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ID# 230673

THE WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

PR 013

INCOMING

DATE RECEIVED: JUNE 21, 1984

NAME OF CORRESPONDENT: MR. JAMES BROWN

SUBJECT: EXPRESSES SUPPORT FOR THE PRESIDENT

ROUTE TO: OFFICE/AGENCY (STAFF NAME)	ACTION		DISPOSITION	
	ACT CODE	DATE YY/MM/DD	TYPE RESP	C COMPLETED D YY/MM/DD
MELVIN BRADLEY	ORG	84/06/21	CRBA	C 840712
COHIGG REFERRAL NOTE:	R	84/07/12	CRBA	D 840712
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COMMENTS: _____

ADDITIONAL CORRESPONDENTS: MEDIA:L INDIVIDUAL CODES: _____

PL MAIL USER CODES: (A) _____ (B) _____ (C) _____

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| *ACTION CODES: | *DISPOSITION CODES: | *OUTGOING | * |
| * | * | * CORRESPONDENCE: | * |
| *A-APPROPRIATE ACTION | *A-ANSWERED | *TYPE RESP=INITIALS | * |
| *C-COMMENT/RECOM | *B-NON-SPEC-REFERRAL | * OF SIGNER | * |
| *D-DRAFT RESPONSE | *C-COMPLETED | * CODE = A | * |
| *F-FURNISH FACT SHEET | *S-SUSPENDED | *COMPLETED = DATE OF | * |
| *I-INFO COPY/NO ACT NEC* | | * OUTGOING | * |
| *R-DIRECT REPLY W/COPY * | | | * |
| *S-FOR-SIGNATURE * | | | * |
| *X-INTERIM REPLY * | | | * |
- *****

REFER QUESTIONS AND ROUTING UPDATES TO CENTRAL REFERENCE
(ROOM 75, OEOB) EXT. 2590
KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS
MANAGEMENT.

July 17, 1984

Dear Mr. Brown:

Nancy joins me in expressing our gratitude for your supportive letter. We can't tell you how much it means to have your encouragement.

The many honors bestowed on you are testimony to your dedication, your hard work and your love for your fellowman. You should indeed be very proud of these well-deserved accomplishments, and of the happiness you continue to bring to so many Americans.

With best wishes,

Sincerely,

RONALD REAGAN

A

Mr. James Brown
The James Brown Enterprises
Suite 116
1059 Claussen Road
Augusta, Georgia 30907

RR/NM/SEV/AVH/pt(7PMND)

cc: Mel Bradley ✓

840717

JAMES BROWN is back. And since he has always insisted that everything he does he does to death, he is back on several record labels, back with some of his oldest music, some of his greatest, and a soon-to-be-released single that is his most exciting new disk in years.

During his early recording career, roughly 1958-65, Mr. Brown was known as the "hardest working man in show business." Beginning in the mid-1960's, he became "Soul Brother No. 1," and he held onto that moniker and a newer one, the "Godfather of Soul," for the next decade, all the while making one powerfully kinetic record after another.

The advent of disco and other changes in pop-music fashion sharply reduced his record sales and slowed down his career in the late 1970's. But Mr. Brown's New York shows during the last few years, at the Lone Star Cafe and other clubs, have been intensely energetic, his bands as tightly disciplined as ever.

Now trendy young British kids are bopping to the James Brown records that ignited so many American inner-city dance parties 10 or 20 years ago. American record labels are following the lead of their British divisions and making some of Mr. Brown's classics available again. Several album compilations of his biggest hits are available. The British ones tend to have the more intelligent selection of songs, better documentation and notes, cleaner pressings and better sound.

Solid Smoke, a small West Coast label, reissued Mr. Brown's early classic "Live at the Apollo" last year. Response was encouraging and the company has now released two new collections, "James Brown: The Federal Years," parts 1 and 2. The material is from 1958-60, when Mr. Brown was perfecting his fusion of gospel music, blues and jazz.

The ballads on the first album illustrate the transition from the simple, triplet-piano-accompanied rock-and-roll ballads of the mid-1950's to the much more gospelish soul ballads of the early 1960's. On the second collection, "It Was You" features a tight, restrained instrumental break that would not have sounded out of place 10 years later on a soul hit from Memphis. And on the 1960 "Think" Mr. Brown's band combines rhythms derived from New Orleans and the Caribbean with impassioned singing and popping off-beat accents, proving that even before his most influential period he was one of American pop music's leading stylistic innovators.

The story continues with "Ain't That A Groove" and "Doing It To Death," the first two albums in a series called "The James Brown Story" that was originally assembled for issue in England and is now being released here, at a special budget price, on Polydor. These first two volumes cover the period 1966-73.

The Polydor albums showcase Mr. Brown's mature style — the stuttering horns, the Latin-influenced bass

ostinatos and hard "fatback" drumming, the impassioned singing that cut right through the band's churning cross-rhythms. The final element, which brought all the others into focus, came in 1965 when the experienced blues guitarist Jimmy Nolen joined Mr. Brown's band. His distinctive, chattering rhythm guitar playing, colloquially called the "chicken-scratch" style, is still the primary rhythm-guitar mode in black dance music and much white rock and pop. Mr. Nolen is all over these Polydor disks, but he will not be around to enjoy the renewed recognition. He died of a heart attack last Dec. 16.

Inspiration for Rap

Anyone who fails to hear the connection between James Brown's 1960's recordings and today's black urban street music, the rap and hip-

actions on the back-setting hip-hop classics, including "Looking for the Perfect Beat" and the recent "Renegades of Funk" (both on the Tommy Boy label), Mr. Bambaataa called special attention to James Brown, calling him the "Godfather of Funk."

Now Mr. Bambaataa and Mr. Brown have joined forces to make "Unity," a six-part, 12-inch single that will be released by Tommy Boy later this month. Even in a pre-release, rough-mix form, "Unity" is a powerful, stamping delight. Its message, repeated call-and-response fashion by Mr. Bambaataa and Mr. Brown and interspersed with urgent raps and barrel-chested singing, is basically the message Mr. Brown tried to spread in the 1960's: "All the people of the world are hoping for peace! Unity! Love! And havin' fun!"

PRESERVATION COPY

THE WHITE HOUSE

WASHINGTON

July 11, 1984

Mel Bradley

MEMORANDUM FOR ANNE HIGGINS

FROM: MEL BRADLEY *mb*

SUBJECT: Presidential Response to James Brown

James Brown is a semi-retired rhythm and blues singer who is still revered by Black Americans who were young adults in the 60's. It would be helpful to have a Presidential response which, also recognizes his contribution to the evolution of today's music and congratulates him on being honored with the proclamation of "James Brown Day" in Augusta, Georgia.

Attachment

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230673

THE JAMES BROWN ENTERPRISES

1052 CLAUSSEN ROAD • EXECUTIVE PARK, SUITE 116
AUGUSTA, GEORGIA 30907
TELEPHONE: (404) 733-1052



mel Bradley

June 15, 1984

President and Mrs. Ronald Reagan
The White House
Washington, D. C. 20500

Dear Sir Mr. President and Mrs. Reagan:

Congratulations on all of your fine work.

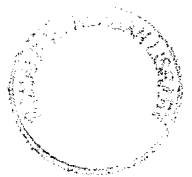
This will be some amusement to you to see that you have great supporters and admirers and that the Task Force is steadily behind you stimulating the economy keeping people in a good frame of mind. I can't help you up there but I can help you out here by being a productive citizen and one that is concerned and cares about humanity.

I think from my experience with our chief executive, which is our president, you are the greatest, but I still like Mr. Nixon (smile).

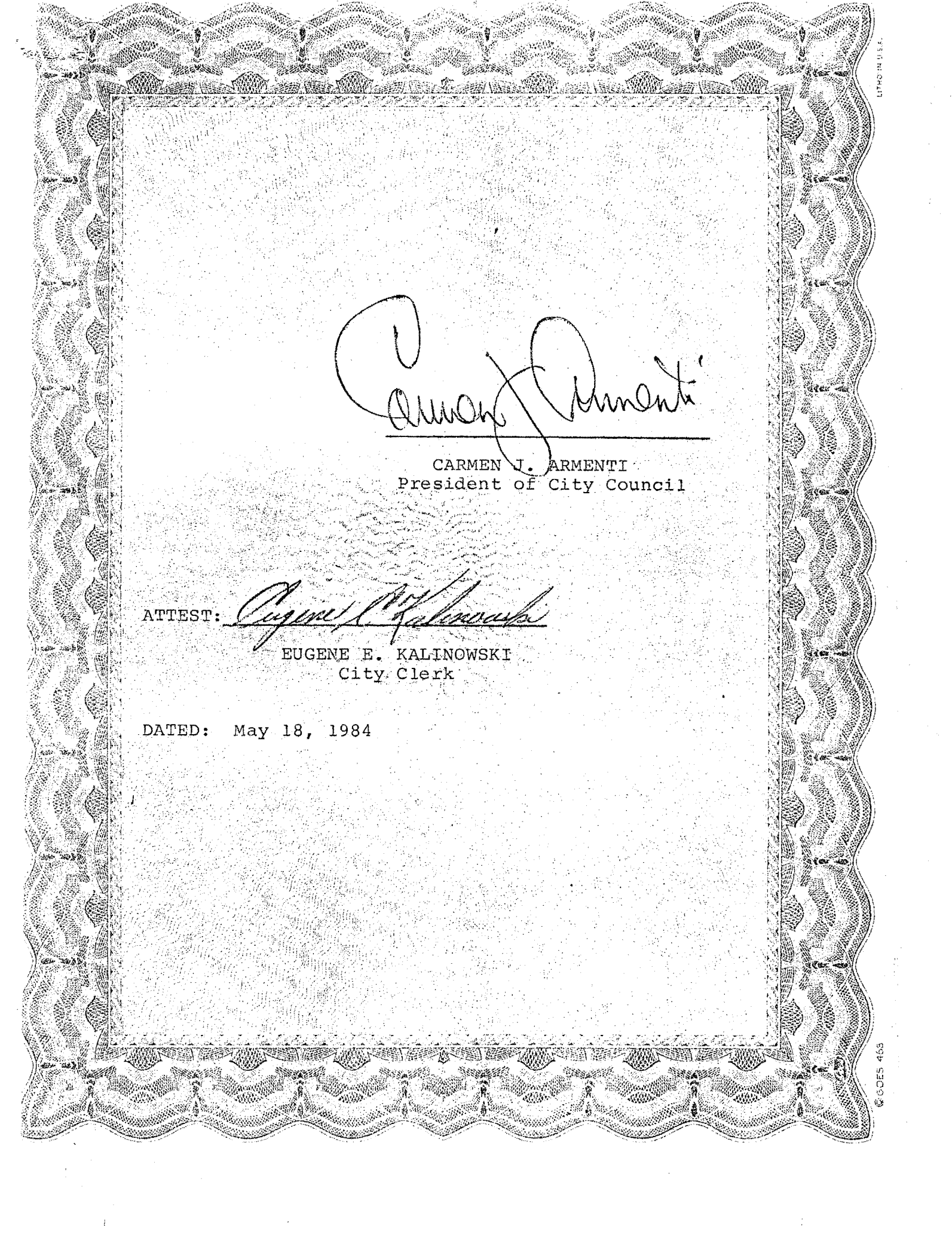
God bless you and all you are doing.

Yours truly,

James Brown, Family
and staff



JB/bb



Carmen J. Armenti

CARMEN J. ARMENTI
President of City Council

ATTEST:

Eugene E. Kalinowski

EUGENE E. KALINOWSKI
City Clerk

DATED: May 18, 1984

RESOLUTION DECLARING THAT MAY 18, 1984
BE SET ASIDE AS "JAMES BROWN DAY".

WHEREAS, James Brown has been a viable force in American Music since his rise to fame in the 1950's; and

WHEREAS, James Brown continued to be a major influence in music as evidenced by the imitation of his music and showmanship by such recording artist giants as the Rolling Stones, Beatles, Mick Jagger, and Michael Jackson; and

WHEREAS, James Brown made a noteworthy contribution to the civil rights movement through his song, "Say It Loud -- I'm Black and I'm Proud"; and

WHEREAS, James Brown today is known as a philanthropic entertainer who donates proceeds from his performances to impact on the World Hunger Program (affiliated with the President's Task Force on Food Assistance) and to scholarships; and

WHEREAS, James Brown and his music is known as a living Legend, not only in the United States of America but throughout the world; now, therefore be it

RESOLVED, by the City Council of the City of Trenton that May 18, 1984, be set aside as "James Brown Day"; and be it further

RESOLVED, that all citizens of the community be called upon to recognize the contribution James Brown has made to American entertainment through his music.

the Falcons, a five-piece band. A child prodigy, Michael was outgoing, outspoken, outfront and outstanding. He was mischievous and mannish.

After 20 years of show business in which he has criss-crossed the country, performed on four continents—North America, Europe, Asia and Africa—rubbed elbows with royalty, cuddled celebrities and caucused with VIPs who carry cash and clout, Michael is as mystical offstage as he is magical onstage. He projects a private personality that is shy, sensitive and celibate. He is pious without pontificating and cloaks himself in his religious beliefs as a Jehovah's Witness as if it were his only reason for being.

He doesn't wear his religion on his sleeves, only in his heart, and he does it for good reason. God, he says, is composer of his best-selling songs. "I really don't write anything, to tell you the honest truth. I can say 'me' but I really don't think it's from me. I think it's from a much higher source than me... The natural gift is there," he observes, "but I don't write songs—I

write them but the soul speaks through me."

He explains: "I can say to myself, I want to write the most beautiful this or that and the next thing I know there it is... from the lyrics to everything." An example is his composition, *Beat It*, one of the seven singles from his *Thriller* album. "I wanted to write a song, the type of song that I would buy if I were to buy a rock song... That is how I approached it and I wanted the kids to really enjoy it—the school kids as well as the college kids." And the next thing he knew, the song was there, he remembers.

The feeling from the response to *Beat It* is perhaps rivaled only by that of the heady experience of his first public performance. He recalls:

"I was in the kindergarten and I sang *Climb Every Mountain*... I put my heart, soul and teeth in it and I got such an ovation. My teacher was crying, people were standing up applauding and I felt so good... and mother was there and she was crying... It moved everybody. I sang this song and I felt

real good about the future and everything... I'll never forget that. It was a magic moment in my career."

Saying that his schooling and his playground were on the stage, the superstar reflects further upon proud moments he spent backstage at the Regal Theatre in Chicago and Harlem's Apollo, as a boy standing in the wings watching and learning. He watched and learned from stars like Jackie Wilson and James Brown. It was the raw passion of Wilson and the fancy footwork of Brown that he remembers most. "I knew every turn, every move, every spin," he says of Brown. Scrutinizing Brown, he notes: "Something is going on inside of him when he's up there. Something is happening and you can't imitate that. It's only natural talent... It's magic and when I'm up there, I feel the same way."

A lasting influence which Michael gleaned from the great singers since the late '60s is how to focus on a song and tell the story lyrically. Although the melody is important, too, he says, "the song is more important than the



Attending the epic \$1/4 million party staged for him at New York's Metropolitan Museum of Natural History to salute him for his record-setting *Thriller* album, Michael Jackson and his special friend, actress Brooke Shields, pose for picture with family members (l-r) Janet, Randy, LaToya, Jackie, mother Katherine and father Joseph, Maureen (Rebie) Tito and Marlon. His brother, Jermaine, was absent when the photo was taken.

Department of Defense



United States Military Assistance Command, Vietnam

Certificate of Appreciation

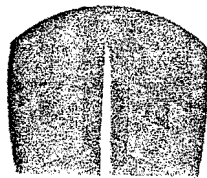
is awarded to

JAMES BROWN

FOR YOUR OUTSTANDING CONTRIBUTION TO THE MORALE AND WELFARE OF THE UNITED STATES AND OTHER FREE WORLD MILITARY ASSISTANCE FORCES IN THE REPUBLIC OF VIETNAM WHILE TOURING THE COMMAND, ENTERTAINING PERSONNEL OF ALL SERVICES. THE SIGNIFICANT AND LASTING IMPRESSION YOU MADE ENHANCED THE MORALE OF THE FIGHTING FORCES AND REFLECTS GREAT CREDIT UPON YOURSELF AND YOUR PROFESSION.

SAIGON, VIETNAM

Date 15 June 1968



Creighton W. Abrams
CREIGHTON W. ABRAMS
General, United States Army
Commanding



Creighton W. Abrams

AUGUSTA SOUND

"Papa's Got A Brand-New Bag," "Please, Please, Please," "It's a Man's Man's, Man's, World," "Sex Machine," "Try Me," "I Feel Good," "Jam 1980's," "It's Too Funky In Here," . . . The Godfather of Soul, the hardest working man in show business . . . JAMES BROWN!!!

The James Brown legend is familiar to every knowledgeable music fan: how he rose from a poverty-stricken upbringing in Atlanta, Georgia, dancing for nickels thrown by soldiers at the local National Guard to his status as one of the World's most famous entertainers. A whole new generation of young fans have once more made James Brown a much sought-after performer, as he spins his magic on stage, and on turntables, all across the country. Almost thirty years after his first million seller, the patented James Brown sound is more popular than ever; his mixture of soul, funk, extraordinary R & B, and searing gospel widely imitated by musicians everywhere.

The legend of James Brown remains undiminished by time, the man himself a national treasure, a natural resource, an American original, a living, breathing, honest-to-goodness musical genius. It wasn't always that way though . . .

"My family was so poor," Brown replied, "You wouldn't believe it. My father greased and washed cars in a gas station. Sometimes I worked for him, other times I picked cotton, or worked in the coal yard. In the afternoon, I had to walk along the railroad tracks and pick up pieces of coal left over from the trains. I'd take that home, and we'd use it to keep warm."

Discography

"Please, Please, Please" (Federal 12258; r☆6, 1956). "Try Me" (Federal 12337; r☆1, ☆48, 1958). "I Want You So Bad" (Federal 12348; r☆20, 1959). "I'll Go Crazy" (Federal 12369; r☆15, 1960). "Think" b/w "You've Got the Power" (Federal 12370; r☆7, ☆33, 1960). "This Old Heart" (Federal 12378; r☆20, 1960). "Bewildered" (King 5442; r☆8, ☆40, 1961). "I Don't Mind" (King 5466; r☆4, ☆47, 1961). "Baby, You're Right" (King 5524; r☆2, ☆49, 1961). "Just You and Me, Darling" (King 5547; r☆17, 1961). "Lost Someone" (King 5573; r☆2, ☆48, 1961). "Night Train" (King 5614; r☆5, ☆35, 1962). "Shout and Shimmy" (King 5657; r☆16, 1962). "Three Hearts in a Tangle" (King 5701; r☆18, 1962). "Prisoner of Love" (King 5739; r☆6, ☆18, 1963). "Oh Baby, Don't You Weep" (King 5842; ☆23, 1964). "Out of Sight" (Smash 1919; ☆24, 1964). "Papa's Got a Brand New Bag" (King 5999; r☆1, ☆8, 1965). "I Got You (I Feel Good)" (King 6015; r☆1, ☆3, 1965). "Ain't That a Groove" (King 6025; r☆6, ☆42, 1966). "It's a Man's Man's Man's World" (King 6035; r☆1, ☆8, 1966). "Money Won't Change You" (King 6048; r☆11, 1966). "Don't Be a Drop-Out" (King 6056; r☆4, ☆50, 1966). "Bring It Up" (King 6071; r☆7, ☆29, 1967). "Kansas City" (King 6086; r☆21, 1967). "Let Yourself Go" (King 6100; r☆5, ☆46, 1967). "Cold Sweat" (King 6110; r☆1, ☆7, 1967). "Get It Together" (King 6122; r☆11, ☆40, 1967). "There Was a Time" b/w "I Can't Stand Myself" (King 6144; r☆3, ☆28, 1968). "I Got the Feelin'" (King 6155; r☆1, ☆6, 1968). "Licking Stick—Licking Stick" (King 6166; r☆2, ☆14, 1968). "America Is My Home" (King 6112; r☆13, 1968). "I Guess I'll Have to Cry, Cry, Cry" (King 6141; r☆15, 1968). "Say It Loud—I'm Black and I'm Proud" (King 6187; r☆1, ☆10, 1968). "Goodbye My Love" (King 6198; r☆9, ☆31, 1968). "Give It Up or Turnit a Loose" (King 6213; r☆1, ☆15, 1969). "I Don't Want Nobody to Give Me Nothing" (King 6224; r☆3, ☆20, 1969). "The Popcorn" (King 6240; r☆11, ☆30, 1969). "Mother Popcorn (Part I)" (King 6245; r☆1, ☆11, 1969). "Lowdown Popcorn" (King 6250; r☆16, ☆41, 1969). "World" (King 6258; r☆8, ☆37, 1969). "Let a Man Come In and Do the Popcorn (Part I)" (King 6255; r☆2, ☆21, 1969). "Ain't It Funky Now" (King 6280; r☆2, ☆24, 1969). "Let a Man Come In and Do the Popcorn (Part II)" (King 6275; r☆6, ☆40, 1969). "It's a New Day" (King 6292; r☆3, ☆32, 1970). "Funky Drummer (Part I)" (King 6290; r☆20, 1970). "Brother Rapp (Part I)" (King 6310; r☆2, ☆32, 1970). "Get Up I Feel like Being a Sex Machine" (King 6318; r☆2, ☆15, 1970). "Super Bad" (King 6329; r☆1, ☆13, 1970). "Get Up, Get into It, Get Involved" (King 6347; r☆4, ☆34, 1971). "Soul Power" (King 6368; r☆3, ☆29, 1971). "I Cried" (King 6363; r☆15, ☆50, 1971). "Escape-ism" (People 2500; r☆6, ☆35, 1971). "Hot Pants (She Got to Use What She Got to Get What She Wants)" (People 2501; r☆1, ☆15, 1971). "Make It Funky" (Polydor 14088; r☆1, ☆22, 1971). "I'm a Greedy Man" (Polydor 14100; r☆7, ☆35, 1971). "Talking Loud and Saying Nothing" (Polydor 14109; r☆1, ☆27, 1972). "King Heroin" (Polydor 14116; r☆6, ☆40, 1972). "There It Is" (Polydor 14125; r☆4, ☆43, 1972). "Honky Tonk" (Polydor 14129; r☆7, ☆44, 1972). "Get on the Good Foot" (Polydor 14139; r☆1, ☆18, 1972). "I Got a Bag of My Own" (Polydor 14153; r☆3, ☆44, 1972). (With Lyn Collins) "What My Baby Needs Now Is a Little More Lovin'" (Polydor 14157; r☆17, ☆56, 1972). "I Got Ants in My Pants" (Polydor 14162; r☆4, ☆27, 1973). "Down and Out in N.Y. City" (Polydor 14168; r☆13, ☆50, 1973). "Think" (Polydor 14177; r☆15, ☆77, 1973). "Sexy, Sexy, Sexy" (Polydor 14194; r☆6, ☆50, 1973). "Stoned to the Bone" (Polydor 14210; r☆4, ☆58, 1973). "The Payback—Part I" (Polydor 14223; r☆1, ☆26, 1974). "My Thang" (Polydor 14244; r☆1, ☆29, 1974). "Papa Don't Take No Mess—Part I" (Polydor 14255; r☆1, ☆31, 1974). "Funky President (People It's Bad)/Coldblooded" (Polydor 14258; r☆4, ☆44, 1974). "Reality" (Polydor 14268; r☆19, 1975). "Sex Machine" (Polydor 14270; r☆16, 1975). "Hustle!!! (Dead on It)" (Polydor 14281; r☆11, 1975). (Churchill - 94023 © 1983).

Chart positions taken from Joel Whitburn's *Record Research*, compiled from *Billboard* Pop chart, unless otherwise indicated; r☆ = position on Rhythm and Blues chart.)

James Brown Discussing Jobs For youth with Vice President Bush



INTERNATIONAL FUNK MOVEMENT

DUILIO GIANCARLO

VIA IV° NOVEMBRE, 23

80053 CASTELLAMMARE DI STABIA (NA)

ITALY

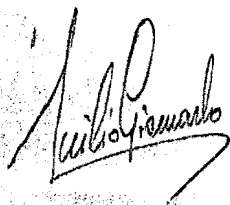
Dear Mr. Glenn,

After our call of two weeks ago (thanks for your patience relative to our baddest English) we let you know that Mr. Franco Sana-vio have no problems regarding our meeting with Brother JAMES.

Very probably we will meet you at Rome, we would talk to the MAN and hand over to HIM a silver-plate from all his Italian brothers, and ideally from all his international fans.

I met Brother James and handed over to HIM a silver-plate personally during his show at Viareggio, in Italy five years ago; we hope HE remember us.

Thank you for this chance this year and our best thanks for your great politeness, all the best



to BROTHER JAMES "May the force of Funk and the power of Soul be in you, forever! When you sing your heat and your feeling are in us, and we are BETTER!!!

Thank you Brother!

* Here is a copy of a letter from a young lady in Miami, Fla. to a Ft. Lauderdale radio station expressing how she feels about Mr. James Brown.

8600 SW 109 Avenue, Apt. 116
Miami, Florida 33173
June 10, 1984

Mr. Neal Mirsky
Program Director, Rock
WCKO Radio Station
4431 Rock Island Road
Fort Lauderdale 33319

Dear Mr. Mirsky:

My name is Gloria Mayo and I am a personal friend and long-time fan of the Godfather of Soul, James Brown. I am a 26-year old resident of Miami, and work as a Legal Secretary for a well-known Miami law firm. I have followed Mr. Brown's career most of my life, as the very first record I ever owned was entitled, "I Feel Good," that I requested my mother buy for me when I was in kindergarten.

I am writing this letter on behalf of Mr. Brown and James Brown Enterprises to request that your radio station play at least 4-6 songs each day that James Brown has recorded over the past three decades for the purpose of allowing the Young People of today, both Black and White, the opportunity to know who this man is, what he stands for, and to familiarize today's youth with a legend from our past and present. I am only 26, and songs that were recorded by Mr. Brown before I was born and when I was too young to know what music was all about, has been a great inspiration in my life, and I'm certain many others. When I was in fifth grade at age 10, a young man in our fifth grade class, who is now deceased due to a tragic accident, danced from a very popular record that James Brown recorded entitled, "Don't Be A Drop-Out." There is one lyric in that song that I built my entire life around. It simply said, "Without an education, you might as well be dead." There was another lyric of another song he recorded that was very inspirational: "I don't want nobody to give me nothing--open up the door, I'll get it myself." Of course, there were many others besides the commercial hard-funky beat that we danced to in the 70's. Tunes like "King Heroin," which tells the story of drug addiction in a way no one has every dared to; "Public Enemy No. 1;" "I'm Black and I'm Proud," which really gave Black youth and the Black race as a whole, an

identity and made us a proud race, at a time when Black unity and realism was so desperately needed.

I could go on and on, as I remember when the United States was in a state of unrest due to the riots after Dr. Martin Luther King, Jr.'s assassination, much like we experienced right here in Miami in 1980, and Mr. Brown got on nationwide television around April or May of 1968 and told the rioters, "Do not destroy the country and land which you love. We need to set an example for the kids around us and be a role model. Go on home, get off the streets because violence won't solve anything." Believe it or not, they listened! That is just one of many things he's done to exhibit his love and concern for all people.

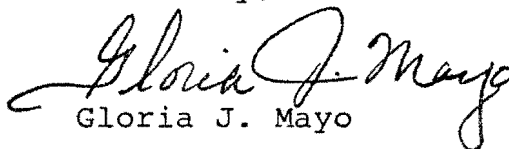
In short, if there is anything I can do to aid in keeping James Brown's name alive for the love and concern he has shown to youth all people as a whole, please let me know. Maybe some young people of today can be inspired by a simple word or lyric, as I was, which may add special meaning and positive inspiration to their lives.

I am enclosing copies of some interesting literature with reference to Mr. Brown that I have retrieved for your perusal. Please advise your personnel of what I have shared with you. I am only one person, though I'm sure I speak for many. Why not keep James Brown's name alive for all to hear and know some of the messages he was trying to get across through his songs? Too many times we give credit to great artists after their demise instead of while they are alive.

I would like the opportunity to talk to you further in this regard at your convenience, but your consideration of my request would be greatly appreciated and truly a worthwhile gesture.

With warm kind regards, I remain

Sincerely,


Gloria J. Mayo

gjm
Enclosures
cc: James Brown

The godfather of soul is coming back to Trenton and the business

By Randy Alexander

"**T**here ain't nobody doing anything in music today," barked James Brown, a.k.a. the Godfather of Soul, a.k.a. the Hardest Working Man in Show Business. He should know.

"Today, 80 percent of the people are playing James Brown records," the Georgia-born living legend declared in patented, rapid-fire rhetoric over the telephone earlier this week from his Augusta, Ga., offices. "Eighty percent of the music today is James Brown. Everything. Country, rock, gospel, jazz, R&B, new wave or acid rock. (Jimi) Hendrix and the Beatles — anybody out there — they gotta use James Brown.

"Do you know 'Papa's Got a Brand New Bag?' 'It's a Man's Man's Man's World?' 'Sex Machine?' 'Try Me?' 'Night Train?' 'Please, Please, Please?'"

Yes, yes, yes! A thousand times yes!

"They're classics," he boasts. "And until James Brown gets back in the business, they ain't gonna have any more."

You have three guesses who's coming back in the business and the first two don't count.

Not that Brown ever left the business. But his 15-year prime as a leader in the realm of pop, soul and R&B was eclipsed about a decade ago.

He claims his image was tainted by his civil rights activities and songs such as "Say It Loud" diminished his commercial appeal. And that the white folks were afraid to attend his shows while blacks were moving toward the newer dance-funk of the day.

BUT BROWN'S STILL making records. And he's still performing — which is a conservative way of anticipating his exclusive area appearance tonight at the Trenton War Memorial with Ray, Goodman & Brown.

But from an artistic standpoint, his songs of the past decade haven't had the downright punch that made his earlier songs, plus others like "Hot Pants (She Got to Use What She Got to Get What She Wants)," "Get on the Good Foot" and "Ain't It Funky Now," the classics they will always be.

Or as Mr. Brown likes to call it, the records he created to keep time with the disco era as it set in during the late '70s lacked The Edge —

something he says his new engineer, Howard Lovett, has re-discovered.

"Howard helped me replenish The Edge. I can't tell you what it is. You'll have to come down here and we'll give you The Edge. We have The Edge on everybody. I never lost it. But it was The Edge that I needed with an engineer. The studio is his home like the arrangement is my home. He don't tell me how to arrange and I don't tell him how to mix. He just sees it through until I'm finished.

"We can take a blind man and feel the pulsation and make him move. We can take a baby that don't know your name and mine and make music. Whether it's country, jazz, gospel or pop."

Dash all those thoughts that at 51, Brown is finished. To the contrary, the Godpapa's got a brand new bag. He has to.

"Hopefully, James Brown is not gonna quit making records," he says. "I have 839 songs in my repertoire and 742 songs that were written by me or some members of my family."

THAT'S STILL A LONG way off from the kind of numbers even Michael Jackson has achieved so far. But Brown's been twisting and turning, screaming and hollering, getting up and getting down, camel-walking and — you heard it right — moon walking long before Michael Jackson was even born.

"He doesn't have the husky style I have," Brown relates. "But he does as much James Brown as he can and still maintains the electricity on stage that I like to see a performer maintain.

"His moon walk is my camel walk backwards. The moon walk is really just a part of the camel walk. The difference is I can go anywhere with it whereas he's still learning. I can do 30 splits before he goes across the stage. I can roll out of bed and sing a high C without even practicing. I can do a split 24 hours a day. And I challenge anyone in the business who wants to go up there (on stage with me)."

Yet Brown doesn't challenge Jackson's appeal and his talent. Having met His Hotness when he was still in grade school and wanted to be on one of Brown's talent shows, the Godfather of Soul knew then that Michael would someday be a force to be reckoned with.

"I think he's done well so far," Brown observes. "He's always respected me and shown me love. He's one of the stars and what he's doing is great. I appreciate what Michael is doing. I appreciate what Michael is doing. I appreciate what Paul Schaeffer on 'Late Night with David Letterman' is doing. They should've recorded his group yesterday. They're the tightest group in the business."

DON'T GET HIM WRONG. Brown's not saying he doesn't think there are any good

recording artists left. He reels off names like Prince, Journey, 38 Special, the B-52's, Willie Nelson, Kenny Rogers, Boy George and Lionel Richie in appreciation of the fine talents that they are. It's just that, according to him, they've all in some way built upon the foundation he constructed from the time he was discovered by Ralph Bass in Macon, Ga., three decades ago.

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CHARTING A CAREER

Some important dates in James Brown's career, courtesy of the *Rolling Stone Rock Almanac*:

Feb. 22, 1956 — Billboard review's Brown's debut record, "Please, Please, Please": "A dynamic, religious fervor runs through the pleading solo here. Brown and the Famous Flames group let off plenty of steam."

April 11, 1956 — "Please, Please, Please" becomes Brown's first chart entry, debuting on the R&B chart.

Sept. 13, 1958 — Federal Records releases "Try Me," b/w "Tell Me What I Did Wrong." It will become his first pop success (reaching No. 48) and first R&B No. 1.

April 7, 1962 — The predominantly instrumental "Night Train," based on an earlier instrumental hit by former Count Basie saxophonist Jimmy Forrest, is released on King Records. It will reach No. 35 on the pop chart and No. 11 on the R&B chart.

Sept. 24, 1962 — Brown records "Live at the Apollo, Volume I" at the landmark theater in Harlem. The album will sell over a million copies — an unprecedented feat for an R&B album — and will later earn a reputation for being one of the finest concert albums ever made.

July 17, 1965 — "Papa's Got a Brand New Bag" enters the R&B and pop charts. It will hit R&B No. 1 — his first single to do so since "Try Me" in 1958 — and reach pop No. 8 — becoming his first single to break the pop Top 10.

Sept. 1, 1965 — Brown appears on "Shindig" and performs "Papa's Got a Brand New Bag." Also appearing on the show are Booker T. and the MGs performing "Bootleg."

Nov. 13, 1965 — "I Got You (I Feel Good)" enters both the pop and R&B charts. The song will reach No. 1 R&B and No. 3 pop and will become one of Brown's most enduring and most readily identifiable classics.

March 15, 1966 — "Papa's Got a Brand New Bag" wins a Grammy as best R&B recording.

April 4, 1968 — Shortly after Martin Luther King Jr. is shot, Brown goes on national television in Washington to urge restraint and constructive channeling of anger — an act for which he is officially commended by Vice President Hubert H. Humphrey.

Jan. 18, 1969 — King Records releases the

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