

ENTERTAINMENT

SUGAR AND SPICE AND MIKES SOUNDING NICE

Rap trio Salt N' Pepa performed their all-time hits last week in front of a crowd of 300 at the House of Blues inside the Mandalay Bay Hotel. From left are: Sandi Denton (Pepa), Cheryl James (Salt), and Dee Dee Roper (Spinderella).

Sentinel-Voice photos by Ramon Savoy



House of Blues seasoned with Salt N' Pepa

John T. Stephens III
Sentinel-Voice

Rap duo Salt N' Pepa performed their all-time rap hits for an audience of 300 Saturday.

A sprinkling of the hits at the House Of Blues in the Mandalay Bay included "My Mike Sounds Nice," "None Of Your Business," "Express Yourself," "Tramp," "I'll Take Your Man," and "Let's Talk About Sex."

Under a banner touting "Unity in Diversity," Salt N' Pepa — Salt, Cheryl James; Pepa, Sandi Denton and DJ Spinderella, Dee Dee Roper — gave a spirited performance.

Fans from their early 20s to mid-40s showed to hear the

13-year veterans.

Lucus Prata, a native New Yorker and newcomer to the music industry, opened the show with a dance medley and a performance from his first project, "Fly Away."

Salt shook her thing admirably, despite her pregnancy.

The group thanked their fans for all of their support and paid tribute to God for their success, family, and longevity in rap.

Salt told the crowd about Pepa's marriage to Treach of Naughty By Nature and how they tattooed each others name on their perspective wedding fingers.

"Rock and Roll, Dude," Pepa responded.

Former prince to re-record vast collection

NEW YORK (AP) — Even for a notorious control freak, the Artist Formerly Known as Prince is planning a pretty audacious challenge to his old record company.

Unhappy at his failure to gain possession of the music he recorded for Warner Bros., the Artist said he will re-record the music and sell it on his own.

That's everything. "Purple Rain," "Little Red Corvette," "Raspberry Beret," "Kiss," the whole catalogue. He recorded 17 albums for Warners beginning in 1978 when he was seen as a teenage prodigy until their nasty divorce five years ago, not including a greatest hits package.

Re-creating the music shouldn't be much of a problem. That's because on most of the records he played all the instruments himself



and provided all the vocals, the Artist said.

"Fleetwood Mac would be hard-pressed to do something like this," he said. "The only people I would have to argue with are the people in my head."

He's not discouraging anyone from buying his old records; he still gets paid when that happens. But he gets paid a lot more if he sells them himself, and he wants

to own recordings of the music which made his name — before he changed it, of course.

He has repeatedly made known his interest in obtaining the rights to his own master recordings, said Bob Merlis, a spokesman for Warner Bros. Records. That doesn't mean there have been any negotiations toward that end.

"We'll always talk to somebody," Merlis said. "It's extremely unlikely that we will ever give an artist, with no compensation, original works that were sold to us under a valid contract."

Re-recording material isn't unprecedented; Chuck Berry and Jerry Lee Lewis did it when they switched record companies in the early days of rock 'n' roll, Merlis said. But it's unusual today, and most contracts with artists

prohibit such re-recording for a set period of time. He wouldn't comment on The Artist's contract.

"I would be interested to hear what it sounded like," Merlis said.

Just before last New Year's Eve, Warner Bros. distributed to radio stations a single version of Prince's song, "1999," that was originally released in 1982, sparking some renewed sales. The Artist responded by re-recording the song in several different versions and selling the CD via his Web site.

But that was just one song — not hundreds.

The Artist insists that much of his early material will sound better when redone since recording technology has improved. He won't say whether he will be faithful to the old versions or if he will (See Artist, Page 9)

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