

Musical Notes

Musicians sing for freedom

The international music industry's response to South Africa will be a major theme of the 6th Annual New Music Seminar scheduled for Sept. 25-28 at the Marriott Marquis Hotel in New York City.

The apartheid issue will be addressed in a keynote speech delivered by Dick Griffey, chairman of Solar Record and chairman of the Black Music Association, on Thursday, Sept. 26, and by other prominent anti-apartheid advocates, who will explore the issue in greater depth at a Seminar panel on Friday.

According to Rick Dutka, moderator of the panel, "It is our purpose to build on the social consciousness kindled by 'Live Aid' and all the famine relief efforts by alerting and educating the international music community to what is going on in South Africa, informing them of the industry's role in South Africa and what we as the international music industry can do to help end apartheid in South Africa. As we sang to feed 'em, now let's sing for freedom..."

George Clinton has a simple recommendation for Michael Jackson's flagging career -- more plastic surgery.

Clinton, the outspoken leader of Parliament-Funkadelic explains in the current issue of *SPIN* magazine, "Commercials made people dislike Michael Jackson. Like, they had a contest where they asked 'Are you getting sick of Michael Jackson?' But what they really meant was 'Are you getting sick of his face?'"

Clinton told *SPIN* that the solution to Jackson's facial overexposure is very easy. "Michael needs to change his face again."

And what kind of changes does Clinton have in mind? Well, he says, how about an "anti-Michael Jackson look..."

Loose Ends have broken big in Britain with two top 20 singles, "Hangin' On A String" and "Magic Touch." The band is currently tops on America's black dance chart and looks set to make it a trio of hits in Britain with a cover of David



George "Uncle Jam" Clinton: Michael Jackson needs a new face.

Bowie's "Golden Years." The video is studio bound and pays homage to the British thriller with a thin tale about the theft of a few gold bars. ...

George "Uncle Jam" Clinton has teamed up with Thomas Dolby for a single entitled "May The Cube Be With You."

The video from the single is scheduled to be

released in October. The premise of the video is that The Cube is a sugar cube with turns you into a happy person. ...

George Miller, director of the "Mad Max" movies including "Beyond Thunderdome," liked working with Tina Turner so much that he has

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Broadway Is My Beat

Mr. T in trouble

By JOEY SASSO
Syndicated Columnist

Mr. T flexed his muscles -- but A-Team producers didn't flinch. The sneering gold-bedecked star staged a six-month mutiny that began on the cruise ship *Tropicale* during filming of the two-hour opening episode of the series' new season.

Insiders say Mr. T launched his revolt when he found A-Team crew members seated at the ship's table he thought was reserved for himself and his bodyguards. He not only demanded that they be removed -- he also insisted that they be fired. When producer David Hemmings refused, Mr. T and his entourage huffed ashore the next day at Mazatlan, Mexico, with shooting incomplete.

"We were able to shoot around him for the rest of the cruise," says a spokesman for Stephen Cannell, executive producer of *The A-Team*.

Insiders said that A-Team bosses made some serious threats about what might happen if he did not reappear pronto. One source says: "Mr. T has gotten a little too big for his boots."

George Peppard, Dick Benedict and everyone else on the set is furious with him.

"This kind of behavior had gone on too long," say A-Team insiders. "The first day on the set, he arrived a half-day late and didn't know his lines. He's been pulling all kinds of little pranks for over a year. He regularly shows up five to 10 minutes late for a scene. He also hates showing up before Peppard, who is the star. It's as if he waits in his trailer until he sees Peppard walk out."

Showbiz industry insiders say Mr. T will pay a heavy price for his petulant behavior.

"All these marks are going against him, but they won't really count until the series ends and he tries to get work on another one," an insider claims. "His reputation as a troublemaker is well-known. Series in the past have undergone star changes and been successful. If he doesn't shape up, they may start phasing him out...."

It's not easy for a guy like Prince to go shopping in a place like Manhattan.

So when he went out the other day, his purpleness had on the perfect disguise -- he was clad in all yellow. Down he and two husky bodyguards pranced to NoHo's Antique Boutique to peek at some old clothes with character. One look at the newest rack and bingo! Prince spotted something he just had to have. A full-length 40s dressing robe, with a mink collar.

Just as he tried it on, a clutch of fans, who were not fooled by the yellow outfit, descended on the store. His purpleness panicked, danced out of the store, leaped into a waiting limo and sped away still clad in the robe. A few minutes later, one of the bodyguards returned and forked over \$650 for the frock.

After all, honesty is the best policy, even for a Prince....

"Dynasty" beauty Diahann Carroll will spice up the already-sizzling series this fall with a sensational inter-racial love affair.

Dusky Diahann, who plays Dominique Deveraux, will become involved in a steamy romance with blond-haired Ken Howard, former star of "The White Shadow." Diahann is delighted with the controversial new storyline, and a studio insider reveals: "'Dynasty' executives feel this inter-racial romance will send the ratings through the roof."

Magazines

Black men on TV: Numbers up but problems still exist

From Gil Noble of New York's WABC-TV and Robert Johnson, the founder of Black Entertainment Television, to J.J. Jackson of MTV, *MBM Magazine* profiles 20 of the nation's most important and renowned black broadcasters in its November issue, on newsstands Sept. 19.

"In most major and medium-sized markets -- Los Angeles is a glaring exception -- black men have made visible strides in broadcasting, both on camera and behind the scenes," writes Gwen Jones, herself a regular on both broadcast and cable television. And, like Harry Porterfield of Chicago's WBBM-TV, they overcame great obstacles in prejudice and competition to get there.

"In effect, the black riots in the 60s changed the general media employment practices," says Bill McCreary, and anchor on "Black News" at WNEU-TV in New York. "The decision-makers

finally realized it was to their advantage to employ black newsmen."

Today, says Bob Jordan -- anchor/reporter at WGN-TV in Chicago -- race is less a deterrent to advancement than other subjective factors, such

"You don't have to lose your blackness to become a broadcaster."

--Derek Hill

as overall appearance and measurable indicators like ratings. "As with any other field," he stresses, "broadcasting is rife with politics."

The situation in Los Angeles, however, is grimmer. "It has not been an encouraging experience for any of us in this town in general," says Larry

Carroll, a live-action anchor/reporter at KABC-TV who has yet to anchor the important 4, 5 and 6 p.m. newscasts. "Some have been resigned to the fact that they're not going to make it to the top no matter how talented they are."

Carroll believes that there will be no significant improvement in the number of blacks in the electronic media until "the black community does something about it."

William Campbell, editorial director at Chicago's WLS-TV, says that "we often feel that we have to do better than our counterparts. We have to perform in an exemplary fashion to our peers and perhaps reap fewer material rewards."

But as Chicago's "Common Ground" host Derek Hill puts it, "You don't have to lose your blackness when you become a broadcaster. We can help television stations increase their sensitivity"

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Up Close

KoKo PoP exposes secrets only men share with each other

There's a brand new beat coming out of Motown and KoKo-PoP's got it. The sound, sweaty and sexy, is a powerful chemistry of kick in the pants rock 'n roll and funk that signals the beginning of yet another era in the Motown sound.

KoKo-PoP, a six-man band based in Columbus, Ohio, made its debut about a year ago with the self-titled album, "KoKo-PoP." That album proved the group to be quite tenacious in stirring up dance-floor action across the country. Even though it met with substantial critical and commercial success, the album was not up to standards as far as the group was concerned.

"We were really soft on that first album," recalls KoKo-PoP leader founder and sax man, Chris Powell. "Even though people told us how they enjoyed it, and how good they thought it was, to us, we

felt it was just the tip of our creative musical iceberg. With the new album, we went straight for the jugular, giving it everything we got."

The album "Secrets of Lonely Boys" is as provocative as the title suggests. The songs, written by group members Powell, Eric O'Neal, Recco Philmore and Alexandro, and Motown's Willie Hutch, Benny Medina and Kerry Ashby, probe deep into a man's fascination with himself, his women and his sexual urges.

We take you behind the closed door, into the minds of men," explains Powell. "There are lots of things that men share with other men, that they don't share with their women. Some of it is good, and some of it is bad. The only thing we didn't get into on the album was drugs. We're not into that."

"Secrets of Lonely Boys" is

as provocative musically as it is lyrically. From the haunting, infectious "Lonely Boy, Lonely Girl," and the fired-up charge of "Sugar Pop," featuring a standing ovation guitar performance by Alexandro, to the hot sheets sensation of "Nasty," the album drives it all the way home from start to finish. Showing its versatility, the group pays tribute to Motown of yesterday and today with the irresistible pop/funk sound of "Brand New Beat." Changing moods, Eric O'Neal's "Foolish Heart," slows the pace, taking its place among Motown's best ballads.

KoKo-PoP's beginnings go back to Powell, who left home looking for success in a band called Nytro, a group of stand-out horn players. In 1978, when Nytro's debut album was released, Motown had released Rick James' first

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KoKo PoP's combination of rock 'n roll and funk usher in a new era for the Motown sound.