



Minnesota Black Music Awards.  
Organization Records.

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# INSIGHT

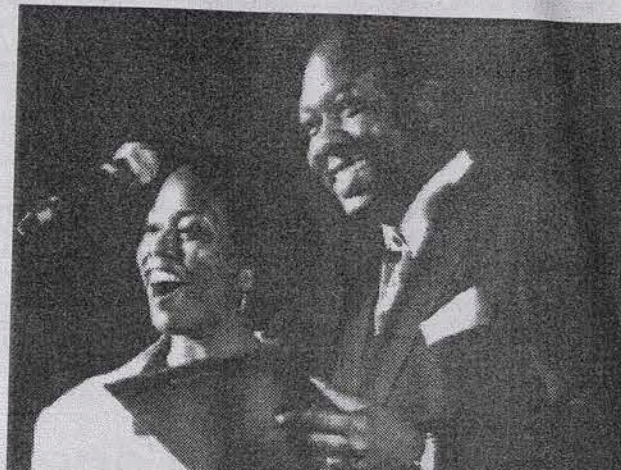
Wednesday, June 18, 1997

THE JOURNAL FOR BUSINESS & THE ARTS

Minneapolis, MN • Number 329

## For all they've done for Black music...

Pete Rhodes and his wife Kim were honored last weekend for their work in hosting the 16th annual Black Music Expo and Minnesota Black Music Awards.



## Councils' support of Governor's tax-credit plan suspicious to some

According to Sharon Tolbert-Glover, Governor Carlson stated very simply that the councils should either take his position or "shake his hand and walk out the door." - She walked out.

By **Melissa D. Boyd**  
St. Paul Editor

In order to gain supporters for his education tax-credit plan, Governor Carlson recently held a meeting with the four Minnesota minority councils: the Council on

and Organizational Development, attended the meeting. According to her, Carlson stated very simply that the councils should either take his position or "shake his hand and walk out the door."

She walked out the door.







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**BME**

**Black Music Exclusive**

**Jae Bryson**  
Editor

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**M**

**Z**

...the way  
you make  
me feel...

**By Jae Bryson**  
BME Editor

Are we being controlled? Worse, are we being controlled by something we see as beneficial? Are our impulses and desires not our own? Are we, as a people, cows being led to slaughter? Music.

'Music is so beneficial one might say', placing foam-tipped headphones snugly over waiting ears. 'Whitney and Luther are so soothing.' 'Bob Marley is so political.' 'Kool Moe Dee is so def.' So? What is the result? do these messages, make us docile, mad

hard time seeing the difference between want and necessity. It's not as small a number as one would think. Literally millions of us -- Black, white brown, etc.; -- have bought a tape or album when we really couldn't afford it. The distinction between want and need is more than a little fuzzy.

What bill of goods has music sold us? What is this product we can't live without -- after all, on a percentage basis we are their best customers. Let's examine some of the product. Take a look at lyrics that go into our heads and influence our decisions. Being thoroughly scientific, I picked the first albums from my collection that had lyric sheets. Wherewith, the method of our control.

**MICHAEL JACKSON -- THE WAY YOU MAKE ME FEEL**

Hee hee! / Ooh! / Go on girl! / Aaow! / Hey pretty baby with the / high heels on / you give me fever / like I've never, ever known / you're just a product of

Turn to Page 6

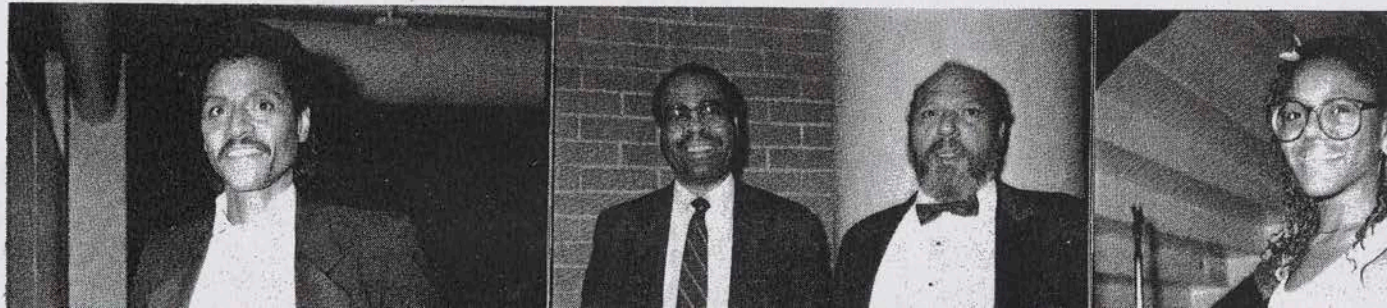
## BMETC to roast Reginald Buckner 50th birthday at 3rd annual banquet

The Black Music Educators of the Twin cities will present their Third Annual Scholarship Benefit Banquet, Friday, December 2, 1988, 7 PM at the Minneapolis Hyatt Regency Hotel. This year the banquet will feature the roasting of Dr. Reginald T. Buckner, BMETC's President, who will be celebrating his 50th birthday on this same day. Monies raised will be used to assist minority students with music lessons. The banquet will also present awards for outstanding service to Elise Lyle, W. Rayford Johnson and Tom Tipton. Tickets are \$25.00 with \$7 being used as a tax deduction. RSVP's are due to BMETC members on November 15. Co-chairpersons are Sharon W. Buckner and Bertha Smith. For ticket information, please call 739-2602, 545-1094 or 227-3929.



## The Black Musicians Awards / 1988

An Insight Photo Essay by Chris Brunns





# BME

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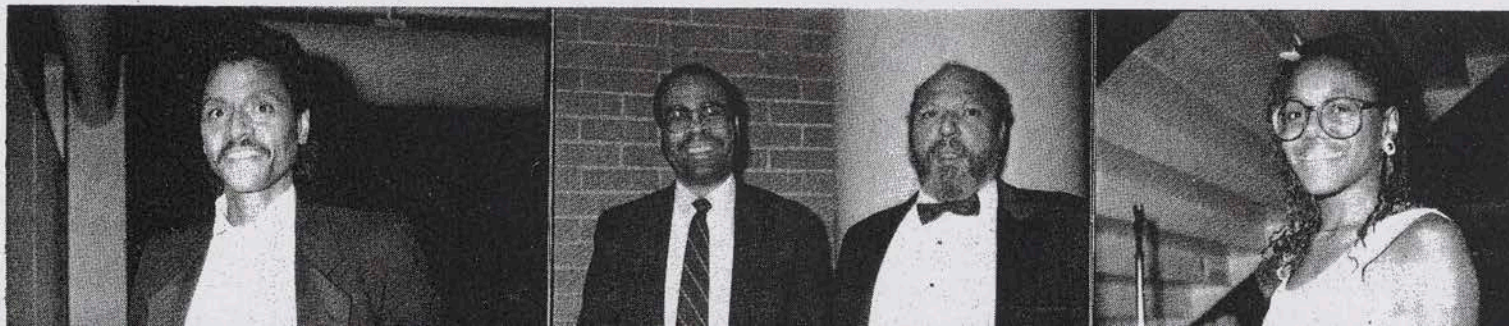
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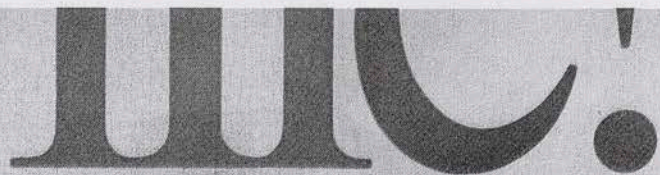
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WEDNESDAY, OCTOBER 11, 1988



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## The Washington Times

### Can Combs top Dawson as 'Feud's' new host?

By Rick Marin  
THE WASHINGTON TIMES

**Q**uestion: How does Ray Combs, host of the new "Family Feud," comb his hair?

The survey says: Very carefully.

You'd never know it on TV, but close-up Ray's goldilocks turn out to be a "Joe Biden" — the fashionable transplant coiffure so popular in the upper echelons of power and show biz these days. See also John Cleese in "A Fish Called Wanda."

It doesn't matter, of course. Hardly worth mentioning, really. The man is here to talk about "the premier American game show." He is here to sell: "Feud" and, more importantly, himself. He is here to eclipse the memory of Richard Dawson, who reigned for nine years as Mr. Family Feud.

The scene is the couch 'n' coffee-table end of Allan Horlick's office. Mr. Horlick is vice president and general manager of WRC-Channel 4, the NBC-owned Washington station that has bought the syndicated "Family Feud" for its 7:30 weeknight slot.

(CBS' network edition of "Feud" airs weekday mornings at 10 on



### Action not with over

By Gail A.  
THE WASHINGTON

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(CBS' network edition of "Feud" airs weekday mornings at 10 on WUSA-Channel 9. Tomorrow night at 8 CBS will show a special prime-time double "Feud.")

"I'm a businessman ....," Mr. Combs assures Mr. Horlick. He used to sell furniture for an Arlington-based dealer. They talk business. Industry jargon flies: "lead-ins," "overnights," "sampling audience." Ray's laid-back manager, David Stuart, gazes on benignly.

Mr. Horlick departs and Mr. Combs, 32, shifts into interview mode. Casual. Blue sweater, army-



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nun its area premiere.

Although the Catholic League might not agree, seeing this production of "Sister Mary" is bound

humped camel, the four perform a vintage Christmas pageant which takes Jesus from birth to crucifixion in five minutes.

Of the students, Christi Engel is the most proficient performer, but she gets the hardest assignment and bungles it. Mr. Durang wrote

## PRINCE

From page E1

Deal, this is cause for concern. Lance Alexander, 22, came here from Kansas City, Mo., in 1984. He is one of countless aspiring writers and producers who have turned their apartments into miniature recording studios, well-appointed with synthesizers and drum machines.

He spends much of his time making tapes and contacts, trying to work his way in from the periphery of the music business.

"Just when I get to doing things," Mr. Alexander says, "it seems like nobody's really paying attention to Minneapolis anymore."

■ ■ ■

The clones live.

When Prince performed in nearby Bloomington last month, they hung around the arena like living museum pieces. With their light brown skin and fine facial features, their long, curly hair, their thin mustaches, their flashy overcoats, their virtually tangible sense of



Prince in the movie "Purple Rain"

You turn the radio on, you're going to hear [Los Angeles producers] L.A. and Babyface, or you're going to hear [New York producers] Teddy

ing to have a mediocre record... and the record company will go sour on you."

At age 35, and with his roots in the church, Mr. Steele has an R&B style characterized by rich, mature vocals and uplifting lyrics — not exactly elements of the Prince sound.

"The exciting thing that record companies are starting to recognize is we have a growing 'thirtysomething' market out there that has started to buy records again, particularly with the advent of CDs," Mr. Steele says.

■ ■ ■

Most of Prince's old sidemen, and all the members of Prince's now-legendary satellite act, the Time, have embarked on their own careers as songwriters and producers. The most successful have been Jimmy Jam and Terry Lewis, who produced the current gold album for New Edition and a recent No. 1 single for George Michael.

But what about the next generation of Minneapolis sound-crafters? Is anybody passing the torch?

Well, David Rivkin (aka David Z.) doesn't necessarily think the torch

Photo by David M. Meltzer © 1988  
Michaelleen O'Neill, Jacy Bird in "Sister Mary Ignatius Explains It All for You"

## Twin cities has music, stars; but recording industry is elsewhere

To understand why Minneapolis hasn't become another Motown, we need to talk about "infrastructure."

"There is music here, and there are successful musicians here," says vocalist Cynthia Johnson, "but there aren't lawyers, there aren't scouts. The industry isn't here. A lot of people come here and get record deals, but then they're dealing with Los Angeles and New York."

Miss Johnson, born and raised in the Twin Cities, has a unique perspective on the local music boom. During the 1970s, she sang in a struggling young band called Flyte Tyme, whose leader was Terry Lewis. (Miss Johnson remembers Prince as part of a rival band, Grand Central. Back then, she says with a smile, Prince was so shy a performer, "You couldn't even hear him sing. He wouldn't even move.")

She actually got a taste of fame before Prince did. In 1978, Miss Johnson recorded the vocal tracks for "Funkytown," a disco tune by local producer Steve

Bros.' huge roster, an important star.

"When an artist gets you get into a heavy-Husney, a top local musician.) "If you go to Chicago, you're going to see Pink Floyd, the Michael Jackson. Suddenly to be the first one [putting the frustrations are here] apolis acts.

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Is anybody passing the torch?

Well, David Rivkin (aka David Z.)  
doesn't necessarily think the torch  
needs to be passed.

"I've always felt that the way [the  
Minneapolis scene] was going to  
perpetuate would be for the people  
who know how to make the records  
to keep making them," says Mr. Riv-

Photo by David M. Meltzer © 1988  
Michaelaileen O'Neill, Jacy Bird in "Sister Mary Ignatius Explains It All for You"

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"Funkytown," a disco tune by local producer Steve  
Greenberg. Released in 1980 under the name of  
Lipps, Inc., "Funkytown" became an international  
smash.

An ugly divorce and business problems derailed  
her career. But Cynthia Johnson now is looking for a  
record deal, and she has been in the studio with one

Bros' huge roster, albeit with the imprimatur of an  
important star.

"When an artist gets signed to one of the majors,  
you get into a heavy-duty priority game," says Owen  
Husney, a top local manager. (He handles Jesse John-  
son.) "If you go to CBS, I guarantee you, if you're a  
pop act, you're going to be behind Loverboy, the Hoot-  
ers, Pink Floyd, the Rolling Stones, Cyndi Lauper,  
Michael Jackson. Suddenly, your record is not going  
to be the first one [pushed]. And that's where a lot of  
the frustrations are happening" with recent Minne-  
apolis acts.

For instance, Columbia released the debut album  
of a promising vocal duo, Centerfold, early this year.  
The singers were signed about three years ago, but  
the company took its time deciding on the style and  
look it wanted for them. "Our sound changed maybe  
three or four times before that album came out," says  
Centerfold's Keni Towns.

Columbia released two singles off the album, but  
neither one caught on. Some people in the Minneapo-  
lis music community blame the label for not pushing  
Centerfold strongly enough.

"That's the easiest thing to say," counters Cecil  
Holmes, Columbia's head of black A&R (artist and  
repertoire development). But "if you don't have that  
instant type of record that the radio station just likes,  
it's really hard" to make a success of it.

"I don't know why [Centerfold's album] didn't hit.  
I thought it was a really good album," Mr. Holmes  
says. "I really feel within my heart that the company  
did a good job [promoting it]. I really do. A record  
company doesn't sign a group, spend all that money,  
just to give up."