

## Court Upholds Policies On Minorities And Women

WASHINGTON, D.C. (AP)—The Supreme Court last week upheld federal policies that favor women and minorities in awarding broadcast licenses, a major victory for affirmative action.

By a 5-4 vote, the justices said the Federal Communications Commission policies do not discriminate unlawfully against white men.

In a case from Florida, the court allowed the commission to give special, favorable consideration to women and minorities in awarding a television station license.

In a case from Connecticut, the court upheld the commission's so-called distress-sale policy, which allows a broadcaster faced with the loss of its license to sell to a minority-owned business at 75 percent of market value.

The ruling, which came in a consolidation of the two cases, is a surprising victory for affirmative action from a conservative Supreme Court.

In its most important previous ruling on preferential minority treatment by the federal government, a more liberal high court in 1980 upheld a public works program that set aside a percentage of federal funds for minority contracts.

### Shirley Caesar To Perform In Musical Drama

"Phenomenal" is the only word which adequately describes the musical talents of evangelist Shirley Caesar. Her artistry is evidenced by 11 Grammy Award nominations, five Grammy Award victories, three gold albums, 10 Dove Awards, five Stellar Awards, and thousands of sold-out concerts.

Now, Ms. Caesar has decided to expose yet another side of her enormous talent through her starring role in the acclaimed musical drama, "God's Trying to Tell You Something."

"I really look forward to the opportunity to stretch into other areas of performing," says Ms. Caesar.

More recently, however, the court has trimmed affirmative action programs. Last year the justices struck down a Richmond, Va., program that set aside a percentage of local public works contracts for minority-owned businesses. That ruling cast doubt on the validity of numerous similar plans of states and cities but had no bearing on federal programs.

The ruling came as Congress and the Bush administration continue negotiations to settle differences on the proposed Civil Rights Act of 1990—a bill aimed at erasing the effects of the earlier Supreme Court decisions weakening affirmative action programs.

Administrations say they're concerned that provisions of the bill permitting suits by individuals alleging hiring discrimination are so strong in terms of potential damages that they would, if enacted, lead businesses to reinstitute hiring quotas.

The bill as now written goes beyond the traditional discrimination remedies of restoration of job and back pay.

The justices said they owe special deference to federal programs that give preferential treatment to women and minorities.

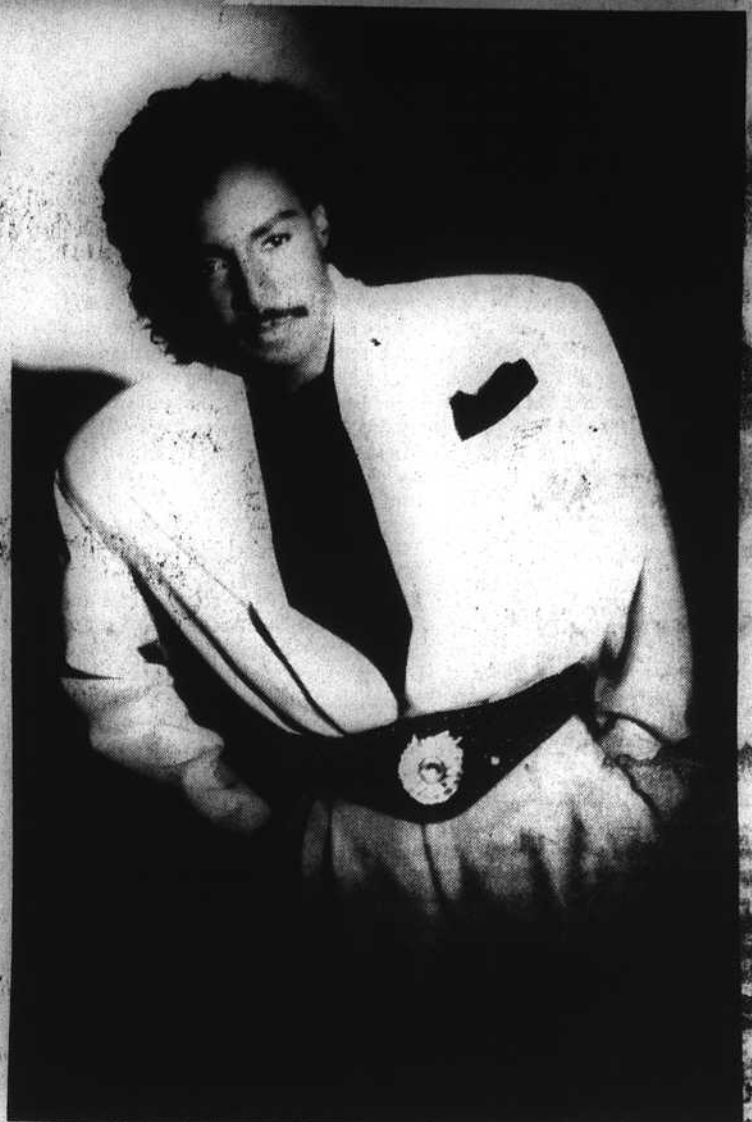
Justice William J. Brennan, writing for the court, said:

"It is of overriding significance in these cases that the FCC's minority ownership programs have been specifically approved—indeed mandated—by Congress.

"We hold that benign race-conscious measures mandated by Congress—even if those measures are not remedial in the sense of being designed to compensate victims of past governmental or societal discrimination—are constitutionally permissible to the extent that they serve important governmental objectives within the power of Congress and are substantially related to achievement of those objectives."

Brennan was joined by Justices Byron R. White, Thurgood Marshall, Harry A. Blackmun and John Paul Stevens.

The dissenters were Chief Justice William H. Rehnquist and Justices Sandra Day O'Connor, Antonin Scalia and Anthony M. Kennedy.



TERRY STEELE

## Terry Steele Continues To Demonstrate Powers

"I love great music and I record any great song," says singer/songwriter Terry Steele. "I'm not the type of writer—or artist—that feels like I can only do my own material." For his solo debut album on SBK Records, Terry wraps his three-octave, soul-packed, tenor-to-baritone range across a shimmering collection of tunes demonstrating his considerable compositional and interpretative powers.

Steele was born in Los Angeles, and was awakened to his love of music in his local church. He began writing gospel songs before he was 10 years old and, as a teenager, became director of the youth choir. "The experience," he remembers warmly, "was very emotional, a very 'up' atmosphere."

Coming from what Terry describes as a strict background, he wasn't exposed to popular music on the radio in his home. But later, as a student at Chatsworth High School, the seductive sounds of secular music—Marvin Gaye, Aretha Franklin, Luther Vandross, Chicago, and Sting—began to mix with Terry's sturdy gospel upbringing.

During his freshman year at Pierce College, Terry took a voice class which led to his first professional vocal work: singing background on a version of "Ave Maria."

"From there," says Terry, "I really started getting into background session work." Throughout the 1980s, Steele sang backup for a seemingly endless list of artists including Diane Reeves, Anita Pointer, Diana Ross, Dionne Warwick, Whitney Houston, Luther Vandross and Ray Parker, Jr., to name a few.

While doing some demo work at SBK Publishing, Terry came to the

attention of Ollie E. Brown, the producer and percussionist who worked with the Rolling Stones, Steve Wonder, Quincy Jones, Michael Jackson, LaToya Jackson, and many others. Ollie was looking for a male vocalist to sing demos for the other acts and he put Terry to work on "Prisoner of Love." When Ollie got the results, he was astounded, according to him, "I liked it too much. The song was supposed to be for another project. Terry asked me for the song. I said no, and he wound up recording it anyway."

Ollie then signed Terry to his own company, Brown Sugar Productions, which led to a recording contract with SBK Records and a songwriting deal with EMI Music. Actually, Terry had won: the definitive "Prisoner of Love" appears on Terry's album.

It turned out that Brown Sugar was an ideal producer for Terry's talents and work on Terry's solo album. The producer assembled a Who's Who of sessionary soul with guest artists including Ray Parker, Jr., George Duke, Patrice Rushen, saxophonist Gerald Albright, James Ingram, Phillip Bailey, Howard Hewitt, and Paul Jackson, Jr. "We have a great relationship," says Steele of his producer. "We're able to communicate directly. Ollie's very open with me."

For the album, Terry and Ollie "went out and found a lot of people from a lot of people." Terry says, "Any Way You Want It" with Ray Parker, Jr. and "Get That Love" with Brown. The Terry Steele album runs the gamut from an extremely sensuous remake of Rod Stewart's "Tonight's the Night" to the soulful "If I Hold You Once" to the heartfelt gospel of "My Prayer."



AND WHY NOT? — Move Your Skin, the debut island LP from Giddens, bassist Wayne Giddens and drummer Michael Steer proves that to be no empty boast. Rooted in reggae and ska, the band has incorporated a wide range of mainstream pop elements into its heated sound.

## And Why Not? Hits Top 40 On British Charts

In these days of style over substance, is there one great hope for people who crave dance music with a human touch? The answer—in more ways than one—is And Why Not?

"We've always simply thought that reggae music shouldn't have any sales," says Wayne Giddens, singer/guitarist for the Birmingham-based trio And Why Not? "If you want to do a song a certain way, you should do it. People always say things don't work that way. Our answer was ways: And Why Not?"

"Move Your Skin," the debut island LP from Giddens, bassist Wayne Giddens and drummer Michael Steer proves that to be no empty boast. Rooted in reggae and ska (apparent in the chunky grooves of "The Face" and the title), the band has incorporated a wide range of mainstream pop elements into its heated sound. Giddens cites such artists as the Beatles and Stevie Wonder as longtime favorites, and acknowledges his recent immersion in the work of Jimi Hendrix as the catalyst for And Why Not?'s rapidly toughening sound. Giddens is quick to note that these artists all combined a vision with a joy for playing. That's a fair thumbnail sketch of And Why Not?

"Today the majority of bands, including plenty who get a lot of respect, don't use real guitars and drums," says Wayne Giddens. "We do, and I think that's what gives us the feel we have. Feel is very important to us."

"Move Your Skin" is a cornucopia of feel: from the velvety smoothness

of "Correct Me If I'm Wrong" to the bristling, INXS-like guitar-rock of "Something U Got" to the controlled rage of the anti-racist "Shame." With Steer and Giddens laying the foundation for Giddens's supple crooning (many have likened his voice to George Michael's), And Why Not? practically demand that you do as the title says—theirs is a music that involves the listener.

Though the three are all still in their early 20s (Steer, at 23, is the eldest), And Why Not? have been playing together for more than eight years. Originally known as 99 Plus, the band drew inspiration from the locally centered 2-Tone/ska movement, as well as Birmingham scene kingpins UB40.

"When I was growing up, they were the biggest thing to me," enthuses Giddens. "If you look at early UB40 videos, you can see me in the audience dancing about. As we grew older, we moved on to other things of course, but reggae is still our foundation. If we ever feel ourselves getting lost, we always come back to it."

That roots-consciousness—combined with a sterling reputation for sweaty live performances—so captivated British reggae statesmen Aswad that And Why Not? were chosen to open that band's summer '89 UK tour before they'd released so much as a single. Recorded output wasn't long in coming, though. The trio's first single, "Restless Days," quickly entered the British top 40; its follow-up (and the first U.S. single), "The Face," rocketed into the top 20 (No. 13).

## Grappelli Steps Out With My Other Love

Jazz buffs always knew that Stephane Grappelli played piano as well as the violin. In the '30s and '40s he was heard playing the piano with such greats as Parisian gypsy guitarist Django Reinhardt and saxophonist Coleman Hawkins. Now at the age of 82, he finally is stepping out with his new solo piano album, "My Other Love."

Grappelli transforms the album's 15 standards as only a master of jazz improvisation can. He adds charming and unexpected dimensions to such songs as "A Cottage for Sale," "Satin Doll," "Ain't Misbehavin'," "Time After Time," "A Foggy Day," and "Looking at You."

The production of this recording is quite special. Its intriguing melodic and harmonic inventions were caught by Grappelli's longtime friend and producer Bob Thiele (Dr. Jazz) and the legendary Grammy Award-winning classical producer Thomas

Frost ("Horowitz: The Last Recording").

Grappelli spent much of his musical youth playing jazz before the second feature of double-bill movies. Now Grappelli teams up with director Louis Malle and has written 13 original compositions for the soundtrack of his new film, "May Fools." The soundtrack is so enchanting, so joyous, and so youthful that it can stand on its own.

Malle's recent comedy is scheduled for summer release by Orion Classics. It revolves around the "revolution of May 1968." As he sees it, the French had their great revolution two centuries ago. Ever since, the privileged classes have lived in fear of another one. It almost happened in May of 1968. But not quite...

Malle's other films include "Murmur of the Heart," "Atlantic City," "My Dinner with Andre," and "Au Revoir Les Enfants."

## MCA Records To Release 60s Songs Hit, Aug. 1

"The Sounds of Murphy Brown," an album containing classic Motown and '60s songs by the superstars who made them famous and regularly featured on the hit CBS series "Murphy Brown," will be released by MCA Records, for sale in record stores nationwide beginning in August, it was announced recently by George Schweitzer, senior vice president, communications, CBS/Broadcast Group.

"Get Ready" and the Temptations are a key part of the CBS campaign for the fall season," said Schweitzer, "and the timing of this record—just prior to the launch of the new season—will extend the reach of our message enormously. The appeal of Motown and '60s music to baby boomers—even fictional ones like Ms. Brown—is a way to capture and communicate the excitement of the new season. We're sure that the album's release will stimulate radio play of

these songs, and help get the CBS message across to viewers we might not ordinarily reach."

In addition to "Get Ready" by the Temptations, the album includes such signature songs featured in the series as "Respect" by Aretha Franklin; "Nowhere to Run" by Martha and the Vandellas; and "Mercy Mercy Me (The Ecology)" by Marvin Gaye.

"Like the Whole World's Watching," a song written especially for Murphy Brown and performed by the Grammy Award-winning group "Take 6," is also featured on the album, as well as the original versions of "Love Child" by Diana Ross and the Supremes and "This Old Heart of Mine (Is Weak for You)" by the Isley Brothers.

The album is produced by Artie Ripp, in association with Warner Bros. Television, and is an MCA Records production.



GATHERING OF OLD MEN—Louis Gossett Jr. stars and Holly Hunter is featured in A Gathering of Old Men, a drama about the swelling of courage in a group of aged black men when they come to the aid of an esteemed fellow black. It will be rebroadcast on the CBS Sunday Movie, Sunday, July 22 (9-11 p.m. ET/PT) on the CBS Television Network.

## Atlanta Becomes New R&B Center

ATLANTA, Ga. (AP)—Get ready for a plateful of soul—more hot sounds from "Hot-lanta."

Atlanta in the 1990s is emerging as the new center for rhythm and blues, just as Detroit did in the '60s with Motown.

Recording artists are flocking to the South's capital from New York and Los Angeles, drawn by cheaper real estate market and more privacy. "Atlanta was one of the country's best-kept secrets," said Tom Wright, owner of Cheshire Sound Studios, where singers such as Peabo Bryson and Bobby Brown come to record. "Not anymore."

Bryson was new in the music business and Atlanta seemed like a good place to start. So when the relatively unknown Bang Records offered him a contract, he snapped it up. Nineteen years later, he's still here, after raising a family and building a prosperous career.

"Atlanta was not a throbbing metropolis full of opportunity in the recording industry, but it was also not a New York City—all crowded," Bryson said in an interview.

"I wanted to develop my writing style here, learn to make recordings. Now the producers are here, the equipment is here. I'm glad I stayed."

Bryson was joined last year by Brown, the former New Edition member whose multi-platinum

album, "Don't Be Cruel," sold five million copies.

Brown bought a downtown building, which he is calling Bosstown, to convert to a recording and pre-production studio.

Arista producers Antonio "LA" Reid and Kenny "Babyface" Edmonds, responsible for No. 1 hits by Brown, Reid's wife, Pebbles, and Paula Abdul, opened their own label, LaFace Records. They have an office in suburban Norcross and plan a nearby studio to handle at least eight projects a year—including Whitney Houston's new album.

"It's a place we felt we could raise a family and live normal lives," Edmonds said.

Producer Dean "Sir" Gant of Platinum Plus Productions, who has worked with Anita Baker, George Howard and Madonna, also has opened shop in Atlanta. Others who've been lured here include the vocal group After 7, Matt "Atlanta" Bliss, trumpeter for Prince.

"Unless you're somebody everybody really knows like Bobby Brown, you're safe here," Bliss said. "People aren't used to looking for stars on the street. In L.A., yeah, that's all it is."

Bryson is a visible celebrity in Atlanta. He's frequently spotted walking around town and says he enjoys the city's most popular and crowded nightclubs—Petrus and

Ruperts. He's also an avid patron of the region's first comedy club catering to black acts, the Comedy Act Theatre.

"Although anonymity is not readily afforded, here people are very calm," he said. "They'll walk up to you but they don't necessarily have to bother you. You won't get your clothes torn off here. It has a lot to do with Southern hospitality. Our attitude is basically different."

Georgia isn't new to the music scene. The industry has been building since James Brown formed his band in Decatur about 30 years ago. Pro-

gressive rockers REM, the Georgia Satellites and the Indigo Girls all started here.

But the newcomers are primarily R&B artists and their producers. With the producers' come Atlanta's chance at becoming a major recording market, just as Detroit once was, and other cities as well: Memphis, in the '60s with Stax Records; Muscle Shoals in the '60s with Aretha Franklin; Chicago in the '60s with Curtis Mayfield and Jerry Butler; Philadelphia in the '70s with Philadelphi and Spinners; and New Orleans in the '80s with Prince and Jimmy Jam Productions.

## Basia Starts Tour July 9 In Seattle

Epic recording artist Basia will undertake a major U.S. tour this summer in support of her best-selling album "London Warsaw New York." The tour begins July 9 in Seattle, Wash., and will culminate in two spectacular nights (Aug. 13-14) in New York City. The tour will be boosted by Basia's coming appearance on "The Tonight Show" (July 3) and "Arsenio Hall" (July 23).

"London Warsaw New York" has sold more than three quarters of a million copies since its release in February. "Baby You're Mine" is

Basia's brand-new single from "London Warsaw New York" will follow up to "Cruising for Bruising" as a pop charter and No. 1 new adult contemporary.

"I'm really excited about this tour," says Basia. "It's going to be most of the new album. The songs are among the most I've ever done. Of course, we'll be playing the favorites from "Time and Tide," and a few surprises."

As always, Basia will be accompanied by her tight band under the direction of co-producer and keyboardist Danny White.