

CLASSIC SOUL, JAZZ, FUNK

Soul-Patrol.com
Small Black Music History and Art to the World

NU SOUL and ROCK N' ROLL

DIGITAL ALBUM COMPILATION 1.0



Credits

Executive Producer/Project Manager
Technical Support
Audio/Video Producer
Customer Service/Press Administrator
Essay & Research
Survey Consultants
Legal
Graphic Design
Public Relations - NYC
Public Relations - Philadelphia
Public Relations - Washington DC
Public Relations - Tampa
Public Relations - Cleveland
Public Relations - Chicago
Public Relations - Los Angeles
Public Relations - UK
MySpace Consultants

Bob Davis
Mike Davis
Jose Munoz
Earl Gregory
Selah Eric Spruiell
Keysurvey.com
Nina Dawne Williams
Johnnie Gee
Cheryl Russell
David Brooks
Zenobia Lewiston
Marsha Thomas
Iris Smith
Karl Williams
Sally Foxen

Lynne Flannery, Wil Harris



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The Soul-Patrol.Com Digital/Virtual Album 1.0 Overview

"People didn't know what Henry Ford had until they saw it driving down the street..."

It is a unique online album project that is designed to once again make high quality, original black music at a cheap price the norm rather than the exception. The Soul-Patrol.com Virtual/Digital Album 1.0 will have approx. 50 songs (192 bps/DRM Free mp3) and will contain as much music as a traditional box set. It contains great new/un-released material owned by artists associated with Soul-Patrol.com. As is our tradition, the Soul-Patrol.com Virtual/Digital Album 1.0 is all about BLACK MUSIC and covers Classic Soul, Funk, Jazz, Blues, Nu Soul, Rap, and Rock n' Roll.

The Soul-Patrol.Com Digital/Virtual Album 1.0 Is A Very Unique Album:

- It contains brand new great black music from the ancient to the future from artists you know and by some that you should know
- It uses the mp3 format
- It was assembled completely online (thus the "virtual" part of the title)
- It offers you a great collection of new music at a price that can't be beat

It's Designed to Be a 100 Percent Digital Project

- It was created in a digital fashion by the artists and the Soul-Patrol.com team
- It is distributed and sold digitally
- The songs and the album cover were selected digitally by the Soul-Patrol.com community

It Contains "Great Black Music from the Ancient To The Future

- At one end of the spectrum, it has brand new music from two of the most "ancient" artists we could possibly find, Rock n' Roll Hall of Famers: the Mighty Mighty Dells and the Coasters
- At the other end of the spectrum it's got great new music from artists who have yet to do their first album (Jazz-Funk artist Lockboxx, Nu Soul artists Maty Soul and Lenny Blanco)
- Brand new music from artists like Legendary Funkateers like Mandrill, Mike Calhoun of the Dazz Band and Waldo Weathers of James Brown's Soul Generals, Rock n' Roll pioneers like Lester Chambers (Chambers Brothers), Jazz greats like Chico Hamilton & Chip Shelton, Emerging Nu Soul superstars like Marlon Saunders & Stephanie McKay, Jam Band stars like JD Blair & Joseph Wooten of the Wooten Brothers Band, Southern Soul superstar Toni Green, great Classic Soul artists like Cliff Perkins/Soul Generation, Angel Risssoff, Rap/Spoken word artists like Public Enemy, One Sun Lion Ra and more
- While these artists and musical styles might seem disconnected there is a common thread. Each has produced great music for this album, they are all independent artists and all are members of Soul-Patrol.com

If You Buy This Album Here Is What You Get:

- This album is equivalent to a box set. If this were a physical album, it would cost over \$60.00.
- You get 50 DRM Free mp3 songs files of great Black music (giving you unrestricted use), encoded at 192 bps for higher sound quality than the typical 128 bps mp3 files.
- Each song is introduced by the artist
- You get a 20+ page book of liner notes containing biographies of each artist, analysis & commentary
- Play it on your computer, your iPod, your mp3 capable CD player, or convert files to standard CD format
- You get all of this for about the same price as a traditional CD of 10-13 songs.



Operating/Listening Instructions

- Click on each song in the spva directory (created when you downloaded) and your default mp3 player (ex: Windows Media Player) will come up and play the song for you.
- Suck all of the mp3 files into your portable mp3 player (ex: iPod) and listen to the songs there
- Copy all of the mp3 files on to a blank CD, and listen on an mp3 capable CD player
- If you do not have an mp3 capable CD player, you can use your Windows Media Player to convert the mp3 files to standard CD files, but you will need to use multiple blank CD's

How to burn the Soul-Patrol.com Digital Virtual Album 1.0 to Standard Audio CD Format

1. In Windows Media Player, click the **Burn** tab.
2. Then open the folder that the mp3 files are stored using Windows Explorer. Click **View** on the toolbar, move the cursor over **Arrange Icons by**, then click on **Name**. This will arrange files in alphanumeric order.
3. Position Windows Media Player and the folder so they are next to each other.
4. Click on the first song, **001 - SPVA - Joseph Wooten - Revolution of the Mind.mp3** and it will be highlighted. While holding down the shift key, click on **012 - SPVA - Munkees Strikin Matchiz - No Time.mp3**. Songs 001 through 012 will be highlighted.
5. Drag any of the highlighted songs to the **Burn List pane** of Windows Media Player. This will move all the highlighted songs. Alternately, you can drag each individually to the **Burn List pane**.

In the **Burn List pane**, verify that the songs you have selected to burn are in the proper sequence. To change the order of a song, double-click on the song (holding down the button on the second click) and drag it up or down to the correct position (you will see a bar showing where the song will be positioned).

6. Insert a blank CD-R or CD-RW disc in the CD drive.
7. **Click Start Burn.**

As the CD is burned, you can check its progress in the burn list. Burning a CD will take some time. Windows Media Player will notify when the CD is complete.

Notes: It is recommended that you do not try to perform any other actions while burning a CD. For example, playback may be affected if you try to play a music CD while burning a CD.

You cannot burn additional files to a CD after burning is completed. If you are using a CD-RW, you can erase the entire CD before using the Player to burn files to the CD again.

Start at step 4 to burn the remaining CD's.

Use files **013 - SPVA - Stephanie McKay - Rainbow.mp3** through **025 - SPVA - Ron Moton - Don't Get Got.mp3** for Disc 2.

Use files **026 - SPVA - Me'na - Deja Veiw.mp3** through **038 - SPVA - Gary Lee & The Catdaddys - Nite Train.mp3** for Disc 3.

Use files **039 - SPVA - Angel Rissoff - Snows of July.mp3** through **050 - SPVA - Forte - Perfect Mix.mp3** for Disc 4.

Track Listing

Artist/Song	Style
1. Joseph Wooten - REVOLUTION OF THE MIND	Funk
2. The Climates - OUT OF CONTROL	Classic Soul
3. Mandrill- WHO GOT DA FUNK?	Funk
4. Lenny Blocko-MOVE MOUNTAINS	Nu Soul
5. Fine Arts Militia-LEAVE WITH YOUR OWN MIND	Rap/Spoken Word
6. Toni Green- HOW CAN I SING THIS SONG WITHOUT YOU?	Southern Soul
7. Chico Hamilton - MYSTERIOUS MAIDEN (Joaquin's Magical Mutes Edit)	Jazz
8. Kyle Jason- GOT TO LOVE YOURSELF MORE THAN WE DO	Funk
9. Soul Generation - YESTERDAY'S MEMORIES (No Talk Remix)	Classic Soul
10. Michael Calhoun and The Holy Ghost -GOD'S GOT MY BACK	Funk
11. Patti Nicole Wheeler - SAY WHO YOU ARE	Nu Soul
12. Munkeez Strikin Matchiz (Scott Free) NO TIME	Funk
13. Stephanie McKay -RAINBOW	Nu Soul
14. The Dells - BABY COME BACK	Classic Soul
15. Rio- THE REAL THANG	Funk
16. Public Enemy WALK ON (Clean)	Rap/Spoken Word
17. Carl Gardner &The Coasters-BEAUTIFUL DAY	Rock n' Roll
18. Planet People Movement - FUNKIN 4 JESUS	Funk
19. Darrell McNeil featuring Sure Giles-PRECIOUS	Jazz
20. Nadir's Distorted Soul - THE LOW ROAD	Rock n' Roll
21. Angel Rissoff - BOOGIE DOWN BRONX	Classic Soul
22. Marlon Saunders & Gemma Genazzano - SHOW ME WHO YOU ARE	Nu Soul
23. J.D. Blair - J.D.'s JAM	Funk
24. The Dells - WHERE DO WE GO FROM HERE?	Classic Soul
25. Ron Moton - DON'T GET GOT	Rap/Spoken Word
26. Me'na - DEJA VIEW	Classic Soul
27. Nadir's Distorted Soul -IS THAT WHAT YOU WANTED	Rock n' Roll
28. Carl Gardner & The Coasters- HUSH (Infaltion Song)	Rock n' Roll
29. The One Sun Lion Ra & Lotus - BAD BABY	Rap/Spoken Word
30. Gary Lee & The Cat Daddys -FREEWAY	Rock n' Roll
31. Stephanie McKay - YOUR LOVE IS LIKE	Nu Soul
32. Kyle Jason THANK YOU	Funk
33. Waldo Weathers - LOVE GROOVE	Classic Soul
34. Lester Chambers - LOVE YA MAMA	Rock n' Roll
35. Planet People Movement - PSALM 150	Funk
36. Chip Shelton - RECORDAME Mix I-1	Jazz
37. Lockboxx -STREET SKANK	Funk
38. Gary Lee & The Cat Daddys -NITE TRAIN	Rock n' Roll
39. Angel Rissoff- SNOWS OF JULY	Classic Soul
40. Marlon Saunders - TAKE ME THERE	Nu Soul
41. Lester Chambers - EVIL & WRONG	Rock n' Roll
42. Waldo Weathers - WITHOUT YOU NEAR	Classic Soul
43. Chyp Davis - COMPETITION	Classic Soul
44. Da Phatfunk Clique - DAT PHAT PHILLY FUNK	Jazz
45. Maty Soul - LOVE JONES	Nu Soul
46. Matté - I STILL LOVE YOU AND DON'T KNOW WHY	Southern Soul
47. Nu Millennium - SINBAD	Classic Soul
48. The Fantastic Black -DIGGIN' IT UP	Funk
49. Darrell McNeil feat Everett Bradley-I THOUGHT I KNEW HEARTACHE	Jazz
50. Forte- PERFECT MIX	Classic Soul



Later For The Majors

By Selah Eric Spruiell

For too long the major recording companies have been dictating the expression and direction of the industry's greatest commodity – the Artist, and has been doing it to his or her detriment.

The recording process was invented by boy genius Thomas Alva Edison in 1877. Edison established the National Gramophone Company and soon, as the new century came in, competitors came on the scene, such as the American Gramophone Company and the Columbia Gramophone Company. Other early recording companies were Okeh (which later became (Okeh), The Radio Corporation of America (RCA), Brunswick and Decca. Jazz and Blues was a tremendous factor in the formation of the industry from the gitgo. The sound recording provided a platform for itinerant performers to promote their presence as entertainers to a wider audience than had previously been available. Early recording artists came out of the minstrel shows and vaudeville acts, medicine shows and bawdy houses, as well as from the legitimate stage. The Black Swan Recording Company, for example, was a very early leader in the recording of Jazz and blues that was owned and operated by Afrikan Americans in the 1920's and 30's. It was a forerunner of Motown. From the very beginning these recording companies played the game of mergers and acquisitions. American later became Victor. RCA merged with Victor. Columbia acquired Okeh. Decca bought out Brunswick, etc. Later, came companies like Blue Note, Commodore, Capital, Mercury, Chess, King, Roulette, Sun, Vee Jay, Stax/Volt, Atlantic and others. These mergers and acquisitions would continue into the 21st Century, leading to where we are at the time of this writing. Although there are still many independent recording companies, the major spheres of influence are divided among four major recording companies; Sony/BMG, The Universal Music Group, EMI and The Warner Music Group, otherwise known as The Big Four, or The Majors.

Although record companies have always been exploitative, there was a time when they provided at least the appearance of concern for the development of the artist. Back in the day, A&R representatives used to pick up talented individuals from off the street corners.

Folks with aspirations for a career in the music industry could practice in a basement, a garage or a living room. Major cities had venues where an artist could secure a gig, negotiate a price for the performance and make some money at the end of the night. A&R people would regularly frequent these venues. They would recruit acts from talent shows, jam sessions, scout small clubs in happening neighborhoods. An aspiring artist could submit a demonstration recording to one of the independent recording companies and if the company thought they were good, they could secure a recording contract.

The recording company would provide the artist with a reasonable advance against future royalties. They would groom the artist. Teach them how to dress. Teach them how to act in polite society. The company would place the recording with the regional radio stations, promote the recording to ensure maximum response from the listening public and if the recording placed high enough on the industry charts, arrange a tour in support of the recording.

If the artist wrote their own material and secured savvy enough management and legal representation, he or she could even walk away with a substantial share of artist royalties. A good artist could expect a long and productive recording career associated with a company for a significant length of time.

Starting in the 80's, things started changing. Prior to the 80's, the record people may have been less than savory, bloodsucking thieves, but at least they were knowledgeable and passionate about the music. However, in the 80's, the Bean Counters took over and all they cared about was the bottom line. Through the years they took away Artist Development. They took away Tour Support. They redefined the concept of Recoupable Revenue to the point where the Artist Contract became a document of legal indentured servitude; putting the lion's share of profit in the hands of the company and leaving the artist with practically bupkis. A few years back, TLC and Toni Braxton, multi-platinum selling artists, had to declare bankruptcy in order to achieve equitable compensation. No wonder The Artist Known As Prince wrote "Slave" on his face and legally changed his name to something unpronounceable in order to get out of what he thought was an inequitable contract.

In a parallel development, Nikola Testla and Guglielmo Marconi invented the radio around 1897. Recorded music started being sent over the airwaves as early as 1916 and continues to this day. The original purpose for radio (and television) was and still is to promote and sell product for public consumption (toothpaste, cornflakes, insurance, etc.) Entertainment was/is provided to lure the public to the radio dial so that business could/can sell to the consumer. Since radio and television is always looking for content to lure potential customers, the Radio Industry and the Recording Industry formed a natural alliance. The Recording Industry provides the content to lure the customer to the radio station; The Radio Industry provides a platform for the record company to promote the artist. For many years this arrangement went together like beans and butter.

Colluding with the recording industry through the practice of "Payola" from the very beginning, Radio's saving grace was, again, a group of enterprising disk jockey's who, although many were frequently on the take, they were also knowledgeable and passionate about the music. DJ's like Alan Freed, "Jocko", "Rosko", "Cousin" Bruce Morrow, Del Shields, Allison Steele, Murray The K, Gary Byrd, Eddie O'Jay, Hal Jackson, Frankie Crocker, and many others around the country, took chances on unknown artists and unproven trends and let their ears and the public be their guide.

Artists with unique powers of expression like Aretha Franklin, Otis Redding, James Brown, and Jimi Hendrix or those with compelling messages to convey like Curtis Mayfield, Marvin Gaye, Sly Stone or Stevie Wonder, were given a forum through the bully pulpit of the DJ.

You could identify cities by the kind of music that came out of them. New York had "Hard Bop" (among other genres.) L.A. had "Cool Jazz." Detroit had "Motown." Philadelphia had "The Philly Sound." Memphis had "The Memphis Sound." Nashville had "Country." Seattle had "Grunge." DC had "Go Go." Atlanta had "Krunk." Miami had "Miami Bass." Chicago had "The Blues" and "House." San Francisco and Oakland had "The Bay Area Sound." New Orleans had a whole 'nother' thing going on.

The DJ's and the different strains of music coming out of the different cities served to give music flavor and individuality that is, frankly missing today. The 50's through the 70's was an exciting time in America. It was an exciting time to be in the Music Business.

The Radio Industry proved to be no different than the Recording Industry. The Bean Counters came to Radio as well. They relied on proven formulas that gave popular music a bland sameness on the radio (and I am including Rap in this assessment.) Play lists became limited and predictable. The Program Director reigned supreme, and nothing could be played on air that the PD didn't dictate, and he (I don't know of any female PD's) in turn was summarily instructed by corporate overlords. Stations were segregated into tightly regulated genres. Music on the radio



became an incessant drone, plugged into and determined by the most mediocre common denominator.

Ironically throughout the period of the 70's and 80's, technology in the industry actually improved. Right before the 70's, Robert Moog and Alan R. Perlman developed the Moog and ARP synthesizers, respectively. First used in classical music by Walter Carlos (a gender dysphonic transsexual who after a sex change operation changed his/her name to Wendy), and Isao Tomita, then in Jazz through a collaboration with Dr. Patrick Gleason and pianist Herbie Hancock, the synthesizer has the potential to replicate sounds of the entire orchestra as well as create totally original sounds. After its advent in these two genres, the synthesizer became *de rigueur* for use in popular music. Following on the heels of the synthesizer we saw the widespread usage of the Sampler and the Drum Machine.

The format for storing music changed throughout the 20th and 21st centuries from the wax cylinder, to the shellac of the "78", to the vinyl of the Long Playing Record and the "45", to the Cassette tape, to the "8 Track", to Digital Audio Tape, to The Compact Disc and currently to the "MP3." Sound replication systems went from Monaural, to "Hi Fidelity", to Stereo, to Quadraphonic, back to Stereo, and presently to the Wave Form modality currently being marketed by Bose.

However, nothing could prepare us for the Personal Computer and its most popular component, The Internet (allegedly created by Al Gore and Larry Flynt.) The advent of the Internet would change the face of how we market and acquire music. This is creating headaches for The Big Four.

In response to the abandonment of Artist Development by commercial record companies, the availability of the synthesizer, more portable and accessible multi-tracking capability for the average consumer, and the development of the personal computer; makes it possible for the artist to produce their own music independent of record companies and commercial recording studios. It is now possible for an artist to create their own product in the privacy of their living rooms. The artist now, to quote Marx, not only "...owns the means of production..." He now owns the means of distribution as well. The Internet has made it possible for the artist to promote and distribute his product independent of the Majors. It is a huge step forward that eliminates the Majors as the middleman and releases their strangle hold upon the artist.

Which brings us to where we are now and the purposes of this Virtual/Digital album.

Sometime during the 90's, Bob and Mike Davis, having great prescience in the potential afforded by the Internet, had the vision to create a listserve that would speak to the sensibilities of those who revere the greatest contribution that Afrikan people, and particularly Afrikan American people have given to the universe...our music, in all its forms. The motto of this listserve is entirely apropos, "*Great Black Music, Ancient to the Future.*" The name of this listserve is of course, *Soul-Patrol*.

At Soul-Patrol, people of good will discuss the great issues of the day, as it pertains to the music and culture of Black people. Often the discussion will segue into the impact of media upon Black culture, or the effects of politics. One thing for sure, the discussion is always lively, if not informative.

Out of the Listserve grew an on-line magazine with articles about movers and shakers within the music industry. Eventually the participants of the listserve and patrons of the magazine expressed



a desire to meet. As a result, there have been four conventions, each successive convention better attended and more ambitious than the previous. The conventions have consisted of film showings, panel discussions, performances by artists connected to Soul-Patrol, an awards ceremony and finally, a dance, where Soul-Patrol members get to shake their groove thang. All of this provides artists and patrons an opportunity to meet and greet on a personal level. It is always great to meet someone that you've been arguing with on-line. I have developed some great friendships as a result of these conventions.

Unfortunately, these conventions have not been profitable for Soul-Patrol owners Bob and Mike Davis and each convention has tabulated in the red.

At the fourth convention, held during Memorial Day Weekend, 2007, at Clark Park in West Philadelphia – City of Brotherly Love; some of the performers put forth the idea of releasing an album of all of those that performed during the convention as a vehicle for raising funds for the next convention. Bob Davis tweaked the idea and decided that the album would be *virtual*, and would feature performances by any artist who was a member of Soul-Patrol. It was decided that the cuts on the album would be limited to 50 songs, and that the Soul-Patrol membership would decide who got on the album. The album would then be offered to Soul-Patrol members at discount and then to the general public at a nominal price. The artists decided that the proceeds would be applied to fund future Soul-Patrol Conventions.

As we all know, the Record Industry has been in bad straights for much of the new century. The record industry, stuck in the old paradigm, has chosen to ignore the benefits that the internet has to offer. They have been playing to the lowest common denominator for too long, offering inferior product for more money than the public is now willing to pay. Bob Davis believes, however that the public will pay for music, if it deems the product good enough, and if the product can be delivered at a reasonable price.

Jerry “Boogie” Mason of “The Boogie Report”, a leading voice for Southern Black Music on The Internet, puts it perfectly:

“The Internet provides an amazing opportunity for the music and entertainment business in the forthcoming millennium. Its ability to bypass the standardized channels of distribution and dissemination of entertainment and information will change the way business is conducted forever...For the music industry this means a shift away from a model where a few major record labels act as monopolies or gatekeepers regulating the flow of music from the artists to the consumers. In its place will emerge an industry where artists and small independent labels can have direct contact with the public and little need for a middle man to manufacture and distribute the product..”

MC and DJ “Lady Skills” of the Excursions Concert Promotion Company in Cleveland, says this:

“Bob Davis of Soul-Patrol.com has put a project together called, Virtual Digital Album 1.0 that enlists 50 artists from the genres of blues, jazz, soul, funk, nu soul and rock and roll. When I heard about this project, I thought this was a great idea for the many new and independent artists that want to be heard. With the advent of the Internet, the game has changed, creating many opportunities on how artists can represent when marketing and promoting themselves. As a music fan, I always enjoyed looking at the art work, reading the information and liner notes on an album. These days learning about the who and what of an album has become difficult. The packaging of



CDs brings new meaning to the compact discs, offering print so small that the information becomes cumbersome to read. One of the things I liked about this concept is this... With this virtual CD, you can bring artists to life on line, right to your mp3 player. Learn of a producer, the song writers and musicians, along with information about the artist themselves with the click of a mouse, giving you the information you want without having to use a magnifying glass to read it. There are even voice over intros of each artist at the top of their recording, which can connect the artist with an existing fan or a prospective consumer. As independent artists can find, recording a CD is one thing. Getting the CD in the hands of prospective buyers of new music is another, which is critical to the success of any artist. Here, this virtual CD provides a creative entity for an artist to market their music as well as the consumer to buy it. What a cool way for music lovers to shop and cop new music! Take your pick of a wide variety of music styles from jazz to funk, nu soul and rock and roll featuring original material from established artists..."

I think DJ Lady Skills says it all.

I think that this concept is revolutionary, and will forever change the way music is bought and sold in the marketplace. All it takes is enterprising individuals willing to put skin in the game. We are at the dawning of a whole new world.

The day of the artist has come.

Later for the Majors.

---Selah Eric Spruiell

Artist Biographies - 2007 Soul Patrol Digital/Virtual Album 1.0

The Climates

The Climates, a legendary vocal ensemble, signed with Sun Records, in 1966 and had several hits in the 60's such as "Breakin' Up Again," "No You For Me," "All My Weakness," "Tell Him Tonight," and "Don't Be Cruel." In 1967, The Climates charted number two in France, Italy, and England, making the front page of Billboard Magazine that year.

On June 20, 1992, Sam Phillips, President of Sun Records, declared the group legendary artists. They each received Proclamations from the State of Tennessee and the City of Memphis, and that day was declared "Climates Day." Sam once said, "These guys of the Memphis Sound were truly trendsetters with their flashy outfits and their well-polished performances that were so disciplined."

This classic soul group of the 60's is still outstanding in every way with their smooth harmonies and tight stage routines.

The group has had the pleasure of being backed by Memphis greats such as Isaac Hayes, Booker T. and the MG's, The Markeys, Teenie Hodges and the Hi Rhythm Band, including some of the former Barkays.

The Climates are more exciting than ever. The group with original member Robert "Chilli" Chisem, along with new members Joe Spears (Bass), James King (1st and 2nd Tenor) Derek



Smith (1st and 2nd Tenor), and Gregory Macintosh (2nd Tenor) is very versatile. Each member can carry lead on their own or blend into magical harmonies.

The Climates have recently finished a new CD entitled, "Rainin' in Memphis." It is produced by Memphis' own, Carl "Blue" Wise. It has the heart of yesterday, with the mind of today. With a classic, yet contemporary sound, you know it is going to be a hit! If you are looking for authentic soul, you've found it with The Climates.

Mandrill

MANDRILL is one of the world's greatest musical treasures. The Group was founded in the Bed-Stuy neighborhood of Brooklyn, New York by the Wilson Brothers, Lou Wilson, Dr. Ric Wilson, and Carlos Wilson, a family of multi-instrumentalists, born in Panama, Central America. MANDRILL signed with Polydor and released their debut album in 1970, pioneering the Funk, Rock, Latin, Soul and Jazz fusion movement of the time.

As one of Funk and R&B's most progressive bands, MANDRILL still remains a sunburst of musical energy that defies category and their grooves have been sampled by numerous contemporary artists. Still touring the U.S. and internationally, their most recent project, MANDRILL Live at the Montreux Jazz Festival (DVD/CD), has received worldwide critical acclaim.

"Long a favorite among musical connoisseurs, MANDRILL's music has shaped Rock and Roll history." The Washington Afro-American, "MANDRILL: Musical Maestros" by Kenneth Mallory

Always socially conscious, MANDRILL participated, with Aretha Franklin and other musicians, in the creation of a platinum album for the United Nations that raised funds for children and international refugees. Additionally, the group is actively involved in a campaign that focuses on global warming, the preservation of the rain forests, and the plight of its namesake, the mandrill (West African baboon), which has been classified as an endangered species.

MANDRILL's next album, Who Got Da Funk! will feature powerful original compositions and productions by the Wilson Brothers, innovators and creators of such classic hits as "Fencewalk," "Mango Meat," "Ape Is High," "Git It All," "House of Wood," and "Hang Loose". Rounding out the vocal and instrumental presentation is Wilfredo Wilson, a long-time member, along with The One Sun Lion Ra and Jadiem, representing the next generation of the Wilson brothers. Collaborations with Public Enemy's Chuck D, George Duke, Sekou Bunch, Gerald Albright, Spacey T, Wendisue Hall, Eli Brueggemann, Dwight Trible and other talented artists add to the musical tapestry of this soon-to-be released classic recording.

Special appreciation goes to current MANDRILL musicians Marc Rey, Arlan Schierbaum, Keith Barry, Michael Beholden, Gemi Taylor, Tom Ralls, Chris Bautista, Tisha Frederick and Stacey Lamont Sydnor. We also acknowledge former members Claude "Coffee" Cave, Omar Mesa, Charlie Padro, Bundie Cenac, Fudgie "Kae" Solomon, Neftali Santiago, Dougie Rodriguez, Joaquin Jessup, Andre Locke, Tommy Trujillo, Eddie Summers, and Brian Allsop, for their outstanding contributions.

Finally, we are eternally grateful to MANDRILL's Loyal Fans for their enduring support.

<http://www.mandrillis.com>

Chip Shelton

Chip Shelton has performed or recorded with Ron Carter, Jimmy Heath, Frank Foster, George Benson, Jimmy Smith, Louis Hayes, Doug Carn, Ted Curson, Harold Mabern, Antonio Hart, Ryo Kawasaki, Onaje Allan Gumbs, Roy Meriwether, Peter Bernstein, Stephen Scott, D.D. Jackson, Eric Lewis, Rodney Jones, Bob Baldwin, Jazz For Peace Big Band, NY Jazz Flutet, and many more.

Chip Shelton-led Groups, be they small or large, feature a boundless collective of world class Jazz Practitioners who have a common commitment to authentic interpretation of the genre, while tastefully expanding individuality and creativity of the group and it's members. The ensemble members bring their collective mindset, having performed with the majority of the "Legends of Jazz", to this unique setting where they have the freedom to let their experiences express creatively, making for a memorable musical and visual panorama.

Recent performance calendar includes many NY area appearances, Maui, Pittsburgh, Philadelphia, Albuquerque, Cincinnati, Baltimore-Washington, and feature-performances at the Soul Patrol Convention, the National Flute Association Convention, and the Jazz Improv Convention and Festival.

<http://www.chipshelton.com/>

The One Sun Lion Ra

"When I say Hip Hop, y'all say I love, Hip Hop!"... The One Sun Lion Ra born and raised in New York City and spending a significant amount of his life in Los Angeles and North Carolina has no artistic limits especially when it comes to his music.

Combine that with the fact that he is the son of Lou Wilson eldest of the four Wilson brothers from the group Mandrill and you can expect nothing less than insane heat and intense passion when it comes to Ra's brand of Hip Hop and Spoken Word.

Ra has performed all over the east and west coasts as well as overseas exhibiting his skills in the art of emceeing, beat-boxing, and performing spoken word poetry. "Real Hip Hop for Real Hip Hop heads", remains his credo, but perhaps a more fitting phrase for the flavor The One Sun Lion Ra brings would be, "Real Messages for Real People".

<http://www.myspace.com/ra1sun>

Maty Soul

Maty Soul is an up and coming Soul singer, songwriter and composer. From an early age she fell in love with the music of Miles Davis, Bob Marley and Marvin Gaye. She was moved by the rhythms, the voices and the messages of protest in their songs, and developed her own style of singing from these influences.

After finishing high school and a short stint at university. She found her home in the Montmartre-Barbes district of Paris well-known for its artistic and multicultural vibe. In pursuing her musical career, Maty Soul opened up for a gospel choir in 2000 and recorded her first demo in 2001. Since



2003 she has been singing regularly at Soul and Jazz venues in Paris, where independent artists are able to showcase their talent.

In April 2006, Maty Soul launched her page on Myspace. She immediately received a warm welcome in France and also from the U.K. and the U.S.. Maty Soul has also been encouraged by the feedback she has had from Karen Bernod (background vocalist for D'Angelo, Chaka Khan...); Peter Black (a Hidden Beach artist), Nicole Russo (The Brand New Heavies former lead singer). In 2007, she closed the Enghien Jazz Festival in Paris, performing after such artists as Dee Dee Bridgewater.

Maty Soul is now working on her album. Her music deals with social and political realities. She feels deeply concerned by injustice and inequality, and dedicates one of her songs to Martin Luther King, Jr.. Her voice has been compared to that of Lauryn Hill and Jill Scott. She has a voice that is warm and powerful, that ranges from the rhythmic force of Soul to the subtle charms of Jazz. Her passion for both is undisputed. And this passion she wishes to share with you.

<http://myspace.com/matysoul>

Da Phatfunk Clique

Several venues have already experienced the funk/jazz sounds of this band; Da Phatfunk Clique is a group on the rise having garnered one of six finalist spots in the 2007 Capital Jazz Festival Competition. They are also co-organizers of the Multigenre Violin Show taking place in locations around NYC. In September of 1998, violinist Darrell Looney began collaborating with bassist Brian Ellis on what would become the group's 1999 release – Pandemic Love. The sound is unique as the violin is the lead instrument. Da Phatfunk Clique was formed as a band by January of 2000, utilizing local talent in support of the album release. Out of this effort came development of their unique sound and the current lineup - Janet Rogers and Darrell Nickens (Keyboards), Brian Ellis (Bass), Michael Thomas (Drums) and Darrell Looney (Violin) - has been performing and writing music together since 2003. The resulting vibe, both jazzy and funky, has been described as an amalgamation of jazz from Mahavishnu Orchestra and funk ambience of George Clinton's P-Funk. True to form, these are among the group's influences as are artists such as Me shell NDegeOcello, Herbie Hancock, George Duke and Noel Pointer.

<http://www.phatfunk.com/>

Nu Millennium

Nu Millennium, a “powerhouse” R&B singing group is from Brooklyn, NY where they share memories of singing on the street corners and fighting on those same streets to survive. Their music has been described as “A’cappella Soul” and involves irresistible, street corner, Doo Wop style, gospel-flavored harmonies and soulful melodic interpretations of groups like the Drifters, Temptations, Limelites, O’Jays and the Dells that are winning fans worldwide. Opening up for legends of the music industry like Bo Diddley, Blue Magic and The Delfonics to filming an episode for ABC television’s “Six Degrees”, acting and singing in the off-Broadway show, Barry White: Guided By Destiny and performing at concerts, festivals, weddings, corporate events and benefits, Nu Millennium continues to dazzle audiences young and old who are swept away by their sweet soul music and smooth harmonies. It's incredible to watch as Nu Millennium can make a child stare in amazement, a businessman in a suit stop in his tracks and start singing and dancing, and

a pretty woman blush, all at the same time. In fact, they've been doing it for years! Just stop by a NYC subway station like the world famous Times Square or Penn Station one night and you might catch this sensational A'cappella singing group entertaining appreciative crowds of all ages who'll be swaying their bodies, singing along and snapping their fingers to passionate vocal arrangements of songs of yesterday and today.

Nu Millennium is also currently recording an album including original songs with classic soul harmony in the style of everyone's favorite artists of yesterday and today. With a class act and years of musical experience, these four men (Lenny, Bobby, Henry and Mike) are forever 'looking for an echo'. Let them bring you back to an era of great music and take you with them on a journey, under the stars, and through the Nu Millennium.

<http://www.myspace.com/NuMillenniumOnline>

The Dells

The Dells are the Grandfathers of R&B harmony. They paved the road for such groups as the Temptations, the Miracles, the Stylistics and more recently, R&B harmony groups such as Boyz II Men, Jagged Edge and 112: In essence, their unmistakable musical harmonies so cleverly created by the late Kirk Stewart and fine-tuned by the great Quincy Jones, Charles Stepney and Bobby Miller, are still working its magic. Initially known as the El-Rays, the Dells started in 1952 in Harvey, Illinois, a Chicago suburb. They were five friends from high school, doo-wopping and harmonizing on the corner of 147th & Robey, Harvey Illinois.

For 55 years, Marvin Junior, lead baritone; Johnnie Carter, lead tenor; Verne Allison, second tenor; Michael McGill, baritone; and Chuck Barksdale, basso; have continued to set the standard for top-to-bottom male harmony. They remain one of the powerful and unique vocal groups in the annals of R&B music, combining their unique jazz infused harmonies with their signature doo-wop roots to create a series of lavishly orchestrated R&B and Pop hits. In addition to 44 Billboard R&B and Pop charted recordings, among their many hits are: "Darling I Know", certified million sellers; "Oh What A Night", "Stay in My Corner," , and "Give Your Baby A Standing Ovation."

In 1991, producer/director/writer Robert Townsend released the commercial and critically acclaimed hit film, "The Five Heartbeats." The movie based on the lives and careers of the Dells and produced another R&B Billboard chart hit, "A Heart Is A House for Love" which introduced the Dells to another, younger generation of R&B music lovers.

The Dells are the recipients of many music industry and achievement awards; including: The Pioneer Hall of Fame Award (given through The Rhythm & Blues Foundation) the 1991 NAACP Image Award, the Soul of American Music Award, and the Illinois NARAS Governors Award. In 2004 they were inducted into the Rock n Roll Hall of Fame, and the Vocal Group Hall of Fame. On December 3, 2005 The Dells received an Emmy award for their NBC Channel 5 "Oh What A Night" documentary.

Their music still endures, their vocal harmony still endears, and the rich musical R&B legacy of The Dells establishes them as an American institution and a national treasure.

<http://www.themightydells.com>



Chyp Davis

Chyp Davis is an accomplished singer, songwriter, producer, musician, composer and performer whose love for music has inspired and developed him into the artist he is today. He has traveled the world playing drums for and working with world-renowned artists. Chyp's singing career started while doing background vocals as a drummer. It wasn't until he ventured out as a solo artist that his sultry voice had him opening for Cameo, Kool and the Gang, and most recently The Original Parliament. His debut CD, "In My Dreams" was produced in the U.S. and in Canada. It is a musical mash of "OL School with Neo Soul" and "Hip Hop with Funky Rhythms and Sensuous tones".... commonly referred to as Candle Light and Wine music. One of the original tunes, "Have You Ever", was recorded in the eighties which feature the sultry soulful background vocals of the Late; Great Eva Marie Cassidy Who was a wonderful spirit and will always be loved and missed. Also featured is the Rap-A-Try of DeSean Tate , a.k.a DiZi. Chyp is a recipient of the Gold Award for the International Poetry Contest sponsored by www.poetry.com in 2005. Also in 2005 the Black American Blues Historical Society of Canada awarded him the honor and title of "Master Drummer" in the Fraternal Order of Celestial Musicians 5th Annual Black American Music Awards. Chyp has many drumming credits which include The Legendary Lead Singers of the Temptations featuring Glenn Leonard, Barrington "Bo" Henderson, and Ray Davis. He also played drums with Harold Melvin's Blue Notes, Eddie Holman, The Delphonics, Sarah Dash, The Intruders, The Supremes and most recently playing percussion with The Original Parliament.

<http://www.cdbaby.com/chypdavis>

Joseph Wooten

Joseph Wooten, aka Hands of Soul, is the keyboard player/vocalist and 4th sibling of the five Wooten Brothers from Nashville, Tennessee. He has been playing keyboards since the age of six.

Joseph, in addition to playing shows with his brothers, has also opened for the likes of Curtis Mayfield, War, Stephanie Mills, Frankie Beverly and Maze, The Temptations and more. In the 80's Joseph played keyboards with the artist/producer Kashif.

Currently Joseph is the keyboard player for the Steve Miller Band and his brother Victor Wooten.

He has a newly released CD entitled appropriately "Hands of Soul" available from

<http://www.handsofsoul.com>

Planet People Movement

"Planet People Movement" is a full creative arts experience, led by youth evangelist Neftali Santiago, former Mandrill drummer. The music will feature a gambit of co-writers with Neftali such as George Black, Spacey T., Claude Coffee Cave, and Doug Rodrigues, also formally from Mandrill.

Our goal for this decade is to help give youth across the globe an opportunity to serve God through their creative gifts. Through the arts, Planet People Movement will educate new talent using legendary mentors to teach them. The media today is very worldly and centered on sex, drugs, and rebellion or the messages don't mean anything at all. Our desire is to raise-up a creative army of young warriors to counter attack the junk on the airwaves. We are going on a talent search around



the world to find the best soldiers in the arts for Planet People Movement army. Our productions will transcend generation barriers and will attract a family audience. Our first production is called "Taking Back the Airwaves" and the sound track release date is March 21, 2008.

<http://www.planetpeoplemovement.com>

The Fort Greene Project

Comfortable within a wide range of musical idioms, The Fort Greene Project is a product of their time, and as such approach their art with a world view that is wholistic in scope. They impart their audience with an aesthetic that is both urban and urbane. Their music reflects an eclectic mélange of sound.

Serious practitioners of the Jazz idiom, their roots run deep into Rock, Soul, Spoken Word and stone cold Blues, with topspin of churning funk. They play the standard classics, but lest you think that they are caught in a time zone, they look for the trail that's not well trodden while exploring avenues of contemporary material as well.

They tell stories of personal pain and triumph, love and joy, sex and spirituality, and the everyday struggles of hard knocks, making a living and of creating a life.

We request that you witness The Project. A work in progress, it is music for grown-ups. Prepare to be Inner-Attained.

<http://www.thefortgreeneproject.com>

Mike Calzone

As a founding member of the Grammy Award-winning Dazz Band, Mike hit the big time at a young age. The group's unique blend of R&B, Jazz, Pop, and Funk dazzled audiences across the country from 1978 to 1987. Originally signed to Twentieth Century Fox Records, where Mike was mentored by the likes of Marvin Gaye, the group eventually moved to Motown Records, where Mike had the experience of working with Stevie Wonder and other great talents that were part of the Motown stable. While Mike's guitar playing has always stood out, he was also one the primary songwriters for the Dazz Band. He wrote hits like "Invitation of Love", co-wrote "Knock Knock", "Shake it Up" and "Freaky Loving", and has continued to pump out quality material over the years. His versatility as both a songwriter and guitar player is quite noticeable.

After the Dazz Band, he went on to play with the group Identity, which was a reggae group signed with Mango Island Records, where he wrote "Reggae Me". Manager Cliff Hardy asked Mike to tour with them for three years before moving to Louisville, Kentucky where he lived and worked for seven years with Phillip Prince Mitchell of The Average White Band. During his stay in Louisville, Mike met another big influence: Gerry Green, who inspired him to start his own band and be a front man. He also wrote several songs for and helped produce an album by a female artist named Cozette Morgan. He has written and recorded an entire album's worth of Gospel/R&B music (to be released in late 2007) and is currently in demand on many of the current Hip Hop tracks which are emanating out of Cleveland today.



Mike's true musical love though, has always been the blues, and he was also influenced by the many stellar rock guitar players that came out of the late sixties/early seventies such as Clapton, Hendrix, Phil Keaggy (Glass Harp), and Joe Walsh (James Gang). It's no wonder that he can play just about any type of music - and play it exceedingly well! Mike Hampton (Kid Funkadelic), a Rock-n-Roll Hall of Fame Inductee with Parliament-Funkadelic, perhaps said it best when he stated, "Mike Calhoun's guitar playing and songwriting is top notch--a true black, rock, funk, blues legend."

<http://www.myspace.com/calzoneinblue>

J.D. Blair

J.D. Blair has two credos that resonate time and time again in his music: "Yo' Dude, If'n U Don't Do Nuffin' else... GROOVE!!!!!!!" and then he backs it up with Psalm 150! Basically it boils down to this - groove and praise.

And, for thirty plus years, that's exactly what JD Blair has done. His résumé reaches across all musical genres beginning with his earliest influences that began in church. These early initiations parlayed into playing on some of Contemporary Christian/Gospel's greatest artists' CDs and/or on the road, including Yolanda Adams, Donnie McClurkin, Point of Grace, Take 6, Kirk Whalum, and CeCe Winans, to name a few.

However, JD Blair, aka "The Groove Regulator" (and when you hear him play, it'll be crystal clear how he got that moniker), cannot be pigeonholed. JD's talents translate into whatever music plays. His teenage years found him honing his craft in marching band, to the sounds of funk and while stepping out into the world of jazz.

In later years, all of these well-crafted elements culminated and can be heard complementing the artistry of Sam "Shake" Anderson, India.Arie, April Barrows, Thomas Cain, Bootsy Collins, George Duke, Rod McGaha, Natalie MacMaster, Mike Stern and Victor Wooten.

Having lived a large part of his life in the south, it was inevitable that country music would eventually come calling - and it did. JD has played with some of the biggest names in country music including Wynonna Judd, Lyle Lovett, Shelby Lynne and one of the biggest names in music history, Shania Twain which earned him the 2000 *Drum! Magazine's* Country Drummer of The Year award.

Along with a host of video and worldwide TV appearances, JD has received many awards for his accomplishments but his most-prized accomplishment to date is the completion of his third CD, aptly named, "3HREE". With a host of renowned guest artists, JD flexes his musical chops and delivers something for everyone. He has neatly encapsulated his musical passions and influences into blistering tracks that make you simply groove. And that's what JD wants you to do – groove... and he delivers.

<http://www.jdblair.net>

Gemma Genazzano

Genazzano has swept away audiences from Europe to the US with her seductive vocals in polished, yet fresh and spontaneous performances for over ten years. Born and raised in Barcelona, Spain, she completed her early musical studies at the Liceu Conservatory. Shortly afterwards she moved to the US to complete the vocal performance degree at the prestigious

Berklee College of Music in Boston, where she graduated "magna cum laude" and was a member of the school's world famous Reverence Gospel Choir. She presently resides in New York City where she works with the world's most respected jazz musicians, including Saxophonist Mark Gross (Dave Holland Big Band), Cuban Drummer, Francisco Mela (Kenny Barron, Joe Lovano) and Bassist Kevin Jenkins (Shamikia Copeland), all of whom recorded with her on her third CD, "Like a Woman in Love." The CD was produced by singer Marlon Saunders (Bobby Mc Ferrin, Sting, Michael Jackson, Billy Joel) and presented at New York's legendary "Blue Note" in June, 2006, and in February 2007 at Madison Square Garden. Her first CD, "Free Spirits," was released at Virgin Megastore in Barcelona in 1998. Her second CD, "Into the Night" was recorded and released in Boston in 2004. Her fourth CD is in progress, to be released next summer.

<http://www.gemmagenazzano.com>

Marlon Saunders

Marlon Saunders has, for several years, toured with Bobby McFerrin as a member of his world-renowned vocal group, Voicestra. He has shared the stage with the incredible jazz vocalist Dianne Reeves, recorded/toured with Joe Henderson, Ron Carter, Shawn Colvin, Nine Inch Nails, Billy Joel, Jane Siberry, Shania Twain, Vanessa Williams, Stevie Wonder, Sting, Martha Wash, Michael Jackson, Lauryn Hill, Freddie Jackson, Jeffery Osbourne, Tramaine Hawkins, Peabo Bryson, Dance Theatre of Harlem, and Ronald K. Brown. Marlon has sung on over 100 radio and television commercials some of them being Oscar Mayer, Pizza Hut, Bud Lite, Diet Coke, and most recently Pepperidge Farm Goldfish.

A professor of voice at Berklee College of Music, Marlon has two solo recordings on his independent label, Black Honey Records—A Groove So Deep: The Live Sessions (2005) and Enter My Mind (2003). He is currently recording his new CD, *Birth of Revelation*, which will be released Winter 2008. Marlon recently co-produced (with Shawn Lucas) the debut release of soul-jazz artist April Hill, titled *Love 360* (Jazzy Peach Music/SoulBrother Records UK, 2007), and produced *Like a Woman in Love*, the lush, Latin- and soul-inspired recording by Gemma Genazzano. Marlon is also one of the founding members and the lead singer of the eclectic soul-jazz group, Jazzhole. Their fifth CD, *Poet's Walk*, was released in the summer of 2006.

<http://www.marlonsaunders.com>

Stephanie McKay

Singer/songwriter Stephanie McKay is from the Bronx, New York. Her work as a recording artist, performer, and master collaborator has made her one of the most in demand and versatile vocalists on the scene today. She has recorded two albums with the Brooklyn Funk Essentials, played guitar in Kelis's band, worked with trip hop producer Tricky, George Clinton and 420 Funkmob, Soulive, emcees Talib Kweli and Mos Def, and Roy Hargrove just to name a few.

Stephanie's debut album "McKay" was released in Europe in 2003 and was described by journalists as a cross between classic sixties soul with a touch of electronica and hip hop. The album was collaboration with producer Geoff Barrow from the successful group Portishead and was hailed internationally by critics and fans alike.

Showing another side on this exclusive compilation release are two songs from her unreleased repertoire "Your love is like" and "Rainbow". Rainbow was written by saxophonist Jacques

Schwarz-bart who has also collaborated with Stephanie on the Grammy award winning Roy Hargrove album "RH Factor". Their song "Forget Regret" became a surprise hit off the album and Stephanie started expressing a more melodic and lyrical side to her writing and performance. As exemplified here with these two songs.

Whether belting out songs sounding like a woman on the verge of a nervous breakdown as she did on her latest EP "Tell it like it is" released on Astralwerks in September 2006. Or delivering the melodic tenderness and poetic lyricism in "Rainbow" as we hear today on this history making Soul-Patrol compilation. Stephanie's unique voice expresses a wide range of emotions with honesty and passion. Undeniably, one of the bright stars amongst her generation. You can purchase her latest EP on Itunes. Also, Check out her latest single with DJ Katalyst on Youtube entitled " Say what you Feel"

<http://www.stephaniemckay.com>

Munkeez Strikin Matchiz

Founded in 1997 by Joe C. (guitar), Jeff Haile (drums,vocals), Scott 'Skyntyte' Free (guitar, vocals), Munkeez StrikinMatchiz (MSM) is a 'must-see' funk band based in North-central Florida, dedicated to providing the type of entertainment reminiscent of The Godfather of Soul. Consider yourself 'munktifried' as musical prowess, "skintight" arrangements, and fantastic showmanship and costuming are given the highest priority. The high production value can be attributed to Skyntyte, who at age 18, served as musical director for the Rhode Island based R&B group Ecstasy.

In 1980, while performing a singing and dance routine at New York City's famed Leviticus, Ecstasy left the Late, Great, R&B diva, Phyllis Hyman speechless, after which Hyman vowed to bring back a 'friend' who was in search of a band. Her surprise turned out to be none other than 'The Teddy Bear' himself, Teddy Pendergrass, who upon seeing the band invited the group to be an opening act on his Love T.K.O. Tour featuring Stephanie Mills.

In 1981, Skyntyte met Rock & Roll Hall of Fame inductee Bo Diddley, who invited the young guitarist to his Hawthorne, Florida compound where the two became life long friends. In addition to producing albums for Diddley, Skyntyte co wrote and performed the song and appeared in the commercial 'Bo, You Don't Know Diddley' for Nike with Diddley and Bo Jackson. Skyntyte has performed with people such as Mohammed Ali and Vice President Al Gore, but since his mentor suffered a heart attack and stroke, 'all of that pales in comparison to playing guitar and singing with Bo' Diddley.

In 2004, after witnessing Skyntyte perform in totality, the famed (Not Jus') Knee Deep guitar solo, Bernie Worrell asked him to serve as music director/lead vocalist/guitarist for his band, The WOO Warriors.

Currently recording songs with Original Parliament (O. P.) bassist, Derrick Davis and guitarist Geno Thomas, Skyntyte has been welcomed to the band as the fourth guitarist due to the absence of longtime guitarist Billy Mims.

<http://www.myspace.com/officialmsm>

Angel Rissoff

Influenced by Little Richard, Hank Ballard, Howard Tate and BB King, Angel started singing rhythm and blues on street corners when he was twelve. It would take forever to list all of his favorite singers, but a few standouts are Sonny Til, Nolan Strong, Pookie Hudson, Arthur Prysock, and Billy Eckstine. When Angel was 15, he joined his first band as a bass player and eventually played with the legendary "Grandfather of Rock 'n Roll" Chuck Berry. He was the lead singer for the South Florida group The Kollektion and had his own group called GC Dangerous with Gene Cornish of the Rascals. Angel was the lead singer for the critically acclaimed group Diamond, Angel and Crooks.

He has worked with such notable people as Dion, Matt (Guitar) Murphy, Bobby Byrd, Robbin Ford, Darlene Love, John Lee Hooker, Chuck Jackson, Paul Schaffer, The Blues Image, Harvey Fuqua and The New Rascals. He also recorded and played at Carnegie Hall with Cyndi Lauper and was an original member of Little Isidore and The Inquisitors. He sang lead on the #1 hit single "Harlem Hit Parade," and "Jitterbop" from his album "Little Leopold" made it to #3 on the charts. Recently he has appeared on the Ratso CD "Water Rising" and "Tails of the city" a CD written and produced by Murray Weinstock. Angel can be seen all around the country as a member of Kenny Vance and the Planotones. In 2006 Angel received an award for Classic soul album and achievement in Black American standard music. Angel was also nominated for best solo album "Angel, where have you been " in 2006 by the Carolina Beach Music Awards. And his # 1 song I want a love I can see was nominated best National dance song. Angel has 3 songs currently on the Beach and Rhythm charts. His CD Nu-Soul Explosion has been nominated for two Carolina Beach Music awards for 2007. The Writers are Snows of July are Rissoff/Gregory Boogie down Bronx Rissoff/Glassman
<http://www.angelmusicinc.com>

Lockboxx

Lockboxx are the reigning ministers of the divine, foolish, miraculous, new-dirty first class rawsoul. More like a slippery veal chop in your cornflakes. Running and bouncing files around the country (Portland, Houston, Dallas, San Francisco) just to see if we can. Sublime, trickphonic freakery at it's greasiest and most portable; this is a Miles, Kray & Vigs production.

The Band Members are: Steven Vaughn Kray (drums, percussion, hammond beatbox, arranging, mass production, audio doctor, plumbing), Brandon Miles (guitars, bass, electric pianos, synths, nutron, percussion, breakdancing, salisbury development) and Ben Viguerie, (Soul, Keys, Vocals, particle re-arrangement.)

Our influences are, (among others): Parliafunkadelicment thang, Headhunters, Roy Ayers, Mizell Brothers, Curtis Mayfield, Sly Stone, Crown Heights Affair, Lonnie Liston Smith, Meters, Pleasure, Isley Brothers, War, The Counts, Quazar, Manzel,(this could go on for a while.)
<http://www.myspace.com/lockboxx>

Nadir

Some artists defy classification. Detroit's revolutionary soul man, Nadir, rebels against it.



His solo debut *Distorted Soul 2.0* was crowned “Best Funk Album of the Year” by Soul-Patrol.com and earned a Detroit Music Award for “Outstanding Urban Funk/Hip-Hop Recording”, after international spins on Urban A/C, Rock, Urban Contemporary and even Smooth Jazz radio.

Slave: The Remixtape, which offers fourteen very different remixes of Nadir’s award-winning composition “Slave” (and six additional tracks online) - in Crunk, Funk, Hip-hop, Rock, Funky House, Techno styles and more - was a #5 Breakout track on Billboard’s Club Play chart.

Detroit’s Metro Times says, “This Southern-bred singer-songwriter and his stalwart band play with an aplomb that could raise the corpses of Marley and Hendrix. To label them simply neo-soul would be downright reductive.”

Witnesses can catch Nadir skanking funk guitar on tour in the U.S., Canada or Europe, or rocking an acoustic in front of the White House demanding that George Bush step down. His funk-rock jam band, *Distorted Soul*, rips through Nadir’s diverse originals, then fires off hard rocking versions of soul classics like “Love TKO” or reincarnates rock anthems like “Life in the Fast Lane” as dance floor friendly funk burners.

“When you get right down to it,” Nadir explains, “I’m all about telling stories, singing songs and making music that moves people - spiritually, emotionally, physically, politically, whatever. Don’t just sit there! Do something!”

www.distortedsoul.com www.bluestalkin.com

Patti Nicole Wheeler

The first thing you notice about Patti Nicole Wheeler is her engaging presence, and easy laugh. But when she opens her mouth to speak or sing, you hear the fire and conviction in her spirit. She is a poet, a singer/songwriter, an actor and a model, but most of all she is a woman with strong values and principles, and a voice that longs to be heard.

Born to a family of singers and musicians in Music City, Nashville, Tennessee, it was inevitable that Patti would develop a love for music. She began directing the church choir at age 12, performed in musical theatre in high school and college, and has starred in Nashville community theatre productions like “For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf and “The Song of Jacob Zulu.” As a vocalist Patti Nicole has worked with Nashville hip-hop legends Utopia State and *Distorted Soul* artist Nadir. She has appeared in numerous music videos, commercials and corporate videos, and as a model has been featured in a slew of national ad campaigns.

But it is through her poetry and songwriting that Patti Nicole’s unique voice shines brightest. Her lyrics are intimate and impelling. At turns they can be mournful or uplifting, but throughout she always speaks her mind. If her musical style has to be classified, it should be called Inspirational Acoustic Soul.

“I love the depth of sacred music, the storytelling of folk music, the beauty of acoustic guitar and the movements of jazz,” Patti Nicole says. “I want to create messages and experiences that resonate within your soul.”

For more information about Patti Nicole Wheeler please visit www.myspace.com/pattinicolewheeler.

The Coasters

Show business has never seen a group quite like THE COASTERS®. They occupy a special niche in the music field. Because of their style and approach, they are in a class of their own. No wonder THE COASTERS® are labeled “THE CLOWN PRINCE’S OF ROCK AND ROLL”. Nothing in the world is more difficult to achieve than a long term career in the record business by being funny. But THE COASTERS® have had a long unbroken string of hits all containing humorous materials. In this respect, THE COASTERS® are certainly unique.

THE COASTERS® first hit “DOWN IN MEXICO” was released in the spring of 1956., it sold approximately 500,000 copies. In 1957 they hit the chart with a double-sided smash “YOUNG BLOOD” the “A” side and “SEARCHIN” The “B” side. Each sold a million copies. This put THE COASTERS® on the road to a long career. In 1958 THE COASTERS® again hit the chart with two blockbuster hits, “YAKETY YAK” and “CHARLIE BROWN”. These stayed on the Billboard top ten lists for several weeks with “YAKETY YAK” in the No.1 position and “CHARLIE BROWN” in the No.2 position. From then on it was hit after hit for THE COASTERS®, with such hits as “POISON IVY”, “ALONG CAME JONES”, “LITTLE EGYPT”, “LOVE POTION NUMBER 9”, “ZING WITH THE STRINGS OF MY HEART”, “BABY THAT’S ROCK AND ROLL” and many, many more. Most of THE COASTERS® materials were written and produced by Jerry Leiber and Mike Stoller, who also wrote for Peggy Lee, The Dixie Cups, Ruth Brown, Elvis Presley, The Drifters, just to name a few.

The Coasters® group consists of four vocalists - Carl Gardner Jr., Joe Lance Williams, Alvin Morse, Ronald Bright, (since 1968) and Thomas Palmer Musical Director (since 1962).

Over fifty years and THE COASTERS® are still going strong under the leadership of Carl Gardner Sr., the original lead singer and founder of the COASTERS®, who still controls the performance of the group and maintains the same style and qualities of the fifties. Carl Gardner is the only surviving member of the original COASTERS® and also the exclusive owner of the U.S. Federal trademark.

On January 21, 1987, THE COASTERS® were the first group to be inducted into the Rock and Roll Hall of Fame in Cleveland Ohio. Also was honored with the Rhythm and Blues Pioneer Award in 1994, London Rock & Roll Hall of Fame 1996 and The Vocal Hall of Fame, 1999. In 1997 Carl Gardner was honored by the Mayor of Port St. Lucie, Florida and was given the key to the city, and was also honored by Lawton Chiles the late Governor of Florida for his lifetime contribution to the music industry.

Carl Gardner was presented with a plaque from President Clinton in honor of THE COASTERS® 45th Anniversary which was held at Club Med Country Club in Port St. Lucie, Florida. Also, Carl was present the Life Time Achievement Award by the city of Port St. Lucie on May 20, 2007. Carl Gardner’s autobiography is now published and can now be purchased through Barnes & Noble.

Though often imitated, THE COASTERS® has never been duplicated, and continues to do what they do best, “ENTERTAIN” their audiences. THE COASTERS® are managed by Veta Gardner.
<http://www.angelfire.com/mn/coasters>

Gary Lee & the Catdaddy's

Rockin' Soul best describes Gary Lee & The Catdaddy's unique sound. From the tree roots to some unexpected branches, you'll hear and feel the flavors of blues, rock, funk, gospel, country and soul.

Like so many other musicians, Lee, the driving force of the band, found his first audience in the church. Describing the keys of the piano as colors, Lee learned to play by ear. Lee later taught himself the drums, harmonica, lead, rhythm, bass and slide guitars. Layering on top of his gospel roots, Gary Lee shaped his personal style by taking notes from many of the greats. Piano icons Pinetop Perkins and Jerry Lee Lewis. Guitar legends like Hound Dog Taylor, Stevie Ray Vaughn, and Keith Richards.

With his self taught music education, Gary Lee was inspired to bring his unique blend of styles to the people. Gary Lee & The Catdaddys set out to play a full calendar of shows. The venues varied as well as the location. Opening for regional act Michael Stanley Band, national act 38 Special, and blues front runner Tommy Castro. Gary Lee & The Catdaddys also gained extensive media coverage. Regular newspaper features, ONN TV news spots, as well as several visits to the Youngstown, Oh TV21 morning show.

The debut album entitled, Goin' South, reflects a range of styles. From hard drivin' guitar songs, to a soulful "Ray Charles-esque" piano hit, to a steel slide guitar instrumental with a hint of country flavor. The sophomore album, entitled Nyne, takes a different approach. It is reminiscent of the concept album of the 70's. The Soul-Patrol review describes it as "a serious rock/funk/blues/spiritual groove that is unapologetic to any radio genre." The review continues to describe Lee as "a southern rocker who spent a summer in Harlem." Lee's latest project, the yet to be released Live on a Flatbed, is blues at the very roots. Live, uncut, raw, and recorded on a reel to reel - like real blues should be.

To listen to all Gary Lee & The Catdaddys music & read more, please visit <http://www.GaryLeeandTheCatdaddys.com>

Me'na

Me'na dubs Canton Ohio her home. An area steeped with tradition with a host of eclectic entertainers hailing from the area such as; Walter Williams, James Ingram, Howard Hewitt, and Macy Gray. Just to have your name associated with these individuals is an achievement within itself. She temporarily put aside her musical aspirations and focused on raising her family. Me'na a power company executive was stricken with a rare congenital brain condition called A.V.M. she states "it was a bomb exploding in my head!" Me'na survived two brain surgeries, and a lengthy recovery. After the storm, she promised the Savior, to lift her voice in praise, and give God the glory!!

Me'na was introduced to a Cleveland based musical production team of the late Douglas Green, and Nathaniel Rhodes. The team took on the task of honing her Vocal, and acting abilities. The collaboration led to her debut at the prestigious Karamu Theater in "NO NIGGERS, NO JEWS, NO DOGS". Her voice drove the productions soundtrack to great musical heights. She also did a stint as Anne Wiggins Brown in the musical "GERSHWIN BY GEORGE". This operatic piece tested her abilities to its fullest, which garnered critical acclaim!

<http://www.menasvision.com>

Matte'

The music world is in for a treat. Newcomer Matte', pronounced like the gourmet delicacy patte', has arrived with a sound that will set record industry on fire. This lady sings a love song in the tradition of Diana Ross and Natalie Cole, lofty names in deed, but she truly belongs in the neighborhood.

Her infectious contemporary rhythms might be compared to many legendary ladies of song but actually, emanate from her roots in Memphis, Tennessee, and the strong desire to succeed and do well, that is part of her family life!

Coming from a very large and talented family, she was pointed toward music early. I was greatly influenced by my brothers who play guitar and sang. "I have a brother who sang in the group with William Bell," Matte' said. "And then there's my sister the story-teller, my sister the artist and my husband the multi-talented producer. So what else was I going to do but be an entertainer," she laugh's.

Matte' might be new to the general public but not to the business itself because she has worked with and been influenced by some very gifted and legendary names in the business. Maurice White, renowned artist and leader of Earth, Wind and Fire; Larry Lee, a blues artist and guitarist, gave Matt'e her first studio exposure, and later she would sing background vocals for Al Green.

In addition, her husband, John "Kousi" Harris was a member and leader of one of the mid 60's top groups," The Brothers Unlimited." Matte' and her family resides in sunny Pensacola, Florida, with white sugar beaches. Quote's from Matte': While living in Pensacola, my husband and I formed a new record label "High Pyramid Records".

<http://www.highpyramid.com>

Public Enemy

Public Enemy rewrote the rules of hip-hop, becoming the most influential and controversial rap group of the late '80s and, for many, the definitive rap group of all time. Building from Run-D.M.C.'s street-oriented beats and Boogie Down Productions' proto-gangsta rhyming, Public Enemy pioneered a variation of hardcore rap that was musically and politically revolutionary. With his powerful, authoritative baritone, lead rapper Chuck D rhymed about all kinds of social problems, particularly those plaguing the Black community, often condoning revolutionary tactics and social activism. In the process, he directed hip-hop toward an explicitly self-aware, Pro-Black consciousness that became the culture's signature throughout the next decade. Musically, Public Enemy were just as revolutionary, as their production team, the Bomb Squad, created dense soundscapes that relied on avant-garde cut-and-paste techniques, unrecognizable samples, piercing sirens, relentless beats, and deep funk. It was chaotic and invigorating music, made all the more intoxicating by Chuck D's forceful vocals and the absurdist raps of his comic foil Flavor Flav. With his comic sunglasses and an oversized clock hanging from his neck, Flav became the group's visual focal point, but he never obscured the music.



Chuck D (born Carlton Ridenhour) formed Public Enemy in 1982, as he was studying graphic design at Adelphi University on Long Island. He had been DJing at the student radio station WBAU, where he met Hank Shocklee and Bill Stephney. All three shared a love of hip-hop and politics, which made them close friends. Def Jam co-founder and producer Rick Rubin heard a tape of "Public Enemy No. 1" and immediately courted Ridenhour in hopes of signing him to his fledgling label. Chuck D initially was reluctant, but he eventually developed a concept for a literally revolutionary hip-hop group -- one that would be driven by sonically extreme productions and socially revolutionary politics. Enlisting Shocklee as his chief producer and Stephney as a publicist, Chuck D formed a crew with DJ Terminator X (born Norman Lee Rogers), Professor Griff (born Richard Griffin) and Brother James (James Norman), Brother Roger (Roger Chillous), Brother Mike (Michael Williams) and James Bomb known as the Security of the First World or the SIW's. He also asked his old friend William Drayton to join as a fellow rapper. Drayton developed an alter-ego called Flavor Flav, who functioned as a court jester to Chuck D's booming voice and somber rhymes in Public Enemy.

Public Enemy's debut album, *Yo! Bum Rush the Show*, was released on Def Jam Records in 1987. Its spare beats and powerful rhetoric were acclaimed by hip-hop critics and aficionados, but the record was mainstream. However, the second album, *It Takes a Nation of Millions to Hold Us Back*, was impossible to ignore. *A Nation of Millions* was hailed as revolutionary by both rap and rock critics, and it was -- hip-hop had suddenly become a force for social change. Public Enemy spent the remainder of 1989 preparing their third album, releasing "Welcome to the Terrordome" as its first single in early 1990. Despite controversy, *Fear of a Black Planet* was released to enthusiastic reviews in the spring of 1990, and it shot into the pop Top Ten as the singles "911 Is a Joke," "Brothers Gonna Work It Out," and "Can't Do Nuttin' for Ya Man" became Top 40 R&B hits. Their next album, 1991's *Apocalypse 91...The Enemy Strikes Black* was greeted with overwhelmingly positive reviews. *Apocalypse 91* was released that fall and debuted at number four on the pop charts. In the fall of 1992, they released the remix collection called *Greatest Misses*. Public Enemy was on hiatus during 1993 returning in the summer of 1994 with *Muse Sick-n-Hour Mess Age*.

Chuck D reassembled the original Bomb Squad and began work on three albums. In the spring of 1998, Public Enemy kicked off their major comeback with their soundtrack to Spike Lee's *He Got Game*, which was played more like a proper album than a soundtrack. Upon its April 1998 release, the record received the strongest reviews of any Public Enemy album since *Apocalypse '91: The Enemy Strikes Black*. The group signed with the web-savvy independent Atomic Pop and released their seventh LP titled, *There's a Poison Goin' On* in 1999. After a three-year break from recording and a switch to the In the Paint label, Public Enemy released *Revolverlution*, a mix of new tracks, remixes, and live cuts.

Twenty years since the release of the debut album, Public Enemy is at it again. August 2007 marks the release of the ninth album called *How You Sell Soul...Out*.

<http://www.slamjamz.com>

Forte

Forte, features vocalist Jose Hamilton and brother guitarist/vocalist Dave Hamilton, Scott Reo superb vocals round out the trio. Dave and Jose come from a musical family with two brothers that are /singer/musicians, a gospel singing sister and several musicians and singers among their nephews and nieces. You would have to call them The Singing Hamiltons. The trio has performed

to rave reviews in the Detroit area as "Twin Towers". Scott and Dave both standing 6'5" and Jose at 6'3" for sure had a lot to do with the name chosen. Besides being a great rhythm and lead guitarist Dave is a very good drummer. He didn't have much choice because when the family plays together brother Rick is the guitarist. Scott would surprise many soul music fans with his soulful vocals, being of a different ethnicity. Besides being an excellent vocalist Scott also plays bass guitar. Being Detroit residents you would expect a strong Motown influence and you would be correct. When Jose sings Motown songs you feel like you are at The Twenty Grand (a 60's Detroit nightclub) and is as close to Marvin Gaye as you will find. Then you add the rock influence on Dave's guitar playing and Forte can sound like the Four Tops one minute and Jimmy Hendrix the next minute.

Forte debuted earlier this year with the stunning stepper "Anytime You Need Love" to rave reviews from the "Classic Detroit Style R&B" CD compilation. With the production aptly handled by former Motown producer/writer Clay McMurray and Tim King Forte gives you the excitement and quality production of Detroit Golden Age Of Music while at the same time taking full advantage of modern technology. McMurray has a storied musical history including co-writing and producing the Gladys Knight & The Pips Motown Classic "If I Were Your Woman" to working on Projects with Rolls Royce including "Car Wash". Tim King not only has worked with several Classic Detroit soul acts including Johnny Bristol, WeeGee (Dramatics) and The Contours but brings superb keyboard and arranging abilities along with an advanced knowledge of musical technology. In Forte you hear what The Detroit Sound has evolved into.

The Funk Factor

The Funk Factor is the brainchild of Detroit producers Tim King, Clay McMurray, Anthony Mason and Ufuoma Wallace. Starting with the release earlier of the funky and tantalizing "Give It What Cha Got" included on the "Classic Detroit Style R&B" CD to sterling reviews. Ufuoma Wallace and Tim King lead a group of musicians and vocalists whose resume includes work with Parliament/Funkedelic, The Four Tops, Ray Parker & Raydio, The Temptations, Teena Marie and Michael Henderson. The Funk Factor always eager to try new musical ideals and technology merges many different elements even rap and hip hop when the musical situation requires it without sacrificing any musical quality and never losing focus on the fact that funk is the answer to the question.

With decades of musical production experience former Motown producer Clay McMurray, Tim King, Anthony Mason and Ufuoma Wallace bring a wealth of expertise to The Funk Factor project. Ufuoma also brings the ability to play seven different instruments.

Kyle Jason

If soul is back, then Kyle "Ice" Jason got enough to loan you some as James Brown used to say. Probably the best soul example outta Strong Island as opposed to the term of R&B, which has been abused over the past 15 years. During a previous deal with SLAM in 1997, his Generations album was a critical accomplishment even though the SONY label found difficulty marketing him. Otis Redding, Ray Charles and many a skilled SoulMan would've had a hard time today with the dinosauristic majors. Thus SLAMjamz.com is a vehicle to handle the spontaneous output launched out of his "Icehouse" studios in New York.

<http://www.slamjamz.com>

Fine Arts Militia

Is fronted by the indomitable Chuck D (as Mistachuck) and bassist / vocalist Hardgroove. Together with their four-piece band, FAM blasts through an incredible mixture of muscle funk and metallic rock that has yet to be attempted by any act to date.

<http://www.slamjamz.com>

Waldo Weathers

Using Nashville, TN. as a home base, Weathers records and plays around the area to stay tight. Check him out! "Saxual Fulfillment" is what you'll get when you hear the romantic sounds of Waldo Weathers. On stage he's the *Da Pope of Funk* when he plays his wind instrument and shares his smooth, sexy, singing in that deep voice that totally satisfies his audience. Weathers says when he performs it's his mission to please everyone who has come to listen. Who is this *Funk Master* so intent on accomplishing his mission to pleasure his listeners?

Waldo grew up in Kentucky and at 12 years old, he was called to play with a group in a night club! The Saxman started out with rhythm and blues bands and when on to do Country music and when jumped to Smooth Jazz & Funk! And yes he does Gospel, dont you know! Weathers was part of "The Godfather of Soul' James Browns" for 12 years & Charlie Pride has had Waldo blowing his sax and singing back up for 10 years on the country scene and he's also played with Johnny Taylor. He performs across the World with other artists. He just finished performing every Sunday night at BB Kings in Nashville. Having has own brand for funk "Waldo with the Mix" As you can see, the Saxman is very versatile with his horns. Waldo Weathers was awarded a letter being the First Black Country Sax Player ~~from the Country Music Hall of fame. Quite an honor!

The group gives their audience an entertaining performance with there wide range of vocals. Mr. Saxual Fulfillment himself rounds out the group on his sexy sax and his deep, smooth, sexy voice. Nioshi Jackson, one of Waldo's sub drummers said, "It has been an honor and a pleasure. I learned many things from this untapped resource of music history in Nashville. It's been great to learn from him over the years." Waldos CDs "Live in Barcelona", includes the songs "Shaky Ground", "Cold Sweat", and "Georgia On My Mind". His other CD, "Waldo The Mix" is awesome and his wives back cover designs are incredible. And the CD Love Groove Waldo with the world hear his Son (Elliot)& Daughter (Kristin), also James Browns son Daryl Brown Check it out!

<http://myspace.com/waldoweathers>

Jill Sharpe

Jill is a native of South Carolina having been born in Winnsboro and raised in Ridgeway (Fairfield County) as Geraldine Kelley.. She attended shool at Fairfield High School and presently at Anderson College, Anderson, SC.

She has always been fascinated by the music industry and started singing at an early age of 12. She was not able to attend college after her graduation from high school due to the number of



children in the family , and her parents economic status. She sang with a few groups, including a country western band after growing up, and having children of her own.

She always wanted to write, and produce her own songs, which she started doing at the age of 9. Each of her songs were written and are sung by her. Her first CD entitled "This Time I'm Right" is now available in record stores throughout South Carolina, and can be heard on various radio stations. We will be supplying stores throughout the United States as we receive requests. She also has two new gospel singles which she will be producing in early December 2005.

Her CD entitled Best Songs of Jill Sharp was released in June 2006.

Jill has performed with many old and new artists such as Denise LaSalle, Roy C, Jonathan Burton, Shirley Brown and The Love Doctor. Jill opened the Sothern Soul Blues Fest in Greenwood SC Sept 9, 2006.

<http://jill29626.tripod.com>

Soul Generation featuring Cliff Perkins

Smooth, soulful, sophistication depicts the multi-talented R&B group Soul Generation featuring Cliff Perkins. Enticing and tantalizing tones are brought to life by this group each time they hit the stage. From day one, Soul Generation has charmed its audiences capturing them body and soul. They struck GOLD and PLATINUM with both of their first two recordings, "BODY & SOUL" and "MILLION DOLLARS," with many other treasured hits to follow. Soul Generation is truly a bit of musical magic best experienced over and over again.

Soul Generation has performed on stages throughout the world. Including those at the: Brooklyn Academy of Music-New York, Beacon Theater-New York City, Avery Fisher Hall-New York City, Hammersmith Odeon-London, England, Carnegie Hall-New York City, Beverly Hilton Hotel-Los Angeles, California, Kennedy Center, Wash. DC, Apollo Theater, NY and more

Awards: Gold & Platinum Records, "Most Promising New Artist" 1st Annual Blues & Soul Awards

Television Credits: Soul Train-Merv Griffin-Joey Bishop Telethon-Ebony Affair-Jerry Blavet Show-The Volora Show-The Mylo P.I. Show

Commercials: The voices of Soul Generation have been heard on the following Nationally Aired Commercials as: BURGER KING, MCDONALD'S, KISS FM RADIO, SASSON, MILLER BEER as well as others.

Soul Generation has worked as Arrangers and Background Vocalist with: Tony Camillo, Bunny Sigler, Amir Bayaan, Jigsaw, Tom Bell, Stan Vincent, Rooftop Productions, Papercup Productions, MIH Productions, Daddy Soul Productions, and Khalis Bayyan (of Kool & The Gang)

Listening to Soul Generation can be likened to slipping off into your favorite fantasy. Their sumptuous sound will win your heart and take you to a place of sweet surrender. So stop, close your eyes and let Soul Generation transport you into a world of splendid delight.

<http://www.soulgeneration.net>



The Fantastic Black

The culture bandits have taken away the real soul of the music, and in return given us karaoke braindead music that enhances an animated feeling that we think is necessary.

Minister of SOUL POWER, the Fantastic Black is on a mission to restore the basic formula of old school grooves with NEW school tendencies!

There is an untold story when it comes to the funk, the rock and the soul! Within this House of Cold Funk, the story begins...Look out for the HOT tracks "Everlasting Boom", "Prophet of Funk" and the current street hit "Diggin it UP".

Coming to your town...stay posted.

<http://www.myspace.com/thefantasticblack>

Lester Chambers

Lester Chambers doesn't just play and sing his distinctive blend of rock and R&B infused gospel soul, he lives it. On his self titled debut for independent powerhouse label Explosive Records, Lester fuses the spirit of rock's early roots with the energy of today in a compelling blend of articulate yet uniquely original and cover material. As a member of the Chambers Brothers (whose landmark hit, "Time Has Come Today" became an integral part of the soundtrack of the '60s), he helped create the psychedelic soul genre that spawned Jimi Hendrix and Sly & The Family Stone. But it is as a contemporary artist that Lester is making his greatest contribution to the legacy of popular music.

Born and raised in Mississippi, Lester grew up on a steady diet of rural blues and the new hybrid of gospel and rock n' roll called rhythm and blues. When he and his three brothers moved to Los Angeles with their family in the late '50s, Lester became exposed to the urban R&B phenomenon which dominated local radio at the time. Not surprisingly, the Chambers Brothers' residency at the famed Ash Grove club, was in large part informed by Lester's uncanny ability to marry the defining elements of these companion genres. Observed then up and coming blues/folk icon Taj Mahal, "The Chambers Brothers weren't just a great band, they were an event!" Music critics at the time unanimously agreed that this was in large part due to the singularly striking presence of Lester Chambers.

As pop taste has evolved over the years, the classics of yesteryear have assumed a nearly mythological importance in the overall scheme of things. Lester's selection of material for this recording pays tribute both to this self evident truth and the contention that original songs will always be the lifeblood of any musical style. Teaming with Explosive Records' founder and noted producer/musician Pride Hutchison (Phil Seymour, Steve Pryor), Lester has redefined the classic grooves of such staples as Eddie Boyd's "Five Long Years", Sam Cooke's timeless "Bring It On Home To Me" and Otis Redding's signature "I've Got Dreams To Remember" (on which his brothers have contributed their unique vocal harmonies).

But Lester lives at the threshold of a new millennium, so his nod to these timeless gems is appropriately counterbalanced with stirring contributions from he and his bandmates. In a heartfelt tribute to soul progenitors like Marvin Gaye and Gladys Knight, Lester's own "You Give Me Love" (the other Chambers Brothers vocal reunion) provides an insightful look at his understated



songwriting prowess. Similarly, his self penned "Evil Woman" and his collaboration with guitarist Johnny Turner (Chuck Berry, Albert King, Dr. John) on "Hot Nights" underscore his unique ability to both identify and add to the luster of straight blues and pure soul. Lester proves that democracy can indeed work in a band context by including bassist John Heard's (Big Joe Turner, Oscar Peterson) jazz inflected instrumental "Johnny's Jungle" and saxophonist Bill "Stumuk" Nugent's (Frank Zappa, King Cotton) quirky strut, "Rent Me" on this collection. Rounding out the album are Willie Bobo's humorously funky "Fried Neckbones And Some Home Fries" and a peerless version of the Betty Wright hit, called "Clean Up Man" here.

In large measure this Lester Chambers effort owes its distinctive sound to the amalgamation of musical talent he has assembled both to make this record and help launch his major world tour set to kick off in the Spring of 1999. In addition to the aforementioned musicians LESTER CHAMBERS features the unmistakable presence of percussionist Sergio Pastora (Eric Clapton, James Taylor, JJ Cale), keyboardist Joel Scott (Quincy Jones), and drummer Wilby Fletcher (McCoy Tyner, Ahmad Jamal, Harry Belafonte).

If it's true that timing is as important to good fortune as talent, then Lester Chambers and his remarkable band are about to embark on a meaningful journey that will have significant import not only for them, but for music lovers everywhere.

<http://www.lester-chambers.com>

RIO

RIO...GEMINI... "Star Child" Exotic, Unique, Creative and destined for great things! Born and raised in Los Angeles, Rio is a mix of many beautiful cultures and ethnic backgrounds. On the Stage is where she truly shines!

Rio was raised by a single mother (Judy), who although quite young was wise beyond her years. At age five Rio told her Mom she wanted to be one of the greatest Singers, Songwriters & Entertainers! Rio spent countless hours each week in her room, listening to all different styles of music including: Elvis Presley, Stevie wonder, The Isley's, Led Zeppelin, Sly & The Family Stone, James Brown, Gladys Knight & The Pips, Al Green, Otis Redding, Sam Cooke, The Doors, Diana Ross & The Supremes, The Beach Boys, Fleetwood Mac, Elton John and The Jackson 5. It wasn't long before RIO began writing her own songs and spending hours in her room practicing singing and performing.

At seven years old RIO was promoted two grades and enrolled in a Gifted Program. RIO graduated High School at 16, with straight A's and a Scholarship waiting. Despite many people urging her to go to college and pursue a profession worthy of her academic achievements— it was Rio's Mom (Judy) who told her to follow her heart and pursue her dreams of being an Entertainer! RIO headed to Hollywood (the Entertainment Capital and home to Motown Records) where many of her favorite Artists recorded. RIO soon began spending time in the studio with some of the artists, writers & producers she was inspired by including: Stevie Wonder, Smokey Robinson, Lionel Richie, Norman Whitfield, DeBarge, Rick James, Teena Marie, Maurice White, EWF, Marvin Gaye, The Jacksons & many more.

At just 19, living on her own in L.A., RIO decided to start a Band and experience performing Live. The Band was called "RIO & The Boys" featuring some amazingly talented L.A. Musicians. "RIO & the Boys" quickly began developing a name & following throughout L.A. (playing at many of the



popular spots). A few years later while performing at The Roxy RIO was approached by an Indie Record label and Signed with them as a Solo Artist. RIO released a hot single that gained Airplay and attention entitled "Rhythm & Romance".

It wasn't long before RIO became disenchanted with the Music Biz and the Era of computer generated music with pre-packaged Artists that lacked Soul, Creativity and Musicianship. RIO formed an Indie Label "InterSoul Music" and put together a brand new band called "RIOSOUL". RioSoul went In the Studio with the sole mission of creating, recording & releasing "what was missing out there", an Album of great Soul & Funk Music, well written and played and performed by real Musicians.

RIOSOUL released Two Albums "Rhythms Of The Soul" and "The Cure" and quickly gained fans across the Globe. They toured, performing in several major U.S. Cities, and selling their Music On their own Independent Label via Mom & Pop stores, major Chains and the Internet. They performed with several great Bands including: Cameo, Ohio Players, Lakeside, P-Funk, Confunkshun, Slave, Switch, Dazz Band, SlapBak, Mandrill and many more.

After two albums and several years of touring and performing together RIO & RIOSOUL decided to part ways. At one of the final RIOSOUL shows RIO was introduced to a talented Writer and Producer by the name of Anthony "ROX". They instantly clicked and began collaborating on music for RIO'S Solo effort. RIO'S new CD (a creative collaboration of the talent and musicianship of ROX and RIO) features a blend of Soul, Rock, Funk and all the great musical sounds that still influence music today.

<http://www.myspace.com/riosoulmusic1>

Lenny Blocko

Born Lenny Lawson, of Plainfield, NJ, is a NU-SOUL artist who began singing in church and playing the saxophone as a child. Music was always a very big part of his life, whether watching his older brother, Larry, sing at talent shows in school, or rapping along to Big Daddy Kane tapes around the house. Lenny attributes his old school soulfulness to the gospel quartet songs his father recorded on SaVoy Gospel Records in the 60's. In high school, Lenny was honored with a plaque for "Best Male Vocalist" by music teacher, Evangelist Stefanie Minatee, PHS. Lenny, then toured with the North Carolina A&T Fellowship Gospel Choir as a lead tenor, as they placed #1 in the National Choir Competition. Lenny also won two first place trophies and \$800 at the Sony Music Night Competition, at Newark Symphony Hall and received a standing ovation as the first runner up at "Showtime at The Apollo." Lenny was featured on BET Soundstage Restaurant for a live recording, and was also chosen to provide entertainment for LIFE BEAT, to uplift hospitalized AIDS victims. Lenny has opened for and/or sang background/reference vocals for artists, Keith Washington, Darius Rucker, Bernie Worrell & Woo Warriors, Def Jam artists, Con-Air, Naughty By Nature, Jaheim, Ruff Endz, Trey Songs, Mos Def & his hometown legends, Original P and Parliament-Funkadelic.

Lenny suffered a tremendous loss in 2000, when his older brother and idol, Minister Larry Lawson Jr, died from complications stemming from pancreatic cancer. They used to sing in church together, up until the very end. Lenny was deeply saddened by the loss of his closest role model and he decided to step away from pursuing his dream of a career in music for a short time. Now, Lenny's song, "Move Mountains", shows his determination to overcome his feelings of sadness and channel his energy into his first love, music, for healing, while inspiring others as well. Lenny is



currently honing his writing and music production skills at his home studio, and living his lifelong dream of learning to play the guitar, at Plainfield's Soumas Heritage School of Music.

<http://www.myspace.com/lennyblocko>

Darrell McNeill

Darrell McNeill is (in order of actual talent) a songwriter, musician, producer and singer born, raised and still based in Brooklyn, NY. He has played in every type of band there is (except a successful one, maybe...). He has also worked as a music journalist, critic and cultural activist. He is a proud member of the Black Rock Coalition and Soul Patrol. His production company is PoetWarrior Productions. He will be putting out his first solo album in Spring 2008. His MySpace page isn't ready yet—just e-mail him at PoetWarrior1@aol.com



Soul-Patrol.com Digital/Virtual Album 1.0 Project Management Methodology

A standard Systems Development Lifecycle (SDLC) methodology was used in the creation and management of this project:

Phase	Notes
<ul style="list-style-type: none"> • Project Scope 	Initial Conceptual Discussions at the 2007 Soul-Patrol Convention in Philadelphia
<ul style="list-style-type: none"> • Requirements Gathering 	2 weeks of group discussion on the Daily Soul-Patrol Mailing List
<ul style="list-style-type: none"> • Functional Specification 	Use Case Diagrams/Flow Chars – Bob Davis, Mike Davis, Earl Gregory & Jose Munoz
<ul style="list-style-type: none"> • Construction 	Collecting, integration and processing of song files, audio intros, graphics and text
<ul style="list-style-type: none"> • User Acceptance Testing 	Soul-Patrol Digital/Virtual Album Quality Control Process (see next)
<ul style="list-style-type: none"> • Configuration Management 	File management, secure access, customer data base, radio/journalist data base, etc
<ul style="list-style-type: none"> • Deployment 	Release to end users

Soul-Patrol.com Digital/Virtual Album 1.0 Quality Control Process

I wanted to share with you all the results of this process. The following is a copy of the letter I sent to all of the artists who submitted songs for the Soul-Patrol.com Digital/Virtual Album 1.0

It is also a direct result (as is this entire project) of the discussions conducted at this year's Soul-Patrol Convention in Philadelphia and is further evidence that "we say what we do, and we do what we say."

** Just as a side note for those of you who are into Project Management/Statistical Process Control, this process conforms to the Six Sigma methodology.

Artists,

Here are the results and documentation of our Quality Control Process.

We needed to document and publish these results in order to benchmark what we have done on this project.

We can use that benchmark to help guide us in future efforts.

We also will make these results public, because my feeling is that some of you will be able to use these results in the marketing of your music, which is of course the main reason why you wanted to be involved in the project. It is in some ways, the "ultimate focus group".



I also think that others need to know that we were willing to go to such extreme lengths to insure the highest possible quality of the album. It is unprecedented and is yet another reason why this is a "historic release."

The purpose of this process was to allow those purchasers who were interested to provide us input into the selection of the final 50 songs to be included in the initial release of the Soul-Patrol.com Digital/Virtual Album 1.0. Since 55 songs were submitted, we needed a methodology to trim the list by 5 songs and insure that we had selected the 50 best songs. We also stated that the remaining 5 songs would be included in the second release of the album (Soul-Patrol.com Digital/Virtual Album 1.5) in December/07 and be labeled "bonus tracks".

Now of course the easiest way to do this would have been for me to just pick what I considered to be the best selections myself. All of you know and trust me, I have reviewed your music in the past and some of you have had an ongoing relationship with both me and with Soul-Patrol.com that goes back many years.

This is the reason why you were one of the 75 artists invited to submit your work for the Soul-Patrol.com Digital/Virtual Album 1.0 in the first place.

I can assure you that since the very first songs were submitted I have been evaluating and ranking them.

Behind the scenes I have also been discussing all of the songs submitted with our internal team at Soul-Patrol that has been working on assembling the album. As many of you did, I had my own list of what I thought were the best 50 songs of those submitted, and was prepared to use that list if this process had "crashed & burned".

We decided early on that wasn't going to be good enough to assure that we selected the best of the submitted material to appear on Release 1.0 so therefore we decided to include the people who were most motivated to provide honest input into the process and provide that input based strictly on the quality of the music and nothing else. That group of people is obviously the folks who "pre-ordered" the album. They basically put down their money for an album "sight/unheard" because of their belief that Soul-Patrol would come up with a high quality album no matter what. We gave them the chance to help make that album even better.

Those people deserve major props for their participation, because they went thru an evaluation process that in some cases consumed up to two days of their time of active listening and detailed analysis. Approximately 40 percent of those who "pre-ordered" took the time to participate in this process.

We asked them to provide a simple yes/no answer for each song submitted to the following question:

"Is this song good enough to be on an album bearing Soul-Patrol.com's name?"
And they ranked these songs against each other. No other external factors are considered.

The combined result of their analysis is presented below:

- Their combined analysis is no different than the list that I had assembled manually.

- It's no different than the consensus of the conversations that I have been having with our internal staff over the past month.
- It's no different than the consensus of all of the reviews that have been submitted thus far from around the world.

The only difference is that because we used an automated tool to collect their input, we now also have numbers to go along with opinions.

Anyway, enough talk, here are the results in order....

Artist/Song	Yes	No
1. The Dells - BABY COME BACK	100%	0%
2. Public Enemy WALK ON (Clean)	100%	0%
3. Toni Green- HOW CAN I SING THIS SONG WITHOUT YOU?	95.7%	4.3%
4. Chico Hamilton - MYSTERIOUS MAIDEN (Joaquin's Magical Mutes Edit)	92%	8%
5. Mandrill- WHO GOT DA FUNK?	92%	8%
6. Kyle Jason- GOT TO LOVE YOURSELF MORE THAN WE DO	91.3%	8.7%
7. Soul Generation - YESTERDAY'S MEMORIES (No Talk Remix)	91.3%	8.7%
8. Michael Calhoun and The Holy Ghost -GOD'S GOT MY BACK	90.9%	9.1%
9. Joseph Wooten - REVOLUTION OF THE MIND	87.5%	12.5%
10. Rio- THE REAL THANG	87%	13%
11. Carl Gardner &The Coasters-BEAUTIFUL DAY	87%	13%
12. Munkeez Strikin Matchiz (Scott Free) NO TIME	86.4%	13.6%
13. The Climates - OUT OF CONTROL	83.3%	16.7%
14. Nadir's Distorted Soul - THE LOW ROAD	83.3%	16.7%
15. Stephanie McKay -RAINBOW	83.3%	16.7%
16. Patti Nicole Wheeler - SAY WHO YOU ARE	83.3%	16.7%
17. Fine Arts Militia-LEAVE WITH YOUR OWN MIND	83.3%	16.7%
18. Marlon Saunders & Gemma Genazzano - SHOW ME WHO YOU ARE	83.3%	16.7%
19. The Dells - WHERE DO WE GO FROM HERE?	83.3%	16.7%
20. Ron Moton - DON'T GET GOT	82.6%	17.4%
21. Planet People Movement - FUNKIN 4 JESUS	82.6%	17.4%
22. Me'na - DEJA VIEW	82.6%	17.4%
23. Carl Gardner & The Coasters- HUSH (Infaltion Song)	82.6%	17.4%
24. Kyle Jason THANK YOU	81.8%	18.2%
25. Nadir's Distorted Soul -IS THAT WHAT YOU WANTED	79.2%	20.8%
26. Stephanie McKay - YOUR LOVE IS LIKE	79.2%	20.8%
27. Waldo Weathers - LOVE GROOVE	78.3%	21.7%
28. Lester Chambers - LOVE YA MAMA	78.3%	21.7%
29. Lenny Blocko-MOVE MOUNTAINS	78.3%	21.7%
30. Planet People Movement - PSALM 150	78.3%	21.7%
31. J.D. Blair - J.D.'s JAM	78.3%	21.7%
32. The One Sun Lion Ra & Lotus - BAD BABY	77.3%	22.7%
33. Chip Shelton - RECORDAME Mix I-1	76%	24%
34. Darrell McNeil featuring Sure Giles-PRECIOUS	76%	24%
35. Lockboxx -STREET SKANK	73.9%	26.1%
36. Gary Lee & The Cat Daddys -FREEWAY	72.7%	27.3%
37. Gary Lee & The Cat Daddys -NITE TRAIN	72.7%	27.3%
38. Angel Rissoff - BOOGIE DOWN BRONX	72%	28%
39. Angel Rissoff- SNOWS OF JULY	72%	28%

Artist/Song	Yes	No
40. Marlon Saunders - TAKE ME THERE	70.8%	29.2%
41. Waldo Weathers - WITHOUT YOU NEAR	69.6%	30.4%
42. Chyp Davis - COMPETITION	68%	32%
43. Da Phatfunk Clique - DAT PHAT PHILLY FUNK	66.7%	33.3%
44. Lester Chambers - EVIL & WRONG	65.2%	34.8%
45. Maty Soul - LOVE JONES	65.2%	34.8%
46. Matté - I STILL LOVE YOU AND DON'T KNOW WHY	65.2%	34.8%
47. Nu Millennieum - SINBAD	65.2%	34.8%
48. The Fantastic Black -DIGGIN' IT UP	65.2%	34.8%
49. Darrell McNeil feat Everett Bradley-I THOUGHT I KNEW HEARTACHE	63.6%	36.4%
50. Forte- PERFECT MIX	62.5%	37.5%
51. Me'na -TIME	60.9%	39.1%
52. Funk Factor-COME INSIDE	58.3%	41.7%
53. Me'na - LIVING MY LIFE	52.4%	47.6%
54. The Fort Greene Project - POVERTY SUCKS!	52.2%	47.8%
55. Jill Sharp - TAKE ME BACK	45.5%	54.5%

Obviously the songs in "bold" are the songs which will be included in release 1.5 of the Soul-Patrol Digital/Virtual Album.

Looking at the numbers, it is obvious that this was no "popularity contest". For example it were a "popularity contest", then Toni Green (#3) would have a bank account like Whitney Houston's and one of Lester Chambers songs (one of the creators of one of the most famous songs in the history of popular music "Time has Come Today") wouldn't be sitting at #44.

I am happy with these results.

Not only is it the same as what I selected.

Not only is it the same as what the reviewers have been saying.

It's fair & objective.

Now we have a release to push out there, that I am fully confident is the highest quality that we could give to the people, based on what we had to work with...

--Bob Davis (10/2007)

What is Soul-Patrol.com?



Soul-Patrol Owners: Mike and Bob Davis

Soul-Patrol is the ONLY 100 percent African American (content and technology infrastructure) owned/operated Internet resource of its kind. Soul-Patrol produces events in NYC, L.A., Chicago, DC, Philly, Cleveland, Pittsburgh, and Columbus. It produces, a major offline Black music/culture event, the "Soul-Patrol Convention"

<http://www.soul-patrol.com/convention>



Great black music from the ancient to the future

Bob Davis is sought out for his opinions/ advice by entities such as Rock n' Roll Hall of Fame, R&B Foundation, Future of Music Coalition, STAX Museum, Black Rock Coalition, SistaFactory, EUR, Universal Music, Concord Music, New England Informer, Rhino Music, Philly Black Heritage Festival, Purpose Records, Shanachie Records, Chiltin Circuit Magazine, Wake Forrest University, Arizona Republic, Orlando Sentinel, Pittsburgh Courier, Cleveland Scene and others.

Bob Davis has provided commentaries for XM-Radio, American Urban Radio Network (AURN), and Air America Radio along with a host of radio stations across the United States and Europe.

Bob Davis headed the Prodigy Online Service music department (1999 - 2003). Bob consults with independent artists/labels and small businesses on Internet strategy and technology deployment. Soul-Patrol is also engaged in software development activities focused on improving the deployment of music on the internet.

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