

ENTERTAINMENT

Legendary Joe Williams Sings To Wilson Fans

When asked how he would like to be remembered, Joe Williams, legendary jazz vocalist, once replied, "I think like Mr. Basie said, 'As a nice fellow. The music will speak for itself.'" For more than 50 years, Williams has made magic with his distinctive bass-baritone voice and expressive style. He appeared in concert at Fike High School in Wilson on March 26.

Joe Williams was born in Cordele, Ga., but moved to Chicago's South Side at the age of three. Church provided his first taste of music, and he remembers a childhood of working odd jobs like selling newspapers or carrying ice, all the while absorbing the strongly dramatic and rhythmic blues.

With role models like Pha Terrell, Reddy Kirk, Dan Grissom, and Jimmy McNeeford, Williams made his move around age 17 to ask bandleaders on the South Side to let him sing with their orchestras. Finding work with notable musicians was easy in the 40s and '50s, and in 1954 came the most significant relationship in Williams' career. That was the year he became the singer with the Count Basie Band. The years that followed are now noted in the annals of musical history. The Basie Band jumped in the jazz polls and Joe at last began receiving long overdue recognition. The name of Joe Williams became synonymous with the blues.

In 1961, with the Count's encouragement and blessing, Williams became a solo performer. In the years since, he has become a living legend, appearing with his own group as well as with symphony orchestras and other big bands. He is a versatile performer, at home with romantic ballads, upbeat contemporary songs and the blues. Winner of the Grammy award in 1965, Williams is also the first recipient of the Black Legend award, presented by the Black Gold Awards Show. He can be seen on NBC's "The Bill Cosby Show" in the recurring role of Grandpa Al, Claire Luxtable's father.

The years of experience have only enhanced Williams' artistry as a performer. He understands, appreciates, and loves his audience. A recent university of Nevada tribute commends the "...artist extraordinaire, whose golden voice and great heart have brought joy to millions throughout the world." The most current recording by Joe Williams is "Every Night," released in 1982 on the Polygram label.

This concert was presented as a joint venture between the Arts Council of Wilson, Alpha Kappa Alpha, Delta Sigma Theta, Tau Gamma Delta sororities, and Omega Psi Phi fraternity. The performance was made possible in part by a grant from the National Endowment for the Arts through the Southern Arts Federation.



LIGHT MOMENT—Columbia superstar Dolly Parton and Motown legend Smokey Robinson enjoy a light moment on the set of Dolly's latest video, "I Know You By Heart," the second single from her new "Rainbow" LP. A duet with Smokey, it is already garnering quick enthusiastic response from radio. The video was directed by Gary Weis, well known for his early work on Saturday Night Live and for his recent video work with the Bangles, Paul Simon, Fishbone, and George Harrison. In Weis' video version of "I Know You By Heart," he takes a lighthearted and whimsical view of the song's warm and romantic lyrics.

LL Cool J Keeps Eye On Climbing Charts

Def Jam/Columbia double platinum-selling artist LL Cool J's "Going Back to Cali" b/w "Jack the Ripper" has been released as the third single from the label's hit soundtrack album "Less Than Zero," certified RIAA gold the first of the year.

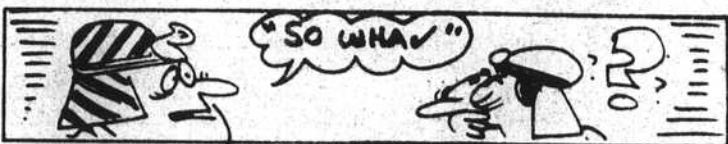
Both sides were co-produced by LL and Def Jam's Rick Rubin, celebrated for his multi-platinum success with the Beastie Boys, and producer of seven of 11 cuts on the soundtrack. The new single follows the Bangles' top 5 smash, "Hazy Shade of Winter," whose video has been in nonstop heavy rotation on MTV for three months.

The sexy, startling "Going Back to Cali" promo video, directed by Rick Manello and produced by Rick Rubin, was an immediate add-at-MTV (a first for LL) and BET. "L.A.," wrote Jim Farber of the video in the New York Daily News, "a land of cartoon colorfulness, is shown hot in high-contrast black and white... [Manello] uses everyone in the video [including LL] as sort of an architectural sex object, thereby turning the pretentious archness of the movie into a jokey turn-on."

The second single from "Less Than Zero," the Black Flames' "Are You

My Woman?" backed with Public Enemy's "Bring the Noise," is gaining airplay on both tracks. For Public Enemy, who toured college campuses and suburbs on the Beastie Boys' spring '87 "Licensed to Ill" tour, and then spent June-November on LL Cool J's 80-date Def Jam '87 tour—the fresh exposure has been critical. Attention has been refocused on their Def Jam debut album, "Yo! Bum Rush the Show," which has sold more than a quarter-million copies to date and was named the number one album of the year in England's New Musical Express.

For LL Cool J, "Going Back to Cali" kicks off another year of success: His second Def Jam/Columbia album, "Bigger and Deffer," a top 5 pop LP in Billboard with 11 weeks at No. 1 on the black charts, was certified RIAA double-platinum in November 1982. The album has yielded three singles, including "I'm Bad" (top five R&B), "I Need Love" (No. 1 R&B and top 15 pop), and "Go Cut Creator Go." In recognition of his achievements, the 20-year-old LL has been nominated for two American Music Awards, in categories that find him in competition with Smokey Robinson, Luther Vandross, and Anita Baker, among others.



The Egyptians, about 3000 B.C., used a checkmark as the letter T.



HITS AND LANDMARKS—Michael Jackson is the first artist ever with four number one hits from the same album, as "Man in the Mirror" benefit single tops Billboard's Hot 100. "Bad" LP, at bulletted No. 3, is top five for the 27th consecutive week. "American Concert Tour" is S.R.O. everywhere. The hits and the landmarks...keep coming.

Ziggy Marley Establishing Own Identity; Praises Jah, Reggae

NEW YORK, N.Y. (AP)—At the age of 19, reggae artist Ziggy Marley has seen enough of the world to know he wants to change it.

"I am not blind," Marley says. "Even in Jamaica, injustice happened. It happened all over the world. It means something all over the world." On the Melody Makers' new album, "Conscious Party," Marley sings of oppression, bigotry and hope for a better world.

For anyone who follows reggae music, Marley's political consciousness should come as no surprise. The late Bob Marley, Ziggy's father, was reggae's most celebrated artist and famous for such protest songs as "Get Up, Stand Up" and "I Shot the Sheriff."

But while acknowledging the legacy of his father, Ziggy Marley is determined to establish his own identity. "I want to be fulfilled myself rather than try to follow exactly in my father's footsteps."

Marley was born on Oct. 17, 1968, in Trenchtown, an impoverished section of Kingston in Jamaica. When he was 11, he formed the Melody Makers along with his brother, Stevie, and sisters, Cedella and Sharon.

The Melody Makers' first song, "Children Playing in the Streets," was written by their father. In 1985, they released their first album, "Play the Game Right," which received a Grammy nomination for best reggae record. In 1986, they released the album, "Hey World."

"We're brothers and sisters," Marley said. "Doing music was part of being a family."

"Hey World" contained such overtly political songs as the anti-apartheid "888," and on the new album, he continues to confront injustice with songs such as "Tomorrow People," the first single to be released.

"Tomorrow People, think of your past," he sings, attacking those who think only of the future and their indifference to humanity.

"The original idea was from robots, like the movie 'Robocop'—people becoming androids," Marley said. "Scientists are making dangerous things."

Although "Conscious Party" is only Marley's third album, he is already attracting the attention of some of the music industry's most highly acclaimed artists. Talking Heads member Chris Frantz and Tina Turner produced the record and Rolling Stones guitarist Keith Richards plays on the song, "Lee and Molly."

"Lee and Molly" is a story about racial bigotry. Lee is a white man who dates Molly, a black woman, and is beaten up by his father because of the relationship. The song is based on an actual couple who went to high school in Kingston with Cedella Marley. "He [Lee's father] thought going out with Molly set a bad example," Cedella recalled.

Ziggy Marley identifies strongly

with the people of Africa. On "Tumbling Down," he uses the symbols of the eagle, the bear and the lion to warn against the consequences of super-power oppression of the Third World.

"The eagle is the United States and their allies. The bear is the Soviet Union because of what they've done in Ethiopia and Afghanistan," Marley said. "The lion is Africa. Bad things are done against my people. Consequences will come down on you."

Marley also sings about Africa on the ballad, "Dream of Home."

"Home is Africa," Marley said. "We know that's where we originated from. We have to get rid of [South African President P.W.] Botha. Through ourselves, our music, we fight apartheid."

"New Love" is the album's only love song, although it's more about the spiritual quality of love rather than a particular person.

"My love is always new; it shouldn't get boring," Marley said. "Love can hurt you, like Lee and Molly. But new love is like the sun rising. Like the morning dew."

Marley is a Rastafarian and religion plays an important role in his life and music. On "A Who a Sey," he attacks those who do not share his belief in a higher being.

"My religion is a way of life. If I please Jah [God], I will please many more people," he said.



BUSBOYS—L.A.'s perennial Minimum Wage Rock & supporters since they met on the set of the Paramount Rollers the Busboys kicked off the release of their first album blockbuster "48 Hrs." The new album is titled "Money Don't Make No Man." Eddie Murphy who has been one of the Busboys' most vocal.

Bus Boys Commit Heart And Soul To Keep Music In The Spotlight

The intrepid Bus Boys, as if guided by W.C. Fields' advice to underdogs, have never been afraid to "take the bull by the horns and face the situation." As if to underscore that philosophy, the first single from their first album in six years is titled, "Never Giving Up."

Bus Boys' Brian O'Neal, writer, keyboards, vocalist and dedicated leader, explains, "We wanted to play rock and roll, and we were black; two things that did not go hand in hand until we came along to give life to rock's 'missing link'."

O'Neal has been the leader of the L.A.-based group since its inception, committing heart and soul and anything else it takes to keep America's premiere minimum wage rock and rollers in the music spotlight, while remaining philosophically on target. He is joined by original member Victor Johnson (guitar and vocals) and Steve Felix (drums), and new members Andy Kapner and Bill Steinway (keyboards) and French (bass and vocals).

The last 3½ years have been spent on the road with their successful "Don't Mind Working" tour, and recording their third album, "Money Don't Make No Man," released on Leap Day on Voss Records. According to O'Neal, this is a major victory for what he lauds as American persistence.

"Instead of having the customary budget from a label, we've been doing 'guerrilla recording'—for 3½ years we earmarked the bulk of our earnings from touring for recording, and lived on as little money as possible." Sometimes working two weeks just to be able to afford two days in the studio, the group's frugal lifestyle proved that fame and fortune are not necessarily synonymous. "Money Don't Make No Man," co-produced by O'Neal and John Hug, whose credits include albums with Marty Balin and Dwight Twilley, has recorded in 23 different studios over the three-year period.

"People always gave us five times our penny's worth," says O'Neal, adding that the album is a pact of goodwill and faith between a great number of people—management people, the music community, and most importantly, the people of this country who turned out for club dates and concerts. "Without their sponsorship,

we couldn't have done it on our own." Having already presented their blueprints for bridging rock's color gap, the Bus Boys' new album doesn't concentrate as much on the satirical social commentary of their two previous albums. Nevertheless, it is unmistakably and uniquely the Bus Boys, shaking things up in their continuing effort to eliminate the gap altogether.

The Bus Boys burst into the public consciousness in 1980, with the release of their first album, "Minimum Wage Rock & Roll," and were promptly and unanimously hailed by the critics for their social commentary, as well as their sensational showmanship. Praised as a "great band" by the L.A. Herald, endorsed as "revolutionary" by the L.A. Times, the Wall Street Journal called them "remarkable" and reported, "The Bus Boys are launching an assault on the musical mainstream." Prompted by the media fervor, cued by rock's newest phenomenon, Newsweek capped the Bus Boys' blitz with "The Bus Boys are more than a great band, they are an important one."

Supported by well-timed appearances on major television venues including "Rock Concert," "Midnight Special," "Soul Train," "Fridays" and "Saturday Night Live," the group embarked on a monumentally successful tour, which earned them a faithful network of diehard Bus Boys fans.

Definitely a landmark year for the

Bus Boys, 1983 saw the release of their second LP, "American Worker," along with their now legendary appearance in the box office hit "48 Hrs" starring Eddie Murphy, good friend and vocal advocate of the group.

The years since 1982 have for the most part been spent on the road as a working band with Linda Ronstadt for a history-making week at New York's incomparable Radio City Music Hall, opening for the Stray Cats' concerts, and traveling with Murphy as the opener for the comedian's "Delirious" tour, which subsequently became a cable TV special.

"Groove-Rock" is what O'Neal calls "Money Don't Make No Man." Explaining the term he coined, "Groove Rock is a black, instinctively tribal beat with pop and rock influences. Actually, Groove Rock goes back to the Bus Boys being possibly the missing link in rock and roll, and connecting with the public in the primal way we've been doing for over eight years now. Once again, it was important we connect from a black perspective, hence in 'Money Don't Make No Man' there's a strong modern R&B backdrop with the theme and spirit that's unmistakably rock and roll."

On the heels of the release of "Money Don't Make No Man," the Bus Boys will again carry their musical message to the people with a major cross-country tour of colleges and clubs.



TEASE, PLEASE—Epic recording artists TEASE are hard at work on their eagerly-awaited second album, "Remember..." with top producer NTUNE (right), seen here in session with TEASE lead singer Kipper Jones (left). Watch for a new single from TEASE, a smoldering version of the Ann Peebles soul classic "I Can't Stand the Rain," set for March 16 release.

Icehouse Comes To Stewart For April Concert

Icehouse will be performing in Raleigh at the Stewart Theatre on April 15. As Icehouse's current album "Man of Colours" has been steadily climbing the charts (the single "Crazy" went to No. 14 on Billboard's pop charts and the new single, "Electric Blue," is currently at 48 with a bullet), the band will be touring North America for seven weeks.

The newest single, "Electric Blue," was a collaboration between guitarist/songwriter Iva Davies and John Oates (of Hall and Oates). But Oates hasn't been the only celebrated musician to seek out this band. Both David Bowie and Peter Gabriel asked Icehouse to accompany them on the road, and Brian Eno (who played and sang background on the group's LP "Measure for Measure"), came out of semi-retirement to work with them.

A number one band in Australia (their latest album entered the Australian charts at No. 1, and has since gone platinum over seven times, the second-largest selling record in Australian history), this is a group gaining a lot of attention. Most recently, Icehouse headlined Australia's bicentennial celebrations, playing to several hundred thousand people, with the performance of "Electric Blue" fed live via satellite to the American Music Awards.

People Magazine described the melodies on "Man of Colours" as "...handsome, strong... 'Heartbreak Kid' [is] a neatly turned composition that Eagles would have been glad to claim. You should be able to find something you like on 'Man of Colours.'"

Rock Express described the album as "...Icehouse's most successful yet... Iva Davies and Co. can produce intelligent, atmospheric pop music." Iva Davies will be at the forefront of his band on vocals and guitar. Alongside will be Bob Kretschmer on guitar, Andy Quanta on keyboards, Simon Lloyd on brass, reeds, and keyboards, Paul Wheeler on drums, and Stephen Morgan on bass.