") has actually been very rewarding. "The first thing is that these young people have a positive message that they're passing on to our youth and I can appreciate their creativity. In fact, I'd say that I can now really appreciate a good rap sound: I may have been a little reluctant to start, but now I'm overbearing about it!"

A Manhattan resident for some years, Simo defines her work as publicist in these terms: "I have a phrase that I created that's been in my office for many years now: 'Publicity is a tiger, easy to

jump on, but very hard to ride. Loss of privacy is the price of the ride."

"I take my work in public relations very seriously because I'm aware that, in many ways, I have someone's career in the palm of my hands. You have to keep a positive attitude at all times and always be professional. I think of myself as sometimes imperfect, often impossible on the phone but always a lady."

Flexibility is key, Simo says, to staying ahead in her profession: "I've seen so many changes—in music, in attitudes since 1976. Keeping up with those changes and adapting is very important. On a personal level, I always strive to become a better person, someone who's sensitive in working with artists and the media. After all, writers are my clients and having a great relationship with them is essential."

The mother of a young adult ("I'm very, very proud of my daughter, who's an account executive with a line of sportswear in California"), Simo says she's inspired by other publicists who

have adopted some of her personal ways of working. "I now run into other PR people who spell profanity rather than using the words, which is something I've always done because I don't think it's necessary to use that kind of language in a professional situation. But in whatever I do, I remember that with the dignity that comes with being a professional, you must have humor."

Over the years, Simo Doe has certainly been recognized as a thorough professional whose work at Atlantic Records has been a key factor in restoring the company's Black music division to the forefront of the industry. Simo says she's heartened by the increasing camaraderie she experiences with other Black women involved in PR.

"That hasn't always been true but I think it's beautiful that now other publicists like Beverly Paige, Juanita Stephens, Traci Jordan, Laverne Perry, Tracey Nicholas and myself acknowledge and respect each other and can network together."

FORTY YEARS OF MUSIC: THE ATLANTIC LEGACY CONTINUES

Atlantic Records has duly earned its mantle over the past 40 years as the record label with some of the most pivotal Black artists in the world of contemporary music on its roster—ranging from early pioneers such as Ruth Brown, LaVern Baker, The Coasters, The Drifters, Ben E. King, Ray Charles, Aretha Franklin, Wilson Pickett, Donnie Hathaway, Roberta Flack and the current stellar stable including LeVert, The System, Miki Howard, Troop and Madame X—all of whom are destined to leave their own stylistic mark in the pages of Black music.

To celebrate its 40th anniversary with the birthday party to end all birthday parties, the label recently staged a 12-hour concert at Madison Square Garden. (Some of the ticket sales from the event will be used to help finance the Rhythm and Blues Foundation—an organization designed to benefit R&B veterans who never profited from their musical contributions to the degree that they should have.)

Television viewers got to enjoy a portion of that concert extravaganza last week when "Atlantic Records' Fortieth Anniversary: It's Only Rock & Roll" aired on the ABC network—after its initial broadcast outing on HBO.

Highlights of the program included: Sam Moore and "Saturday Night Live" alumnus Dan Aykroyd (reprising his 'Blues Brothers' persona with the late John Belushi) on a fiery version of "I'm A Soul Man"; Roberta Flack's poignant tribute to the late Donny Hathaway during which she sang "The Closer I Get To You" with Peabo Bryson; Ruth Brown wailing through "Mama, He Treats Your Daughter Mean," while label- and era-mate LaVern Baker gave her first U.S. performance in two decades when she belted out "Jim Dandy."

Atlantic's early R&B groups were well represented by The Coasters singing their classic "Charlie Brown" (with its inimitable bass tag line: "Why is everybody always picking on me?"); and the Spinners, minus the late Phillippe Wynne, doing a soulified version of "Working My Way Back to You."

Ben E. King, who has earned a whole new generation of young fans on the strength of the revival of his hit in the



Atlantic chief Ahmet Ertegun and Roberta Flack

movie "Stand By Me," did a signature medley: "There Goes My Baby" and "Save the Last Dance For Me," while Wilson (The Wicked, Wicked) Pickett turned up the heat in the Garden with "Land of 1,000 Dances" and "In the Midnight Hour."



Sylvia Rhone, senior vice president

Ray Charles, who was appearing that night with the New York City Ballet at New York's Lincoln Center, and Aretha Franklin, who rarely ventures out of Detroit these days due to her fear of planes (and her reluctance to ride on

trains) were no-shows. Their absence was felt, but the emotional wallop delivered by British rock band Foreigner's "I Want To Know What Love Is," with impromptu vocal backing by an all-star chorus on stage (led by Roberta Flack, Phil Collins and Stephen Stills and many of the evening's performers) was more than fair compensation.

But this is more than a review of a memorable evening of music which recaptured the very essence of the R&B/Soul tradition of which Atlantic Records—reflecting the respect for the creative genius of Black music of its founder and chief Ahmet Ertegun—has played no small part.

Today, the preservation and promotion of that legacy is entrusted in the capable hands of Sylvia Rhone, Atlantic's recently elevated senior vice president. As a Black woman, Rhone guards it with the same sense of pride as those sisters whose talents made the red-and-black label long a turntable symbol of the finest in Black music: Ruth, LaVern, Aretha, Roberta—and now her own discovery, Miki Howard.

The participating artists on the "Coming to America" soundtrack album represent a cross section of the exciting new Atlantic roster assembled by Rhone and her staff—young performers who stand on some mighty powerful shoulders.

Forty years later, the Atlantic legacy continues.

EAST COAST SCENE

by Clyde Wayne MacMillan



DISMASTER CREW—Michael "Lord Mike Ski" and Troy "Raven T" Sneed.

NEW YORK: The Dismasters, whose contract with Urban Rock Records has expired, are currently seeking affiliation with a major label with the "foresight to know a hot rap group when they see one." The Dismasters, Michael "Lord Mike Ski" and Troy "Raven T" Sneed are enjoying great radio airplay throughout the country with "Small Time Hustler," which has an anti-drug dealer theme. The Dismasters have performed with **Doug E. Fresh**, **Biz Markie**, **Super Lover Cee** and **Casanova Rudd**, **Big Daddy Kane** and others. The Dismasters can get paid with the right label. Calls: **Eldridge McMillan** (919) 483-8874.

Cheryl Records of Coney Island has dropped "Hot!" by **Shelia Dionn**, "Stay With Me My Love" by **Magnetic Touch** and "Behind The Bars" by **E.D. Math**. Contact **Bobby Taylor** or **Richard Washington** at (718) 946-0840...**Whoopi Goldberg** was scheduled to host "For the Love of Louis," a gala tribute celebrating the life and music of **Louis Armstrong**, last Friday at Carnegie Hall, but due to an illness she was unable to attend. However, the show did go on with performances by **Lionel Hampton**, **Dizzy Gillespie**, **Wynton Marsalis** and other jazz luminaries. The concert kicked off the ten-day JVC Jazz Festival New York.

THE CAROLINAS: WZFX (Foxy 99) in Fayetteville sponsored one of the hottest attractions on the East Coast during its Second Annual Birthday Celebration Saturday and Monday of last week at the Cumberland County Arena. The pre-celebration party was Saturday and headlined **Keith Sweat**, with **Shanice Wilson**.

The Carolina gals went wild at the

sight of leather clad Sweat who tore the house to pieces! You know, of course, Keith had to sweat because young star Shanice graced the stage like an old pro and worked it!

Monday's party was headlined by the beautiful and multi-talented **Melba Moore**, who hosted the celebration, which starred **Jean Carne**, **Evelyn "Champagne" King**, **Force MD's**, **Sybil**, **The Reddings**, **Randy Hall**, **Rainy Davis**, **Gary Taylor** and **Carol Lynn Townes**. Melba, who changed three times into gorgeous designer outfits, opened the show with a stirring a capella arrangement of "Lift Ev'ry Voice and Sing." Miss Moore, (if you please) is a veteran in the industry and she just seems to be getting better and better. Is there no stopping homegirl?

The post-celebration party was at Big P's Restaurant and Lounge and was hosted by my dear friends who own the entertainment complex, **Robert "Poncho" Smith** and his MBA-candidate wife, **Mary**. Poncho is the top promoter for that region. Fayetteville is probably

fans on the outside clobbering to get in.

Saturday's show was open to the public but Monday's show was private and only for lucky listeners who won tickets on the air. **Tony Lye**, program/music director of Foxy 99, along with **Rob Benson** and **Jan Patterson** were among those responsible for this affair which was not only a birthday celebration but was a reunion of entertainment friends...

Larry Williams, former general manager of WZFX, has been promoted to vice president of Joyner Communications. Joyner Communications owns, in addition to WZFX, WQOK in Raleigh, WIKS in Coastal Carolina and recently acquired ownership of a station in the Lynchburg/Roanoke area. **Ed Waddell** of WASC in Spartanburg informs me that they're all excited in his area about the upcoming **Tony Terry** concert at the Harlem World and the July 13 rap show in Greenville promoted by **David Rubin** which stars **Kool Moe Dee**, **Eric B. and Rakim**, **Biz Markie**, **Doug E. Fresh** and



WZFX's **Rob Benson** and **Tony Lyre**, PD/MD of WZFX, greet Capitol recording artist **Melba Moore** and **Eldridge McMillan** of MacMillan and Associates at the Second Annual Birthday Celebration for WZFX.

the entertainment capital of the South because it's surrounded by several military bases. Thousands of soldiers from Fort Bragg, Pope Air Force Base, Camp Lejeune and about three or four other bases love partying in the 'Ville. This perhaps explains why the 6,000-capacity arena was jam packed each night with about another 6,000 WZFX

Ice T. WASC would like to salute the Young Black Programmers Coalition during Black Music Month for keeping black music alive and well!

If you have information of interest that you would like to have appear in this column then please contact me at (718) 919-0533 or you may write P.O. Box 023750, Brooklyn, New York 11202.



PEBBLES GOES PLATINUM

BRE publisher Sidney Miller (r) was on hand the evening MCA's Pebbles (2nd, r) was presented with a platinum LP for her monster smash *Pebbles* debut LP. Also shown are A.D. Washington (l), vp promo, Black music div.; and Guy Broady (2nd, l), a video talk show host.



IT'S WHAT THEY LIKE

Alease Records pres. Kenneth Weaver (seated) is surrounded by members of the group Fourth Phaze (l-r: Mark, Daph & Regal), whose soon-to-be-released debut single is entitled "It's What We Like."



HAPPY ABOUT HINES

Epic's Gregory Hines (c), whose *Gregory Hines* debut LP has just been released, is surrounded by happy label execs. (L-r): Dave Glew, sr. vp/gm, E/P/A; Walter Yetnikoff, pres./ceo, CBS Rec. Inc.; Tommy Mottola, pres., CBS Rec. Div.; and Don Eason, vp. Black music div., E/P/A.

BRE-FLICKS



NUEVO LOVE

Capitol's Melba Moore (l), whose new LP *I'm In Love* was just released, posed for pictures in L.A. with labelmate Billy Vera (r), whose debut LP *Retro Nuevo* is smoking on the A/C radio scene.



OUT OF THE SHADOWS

GRP's Kevin Eubanks (seated), who has a hot new LP *Shadow Prophets*, relaxed with his band and ex-Sting drummer Omar Hakim (c) following his performance at NYC's Blue Note. (L-r): vocalist Mark Ledford; drummer Gene Jackson; keyboardist Onaje Alan Gumbs; & bassist Victor Bailey.



MEETING MOTTOLA

CBS' new division pres. Tommy Mottola (2nd, r) was welcomed to the label recently by Epic's Vernon Reid of Living Colour (l), along with Chris Coyne (2nd, l) and Peter Coyne (r) of The Godfathers.



AIRWAVES

By Carolyn Plummer Riley

MUSICAL CHAIRS

Don "Early" Allen and Thomas Lytle from WMYK/Virginia Beach, VA, have both exited the station to pursue other interests. Allen and Lytle held the PD/MD positions before their departure. Cindy Dowe is acting PD until an appointment has been made.



Don "Early" Allen, PD/WMYK

Roshon Vance exits WPEG in Concord, NC as the station's PD. Michael Saunders was appointed to the PD/MD position in May. Where are you Roshon?

Mark Christian is out as PD with WHRK-FM Memphis, TN. It was learned that Christian is no longer affiliated with the station. Stan Bell remains the MD



Mark Christian, mornings & PD/WNRK

and the contact. No appointment has been made for the PD position. On the AM side, Bobby O'Jay is still maintaining the PD duties. You may remember O'Jay's big promotion a few months back to Operations Manager for both WHRK/FM & WDIA/AM. No PD has been named to the AM station. Stay tuned!

Oops!

In a recent Airwaves column, an item appeared on WFXC/Foxy 99. WQQK in Nashville was mentioned in error. It should have read WQOK! WQQK was mentioned as being a 100,000 watt FM. A call from newly appointed Operation's Mgr. Cy Young of WQQK alerted me of the error. (Cy stated that he would love to take credit for the 100,000 watt station in the Carolina's. Unfortunately WQQK is in Nashville.) We apologize for the error.



Gary Byrd, WLIB's host, hands a special award to Harry Belafonte during a salute to the actor-singer-activist's remarkable life and career. Belafonte was honored on "Conversations..." WLIB's award series sponsored by the McDonald's Corporation. The interview coincided with the release of Belafonte's South African rooted album "Paradise in Gazankulu."

WLIB'S "Conversations"

Outstanding individuals who have shaped both Black America and American culture will be the focus of "Conversations..." which is broadcast live each Wednesday from 3pm to 4:30pm and is sponsored by the McDonald's Corporation.

Unlike most interview programs, "Conversations..." features the personal thoughts and ideas of people in entertainment, politics, business, religion, media, sports and other endeavors who have made a tremendous impact on Black American life and history. This lively, informal series is considered an

"autobiography on the airwaves." After each live broadcast, each achiever will receive a commemorative plaque from WLIB and the McDonald's Corporation.

"Conversations" is hosted by WLIB's multi-talented Gary Byrd, a veteran broadcaster who also wrote Stevie Wonder's current hit, "Dark and Lovely." The producer is Fern Gillespie, a metro area radio producer-publisher. She is the director of Children's Express of Newark. The executive producer and creator of "University of the Airwaves" is Jean Wells, the Director of Sales for Inner City Broadcasting who has headed the sales and promotions departments of WLIB, WNJR and WWRL.



Too Wild! Kandie "Sweet Talker" Eastman, mid-day announcer at WILD/Boston, enjoyed his recent visit with members of the World Class Wrecking Crew (l-r): D.J. Battle Cat; Monalisa; Richie \$Rich\$; and Alonzo.

Larita Shelby: Singer, Actress & Radio Personality

Is it "Aunt Beatrice" or "Jean the Jamaican?" Could it be "Hilda from Hollywood" or maybe "Meagan Reagan the Lakergirl?" All of these characters heard on Los Angeles' KGFJ/1230AM show belong to one versatile and energetic bundle of talent.

The former Miss Black World began her career as a series regular on "Club House," a local children's show in Washington D.C., while still in grammar school. "Libertyland" theme park in Memphis, TN served as a showcase for her talent during her teen years when she also won several beauty pageants including Miss Black Memphis. On the TV side, Shelby guest starred in "What's Happening Now" and was featured in "Different Strokes," as well as several commercials and appearances.

During a recent telephone interview with Kevin Fleming, (the station's PD) Kevin states, "We're ecstatic about the development and direction that our morning show, with the combination of Tony Hart and LaRita Shelby is headed. Both are outstanding personalities and true professionals."

"LaRita does her impressions of Aunt Beatrice, Jean the Jamaican, Hilda from Hollywood and Meagan Reagan the Lakergirl throughout the morning show."

Although she was never very interested in radio, it pursued her. During



Tony Hernandez, KCBS News, Larita (Aunt Beatrice), Tony Hart, KGFJ and Shirley Jackson, KGFJ.



LaRita Shelby

her stint with WDIA in Memphis she hosted many shows and now her popularity and career in LA with KGFJ has taken off like a rocket. As the sidekick to popular morning DJ Tony Hart each morning, Shelby keeps her audiences in stitches.

I personally had the opportunity to watch LaRita on a special segment of KCBS evening news. You owe it to yourself to check her out. Shelby is definitely headed in the right direction...she's LIVE!

(Aunt Beatrice's "Laker Rap," which Shelby wrote, is set to the instrumental music of "Basketball Kings" by the MC Big Boys.



WBLZ'S BOB SUMMERS BUSTED!

June 13th, Bob Summers, Evening Personality on WBLZ-FM 103.5, Cincinnati's Urban Contemporary Radio Station, was "arrested" while on air as part of the March of Dimes celebrity night court promotion. Bob was charged with

"playing the most music and the least commercials of any radio station in Cincinnati." (The Jury for Summers' case included three of WBLZ's BLZ Girls.) Bob pleaded guilty as charged, the Judge accepted his plea and callers phoned the station and made pledges to get him out of jail. All in good fun and all proceeds benefitted the March of Dimes.

Seeking

Air personality with 5 years experience is seeking production/airshift. Great voice and heavy production experience. Seeking major market. Willing to go where you'll pay! Contact: Al Knight P.O. Box 03266 Columbus, Ohio 43203 (614) 253-7706

Service Requests

WQDK/WRCS, Ashoskie, NC needs service from all record companies including Gospel and Jazz. Terry Suggs WQDK/WRCS Route 1 Box 13B Ashoskie, NC 27910 (919) 332-3101

KQCF-FM, Austin, TX needs service from WB and Atlantic Record Companies. ASAP. KQCF-FM 8906 Wall Street Suite 401 Austin, TX 78754 (512) 339-6102

REGIONAL RADIO REPORT

The following reports reflect new adds to the stations listed from the cut off of reports on Tuesdays. These reports reflect changes for that week. Complete playlist information is on file at the offices of Black Radio Exclusive. For more information, please phone (213) 469-7262.

WEST



KAGE
103.9FM
CHICO DEBARGE, KISS SERIOUS
DAVID SANBORN, SLAM
ANGELA WINBUSH, HELLO BELOVED
GEORGE MICHAEL, MONKEY
DAN REED, GET TO YOU
PEBBLES, TAKE YOUR TIME
TIERRA, I WANT YOU BACK

Pam Welts
Lisa Lipps
1710 E. 11th Street
Los Angeles, CA 90008
213-564-7951

KCEP

Robert Holiday
330 W. Washington
Las Vegas, NV 89106
702-647-2921

NO ADDS



FROZEN

KDIA

Jeff Harrison
Jeff Harrison
100 Swan Way
Oakland, CA 94621
415-633-2548

RUN DMC, MARY MARY
TROOP, MAMACITA
DAVID SANBORN, SLAM
FREDDIE JACKSON, NICE & SLOW
HINDSIGHT, SMALL CHANGE
GEORGE MICHAEL, MONKEY
CASHFLOW, THAT'S THE TICKET
MARVA KING, BACK UP
DYNASTY, TELL ME

KGFA

FREDDIE JACKSON, NICE & SLOW
WHITNEY HOUSTON, LOVE WILL
KOOL MOE DEE, NO RESPECT
ANGELA WINBUSH, HELLO BELOVED
TONY TONI TONE, BORN NOT TO
PAUL JACKSON JR., LET'S WAIT
NORMAN CONNORS, YOUR MY ONE
BROWN MARK, I CAN'T GET



Kevin Fleming
1100 S. La Brea
Los Angeles, CA 90019
213-930-9090

FREDDIE JACKSON, NICE & SLOW



Cliff Winston
Lon McQ
3847 Crenshaw Blvd.
Los Angeles, CA 90008
213-299-5960

GEORGE MICHAEL, MONKEY
FREDDIE JACKSON, NICE & SLOW
ANITA POINTER, MORE THAN A
D TRAIN, IN YOUR EYES
DAVID SANBORN, SLAM
KEITH SWEAT, MAKE IT LAST
SCRITTI POLITTI, BOOM THERE
YOUNG MC, I LET EM KNOW

KKFX

Bob Wikstrom
Bob Wikstrom
2815 2nd Avenue
Seattle, WA 98121
206-728-1250

HALL & OATES, MISSED
SIEDAH GARRETT, KISSING
POINTER SISTERS, I'M IN LOVE
TONY TERRY, FOREVER YOURS
PEBBLES, TAKE YOUR TIME
GREGORY HINES, THAT GIRL

KKSS

Bill Thomas
Tom Beal
5301 Central N.E., #700
Albuquerque, NM 87108
505-265-1431

FROZEN

KRIZ

Frank Barrow
P.O. Box 22462
Seattle, WA 98122
206-329-7880

FREDDIE JACKSON, NICE & SLOW
TEENA MARIE, WORK IT
KID FLASH, LOVE THING

KSOL

Marvin Robinson
1730 Amphlett Blvd. #327
San Mateo, CA 94402
415-341-8777

KEITH SWEAT, MAKE IT LAST
LOOSE ENDS, WATCHING YOU
RUN DMC, MARY MARY
AL B SURE, OFF ON YOUR OWN
FORCE M.D.'S, DEEP CHICK
GAP BAND, STRAIGHT FROM THE
JERMAINE STEWART, GET LUCKY
MARVA KING, BACK UP
FAT BOYS, TWIST
STEVE WINWOOD, ROLL WITH IT
FREDDIE JACKSON, NICE & SLOW

NORTHEAST



Chuck Woodson
John Anthony
1500 Chamber of Comm
Pittsburgh, PA 15219
412-471-2181

FREDDIE JACKSON, NICE & SLOW
JOYCE SIMS, WALK AWAY
GLORIA ESTEFAN/MSM, 1 2 3
WHITNEY HOUSTON, LOVE WILL
D TRAIN, IN YOUR EYES
SCRITTI POLITTI, BOOM THERE



Joe Tamburro
Belmon Ave. & Edgely Rd.
Philadelphia, PA 19131
215-878-2000

WNHC

Hector Hannibal
David Dickenson
P.O. Box 1340
New Haven, CT 06505
203-776-1340

FREDDIE JACKSON, NICE & SLOW
GEORGE MICHAEL, MONKEY
VANESSA BELL ARMSTRONG, PRESS
GLORIA ESTEFAN/MSM, 1 2 3
BRENDA RUSSELL, GRAVITY
MARVA KING, BACK UP



Henry Singleton
Jerry Love
600 N. Union Ave.
Hillsdale, NJ 07205
201-688-5000

FREDDIE JACKSON, NICE & SLOW
THERESA, WHAT CHA GONNA DO

WUFO

LaVerne Blakely
89 LaSalle Av.
Buffalo, NY 14214
716-834-1080

FREDDIE JACKSON, NICE & SLOW
WHITNEY HOUSTON, LOVE WILL
TONY TONI TONE, BORN NOT TO
KEITH SWEAT, MAKE IT LAST



THERESA, WHAT CHA GONNA DO
GERRY WOO, HELP YOURSELF



Dave Allan
Frank Cerami
440 Domino Lane
Philadelphia, PA 19128
215-483-8900

STACY LATTISAW, LET ME TAKE
M S MACHINE, 1 2 3
SALT-N-PEPA, SHAKE YOUR THANG
FREDDIE JACKSON, NICE & SLOW
SIEDAH GARRETT, KISSING
H HEWETT, ONCE TWICE THREE

MID-ATLANTIC

WOCQ

Scott Jantzen
Scott Jantzen
P.O. Box 1850
Ocean City, MD 21842
301-641-0002

K SWEAT, MAKE IT LAST FOREVER
M S MACHINE, 1 2 3
GUY, GROOVE ME
HALL & OATS, MISSED
N COLE, WHEN I FALL IN LOVE
CHICO DEBARGE, KISS SERIOUS
THERESA, WHAT CHA GONNA DO
GEO. MICHAEL, MONKEY
FREDDIE JACKSON, NICE & SLOW

WOL

J. I. Starr
J. I. Starr
400 H Street N.E.
Washington D.C., 20002
202-675-4800

W HOUSTON, LOVE WILL SAVE THE
KID FLASH, LOVE THANG
D-TRAIN, IN YOUR EYES
K SWEAT, MAKE IT LAST FOREVER
JEAN CARNE, HEARTACHE
M MOORE, I'M IN LOVE
FREDDIE JACKSON, NICE & SLOW
MC SHY D, I WANNA DANCE

WXYV

Roy Sampson
8001 Park Heights Ave.
Baltimore, MD 21207
301-653-2200

FROZEN

WL0U

Ange Cannaes
Ange Cannaes
P.O. Box 3244
Louisville, KY 40208
502-636-3536

CHICO DEBARGE, KISS SERIOUS
FREDDIE JACKSON, NICE & SLOW
MIKI HOWARD, CRAZY
W HOUSTON, LOVE WILL SAVE THE
CASH FLOW, THAT'S THE TICKET
SUE ANN, ROCKET STEADY
RUN DMC, MARY MARY
SHANICE WILSON, BOY FRIENDS
EVAN JEFFRIES, SEX W/O LOVE
GERRY WOO, HELP YOURSELF
KURTIS BLOW, BACK BY POPULAR

WXSS

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G KNIGHT, IT'S GONNA TAKE ALL
J STEWART, GET LUCKY
SADE, PARADISE
TYRONE DAVIS, IT'S A MIRACLE
B RUSSELL, GRAVITY
S WILSON, I BET SHE
ARTIE WHITE, THAT'S WHERE
JOHNNY TAYLOR, YOU CAN'T WIN

KRNB

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MASTER PLAN, STOMP
FREDDIE JACKSON, NICE & SLOW
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J STEWART, GET LUCKY
AL B SURE, OFF ON YOUR OWN
FORCE MDS, DEEP CHECK

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NEW POINT VIEW, PRAY FOR ME
N C SHY D, THAT GIRL WANTS
FREDDIE JACKSON, NICE & SLOW
MASTER PLAN, STOMP



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GYRLZ, WISHING
STEEL PULSE, REACHING OUT
RAINY DAVIS, INDIAN GIVER
LOOSE ENDS, WATCHING YOU
RUN DMC, MARY MARY
FREDDIE JACKSON, NICE & SLOW

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K SWEAT, MAKE IT LAST FOREVER
NAJEE, PERSONALITY
W HOUSTON, LOVE WILL SAVE THE
C JASPER, LIKE I DO
FREDDIE JACKSON, NICE & SLOW
SUAVE, SHAKE YOUR BODY
GUY, GROOVE ME

WILA

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MORRIS DAY, LOVE IS A GAME
PEBBLES, TAKE YOUR TIME

FREDDIE JACKSON, NICE & SLOW
SUE ANN, ROCK STEADY
LOOSE ENDS, WATCHING YOU

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LOOSE ENDS, WATCHING YOU
D-TRAIN, IN YOUR EYES
K SWEAT, MAKE IT LAST FOREVER
B RUSSELL, GRAVITY
GEO MICHAEL, MONKEY

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K SWEAT, MAKE IT LAST FOREVER
GEO MICHAELS, MONKEY



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D-TRAIN, IN YOUR EYES
K SWEAT, MAKE IT LAST FOREVER
K M DEE, NO RESPECT



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M COOPER, QUICKNESS
J CARNE, HEARTACHE
CASH FLOW, THAT'S THE TICKET
MORRIS DAY, LOVE IS A GAME
TAYLOR DAYNE, I'LL ALWAYS
BILLY OCEAN, COLOUR OF LOVE

MID-SOUTH

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FREDDIE JACKSON, NICE & SLOW
LOOSE ENDS, WATCHING YOU
W HOUSTON, LOVE WILL SAVE THE
LATTIMORE, SLOW DOWN



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THERESA, WHAT CHA GONNA DO
W HOUSTON, LOVE WILL SAVE THE
RAINY DAVIS, INDIAN GIVER
CASH FLOW, THAT'S THE TICKET
N COLE, WHEN I FALL IN LOVE
FREDDIE JACKSON, NICE & SLOW

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D-TRAIN, IN YOUR EYES
MILES JAYE, LAZY LOVE
S MURDOCK, HUSBAND
CARL ANDERSON, FALLING ALL
JUNIOR, IT'S TRUE

WORV

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DAVID DEF, TWO OF US CAN WORK
T T TONE, BORN NOT TO KNOW
REDDING, SO IN LOVE WITH YOU
G KNIGHT, IT'S GONNA TAKE ALL
AL B SURE, OFF ON YOUR OWN
FULL FORCE, LOVE SO
TAYLOR DAYNE, I'LL ALWAYS
LISA FALLOWAY, EVERY BEAT OF

G HINES, THAT GIRL WANTS TO
T MARIE, WORK IT

KXZZ

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T MARIE, WORK IT
K SWEAT, MAKE IT LAST FOREVER
SALT-N-PEPA, SHAKE YOUR THANG
GAP BAND, STRAIGHT FROM THE
IGELISAS/WONDER, MY LOVE



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CARL ANDERSON, FALLING IN
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BILLY OCEAN, COLOURS OF LOVE
JEAN CARNE, HEARTACHE
SUE ANN, ROCK STEADY
D-TRAIN, IN YOUR EYES
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K SWEAT, MAKE IT LAST
GUY, GROOVE ME

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J JOHNSON, EVERY SHADE OF
CHICO DEBARGE, KISS SERIOUS
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S MURDOCK, HUSBAND
PEBBLES, TAKE YOUR TIME

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MILLIE SCOTT, IT'S MY LIFE
D-TRAIN, IN YOUR EYES
ASWAD, DONT TURN AROUND
SALT-N-PEPA, SHAKE YOUR THANG
FREDDIE JACKSON, NICE & SLOW

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TEASE, KICK
J STEWART, GET LUCKY
TYKA NELSON, MARK ANTHONYS
DAVID SANBORN, SLAM
NATALIE COLE, WHEN I FALL IN
W HOUSTON, LOVE WILL SAVE THE
MIKI HOWARD, CRAZY
FAT BOYS, TWIST

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M S MACHINE, 1 2 3
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PEBBLES, TAKE YOUR TIME
KOOL MOE DEE, NO RESPECT
RUN DMC, MARY MARY
D-TRAIN, IN YOUR EYES
SALT-N-PEPA, SHAKE YOUR THANG

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WRECKING CREW, LAY YOUR BODY
RUN DMC, MARY MARY
MILLIE SCOTT, IT'S MY LIFE
BILLY PAUL, WE COULD HAVE
TEENA MARIE, WORK IT
FREDDIE JACKSON, NICE & SLOW
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CASH FLOW, THAT'S THE TICKET
GEO HINES, THAT GIRL WANTS TO
NATALIE COLE, WHEN I FALL IN
MAC BAND, ROSES ARE RED
PEBBLES, TAKE YOUR TIME
RUN DMC, MARY MARY
FREDDIE JACKSON, NICE & SLOW

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S MURDOCK, HUSBAND
MIKI HOWARD, CRAZY
RUN DMC, MARY MARY
FORCE MD'S, DEEP CHECK
CLIFF BRANCH, DONT GIVE UP
CASH FLOW, THAT'S THE TICKET
OHIO PLAYERS, SWEAT
FAT BOYS, TWIST
FREDDIE JACKSON, NICE & SLOW

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B RUSSELL, GRAVITY
PEBBLES, TAKE YOUR TIME
A O'NEAL, LOVERS
BEAT DIS, BOMB THE BOSS
D-TRAIN, IN YOUR EYES
W HOUSTON, LOVE WILL SAVE THE
FAT BOYS, TWIST
HALL & OATS, MISSED
SUE ANN, ROCK STEADY



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S GARRETT, KISSING
MIKI HOWARD, CRAZY
FULL FORCE, YOUR LOVE IS SO
BILLY PAUL, WE COULD HAVE
S WINWOOD, ROLL WITH IT
PIECES OF A DREAM, AINT MY

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ERIC B & RAHEEM, FOLLOW THE
BOB BALDWIN, A LONG WAY TO GO
CASH FLOW, THAT'S THE TICKET

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CASHFLOW, THATS THE TICKET
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A POINTER, MORE THAN A MEMORY
OHIO PLAYERS, SWEAT
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MILLIE SCOTT, IT'S MY LIFE
RAINY DAVIS, INDIAN GIVER
W HOUSTON, LOVE WILL SAVE THE
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CARL ANDERSON, FALLING ALL
GERRY WOO, HELP YOURSELF
NATALIE COLE, WHEN I AM
RUN DMC, MARY MARY
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BY ALL MEANS, I SURRENDER
SHIRLEY MURDOCK, HUSBAND

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TONY TERRY, FOREVER YOURS
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W.C.W.C., LAY YOUR BODY DOWN
101 NORTH, SO EASY
HYBRID, ALL I WANNA DO IS
D REEVES, BETTER DAYS
H HEWETT, ONCE TWICE THREE
MIKI HOWARD, CRAZY

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ANGELA WINBUSH, HELLO BELOVED
FREDDIE JACKSON, NICE & SLOW
TONY TONI TONE, BORN NOT TO
CATHY MATHIS, MEN HAVE TO BE
GEORGE MICHAEL, MONKEY

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FREDDIE JACKSON, NICE & SLOW
MILLIE SCOTT, IT'S MY LIFE
GEO MICHAEL, MONKEY
RUN DMC, MARY MARY
W HOUSTON, LOVE WILL SAVE THE
JOYCE SIMMS, WALK AWAY
PUBLIC ENEMY, DONT BELIEVE



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M C SHY D, TEARING IT UP

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SYBIL, CAN'T WAIT TILL
HINDSIGHT, SMALL CHANGE
GEORGE MICHAEL, MONKEY
BILLY OCEAN, COLOUR OF LOVE
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TEASE, KICK
FULL FORCE, YOUR LOVE IS SO
TERISA, WHAT CHA GONNA DO
PIECES OF DREAM, AINT MY
D-TRAIN, IN YOUR EYES



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ICE T, COLOURS
FREDDIE JACKSON, NICE & SLOW
MARC ANTHONY, 1919 MAIN ST.



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NEW FROM THE HILL, I'M NO
WHISTLE, STILL MY GIRL
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RAINY DAVIS, INDIAN GIVER
ANITA POINTER, MORE THAN A
N COLE, WHEN I FALL IN LOVE
W HOUSTON, LOVE WILL SAVE THE
K SWEAT, MAKE IT LAST FOREVER

WQMG
FREDDIE JACKSON, NICE & SLOW
EVELYN KING, HOLD ON TO WHAT
SIEDHA GARRETT, KISSING
K SWEAT, MAKE IT LAST

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J SIMMS, WALK AWAY
SIEDHA GARRETT, KISSING
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W HOUSTON, LOVE WILL SAVE THE
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FULL FORCE, YOUR LOVE IS SO
G HINES, THE GIRL WANTS TO
S MURDOCK, HOW HAS IT BEEN
BILLY PAUL, WE COULD HAVE

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SUE ANN, ROCK STEADY
ERIC B, FOLLOW THE LEADER
KOOL MOE DEE, NO RESPECT
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JESSE JOHNSON, EVERY SHADE OF
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J STEWART, GET LUCKY
K SWEAT, MAKE IT LAST
NAJEE, PERSONALITY
PEBBLES, TAKE YOUR TIME
J JOHNSON, EVERY SHADE OF
W HOUSTON, LOVE WILL SAVE THE

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FREDDIE JACKSON, NICE & SLOW
GLORIA ESTEFAN/MSM, 1 2 3
MILES JAYE, SPECIAL THING
MARK ANTHONY, 1919 MAIN ST.
GEORGE MICHAEL, MONKEY
SCRITTI POLITTI, BOOM THERE

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NONA HENDRIX, SOMETHING HE
NAJEE, PERSONALITY
LUSTER BENTON, I WISH I KNEW
BARBARA LYNN, TRYING TO LOVE

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G KNIGHT, IT'S GOING TO TAKE
AL B SURE, OFF ON YOUR OWN
BILLY OCEAN, COLOUR OF LOVE
BOBBY BROWN, DON'T BE CRUEL
TONY TERRY, FOREVER YOURS
TAMARA/SEEN, BLUEBERRY GOSSIP
TEENA MARIE, WORK IT
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POINTER SISTERS, I'M IN LOVE
SCOTT WHITE, NEVER ENDS
DAVID DEE, THE FIRE OF US
A WINBUSH, HELLO BELOVED
WILL TO POWER, SAY IT'S GOING

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KOOL MOE DEE, NO RESPECT
SUE ANN, ROCK STEADY
PEBBLES, TAKE YOUR TIME
TYRONE DAVIS, IT'S A MIRACLE
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NATALIE COLE, WHEN I FALL IN
MIKI HOWARD, CRAZY
MILLIE SCOTT, IT'S MY LIFE

GEORGE MICHAEL, MONKEY
TONY TONI TONE, BORN NOT TO
SCRITTI POLITTI, BOOM THERE

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PIECES OF A DREAM, AIN'T MY

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BLAZE, CAN'T WIN
GAVIN CHRISTOPHER, CAN'T PUT
COLD CUT, DOCTORIN' THE
FULL HOUSE, I REMEMBER
KICKIN' KIM K., SO IN LOVE
PIERRE'S PSANTASY CLUB, DREAM
BLUE MERCEDES, LOVE IS THE
SALT & PEPA, SHAKE YOUR THANG

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GEORGE MICHAEL, MONKEY
WHITNEY HOUSTON, LOVE WILL
ANGELA WINBUSH, HELLO BELOVED
TONY TONI TONE, BORN NOT TO
NETWORK, GET TO YOU

WJPC

Cathy Brown
Gladys
820 S. Michigan Avenue
Chicago, IL 60605
312-322-9400

FROZEN

WLUM 102

Steve Hegwood
Gary Young
12800 W. Bluemond Road
Elm Grove, WI 53122
414-786-1590

KEITH SWEAT, MAKE IT LAST
RUN DMC, MARY MARY
GEORGE MICHAEL, MONKEY
FREDDIE JACKSON, NICE & SLOW

WNOV

Charles A. Brown
3815 N. Teutonia Ave.
Milwaukee, WI 53206
414-449-9668

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TROOP, MAMACITA
NATALIE COLE, FALLING IN
SALT & PEPA, SHAKE YOUR THANG
GEOFFREY WILLIAMS, CINDERELLA
ERIC B, FOLLOW THE LEADER
DARNELL OWENS, EVERYBODY
KEITH SWEAT, MAKE IT LAST
BROWN MARK, I CAN'T GET
DIS MASTER, SMALL TIME

Wpzz 95.9 PIZZAZZ

Harmony Hines
Paula Cox
4760 Kingsway Dr.
Indianapolis, IN 46205
317-257-8928

I STEWART, GET LUCKY
CARL ANDERSON, FALLING ALL
FREDDIE JACKSON, NICE & SLOW
C JASPER, LIKE I DO

POWER 106

Jay Johnson
2126 N. Meridian Street
Indianapolis, IN 46202
317-923-1456

BOBBY BROWN, DON'T BE CRUEL
FREDDIE JACKSON, NICE & SLOW
KEITH SWEAT, MAKE IT LAST
CARL ANDERSON, FALLING ALL

SOUTHEAST

SWAKK RADIO

Joe Bullard
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Tallahassee, FL 30302
904-224-9266

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SALT & PEPA, SHAKE YOUR THANG
KOOL MOE DEE, NO RESPECT
GEORGE MICHAEL, MONKEY
MIKI HOWARD, CRAZY
ANGELA WINBUSH, HELLO BELOVED
RUN DMC, MARY MARY

WBIL

Castee McNair
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Tuskegee, AL 36083
205-727-2100

ANGELA WINBUSH, HELLO BELOVED

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GAP BAND, STRAIGHT FROM THE
CASHFLOW, THAT'S THE TICKET
FREDDIE JACKSON, NICE & SLOW
WHITNEY HOUSTON, LOVE WILL
SALT & PEPA, SHAKE YOUR THANG
M4 SERS, GIVE IT ALL TO ME
GWEN DICKY, WHY CAN'T WE BE

WBOP 101

Lewis Lee
P.O. Box 12764
Pensacola, FL 32575
904-438-7543

SIEDAH GARRETT, KISSING
KASHIF, LOVIN' YOU ONLY
DAVID SANBORN, SLAM
MORRIS DAY, LOVE IS A GAME
WHITNEY HOUSTON, LOVE WILL
FREDDIE JACKSON, NICE & SLOW
MICHAEL COOPER, QUICKNESS
MICHAEL JACKSON, ANOTHER PART

D-73

Mike Richardson
Ron Hatcher
200 Main St.
Madison, AL 35758
205-772-0674

PEBBLES, TAKE YOUR TIME
GERRY WOO, HELP YOURSELF
GEORGE MICHAEL, MONKEY
FREDDIE JACKSON, NICE & SLOW
HALL & OATES, MISSED

WEAS

Don Jones
Floyd Blackwell
2515 Abercorn Street
Savannah, GA 31401
912-232-7288

WORLD CLASS WRECKIN', LAY
SALT & PEPA, SHAKE YOUR THANG
MIKI HOWARD, CRAZY

WEDR

Leo Jackson
George Jones
1437 N.W. 35th St. Miami, FL
305-633-1487

FAT BOYS, TWIST
GAVIN CHRISTOPHER, CAN'T PUT
EGYPTIAN LOVER, I WANT CHA
GAP BAND, STRAIGHT FROM
BILLY PAUL, WE COULD HAVE
PUBLIC ENEMY, DON'T BELIEVE
GUY, GROOVE ME
FREDDIE JACKSON, NICE & SLOW
TYRONE DAVIS, IT'S A MIRA
DAN REED NETWORK, GET TO YOU
GEOFFREY WILLIAMS, CINDERELLA

WEKS

Tony Scott
1447 Peachtree St NE #600
Marietta, GA 30309
404-876-3834

GAP BAND, STRAIGHT FROM TH E
WORLD CLASS WRECKIN', LAY
RAINY DAVIS, INDIAN GIVER
D TRAIN, IN YOUR EYES
MARVA KING, BACK UP
SHIRLEY MURDOCK, HUSBAND
WHITNEY HOUSTON, LOVE WILL
NAJEE, PERSONALITY
GERRY WOO, HELP YOURSELF
GEORGE MICHAEL, MONKEY

WENN

Dave Donnel
Michael Starr
424 16 Street North
Birmingham, AL 15203
205-324-3356

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SALT & PEPA, SHAKE YOUR THANG
CASHFLOW, THAT'S THE TICKET
WHITNEY HOUSTON, LOVE WILL

WEUP

Jim Mitchem
Rick Candy
2609 Jordan Lane
Huntsville, AL 35806
205-837-9388

FREDDIE JACKSON, NICE & SLOW
KEITH SWEAT, MAKE IT LAST
MORRIS DAY, LOVE IS A GAME
CINEMA, CINEMA SIX
LITTLE MILTON, MOVING TO

WFXA

Carl Conner
Emma
P.O. Box 1584
Augusta, GA 30903
803-279-2331

FREDDIE JACKSON, NICE & SLOW
D TRAIN, IN YOUR EYES
CASHFLOW, THAT'S THE TICKET
CHICO DEBARGE, KISS SERIOUS
RUN DMC, MARY MARY
THERESA, WHAT YOU GONNA DO
MC SHY D, I WANT TO DANCE

WFXE

J. Michael McKiv
1115 14th St. Columbus, GA
404-576-3565

WEATHER GIRLS, LOVE YOU LIKE
MILLIE SCOTT, IT'S MY LIFE

WGOK

Mad Hatter
C. Merritt
800 Gum
Mobile, AL 36603
205-432-8661

FREDDIE JACKSON, NICE & SLOW
GAP BAND, STRAIGHT FROM
RUN DMC, MARY MARY
NETWORK, WHAT CHA WANT
CARL ANDERSON, FALLING IN
KIMSKI, FATAL ATTRACTION
SALT & PEPA, SHAKE YOUR THANG
DAVIS/DAVIS, SCANDAL

WIRD 1280 RADIO

Big George Threatt
Sharon
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Macon, GA 31212
912-742-2505

FREDDIE JACKSON, NICE & SLOW
KOOL MOE DEE, NO RESPECT
SYBIL, CAN'T WAIT
AL B. SURE, OFF ON YOUR OWN

WIGO

Darryl Lassiter
1422 W. Peachtree
Atlanta, GA 30309
404-434-7309

FREDDIE JACKSON, NICE & SLOW
ANGELA WINBUSH, HELLO BELOVED

WIQI

T. C. Spice
325 John Knox Rd.
Tallahassee, FL 32303
904-539-9888

SYSTEM, COMING TO AMERICA
LOOSE ENDS, WATCHING YOU
RAINY DAVIS, INDIAN GIVER
STEVE WINWOOD, ROLL WITH IT
GLORIA ESTEFAN/MSM, I 2 3
SHIRLEY MURDOCK, HUSBAND
SIEDAH GARRETT, KISSING
TYKA NELSON, MARC ANTHONY'S
REBBIE JACKSON, R U TUFF

WJLD

Gary Richardson
Dick Lumpkin
P.O. Box 11385
Birmingham, AL 35202
205-942-1776

TONY TERRY, FOREVER YOURS
ASWAF, DON'T TURN AROUND
TROOP, MAMACITA
V WILLIAMS, RIGHT STUFF
W HOUSTON, LOVE WILL SAVE THE
GWEN DICKY, WHY CAN'T WE BE
FREDDIE JACKSON, NICE & SLOW

WMML

Earl Parnell
1257 Springhill Ave.
Mobil, AL 36604
205-438-4514

SALT & PEPA, SHAKE YOUR THANG
FREDDIE JACKSON, NICE & SLOW
NATALIE COLE, WHEN I FALL IN
SHIRLEY MURDOCK, HUSBAND
FAT BOYS, TWIST

WORJ

Bryan Corbitt
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Ozark, AL 36360
205-774-3000

GEO. MICHAEL, MONKEY
FREDDIE JACKSON, NICE & SLOW
KURTIS BLOW, BACK BY POPULAR

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THERESA, WHAT ARE YOU GONNA
CHICO DEBARGE, KISS SERIOUS
KIMSKI, FATAL ATTRACTION
WORLD CLASS WRECKIN', LAY
MARVA KING, BACK UP

WPGA

Pete Blalock
404 Carroll Blvd.
Perry, GA 31069
912-987-2980

K SWEAT, MAKE IT LAST FOREVER
W HOUSTON, LOVE WILL SAVE THE
FREDDIE JACKSON, NICE & SLOW
CASH FLOW, THAT'S THE TICKET

WPOM

George Cole
5800 N. Military Trail
West Palm Beach, FL 33407
305-686-8000

STACY Q, I LOVE YOU
PRETTY POISON, WHEN I LOOK
W HOUSTON, LOVE WILL SAVE
MILES JAYE, SPECIAL THING
GEO. MICHAEL, MONKEY
JEAN CARNE, HEARTACHE
J WHITEHEAD, BODY MOVE
SWEET SENSATION, NEVER LET
RARE ESSENCE, HEY NOW
RUN DMC, MARY MARY

WQIM

Frenche Be
Michael Long
P.O. Box 604
Prattville, AL 36067
205-365-0393

NAJEE, PERSONALITY
N COLE, WHEN I FALL IN LOVE
G HINES, THAT GIRL WANTS TO
LOOSE ENDS, WATCHING YOU
V WILLIAMS, RIGHT STUFF
FREDDIE JACKSON, NICE & SLOW

WRBD

Charles Mitchell
4431 Rock Island Road
Ft. Lauderdale, FL 33319
305-731-4800

WHITNEY HOUSTON, LOVE WILL
FREDDIE JACKSON, NICE & SLOW
FAT BOYS, TWIST
EGYPTIAN LOVER, WANT YOU
SALT & PEPA, SHAKE YOUR THANG
GAP BAND, STRAIGHT FROM THE
ASWAD, DON'T TURN AROUND
WORLD CLASS WRECKIN', LAY
MARVA KING, BACK UP

WSOK

Jay Bryant
Mack Davis
P.O. Box 1288
Savannah, GA 31498
912-232-3322

KOOL MOE DEE, NO RESPECT
TONY TONI TONE, BORN NOT TO
JERMAINE STEWART, GET LUCKY
POINTER SISTERS, I'M IN LOVE
JESSE JOHNSON, EVERY SHADE OF
LOOSE ENDS, WATCHING YOU

WTMP

Chris Turner
P.O. Box 1101
Tampa, FL 33601
813-626-4108

FREDDIE JACKSON, NICE & SLOW
CLIFF BRENCH, DON'T GIVE UP
JEFFERY WILLIAMS, CINDERELLA
A WINBUSH, HELLO BELOVED
RUN DMC, MARY MARY
BILLY PAUL, WE COULD HAVE

WVEE

Ray Boyd
120 Ralph McGill, #1000
Atlanta, GA 30369
404-898-8957

D TRAIN, IIN YOUR EYES
CASHFLOW, THAT'S THE TICKET
HOWARD HEWETT, ONCE TWICE
KEITH SWEAT, MAKE IT LAST
GEORGE MICHAEL, MONKEY
MIKI HOWARD, CRAZY

WWAB

Jerry Hugh
P.O. Box 65
Lakeand, FL 33805
813-682-9139

FROZEN

WXAG

Kingston Hill
2145 S. Millledge
Athens, GA 30605
404-549-1470

JESSE JOHNSON, EVERY SHADE OF
MILLIE SCOTT, IT'S MY LIFE
MICO WAVE, STAR SEARCH
MARK ANTHONY, 1919 MAIN ST.
BRICK, KUM DANZ
FREDDIE JACKSON, NICE & SLOW
JEAN CARNE, HEARTACHE
BRENDA RUSSELL, GRAVITY
KEITH SWEAT, MAKE IT LAST
MARGIE JOFETH, STAY
JIMMY MCCRACKLIN, SAME LOVIN'

WXVI

Ralph Featherstone
Roscoe Miller
P.O. Box 4280
Montgomery, AL 36195
205-263-3459

FREDDIE JACKSON, NICE & SLOW
KID FLASH, LOVE THING
MILES JAYE, SPECIAL THING
FORCE M.D.S., DEEP CHECK
SCHOOLLY D, SMOKE SOME KILL
LOU RAWLS, JEALOUS LOVER
SALT & PEPA, SHAKE YOUR THANG
KOOL MOE DEE, NO RESPECT
RARE ESSENCE, HEY NOW
GEORGE MICHAEL, MONKEY



Mark Picus
Nat Jackson
2611 WERD Radio Drive
Jacksonville, FL 32205
904-389-1111

TYRONE DAVIS, IT'S A MIRACLE
FREDDIE JACKSON, NICE & SLOW
NAJEE, PERSONALITY
SALT-N-PEPA, SHAKE YOUR THANG

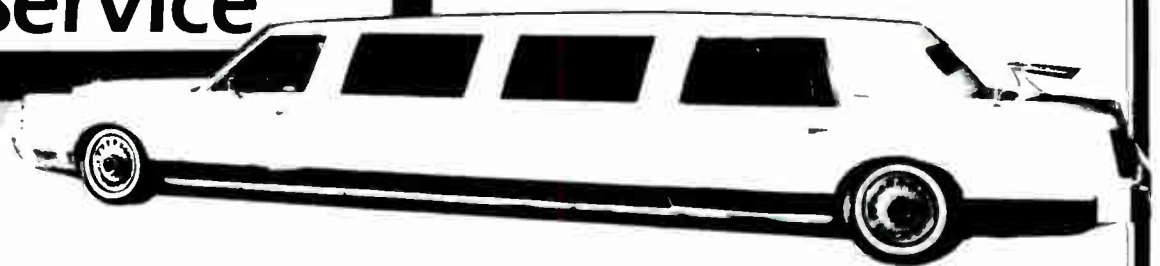
REGIONAL ADDS CHART

ARTIST, TITLE, LABEL	MA	NE	MS	OV	CAR	MW	SE	WST	TOTAL
FREDDIE JACKSON, <i>Nice & Slow</i> , Capitol	13	8	18	7	9	9	22	6	92
WHITNEY HOUSTON, <i>Love Will Save...</i> , Arista	4	3	12	6	7	2	9	1	44
GEORGE MICHAEL, <i>Monkey</i> , Columbia	4	1	4	1	5	6	7	3	31
CASHFLOW, <i>That's The Ticket</i> , Atlanta Artist/PG	2		9	1	5	2	6	1	26
KEITH SWEAT, <i>Make It Last</i> , Vintertainment/Elektra	6	1	4	2	4	3	4	2	26
RUN-DMC, <i>Mary Mary</i> , Profile	3	1	6	3	4	1	5	2	25
D-TRAIN, <i>In Your Eyes</i> , Columbia	3	2	7		1	4	4	1	22
MIKI HOWARD, <i>Crazy</i> , Atlantic	1	1	5	4	2	5	3		21
SALT-N-PEPA, <i>Shake Your Thang</i> , Next Plateau		2	6	1	1	2	9		21
LOOSE ENDS, <i>Watching You</i> , MCA	3		4	1	1	1	4	1	15
CHICO DEBARGE, <i>Kiss Serious</i> , Motown	2		6	2			3	1	14
KOOL MOE DEE, <i>No Respect</i> , Jive/RCA	1		2	1	2	2	5	1	14
PEBBLES, <i>Take Your Time</i> , MCA	1		6	2	1	1	1	2	14
NATALIE COLE, <i>When I Fall In Love</i> , EMI/Manhattan	1		3	1	1	4	2		12
ANGELA WINBUSH, <i>Hello Beloved</i> , Mercury/PG			1		2	2	4	2	11
TONY!TONI!TONE!, <i>Born Not To...</i> , Wing/Polygram		2	2		1	3	2	1	11
GLORIA ESTEFAN/MSM, <i>1 2 3</i> , Epic	2	4	1	1		1	1		10
SHIRLEY MURDOCK, <i>Husband</i> , Elektra			4	2	1		3		10

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PROGRAMMER'S POLL

MIDWEST



CLEO COOK KCXL/
Kansas City, MO
Al B. Sure, "Off On Your Own Girl"—Al's got another out of the box H-I-T! We're getting great phones and I think it will

do well on the charts.

Teena Marie, "Work It"—A very hot Teena. Strong Urban sound.

Howard Hewett, "Once, Twice, Three Times..."—A hot new ballad from Howard. Should do well with female demos. Excellent arrangement.

New Edition, "If It Isn't Love"—With the addition of Johnny Gill, The New Edition have brought their sound back around to full intensity. Getting good phones. Destined to reach the top of the charts.

Brown and this single really shows why he went solo. The guy has a talent all of his own. This has all the ingredients for a spot at the top of the charts.

Ca\$h Flow, "That's The Ticket"—Good uptempo dance cut. Excellent club song and good for radio.

MIDWEST

HERMAN "PAPPA GATTOR" PEARSON

**KBWH/
Omaha, NE**

Ca\$hflow, "That's The Ticket"—Like it, like it, like it! Back to the party down beat. Good dance record.

Salt & Pepa, "Shake Your Thang"—Another winner. Should do as well as 'Push It' did on the charts. One to watch by this hot group.

Lattimore, "Get Up And Start Dancing" & "Break Down"—Both are uptempo songs that are getting good phones. Lattimore has changed his groove for the better. It's definitely 1988.

Artie "Bluesboy" White, "Nobody Wants You When You Are Old & Gray"—Uptempo Blues funkier. For the Blues lovers, it's hot.

NORTHEAST

FRANK CERAMI

**WUSL/
Philadelphia, PA**

Paula Abdul, "Knocked Out"—Strong requests. Strong sales and strong dance floor response in Philadelphia night clubs.

James "D-Train" Williams, "In Your Eyes"—The D-Train sound has always done well in this area. This is definitely one of the strong songs. Initial sales are good.

Force MD's, "Deep Check"—Mature Force MD's sound in the vein of Johnny Kemp. Definitely a song to watch.

ARTEMIS MORALE

**WILD/
Boston, MA**

Siedah Garrett, "K.I.S.S.I.N.G."—I really like this one a lot. I think it will take Siedah to the top.

RJ's Latest Arrival, "Off The Hook"—The best work from RJ's Latest Arrival since 'Shackles'.

Gregory Hines, "That Girl Wants To Dance With Me"—Although Luther produced it, Gregory will take this one all the way to the top without a note from Luther.

CAROLINAS



CEASAR GOODING WIKS/
Coastal, NC

Freddie Jackson, "Nice 'N Slow"—Mid-tempo radio groove that's really nice.

This is definitely a number one song.

Bardeaux, "When We Kiss"—A strange song but it sounds nice. Jazz flavorings with an adult appeal.

Masterplan, "Stomp"—Real funky and a great party song. Lots of telephone requests.

101 North, "So Easy"—Great for the "Quiet Storm" or the "Late Show," as we call it here in the Coastal Carolinas.

SOUTHEAST

(BIG GEORGE) THREATT

**WIBB/
Macon, GA**

Troop, "Mamacita"—Real good dance tune. Uptempo and has the potential to be a number one song.

Bobby Brown, "Don't Be Cruel"—New era for Bobby

We would like to hear from PDs, MDs and Air Personalities who would like to participate in Programmers' Polls either by phone or mail. Send your polls to:

Carolyn Plummer Riley
Black Radio Exclusive
6353 Hollywood Blvd.
Hollywood, CA 90028

or call me at (213) 469-7262

DON'T FORGET TO SEND YOUR PICTURES!!!

INTRODUCING...

as reported by BRE Special Correspondent David Nathan

ANTHONY & THE CAMP: NOT YOUR TYPICAL GROUP

Avid club-goers have been grooving to Anthony Malloy's distinctive vocal style for the past four years on cuts like "What I Like," a No. 1 dance music hit in 1986. With his colleagues in The Camp (Henley Goddard, Lyndon Aaron and Herbie Tomas), Anthony has now

at the company told Jellybean about our package. He knew me from doing track dates on some of my earlier singles at The Funhouse in New York where he played as a d.j. He heard the material and loved it. We made a deal with his company—so I ended up with Warners anyway!"



moved to the next level with *Suspense*, a superb debut LP on Jellybean/Warner Brothers.

•A voice with no name

"I did several 12" singles, starting with 'The Music's Got Me' by Visual, Temper's 'No Favors' and 'You Don't Know' by Serious Intention. I found that when it came time to get an album deal, people knew my voice but no one knew who I was. In 1985, I got up and went to L.A. with my manager with a whole package of six master demos including two songs that ended up on the LP."

•Hooking up with Jellybean

"Originally, I wanted to get a deal with Warners but they passed. However, someone

•Working with different producers

"In working with some of the best producers in the world—Marcus Miller, Deodato, Nick Martinelli and Jellybean—they each bring something out of me musically and they're more objective than I could be. In a way, I felt like the brush they were using on a great painting."

•A different look

The LP cover, the look, the attitude—that's me! I'd say the group's look is a cross between The Cosby Kids and The Little Rascals. We've tried not to give the typical group look on albums with cars, jerry-curl and girls just hanging around. We're not afraid to keep people guessing!"



THE MAC BAND: TEXAS TALENT

The Mac Band (featuring the McCampbell Brothers) have been hitting the nation's airwaves with their smash, "Roses Are Red." The Dallas-based group have a sizzling first LP for MCA destined to establish them as one of 1988's best new groups. Group leader Charles McCampbell talks about the band's arrival on the music scene.

•Getting into the business

"We think of ourselves as having been a part of the music business since we became crowd-pleasers as kids in Flint, Michigan. People in church would let you know whether they liked you or not. We consider ourselves having been gifted with talent—we would get great responses whether at talent contests in high school or at fashion shows as well as in church."

•The group's formation

"In 1984, Derek, Kelvin, Ray and myself got together in Dallas with the purpose of working on some original material, performing and getting a deal. Our manager, Earl Cole Jr., arranged a

showcase in L.A. and that's when we got our deal with MCA.

•The debut LP

"We've been singing for so long as brothers so we know each other's voices real well, which made it much easier for the producers, too. A lot of times, groups don't have that professionalism or the vocal skills—but we've worked at being polished. Having different producers contributed to the uniqueness of the LP. L.A. and Babyface were particularly smooth to work with because they were open to our creativity as vocalists. We're happy because the lyrics on the LP don't over-emphasize sex."

•Living in Dallas

"Performing in Texas allowed us to work and develop our stage act. Now we take pride in the fact that we can duplicate our records live. We've worked hard on getting our choreography smooth and exciting and getting a real tight harmony sound. A lot of people in Dallas don't know about the music business, so we want to be pioneers and turn the industry's attention to this city. There's some great talent here!"

STARTALK

as reported by *BRE* Special Correspondent David Nathan



BETTY WRIGHT: THE WRIGHT STUFF

Betty Wright's recent return to chart success with "No Pain, No Gain" is indeed a welcome sign for lovers of good ol' soul music. The straight-speaking Floridian native, who first hit the charts at the tender age of 13, has made some records that have become true classics—such as "Clean Up Woman" and "Tonight's The Night" in her twenty-plus years in the business.

•Being away from recording

"I refused to do anything from 1983 until 1985. I preferred to sing gospel in church rather than do the kind of trash that I felt people were recording back then. I wouldn't have been happy with that: I wasn't going to sell my soul for rock & roll or anything else. An actress like Cicely Tyson doesn't appear in everything, and I wasn't going to record just anything."

•Coming back

"I had my own label (Ms. B) during my TK years but I didn't really activate it until 1985 because I didn't have the funding. I started working

on an LP but I was running out of money. Fortunately the engineer I was working with in the studio helped me to hook up with Phil Jones at First String Records and the LP, *Seven* was distributed by Fantasy, and the single, 'Pain' became a huge hit in the U.K. I got a lot of work there as a result. That encouraged me to go on so I started cutting the *Mother Wit* LP in 1987, with Steve Alaimo's Vision label distributing my product."

•Her current success

"It must be time for my kind of music again. It's raw yet laid back but I think more than anything else, it's honest. I've really got some fans out there—we must have sold over 800,000 pieces of product between singles, LPs, tapes and CDs. I've had a lot of support from radio people who knew me from years back. Their children, who are now in radio, are playing my new records! I give glory to God because there's no way that a record like 'No Pain, No Gain' could ease into today's market without Him."

•Life & love

"My previous LP, *Seven*, was influenced by a traumatic divorce that I'd gone through. But the man I married after that divorce, Noel Williams, doesn't compare to anyone. He doesn't let me rest on my laurels! And I can't imagine life without my kids: I have five children and sixteen step-children. My goals may not be the same as what people want for me, but as long as I can help someone else, I'm living a good life."

GREGORY ABBOTT: A PROVEN HITMAKER



Singer/songwriter/producer Gregory Abbott enjoyed across-the-board success with his 1986 debut, "Shake You Down" which was recently named "Most Performed Song Of The Year" by BMI, accumulating over one million plays faster than any other song has. With his new LP, *I'll Prove It To You* chartbound, the debonair New York resident took a few minutes during his current promotional tour to chat.

•The impact of his success

"The most impressive part for me is having the opportunity to meet some of the world's greatest practitioners of music and entertainment, people like Burt Bacharach and Bill Cosby and so many others. Not only that, but being accepted as a peer by such great people is very gratifying. On a personal level, I have a lot less free time—I spent most of 1987 overseas, in Brazil, Japan, the U.K., Portugal, Spain, Italy and Germany."

•Matching his first album

"I didn't think about having to top the first LP. I was just happy to be doing

another record, having another chance to express myself musically. I got the opportunity to use a lot of new equipment on this record that I found in Japan, which made it even more exciting."

•The music on the LP

"I'd say that this record takes the listener through a musical emotional journey through love, the various nuances of love. It's a celebration of love seen through different vantage points. Some are humorous, some sincere, some meaningful—I even have one song about a high-priced lady of the night ('She's An Entertainer') and that's the only song that's not really autobiographical!"

•Being a sex-symbol

"Well, I don't see myself as a sex-symbol, but naturally I don't mind that there are ladies who appreciate my sound and my looks. I can think of one particularly funny aspect of that: a friend of mine asked me when my new record was coming out because, he explained, my music was his family planning! Apparently, his first daughter was born out of 'Shake You Down.' I told him that with 'I'll Prove It To You,' he should plan to have twins!"



WHATEVER HAPPENED TO...?

Mr. "Green Onions" of Booker T. and the MG's *By Spider Harrison*



Booker T. and the MG's.

Booker T. Jones is recognized as the cornerstone of the legendary group, Booker T. and the MG's. He also gets raves for his solo vocal artistry and he possesses a myriad of other talents, including those of arranger, producer, songwriter and film scorer.

Born and raised in Memphis, Tennessee, he helped formulate the once dominant Memphis Sound, which certainly proved to be a vital element in the evolution of contemporary Rock, Pop and Blues music.

By the time he entered Booker T. Washington High School in Memphis, Jones had clearly shown signs of artistic brilliance. He mastered all the brass and woodwind instruments, including clarinet, oboe, saxophone, trombone and sousaphone. In tenth grade, classmate David Porter (who would eventually write "Soul Man," "Hold On, I'm Coming," etc.) led Jones off the school grounds at recess to the Stax Recording Studios, where Booker was hired as part-time session player on keyboards,



Booker T.

baritone sax and trombone. There, Jones met Rufus and Carla Thomas and Chips Moman and went on to become part of the production team that churned out hits for Wilson Pickett, Don Covay, Otis

Redding, Eddie Floyd, William Bell, Albert King and, of course, Booker T. & The MG's.

During this period, catapulted by the million-selling mega-hit "Green Onions," Jones enrolled at Indiana University. At Indiana, Jones studied orchestration, music theory and composition. Upon completion of the four-year music course, he received his bachelor's degree.

In 1969, Jones moved to Los Angeles, where he began recording for numerous labels, including A&M, Epic and Elektra Records. Since leaving Memphis, he has produced gold albums and singles for Bill Withers ("Ain't No Sunshine") and Earl Klugh (Magic In Your Eyes") and platinum and multiplatinum efforts for Rita Coolidge ("Higher and Higher" and "Anytime, Anywhere") and Willie Nelson ("Stardust" and "Without A Song").

All told, Jones has composed over 160 songs, including the classic "Born Under a Bad Sign" and Billy Idol's current Top 10 hit, "To Be a Lover," with songwriting partner William Bell.

Jones has performed as an actor in the second remake of "A Star Is Born," co-starring Barbra Streisand and Kris Kristofferson, and has written and arranged the film scores for Jules Dassin's "Uptight," "Willie Nelson's "Songwriter" and John Cassavetes' "Opening Night."

Jones' hobbies include tennis, karate, fishing and eating sushi and other Japanese foods. A private person, he and his family enjoy camping, a home in Southern California and a 120-acre ranch-retreat in Northern California. One of music's true giants, Jones is still exploring new ideas and discovering new audiences. And he remains at the cutting edge of technology and sound production.

Of the original members of the MG's—guitarist Steve Cropper, bassist Louie Steinberg (who played only on "Green Onions"), later replaced by Duck Dunn, and the late drummer Al Jackson—only Jones, Dunn and Cropper are still doing gigs together. In fact, this week, the group is off to Italy for some engagements.

"Whatever Happened To?" will soon be available as a 30 minute weekly syndicated radio program. For more information please call (818) 508-9180.

PRODUCER PROFILE



JERRY KNIGHT & AARON ZIGMAN *by David Nathan*

Producers Jerry Knight and Aaron Zigman have racked up an impressive catalog of hits during their five years together—working with some of the pre-eminent recording artists of our time including Natalie Cole, Dionne Warwick, The Four Tops and most recently, Aretha Franklin on a soon-to-be released duet with Levi Stubbs (of The Tops). In addition, the L.A.-based team has contributed to some of today's generation of hitmakers including The Jets, Jermaine Stewart, Stacy Lattisaw, O'Bryan and now, Five Star.

Initially, the two met at the offices of Almo-Irving Music (the music publishing arm of A&M Records) in 1982 during a period when Knight was a solo artist with A&M Records (after his tenure as lead singer with Ray Parker Jr. & Raydio) and Zigman, a staff writer with the company. "We had offices next to each other and we'd try and blast each other out by playing our music loud. We finally came face to face after nearly blowing up the speakers!"

Knight had already begun having songs cut by artists such as The Whispers and Philip Bailey after cutting three albums for A&M while Zigman was busy with the likes of Carly Simon and Gwen Dickey, former lead singer with Rose Royce. "We started writing together and between us, we did all the instrumentation on the demos which definitely helped," the team noted, taking a break at a Hollywood studio from mixing the upcoming Aretha/Levi duet ("If Ever There Was"), scheduled for release as part of The Four Tops' Arista LP on which the team produced three tracks.

With Knight playing guitar, bass, keyboards, flute, clarinet, saxophone

and doing extensive drum programming and Zigman a talented keyboardist and synthesizer programmer, the duo realized pretty soon after beginning their partnership in 1983 that they could provide more than just material for recording artists. "After we got a few covers off the writing demos that sounded pretty much like the finished records, we realized we could produce too."

The team's first break came when they were hired to play on sessions for the newly-signed Jets' first album for MCA, as well as arranging the group's version of the old Delfonics' hit, "La La Means I Love You." "We knew we had some songs that would be smashes for the group but we hadn't paid a lot of production 'dues.' We didn't think about writing any crossover songs—we do good r&b songs. We ended up producing four songs on The Jets' album including their first two hits, "Curiosity" and "Crush On You" and it was a really good experience."

The Jets' debut became a platinum seller and Knight & Zigman began to get calls for their production and writing services. They produced cuts on Patrice Rushen for Arista and Bunny DeBarge for Motown: "Our next big high was working with Natalie Cole," recalls Knight. "She's such a 'bad' singer and a great person. It was truly a pleasure working with her." The team composed and produced "Everlasting," the title cut for Cole's smash album.

Almost at the same time, Zigman remembers, "we began doing sessions with Dionne Warwick. She must be the most professional singer we've worked with: she's got this amazingly busy

schedule but she's truly a career woman—she comes in with her homework done! We did three songs for her "Reservations For Two" album and 75% of what we did was cut 'live' with the musicians and Dionne together and 90% of the time, she got it in the first take - which is pretty incredible."

Both men admit that their own musical abilities are a big asset in the pre-production stage of their work: "We pretty much can map everything out before we actually begin to record with an artist. The magic really happens in the studio though and there are times when we get far more than we anticipated—like with Aretha and Levi."

Zigman recalls that his first reaction to meeting the Queen of Soul was "one of awe! She's one of my idols." Knight recalls that when Aretha asked, "How do you want me to sing that?" "I just said anything you sing will be fine!" The session in Detroit was 'live.' "They're like brother and sister and their voices blend so well." The team is hopeful that The Four Tops' initial Arista LP, which includes two other Knight and Zigman tracks, "will be huge—they're sounding better than ever."

With seven tracks on the current Jermaine Stewart album (including the title cut, "Say It Again"), three on the upcoming Jermaine Jackson LP and sessions just completed for Five Star's next album, Knight & Zigman are two very busy guys. "We still have a long way to go: like getting Grammys as producers of the year and for a song of the year. We want to continue to work with good artists and one of the challenges is always taking an act from nowhere to the top of the charts, as we did with The Jets."

Both men admit that the most difficult aspect of their work has little to do with music: "It's dealing with the politics of the record companies. Like the way some companies bring in people to remix our work and we're not talking about dance re-mixes, either! A lot of times, what happens is that someone will remix something and it ends up so far removed from the music we originally did."

To stay on top of what's happening musically, "I go out a lot," says Knight, "and party!" But Zigman prefers "to listen to the radio and watch MTV, BET and VH1 to keep up with everything." Songwriting continues to be a main priority for the duo but an album by the two as artists isn't out of the question.

"We just want to keep finding something else to reach for and there are some people we'd love to produce like Billy Ocean, Siedah Garrett and Stephanie Mills—'cause she really can sing! And we wouldn't mind if Natalie or Aretha or Dionne consider us for their next albums, either!"



IN THE MIX

By Elaine Stepter

My friends over at the **Greene Street Recording Studios** in NY are still proving to be the most sought after facility in the Big Apple. One reason being, is their state-of-the-art AMEK APC 1000 console that was purchased earlier this year. The facility has attracted some of the top names in the music industry.

Keith Richards along with engineer **Joe Blaney** were at the AMEK APC console mixing Keith's new album for Virgin Records.

Chris Shaw assisted on the dates. Hit producers **Hank Shocklee** and **Eric Sadler** remixed all 48 traks of the Wing/PolyGram artist **Vanessa Williams** LP *The Right Stuff*, which immediately started working its way up the charts. Hank and Eric, joined by Chuck D also put the final touches on Def-Jam's incredible new **Public Enemy** LP. The talented production team also found some time in their very hectic schedule to deliver mixes for "Slick Rick" **James. Rod Hui** and **Nick Sansano** shared engineering duties while Chris Shaw did his thing at the editing block. Matt Tritto assisted. Yes, all the mixes were done using the GML automated APC.

Finally at Greene Street, Profile Records artist **Rob Base/DJ E-Z Rock** was in doing some sweetening on that "It Takes Two Project." Nick Sansano handled the overdubs and mixing on Studio A's Trident TSM.

The **Real Roxanne** is making a comeback. She has recently been in the **Chun King House of Metal Studio** in NY with **Jam Master Jay** of **Run-DMC** and **LA Posse** (producers of L.L.Cool J) working on an album scheduled for release in August. "The Real Roxanne is so hot she makes Grace Jones look like Nancy Reagan," says the NY Daily. Well as far as it goes for now the only Roxanne that's hot is Roxanne Shante'. Real Roxanne, we'll be waiting.

One of the busiest recording



Pictured in New York's Chun King House of Metal Studio are Run-DMC's Jam Master Jay (c) and (l-r): LA Posse's Darryl Pierce, Dwayne Simon and The Real Roxanne.



Pictured in Larrabee Sound Studios are L-R Jeffrey Osborne (A&M artist) Robert Brookins (producer) Keith Cohen (engineer) and Khaliq Glover. (Photo by Orna)



Also in Larrabee Sound are Robert Brookins (producer) Jackie Jackson and Keith Cohen.

facilities is playing host to one of the music industry's best. A&M recording artist **Jeffrey Osborne** has been in at Larra-

bee Sound to mix the first single off his new LP. The trak "She's On the Left" is co-produced by Jeffrey and **Robert Brookins**.

BLACK RADIO EXCLUSIVE

Larrabee's master mixer and engineer **Keith Cohen** mixed the single, and then brought in **Steve Beltran** to work with him on the 12". The 12" will feature **Jeff Lorber** doing overdubs.

LA. and Babyface brought in four songs recorded by **Sheena Easton** to be mixed for her debut album on MCA records. **Jon Gass** engineered with the assistance of **Andy Batwinas**. **Louil Silas Jr.** came in to re-mix the trak by the **Mac Band** "Stuck Between A Rock and A Hard Place," produced by LA and Babyface for MCA. **Tavi Mote** engineered.

The trak produced by **Leon Sylvers** "Rock My World" and recorded by RCA artists **Five Star** is now being re-mixed at Larrabee Sound. Jeff Lorber is featured on the overdubs for this tune.

And finally in the mix this week, Volt/Fantasy artist **James Earley** has a new trak hitting the streets. "The Melody Song" B/W "When You Come Around" should be on your desk in just a couple of weeks. This will be his second release for the label.

Till next week Keep It Happening by keeping it In The Mix...

Please send all studio information and photos to BRE c/o Elaine Stepter, 6353 Hollywood, CA 90028.

July 8, 1988

Jazzy Jeff and the Fresh Prince are interviewed by Rap Report at BRE's offices...

BRE: So you've got a double album out...

Jazzy Jeff: The first in Rap history.

BRE: Why so much material? Fresh Prince: To give the people more than what they bargained for.

Fresh Prince: More Hip Hop for their Hip Hop dollar!

BRE: How did you get started?

FP: When you're growing up in urban areas, Rap is a big part of your life, and I'm sure it's like that here. Rap is the music of the teenagers and it was natural to rap in my neighborhood.

BRE: You are from Philly. Did you come up against any attitude from New York?

FP: Yeah, but we just demanded respect, and when it wasn't given at the proper times we took it.

BRE: What else is up in Philly?

JJ: There's a very big Rap scene. What we're finding out is that a lot of the hardcore street groups that did block parties and the parties in the ballrooms aren't doing them any more. Everybody's concentrating on making records now. Now it's hey, let's go in my basement and hook up a demo and send it to some record companies. So I think that Philadelphia has definitely become more serious on the Rap scene.

BRE: Is New York trying to monopolize Rap? What other scenes are offering hot material?

JJ: Miami, L.A., Atlanta, Detroit, Chicago... everyone's getting into it. And it's not that it's being monopolized by the East Coast—there's enough room for everybody. Everybody is doing their own thing and everybody's getting accepted.

FP: For us it's more important for the MC to get his lyrics across, for the Rapper to be heard, more so than the beat be

danceable.

BRE: All right, cool...

FP: That's my line from now on...all right, cool.

JJ: Good, you took all of mine.

BRE: Are you guys just out of school?

FP: Fresh Prince is 19 years old and Jazzy Jeff is a little older than that.

JJ: I'm 23.

FP: Whew! That's pretty old pal.

BRE: There's a rumor that you passed your SAT's with a 1470 score.

FP: I did, Jeff didn't.

JJ: I beg your pardon!

FP: I was accepted to the Massachusetts Institute Of Technology for computer engineering and Jeff talked me out of it to record an album. And he did pretty well. I'm proud.

JJ: He'd have been a nerd.

BRE: Do you want to go back to school?

FP: Right now what's foremost in my mind for my career is...

JJ:... a Jacuzzi for pigeons.

FP:... is the tour right now. I'm reading a movie script now, too. So I want to do a movie. But I wanna get back to school. "Knowledge is the key to end all your woes." Remember Run-DMC said that? They meant that!

BRE: Is Rap an educational tool?

JJ: Very much so.

FP: A lot of people say that Rap has negative images. There are good boxers and bad boxers. Good football players and bad football players. If everybody accepts that there is good and bad in everything else, why is Rap all bad? I believe in the Yin and Yang theory. Nothing is all good and nothing is all evil. Now if you look at Jazzy Jeff and the Fresh Prince, I don't think you're going to find any negativity. We don't smoke and don't drink. I don't think there is any way you could look at us



By Duff Marlowe

RAP

REPORT

and say, I don't want my kids to listen to Rap music. Jeff may get upset but I have to say...You'd have to be an idiot to say that Rap is negative. You'd have to be an idiot to use a stereotype. Say, like all Black people eat chicken and watermelon. There's good and bad Rappers. What we're working to do is to try to eradicate some of those stereotypes and open up people's closed minds.

BRE: Well, what's up next from the album?

FP: "Nightmare On My Street," and if you liked the "Parents" video you'll love the new one.

BRE: Any special dedications or salutations...

FP: To all our younger listeners that are out there we'd like to say "look at Jazzy Jeff and Fresh Prince and don't just listen to our music, try to see what we stand for. In a time when other Rappers were lettin' you know that they could bite down trees and stuff like that, we had some fun and did what we wanted to do. We didn't follow what everybody else wanted to do. Anything your mind can conceive you can achieve and that's what you gotta believe, go for yours...don't go for somebody else's! I'm outta here.

STREET BEAT

Ultramagnetic MC's come again with this week's freshest dance groove from Next Plateau. "Watch Me Now" exploits the band's syncopated delivery with a characteristically light, soul styled background arrangement produced by UMMC's. Excellent lyrics!...**Public Enemy's** *It Takes A Nation Of Millions To Hold Us Back* is this summer's definitive Hip Hop album. Encouragingly, "Don't Believe The Hype" is all over the Big Apple and added all over D.C., at Philly's WUSL, at L.A.'s KDAY and on a surprisingly large number of widely scattered stations. New York has Flavor fever these days and the charismatic co-front person takes the lead vocal on "Cold Lampin' With Flavor" backed by a stoopid def dance mix from producers **Hank Shocklee** and **Carl Ryder**. "Louder Than A Bomb" is **Chuck D's** intense lyrical blast aimed at the forces of suppression in America, with cutting narrative references to Malcolm X, Martin Luther King, and even alleged FBI surveillance of the PE.

The cut lives up to the title both musically and lyrically! Perhaps the *hardest* dance jam, though, is a ruthlessly direct assault on the current music scene that...well, definitely ain't "with it." Take the PE to court for sampling! Sample this... "Show 'Em Whatcha Got" is a dreamy sax-sampled instrumental that makes apparent the group's Islamic and Black Nationalist underpinnings. Chuck's rep as the "Coltrane of Rap," and the song, could have been enhanced by using samples of Trane's perfect tone...perhaps the most incisively provocative selection is "Black Steel In The Hour Of Chaos." Chuck sets a bleak and harshly militant tone in an angst ridden prison setting, confronting a penal system that is used as a method of calculated political repression against Black America. "Security Of The First World" is a tribute to ringmaster **Grip** and PE's paramilitary S1W squad. PE is the tip of the iceberg in a strongly emerging Black Nationalist undercurrent, and is a

musical and artistic phenomenon that may presage big changes for the following decade as well as great dancing until the revolution! PE rocked Vegas on the Run's house date along with **Jazzy Jeff, JJ Fadd** and, of course, Run and them. The date was promoted by the Las Vegas staff of promoter **Mike Minggia**. Also featured were well-received local talent **FBI**, who are set to bust out some wax... moving to L.A., **EPMD** joined the tour and the long absent **Beastie Boys** cameo-ed with a fresh new jam called "Full Clout." The surprise song is one of three new cuts being produced by the **Dust Brothers** production team. One Dust Bro is **Delicious Vinyl's Matt Dyke**, who produced the hot label's killer debut releases from **Tone Loc** and **Young MC**...and to correct an error, the soul classic "I'll Take You There" was done by **The Staple Singers**. Sorry, Pops!...

Salt-N-Pepa have released a hotly added (on multi-formats!) single called "Shake Your Thang" hyped up by Hurb,

which features the groove from the Isleys' hit of the same title. Featured on the smokin' cut are Go Go crew **E.U.** Check out the other side, "Spinderella's Not A Fella"...**Sir Mix-A-Lot** is seeing adds in all regions for his Nastymix recording "Rippin'...The **World Class Wreckin Cru** is back with the Lonzo and Uzi Bros. produced up tempo dancer "Lay Your Body Down" on Krut-Cut records...**G-Man** offers the Turnpike Records selection "Hollywood Swingin'..." **MR. X** and **MR. Z** are back from their "Old Gold" session with a triple barreled 12-inch release on the G-Fine Sounds label: "Respect," "Silly Rabbit," and "Let's Do This"...The **Fat Boys** bust out the LP *Coming Back Hard Again* that has a strong early rock influence. The corpulent crazies do "The Twist" with **Chubby Checker**, "Louie, Louie," "Jellyroll" and "Rock The House, Y'All" as well as the albums title track... **Kool Moe Dee** picks "No Respect" to follow his last hit from Jive. Check out the full review on page 7...



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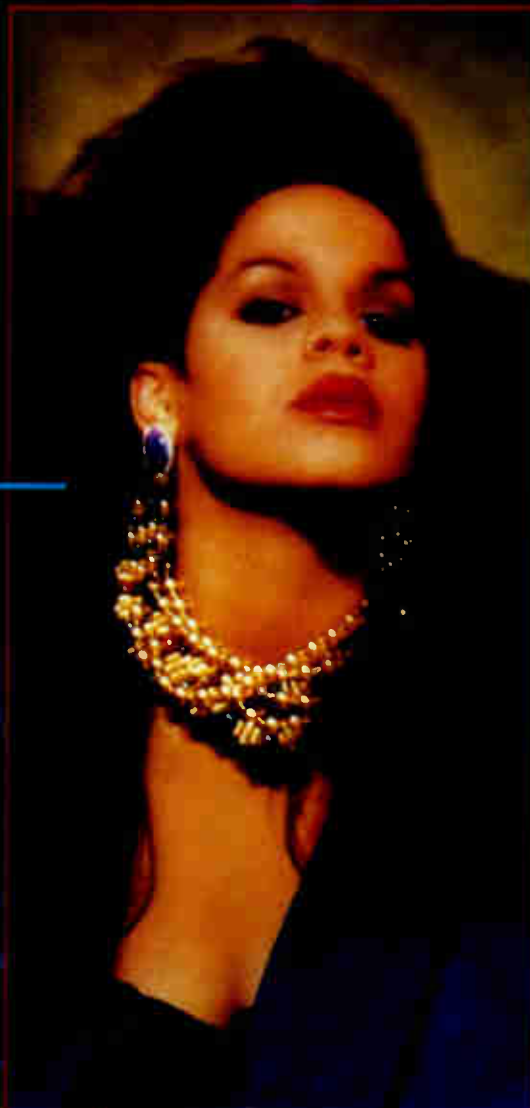
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TECH NOTES

by Billy Paul

Buying your home stereo... Component systems

I personally prefer the component stereo system over the modular system because each device or component can be individually selected based on its own merits. One benefit here is that you do not have to buy all high quality expensive gear the first time out. You can update the system as you go along. For example when I started my system I bought an expensive amplifier, and less expensive components. Over the years I replaced the other components, one by one, eventually creating a very complex stereo system.

Buying components need not be a mind boggling burden on the non technical person. The first thing to do is write down exactly what components you want, and what features you want on them. For example, do you want a multiple play CD? Manual or automatic turntable? How many inputs do you need? If you plan to connect TV audio, or an extra cassette recorder you will need an amplifier that can accommodate this gear.

Basic Component Terms

1. **Pre Amp...**Short for Pre Amplifier, this device is the master control for the system. This is where the volume, bass, treble, and mode switches are. A pre-amp cannot drive the speakers.

2. **Power Amplifier...**the main amplifier that provides power to drive speakers.

3. **Integrated Amplifier...**A combination of the pre-amp, and power amp together in one unit.

4. **Tuner...**An AM/FM radio that must be hooked to a separate amplifier.

5. **Receiver...**Contains all of the above.

By far the most popular, but hard core audiophiles prefer the individual units.

Systems with separate pre-amp, power-amp, and tuners are by far the most expensive. If you have the bucks, then this is the way to go. Remembering what was said before about building the system up, you could go with a high quality power amp, a used pre-amp, and a less expensive tuner. If all this is too complicated, then the receiver is the way to go. There are many fine receivers on the market that have all kinds of bells and whistles for the most discriminating audiophile.

As far as turntables go, I recommend the "direct drive" turntable rather than a belt driven table. As we collect more and more CD's the turntable gets used less and less. Belts dry out, especially with non use.

Tuners can be purchased for \$60 to \$600. With the modern hi-tech digital tuners, get the best deal you can. I bought a digital tuner for less than \$60 on sale and it pulls in more stations, with better clarity, than my older expensive tuner.

Hooking it all up

Hooking up your component system is not as hard as it appears to be. It's all very logical. Each device has right and left audio cords, and a AC power cord.

First select the spot for your receiver, or amplifiers. A spot with plenty of ventilation is recommended. Next unpack each component, one by one and connect the audio lines. Your instruction book will clearly show what goes where. I think some people get into trouble here because we all have the tendency to unpack everything at once

ending up with a pile of wires that would scare a veteran engineer. The whole secret here is one by one, wire by wire.

Here's a tip, for example. Look at the audio wires coming out of a turntable. The wire with the red connector is the right channel connector, red is the color for right, usually. Some cables do not have a red jack, so the rule is, the odd color connector is the right channel. For instance, with a grey color cable, with one grey jack and one black jack, the black jack will be the right channel. Plug the power cords into the AC receptacles in the back of your amplifier.

When you hook up your speakers, the main rule is to make sure that you hook them up *in Phase!* The red speaker output connector (sometimes orange) on the amplifier must be connected to the red connector on the speaker, and the black to the black. If one channel is reversed, the other should be reversed also. In short, make sure that you have positive (+) to positive, and negative (-) to negative. Hooking one up backwards will not damage anything, but the system will not sound as good. If the speakers are *in Phase* the sound will appear to be coming from between the right and left speakers. Do not power the system up before the speakers are connected. Serious damage can be done to your amplifier. One other thing, I recommend using a heavier gauge wire to connect the speakers. I use regular lamp cord purchased at a local hardware store.

Now, operate each component and get familiar with all of the controls on the system. Of course, make sure everything does what it is supposed to do. Next, invite 3,000 of your closest friends, and have one of those great break-the-lease parties!

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Top 40 Jazz Albums

- | TW | LW | | TW | LW | |
|----|----|---|----|----|--|
| 1 | 2 | <i>Living Colors</i>
DAVE SAMUELS
MCA | 21 | 26 | <i>Rites of Summer</i>
SPYRO GYRA
MCA |
| 2 | 3 | <i>Every Step of the Way</i>
DAVID BENOIT
GRP | 22 | 28 | <i>Sticks & Stones</i>
GRUSIN & GRUSIN
GRP |
| 3 | 6 | <i>Amina</i>
AMINA CLAUDINE MYERS
Novus/RCA | 23 | 30 | <i>Lay It On The Line</i>
SAM RINEY
Spindletop |
| 4 | 1 | <i>Tears of Joy</i>
TUCK & PATTI
Windham Hill Jazz | 24 | 18 | <i>Basic Blythe</i>
ARTHUR BLYTHE
CBS |
| 5 | 12 | <i>Eyes of the Veiled...</i>
CHUCK MANGIONE
Columbia | 25 | 39 | <i>It Makes You Wanna...</i>
PIECES OF A DREAM
EMI-Manhattan |
| 6 | 7 | <i>I Came To Play</i>
PAUL JACKSON, JR.
Atlantic | 26 | 19 | <i>Voice of the Heart</i>
ERIC MARIENTHAL
GRP |
| 7 | 8 | <i>Eye of the Beholder</i>
CHICK COREA
GRP | 27 | 22 | <i>Jazil Brazz</i>
HERBIE MANN
RBI |
| 8 | 10 | <i>Stronger Than Pride</i>
SADE
Epic | 28 | 37 | <i>If The Bass...</i>
STANLEY CLARKE
Portrait |
| 9 | 5 | <i>Memos From Paradise</i>
EDDIE DANIELS
GRP | 29 | 40 | <i>Politics</i>
YELLOWJACKETS
MCA |
| 10 | 16 | <i>Reflections</i>
GEORGE HOWARD
MCA | 30 | 38 | <i>Close Up</i>
DAVID SANBORN
Reprise |
| 11 | 13 | <i>Day By Day</i>
NAGEE
EMI-Manhattan | 31 | 35 | <i>Bordertown</i>
BENNY WALLACE
Blue Note |
| 12 | 14 | <i>Folk Song For...</i>
SHADOWFAX
Capitol | 32 | 23 | <i>Will Downing</i>
WILL DOWNING
Island |
| 13 | 4 | <i>Kilimanjaro</i>
RIPPINGTONS
Passport | 33 | 27 | <i>Laguna Sunday</i>
JIM DEVLIN
Nova |
| 14 | 21 | <i>Too Hot To Touch</i>
BEN SIDREN
Windham Hill | 34 | 29 | <i>To Begin Again</i>
NELSON RANGELL
Gaia |
| 15 | 24 | <i>Destiny's Song...</i>
COURTNEY PINE
Antilles | 35 | ** | <i>Facets</i>
DOC SEVERINSON
Sound Wing |
| 16 | 9 | <i>Walter Beasley</i>
WALTER BEASLEY
Polydor/PolyGram | 36 | ** | <i>Life In The Modern...</i>
CRUSADERS
MCA |
| 17 | 11 | <i>Double Feature</i>
SPECIAL EFX
GRP | 37 | ** | <i>Endlessly</i>
DIZZY GILLESPIE
MCA/Impulse! |
| 18 | 15 | <i>Time & Place</i>
MIKE STERN
Atlantic | 38 | ** | <i>Live At Blues Alley</i>
WYNTON MARSALIS
Columbia |
| 19 | 20 | <i>Distant Drums</i>
BRIAN SLAWSON
CBS | 39 | ** | <i>No Longer I</i>
TOM BROWNE
Malaco |
| 20 | 17 | <i>Paradise Citizen</i>
RANDY BERSEN
Zebra | 40 | 25 | <i>Super Live</i>
GRP ARTISTS
GRP |

JAZZ NOTES

JVC Jazz Fest Kicks Off in NYC

NEW YORK: The JVC Jazz Festival, formerly the Newport and Newport-in-New York Jazz fests, takes off this weekend in Gotham. Saturday alone offers Ella Fitzgerald at Carnegie Hall, Miles Davis at Avery Fisher Hall and Gerry Mulligan at the 92nd Street YMCA. Continuing through July 2, the JVC bash is, in its new configuration, but one segment of the immense International Festival of the Arts.

Monk Jazz Institute Finds Home

DURHAM: This North Carolina city has been confirmed as the future site of the Thelonious Monk Institute of Jazz, according to its executive director, Thomas Carter. Reportedly the world's first music conservatory devoted exclusively to Jazz, the institute will offer a practical and theoretical curriculum taught by leading Jazz musicians and educators. The \$12 million facility, named for the legendary pianist and Rocky Mount, NC-native, will, according to Carter, "create an educational, cultural and performance-based environment for young, developing Jazz musicians."

B.B. King Debuts on H.B.O.

NEW YORK: *B.B. King & Friends*, one of the highly acclaimed Cinemax (cable TV) Sessions

Series, is now available as an HBO/Video Home Release.

The Blues superstar's "friends" include Gladys Knight, Chaka Khan, Albert King, Billy Ocean, Dr. John, Etta James, Eric Clapton, Phil Collins and Paul Butterfield (in his last live performance before his untimely death).

King can also be heard on his own nationally syndicated radio program, *The B.B. King Blues Hour*, available on over 60 U.S. stations.

Three New Ray Charles CDs

LOS ANGELES: The compact disc library is scheduled to be vastly enriched in July with the release of three Ray Charles albums on Dunhill Compact Classics. Two of them are long out-of-print classics: "Ray Charles/Genius & Soul-Jazz" and "Ray Charles and Betty Carter." The third, "Ray Charles/Country & Western Hits," is a new compilation of the songs that put his indelible stamp on C&W. According to Dunhill Chairman Bobby Roberts, "The Genius" will personally participate in the remixing and remastering of the original tapes. This latest album trio will join the already released two-volume "Ray Charles/His Greatest Hits" collection, which the company reports as being among its current best-selling releases since its November reissue.



Already legends in their own time, the Modern Jazz Quartet recently performed at Harlem's legendary Apollo Theater. Teamed with the New York Philharmonic, the group's concert was one of a special series being given by the orchestra at Black America's most famous performing arts palace. Backstage at the Apollo are (from left): MJQ pianist John Lewis, drummer Connie Kay, East-West Records (the group's label) president Neshui Ertegun, vibraphonist Milt Jackson and bassist Percy Heath.

MUSIC REVIEWS

By Duff Marlowe

FORCE M.D.'S—DEEP CHECK—TOMMY BOY—Hold it now...here's a radical switch for the seductively suave vocal group, we show the BPMs on this latest chartbuster clockin' in at a relatively breathless 116 pace! The M.D.'s are still fronting their smooth vocal harmonies, and certainly don't give up a drop of their sophisticated sound, but this time dancers will be dancing and toes will be tapping!

INFORMATION SOCIETY—WHAT'S ON YOUR MIND (PURE ENERGY)—TOMMY BOY—The Info crew presents a clean, pop European sound aimed directly at the dancefloor on this cut from their eponymously titled album. Picture perfect production makes for a sparkling mix that features cameo samples of Star Trekker Mr. Spock's voice. Top of the line techno-dance!

PIECES OF A DREAM—HOLDING BACK THE YEARS—EMI/MANHATTAN—POD lays down a fine rendition of the Simply Red hit in their jazz flavored Pop instrumental style with the able assistance of Jazz/Fusion stalwart Grover Washington, Jr. (who jumps on his favorite axe, the soprano sax) and drummer of great notoriety Lenny White (who produces the cut). 'Round the other side of this 12" the group picks up the pace of "Round Midnight," makin' the Miles classic kinda funky!

TAKE 6—SPREAD LOVE—REPRISE—Yes, we do love this excellent new vocalese group! You'll not find one musical instrument other than sweetly blended vocal harmonies mixed with a little snappin' and clappin' on this happy upbeat original composition. Young and fine, these guys got it goin' on. Now that's true talent!

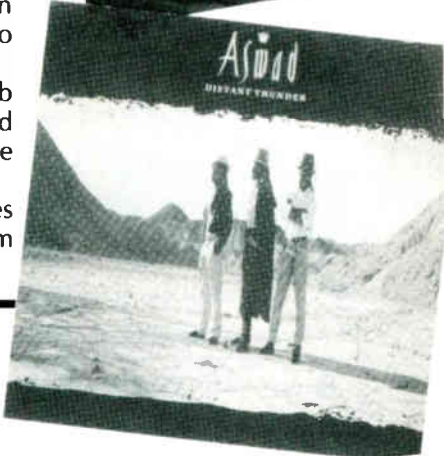
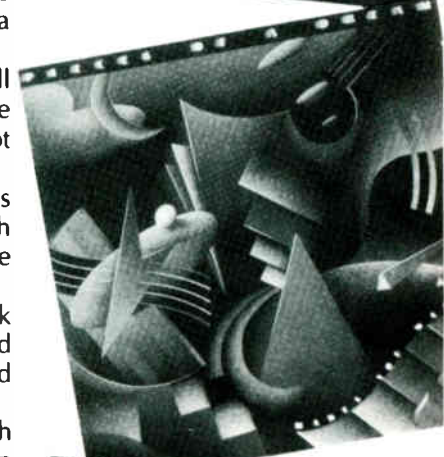
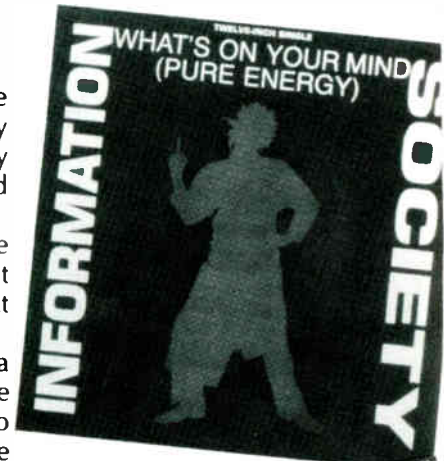
MORRIS DAY—LOVE IS A GAME—WARNER BROS.—Time-mates Jimmy Jam and Terry Lewis are behind this slow walking ballad with a beat, sharing production and songwriting credits with Morris. Borrowing classic soul and R&B sensibilities, this is a great romantic groover for those languorous and lazy days of summer.

TYRONE DAVIS—DO YOU FEEL IT—FUTURE—Davis has been getting great response from Black radio on this release. Offering a home grown Blues/R&B vocal style on top of this multi-faceted arrangement, the song has real drums, real bass, real funky guitar, real soulful girls on the background vocals...and well, what more can we say? We almost forgot what the real thang was like.

ASWAD—DON'T TURN AROUND—MANGO/ISLAND—Is Black radio waking up to the rich Reggae culture that has been so sadly neglected? Brit-based Aswad is seeing increasing action on this coolly melodic island-influenced jam. It ain't exactly Reggae proper, but hey...we gotta start somewhere!

SUE ANN—ROCK STEADY—MCA—Admittedly we had reservations about *anyone* taking a stab at the hallowed Aretha Franklin classic, but the way producer Jesse Johnson has this thing mixed up we'd say it's a killer! Ain't no one gonna out-soul Lady Soul, but this electro slam dance focuses more on up-to-the-minute technology with a strong eye towards the dance clubs.

CLIFF BRANCH—DON'T GIVE UP (ON LOVE)—SUTRA—Vocalist Branch writes and produces this somewhat funky down-tempo dance jam. Presenting a good, clean sound for mainstream radio, this one is formatted for Black and Pop/Urban.



NEW RECORD RELEASES

FOR THE WEEK OF JUNE 21

Label	Artist, Title	12	45	LP	CD	Tempo	Description
MAJORS:							
TABU	KATHY MATHIS, Men Have To Be	•				M/F	Dance Traks
	KID FLASH, Love Thing	•				M	Rap Ballad
	MARC ANTHONY, 1919 Main Stret		•			M	A Debut
COLUMBIA	GEORGE MICHAEL, Monkey	•	•			M/F	Off The Current LP
	GROVER WASHINGTON, French Conn...	•				M	Jazz Instrumental List
	RONNIE LAWS, Smoke House		•			M	New Music
	JOHNNY MATHIS, Just Like You		•			M/S	First Single
CBS ASSOC.	KATE GENGO, Tell Me	•				F	Disco Traks
WARNER BROS.	MICHAEL COOPER, Quickness	•	•			M	3rd Release
	MORRIS DAY, Love Is A Game	•	•			S	3rd Single Release
CAPITOL	FREDDIE JACKSON, Nice & Slow		•			M	Brand New Music
MCA	BOBBY BROWN, Don't Be Cruel			•		M	His Second Album
	LOOSE ENDS, The Real Chuckeeboo			•		A	British Invadors
	SUE ANN, Rock Steady	•	•			M/F	A Remake
QWEST/WB	SIEDAH GARRETT, Kiss Of Life			•		A	Her Debut
ATLANTIC	SINITTA, Sinitta			•		A	Her First LP
INDIES:							
FUTURE	TYRONE DAVIS, Flashin' Back			•		A	A Resurging Artist
FRESH	EPMD, You Gots To Chill	•	•			M	Rap Traks
FEVER/SUTRA	THE COVER GIRLS, Inside Outside	•				M	Female Vocalists
CLAYDEX	JAM ROCK JAM, Rick Rock	•				M/F	New Artist

■: Cassette Single TEMPO: F-Fast, M-Medium, S-Slow, A-All



THE PUBLICISTS



Hank Crawford, Aïto and Flora Purim and of course, George Benson, Grover Washington Jr. and the late Esther Phillips. These were artists with a great deal of talent and working with them was very rewarding and a tremendous challenge. Working directly with Mr. Taylor was also great: he respected me for my creativity and I found that being a publicist was something I really loved to do."

In 1976, Simo began her stint with Atlantic Records. "I'd heard so much about the company and of course, was familiar with some of the great artists on the label." She began working as Director of Press, Special Markets and the notes, "I did campaigns on all the acts, including Chic, Sister Sledge (two of our most successful projects), the group Luther (featuring Luther Vandross), Aretha Franklin, Stacy Lattisaw and The Trammps. It was a real privilege working with artists of the calibre of Roberta Flack, The Spinners and Les McCann, people whose music I had admired for so long. It felt like a blessing, just having the opportunity to work with such talented and respected artists. It forced me on a personal level to develop a real professionalism at an early age."

From 1985 to 1985, Simo's duties expanded to working with the pop department at Atlantic, with such artists as Phil Collins, Laura Branigan, Twisted Sister and Mr. Mister. Then, with the revitalization of the Black music roster came the creation of Senior Vice President Sheila Rhone. Simo's screen-

ATLANTIC'S SIMO DOE: THE LADY IS A PRO

by David Nathan

To her position as National Director of Publicity, Black Music at Atlantic Records, Simo Doe brings an impressive background in radio and television which—along with the personal and professional qualities essential to work in the area of public relations—has enhanced her 12-year tenure with the label.

With the eloquence and charm that have consistently characterized her interaction with the media, Simo recalls that her entry into the music business in the mid-'70s came about "because I was intrigued by the record industry personnel I would meet in my work in radio. The Black men and women I'd encounter seemed so friendly, so happy-

and lucky—I was fascinated by what they did in the music business."

Until she accepted her first job at Creed Taylor's CTI label, Simo had worked in various capacities at various radio and television stations including NBC, WFTN, Metro Media, the National Catholic Office of Radio & TV and RKO. "I felt that my disposition and personality would be well-suited to working in the industry and through a good friend, Mary Jo Johnson, I was hired to work at CTI. Initially, I came in as the receptionist. I was the assistant to the press person and went on to be the publicity manager at the company."

Simo remembers her days at CTI fondly: "We had a truly wonderful roster of artists to work with: Stanley Turrentine, Hubert Laws, Freddie Hubbard,

trated her energy into working solely on the company's expanding Black music division.

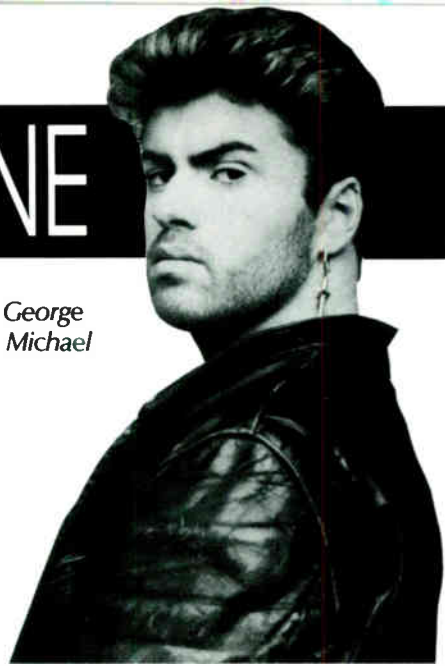
"I've been very fortunate in working with someone like Ms. Rhone who is very conscious of the importance of the media and the impact that the media has in the development of artists' careers. She is totally aware of how publicity can work as an integral part of a marketing campaign."

Most recently, Simo has worked with acts such as Miki Howard, Levert, Troop, Jean Carne, Gerald Albright, Paul Jackson Jr., Hiram Bullock, Illinois Jacquet and Evon Geffries & The Stand! "Artists like Miki Howard, Levert and Troop are very professional young men and women who are very cooperative

Continued on page 12

GRAPEVINE

George Michael



GEORGE MICHAEL has cancelled the remainder of his scheduled concert gigs in Europe due to recent surgery he's had to undergo in London to remove a cyst from his vocal cords. Recuperation will take at least four weeks, but Michael's "Faith Tour" that hits North America on August 6 (in Washington) will proceed as planned.

In a recent interview with **DENNIS HUNT** of the Los Angeles Times, **FREDDIE JACKSON** expressed some sour notes on the mega-popularity of Michael on the Black record charts, even suggesting that it should have been *him* singing with **ARETHA FRANKLIN** on the pop smash "I Knew You Were Waiting For Me."

But maybe Jackson has a chance since a recent item in *Playboy* suggests that Franklin has no plans to work with Michael in the near future. The word is that she strongly disapproved of his scandalous "I Want Your Sex" hit.

EDDIE HOLLAND JR. has an ax to grind, too. The acclaimed songwriter has filed suit for \$170 million from Motown's **BERRY GORDY JR.**, saying in the suit that he hasn't been paid royalties due him. In light of negotiations to sell the label to MCA, Holland is also demanding that his compositions, master recordings and copyrights be returned to him.

Thirty names are in the running to be chosen as the ten inductees into next year's Rock and Roll Hall of Fame. Among the 30 are: **LAVERN BAKER**, **RUTH BROWN**, **SOLOMON BURKE**, **KING CURTIS**, **OTIS REDDING**, **BOOKER T. & THE M.G.'S**, **CHUCK WILLIS**, **THE FOUR TOPS**, **GLADYS KNIGHT** (minus **THE PIPS!**), **MARTHA & THE VANDELLAS**, **THE TEMPTATIONS**, **STEVIE WONDER**, **HANK BALLARD**, **BOBBY "BLUE" BLAND**, **THE IMPRESSIONS**, **LITTLE WILLIE JOHN**, **FRANKIE LYMON**, **THE PLATTERS**, **LLOYD PRICE**, **JIMMY REED** and **IKE & TINA TURNER**.

TOM REED, a former Los Angeles disc jockey, recently produced a TV documentary "The Black Music History of Los Angeles: Its Roots," which focused on night clubs on Central Avenue between 42nd and 55th Streets in Watts which once featured Black acts like **T-BONE WALKER**, **LOUIS JORDAN**, **THE PENGUINS** and R&B pioneer **JOHNNY OTIS**.

In an interview with the Daily News, Reed said: "Most of the musicians of that time did not know how important

their music was. Most of the Black musicians playing back in the '30s, '40s and '50s thought this music wouldn't go any farther than their block. This was music that was the bedrock of Rock 'n' Roll..."

JULIE BROWN, the Black British cutie from MTV, has been tagged to become a regular on Fox's "The Late Show"...Also in the British cutie department is **SADE**, who will perform songs from her current LP *Stronger Than Pride* at 10 p.m. Friday, July 2, on the premiere segment of "Wired," an hour-long series on the USA Network. Guests to appear on upcoming segments of "Wired" include **WHITNEY HOUSTON**, **RUN-D.M.C.**, **TINA TURNER** and **TRACY CHAPMAN**.

Run-D.M.C., whose current LP *Stronger Than Leather* shipped platinum, has a beef against top-40 and Black radio for being so slow to jump on the LP's first single, "Run's House." Said the group's **DARRYL McDANIELS** to a newspaper reporter: "They're trying to keep good men down. We shipped 1.2 million, and **PRINCE** ships 750,000 (*Lovesexy*). He gets 600 stations and we only get 60. Radio needs to change."

KIIS-FM/Los Angeles is one station that knows the power of Rap. **JAZZY JEFF & THE FRESH PRINCE's** "Parents Just Don't Understand" has been that station's top-ranking call-in favorite for the past month.

On a positive note, Run-D.M.C.'s current 70-city tour has NAACP voter registration tables and National Alliance of Business job training booths set up in their concert hall lobbies.

SWEET HONEY IN THE ROCK (a Black female a capella sextet that sings as beautifully as **TAKE 6**) will perform at the Black Arts Festival in Atlanta scheduled for July 30-August 7. Also appearing at the nine-day cultural event will be jazz giants such as the **ELLIS MARSALIS TRIO** and the **SONNY ROLLINS QUINTET**, along with noted author **MAYA ANGELOU**.

THE PROPHET

ARIES (March 20-April 19)

Things are moving forward, but you may not be able to see that this week. Don't expect any concrete answers.

TAURUS (April 20-May 20)

Watch what you do with your cash. Yes, you can get down without going overboard.

GEMINI (May 21-June 20)

Take a look at what you need to get by. We're talking about all that stuff except money.

CANCER (June 21-July 22)

You may find yourself more emotional than usual this week. Clarity will come to a relationship.

LEO (July 23-Aug. 22)

This could be a week filled with drama. Enjoy it if you can, but don't run off to an all-night chapel in Vegas.

VIRGO (Aug. 23-Sept. 22)

You may get that kick you need to make some career decisions. Pay close attention to family matters.

LIBRA (Sept. 23-Oct. 22)

Some rather important aspect of your personal relationships may become clear this week.

SCORPIO (Oct. 23-Nov. 21)

If someone approaches you with a deal that sounds too good to be true....it is. Don't fall for it.

SAGITTARIUS (Nov. 22-Dec. 21)

This should be a very significant week. Tasks to attend to include major changes of direction and relationship responsibilities.

CAPRICORN (Dec. 22-Jan. 20)

Expect some adventure this week. An Aquarian figures strongly.

AQUARIUS (Jan. 21-Feb. 18)

Take a clue from last week. And don't settle anything personal permanently right now.

PISCES (Feb. 19-March 19)

Parental influences figure strongly this week. Be prepared to defend your lifestyle and career choice (or lack of it).

BIRTHDAYS

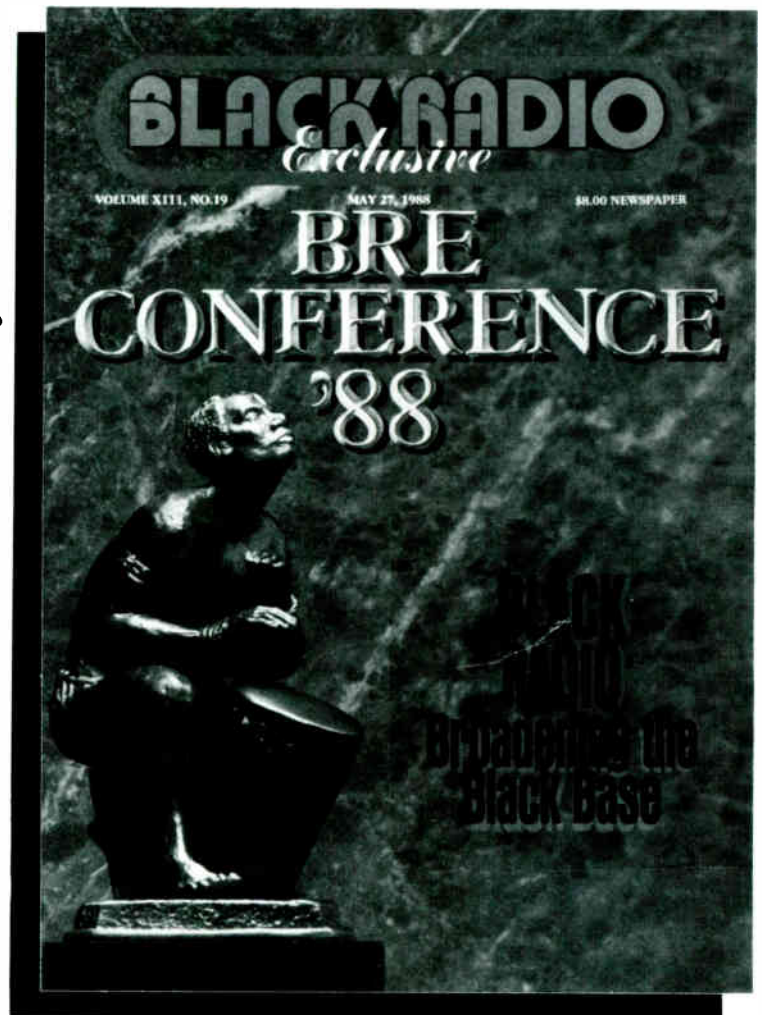
John Whitehead	7/2
William Guest	7/2
Leon Toller, WILA	7/2
Bill Withers	7/4
Phyllis Hyman	7/6
Melvin Lindsey, WKYS	7/8

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