

BLACK MUSIC MONTH

BLACK RADIO

Exclusive

VOLUME XIII, NO. 22

JUNE 24, 1988

\$5.00 NEWSPAPER



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Luther Jenkins
MBRO
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TROOP

Marches to the Top

HOT TRACKS.



JAMES "D-TRAIN" WILLIAMS **"IN YOUR EYES"** 38-07930

This train runs smooth. His new track's got the cool persuasion that catches the beat of the night. From the provocative album, "In Your Eyes." All aboard for a good time. FC 40914

MICO WAVE **"STAR SEARCH"** 38-07925

A bright new star defies gravity on his cranked-up new track. This is a red-alert from the sizzling album, "Cookin' From The Inside Out!!!" FC 40909 Special 7" and 12" 44-07841 remix by Shep Pettibone.



THE WEATHER GIRLS **"LOVE YOU LIKE A TRAIN"** 38-07931

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PUBLISHER'S PAGE

THE BLACK ENTREPRENEUR: DESTINATION EXTINCTION?

Reflections on the Sale of "The Mothership"



Berry Gordy

As the music industry (and the world) awaits the final *official* word that Motown has been sold, it brings to the forefront the reality of how difficult it is for a Black entrepreneur to survive in the often brutal, high-stakes corporate arena.

It is particularly ironic that these words are being written during Black Music Month—and at a time when Black music

is more profitable than at any other time in history. Yet the company that proved to the world that Black music is green is now in the red.

How can this be?

Why should this be?

I shall not by any means attempt to oversimplify whatever the reasons. Nor do I wish to devote this space to a complex analysis of What-Went-Wrong...

What I do know is that for me—and most of the Black radio and record industry execs—Motown will always be "The Mothership." And Berry Gordy remains the prototype of the consummate captain who piloted this legendary vessel through the previously uncharted seas of Black corporate and creative control of our most coveted cultural legacy: our music.

Not surprisingly, when I entered the industry, my greatest ambition was to be a Motown executive. As fate would have it, I became an entrepreneur myself before this could ever become a reality. Now—after 12 years at the helm of my own publishing ship—I clearly understand what this means.

As a very young man, I once worked for a Jewish family. They explained to

me the theory upon which the traditional Jewish concept of entrepreneurship is based. More specifically, they try to place people of their own group in all kinds of businesses with a goal of prospering collectively by doing business with each other. Does it work? The record speaks for itself...

If we are ever to accomplish this feat as Black entrepreneurs, we must learn to develop a similar spirit of cooperation for mutual survival. Only then can we protect Black entrepreneurship from extinction in a society where big companies absorb smaller, more vulnerable ones routinely.

I am sure that Mr. Gordy's decision to sell Motown—stripped of its highly charged emotional and sentimental impact—is based purely on business considerations. And he should not be criticized by anyone for it. In fact, I would seriously question just how much *bottom-line* help he got from those who were most vocal when the sale was first proposed a year and a half ago...

So long live the legend—"The Mothership."

May those at the helm during your new voyage keep you safe and sound always.

Click! An Editorial Apology

Due to the exigencies of an unusually tight production schedule, well-earned photo credits for issue #21—which included our special BRE Conference '88 Supplement—were inadvertently omitted.

We must first acknowledge our photography coordinator and chief photographer, Jerome Simmons, who was instrumental in providing our most comprehensive coverage ever (including his popular "Parting Shots").

Jerome was ably assisted by Guy Maxwell, who has earned our respect for his superb entertainment photo-

graphy "in the wild wild west," especially the exciting you-were-there scenes of the Artist Awards Show.

And not to be forgotten are the outstanding performance shots of Ziggy Marley and the Melody Makers in our feature story, which were captured during the group's recent L.A. performance by our own Kassa.

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BLACK MUSIC MONTH



An Open Letter to Louis "Satchmo" Armstrong c/o The Universe

Dear Louis,
I just thought I'd bring you up to date on what's been happening in the world since you cut out. But first, how are Clifford Brown and Bessie Smith and Billie Holliday and the Duke doing? I sure miss them. But I bet you're all really jammin' out there in the Universe. You must also be glad to be hooked up with King Oliver and Fletcher Henderson again.

Anyway, Pops, you wouldn't recognize what's going on now. Sure, you expect progress to be made. And there is plenty of that. What I'm talking about, though, is how the links to our past art being severed. For one thing, Pops, the Black radio stations in America don't play your music anymore. So you can imagine my amazement when I heard that you're on the charts again. Really. "What A Wonderful World" is hot again.

Unfortunately, it wasn't a Black radio station that I was tuned to at the time. Because they play no Blues or Jazz. Really, I'm serious! No Clifford Brown or Horace Silver. No Coltrane. And that's a shame. Especially after what you and all the many, many others went through to get our contributions to world culture recognized.

The worst part of it is, Pops, the young people. I hate to say this, but they don't even know who you are. There's nobody to teach them. Except a miniscule number of White radio stations, like KKGO-FM here in Los Angeles and KLON, a PBS station in Long Beach. They still hold you in reverence. But those stations are few and far between.

There are two Black-oriented stations in Washington D.C., in fact, that also play jazz: WPFW-FM and WDCU-FM; in Detroit, WJZZ; and in Chicago WBEE. But not too many others, except in segments.

Somehow, the programmers and disc jockeys think we don't want to hear your music. So they got together and created a format call "Urban Contemporary." Urban for city. Contemporary for now. So I guess that means music for people who live in the city now.

Except, I, for one, am convinced that Black people who "live in the city now" can still relate to the beauty of your music. In fact, I really felt proud when I heard "What A Wonderful World" in that commercial the other day. My 16-year-old asked, "Who's that, Dad?" Hopefully, more will ask.

Well, I know you have other things to do, getting ready for your next lifetime or something important like that. But I just wanted you to know, if it's okay with you, that I've asked this magazine to publish my letter to you. That way, if some of the programmers and disc jockeys read it, they may realize the disservice they're involved in. In fact, a guy told me just the other day that not playing Jazz and Blues is alienating us from our culture.

All I know is, I sure miss you guys. But my kids and I are doing everything we can to keep the flame of your music burning. Thanks again, Pops, for everything you did for our history while you were with us. I'll be seeing you...one of these days.

Sincerely,
Curt Young

COLUMBIA RECORDS



"LABEL OF THE YEAR" AT BRE CONVENTION 1988.

*THANK YOU RADIO, RETAIL, ARTISTS, PRODUCERS, MANAGERS AND INDUSTRY.
COLUMBIA RECORDS—RADIO'S BEST FRIEND!*

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TROOP

Marches to the Top

By Connie Johnson

One of the big hit performances of Atlantic/Island/Virgin's reception at the BRE Conference was that of Troop. This Pasadena-based quintet had people up on their feet and cheering when they delivered a choreography-packed rendition of "Mamacita," the first single from the group's self-titled debut LP on the Atlantic Records label.

If that performance was any indication, Troop—soon to embark upon a five city promotional tour—may be the hottest teen-oriented male group to come along since New Edition. "Mamacita," produced by Gerald Levert, Marc Gordon and Eddie Levert Jr. has the type of instantly accessible appeal that points recording careers in an upwardly mobile direction.

Composed of leaders Rodney Benford and Reggie Warren, lead vocalists Steven Russell and Allen McNeil, and back-up vocalist John Harrold, Troop is not the first group to come out of Pasadena. "We'll be the third, I think. High Inergy was from Pasadena. So is Van Halen," said Russell, a very friendly and articulate interviewee, a few weeks prior to the conference at BRE's office.

Four years ago when Benford and Warren, both 14 years old at the time, conceived of the idea of a group, it was their intention to come up with a unit that would feature dazzling footwork and equally strong vocals. It took a lot of auditions and much deliberation before they found three other singer/dancers "who were serious enough," according to Benford, to rate membership in Troop.

One of the group's strongest early supporters was Benford's mother. "She brought us from dust, you could say. Looking at New Edition is what inspired us and made us want to stick so hard to making this work. And my mom, whatever we wanted to do, she was behind it 100%," said Benford who has a serious side and confidence that belie his youth. Warren, whose original dream was to become a professional baseball

player, initially turned down two requests from Benford to form a group—His turnabout is the music world's gain and baseball's loss.

McNeil never suffered through that kind of dilemma. "I always wanted to sing," said the tall, slender vocalist. "My father used to sing back when he was in high school, but he never wanted me to go that way. But he's into it now, he called me up all excited and said, 'I heard your record on the radio!' My mom's so into it that she bought eleven copies of the 45. They were both afraid for me; now they're happy."

David Cook, who co-manages the group with Steve Cohen, is confident

know what their reaction to 'Mamacita' is, and whether they like it. We were influenced by New Edition, more so than by rap groups, but we've got a look, style and choreography that is totally different."

Harrold, the shyest, most soft-spoken member of the group, lists several influences aside from new Edition. "I like Miki Howard because she's got a great voice and Freddie Jackson because of the vocal runs he does. But I really like The Winans. I grew up listening to gospel music." According to Benford, all the members of Troop "were raised up in the church. That's what kept us from getting into gangs and things like that."

Other producers who contributed to Troop's debut LP include Brownmark (formerly of Prince's Revolution), Chuckii Booker, Wayne Vaughn, Dennis Nelson, the team of Zack Harmon and Cliff Wright, and Attala Zane Giles.

Russell grinned and said, "We came up with ideas with Zane by dishing stories in the studio. With him, we just knocked it out. Brownmark, he makes you work; those were our hardest sessions because he's really a perfectionist. Gerald and Eddie Levert, and Marc Gordon, working with them was a challenge. But they were nice, they treated us like family." One of his favorite tracks on the LP is "I Like That" on which the group adopts a prisoner-of-love stance and says: "Girl I'll wash your dishes/I'll even wash your clothes/Don't you know I love you...from head to toe?"

"People who don't know anything about (the recording world), they think it's all glamour," said Warren, "but it's a business and it's about hard work. We get a good reaction from people, though. It's not about jealousy...I think people are glad to see young people doing something with their lives."

"Some of the girls we know, 'they caught the vapors,'" observed Russell. "But we haven't changed. We haven't gotten big-headed. We're just tight with each other and trying to make it."

"...We've got a look, style and choreography that is totally different."
—Steven Russell

that Troop--whose record deal with Atlantic Records was landed after the group had won several talent contests and put themselves through endless rehearsals--has the skills and fortitude to go far in the music business:

"The camaraderie among them is great. They believe in one another, they work hard and they understand the nature of the business. Sylvia Rhone is wild about them too, and thinks they've got a smash on their hands with 'Mamacita.'"

The inevitable comparisons that will be made between Troop and New Edition don't faze them at this point. Said Russell, with a laugh: "I am curious to



**Reggie
Warren**

**Steven
Russell**

**Allen
McNeil**

**John
Harrold**

**Rodney
Benford**



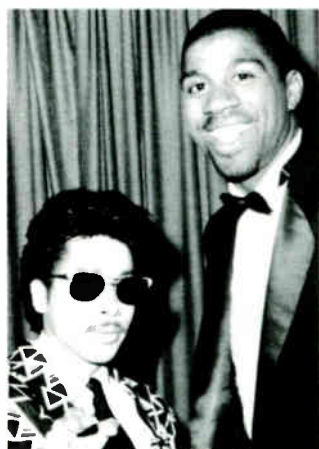
COLD SWEATIN' PLATINUM

Elektra execs present Keith Sweat with his platinum certified LP for his debut release, *Make It Last Forever*. It exceeded the platinum sales mark after just two single releases. (Standing, l-r): Brad Hunt, Sr. VP, Promo; Keith Sweat; Aaron Levy, Executive VP; Vincent Davis, Mgr. and President Vintertainment Recordings; Gary Casson, Sr. VP, Business Affairs; Tony Gray, PD, WRKS; Raoul Roach, A&RR Dir., Black Music; Earl Hutchinson, Sr. Dir., Black Music. (Kneeling, l-r): Hale Milgrim, Sr. VP, Marketing; Rick Alden, VP, Promo; Primus Robinson, VP, Black Music.



B SURE TO SAY THANK YOU

Morris Baxter of HOT 103-WOWI FM, Al B. Sure! and Hampton Roads, VA, entertainment impresario Oscar Jai-Tee at Streamers night club in Virginia Beach, VA, for the Hot-103 "Thank You Party." (Photo: Jerry Futrell)



THE DAY BEFORE MAGIC

L.A.'s hottest transplanted superstar (via Michigan), Magic Johnson (r), who plays on the country's hottest ever transplanted NBA team (via Minneapolis), the Lakers, recently attended Beverly Hills' newest transplanted citizen (via Minneapolis) Morris Day's sold out show at the Universal Amphitheater and stopped by backstage afterwards.

BRE-FLICKS



FLIRTIN' WITH SYLVERS

EMI-Manhattan's Evelyn "Champagne" King was in Los Angeles recently to promote her new LP *Flirt* and got close to Leon Sylvers III in the process. And why not? Leon produced the chart-topping title track from the LP.



IT'S YOURS, IT'S MINE, IT'S OURS

Jimmy Jam and Terry Lewis netted Songwriters of the Year Award honors at ASCAP's 5th Annual Pop Awards held at the Beverly Wilshire in Los Angeles last month. (L-r): Terry Lewis; Jimmy "Jam" Harris; singer, Richard Marx; and ASCAP's West Coast Membership Director, Loretta Munoz.



BMI AWARDS JARREAU FOR 'MOONLIGHTING'

Last month in Los Angeles, BMI honored its composers and songwriters of the top films and television shows of the past year. Frances Preston, BMI's President and CEO, led the ceremonies which honored, amongst many others, Al Jarreau for "Moonlighting." (L-r): Ron Anton, BMI West Coast VP; Frances Preston; Al Jarreau; and Doreen Ringer, BMI Sr. Dir. Motion Picture/Television Relations.

BRE SINGLES CHART

TW LW WDC

- 1 4 7 PRINCE, *Alphabet Street*, Paisley Park/WB
- 2 6 8 TEDDY PENDERGRASS, *Joy*, Elektra/Asylum
- 3 5 6 MICHAEL JACKSON, *Dirty Diana*, Epic
- 4 7 8 GEORGE MICHAEL, *One More Try*, Columbia
- 5 1 8 TONY!TONI!TONE!, *Little Walter*, Wing/PolyGram
- 6 3 8 STEVIE WONDER/MICHAEL JACKSON, *Get It*, Motown
- 7 10 5 JAMES BROWN, *I'm Real*, Scotti Bros./CBS
- 8 9 8 HALL & OATES, *Everything Your Heart Desires*, Arista
- 9 13 4 SADE, *Paradise*, Epic
- 10 12 7 JODY WATLEY, *Most of All*, MCA
- 11 17 5 GREGORY ABBOTT, *I'll Prove It To You*, Columbia
- 12 14 7 STACY LATTISAW, *Let Me Take*, Motown
- 13 15 4 MELBA MOORE/FREDDIE JACKSON, *I Can't Complain*, Capitol
- 14 29 4 MAC BAND, *Roses Are Red*, MCA
- 15 2 8 JOHNNY KEMP, *Just Got Paid*, Columbia
- 16 8 10 EVELYN KING, *Flirt*, EMI/Manhattan
- 17 18 8 NU SHOOZ, *Should I Say Yes*, Atlantic
- 18 11 9 RIGHT CHOICE, *Tired of Being Alone*, Motown
- 19 20 8 DOUG E. FRESH, *Keep Risin' To The Top*, Reality
- 20 26 6 TRACIE SPENCER, *Symptoms of True Love*, Capitol
- 21 27 6 RUN-D.M.C., *Run's House*, Profile
- 22 36 3 VANESSA WILLIAMS, *The Right Stuff*, Wing/PolyGram
- 23 30 4 PAULA ABDUL, *Knocked Out*, Virgin
- 24 16 11 BETTY WRIGHT, *No Pain No Gain*, Ms.B.
- 25 39 8 CLUB NOUVEAU, *It's A Cold Cold World*, WB/Tommy Boy
- 26 31 3 J.J. FAD, *Supersonic*, Ruthless/Atco
- 27 38 7 THE JETS, *Make It Real*, MCA
- 28 41 6 BROTHERS JOHNSON, *Kick It To The Curb*, A&M
- 29 32 5 DEELE, *Shoot 'Em Up Movies*, Solar
- 30 55 4 GUY, *Groove Me*, MCA
- 31 42 5 ALEXANDER O'NEAL, *The Lovers*, Tabu/EPA
- 32 79 2 BOBBY BROWN, *Don't Be Cruel*, MCA
- 33 40 6 E.P.M.D., *You Gots To Chill*, Fresh/Sleeping Bag
- 34 80 2 NEW EDITION, *If It Isn't Love*, MCA
- 35 78 2 TROOP, *Mamacita*, Atlantic
- 36 25 7 HERBIE HANCOCK, *Vibe Alive*, Columbia
- 37 54 5 BY ALL MEANS, *I Surrender To Your Love*, Island
- 38 28 12 JERMAINE STEWART, *Say It Again*, Arista
- 39 22 12 KEITH SWEAT, *Something Just Ain't Right*, Vintertainment/Elek.
- 40 43 6 BIZ MARKIE, *Vapors*, Cold Chillin'/WB
- 41 56 4 TONY TERRY, *Forever Yours*, Epic
- 42 77 2 TEENA MARIE, *Work It*, Epic
- 43 76 2 BILLY OCEAN, *The Colour of Love*, Arista
- 44 52 5 MILLIE JACKSON, *Something You Can Feel*, RCA
- 45 19 8 MORRIS DAY, *Day Dreaming*, Warner Brothers
- 46 21 10 PEBBLES, *Mercedes Boy*, MCA
- 47 33 10 NARADA, *Divine Emotion*, Warner/Reprise
- 48 24 12 AL B. SURE!, *Nite & Day*, Warner Brothers
- 49 53 5 TAMARA & THE SEEN, *Blueberry Gossip*, A&M
- 50 23 8 JESSE JOHNSON, *Love Struck*, A&M

TW LW WDC

- 51 48 14 BRENDA RUSSELL, *Piano In The Dark*, A&M
- 52 70 2 GLADYS KNIGHT/PIPS, *It's Gonna Take All...*, MCA
- 53 84 2 THE SYSTEM, *Coming To America*, Atco/Atlantic
- 54 35 9 MICHAEL COOPER, *Dinner For Two*, Warner Brothers
- 55 34 12 JEAN CARNE, *Ain't No Way*, Omni/Atlantic
- 56 64 3 TYKA NELSON, *Marc Anthony's Tune*, Cool Tempo/Chrysalis
- 57 61 3 RJ'S LATEST ARRIVAL, *Off The Hook*, EMI/Manhattan
- 58 75 2 GREGORY HINES, *The Girl Wants To Dance...*, Epic
- 59 71 2 AL B. SURE!, *Off On Your Own (Girl)*, Warner Bros.
- 60 86 2 DA'KRASH, *Trapped In Phases*, Capitol
- 61 72 3 LEATA GALLOWAY, *With Every Beat of My Heart*, Columbia
- 62 81 2 FULL FORCE, *Your Love Is So Def*, Columbia
- 63 45 12 CHRIS JASPER, *One Time Love*, CBS Associated
- 64 87 2 DIANNE REEVES, *Better Days*, EMI/Manhattan
- 65 ** -- RICK JAMES f/ Roxanne Shante, *Loosey's Rap*, Reprise/WB
- 66 ** -- MIKI HOWARD, *Crazy*, Atlantic
- 67 88 2 TAYLOR DAYNE, *I'll Always Love You*, Arista
- 68 73 3 WALTER BEASLEY, *On The Edge*, Polydor/PolyGram
- 69 44 8 EARTH, WIND & FIRE, *Evil Roy*, Columbia
- 70 82 2 OHIO PLAYERS, *Sweat*, Track Record
- 71 67 7 ANGELA WINBUSH, *C'est Toi (It's You)*, Mercury/PolyGram
- 72 64 9 MAGIC LADY, *Betcha Can't Lose*, Motown
- 73 50 12 STEPHANIE MILLS, *If I Were Your Woman*, MCA
- 74 49 9 JUNIOR, *Yes*, London/PolyGram
- 75 89 2 RAINY DAVIS, *Indian Giver*, Columbia
- 76 83 2 DYNASTY, *Tell Me (Do U Want My Love)*, Solar
- 77 85 2 STETSASONIC, *Sally*, Tommy Boy
- 78 66 11 REGINA BELLE, *How Could You Do It To Me*, Columbia
- 79 47 10 ADA DYER, *I Betcha I'll Let Ya*, Motown
- 80 37 12 HOWARD HEWETT, *Strange Relationship*, Elektra
- 81 51 8 JOYCE SIMS, *Love Makes A Woman*, Fresh/Sleeping Bag
- 82 ** -- HOWARD HEWETT, *Once Twice Three Times*, Elektra
- 83 66 6 THE REDDINGS, *So In Love With You*, Polydor/PolyGram
- 84 ** -- SHIRLEY MURDOCK, *Husband*, Elektra
- 85 57 13 SUAVE, *My Girl*, Capitol
- 86 ** -- LOOSE ENDS, *Watching You*, MCA
- 87 59 9 GARY TAYLOR, *Compassion*, Virgin
- 88 ** -- SUAVE, *Shake Your Body*, Capitol
- 89 58 12 KASHIF, *Love Me All Over*, Arista
- 90 ** -- BURRELL, *I'll Wait For You (Take Your Time)*, Virgin
- 91 62 9 DAZZ BAND, *Anticipation*, RCA
- 92 63 15 KOOL MOE DEE, *Wild Wild West*, Jive/RCA
- 93 65 10 SHANICE WILSON, *I Love The Way...*, A&M
- 94 68 11 RANDY HALL, *Slow Starter*, MCA
- 95 69 8 DJ JAZZY JEFF/FRESH PRINCE, *Parents Just Don't...*, Jive/RCA
- 96 74 11 TEASE, *I Can't Stand The Rain*, Epic
- 97 90 16 MIKI HOWARD w/Gerald Levert, *That's What Love Is*, Atlantic
- 98 91 12 GLENN JONES, *Living In The Limelight*, Jive/RCA
- 99 92 17 BILLY OCEAN, *Get Outta My Dreams...*, Jive/Arista
- 100 93 16 GLADYS KNIGHT/PIPS, *Loving On Next To Nothing*, MCA



AIRWAVES

By Carolyn Plummer Riley

Black Music Month At 93FM/WZAK

June is Black Music Month and WZAK 93FM is pleased to announce its airing of "Roots, Rock & Rhythm," a new 12 hour radio special celebrating Black Music and released for airing by Syndicate It Productions, Inc. This show will be in the fine tradition of the other nationally known specials such as "King...A Musical Tribute," "Story of a People," "Black History Notes," and "Black Women...A Portrait of Dignity" produced by Syndicate It Productions.

"Roots, Rock & Rhythm" is the 12 hour story of black music in America from its African origins (with all of the emotion, rhythm and story telling) to the



Frankie Crocker

evolution of the blues, gospel, jazz and rock. With historical research and notes, this special takes a musical journey with all the great artists and groups of past and present—from Duke Ellington to The Temptations, Michael Jackson and Aretha Franklin.

This historic musical journey leads us from the beginning into the '80s. "Roots" explores the blurring of the lines between Black and white music and the creation of crossover.

"Roots, Rock & Rhythm" is narrated by nationally known radio host Frankie Crocker. The program was written and researched by Leonard Pitts, Jr. and produced by Al Ramirez.

WAUG-750/The New Heart & Soul

WAUG-AM Stereo 750, The Heart & Soul" of the Triangle, is wrapped up—community-wise that is!

The city of Raleigh recently hosted its annual Artsposure, featuring local works of artists from the state and it also featured a free outdoor concert on the downtown mall with superstars Ashford & Simpson. WAUG also provided the



(L-r) "The Team," Charles Harrison/Sales Manager and J. M. Holloway Jr./General Manager

daily entertainment on the City Mall with "30 Years of the Triangle's favorite Music, Heart & Soul."

To wrap up the spring with a fling, WAUG and the folks at the Garner Road Family Y, joined forces for the Y's 43rd Annual Meeting and Awards Banquet on the Campus of Saint Augustine's College, in Raleigh. GM, J.M. Holloway, Jr. and Sales Mgr. Charles D. Harrison presented the first "WAUG Heart & Soul Community Service Award" to Y officials and board member John (Top) Greene, executive director Norman E. Day and public relations director, Sarah L. Glover for their outstanding community service. Some 250 community residents and politicians along with the WAUG staff were on hand for the occasion.

FOXY 107/Durham-Raleigh-Chapel Hill

In the recent Winter Arbitron Ratings report, WFXC went from a 3.1 share (12),

to a 9.2 share (12). The station had significant increases in all demographics and in all dayparts.

Foxy 107's success is particularly significant as their Urban competitor



Foxy 107 General Manager/Martin Seligson and a lucky listener who won \$1007...



Morning Man Reggie Fine & two listeners.

(WQQK) is a 100,000 Watt FM, while Foxy 107 is only 3000 Watts.

Wayne Walker, the station's PD and Dean Landsman of Landsman Media attributes the station's resurgence to many considerations, including a fresh new look and sound for the air staff:

5am to 10am, Reggie Fine (from WDIA, Memphis)

10am to 1pm, Felicia Ledesma

1pm to 3pm, Wayne Walker (PD and former morning DJ)

3pm to 7pm, Beverly Womack (Up from evenings)

7pm to 11pm, Hozie Mack (from WWDM, Sumter)

11pm to 5am, Frankie "Smokehouse" Wiggins



(L-r) Foxy 107 Music Director-Hozie Mack, Tony Terry, morning man-Reggie Fine (kneeling) and Program Director/operations mgr.-Wayne Walker.

The station's Winter promotion was called "Count The Music." It's a quarter hour maintenance promotion that asks listeners to name the last 3 to 10 songs that were played in order. Various prizes and packages containing VCR's microwave ovens, TVs plus LPs and tapes. Over 12,000 in cash to the listeners in increments and multiples of \$107.

Wayne Walker is both Operations Manager and PD at WFXC and WDUR.

Launch Of "Ceasefire For Life"

The Los Angeles County Board of Supervisors proclaimed June 14th "RUN-DMC DAY" in Los Angeles. County Supervisor Kenneth Hahn, City Councilman Robert Farrell, Deputy Police Chief Bernard Parks and other government and civic leaders joined the popular rap group for the dedication of



WJJS/Lynchburg just moved into its \$350,000 new facility. Pictured out front (l-r): "Lad" Goins PD/MD afternoons; "Cisco" Miles, morning; "JJ" Maxx, nighttime; and Robert Tucker, weekends.

a basketball court constructed by Run-DMC for the youth of the Ujima Village Housing Project. They also announced details of a new anti-gang program titled "Ceasefire for Life."

Run-DMC and representatives of the agencies and organizations taking part in the "Ceasefire For Life" effort, directed by Leon Watkins of the Family Helpline, participated in a special live radio broadcast on AM-Stereo KDAY from Ujima Village starting at 3pm. This is the latest in a series of anti-gang programs broadcast by KDAY featuring Run-DMC that started a year and a half ago with their highly successful "Day of Peace" campaign.



Run D.M.C.

Seeking

PD/MD with experience is looking for airshift in major or medium market. Willing to relocate. Contact:

Thomas Lytle
(804) 622-9738 or
(718) 467-4792

Opportunities

Account Executive needed with at least 1 year experience. Send resume.

KXOJ Radio
1623A E. Apache
Tulsa, OK 74101
(918) 428-4451
AAttn: Isam Berry

Program Director/Morning Announcer sought by KLUM for future openings. Urban Format. Send tape and resume. NO PHONE CALLS, PLEASE!

FM-89/KLUM
P.O. Box 29
Jefferson City, MO 65101
Attn: Mel Edwards

Service Requests

WHNC/Henderson, NC needs service from all record companies.

Steve Craig
WHNC 89
P.O. Box 1240
Norlina Road
Henderson, NC 27536
(919) 438-8111

WKKR-WZMG/Opelika-Auburn, AL, requests service from all record companies including Gospel.

Ike Filmore
WKKR/WZMG
915 Saughatchee Lake Road
P.O. Box 2329
Opelika, AL 36803
(205) 745-4656

WVGB/Beaufort, SC, needs service from all record companies including Independents, Jazz, Recurrents, Blues and Reggae.

Donzella Hendryx
806 Monson Street
Beaufort, SC 29902
(803) 524-9742



TECH NOTES

By Billy Paul

The Sony Pro DAT

The professional DAT machines are finally on the market. Last week, we checked out the Tascam. This week, we'll look at Sony's entry into the field, the **PCM 2500**.

At \$4900, Sony's pricetag is somewhat higher than the Tascam machine. But the Sony offers some extra features, such as three separate digital input/output interfaces that make it a natural for direct matching with CD mastering systems, as well as other digital studio systems.

Sony brags separate A/D and D/A converters for both left and right audio channels, and the D/A section employs 4x oversampling filters.

It's an interesting fact that Sony is fast becoming the standard of the recording industry, as RCA was in the '40s. Sony's purchase of CBS completes the circle. Most, if not all, digital masters coming from record companies are reproduced on the Sony 1630 digital format.

Some thought should now be given to using pro DAT machines in the production studio. They offer high quality audio at a price lower than that of studio reel-to-reel machines. However, the process of editing is different. The good old splicing block will become a thing of the past. To get a jump on digital editing, I would suggest learning the procedure of video editing. Basically, the two processes are similar. Using a DAT machine to master a produced spot will effectively eliminate a generation, and the finished product will sound that much better on the air.

The Wolcott Omnisphere

The name sounds like some kind of multimedia concert hall but, in reality, the Wolcott Omnisphere is a revolutionary innovation in speaker design. The Omnisphere reproduces the same frequency response throughout the full 360 degrees of its horizontal axis, and 120 degrees vertical axis. You say that's physically impossible? Well, I heard them—and they work! The end result is a completely flat transparent sound!

The Omnisphere's designer, Sheldon Horlick, describes traditional speaker design as a flashlight, directing the sound in one direction. Theoretically, the pulsating sphere is the perfect sound reproduction device, but is practically unachievable. However, this patented design is the closest thing to the theoretical pulsating sphere. The highs flow uniformly along the surfaces of the sphere, while lows and mid-range tones spread upward and outward in the same fashion. I have heard both recorded and live music on this system, and the sound is as close to the real thing as I have heard from anything else.

NAB Tech News

In its ongoing effort to improve AM radio, the NAB has filed an application with the FCC for an experimental AM radio station in Beltsville, MD.

The facility will operate on the 1660 frequency and will use up to 5 kw power. The station will be designed to confirm whether new theoretical antenna designs will be able to achieve separate control over skywave and groundwave signals.



The Wolcott Omnisphere

The NAB is planning to operate the facility for approximately two years. Should the designs prove effective, the organization plans to urge that these new techniques be adopted by broadcasters and incorporated in the appropriate sections of the FCC rules (*NAB Newsletter*, June 3, 1988).



Sony's PCM-2500 Professional DAT Recorder



By Spider Harrison

WHATEVER HAPPENED TO...?



1961 Little Caesar And The Romans

Fifties Music was so powerful that by the early 1960s artists already were recording hits from that decade. It was July 1961 when Little Caesar and the Romans went Top 10 with "Those Oldies But Goodies Remind Me Of You."

Even today, in many markets across the nation, that song is played daily. It represents an era that was unique—the beginning of an entirely new direction for what has made music what it is today. With their smash hit, Little Caesar and the Romans are still letting the world know that the 1950s are remembered.

The real credit is due to Paul Paletti who wrote the tune, created the group and molded their image.

The leader of the group, David Caesar Johnson, was also the founder of a group called The Up-Fronts. They recorded on Lump Tone Records, owned by Lummy Fowler. Later they left that company and were signed to Bob King's Del-Fi Records. King was sold on the group's image and sound. "King distributed and promoted us in the white market."

"People didn't even know we were a black group until we appeared on American Bandstand dressed like Romans. The public dug it."

The original members were Larry Sanders, Bass; Earl Parris, second tenor; Jonny Elston, first tenor; Carl Burnett, baritone, and David Caesar Johnson, lead.



1988 Little Caesar And The Romans

At the peak of the group's career, they toured with the greatest entertainers of the time, Jackie Wilson, Sonny and Cher...and The Beat Goes On.

"I've been singing since I was a kid," said Caesar, who has been called "Little" since the days when he was growing up in Chicago.

"Those Oldies But Goodies Remind Me Of You"

by Little Caesar and The Romans

Recalling that moment when they were in the studio cutting their first hit, he said, "Man, we worked on that song for nine weeks. We created a Latin/White sound to appeal to mass audiences, and it did."

There were a couple of other releases, "Hully Gully Again" and "Memories Of Those Oldies but Goodies," but none were as big as the first.

Here it is 27 years later and The Romans are still doing gigs. They recently completed the McDonald's/Disneyland "Blast From The Past" promotion in California.

"People are still buying vast quantities of 'Those Oldies but Goodies,' according to Johnson. For the past 10 years, it just seems to keep on popping."

In the old days, an artist almost had to give up a lot to make it," Johnson said. Today, I have my own record label, publishing business, everything is mine."

Most of the publishing rights belonging to Little Caesar have been purchased by Barry White, who bought out Del-Fi Records. The group stayed together from 1957-1962. "Everybody was making money except the artists," Johnson said, "and the members got pretty discouraged."

For a while Caesar went solo. But, he felt more comfortable with a group. Therefore, he made an attempt to reunite the fellows. Only Leroy Sanders was reachable. Eventually, he went with The Drifters. "Today, I'm the only original member and I've changed 9 times," he said. "But I'll never stop doing music..." Hail, Caesar.

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

INTRODUCING...

as reported by BRE Special Correspondent David Nathan

BY ALL MEANS: A CLASS ACT



Lynn Roderick, James Varner and Billy Sheppard came together as a unit about two-and-a-half years ago after diverse experiences in the business that included work with Bill Withers and The Skool Boyz. Their first Island LP is causing much excitement while their first single, "I Surrender To Your Love" is gaining strongly on the Black music charts.

•The group's name

"We had all kinds of ideas but more than anything, we wanted our name to reflect that this is a classy act—so we came up with what we consider a classy name."

•Preparing for the LP

"We knew we had a particular direction. We're not just interested in making commercial music, although of course that's a consideration. We wanted to create music that offers a mature alternative. Since songs are

so reflective of where you're at, we wrote and submitted songs as we recorded. That way we kept from getting bored with any of the material. It was always fresh."

•The album's theme

"We have a theme, one of commitment in relationships that runs throughout the LP so we put it together with a lot of thought. We believe in what we're doing, and we have a certain confidence that shows in the songs."

•The group's aims

"We want to develop a following, have some longevity. That way, we'll be able to do more—there are so many things we want to support like the fight against drugs, AIDS, hunger and so on. As Christians, we know that so many causes need attention and we hope that through becoming known, we'll be able to do something about some of those problems."

SIEDAH GARRETT: ON A "QWEST" FOR STARDOM



Highly personable singer-songwriter Siedah Garrett hasn't exactly had herself a bad year. Aside from her duet with Michael Jackson on "I Just Can't Stop Loving You," the first single from his multi-million selling *Bad* LP, she also co-wrote "Man In The Mirror" from the same album. Now Garrett has her own first solo LP out on Qwest/Reprise Records

•Her first big break

"It was a mass audition that Quincy Jones held for singers of all types, shapes and sizes about five years ago and literally everyone showed up, including a lot of songwriters. Quincy was putting together a vocal group called Deco but it took quite awhile till he felt he had all the component parts. As a direct result of the audition, I became 'the queen of the demos.'"

•Working with Michael Jackson

"I got to meet Michael when 'Man In The Mirror' was being recorded and I

ended up opposite him in the studio when he cut 'I Just Can't Stop Loving You.' No one told me that was the plan until I was actually face-to-face with him, looking at vocal parts that said both of our names. Since then, everybody (especially the press) has been trying to find out more about Michael from me. People think I'm in constant contact with the guy. I just sang a song with him! I mean we don't even do lunch, you know! But working with Michael was a great boost. I'd much rather be associated with him than a whole bunch of others."

•The debut LP

"The material on this album speaks for itself. If it were a painting, it would be done in vivid colors—I mean a rainbow. It screams out at you, it's loud. This is the new stuff, baby!"

•Hangin' In and aiming high

"I used to audition for everything! One time, I tried for the part of one of the white background singers in 'Dreamgirls.' I figured I could be blonde if I had to! I'm thick-skinned and I know how to deal with rejection. But to be honest with you, none of what's happening now surprises me. I wanted this kind of acceptance so much that I could almost taste it. I want to have the longevity of Stevie Wonder, the marketability of Madonna and the mass appeal of Michael. I see myself as a new trendsetter. A year from now, I hope you'll see all these little girls wearing their hair like me and talking about how they want to sing like me!"

STARTALK

as reported by *BRE* Special Correspondent David Nathan

MILLIE JACKSON: STILL "TURNING" HER FANS ON!

For more years than she might care to remember, Millie Jackson has been pretty much stuck with what one could call an X-rated image. Has her stage show changed drastically? Probably not—but you'd be hard-pressed to find even one curse word on Millie's latest album, *The Tide Is Turning*, her second for Jive Records and surely one of the best collections of her work.

•Singing 'proper' songs

"I always wanted to sing songs, like I'm doing on this new LP, but one of the problems with Spring Records was that once I had been successful with what folks called 'x-rated' stuff, they wanted to keep me doing it—I got stuck in it. The only problem I have now is that my old fans listen to my new stuff and they say, 'there's no dirt on the LP!' But they know they can come see me in person cause I'm still gonna talk shit!"

•Working with LeVert

"I was doing some shows with LeVert and The O'Jays and I was doing something in my act where I used my little finger, talking 'bout 'I can almost feel it!' Anyway, that inspired Gerald and the guys to come up with a song for me—something, they said, that I could feel! Working with them was great—they got right to it. We cut the vocal for that in less than one hour."



•Her image

"In the past, (producers/composers) stayed away from me. Folks in the industry would tell them that working with Millie Jackson would be bad for their image—they'd tell 'em, 'hey it's not gonna enhance your image,' like, working with me would bring them down to my level or something!"

•Being with Jive

"I liked that they're a small company, but they're a company that's moving. I guess I felt that I could come back through the back door, so to speak, by being with a British-based company. The British have a different approach to marketing music, a different way of thinking: like music is music without all that other crap. People appreciate the *music* above everything else."

CLUB NOUVEAU: SPREADING "THE MESSAGE"



The outspoken producer and mastermind behind Club Nouveau, Jay King, says he followed his heart in putting together the group's current album, *Listen To The Message*, with a new lineup featuring Valerie Watson, David Agent and Kevin Irving.

•Taking a risk

"Making this kind of LP was something I felt compelled to do. I've always been a real fan of Marvin Gaye's and I got the CD for *What's Going On*—that really inspired me because I realized that he was commenting on the times he lived in and that LP still has so much relevance. I felt that I had a statement to make about what's happening today. I'm taking a big chance but I did make some money last year so this isn't about just making more."

•The message in the music

"The way I see it young kids' dreams are gone: they're left with no hope and drugs have become such a center stone for our society. It goes back to the fact that so much of this country has been built on wars: the economy thrived when we

were at war; it lingers and stands still when we don't have any war. Society is not in good shape when a football player can get \$1 million and teachers can't even get a 5% pay rise: it's no surprise that teachers don't care and that they don't teach children to care either. I think we've lost a sense of family and that used to be such an important part of our culture."

•Being controversial

"To be honest, it's more important for people in the street to like me and what I'm doing—I don't care about whether the industry likes me or not. I know a lot of Black people in the music industry who don't like me—they know I look good, I dress good and I live good and they're always looking for me to be wrong."

•The 'Club Nouveau' sound

"Of course I'm aware that other artists have had hits since 'Lean On Me' which are in the same vein: it's great to know that something you do has such an influence on the music scene. The only thing is that I think radio stations tend to ride a sound till it runs out rather than letting the listeners pick what they want to hear."

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.

OHIO VALLEY

WCHB

Terry Arnold
Larry Hudson
32790 Henry Ruff Road
Inkster, MI 48141
313-278-1440

G. HINES, THAT GIRL WANTS TO



Rick Stevens
696 E. Broad
Columbus, OH 43215
614-464-0020

AL B. SURE!, OFF ON YOUR
CARLA REDDISH, YOU ARE THE
PIECES OF A DREAM, AIN'T MY
JERMAINE STEWART, GET LUCKY
BRENDA RUSSELL, GRAVITY
MASTER PLAN, STOP
O.T.S., YES I NEED YOU
JERONE PRISTER, SAY YOU'LL BE

WGPR

Joe Spencer
Cheryl Coleman
3146 E. Jefferson
Detroit, MI 48207
313-259-8862

B. RUSSELL, GRAVITY
SUAVE, SHAKE YOUR BODY
DAVID SANBORN, SLAM
THE FIT, UNDER YOUR SPELL
IGELISAS/WONDER, MY LOVE
SEIDAH GARRETT, K I S S I N G
STEELE PULSE, REACHING OUT

WIZF

Jay Duhard
Mary Hankston
7030 Reading Rd. Suite 216
Cincinnati, OH 45237
513-351-5900

TROOP, MAMACITA
G. KNIGHT, ALL OUR LOVE
R.J.'S LATEST, OFF THE HOOK
G. HINES, THAT GIRL WANTS
R. JAMES, LOOSEY'S RAP
D E FRESH, KEEP RISING TO THE



Steve Harris
Ted Williams
11821 Euclid Ave.
Cleveland, OH 44106
216-795-1212

TROOP, MAMACITA
TONY TERRY, FOREVER YOURS
B. OCEAN, COLOUR OF LOVE
AL B SURE, YOU'RE OFF ON YOUR

WKWM

Frank Grant
Randy Franklin
P.O. Box 828
Grand Rapids, MI 495
616-676-1135

S. WINDWOOD, ROLL WITH IT
SUAVE, SHAKE YOUR BODY
B. RUSSELL, GRAVITY
TYKA NELSON, MARC ANTHONY'S
G. HINES, DANCE WITH ME
STEELE PULSE, REACHING OUT

WKYO-16

K C Jones
4401 Carriage Hill Lane
Columbus, OH 43220
614-451-2191

DEELE, SHOOT 'EM UP MOVIES
R.I.'S LATEST ARRIVAL, OFF
BILLY OCEAN, COLOR OF LOVE
GUY, GROOVE ME
SYSTEM, COMING TO AMERICA

WXLA

Sammie Jordan
5920 S. Logan Street
Lansing, MI 48911
517-393-6397

G. KNIGHT, ALL OUR LOVE
J. JOHNSON, EVERY SHADE OF
A O'NEAL, THE LOVERS
FULL FORCE, YOUR LOVE IS SO

WZAK

Lynn Toliver
Bobby Rush
1729 Superior #401
Cleveland, OH 44114
216-621-9300

GREGORY HINES, THAT GIRL
BURRELL, I'LL WAIT FOR YOU
SUAVE, SHAKE YOUR BODY
JESSE JOHNSON, EVERY SHADE OF
GERRY WOO, HELP YOURSELF
KURTIS BLOW, BACK BY POPULAR

NORTHEAST

WAMO

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

V. WILLIAMS, RIGHT STUFF
WILL TO POWER, SAY IT'S GONNA
GUY, GROOVE ME
LOOSE ENDS, WATCHING YOU
B. RUSSELL, GRAVITY
R. JAMES, LOOSEY'S RAP
G. HINES, THAT GIRL WANTS TO
FULL FORCE, LOVE TO DEATH
J. STEWERT, GET LUCKY



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

PAULA ABDUL, KNOCKED OUT
BY ALL MEANS, I SURRENDER
LOOSE ENDS, WATCHING YOU
J. JOHNSON, EVERY SHADE OF
S. MURDOCK, HUSBAND
RAINY DAVIS, INDIAN GIVER



Andre Marcel
Kevin Morrison
683 E. Main Street
Rochester, NY 14605
716-262-2050

GUY, GROOVE
CHICO DEBARGE, KISS
PIECES OF A DREAM, AIN'T MY
GLADYS KNIGHT, ALL OUR LOVE
RICK JAMES, LOOSEY'S RAP
SUAVE, SHAKE YOUR BODY
CHRIS JASPER, LIKE I DO
WILL TO POWER, SAY
JERMAINE STEWART, GET LUCKY



Elroy Smith
Artemis Monroe
90 Warren St
Boston, MA 02119
617-427-2222

KEITH SWEAT, MAKE IT LAST
J. STEWART, GET LUCKY
SUAVE, SHAKE YOUR BODY
J. JOHNSON, EVERY SHADE

WNHC

Hector Hannibal
David Dickenson
P.O. Box 1340
New Haven, CT 0650
203-776-1340

LOOSE ENDS, WATCHING YOU
S. MURDOCK, HUSBAND

IGELISAS, MY LOVE
J. JOHNSON, EVERY SHADE OF
MELISA MORGAN, GOOD LOVE
TAYLOR DAYNE, I'LL ALWAYS

WNJR

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

SYBIL, CAN'T WAIT
R.P.'S LATEST, OFF THE HOOK
JOYCE SIMS, WALK AWAY
SKWARES, BE MY DELIGHT
RAINY DAVIS, INDIAN GIVER
GUY, GROOVE ME

WUFO

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

H. HEWETT, ONCE TWICE THREE
R.P.'S LATEST, OFF THE HOOK
NEW EDITION, IF IT ISN'T LOVE
ANITA POINTER, MORE THAN
CARL ANDERSON, FALLING ALL



TYKA NELSON, MARC ANTHONYS
BURRELL, I'LL WAIT FOR YOU
S. MURDOCK, HUSBAND
AL B. SURE, OFF ON YOUR OWN

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

POWER 98.1

JESSE JOHNSON, EVERY SHADE OF
RICK JAMES, LOOSEY'S RAP
PUBLIC ENEMY, DON'T BELIEVE
KEITH SWEAT, MAKE IT LAST
SYBIL, CAN'T WAIT ON TOMORROW
GUY, GROOVE ME

MIDWEST

KATZ

Earl Boston
Cheryl Winston
1139 Olive Street Suite 303
St. Louis, MO 63101
314-241-6000

FAT BOYS/CHECKER, TWIST
MILLIE J., SOMETHING YOU FEEL
RJ'S LATEST, OFF THE HOOK
JJ FADD, SUPERSONIC
LOOSE ENDS, WATCHING YOU
RAINY DAYS, INDIAN GIVER
N. COLE, WHEN I FALL IN LOVE
MASTER PLAN, STOMP
TYKA NELSON, MARK ANTHONY'S



Herman Pearson
Pappa Gattor
5829 N. 60th St.
Omaha, NE 68104
402-571-3714

LOOSE ENDS, WATCHING
STEEL POST, REACHING OUT
RUN DMC, TOUGHER THAN LEATHER
NEW EDITION, IF IT ISN'T LOVE
B. BROWN, DON'T BE CRUEL
M. COOPER, DINNER FOR 2
D. TRAIN, IT'S IN YOUR EYES
LATIMORE, SLOW DOWN/DON'T
C. DEBARGE, KISS SERIOUS
D. SANDBORN, SLAM
T. DAVIS, DON'T IT FEEL GOOD

KCXL

Chuck Moore
Cleo Cook
810 E. 63rd Street
Kansas City, MO 64110
816-333-2583

JETS, MAKE IT REAL
DEELE, SHOOT EM UP MOVIES
MOORE/JACKSON, I CANT
TAMARA & THE SEEN, BLUEBERRY
MAC BAND, ROSES ARE RED
GREGORY ABBOTT, I'LL PROVE IT
NEW EDITION, IF IT ISN'T LOVE
GEORGE MICHAEL, ONE MORE TRY
NATALIE COLE, WHEN I FALL IN
VANESSA WILLIAMS, RIGHT STUFF



Mel Edwards
Marcus
P.O. Box 29 1004 E. Dunklin
Jefferson City, MO 65102
314-681-5295

PIECES OF A DREAM, AIN'T MY
MARVIN SEASE, LOVE IS A GAME
BILLY OCEAN, COLOR OF LOVE
GLADYS KNIGHT/PIPS, ALL OUR
JERMAINE STEWART, GET LUCKY
CHRIS JASPER, LIKE I DO

KMOJ

Marc Miller
501 Bryant Ave. North
Minneapolis, MN 55405
612-377-0594

FULL FORCE, YOUR LOVE
IRM CREW, ARE YOU READY
STEASSONIC, SALLY
R. JACKSON, ARE YOU TUFF
SKYWARES, BE MY DELIGHT
MARVIN CEASE, LOVE IS A GAME
DAVID S., SLAM
CINEMA, CINEMA SIX
INFORMATION SOCIETY, WHAT'S

KPRS

Prim Carter
Monica Nightingale
2440 Pershing Rd. #118
Kansas City, MO 64108
816-471-2100

BY ALL MEANS, I SURRENDER

FAT BOYS/CHECKER, TWIST
AFRIKA BAMBAATA, RECKLESS
IGELISAS/WONDER, MY LOVE
A. POINTER, MORE THAN A
DEELE, SHOOT EM UP MOVIES
LEATA GALLOWAY, WITH EVERY



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

DEBBIE GIBSON, FOOLISH BEAT
ROB BASE, IT TAKES TWO
SYSTEM, COMING TO AMERICA
JOYCE SIMS, WALK AWAY
POINTER SISTERS, I'M IN LOVE
JERMAINE STEWART, GET LUCKY
INFORMATION SOCIETY, WHAT'S



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

GERALD ALBRIGHT, COME BACK TO
HOWARD HEWETT, ONCE TWICE
STEVE WINWOOD, ROLL WITH IT
SCRITTI POLLITTI, BOOM
KEITH SWEAT, RIGHT AND WRONG

WTLC

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

JULIO IGLESIAS, MY LOU
SIEDAH GARRETT, KISSING
LOOSE ENDS, WATCHING YOU
SHIRLEY MURDOCK, HUSBAND
PAUL JACKSON JR., LET'S WAIT
RAINY DAVIS, INDIAN GIVER
STEVE WINWOOD, ROLL WITH IT
101 NORTH, SO EASY

WEST



Pam Wells
Lisa Lipps
1710 E. 111th Street
Los Angeles, CA 90008
213-564-7951

GAP BAND, STRAIGHT TO THE
STEELE PULSE, REACHING OUT
B. RUSSELL, GRAVITY
LEATA GALLOWAY, EVERY BEAT
P. OF A DREAM, AIN'T MY LOVE
POINTER SISTERS, I'M IN LOVE
ASWAD, DON'T TURN AROUND
G. HINES, THAT GIRL WANTS TO
CARL ANDERSON, FALLING ALL
R. JAMES, LOOSEY'S RAP
J. STEWART, GET LUCKY

KCEP

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

CHRIS JASPER, LIKE I DO
FRACHISE, INSIDE OUT
DIANNE REEVES, BETTER DAYS
GIANT STEPS, ANOTHER LOVER



Jack Patterson
Lisa Canning
1700 N. Alvarado
Los Angeles, CA 90026
213-665-1105

BILLY OCEAN, COLOR OF LOVE
TAYLOR DAYNE, PROVE YOUR LOVE
GAP BAND, STRAIGHT FROM THE
STACY LATTISAW, LET ME TAKE
EAZY E, RADIO
FULL FORCE, YOUR LOVE IS SO
PUBLIC ENEMY, DON'T BELIEVE

KDIA

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

R. JAMES, LOOSEY'S RAP
SYSTEM, COMING TO AMERICA
T T D'ARBY, SIGN YOUR NAME
CARL ANDERSON, FALLING ALL
STEVE WINWOOD, ROLL WITH IT
CENTERFOLD, SHOE SHOE SHINE
DJ JAZZY JEFF, PARENTS



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

T T D'ARBY, SIGN YOUR NAME
DEELE, SHOOT EM UP MOVIES
LOOSE ENDS, WATCHING YOU
NAJEE, PERSONALITY



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

P. OF A DREAM, AIN'T MY LOVE
LEATA GALLOWAY, EVERY BEAT
SUAVE, SHAKE YOUR BODY
AL B. SURE, OFF ON YOUR OWN
TONY TERRY, FOREVER YOURS
TYKA NELSON, MARC ANTHONY'S
TAYLOR DAYNE, I'LL LOVE YOU
SEIDAH GARRETT, KISSING
MIAMI SOUND MACHINE, 1 2 3

KKFX

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

LOOSE ENDS, WATCHING YOU
S. LATTISAW, LET ME TAKE YOU
TEASE, KICK
R. JAMES, LOOSEY'S RAP
STEVE WINWOOD, ROLL WITH IT
SUAVE, SHAKE YOUR BODY

KRIZ

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

H. HEWETT, ONCE TWICE THREE
NEW EDITION, IF IT ISN'T LOVE
S. MURDOCK, HUSBAND
LOOSE ENDS, WATCHING YOU
GUY, GROOVE ME
TRACIE SPENCER, SYMPTOMS
AL B. SURE, OFF ON YOUR OWN

KSOL

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

REBBIE JACKSON, R U TUFF
ANITA POINTER, MORE THAN A
SYBIL, CAN'T WAIT ON TOMORROW
MIKI HOWARD, CRAZY
WHISTLE, STILL MY GIRL
GUY, GROOVE ME
MIAMI SOUND MACHINE, 1 2 3
EVON JEFFRIES/THE STAND, SEX



CAROLINAS

WAAA

Tina Carson
Tina Carson
P.O. Box 11197
Winston-Salem, NC 27116
919-767-0430

J. STEWART, GET LUCKY
LOOSE ENDS, WATCHING YOU
SYBIL, CAN'T WAIT
WHISTLE, STILL MY
KURTIS BLOW, BACK BY POPULAR
FAT BOYS/CHECKER, TWIST
ANITA POINTER, MORE THAN
E.P.M.D., YOU GOT'S TO CHILL

WBMS

Eric D.
Eric D.
P.O. Box 718
Wilmington, NC 28402
919-763-4633

RAINY DAYS, INDIAN GIVER
M. HOWARD, CRAZY
AL B. SURE, GET OFF ON YOUR
FULL FORCE, YOUR LOVE IS SO
GYRLS, WISH YOU WERE HERE
MIAMI SOUND, 1 2 3
LOOSE END, WATCHING YOU

WDKS

Rod Cruise
P.O. Box 2008
Fayetteville, NC 28302
919-484-2107

CHICO DEBARGE, KISS SERIOUS
MIKI HOWARD, CRAZY
J. D'TRAIN WILLIAMS, IN YOUR
MIAMI SOUND MACHINE, 1 2 3
FAT BOYS/CHECKER, TWIST

WEAL

Don Davis
Jaye Holliday
1060 Gatewood Ave.
Greensboro, NC 27405
919-272-5121

NEW EDITION, IF IT ISN'T LOVE
FAT BOYS, TWIST
PUBLIC ENEMY, DON'T BELIEVE
KURTIS BLOW, BACK BY POPULAR
CHICO DEBARGE, KISS SERIOUS
SYBIL, CAN'T WAIT ON TOMORROW
R.J.'S LATEST ARRIVAL, OFF
MELISA MORGAN, GOOD LOVE

WHYZ

Janice Henderson
Pamela Smith
P.O. Box 4309
Greenville, SC 29608
803-246-1441

WILL DOWNING, SENDING OUT AN
NAJEE, PERSONALITY
LOOSE ENDS, WATCHING YOU
KIRK WHALUM, GIVE ME YOUR
GRANDMASTER FLASH, FLY GIRL
ANITA POINTER, MORE THAN A
CHICO DEBARGE, KISS SERIOUS



Ceacer Gooding
B.K. Kirkland
P.O. Box 2684
Coastal, NC 28561
919-633-1500

STACY LATTISAW, LET ME TAKE
JOYCE SIMS, WALK AWAY
SYBIL, CAN'T WAIT FOR
JESSE JOHNSON, EVERY SHADE OF
STEVE WINWOOD, ROLL WITH IT
J.J. FAD, SUPERSONIC
VANESSA WILLIAMS, RIGHT STUFF

WLLE

Cash Michaels
Waxmaster Torey
P.O. Box 190
Raleigh, NC 27602
919-833-3874

CURTIS BLOW, BACK BY POPULAR
NAJEE, PERSONALITY
CIENIMA, CIENIMA
SKWARES, BE MY DELIGHT
MARLON T, MARLON T.

WQQK

Cy Young
P.O. Box 8085
Nashville, TN 37207
615-227-1470

SUAVE, SHAKE YOUR HAND
LOOSE ENDS, WATCHING YOU
REBBIE JACKSON, R U TUFF
HOWARD HEWETT, ONCE TWICE
RAINY DAYS, INDIAN GIVER
TAMARA & THE SEEN, BLUEBERRY

WVGB

Donzella Hendrix
Kevin Theodore
806 Monson Street
Beaufort, SC 29902
803-524-9742

R.J.'S LATEST ARRIVAL, OFF
PIECES OF A DREAM, AIN'T MY
RAINY DAYS, INDIAN GIVER
STACY LATTISAW, LET ME TAKE
BILLY OCEAN, COLOR OF LOVE

WVDM

Andre Carson
Curtis Wilson
Drawer 38 Bradham Blvd.
Sumter, SC 29151
803-495-2558

TIA MARIE/SEEN, BLUEBERRY
J D'TRAIN WILLIAMS, IN YOUR
KID FLASH, LOVE THING
H. HEWETT, ONCE TWICE THREE
B. OCEAN, COLOUR OF LOVE
FAT BOYS/CHECKER, TWIST
CHICO DEBARGE, KISS SERIOUS

WYNN

Andrew Bailey
P.O. Box F-14
Florence, SC 29501
803-662-6364

OHIO PLAYERS, SWEAT
S. MURDOCK, HUSBAND
SUAVE, SHAKE YOUR BODY
RAINY DAYS, INDIAN GIVER
TAYLOR DAYNE, I'LL ALWAYS
NATALIE COLE, WHEN I FALL IN
M. SCOTT, IT'S MY LIFE

WZFX

Tony Lype
Tony Lype
225 Green St. Suite 700
Fayetteville, NC 28302
919-486-4991

GLADYS KNIGHT/PIPS, ALL OUR
SUAVE, SHAKE YOUR BODY
STEVE WINWOOD, ROLL WITH IT
CARL ANDERSON, AN ACT OF LOVE
TYKA NELSON, MARC ANTHONY'S
REBBIE JACKSON, R U TUFF
MASTER PLAN, STOMP

MID-ATLANTIC

WANT

C.J. Francis
P.O. Box 16130
Richmond, VA 23222
804-321-5662

MELISA MORGAN, GOOD LOVE
MAUREEN MCGOVERN, HERE YA
SCRITTI POLITTI, BOOM THERE
PIECES OF A DREAM, AIN'T MY
CHRIS JASPER, LIKE I DO
HINDSIGHT, SMALL CHANGE



Brute Bailey
Chris Barry
5321 1st Place N.E.
Washington, DC 20011
202-722-1000

FAT BOYS/CHECKER, TWIST
JAMES D'TRAIN WILLIAMS, IT'S
KNIGHT/PIPS, IT'S GONNA TAKE
BY ALL MEANS, I SURRENDER
TAMARA/SEEN, BLUE BERRY
CENTERFOLD, SHOE SHOE SHINE
101 NORTH, SO EASY

WFKX

David Shaw
Kimberly Kaye
425 E. Chester
Jackson, TN 38301
901-427-9616

LOOSE ENDS, WATCHING YOU
da KRASH, TRAPPED IN PHASES
PIECES OF A DREAM, AIN'T MY
BY ALL MEANS, I SURRENDER
T.N.T., I CAN'T COPE



Bobby Bennett
Mike Archie
529 Bryant St. N. W.
Washington D.C., 20059
202-232-6000

REBBIE JACKSON, TUFF ENUFF
2 LIVE CREW, MOVE SOMETHING
NAJEE, PERSONALITY
TAYLOR DAYNE, ALWAYS LOVE YOU
J. STEWART, GET LUCKY
WILL DOWNING, SOS
MASTER PLAN, STOMP
TONY TERRY, FOREVER YOURS



K. J. Holiday
1633 N. Division St.
Salisbury, MD 21801
301-742-5191

J. D'TRAIN WILLIAMS, IT'S IN
KEITH SWEAT, MAKE IT LAST
MIKI HOWARD, CRAZY
DAVID SANBORN, SLAM
LEATA GALLOWAY, EVERY BEAT OF
BROWMARK, I CAN'T GET ENOUGH
WILL DOWNING, SOS



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

HOWARD HEWETT, ONCE TWICE
OOUG E. FRESH, KEEP RISING
KEITH SWEAT, MAKE IT LAST
BILLY OCEAN, COLOR OF LOVE
MILLIE SCOTT, IT'S MY LIFE
SYSTEM, COMING TO AMERICA
BRENDA RUSSELL, GRAVITY
HINDSIGHT, SMALL CHANGE
MELISA MORGAN, GOOD LOVE

WMYK

Don Early/Allen
Thomas Lytle
168 Business Park Dr. #100
Virginia Beach, VA 23462
804-473-1194

S. WINWOOD, ROLL WITH IT
PIECES OF A DREAM, AIN'T MY
H. HEWETT, ONCE TWICE THREE
WILL DOWNING, SOS
J. JOHNSON, EVERY SHADE OF
G. HINES, THAT GIRL WANTS TO
J J FADE, SUPERSONIC
R. JAMES, LOOSEY'S RAP



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

FAT BOYS, TWIST
MAC BAND, ROSES ARE RED
STEVE WINWOOD, ROLL WITH IT
JESSE JOHNSON, EVERY SHADE OF
TONY TERRY, FOREVER YOURS
RAINY DAYS, INDIAN GIVER

WOL

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

SYSTEM, COMING TO AMERICA
PAMELA ANDERSON, FANTASY
BRENDA RUSSELL, GRAVITY
KURTIS BLOW, BACK BY POPULAR
ERIC B/RAKIM, FOLLOW THE

WOWI

Ron Adkins
Ron Adkins
1010 Park Avenue
Norfolk, VA 23504
804-622-4600

G. HINES, THAT GIRL WANTS TO
M.S. MACHINE, 1 2 3
KINNEY, MAYBE
OHIO PLAYERS, SWEAT
H. HEWETT, ONCE TWICE THREE
S. WINWOOD, ROLL WITH IT

WRAP

Chester Benton
P.O. Box 598
Norfolk, VA 23501
804-483-6315

BARDEAUX, WHEN WE KISS
PUBLIC ENEMY, DON'T BELIEVE
LOOSE ENDS, WATCHING YOU
FAT BOYS/CHECKER, TWIST



Mike Morgan
902 Lafayette Blvd. N. W.
Roanoke, VA 24017
703-343-5545

AL B. SURE, OFF ON YOUR OWN
RAINY DAYS, INDIAN GIVER
G. HINES, THAT GIRL WANTS TO
SUAVE, SHAKE YOUR BODY
TONY TERRY, FOREVER YOURS
BY ALL MEANS, I SURRENDER

MID-SOUTH

KBUZ

Rochele Wright
P.O. Box 550
El Dorado, KS 67042
316-775-3231

B. BROWN, DON'T BE CRUEL
NEW EDITION, IF IT ISN'T LOVE
P. ABDUL, KNOCKED OUT
R. JAMES, LOOSEY'S RAP
GUY, GROOVE ME
SYSTEM, COMING TO AMERICA
PEBBLES, TAKE YOUR TIME
FULL FORCE, YOUR LOVE IS SO
D E FRESH, KEEP RISING TO THE
LOOSE ENDS, WATCHN YOU
TONY TERRY, FOREVER YOURS

KCLT

Charles Dorn
P.O. Box 2870
West Helena, AR 72390
501-572-9506

BEAT DIS, BOMB THE BASS
S. WINWOOD, ROLL WITH IT
G. HINES, THAT GIRL WANTS TO
NATALIE COLE, WHEN I FALL IN
GUY, GROOVE ME
DAVID SEA, LOVE C.O.D.
BRICK, KUM DANCE
NEW EDITION, IF IT ISN'T LOVE
MILDRED BEARDS, I'M THROUGH
G. KNIGHT, ALL OUR LOVE
MC SHYD, WANNA DANCE
CHOICE REUNION, IT'S SUMMER
G. ALBRIGHT, COME BACK TO ME

KCOH

Travis Gardner
5011 Alameda
Houston, TX 77004
713-522-1001

ANITA POINTER, MORE THAN A
CHICO DEBARGE, KISS SERIOUS
NATALIE COLE, WHEN I FALL IN
CARL ANDERSON, FALLING ALL
LEATA GALLOWAY, EVERYBEAT
MASTER PLAN, STOMP
J. JOHNSON, EVERY SHADE OF

KDKS

Erwin Daniels
1000 Grimmette Dr.
Shreveport, LA 71109
318-965-9103

R. JAMES, LOOSEY'S RAP
B. OCEAN, COLOUR OF LOVE
D. TRAIN, IN YOUR EYES
S. MURDOCK, HUSBAND
EVON JEFFRIES, SEX WITH LOVE
C. ANDERSON, FALLING ALL OVER
NAJEE, PERSONALITY
SUAVE, SHAKE YOUR BODY
MASTER PLAN, STOMP
T. TERRY, FOREVER YOURS



Kevan Stone
Stephanie Smallwood
7700 Gulfway Drive
Port Arthur, TX 77642
409-722-9301

H. HEWETT, ONCE TWICE THREE
G. HINES, THAT GIRL
JOYCE SIMS, WALK AWAY
TAYLOR DAYNE, I'LL ALWAYS
J. JOHNSON, EVERY SHADE
R. JAMES, LOOSEY'S RAP



Lou Bennett
P.O. Box 880
Killeen, TX 76540
817-699-5000

G. KNIGHT, ALL OUR LOVE
B. OCEAN, COLOUR OF LOVE
P. OF A DREAM, AIN'T MY LOVE
S. MURDOCK, HUSBAND
J. JOHNSON, EVERY SHADE OF
LEVERT, GOOD STUFF
NAJEE, PERSONALITY
MODERN I QUE, FROM FRIENDS TO
SYSTEM, COMING TO AMERICA



Horatio Handy
413 Jefferson St.
Lafayette, LA 70501
318-233-4262

SKWARES, BY MY DELIGHT
FAT BOYS, TWIST
COLD CUT, DOCTORING THE HOUSE
CHICO DEBARGE, KISS SERIOUS
LOOSE ENDS, WATCHING YOU
MISSING LINKS, GROOVING
BROWMARK, I CAN'T GET ENOUGH
KEITH SWEAT, MAKE IT LAST
JAMES D'TRAIN, IN YOUR EYES

KNON

Patrice Carey
Patrice Carey
P.O. Box 710909
Dallas, TX 75375
214-828-9500

PIECES OF A DREAM, AIN'T MY
2 LIVE CREW, DROP THE
GREGORY HINES, THAT GIRL
FAT BOYS, TWIST
LATIN POETS, VIVA LA MUSICAL



Dave Felder
Baby Dove
501 N. University Suite 768
Little Rock, AR 72207
501-661-0150

AL B. SURE, OFF ON YOUR OWN
LOOSE ENDS, WATCHING YOU
SYBIL, CAN'T WAIT ON TOMORROW
RAINY DAYS, INDIAN GIVER
REBBIE JACKSON, R U TUFF
MC SHY D, I WANT TO DANCE
SUAVE, SHAKE YOUR BODY
FAT BOYS, TWIST
EVON JEFFRIES, SEX WITHOUT
SIEDAH GARRETT, KISSING
JESSE JOHNSON, EVERY SHADE OF

KQCF

Pat Spearman
8906 Wall St. Suite 401
Austin, TX 78754
512-339-6102

VANESSA WILLIAMS, RIGHT STUFF
MELBA MOORE, LOVE & KISSES
NAJEE, PERSONALITY
MELISA MORGAN, GOOD LOVE
PAULA ABDUL, KNOCKED OUT

KWTD

L. Green
L. Lewis
902 High Street
Little Rock, AK 72202
501-375-1069

SUAVE, SHAKE YOUR BODY
EVON JEFFRIES, SEX WITHOUT
CARLA REDDISH, YOU ARE THE
ICE T, COLORS
EPMO, YOU GOT'S TO CHILL
LOOSE ENDS, WATCHING YOU
SHIRLEY MURDOCK, HUSBAND
FULL FORCE, YOUR LOVE IS SO
BURRELL, WAITING FOR YOU
JERMAINE STEWART, GET LUCKY

KXOJ

Melinda Jackson
1623 A East Apache
Tulsa, OK 74106
918-428-4451

NAJEE, PERSONALITY
PIECES OF A DREAM, AIN'T MY
TROOP, MAMACITA

J.J. FAD, SUPERSONIC
ANGELA WINBUSH, CEST TOI
LILLO THOMAS, I WANNA MAKE
DAVID SANBORN, SLAM
JERMAINE STEWART, GET LUCKY

KXZZ

Jay Jefferies
311 Alamo St.
Lake Charles, LA 70601
318-463-7277

FROZEN



Mike Payne
Danny Jack
P.O. Box 2199
West Monroe, LA 71294
318-322-1491

GUY, GROOVE ME
LEATA GALLOWAY, WITH EVERY
MILLIE JACKSON, SOMETHING YOU
TROOP, MAMACITA
PAULA ABDUL, KNOCKED OUT

WLGI

Bob Brown
Route 2 Box 69
Hemingway, SC 29554
803-558-2977

JAMES D. TRAIN, IN YOUR EYES
KID FLASH, LOVE THING
LOU RAWLS, WHO LOVES YOU BABY

WORV

Cyresio Hughes
Cyresio Hughes
1204 Gravel Line
Hattiesburg, MS 39401
601-544-1941

NATALIE COLE, WHEN I FALL IN
NEW EDITION, IF IT ISN'T LOVE
HOWARD HEWETT, ONCE TWICE
BOBBY BROWN, DON'T BE CRUEL
SUAVE, SHAKE YOUR BODY
GARY TAYLOR, COMPASSION
MELI'SA MORGAN, GOOD LOVE

WQIS

Ron Davis
P.O. Box 1229
Laurel, MS 39440
601-425-1491

IGELISAS/WONDER, OUR LOVE
MIAMI SOUND MACHINE, 1 2 3
J. SIMS, WALK AWAY
SUAVE, SHAKE THAT BODY
T. T. D'ARBY, SIGN
S. LATTISAW, TAKE DOWN

WXOK

Matt Morton
P.O. Box 66475
Baton Rouge, LA 70896
504-927-7060

GUY, GROOVE ME
S. GARRETT, KISSING
SUAVE, SHAKE BODY
WHISTLE, STILL MY GIRL
M. JACKSON, SOMETHING
S. WINDWOOD, ROLL
R. JAMES, LOOSEY'S RAP
H. HEWETT, ONCE TWICE THREE

WYLD

Tony Brown
Rick Savage
2906 Tulane
New Orleans, LA 70119
504-822-1945

MILLIE JACKSON, SOMETHING YOU
D TRAIN, IN YOUR EYES
GAP BAND, STRAIGHT FROM THE
AL B. SURE!, OFF ON YOUR OWN
SIEDAH GARRETT, KISSING
OHIO PLAYERS, SWEAT

SOUTHEAST

WATV

Ron January
P.O. Box 39054
Birmingham, AL 35208
205-780-2014

GUY, GROOVE ME
BRENDA RUSSELL, PIANO IN THE
DAVID SANBORN, SLAM
RICK JAMES, LOOSEY'S RAP
CLUB NOUVEAU, COLD COLD WORLD
TEENA MARIE, WORK IT
FULL FORCE, YOUR LOVE IS SO
FAT BOYS, TWIST

WBIL

Costee McNair
P.O. Box 666
Tuskegee, AL 36083
205-727-2100

D'TRAIN WILLIAMS, IN YOUR
MILLIE SCOTT, IT'S MY LIFE
PAUL JACKSON JR., LET'S WAIT
NATALIE COLE, WHEN I FALL IN
ASWAD, DON'T TURN AROUND
KEITH SWEAT, MAKE IT LAST
IGELISAS/WONDER, MY LOVE
HINDSIGHT, SMALL CHANGE
BY ALL MEANS, I SURRENDER



Tony Brown
P.O. Box 1967
Mobile, AL 36633
205-432-7609

AL B. SURE, OFF ON YOUR OWN

TAYLOR DAYNE, I'LL ALWAYS
GAP BAND, STRAIGHT FROM THE
NEW EDITION, IF IT ISN'T LOVE
da KRASH, TRAPPED IN PHASES
THERESA, WHAT YOU GONNA DO
REBBIE JACKSON, R U TUFF



Darren LaBarron
Jay Diamond
P.O. Box 12764
Pensacola, FL 32575
904-438-7543

PIECES OF A DREAM, AIN'T MY
LATIMORE, SLOW DOWN
LOOSE ENDS, WATCHING YOU
MIKI HOWARD, CRAZY
NAJEE, PERSONALITY
NATALIE COLE, WHEN I FALL IN
FAT BOYS/CHECKER, TWIST
G. HINES, THAT GIRL WANTS TO
H. HEWETT, ONCE TWICE THREE



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

LOOSE ENDS, WATCH'N YOU
AL B. SURE, OFF ON YOUR OWN
R. JAMES, LOOSEY'S RAP
CURTIS BLOW, BACK BY POPULAR
S. MURDOCK, HUSBAND
T.T. D'ARBY, SIGN YOUR NAME
PARTNERS IN CRIME, MARY MARY
DAVID SANBORN, SLAM

WEKS

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

LOOSE ENDS, WATCHING YOU
C. DEBARGES, KISS SERIOUS
THERESA, WHAT CHA GONNA DO
JOYCE SIMS, WALK AWAY
SUAVE, SHAKE BODY
B. RUSSELL, GRAVITY



Dave Donnel
Michael Starr
424 16 Street North
Birmingham, AL 35203
205-324-3356

SUAVE, SHAKE YOUR BODY
J. JOHNSON, EVERY SHADE
S. WINWOOD, ROLL WITH IT
LOOSE ENDS, WATCH'N YOU
SEIDAH GARRETT, K I S S I N G
DAVID SANBORN, SLAM
OHIO PLAYERS, SWEAT
CHICO DE'BARGE, KISS SERIOUS

WEUP

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

M. JACKSON, ANOTHER PART OF
TONY TERRY, FOREVER YOURS
G. HINES, THAT GIRL WANTS TO
DAVID SEASE, COD
SKWARES, BE MY DELIGHT
CHICO DE'BARGE, KISS SERIOUS

WFXE

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

I D'TRAIN WILLIAMS, IN YOUR
T. T. D'ARBY, SIGN YOUR NAME

WGOK

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

NATALIE COLE, WHEN I FALL IN
SUGAR/SPICE, YES WE CAN
TEENA MARIE, WORK IT
SYBIL, CAN'T WAIT ON TOMORROW
MIAMI SOUND MACHINE, 1 2 3



Big George Threatt
Sharon
369 2nd St.
Macon, GA 31212
912-742-2505

REBBIE JACKSON, ARE YOU TUFF
POINTER SISTERS, I'M IN LOVE
C. DEBARGE, KISS SERIOUS
CURTIS BLOW, BACK BY POPULAR
SUGAR/SPICE, YES WE CAN



Darryl Lassiter
1422 W. Peachtree
Atlanta, GA 30309
404-352-3943

FROZEN

WIQI

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

POINTER SISTERS, MORE THAN A
AL B. SURE, OFF ON YOUR OWN
TROOP, MAMACITA

M. MORGAN, GOOD LOVE
MIKI HOWARD, CRAZY
RICK JAMES, LOOSEY'S RAP
BY ALL MEANS, SURRENDER YOUR

WJLD

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

GLADYS KNIGHT/PIPS, ALL OUR
NEW EDITION, IF IT ISN'T
BOBBY BROWN, DON'T BE CRUEL
MIKI HOWARD, CRAZY
RICK JAMES, LOOSEY'S RAP

WMGJ

FAT BOYS/CHECKER, TWIST
MARVIN SEASE, LOVE IS A GAME
KURTIS BLOW, BACK BY POPULAR
DAVID SANBORN, SLAM
D J KOOL, MUSIC AIN'T LOUD
V. WILLIAMS, THE RIGHT CHOICE
SKWARES, BE MY DELIGHT
MELBA MOORE, I CAN
BY ALL MEANS, I SURRENDER
RJS LATEST, OFF THE HOOK
TRACIE SPENCER, SYMOMS

WMML

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

FAT BOYS/CHECKER, TWIST
T. TRENT D'ARBY, SIGN YOUR
GREGORY HINES, THAT GIRL
SYSTEM. COMING TO AMERICA
TONY TERRY, FOREVER YOURS
S. LATTISAW, LET ME TAKE YOU

WORJ

Bryan Corbitt
P.O. Box 1259
Ozark, AL 36360
205-774-3000

AL B. SURE!, OFF ON YOUR OWN
TAMARA & THE SEEN, BLUEBERRY
JERMAINE STEWART, GET LUCKY

WORL

Maxwell St. Clair
2001 Mercy Drive North
Orlando, FL 32808
305-298-5510

BY ALL MEANS, I SURRENDER
WHISTLE, STILL MY GIRL
B. RUSSELL, GRAVITY
DYNASTY, TELL ME
TAYLOR DANE, I'LL ALWAYS LOVE
S. MURDOCK, HUSBAND

WPGA

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

SIEDAH GARRETT, KISSING
REBBIE JACKSON, R U TUFF
RICK JAMES, LOOSEY'S RAP
BARBARA LYNN, TRYING TO LOVE
LOOSE ENDS, WATCHING YOU
DEELE, SHOOT 'EM UP MOVIES
FAT BOYS, TWIST

WQIM

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

DAVID SANBORN, SLAM
AL B. SURE!, OFF ON YOUR
GUY, GROOVE ME
TONY TERRY, FOREVER YOURS
BILLY OCEAN, COLOR OF LOVE
GLADYS KNIGHT/PIPS, ALL OUR
MICHAEL JACKSON, JUST ANOTHER
2 LIVE CREW, MOVE SOMETHING
CHICO DE'BARGE, KISS SERIOUS
TAYLOR DAYNE, I'LL ALWAYS
JERMAINE STEWART, GET LUCKY



El Mongo
Jim Murray
3000 34th Street South
St. Petersburg, FL 33712
813-864-1515

PAULA ABDUL, KNOCKED OUT
YVONNE JEFFRIES, SEX WITHOUT
OTS, YES I NEED YOU
H. HEWETT, ONCE TWICE THREE
THE GYRLZ, WISHING YOU WERE

WXWI

R. JAMES, LOOSEY'S RAP
PEBBLES, TAKE YOUR TIME
CURSADERS, LIGHT IN
ALBRIGHT, COME BACK TO ME
P. JACKSON JR., LETS WAIT
G. HINES, THAT GIRL WANTS TO

WZAZ

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

FROZEN



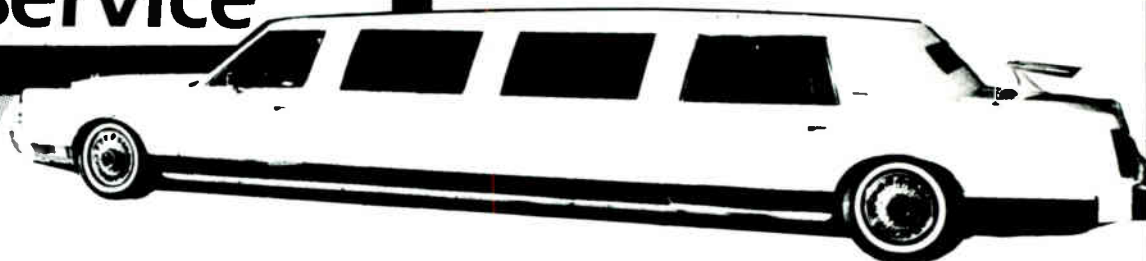
REGIONAL ADDS CHART

ARTIST, TITLE, LABEL	MA	NE	MS	OV	CAR	MW	SE	WST	TOTAL
LOOSE ENDS, <i>Watching You</i> , MCA	2	3	2		2	3	4	3	19
RICK JAMES, <i>Loosey's Rap</i> , Reprise	2	3	4	1			3	3	16
GREGORY HINES, <i>That Girl Wants To Dance...</i> , Epic	3	1	3	3			4	1	15
CHICO DEBARGE, <i>Kiss Serious</i> , Motown		2	3		3	2	3		13
D TRAIN, <i>In Your Eyes</i> , Columbia	3		5		2	1	2		13
SUAVE, <i>Shake Your Body</i> , Capitol	1	2	3	2	1		2	2	13
FAT BOYS, <i>The Twist</i> , Tin Pan Apple/Polydor	2		2		3	2	3		12
JESSE JOHNSON, <i>Every Shade Of Love</i> , A&M	1	4	4	1		1	1		12
SHIRLEY MURDOCK, <i>Husband</i> , Elektra	1	3	2		1	1	2	1	11
AL B. SURE!, <i>Off On Your Own</i> , Warner Bros.	1	1	1	1	1		3	2	10

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Cadillac And Stretch Limousines

PROGRAMMER'S POLL

CAROLINAS



DONZELLA HENDRIX WVGB
Beaufort, SC

Terence Trent D'Arby, "Sign Your Name"—A breath of fresh air for

Urban contemporary radio.

Brenda Russell, "Piano In The Dark"—A beautiful ballad that continues to rack up the requests. Hot phones.

Michael Cooper, "Dinner For Two"—A sophisticated sound from Cooper. Lots of telephone requests.

Michael Sterling, "One More Chance"—Remarkable talent for newcomer Sterling. Good song.

Cruel"—Great uptempo beat for that power radio station. Bobby still has that New Edition sound and it sounds great.

Tracie Spencer, "Symptoms Of True

Love"—Another young Star Search winner. She's definitely hot!

Full Force, "Your Love Is So Def"—A nice groove from Full Force. Jumping the charts day by day.

MIDWEST

STEVE HEGWOOD

WLUM

Elm Grove, WI

The Mac Band, "Roses Are Red"—A very good song with mass appeal. Very dance orientated. All demographics.

Al B. Sure, "Off On Your Own Girl"—Good Urban song that should do well on the charts.

The Cover Girls, "Inside Outside"—Excellent for cross-over stations.

James Brown, "Static"—A great James Brown song. Heavy telephone requests.

HERMAN PEARSON (PAPPA GATTOR)

KBWH

Omaha, NE.

Billy Ocean, "Color Of Love"—A hot new ballad from Ocean. Heavy telephone requests from women and teens. Should go to the top of both R&B and Pop charts.

James Brown, "I'm Real"—James Brown sounds great. Super comeback for the hardest working man in show business.

WEST



L. D. McCOLLUM XHRM
San Diego, CA
Fat Boys, "The Twist"—Out of the Box smash. A good

record for the Fat Boys.

Siedah Garrett, "K.I.S.S.I.N.G."—It sounds as if Siedah will kiss her way to the top of the charts.

Ice T, "Colors"—It's getting good requests and positive community reaction.

Bobby McFerrin, "Don't Worry (Be Happy)"—Out of the box hit. Lots of phones on this mid-tempo smoker. An interesting record.

MID-SOUTH



DARRELL LEVIEGE KXZZ/Z16

Tyka Nelson, "No Promises"—It's a nice Summer jam to cool out on. Fresh sound for all Urban Contemporary stations, including AC and CHR stations. Heavy phones.

Bobby Brown, "Don't Be



TONY SCOTT WEKS
Atlanta, GA

Al B. Sure!, "Off On Your Own Girl"—A good following to Sure!'s first hit

single. This one will move its way up the charts.

Gladys Knight & The Pips, "It's Gonna Take All Our Love"—Gladys is certainly like vintage wine. A super song from an excellent LP.

Ohio Players, "Sweat"—Glad to see them back! A good song that's receiving lots of requests.

Troop, "Mamacita"—This song is heavily requested. Out of the box response. Should go right to the top of the charts.

INDIE PROFILE

NAT ROBINSON OF FIRST PRIORITY RECORDS: A Rap Mogul From Corporate America

by David Nathan

After just two years in the record industry, Brooklyn-based entrepreneur Nat Robinson can feel justifiably proud of his accomplishments: his label, First Priority Records (distributed through Atlantic), has two of the hottest rap acts on the charts with M.C. Lyte and Audio Two. "I'm a newcomer to the business," Robinson says, taking time out at BRE's recent conference in Los Angeles. "Before I started First Priority, I worked at IBM and RCA but you can bet that I've learned a great deal in the last two years!"

Robinson did some work as a concert promoter in clubs and discos in New York, but he confesses: "I didn't have much feel for that side of the business." It was his two sons—Milk and Gismo (known as Audio Two)—who really inspired Robinson to enter into the music industry in spite of commentary that has made other less courageous folks shy away. "When Audio Two began to get offers from record companies, I'd go over them and they were really bad! I understood enough about the business to know they were going to get ripped off so I made the decision in 1986 to invest time and money into forming a label."

Robinson recalls that in contemplating the move, he faced all kinds of responses. "A lot of people are really set in how something like this should be done—sometimes being naive can be a real asset. Folks said stuff like 'you can't do that,' 'you won't get paid by indie distributors,' 'you won't get radio

play.'

I listened to all of that and then I strategized. I figured that as much as people in this business would like to think otherwise, this is just like any other business: if you have a good marketing plan and strategy and good product, it will work out."

In 1986, Robinson formed First Priority Music and launched the label with a compilation EP featuring Alliance and Audio Two. "We had a few sales in New York and in Cleveland but I think of that as my training, my 'home study course,'" Robinson smiles. "I didn't lose anything on that record except maybe a little pride and then it was back to the drawing board."

The drawing board in Robinson's case consisted of the 4-track tape machine in the basement of his home where Audio Two initially cut "Top Billing" in 1987. "I discovered pretty quickly that one of the problems with regular record companies in dealing with rap acts is that they want to assign older producers to them instead of letting the kids do what they do best." First Priority's in-house producers include King Of Chill (from Alliance), L. Bravador and Milk & Gismo from Audio Two.

Taking the 'raw' sound that Audio Two had captured on the initial four-track recording and transferring it to 24-tracks, Robinson released "Top Billing" and "everyone started calling," recalls Robinson. "But most people wanted us to be a production company and I wanted a distribution situation for the label. I told Larry Yasger at Atlantic and he told me they'd never done anything

like that before."

Subsequent conversations with Sylvia Rhone, Merlin Bobb and Paul Cooper at Atlantic resulted in First Priority's pacting with the company for distribution this year. "Both Sylvia and Merlin have been very supportive and they understand that we have to get product out in the streets in a different way than with some of their other records—timing is essential."

Robinson initially gave Atlantic three records that he'd already put out—a remix of "Top Billing" plus "Bustin' Loose" by The Alliance (whose first LP is scheduled for release shortly) and "I Cram To Understand You" by female rapper, M.C. Lyte who was brought to Robinson's attention by a member of The Alliance. "I realized M.C. wrote these amazing lyrics. She relates on a level that kids totally comprehend. A cut like "Paper Thin" speaks about what she sees and although she may use profanity, it's just for emphasis."

To date, First Priority has scored well with all its releases through Atlantic. "It's amazing but with virtually no airplay, Audio Two's album has sold 120,000 copies and M.C. Lyte has sold 90,000," Robinson notes. With the three acts doing so well, Robinson is ready to expand his operations with the release of product by three other acts—M.C. Peaches, a female rapper; Michelee Mee from Canada; Positive K.; I.R.S.; and Soul Shock, a DJ and rapper from Denmark—"we were doing shows there and that's where we met him—he came in second in a rap contest in Europe!" Robinson adds that he has four other groups "under consideration" at the present time and his Atlantic deal calls for him to turn in product on five acts per year.

Robinson says that after the kind of success his acts have had, it's obvious that rap can no longer be thought of as a fad. "Black radio's not playing our product has affected my attitudes and particularly as a Black man, I'm concerned because it's widening the generation gap. This is our youth's music and this is what they want to hear. I'm very disappointed in the way some stations treat rap which is why I'll take records to college and public stations if that's what it takes to get them played."

Seeing the opportunity present in being involved with today's Black youth, Robinson concludes: "I don't deal with any clowns in terms of the acts I work with and I keep it all very personal but I feel that if you can't sit at my dinner table with me, we can't work together. The truth is, though, that I'm tired of seeing so many of our kids from the ghetto get jerked around: they should be able to work with something that can benefit everyone and rap offers them a chance to do that."



(L-r): First Priority Music Recording Artist, Milk Dee; First Priority Music President, Nat Robinson; First Priority Attorney, Kendall Minter. (Standing): Atlantic Vice President A&R, Black Music Division, Merlin Bobb; Atlantic Senior Vice President, Sylvia Rhone.



RAP REPORT



Eric B. & Rakim



By Duff
Marlowe

Rap Report interviewed indie label owner **Luke Skyy Walker** at our pool-side suite at BRE's Conference '88...

BRE: When and how did your company get started?

LSW: I got started with the company two years ago. One record company which **2 Live Crew** were on was not paying them any money, and I made a record and that company didn't pay me my money. So what happened is, we formed a group together and took 'em right out and tried to get the deal for them in Miami. Nobody there wanted to do it, and I wasn't hurting for money at the time so we formed a nice record company.

BRE: Well, was anyone involved in promoting local talent in Florida at the time?

LSW: One label, 4-Sight, was in Fort Lauderdale.

BRE: Was it hard starting out with a new label?

LSW: Well, I started it because I'm the type of person who, when they say you can't do it, then I say you can. 'Cause that's not in my vocabulary...can't. So it was a big challenge for me. I like challenges.

BRE: Who were your first acts? **2 Live Crew**...

LSW: Yeah, it was **2 Live Crew**. One of their members broke out and we re-did the group. Made it better.

BRE: Another hot act you have is **Le Juan Love**.

LSW: Yeah, he's the youngest rapper ever at twelve years old and he's the

one that we're pushin' right now. "Everybody Say Yeah" is the single, and the LP that's coming out is to be called *With Your Bad Self*.

BRE: The Miami scene is quite different than, say, in New York or L.A. What would you say differentiates the Miami style?

LSW: Well, twenty-five percent of my business is in L.A. . . . and in California as far as selling records and another ten per cent is in Florida. We don't have any business in New York. I mean, we do some, but it doesn't add up to even five percent. And the reason is...New York is stuck up on New York. The slow beat records. That's why I guess New York is no longer the number one Rap market. Now it's the Carolinas because they get a variety of stuff.

BRE: So how would you characterize your sound?

LSW: The sound that comes out of Miami is more dance and up tempo. You know you can go get on the dancefloor and put on **Expose** and then **2 Live Crew** right behind it. You can do that. It blends with **Keith Sweat**, it blends with **Janet Jackson**.

BRE: What other acts are ready to bust out?

LSW: Yeah, **MC Shy D** is the second biggest guy on my label after **2 Live** and their gold record. Then **Le Juan** and **Anquette**. **Shy D's** twelve inch is out this week called "I Want To Dance" and the LP is *Comin' Correct In '88*. And it has a good slow record on it, but we can't put that out first. After that the **Le Juan Love** LP is coming out.

Yo...it's wild. It's cool. It's angry. It's the dopest cut to rock the tables as **Chuck D.** and company are surely able to plug it in and begin with the bourgeois busting, and hopefully radio rocking debut single from the upcoming LP...*It Takes A Nation Of Millions To Hold Us Back*. Smooth, clean and deep **Public Enemy** kick out a down beat groove, "Don't Believe The Hype," that goes a long way toward explaining lyrically exactly where the radical rhymer's comin' from. Taking the song's title as it's basic premise, Chuck offers the indisputably righteous response to the seemingly ignorant unbelievers that have misconstrued the group's message. Flip this wicked wax over and you got another def rocker called "Prophets Of Rage" that boasts a hard mid paced beat that should be busted out by any dance floor DJ who has the slightest respect for his audience. The Power Version of "Prophets..." leaves some hot instrumental beats for the monster mix. As soon as we get the "OK" we'll clue you in on the rest of the LP that industry insiders are calling "the best Rap album ever recorded."

But then again, **Eric B. & Rakim** are about to kick out *their* album and now that we've put our ear on the debut single for ultra-cool Uni Records, we can see some serious competition for *that* title. Slick, sophisticated and full of finesse, "Follow The Leader" is now rocking airwaves in both the Big Apple and El Lay, with the rest of the world soon to follow.

Speaking of those that are rollin' with Rush Management, the nation's top Hip Hop managers have diversified to form Rush Producers Management, a division that is dedicated to the hot producers on the scene including **L.A. Posse**, **Jam Master Jay** and **Hank Shocklee** of Public Enemy fame, who is working on a remix of **Phillip Glass'** "Sera Pelada," from the killer movie "Powaqqatsi." The new section will focus on both Rap and R&B.

On the west coast tip, Oakland native Rap artist **Too Short** has an underground hit going on with the jam "Freaky Tales: The Untold Story" on the Dangerous Music/RCA label. Throwing down to a laboriously slow groove, the MC spends a full 11 minutes and 45 seconds telling tall tales about over 25 different encounters with the females of the species, and we're talkin' 'bout namin' names! Girls, if your name ain't down don't consider it a reprieve yet, part two is coming out soon. Too Short and spinner **DJ Universe** stopped by BRE's Hollywood offices recently. Watch out ladies! . . . later...

JAZZ



Wynton Marsalis

Marsalis Holds Class

NEW YORK: As part of a film being co-produced by CBS Records, Junior Achievement and the Foundation for Teaching Economics, trumpeter Wynton Marsalis spoke to a Junior Achievement class at New York City's Master Sound Astoria recording studios recently. The film, which will be shown during Junior Achievement classes in public schools nationwide beginning this fall, is a pilot for a series on American industries. Marsalis spoke about his early years as a musician, the recording process and how he turned a love of music into a career.

Sy Oliver Dies of Cancer

NEW YORK: Jazz composer-arranger-leader Melvin James "Sy" Oliver, one of the Big Band era's most influential and imitated arrangers, died recently at Mt. Sinai Hospital of lung cancer. He was 77.

Born December 17, 1910, in Battlecreek, Michigan, he grew up in Zanesville, Ohio, where both his parents taught music. Until he graduated from high school in 1928, Oliver studied trumpet with his father. After graduation, he joined Zack Whyte's band in Cincinnati. In '33, he joined Jimmy Lunceford's Orchestra. From then until he left in '39, his arrangements shaped the Lunceford sound more than those of any

other writer.

According to Jazz historian Leonard Feather, "Oliver's writing made use of...swinging effects, frequent staccato phrases that often had a touch of humor, and a brilliant sense of continuity and climax. In addition, he was the band's outstanding trumpet soloist and a vocalist of exceptional charm."

Joining the Tommy Dorsey Band in 1939, he became that unit's chief arranger and occasional vocalist. From 1943-45, while serving in the U.S. Army, he led his own band. After the war, he resumed writing for Dorsey and led his own band again on a radio show entitled "Endorsed by Dorsey." From the late '40s, he worked for 10 years as musical director, staff arranger and recording supervisor at Decca Records. He also worked on LPs for Bethlehem Records ('54-'58) and Jubilee Records ('58).

From the late '50s, he was a freelance arranger for singers Frank Sinatra, Ethel Merman, Sammy Davis, Jr., Peggy Lee, Jo Stafford, Ella Fitzgerald, Louis Armstrong, Bing Crosby, The Andrew Sisters and the Mills Brothers.

In the 1970s, he continued to lead a band on a fairly regular basis, including two lengthy engagements at New York's Rainbow Room.

Oliver retired from music in 1985.

BLACK RADIO EXCLUSIVE

Top 40 Jazz Albums

TW	LW		TW	LW	
1	2	<i>Kilimanjaro</i> RIPPINGTONS Passport	21	21	<i>Laguna Sunday</i> JIM DEVLIN Nova
2	6	<i>Living Colors</i> DAVE SAMUELS MCA	22	33	<i>Day By Day</i> NAGEE EMI-Manhattan
3	4	<i>Tears of Joy</i> TUCK & PATTI Windham Hill Jazz	23	37	<i>Eyes of the Veiled...</i> CHUCK MANGIONE Columbia
4	7	<i>Every Step of the Way</i> DAVID BENOIT GRP	24	19	<i>To Begin Again</i> NELSON RANGELL Gaia
5	1	<i>Double Feature</i> SPECIAL EFX GRP	25	17	<i>Celebration</i> PAQUITO D'RIVERA Columbia
6	3	<i>Basic Blythe</i> ARTHUR BLYTHE CBS	26	28	<i>Distant Drums</i> BRIAN SLAWSON CBS
7	9	<i>Memos From Paradise</i> EDDIE DANIELS GRP	27	18	<i>John Patitucci</i> JOHN PATITUCCI GRP
8	15	<i>Walter Beasley</i> WALTER BEASLEY Polydor/PolyGram	28	34	<i>Destiny's Song...</i> COURTNEY PINE Antilles
9	10	<i>Eye of the Beholder</i> CHICK COREA GRP	29	14	<i>Phil Upchurch & Jazz Quintet</i> UPCHURCH/JAZZ QUINTET Pro Jazz
10	8	<i>Jazil Brazz</i> HERBIE MANN RBI	30	20	<i>Joyryder</i> WAYNE SHORTER Columbia
11	5	<i>Voice of the Heart</i> ERIC MARIENTHAL GRP	31	12	<i>Natural Elements</i> ACOUSTIC ALCHEMY MCA Master Series
12	25	<i>Stronger Than Pride</i> SADE Epic	32	38	<i>Too Hot To Touch</i> BED SIDREN Windham Hill
13	23	<i>Tune & Place</i> MIKE STERN Atlantic	33	39	<i>Lay It On The Line</i> SAM RINEY Spindletop
14	16	<i>Paradise Citizen</i> RANDY BERSEN Zebra	34	26	<i>Full Circle</i> FULL CIRCLE Columbia
15	30	<i>Amina</i> AMINA CLAUDINE MYERS Novus/RCA	35	27	<i>Yutaka</i> YUTAKA GRP
16	32	<i>I Came To Play</i> PAUL JACKSON, JR. Atlantic	36	24	<i>Harlem Blues</i> DONALD BYRD Landmark
17	36	<i>Reflections</i> GEORGE HOWARD MCA	37	**	<i>Sticks & Stones</i> GRUSIN & GRUSIN GRP
18	22	<i>Folk Song For...</i> SHADOWFAX Capitol	38	**	<i>Rites of Summer</i> SPYRO GYRA MCA
19	11	<i>Will Downing</i> WILL DOWNING Island	39	**	<i>Bordertown</i> BENNY WALLACE Blue Note
20	13	<i>Super Live</i> GRP ARTISTS GRP	40	29	<i>That Special Part...</i> ONAJE A. GUMBS Zebra/MCA



Ray Charles

JAZZ PERSPECTIVE

There was
a time, long
ago, when
Camelot was
jammin', baby...



Carmen McRae

THE FIRST PLAYBOY JAZZ FEST...EVER

This weekend marks the advent of the 10th Playboy Jazz Festival.

Or does it?

Actually, it was 29 years ago—1959, to be exact—that the bunny logo first appeared in connection with live celebrations of America's classical music. Playboy claims the current fest as only their tenth because that's the number of years it's been located in Los Angeles. The real first fest was held in Chicago, of course, the city where the bunny was born.

And what a festival it was!

The three-day, five-session event starred The Louis Armstrong All-Stars, the Count Basie band (with Joe Williams), the Duke Ellington Orchestra (with Jimmy Rushing), the Dizzy Gillespie Quintet, the J.J. Johnson Quintet, the Kai Winding Septet, Nina Simone, the Four Freshmen, Ella Fitzgerald, Coleman Hawkins, the Stan Kenton Band, June Christy, Chris Connors, the Sonny Rollins Trio, the Miles Davis Sextet (with Cannonball Adderley and John Coltrane), Lambert Hendricks and Ross, the Jack Teagarden All-Stars, the Oscar Peterson Trio, the Dave Brubeck Quartet, Dakota Staton, the Earl Bostic Sextet and Red Nichols and His Five Pennies. And more...

It could safely be argued that, had a person only one opportunity to see and hear live Jazz in this century, the '59 Playboy Fest might well have been the real deal. After all, there was the best of New Orleans—maybe the best of all, period—in Satchmo; there was the "inventor" of the Jazz sax, Coleman Hawkins; the royalty of the Big Band era, the Duke and the Count; there was the first lady of Jazz song, Ella; the co-inventor of Bebop, Diz; the inventor of the "cool school," Miles—and his sidemen "Ball" and "Trane;" those masters of vocalese, L, H & R, and...no,

it would be impossible to top that line-up today. Those were the original, the founding fathers and mothers of the music.

Many, many of those giants have moved on to the "Big Band in the Sky." Like trees in the Brazilian rain forest, they have left us, one-by-one. And, like those same rain trees, their replacements don't seem to be having quite the impact on our environment that we'd like them to have.

But take heart! This year's Playboy Jazz Fest boasts its bit of greatness, too. Dizzy, Ahmad and Ray Brown (who worked with Oscar Peterson in '59) are back. And the names on the current roster give us a good indication of the state of the art today. We see, for instance, that Jazz is sporting a new international profile, as exemplified by the appearance of Nigerian megastar King Sunny Ade and Brazilians Airto, Flora Purim and company.

Still others—Kirk Whalum, Spyro Gyra and Kenny G—demonstrate the music's reach for mass audiences.

And, of course, Ray Charles and the Cheatham's are there to remind all just where the music came from in the first place.

In addition, there's the redoubtable duchess of song, Carmen McRae, the dynamic World Saxophone Quartet, the exciting Bobby Higgins, Bobby Hutcherson, Harold Land, Cedar Walton and Buster Williams). Comedian Bill Cosby will emcee. And more...

No. There will never be another Jazz bash like that one in '59, anymore than there could be another aviation convention like the one attended by the Wright Brothers. But this weekend's action at the Hollywood Bowl will pack a punch. In fact, it should be about as big as Jazz fans could hope to witness anywhere anymore.

And they must know it: all of the tickets have been sold out!

By Bill Quinn



MUSIC REVIEWS By Duff Marlowe

BROWMARK—I CAN'T GET ENOUGH OF YOUR LOVE—MOTOWN—Producer/solo artist Brownmark gets serious with a special lady on this flashy, hook laden jam that draws upon the composer's Minneapolis sensibilities. Up beat and dance oriented.

DIONNE WARWICK & SMOKEY ROBINSON—YOU'RE MY HERO—ARISTA—Dionne has teamed up with yet another soul superstar on this well composed duet with smooth Smokey. The cool, mature, down-tempo ballad has a solid Pop/Urban feel along with the R&B flavor.

VANESSA BELL ARMSTRONG—PRESSING ON—JIVE/RCA—Vanessa comes out swinging with this hard driving, yet sophisticated mid-paced groove. Offering powerful vocals that are quickly making a big name for this soulstress, she has a hotly added hit on her hands. Superb production from Timmy Allen.

THERESA—WHAT CHA GONNA DO—RCA—Theresa goes beyond the dance vocalist mode on this extremely danceable mid-paced groove with a nice self penned, Denzil Foster/Thomas McElroy produced winner. Good response from our radio reporters!

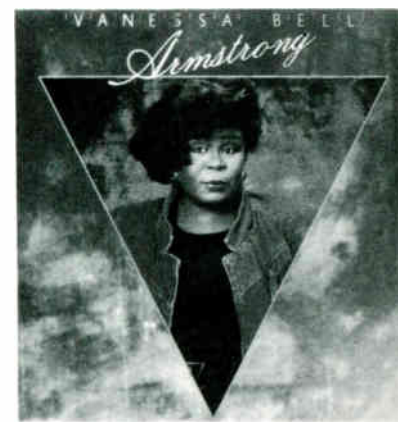
CAROLYN HARDING—I NEED SOME TIME—PROFILE—Written, produced and mixed by Winston Jones, this ultra-modern, yet downright funky up-beat dance groove features the wildly soulful vocals of newcomer Harding. House style sounds mix with the heavily R&B style vocalizations.

SIEDAH GARRETT—K.I.S.S.I.N.G.—QWEST—Siedah continues to keep a high profile following her debut duet from Michael's album and recent appearance at BRE's Conference '88. Kickin' it live with a Rod Temperton/Dick Rudolph production, the cut is treated to the special Shep Pettibone monster re-mix!

STEEL PULSE—REACHING OUT—MCA—Busting out a wee bit of the Reggae flavorings that this Brit based group began with, Steel Pulse goes for a broadly appealing and highly danceable sound with a clean, happy-go-lucky groove. Delightful dancer with a touch of the islands.

THE FIT—UNDER YOUR SPELL—A&M—Here are some new faces on the scene to keep an eye out for. Coming across with a style reminiscent of Terence Trent D'Arby, the group lays down a sparse, restrained jam.

HINDSIGHT—SMALL CHANGE—VIRGIN—They say Hindsight is 20/20 vision, and this smart, jazzy funk influenced cut goes a long way to proving that equation, with a sophisticated political message that throws a musical punch at South Africa's racist regime.



NEW RECORD RELEASES FOR THE WEEK OF JUNE 7

Label	Artist, Title	12	45	LP	CD	Tempo	Description
MAJORS:							
VIRGIN	HINDSIGHT, Small Change	•				M	Their Second Single
	STEVE WINWOOD, Roll With It	•				M	New Music
A&M	THE FIT, Under Your Spell	•				M	Off Self-Titled LP
	BRENDA RUSSELL, Gravity	•				M	Her 2nd Release
MCA	STEEL PULSE, Reaching Out	•				M	New Music
QWEST/WB	SIEDAH GARRETT, K.I.S.S.I.N.G.	•				M/F	All By Herself (HOT!)
PAISLEY PARK	DALE SIMON, Simon Simon	•				M	From The Prince Stable
MOTOWN	BROWMARK, I Can't Get Enough		•			M/F	Dance Music
RCA	THERESA, What Cha Gonna Do		•			M	3rd Single
ATLANTIC	EVON GEFFRIES/STAND, Chapters			•		A	A Debut
	GERALD ALBRIGHT, Come Back To Me		•			M	BRE Jazz Artist of the Year
	PAUL JACKSON JR., Let's Wait Awhile		•			M/S	Remake
WING/POLYGRAM	VANESSA WILLIAMS, The Right Stuff			•		A	Stunning Debut
EPIC	NICOLE, Jam Packed			•		A	New Comer
EMI/MANHATTAN	RJ'S LATEST ARRIVAL, Truly Yours			•		A	Brand New
INDIES:							
LES WES	CHOICE REUNION, It's Summer Time	•				M/F	Male Vocalist
TURBO	MELISSA, Straight To The...	•				M	Dance/Disco
ALPHA INTL.	KARLA REDDISH, You Are The One	•				M	N. Martinelli Produces
NEXT PLATEAU	SYBIL, Can't Wait On...	•				M	3rd Single Release
	TAANA GARDNER, You Can't Keep...	•				M/F	Newcomers
ICHIBAN	BILLY PAUL, We Could Have Been		•	•		M	Resurging Arist
	ARTIE WHITE, That Where It's At		•			M/F	Blues
	BARBARA LYNN, Trying To Love Two		•			M/F	Another Resurgent
	CLARENCE CARTER, I Feel It		•			M/F	Talking Blues
NAYLO	LYNN WHITE, Your Woman Is Home..		•			M/F	R&B
TRACK	THE OHIO PLAYERS, Back			•		A	The Return!
HARBOR LIGHT	GEORGE KERR, Love, Love, Love				•	M/S	Collection Of Love Songs

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

COUNTDOWN TO A HIT!

123



GLORIA ESTEFAN AND
MIAMI SOUND MACHINE

Epic

IN THE MIX



By Elaine Stepter

Harbor Light Records is proud to announce the release of their first album, recorded by an accomplished songwriter and producer, **George Kerr**. George has a very impressive history of hit songs recorded by some of the top names in our industry, including **The O'Jays, The Moments, Linda Jones, The Manhattans, The Whatnauts, The Escorts** and **Ray Goodman and Brown**.

Now at last, George has an album and a label of his own. *Love Love Love* is the title of this excellent collection of love songs and should be strongly considered for Quiet Storm formats. Remakes include "Me & Mrs. Jones," "Love Won't Let Me Wait" and the classic Heat Wave "Always and Forever."

Capitol recording artist **Norman Connors** recently visited the BRE offices and informed the mixologist that the one and only **Peabo Bryson** has returned to Capitol and is in pre-production for his upcoming LP. Stay in the mix for details.

Norman will also produce a trak entitled "For You and I" which will be featured on **Angela Bofill's** upcoming Capitol LP. Yes, Angela is now with Capitol and her debut LP will also include a duet with Peabo. Norman will leave to go on tour at the end of June in support of his new album, *Passion*, and new single "You're My One and Only." BRE welcomes the return of one helluva artist!!

Currently at the **Muzik Trak Studios** in L.A., **Total Trak Productions** producers **Courtney Branch** and **Tracy Kendrick**, are producing a new jazz group named **Local 47** featuring **Roy Ayers** and other solo artists such as **Kevin Moore, Kenny Flood, Calvin Bennett** and **Rod Terrell**. This project is expected to be completed by 7/1/88.



George Kerr

According to **Cindy Irvine** of Total Trak it promises to be a motivating force in Jazz and the New Age markets. T.T.P. has also just released a single entitled "Chance Me," recorded by **Plauka** on Mainline Records that is slamming in L.A. clubs with unbelievable response...

BRE would like to say hello and congratulations to **Garzelle McDonald**, who has recently assumed the position of Studio Manager for the **Selah Record-**

ing Studios owned by Qwest recording artists the **Winans**. Ms. McDonald was formerly the manager for the **Sound Suite Recording Studios** in Detroit. Stay tuned for some serious activities that are happening in the mix at Selah.

Now in production at the **Larrabee Sound Studios** in L.A. is producer **Robert Brookins**, who came in Studio A to mix some traks for **Jackie Jackson's** solo album soon to be released on PolyGram Records. **Keith Cohen** engineered with the assistance of **Peter Arata**. **Jeffrey Osborne** brought in several of his tunes to be mixed at Larrabee for A&M records. Cohen and Arata engineered with help from **Tavvi Mote** and **Liz Cluse**. Once again, this much sought after facility welcomed L.A. **Reid & Babyface** to the board to mix four sides for **Sheena Easton's** MCA LP. **Jon Gass** is engineering with the assistance of **Andy Batwinas**.

The son of the legendary entertainer **O.C. Smith**, is now ready to take his rightful place back at the top of the charts. **Ocie Smith III** is a charismatic solo artist with a style that is velvety and soothing to the ear. Some of his credits include "My Old Friend You" and "What's My Return On Love?", which were recorded on a CBS-affiliated label called Chicago International Music.

Ocie's latest efforts are some



Ocie Smith III

of his own tunes, titled "Hey Ms. Fancy" and "The Lonely Ones." In his career in the music industry, he has appeared with the likes of Harry Belafonte, Johnny Cash and, of course, his famous dad. On June 22, Ocie will perform at Marla's Memory Lane, a popular jazz club here in Los Angeles owned by TV star Marla Gibbs. Those of you in or visiting L.A., check it out.

The Colt 45 New Artist Showcase is now in the mix. It will be held on the third Monday of every month beginning June 20 at Carlos and Charlies on the Sunset Strip. For you singers In The Mix, contact Edna Sims/ESP P.R. at 213 821-8884 for auditions and further information.



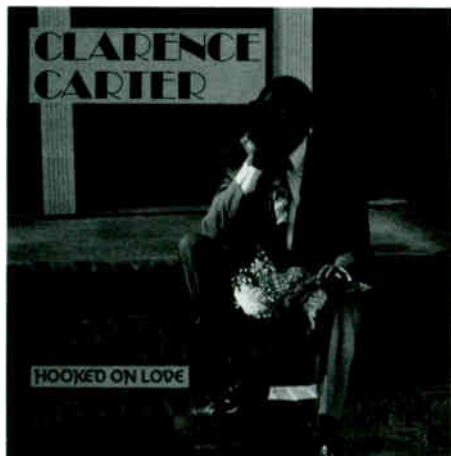
In the studio (L-R) are **Claude Evans** (manager), **Davy D** (producer), **Raoul Roach**, **Natl. Director Black Music A&R (Elektra)**, **Shinehead (Elektra)** artist, **Tyrone Wallace** (manager) and **Jam Master Jay** (producer).

BLUES REVIEWS

By Bill Quinn

"Don't forget the Blues," Nap Turner, a great East Coast Blues singer always says. Turner, himself, has never forgotten them and neither have the four masters whose recently released albums are herewith brought to your attention in the space below.

It would be wonderful if programmers looking to broaden the musical base of the musical fare they offer their audiences wouldn't forget the Blues, either. No question: These are Blues Black PDs radio can use....



CLARENCE CARTER
Hooked On Love
Ichiban Records

Alabama-born and bred Carter, who's labored for over two decades in the Rhythm & Blues vineyards, scores well with his second LP for this label. He plays all instruments on all tracks and, aided only by three back-up singers and writer-keyboard programmer Pat Cooley, Carter also pens all but two of the eight tracks on the disc. And what a scribe in the Blues tradition Carter is: check his fun lyric on "Grandpa Can't Fly His Kite":

*Grandpa can't fly his kite,
'Cause Grandma won't give him no tail.
So I got to use what Mother Nature*

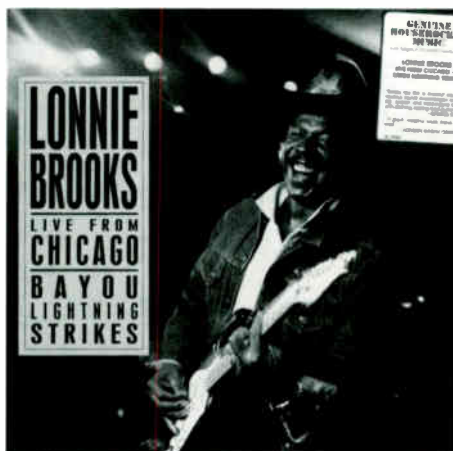
gave me

Before Father Time takes it away.

Now, those are just the words. Carter's music matches them for funky grace.

BOBBY BLAND
Blues You Can Use
Malaco Records

"Soul Man" Bobby (Blue) Bland's latest is titled just right: It's utilitarian ("form follows function") music that cools you out when you're mad, turns you good when you've been bad and makes you glad when you're feeling sad. The Houston, Texas giant's admonition to "Get Your Money Where You Spend Your Time" is nothing less than an indisputable bit of common sense, as well as great music. And Bland—backed, as usual, by one of the tightest bands a Bluesman is likely to have at his disposal—purrs, growls, snorts and wails his way through seven more tracks equally as "useful" to the ear as the lead cut.



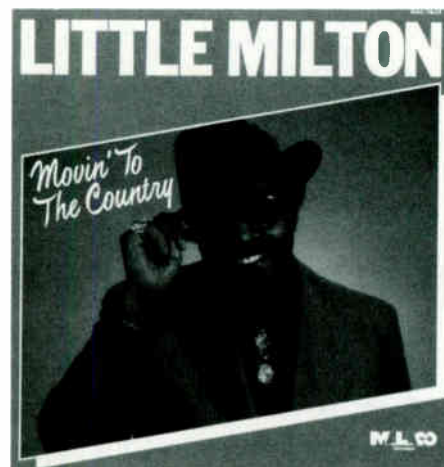
LONNIE BROOKS
Live from Chicago/Bayou Lightning Strikes

Alligator Records

In the grand manner of the Windy City's houserocking Urban Blues master-

pieces, crossed with some Cajun seasoning, this stone live set was recorded at that town's B.L.U.E.S. Etcetera Club. The organ, not your everyday Blues axe, is heard to good effect on several tracks. Look out for "One More Shot." This cut has the graffiti of Muddy Waters, Howlin' Wolf and Willie Dixon scribbled all over it. Matter of fact, the whole LP is full of toe-tapping, thigh-slapping, raw, rough and ready material, heavy on determination, light on sentimentality but, as always, it's Blues you can use. . .

You needn't worry, Nap Turner: With music like these four jams coming out of the pressing plants, the Blues will never be forgotten. Unless it's forgotten by the PDs.



LITTLE MILTON
Moving to the Country
Malaco Records

Little Milton Campbell hails from Sunflower County, Mississippi, by way of Chicago, Illinois. That combination of homebases has always given Bluesmen a head start in the art form. But his newest LP is not as much an ode to the bucolic life as it is a tribute to the hard-driving, hard-drinking, hard-loving lifestyle of Blues people everywhere.

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BRE ALBUMS CHART

TW LW WOC

- 1 1 21 **GEORGE MICHAEL**, *Faith*, Columbia
- 2 2 2 **PRINCE**, *Lovesexy*, Paisley Park/WB
- 3 3 2 **RUN-D.M.C.**, *Tougher Than Leather*, Profile
- 4 5 3 **AL B. SURE!**, *In Effect Mode*, Warner Brothers
- 5 4 4 **D.J. JAZZY JEFF**, *He's The DJ...*, Jive/RCA
- 6 10 5 **TEDDY PENDERGRASS**, *Joy*, Asylum
- 7 6 20 **KEITH SWEAT**, *Make It Last Forever*, Elektra
- 8 7 21 **MICHAEL JACKSON**, *Bad*, Epic
- 9 14 4 **TONY!TONI!TONE!**, *Who*, Wing/PolyGram
- 10 8 18 **THE DEELE**, *Eyes of a Stranger*, Solar
- 11 15 5 **BOOGIE DOWN PRODS.**, *By All Means Necessary*, Jive/RCA
- 12 16 3 **COLORS**, *Soundtrack*, Warner Brothers
- 13 11 21 **TERENCE TRENT D'ARBY**, *Introducing the...*, Columbia
- 14 13 21 **PEBBLES**, *Pebbles*, MCA
- 15 12 8 **TEENA MARIE**, *Naked To The World*, Epic
- 16 9 11 **BILLY OCEAN**, *Tear Down The Walls*, Jive
- 17 ** -- **SADE**, *Stronger Than Pride*, Epic
- 18 17 10 **BRENDA RUSSELL**, *Get Here*, A&M
- 19 18 21 **WHITNEY HOUSTON**, *Whitney*, Arista
- 20 19 21 **GLADYS KNIGHT & THE PIPS**, *All Our Love*, MCA
- 21 20 21 **STEVIE WONDER**, *Characters*, Motown
- 22 ** -- **DOUG E. FRESH**, *The World's Greatest...*, Reality/Danya
- 23 22 21 **KOOL MOE DEE**, *How Ya Like Me Now*, Jive/RCA
- 24 27 2 **GREGORY ABBOTT**, *I'll Prove It To You*, Columbia
- 25 26 2 **ZIGGY MARLEY/MELODY MAKERS**, *Conscious Party*, Virgin



TW LW WOC

- 26 28 2 **NARADA**, *Divine Emotion*, Warner Brothers
- 27 29 2 **EVELYN KING**, *Flirt*, EMI-Manhattan
- 28 31 2 **JOHNNY KEMP**, *Secrets of Flying*, Columbia
- 29 30 2 **DARRYL HALL/JOHN OATES**, *Ooh yeah*, Arista
- 30 33 2 **DIANNE REEVES**, *Dianne Reeves*, EMI-Manhattan
- 31 32 2 **HERBIE HANCOCK**, *Perfect Machine*, Columbia
- 32 38 21 **MIKI HOWARD**, *Love Confessions*, Atlantic
- 33 34 2 **NU SHOOZ**, *Told U So*, Atlantic
- 34 21 21 **NATALIE COLE**, *Everlasting*, Manhattan
- 35 24 6 **HOWARD HEWETT**, *Forever And Ever*, Elektra
- 36 24 9 **MANTRONIX**, *In Full Effect*, Capitol
- 37 45 3 **JUNIOR**, *Sophisticated Street*, London/PolyGram
- 38 ** -- **CLUB NOUVEAU**, *Listen To The Message*, Warner Brothers
- 39 37 21 **JODY WATLEY**, *Jody Watley*, MCA
- 40 39 21 **ROGER**, *Unlimited*, Reprise
- 41 ** -- **E.P.M.D.**, *Strictly Business*, Sleeping Bag
- 42 ** -- **NU SHOOZ**, *I Told U So*, Atlantic
- 43 23 10 **BIZ MARKIE**, *Goin' Off*, Cold Chillin'/WB
- 44 43 7 **SUAVE**, *I'm Your Playmate*, Capitol
- 45 44 5 **JESSE JOHNSON**, *Every Shade of Love*, A&M
- 46 42 15 **MORRIS DAY**, *Day Dreaming*, Warner Brothers
- 47 47 8 **TONY TERRY**, *Forever Yours*, Epic
- 48 40 10 **SCHOOL DAZE**, *Various Artist/Soundtrack*, EMI/Manhattan
- 49 36 21 **SALT-N-PEPA**, *Hot, Cool & Vicious*, Next Plateau
- 50 41 21 **STEPHANIE MILLS**, *If I Were Your Woman*, MCA



A

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Chapters

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GRAPEVINE

VANESSA WILLIAMS, whose "The Right Stuff" was the most added Black single in the country its first week of release, is currently on a national promotional tour in support of her debut LP. She recently served as mistress of ceremonies for a benefit concert in Mobile, Alabama for the city's Sickle Cell Anemia Foundation chapter.

Those of you impressed by Williams' flashy footwork in her "The Right Stuff" video may not know that her choreographer was **JEFFREY DANIEL**, the same guy who taught **MICHAEL JACKSON** how to be "Bad" in his video of the same name. "The Right Stuff" was directed by **REBECCA BLAKE**, whose credits include **PRINCE's** "Kiss" and **SHEENA EASTON's** "Eternity."

And speaking of videos, BRE's own **DUFF MARLOWE** appears as an extra in **STEVE WINWOOD's** "Roll With It." Winwood's labelmate **PAULA ABDUL** provided the combustible choreography!

Michael Jackson's request for a private audience with the Pope may've been denied, but while in Rome the Bad & Buckled One reportedly donated \$100,000 to a children's hospital in that city.

WHITNEY HOUSTON, along with producer **NARADA MICHAEL WALDEN** and the London Philharmonic Orchestra, has recorded the official theme song for the Olympics, "One Moment In Time." Houston is also excited to have received a personal letter from **WINNIE MANDELA** thanking her for her participation in the June 11th "Freedomfest."

In part, the letter from Mrs. Mandela reads: "For a long time, both I and my children have admired you and have always known that you care. Your participation at the concert will mean so much to the oppressed in South Africa."

"Freedomfest" was popular with inmates at a prison in Lyon, France. A mild riot took place when prison officials flipped the switch and prevented them from seeing the end of the 10-hour anti-apartheid concert.

J.J. FAD turned 'em out in the Mid-Atlantic region recently when they played to a sold-out crowd at the 24 K nitery in Memphis and rap star/writer/producer **EASY E**. (That "the boys in the 'hood are always hard" guy) was on hand for their show. We heard the girls were dissin' **ROXANNE SHANTE** pretty hard in their show. Sounds like grounds for a showdown to us!

Shante, on the other hand, may help **RICK JAMES** score the biggest hit record he's had in years with the hot and smoking "Loosey's Rap."

Speaking of rappers, **KRS-ONE** (a.k.a. **KRIS PARKER**) played the Apollo Theatre on June 7 in a benefit show to aid NYC's



Vanessa Williams

homeless. That issue is of particular concern to **KRS-ONE** because he was once homeless himself before meeting the late **SCOTT LA ROCK** of Boogie Down Productions.

MILES DAVIS will have his art work on display for three months beginning July 10 in Munich, Germany. Nothing like being multi-faceted, right?

Is **STEVIE WONDER** really closer-thanthis with **LISA HOGGS**, a former stewardess who is now toiling as his publicist? (Enquiring minds strike again!) Wonder, we hear, had his terrific performance at "Freedomfest" delayed when part of his equipment was stolen from outside his dressing room at Wembley Stadium. Now is that low, or what?

A federal appeals court in San Francisco overturned a 1985 lower court decision which allowed **MARY WILSON** to use the name "Mary Wilson & the Supremes" in billing her concert appearances. Motown, which owns the rights to the original name of the group, reportedly has no problem with her using the tag: "Mary Wilson of the Supremes."

LIVING COLOR, a Black rock band fronted by music journalist/guitarist extraordinaire **VERNON GIBBS**, turned out the Roxy when they played Los Angeles recently. Born in England and raised in New York, Gibbs, has emerged as one of the Black music figures to watch in '88.

THE PROPHET

ARIES (March 20-April 19)

This should be a status quo week. That doesn't necessarily mean boring, just not unusual.

TAURUS (April 20-May 20)

Encourage yourself to open up to someone. Articulate your feelings.

GEMINI (May 21-June 20)

There may be a few dark clouds in the horizon, but other than that this should be one terrific week.

CANCER (June 21-July 22)

Check out the Aries message and get ready for the next step.

LEO (July 23-Aug. 22)

This would be a good time for causes and social events. Perhaps you can mix the two.

VIRGO (Aug. 23-Sept. 22)

Expect some unexpected 'thank you's' and keep your eyes open for opportunities.

LIBRA (Sept. 23-Oct. 22)

You'll be filled with wanderlust, but now is not the time to travel. Plan something special instead.

SCORPIO (Oct. 23-Nov. 21)

The confidence you feel has a positive affect on all aspects of your life. Don't overspend.

SAGITTARIUS (Nov. 22-Dec. 21)

Remember last week? Well, this is a summer re-run. Grace under pressure counts for a great deal.

CAPRICORN (Dec. 22-Jan. 20)

You are entering a new cycle filled with wonderful possibilities. For now, take a wait and see attitude.

AQUARIUS (Jan. 21-Feb. 18)

Romance figures prominently this week. Remember, variety may be the spice of life, but it comes with consequences.

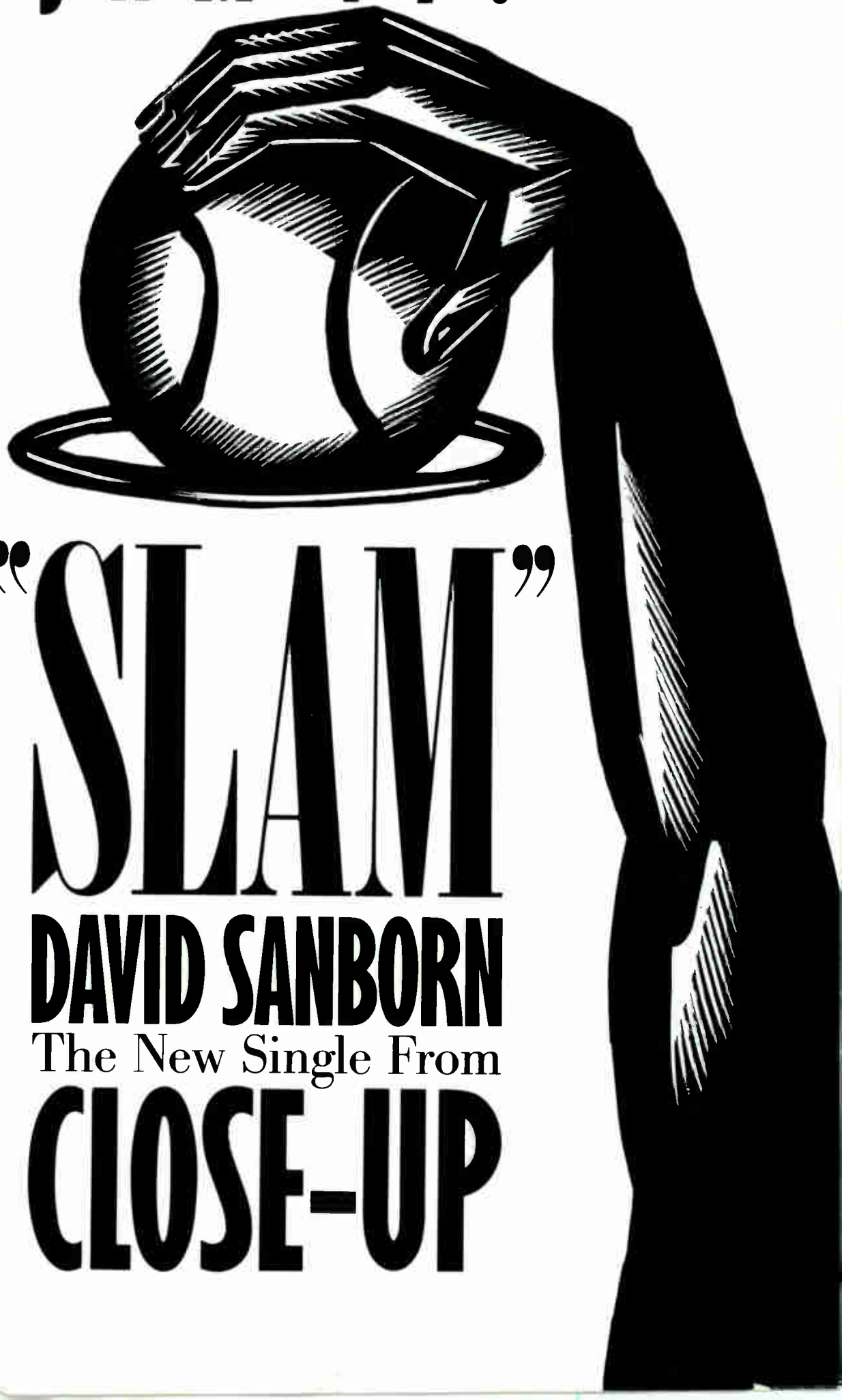
PISCES (Feb. 19-March 19)

A little stress accompanies an interesting environment. You can hang. Stay on your toes.

BIRTHDAYS

James Alexander, WJLB	6/18
David Dickinson, WNHU	6/20
Lionel Richie	6/20
Warren Epps, KKDA	6/24
Harold Melvin	6/24

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