

wbau 90.3 FM

IS GROOVE LINE (516) 747-4757 to call yall WORKIN!



**GARAGE
RUSTY J**
SUNDAYS 10-1 PM
JEDI !!



**FRRESH!!
MR BILL**
MONDAYS 10-1 PM



**PIXX MADNESS:
MUSIC OF WIZARD K-JEE**

SPECTRUM BUTCH CASSIDY
CHUCKIE DEE

SATURDAYS 11:30-1 AM

INTRODUCING THE
CONCEPT
ON THE ROCK...



**SATURDAYS, SUNDAYS
AND MONDAYS**



Left: "Wildman" Steve Adams (sitting) with friends. top: Marnie 411 (sitting) from *First World Dialogue*. bottom: Wildman Steve (on phone) with Sugar Bear and Thaddeus "Mr. BAU" Robinson. Photos courtesy of Steve Adams.

it was out of range for heads in Central Islip, Brentwood, and Wyandanch—predominantly Black towns in adjacent Suffolk County with their own burgeoning hip-hop scenes. BAU tapes made the trip, however, says AJ "AJ Rok" Woodson of the JVC Force, who credits wBAU as an inspiration for their seminal 1988 hit, "Strong Island."

"We heard Chuck saying 'Strong Island' and started using it. At the time, you still had to be from the boroughs to be considered hip-hop. When they played 'Strong Island' on BAU years later, cats from Brooklyn called saying they were gonna bum-rush the station, because they thought we were dissing them! We were just saying you don't have to be from the city to be hip-hop—you can be from somewhere else, and we were from Long Island."

Another crew who found a home at BAU was the Concept Crew, who would become Original Concept after signing to Def Jam. Led by communications major Andre "Doctor Dre" Brown, Concept would take over Stephney's Monday night slot after Mr. Bill graduated and moved into a paying gig at *CMJ* (*College Music Journal*). Their show, *The Operating Room*, would also be the inadvertent birthplace of Public Enemy.

"Public Enemy No. 1" was made in 1984, two years before there was a Public Enemy," Chuck explains. "Somebody wanted to battle me, so I made a station promo out of it. I was a big rollerskating buff, and 'Blow Your Head' was this big underground thing in our area. Kids at the Roosevelt Roller Rink used to skate their asses off during that part where the guitar went *nyehhhhh*. The DJs would try to bring that part

back, but it was impossible! It was always in my head, 'If that beat could just be longer...' I made what I wanted to hear all that time with a pause tape, then rapped over it. When I brought it to BAU, Jam Master Jay was sitting there with Dre. Jay thought it was hot and gave it to Rick Rubin. It became a BAU staple then took on a life of its own."

Another BAU staple that took off was Dre and Tyrone "T-Money" Kelsie's "Knowledge Me." Like "Public Enemy," the song was essentially a station promo ("I went to check out Mr. Bill, most chill") but with its pioneering combination of 808 kicks and chrome-rattling bass, it secured a Def Jam deal for Original Concept. Shortly thereafter, Rick Rubin—who had since hired Stephney as the label's publicist—came looking for Chuck to sign a deal.

While the tale of how Chuck resisted Rick Rubin's record contract offers because he thought he was too old to be an MC has been well-documented, it's also true that he preferred a career as a jock to one as an artist.

"I wanted to do radio more than I wanted to do records," Chuck says assuredly. "If we had gone on [commercial] radio back in the day, we would have been dominant. We were like a combination of Red Alert, the World Famous Supreme Team, and an informational think tank. Back in '85 and '86, we were looking at doing syndicated radio. Russell had brought some pretty credible sponsors like Sprite, Swatch, and Adidas to the table. I really thought it could have been."

While Public Enemy would take Chuck and crew away from BAU, Dre increased his presence at the station even