

TRIP REYNOLDS

ARLINGTON, TEXAS 76010

March 5, 1982

Mr. Berry Gordy, Jr.
Motown Record Corporation
6255 Sunset Boulevard
Los Angeles, California
90028

Dear Mr. Gordy:

I have an idea that I would like to share with you.

THE MOTOWN COLLECTION

Objectives

To promote the commercial success of Motown Records and Entertainment Company - its current recording artists and productions (theatrical films and legitimate stage).

To visually reflect the corporate and public character and image of Motown Records and Entertainment.

To present Motown, its recording artists and productions as continually progressive, and as a major source for quality entertainment.

Marketing and Public Relations

I recognize that Motown is competing commercially in two separate yet similar music markets, (1) the general/mainstream or popular music market, and (2) the traditional black rhythm and blues (or soul) market. Of course, different marketing concepts and strategy are used to compete in these two separate markets. Yet, marketing that is versatile and adaptable to both markets - without making costly alterations - is unquestionably the most cost efficient. TMC would be an interchangeable multi-market public relations vehicle.

Other than general promotions through radio stations and record shops, TMC could very well be one of the more significant product lines to familiarize various markets with Motown, its recording artists and company productions. In fact, TMC could provide Motown with exposure in areas outside of the standard promotional areas indicated previously.

Again, TMC's primary objective is the promotion of the company image and the company's products (its recording artists and productions). Even though TMC's subjects (Motown recording artists) are predominately black images who have achieved commercial success, it is not a primary objective of TMC to promote social awareness of ethnic pride and accomplishment. Realizing that forty percent or more of black music is sold to non-black audiences it is unrealistic to limit a marketing campaign for a project such as TMC to only one market. TMC is designed to have across-the-board appeal. Visually, looking at TMC, it should be a given fact that the numerous black images presented have triumphed over often unpenetrable social barriers to become successful within their professions and a source of ethnic pride and accomplishment.

Professionally speaking, in general, people - all people - are much more interested and receptive to music that is oriented toward and reflects their tastes. People generally purchase what they like to listen or dance to. There is, after all, a great variety and availability of music and a good chance that one or more of the different kinds of music - rhythm and blues, country and western, jazz, pop, MOR, classical - will eventually satisfy even the most particular consumer taste.

Generally people - all people - are much more interested and receptive to art that is oriented toward and reflects their tastes also. The same is not true, however, that there exists an outlet and an availability of product for the persons (typically black) who are interested in purchasing high quality, reasonably priced black oriented art. There does not exist a regional or national outlet for the commercial publishing or merchandising of black oriented art. Consequently, those wishing to purchase such product must either deal directly with local artists and proprietors - or not at all. Unfortunately, many people resign to purchase art through the mainstream/general art market rather than search for black visual arts which better reflect their true tastes. It was not that long ago that advertisers started featuring black persons in print advertisements, video and radio commercials. Not only do black people use soap, buy food, drive cars, go to movies and buy music, but they also hang prints and paintings on walls in their homes, apartments and offices. And since they do, they may as well hang one or more of the works from TMC.

As a commercial package, TMC can be commercially adapted by advertising specialty companies for greater marketing diversification and penetration. As a commercial package, TMC could have an umbrella effect throughout the various media. This would enable TMC to be a focal point in establishing, developing and communicating Motown's long-term corporate and public images. For example, after a record is released it has an unpredictable air-life before radio stations remove it from their play lists and most importantly - removal of that Motown product from the public eye. TMC, marketed through its various visual forms of print and specialty merchandising can be readily available to the public, despite the absence of (or the lull between) the release of a recording product, legitimate stage production, television film, special or series, or motion picture production. TMC is more than an intangible advertisement. TMC, either in parts, or in whole, can be purchased by the consumer. TMC is public relations and sales because it not only shows and tells, it can also generate revenue.

Product Description

Twelve to eighteen paintings (oil and/or acrylic on canvas), no smaller than 3'x 3' and no larger than 8'x 10'.

TMC SUBJECTS

Recording Artists

The Temptations	The Supremes	Motown Various Artists
Diana Ross	Marvin Gaye	Smokey Robinson
Rick James	Teena Marie	Stevie Wonder
Barry Gordy	The Commodores	
Switch	Jermaine Jackson	

Theatrical Productions

(Films, TV and Legitimate Stage)

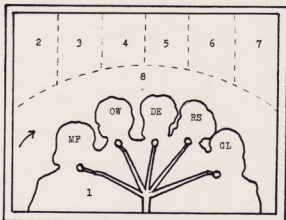
Pippin	Sally Hennings	Satchmo
Daddy Goodness	Bingo Long	Hitsville, USA
Mahogany	The Wiz	
Lady Sings the Blues	Scott Joplin	

Also, television specials and/or syndicated series
of Motown recording artists.

The following are selected descriptions of paintings from The Motown Collection:

The Temptations: (Oil on Canvas, 4'x5')

Overview: The foreground features the current Temptations formally centered on the canvas from the waist up, singing with intensity and charisma. A condensed visual history of the Temptations, representing changes in the group membership is presented from the upper left hand corner across to the right hand corner of the canvas.



1
The current Temptations

2
David Ruffin
Otis Williams
Melvin Franklin
Eddie Kendricks
Paul Williams

5
Dennis Edwards
Otis Williams
Melvin Franklin
Glenn Leonard
Richard Street

3
Dennis Edwards
Otis Williams
Melvin Franklin
Eddie Kendricks
Paul Williams

6
Louis Price
Otis Williams
Melvin Franklin
Glenn Leonard
Richard Street

4
Dennis Edwards
Otis Williams
Melvin Franklin
Damon Harris
Richard Street

7
Dennis Edwards
Otis Williams
Melvin Franklin
Glen Leonard
Richard Street

8
Above the heads of the current Temptations is a condensed, chronological history of the past twenty years. Political, social, moral, entertainment (films, and theatres) and music industry images are presented.

Only images which reflect the struggles, growth and success of the Temptations organization will be considered.

Motown Various Artists (Oil on Canvas, 8'x10')

Overview: Unquestionably, the most ambitious and comprehensive work of the collection. Featured sitting or standing in the foreground center of the canvas is a lifesize image of Barry Gordy, Jr. Surrounding (but never overshadowing) Mr. Gordy, is a complete assemblage of every Motown recording artist - past, present and recently signed. Also presented are past and present future images of Motown offices/cities, i.e., Detroit and Los Angeles.

Motown Various Artists subjects include, but are not limited to:

Barry Gordy, Jr.	Four Tops	Fantastic Four
Spinners	Marvelettes	Mary Wells
Jackson 5	Dynamic Superiors	Willie Hutch
Barrett Strong	Jimmy Ruffin	David Ruffin
Johnny Bristol	Frank Wilson	Holland-Dozier-Holland
Bobby Taylor	Sammy Davis, Jr.	Marvin Gaye
Gaye & Terrell	Jr. Walker & All-Stars	The Originals
The Undisputed Truth	Eddie Kendricks	Martha Reeves/Vandellas
Gladys Knight/Pips	Thelma Houston	Jerry Butler
Norman Whitfield	Ashford and Simpson	G.C. Cameron
Syreeta Wright	The Temptations	Smokey Robinson
The Miracles(original)	Smokey & the Miracles	Miracles (w. Griffin)
The Commodores	Jermaine Jackson	Diana Ross
Teena Marie	Switch	Rick James
Tom Clay	High Energy	Finished Touch

Rick James (oil and acrylic on canvas, 5'x6')

Overview: Rick James is featured standing (full figure, full shot) commandingly on a dimly lit stage. With his guitar wrapped around him, he appears drenched with sweat - but cool nonetheless. At his feet are his loyal fans - pleading, grabbing and reaching. From above and to the right of Mr. James, a lone spotlight shines through the misty, smokey atmosphere of the auditorium and reflects on his glitter-dusted hair and deep, darkly set, piercing eyes. From Mr. James' outstretched arm a drop of sweat falls upon a fan gazing up at him. The back of the fan's T-shirt reads, "SUPER FREAK ME!"

Smokey Robinson (oil on canvas, 5'x5')

Overview: Similar in design to the Temptations painting. Featured is Smokey's beginning with the (original) Miracles, up to the present. Featured also, is Smokey while composing, recording, performing and functioning as a Motown executive. Comparable to the style in which Smokey sings, this painting should project a smooth, silky and successful image.

Stevie Wonder (oil and acrylic on canvas, 5'x5')

Overview: A condensed visual history of Mr. Wonder's career is presented, but the emphasis is clearly on his interests: his music, his family, a better world in which to live, Dr. King's birthday as a national holiday and love. This painting should project basic human emotions and have a very cosmopolitan appeal.

The selected descriptions listed above are examples. It is important to note though, that the images projected by each painting can be substantially different from each other, and yet still project the total concept and imagery, the essence, of TMC.

Of course, TMC need not necessarily be confined to Motown artists and productions. After a successful track record has been established, perhaps TMC could encompass many entertainers and entertainment-related activities not directly associated with Motown productions. Initially, however, TMC should be confined to Motown recording artists and productions, and marketed on a scheduled, trial basis in specially selected markets. Perhaps, an initial six paintings could be completed and marketed for testing purposes.

Of course, I'm very enthusiastic about TMC. There is, after all, a definite relationship between music and art. Often, they are one and the same. In fact, every recording artist, art director, record company executive and record-buying consumer knows the importance of having just the right cover and package design for an album. It is possible that TMC may establish a new direction in bringing the commercial bond between music and art a step closer.

The Artist:

A most logical question is, "Who is Trip Reynolds?" Briefly: I was born in St. Louis, Missouri and have been a resident of Lincoln, Nebraska, Wichita, Kansas; and Chicago, Illinois. I currently live in Arlington, Texas.

I received several art scholarships for gifted/promising artists in elementary and junior high school; graduated from senior high school in two years and from college in three years with academic honors throughout.

I have worked principally as a free-lance artist/illustrator for seven years. My areas of expertise have included designing logos, brochures and commercial advertising (for both print and radio). My experience also includes painting portraits and murals, and mural restorations. Many of my projects have included public relations, developing special projects and designing album covers. Of all the areas I have encountered, I am most interested in the recording industry, which is why I continually stay abreast of industry happenings. I have actively pursued career involvement within the music industry because I feel most comfortable and creative working in this area.

Although I have established an association with numerous recording artists and record company art directors, on the whole - at least to the general public - I am unknown talent. Some Motown officials therefore might propose that if Motown does decide favorably on TMC, the opportunity for success might be enhanced by going with a known talent. True, that option does exist. However, one must realize that as far as black artists are concerned, the general public has virtually no knowledge of any popular or famous artist. Sure, people can generally name a famous artist like Picasso, Rembrandt, Neiman or Van Gogh; but ask them to name a popular black artist. If you are lucky, you might get "Ernie Barnes".

Of course, black artists exist, and as a talented and creative black artist, my emphasis in developing TMC will be based on my strongest characteristics: technical ability and execution. The popularity - or lack thereof - of the artist selected should not be the determining factor for deciding on TMC. Again, the most important features of TMC are the promotion of the company image and the company's products (its recording artists and productions). I have already put much time and thought into developing a coordinated concept and a dynamic image for TMC. And, as an "unknown" talent, I am in a position to establish and negotiate my costs/expenses with a greater degree of flexibility than "established" name talent.

I would really like to see TMC, or something like it, marketed. I want to see TMC brought to fruition, and I want to do it. Perhaps, TMC as I have outlined it, in whole or in part, is not appropriate for commercial marketing. In that case, TMC should be considered for internal use - as a private collection for the Motown facilities. As an internal collection, TMC could be leased to commercial and civic groups as a public relations function. It is possible for TMC to be very effective through this application as well.

Without getting into specific project designs, projected costs and time requirements, I have provided a description of TMC, as I see it. Is Motown interested in TMC? I hope so. Obviously, I need feedback from you, Mr. Gordy, and the Motown organization, before taking the next step. I would like to discuss TMC further with you, present my portfolio and TMC drafts.

Please reply at your earliest convenience.

Sincerely,



Trip Reynolds

TR:tb
Enclosure