

VIDEO REQUEST**October 21, 1999**

☐ ACCEPT☐ REGRET☒ PENDING

OCT 21

6:49

TO: Stephanie Streett
Assistant to the President and Director of Scheduling and Advance for the President

FROM: Minyon Moore
Assistant to the President and Director of Political Affairs

REQUEST: For the President to videotape remarks for the Urban Network Magazine salute to Mr. Hal Jackson.

PURPOSE: To congratulate Hal Jackson as he is honored for his pioneering leadership in the radio and recording industries.

BACKGROUND: Hal Jackson is being honored as a pioneer in American radio broadcasting. He is one of the "Founding Fathers" of modern radio and was the first African American inducted into the Broadcast Hall of Fame and the Radio Hall of Fame. Now in his 80s, Mr. Jackson continues to provide encouragement and training to new broadcast leaders.

Hal Jackson will be honored in a celebration in New York City sponsored by the Urban Network Magazine. Honorary Co-Chairs include Clarence Avant, Quincy Jones, Berry Gordy, Diana Ross and Stevie Wonder. Smokey Robinson will perform for the more than 600 guests in attendance.

DATE AND TIME OF EVENT: Wednesday, November 3, 1999

DURATION: 2 minutes

LOCATION OF EVENT: Rainbow Cipriani, New York, NY

SCRIPT: Draft script attached

SOURCE OF PAYMENT: Urban Network Magazine

CONTACT: Minyon Moore or Jocelyn Bucaro, 6-7910

ORIGIN OF THIS PROPOSAL: Jane Jackson Harley (daughter of Hal Jackson)



CELEBRATE 60 YEARS OF BROADCAST October 21, 1999

LEADERSHIP

HONORARY CHAIRS

CLARENCE AVANT
Interior Music

HON. DAVID N. DINKINS

AHMET ERTEGUN
Atlantic Recording Corporation

BERRY GORDY
West Grand Media

QUINCY JONES
Quincy Jones Productions

DIANA ROSS
Artist

PERCY E. SUTTON
Inner City Broadcasting

STEVIE WONDER
Artist

CHAIRS

ED BRADLEY
CBS-60 Minutes

JHERYL BUSBY
Dreamworks Music

RICHARD D. PARSONS
TimeWarner

SUZANNE DE PASSE
de Passe Entertainment

TITO PUENTE
Artist

HON. CHARLES B. RANGEL

SYLVIA RHONE
Eldora Entertainment Group

PIERRE M. SUTTON
Inner City Broadcasting

CHARLES WARFIELD
AMPM Inc.

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for African American
History & Culture*

TERRY STEWART
Rock and Roll Hall of Fame

LOIS WRIGHT
*National Association of
Black Owned Broadcasters*

EXECUTIVE-IN-CHARGE

JEWELL JACKSON MCCABE
Jewell Jackson McCabe Associates

Committee in formation

Ms. Minyon Moore, Assistant to the President
Director of Public Affairs
The White House
Washington, DC 20502

Dear Ms. Moore:

On behalf of the Jackson family, I would like to express our deep appreciation to President Clinton for his dedicated service to our country. Our prayers are with him and his family.

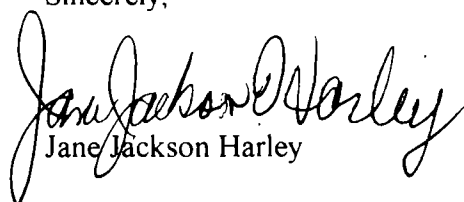
I am writing to request a video of congratulations from President Clinton in recognition of my father, Hal Jackson, to be presented on the occasion of the "Hal Jackson's 60 Years of Broadcast Leadership" celebration on November 3, 1999 at the Rainbow Cipriani, 30 Rockefeller Plaza in New York City. Ed Bradley will be the host for the evening, Smokey Robinson will be the guest artist, and music will be provided by Jon Lucien. More than 600 guest will attend the celebration.

Hal Jackson is a pioneer of American radio broadcasting. He is one of the "Founding Fathers" of modern radio. He was the first African-American inducted into the Broadcast Hall of Fame and the Radio Hall of Fame. Now in his 80's, his work continues to impact growth and development in communications through the encouragement and training he gives to the next generation of broadcast leaders.

Ms. Moore, my father is great admirer of President Clinton, and I know that a short message from the President would mean so much to him. If you have need for additional information, please contact me at (202) 479-4164.

Thank you very much for your assistance.

Sincerely,


Jane Jackson Harley

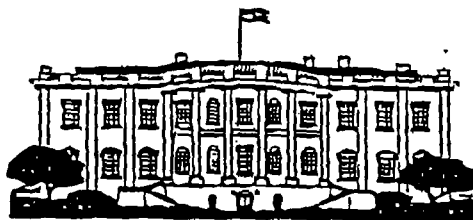
It is my pleasure to join you tonight on this very special occasion. I am happy to join you, Hal Jackson, your family and friends to celebrate your 60 years of broadcast leadership.

Hal, your dedicated work has gained you the reputation as one of the most popular and one of the most respected men in the communication industry. What you have accomplished in your career in broadcasting truly makes you deserving to be recognized as one of the "Founding fathers" of modern radio. Hal. Your list of awards and honors is impressive. From being the first black radio announcer on network radio, to being the first black play by play sports announcer on radio in this century, to being the first black to be the host of an international network television presentation, you also found the time and energy to organize and own the first Black team to win the World's Basketball Championship. And finally, in the spring of 1990, you were honored with being the first Black (or minority) inducted into the National Association of Broadcasters Hall of Fame and in the fall of 1995, you were the first Black inducted into the Radio Hall of Fame.

Mr. Jackson, While I am not the first American President to acknowledge your achievements, I am proud to be the first president to wish you a happy 60th year in your distinguished broadcasting career.

Mr. Jackson, on behalf of myself and Hilary, I salute you.

of date →
479-4164



THE WHITE HOUSE
OFFICE OF POLITICAL AFFAIRS

Minyon Moore

Assistant to the President
and Director of Political Affairs

Phone (202) 456-6257

Fax (202) 456-2983

To: Josh Gotthamer

Date: 10/22

FAX #: 6-2505

of Pages (including cover) 2

.....COMMENTS.....

Script for Hal Jackson video.

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The Virginian-Pilot (Norfolk, VA), July 27, 1999

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The Virginian-Pilot (Norfolk, VA)

July 27, 1999, Tuesday, FINAL EDITION

SECTION: LOCAL, Pg. B1

LENGTH: 703 words

HEADLINE: WHAT'S IT TAKE TO GET TEEN TO TALENT CONTEST? STARTS WITH "V"

BYLINE: ROSEMARY HARRIS

BODY:

"It takes a whole village to raise one child."

That African axiom has been used by everyone - the Rev. Jesse Jackson, journalist Bill Moyers, first lady Hillary Rodham Clinton.

Still, I've heard people snicker when the "village" philosophy is invoked.

Some just don't understand the powerful influence of many hands and hearts touching the life of a child.

But every time I see proud villagers gathered to support one of their own, that saying from The Motherland springs to mind.

On Saturday, the community that has been so instrumental in raising Bianca Danielle Hicks gathered 'round her - and her mother, Denise Willey - to wish them godspeed and good fortune as they prepared to travel to St. Thomas in the U.S. Virgin Islands.

There, 17-year-old Bianca, a Maury High School rising senior, will represent Virginia in the "**Hal Jackson** Talented Teens International Competition," which began on Monday and will culminate Saturday night.

For nearly 30 years, radio/TV veteran **Hal Jackson** has shined a light on the nation's most promising African-American talents. Since 1971 the contest has been held in places such as the historic Apollo Theater in Harlem, N.Y., and the John F. Kennedy Center for the Performing Arts in Washington, D.C. In 1976, the competition went international, bringing together young women from the Caribbean and South America. Fifty contestants will compete this week.

This village, though, is cheering Bianca.

To say that she will do Virginia proud is an understatement.

She's brilliant, gracious, spiritual, gorgeous - and she plays the steel drum like nobody's business.

To say that her mother should receive a commendation is an understatement, too.

By example, she has raised a child steeped in the traditional values of service to God, family and community.

But neither Bianca nor her mother could have done these things alone.

It took a village.

I could never say that too many times.

At the Art Atrium - a downtown Portsmouth gallery owned by Bianca's aunt and uncle, Joan Rhodes-Copeland and Waymon Copeland - the villagers gathered on Saturday. There was an electrical storm raging outside. Inside, there was a quiet storm of love, the glow of community - all set to the sounds of throbbing steel drums and Bianca's specialty, the steel pan.

Bianca is a youth missionary and a church usher. She plans to attend the University of Virginia and major in computer science. Her dream is to one day own a computer-related business - in Japan. For now, she plays the piano, sings and raps Christian lyrics. But she didn't learn to play the steel pan until her church, Third Baptist in Portsmouth, sponsored Camp Kwanzaa, a summer arts experience conducted by the city's Urban Arts Center.

When arts center director Charisse Minvera Spencer heard Bianca's talent, she encouraged her to continue her lessons. Because of that encouragement, Bianca received instruction from master teachers such as Earl Sawyer, Keith St. Louis and Bruce Asbury.

They are all part of her village.

In February, Bianca played "Amazing Grace" on the steel pan at the funeral of her uncle James Long, who was part of her village.

Amanda Murray, first lady at First Baptist Church in Norfolk, heard that rendition and encouraged Bianca to enter the **Hal Jackson** competition.

Sister Murray and the Rev. Robert Murray, too, are part of her village.

Many Hampton Roads business owners are part of it, too. When Bianca needed to raise \$ 400 to help defray the cost of the state pageant, people responded. Bianca and her mother raised \$ 2,400.

It takes a whole village.

Last Sunday, the Rev. Joe B. Fleming, pastor at Third Baptist, asked the congregation to back up its well-wishes with contributions to help pay for outfits, costumes and jewelry that Bianca needed for St. Thomas.

That moment was overwhelming for Denise Willey.

She cried tears of joy.

She knows that it takes a village to raise a child as remarkable as Bianca. And it takes a village to raise my child, your child, every child for that matter.

This week, Bianca Danielle Hicks - already a winner - will be representing our whole village.

Represent, child, represent!

GRAPHIC: File photo;

Bianca Hicks of Maury High School is headed to a teen talent competition in St. Thomas.;

Photo;

SPECIAL TO THE VIRGINIAN-PILOT;

Denise Willey, right, cried tears of joy when the pastor at her church asked the congregation to donate money to help her daughter, Bianca Hicks, left, pay for costumes she needed for a talent competition. Thanks to help from others and her own hard work, Bianca is headed to the Virgin Islands.

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Daily News (New York) October 27, 1995, Friday

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Daily News (New York)

October 27, 1995, Friday

SECTION: Television; Pg. 138**LENGTH:** 338 words**HEADLINE:** A FAME-D VOICE OF BLACK EXPERIENCE**BYLINE:** BY DAVID HINCKLEY**BODY:**

HAL JACKSON has broken a lot of barriers over his 57-year career in radio, starting in the 1930s when he was told that no black man only the phrase wasn't "black man" would ever have an on-air position in radio.

Since then, Jackson has broadcast sports, hosted talk shows, even done TV. He has played pop music from Big Bands to hip hop, and he still does, on "Sunday Classics" over WBLS (107.5 FM), 8 a.m.-4 p.m.

This Sunday, however, he's got another date. He will be one of the first five African-Americans inducted into the Radio Hall of Fame in Chicago.

After somehow missing blacks for the first six years of its existence, the Hall is catching up. Besides Jackson, it's inducting Herb Kent ("The Kool Gent"), Jesse Blayton Sr., whose WERD was the first black-owned station in the country, Kansas City's Andrew Carter and jazz pioneer Yvonne Daniels. All but Jackson and Kent are deceased.

"I knew them all," says Jackson. "All fine people, and it's a real honor to be alongside them."

The recognition "comes a little late," Jackson agrees, in a tone that says this is nothing new. "But I'm so honored to get it."

Other inductees at the ceremony, which will be broadcast live Sunday over WABC (770 AM), 8-10 p.m., include baseball announcer Jack Buck, satirist Stan Freberg, executive Edward McLaughlin and long-time WTIC (Hartford) morning man Bob Steele. "The CBS World News Roundup" will also be inducted.

The Hall was started in 1988 in Freehold, N.J., by the Emerson Radio Corp. and moved to Chicago's Museum of Broadcast Communication in 1991. It keeps extensive radio archives.

Jackson will do part of his Sunday show by phone, then go back to work next week at WBLS, where he's a vice president of Inner City Broadcasting. Not bad for a man well into his 70s.

"Retire?" he says with a laugh. "I don't know what I'd do if I retired. This is what keeps me young."

TIME TO GIVE: WNYC (93.9 FM, 820 AM) yesterday launched its fall fund-raising drive. The goal is \$ 800,000.

LOAD-DATE: October 27, 1995

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Daily News (New York) February 27, 1997, Thursday

Copyright 1997 Daily News, L.P.
Daily News (New York)

February 27, 1997, Thursday

SECTION: Television; Pg. 108**LENGTH:** 569 words**HEADLINE:** BLACK STATIONS AT CROSSROADS?**BYLINE:** By DAVID HINCKLEY**BODY:**

WHAT "black radio" does over the next few years may determine whether it survives, a panel of music and radio people warned last week. The questions, said the panel, range from black ownership of media to "crossover" music to commercial radio's role in breaking new artists.

While many of these issues affect radio in general, **Hal Jackson** of WBLS (107.5 FM) noted that black radio stations have for decades held a unique role in black communities, whose concerns often get little attention in "mainstream" media.

Hal Jackson once said, "black radio is a nerve center."
"Black radio is a nerve center," said Jackson, who has been in radio for some 60 years. "A radio station has to be involved with the community. If a deejay does 4-5 hours on the radio, then walks out thinking he's God, that station is going to be gone. It's cut off its roots."

Nor is that the only threat, warned Imhotep Gary Byrd of WLIB (1190 AM). The current move toward ownership of multiple stations by conglomerates "threatens the survival of black radio. . . . The next 3 to 5 years are a time of great peril."

What's happening, said Byrd, is that white-owned stations have adopted the style and sound of black-owned stations "so successfully, it's impossible now in many markets to tell who is black-owned."

And in response, he suggested that "black stations have been so concerned about 'crossing over' themselves that they've lost some of their key elements, including personality and our musical legacy."

Byrd has for years warned that by not playing more heritage R & B and soul music, black radio is abandoning that vital music to other stations.

He noted that Jackson's "Sunday Classics" show, which plays everything from Billie Holiday and Muddy Waters to hip hop, is the highest-rated Sunday show in the city. "To anyone who says listeners don't want to hear different styles of music together," said Byrd, "I give you **Hal Jackson.**"

halley conator

Other panelists suggested black radio must also be more responsive to new music.

"Black radio too often falls behind," said WBAI's Darrell McNeill. "Hip hop spent years in the underground before it developed enough critical mass for black radio. Today the same thing is happening with dance music, and black radio is behind the curve again. Artists like Tony Rich, Maxwell and Des'ree were ignored by black radio. Their fans had to go to MTV, or pop stations.

"This is how black radio will make itself obsolete."

"Listeners are starving for something new," said Vivian Scott of Epic, citing artists like Maxi Priest and D'Angelo. The trick is to find that something with the music biz and radio working together.

Theda Sandiford Waller of Billboard, however, suggested these are questions all radio stations always face. "Black radio is still the primary place to break black music," she said. "It's in flux, but all radio is in flux."

"Radio is a business," said Tom Brancamontes of Sony. "It's about making money, and black radio today is making money. The way it will grow is for more black people to get together and buy more stations."

AROUND THE DIAL: Joe Namath guests today on Larry Hardesty's "Sportsbox" on WLIB (1190 AM), 9 a.m. . . . Don't be surprised if the scene around Madison Square Garden tonight, for the Howard Stern movie premiere, dwarfs the scene for last night's Grammys. . . . Angie Martinez of WQHT (97.1 FM) can be seen tomorrow on TV's "Ricki Lake" (Ch. 9, 5 p.m.).

GRAPHIC: ONE MAN'S SPIN: WBLS deejay Hal Jackson

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The New York Times

October 23, 1993, Saturday, Late Edition - Final

SECTION: Section 1; Page 49; Column 5; Cultural Desk**LENGTH:** 1187 words**HEADLINE:** Radio Host's Reflections On Race, Rap And Rhythm**BYLINE:** By ALISON FRANCE**BODY:**

In entertainment, newer is often considered better. Not so for **Hal Jackson**, a veteran New York City disk jockey who has found remarkable success playing what he calls "the dusty oldies" on a show called "Sunday Morning Classics."

Each Sunday Mr. Jackson travels from his Upper East Side apartment to the cramped studio of WBLS-FM (107.5) in midtown, greets his listeners at 8 A.M. and spends the next eight hours playing a seamless mix of rhythm and blues, jazz, pop, salsa, reggae and gospel. The very range of the program's music is unusual in this day of narrow radio formats.

"I can't follow that trend that says you can't play certain things together," he said recently as he settled in for his shift, one of the longest on a big-city station. "Why can't you?"

The show serves as something of a history lesson in black music, because listeners are as likely to hear something from 1943 as from 1993. More likely, in fact. Mr. Jackson has been on the radio since the late 1930's, and at 77, he remembers when many old tunes were new. His delivery is warm and inviting, and his voice has a slightly raspy quality that stays just this side of grating.

Show Keeps Expanding

"Sunday Morning Classics" has had a steady following since it started in 1984. What began as a two-hour taped show has grown into a live, all-day affair. Arbitron rates it No. 1 during the hours of 10 A.M. to 3 P.M. on Sundays. Mr. Jackson is helped by two co-hosts: his wife, who is known on the air as Debi B., and Clay Berry, who also serves as the engineer.

The show, which at first was heard only in the New York region, is now broadcast in the Caribbean, and in August, the American Urban Radio Networks began offering prerecorded segments to some of its 225 affiliates nationwide.

There is no single reason for the show's success. Maybe it's because Mr. Jackson has always been a familiar face -- or voice -- in black communities, as familiar as Ed Sullivan was to white audiences. In fact, Mr. Jackson appeared on television soon after Mr. Sullivan, as the host of a variety show broadcast live in 1949 from the Howard Theater in Washington. He's also well known to black audiences as the producer of the Talented Teens International contest, a competition for young

women.

While there are plenty of other radio shows that focus on the oldies, none are as far-reaching as "Sunday Morning Classics." Mr. Jackson might start with Fats Waller, slide into the Temptations, then wrap up the segment with Barbra Streisand.

White Artists, Too

That's right, Barbra Streisand. Although Mr. Jackson specializes in music by black artists (what white record company executives used to classify as "race music"), he does play white artists. Most of the time it's because he likes their songs. But it also helps him make a point: that many of their hits were first recorded by blacks, who never received the fame or the royalties.

So while he's quite fond of Peggy Lee, for example, that doesn't stop him from pointing out that her version of "Fever," recorded in 1958, got far more exposure than the version by Little Willie John, who recorded it two years earlier.

For similar reasons, Elvis Presley is not one of his favorites. "He listened to a whole lot of black folks, you know what I mean?" Mr. Jackson said. He also recalled the days when white producers would go to the Apollo Theater in Harlem, secretly tape black performers, then release the same songs, but by white artists. He remembers, too, the harsh realities of radio before opportunities for minorities began to open up in the 1960's and 70's. Before then, the only black people on the air were a handful of entertainers, and black-owned stations were a rarity.

Deception Defeated Racism

But Mr. Jackson always wanted a career in radio. ~~He was born Harold Baron Jackson on Nov. 3, 1915, in Charleston, S.C. By the age of 7, he was an orphan and was sent to live with relatives in Washington. At 12 he was shining shoes, washing dishes and doing whatever he could as he worked his way through school. He began announcing football and basketball games as a student at Howard University.~~

One of Mr. Jackson's favorite stories concerns his first job outside of sports broadcasting, which he got by tricking the white executives at a station in Washington, who had told him that no "nigger" was ever going on the air. He still recalls with relish how he hired a white advertising agency to buy time on the station, slipped into the studio just before the show went on the air and had a firm hold on the microphone before executives could stop him.

The show was a success, and within months he had offers from other stations. Soon he was doing up to four shows a day at four stations, working up to 18 hours at a stretch. He would sell advertising time during breaks in his schedule, using his percentage to supplement a salary that was usually less than \$50 a week at each station.

Stars 'From Here to Mars'

Until "Sunday Morning Classics," the radio show that Mr. Jackson was most famous for was "The House That Jack Built," which was first broadcast in Washington in the late 1930's. He would get things going by saying, "We're going to hear all the recorded stars from here to Mars." His sign-off: "I've gotta pack the shellac and hit the track, but I'll be back."

By the 1960's Mr. Jackson was shuttling between stations in New York and Washington. In 1971, he joined other investors to buy WLIB-AM, where he once worked, and later, the FM station that became WBLS. These stations have been his base ever since.

Some listeners say they like the show because they appreciate Mr. Jackson's connection to many of the artists he plays. Dinah Washington was a regular on a show he broadcast from the Birdland jazz club. ("She talked all bad," he recalled, "but she had the softest heart.")

He remembers running into Tina Turner backstage just minutes before she was supposed to perform, her face bloodied from a run-in with Ike Turner. "I love the woman because she was determined not to let Ike -- or life -- defeat her," he said.

Youth, but No Rap

Listeners may hear Ms. Turner's gritty rendition of "Honky Tonk Woman," but that is about as raw as it gets on "Sunday Morning Classics." What they won't hear is hard-core rap. "Nooooooo, not on my show," Mr. Jackson said. "I relate to very little of it. I try, because I don't want to be on the outside looking in. But some of this rap is pretty rough."

There are many younger artists he does like, including Luther Vandross, Mariah Carey and Whitney Houston. "Whitney can hold her own, and will," he said. "She's one of those who can be here for many, many years."

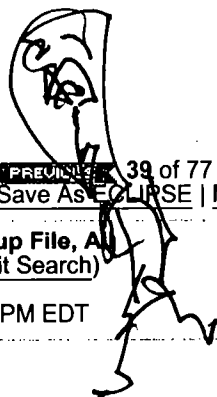
He, too, plans to stay around. "Just the thought of retirement," he said, his voice trailing off. It's as if he never really considered it, or if he did, quickly cast the thought aside.

People have warned Mr. Jackson about wearing himself out, or perhaps even wearing out his welcome. But given his long run, those kinds of thoughts don't bother him. "I guess you just take that chance," he said.

GRAPHIC: Photo: **Hal Jackson**, the disk jockey responsible for "Sunday Morning Classics" on WBLS-FM (107.5). (Chester Higgins Jr./The New York Times)

LANGUAGE: ENGLISH

LOAD-DATE: October 23, 1993



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Broadcasting

October 22, 1990

SECTION: Vol. 119 ; No. 17 ; Pg. 103; ISSN: 0007-2028**LENGTH:** 797 words**HEADLINE:** Hal Jackson: breaking the sound barrier; Fifth Estater; column**BODY:**

As an orphan growing up in the nation's capital, one of Harold (**Hal**) **Jackson's** dreams was to do play-by-play for the Washington Senators. After graduation from Howard University, he began broadcasting the school's football and basketball games over a radio network set up by the Colored Intercollegiate Athletic Association and later called the games of the old Negro baseball leagues. But this was 1939: Jackie Robinson was years away from breaking the baseball color barrier and "coloreds" weren't welcome in downtown Washington or in most broadcast booths.

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WMCA(AM) President Nathan Strauss asked Jackson to return to New York. "Strauss had never had a black on the air at the time," says Jackson, "and he was intrigued. He told me: 'I don't want you to identify with the black person on the air, I want you to do pop things.' So I played a mix of artists like Mantovani, Ella Fitzgerald and Jo Stafford. "

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Last November, Jackson marked his golden anniversary in the broadcasting industry with a celebration at Apollo Theatre honoring his various contributions to the medium and the community. Among the latter: **Hal Jackson's** Talented Teens pageant for young black women and his work against polio, cerebral palsy and muscular dystrophy.

Why all the public service? "I try to tell my story to people who may be depressed by their situation. I tell them to stay in school and not to look for something to be handed to you on a silver platter. You have to be willing to make sacrifices, and when you succeed you should reach back and try to help others. "

GRAPHIC: Portrait; **Hal Jackson.** (portrait)

JOSHUA

SIC: 4833 Television broadcasting stations

IAC-NUMBER: IAC 09098870

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LANGUAGE: ENGLISH

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Essence, November, 1999

Sprewell's dedication to his family and his game. The father of two daughters and one son (Aquilla, 10; Page, 8; and Latrell, II, 3) has emerged from the fire to receive much love from fans, renewed commercial inquiries (including And 1 sneaker commercials) and, more important, a second chance. "I never want people to talk negatively about my game," says the dazzling hoopster.

DANNY J. BAKEWELL, SR.

ACTIVIST ON A CRUSADE

Whether he's marching outside Paramount Studios demanding the cancellation of a sitcom with racial stereotypes or boycotting a South Central liquor store because the Korean owner shot a Black girl, Danny Bakewell, Sr., gets results -- and respect. Bakewell, 52, has spent 26 years at the helm of the self-help organization the Brotherhood Crusade, building it into the largest African-American charitable organization. And as chairman of the Bakewell Co., one of the largest Black development companies, Bakewell headed several multimillion-dollar revitalization efforts in southern California. His historical \$ 100 million acquisition of Los Angeles Hawthorne Plaza, for example, represented the most significant purchase made by an African-American to date in the United States. His ultimate wish? "I hope someday we will live in a nation where there is no need for a global Brotherhood Crusade," says the New Orleans native. "But until that day arrives, I will defend my brothers and sisters to my last breath."

HAL JACKSON

RADIO'S MAGIC MAN

When 16-year-old Hal Jackson approached a radio station about doing a show in segregated 1930's Washington, D.C., management told him, "No niggers will ever broadcast on this station." So Jackson did what any determined brother would do: He got the Black businesspeople of Washington to sponsor his talk and music radio program, on which he interviewed such guests as Dr. Mary McLeod Bethune. The show became so popular that within two months, the young brother was broadcasting on three different stations each day. Sixty years later, with a whole cache of distinguished firsts under his broadcasting belt, Jackson is group chairman of Inner City Broadcasting, home of New York's WBLS-FM (he also hosts the Sunday Morning Classics radio program) and WLIB-AM. For three decades he has also given thousands of young performers (Jada Pinkett, Vanessa L. Williams and Sheryl Lee Ralph among them) opportunities with his Hal Jackson Talented Teens International Scholarship competition for young women. On the eve of his eighty-third birthday, the married father of three claims one goal: "To keep moving this industry forward for the next 60 years!"

WALTER LATHAM

ENTREPRENEUR WITH A FUNNY BONE

While growing up in Brooklyn, Walter Latham could have been the poster boy for the slogan "Show me the money!" All the budding businessman wanted to do then was get paid. In 1998 Latham, now 27, did just that when his two-year-old promotional company, Southeast Concerts, Inc., in Greensboro, North Carolina, grossed more than \$ 20 million. Not only was it a money-making year for the young CEO but it was a record-breaking one as well. Latham had created the

42ND STORY of Level 1 printed in FULL format.

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The New York Times

October 23, 1993, Saturday, Late Edition - Final

SECTION: Section 1; Page 49; Column 5; Cultural Desk

LENGTH: 1187 words

HEADLINE: Radio Host's Reflections On Race, Rap And Rhythm

BYLINE: By ALISON FRANCE

BODY:

In entertainment, newer is often considered better. Not so for Hal Jackson, a veteran New York City disk jockey who has found remarkable success playing what he calls "the dusty oldies" on a show called "Sunday Morning Classics."

Each Sunday Mr. Jackson travels from his Upper East Side apartment to the cramped studio of WBLS-FM (107.5) in midtown, greets his listeners at 8 A.M. and spends the next eight hours playing a seamless mix of rhythm and blues, jazz, pop, salsa, reggae and gospel. The very range of the program's music is unusual in this day of narrow radio formats.

"I can't follow that trend that says you can't play certain things together," he said recently as he settled in for his shift, one of the longest on a big-city station. "Why can't you?"

The show serves as something of a history lesson in black music, because listeners are as likely to hear something from 1943 as from 1993. More likely, in fact. Mr. Jackson has been on the radio since the late 1930's, and at 77, he remembers when many old tunes were new. His delivery is warm and inviting, and his voice has a slightly raspy quality that stays just this side of grating.

Show Keeps Expanding

"Sunday Morning Classics" has had a steady following since it started in 1984. What began as a two-hour taped show has grown into a live, all-day affair. Arbitron rates it No. 1 during the hours of 10 A.M. to 3 P.M. on Sundays. Mr. Jackson is helped by two co-hosts: his wife, who is known on the air as Debi B., and Clay Berry, who also serves as the engineer.

The show, which at first was heard only in the New York region, is now broadcast in the Caribbean, and in August, the American Urban Radio Networks began offering prerecorded segments to some of its 225 affiliates nationwide.

There is no single reason for the show's success. Maybe it's because Mr. Jackson has always been a familiar face -- or voice -- in black communities, as familiar as Ed Sullivan was to white audiences. In fact, Mr. Jackson appeared on television soon after Mr. Sullivan, as the host of a variety show broadcast live in 1949 from the Howard Theater in Washington. He's also well known to black audiences as the producer of the Talented Teens International contest, a competition for young women.

A large, stylized handwritten signature, likely "Hal Jackson", is written in the bottom right corner of the page. The signature is written in dark ink and is quite expressive, with long, sweeping strokes.

The New York Times, October 23, 1993

While there are plenty of other radio shows that focus on the oldies, none are as far-reaching as "Sunday Morning Classics." Mr. Jackson might start with Fats Waller, slide into the Temptations, then wrap up the segment with Barbra Streisand.

White Artists, Too

That's right, Barbra Streisand. Although Mr. Jackson specializes in music by black artists (what white record company executives used to classify as "race music"), he does play white artists. Most of the time it's because he likes their songs. But it also helps him make a point: that many of their hits were first recorded by blacks, who never received the fame or the royalties.

So while he's quite fond of Peggy Lee, for example, that doesn't stop him from pointing out that her version of "Fever," recorded in 1958, got far more exposure than the version by Little Willie John, who recorded it two years earlier.

For similar reasons, Elvis Presley is not one of his favorites. "He listened to a whole lot of black folks, you know what I mean?" Mr. Jackson said. He also recalled the days when white producers would go to the Apollo Theater in Harlem, secretly tape black performers, then release the same songs, but by white artists. He remembers, too, the harsh realities of radio before opportunities for minorities began to open up in the 1960's and 70's. Before then, the only black people on the air were a handful of entertainers, and black-owned stations were a rarity.

Deception Defeated Racism

But Mr. Jackson always wanted a career in radio. He was born Harold Baron Jackson on Nov. 3, 1915, in Charleston, S.C. By the age of 7, he was an orphan and was sent to live with relatives in Washington. At 12 he was shining shoes, washing dishes and doing whatever he could as he worked his way through school. He began announcing football and basketball games as a student at Howard University.

One of Mr. Jackson's favorite stories concerns his first job outside of sports broadcasting, which he got by tricking the white executives at a station in Washington, who had told him that no "nigger" was ever going on the air. He still recalls with relish how he hired a white advertising agency to buy time on the station, slipped into the studio just before the show went on the air and had a firm hold on the microphone before executives could stop him.

The show was a success, and within months he had offers from other stations. Soon he was doing up to four shows a day at four stations, working up to 18 hours at a stretch. He would sell advertising time during breaks in his schedule, using his percentage to supplement a salary that was usually less than \$50 a week at each station.

Stars 'From Here to Mars'

Until "Sunday Morning Classics," the radio show that Mr. Jackson was most famous for was "The House That Jack Built," which was first broadcast in Washington in the late 1930's. He would get things going by saying, "We're going to hear all the recorded stars from here to Mars." His sign-off: "I've gotta

The New York Times, October 23, 1993

pack the shellac and hit the track, but I'll be back."

By the 1960's Mr. Jackson was shuttling between stations in New York and Washington. In 1971, he joined other investors to buy WLIB-AM, where he once worked, and later, the FM station that became WBLS. These stations have been his base ever since.

Some listeners say they like the show because they appreciate Mr. Jackson's connection to many of the artists he plays. Dinah Washington was a regular on a show he broadcast from the Birdland jazz club. ("She talked all bad," he recalled, "but she had the softest heart.")

He remembers running into Tina Turner backstage just minutes before she was supposed to perform, her face bloodied from a run-in with Ike Turner. "I love the woman because she was determined not to let Ike -- or life -- defeat her," he said.

Youth, but No Rap

Listeners may hear Ms. Turner's gritty rendition of "Honky Tonk Woman," but that is about as raw as it gets on "Sunday Morning Classics." What they won't hear is hard-core rap. "Noooooo, not on my show," Mr. Jackson said. "I relate to very little of it. I try, because I don't want to be on the outside looking in. But some of this rap is pretty rough."

There are many younger artists he does like, including Luther Vandross, Mariah Carey and Whitney Houston. "Whitney can hold her own, and will," he said. "She's one of those who can be here for many, many years."

He, too, plans to stay around. "Just the thought of retirement," he said, his voice trailing off. It's as if he never really considered it, or if he did, quickly cast the thought aside.

People have warned Mr. Jackson about wearing himself out, or perhaps even wearing out his welcome. But given his long run, those kinds of thoughts don't bother him. "I guess you just take that chance," he said.

GRAPHIC: Photo: Hal Jackson, the disk jockey responsible for "Sunday Morning Classics" on WBLS-FM (107.5). (Chester Higgins Jr./The New York Times)

LANGUAGE: ENGLISH

LOAD-DATE: October 23, 1993

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October 22, 1990

SECTION: Vol. 119 ; No. 17 ; Pg. 103; ISSN: 0007-2028

LENGTH: 797 words

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BODY:

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GRAPHIC: Portrait; Hal Jackson. (portrait)

SIC: 4833 Television broadcasting stations

IAC-NUMBER: IAC 09098870

IAC-CLASS: Trade & Industry

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The Ethnic NewsWatch
Washington Afro-American

May 25, 1996

SECTION: Vol. 104; No. 40; Pg. A1

LENGTH: 332 words

HEADLINE: 'It started with Hal Jackson and look where we are now!': SCHOOL OF THE WEEK

BYLINE: Graves, Desiree A.

BODY:
'It started with Hal Jackson and look where we are now!': SCHOOL OF THE WEEK

There's a new school in town: the African American Media Incubator (AAMI), a radio broadcast training school at 2164 Wisconsin Ave. N.W.

Hal Jackson, broadcast pioneer, known as the dean of broadcasting, during his 56 years of service, celebrated "Looking Back and Shaping Skills for the Future" with the historic, first AAMI graduating class.

"We want our students to look forward while never forgetting the pioneers in this industry who paved the way, and those like Hal Jackson still actively working in broadcasting," said Chris Hall, production administrator at AAMI.

Hal Jackson began broadcasting by announcing home games for Howard University, as well as other schools, and the American Negro Baseball League over radio station WOOK. He established himself as the first Black radio sportscaster in the country.

Later, he could be heard "hosting" on three different stations daily: WINX, WSID, and WANN; seen on the stage of the Lincoln Theater; and with charitable efforts of "The House That Jack Built."

The first AAMI graduates are: Edgar Dews, JaVonne Harley, Howard Jackson, Mario Kimvilikani, Phyllis Major, Nadine Cross-Maye, and Kathy Williams.

Four of the graduates have been hired by major radio stations in the area. Mr. DEWS is production assistant, WPGC 95.5 FM, "Donnie Simpson Show," and works full-time in WPGC Sales Department; Mrs. CROSS-MAYE is production assistant, WPGC 1580 AM, "Robin Breedon Show;" Mr. JACKSON has his own show on WPEW, Monday-Friday, 3-6 a.m.; and Ms. HARLEY is pursuing a career in Voice-Over Commercial Production.

Students train in the areas of production engineers, voice-over specialists, board operators, newscasters, disc jockeys, and talk show hosts. There are day and evening classes. "The proof of any school's training ability is if the student can get a job in that trade when they graduate," said Pearl Murphy, AAMI executive director.

8TH STORY of Level 1 printed in FULL format.

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The Ethnic NewsWatch
New York Voice Inc./Harlem USA

June 17, 1998

SECTION: Vol. 41; No. 11; Pg. 9

LENGTH: 560 words

HEADLINE: Harlem Teen Wins Hal Jackson Talented Teens Contest

BODY:

Harlem Teen Wins Hal Jackson Talented Teens Contest

The 28th New York State competition which is sponsored by the Committee for Positive Youth and chaired by Flora Haynes, celebrated its anniversary this year with 17 young ladies between the ages of 13 and 17 competing for the title. They presented a show that was both vitalizing and effective.

The contest, which was founded by radio pioneer Hal Jackson, affords teenage girls an opportunity to display their performing talents on a prestigious stage to an audience that is both supportive and appreciative.

The contestants were judged in three categories: appearance, personality and achievement, and talent. Each young lady had 20 seconds to speak about the school they attend, hobbies, award and honors they received, and aspirations for the future. Talent ranged from singing; modern, ballet and tap dancing.

Debi Gilchrist, Miss New York State 1981, a proficient singer, opened the show with a jubilant rendition of "Lift Every Voice and Sing," assisted by the Harlem Marine Cadets as color guard. Serving as hostesses were Nadine Shaw, Miss New York State 1982, and Minnie Mobley, Miss New York State 1993.

The curtain opened with "The Impossible Dream" featuring reigning queen Sophia Moon. The contestants looked bewitching in their pastel colored gowns.

After all phases of the competition were over, reigning queen Sophia Moon sang a soul-stirring rendition of her winning song, "One Moment In Time." Sophia joined all of the contestants in a production number choreographed by Tiffany Walker and Nicole Vaughan, which had the audience in an uproar.

The distinguished panel of judges responsible for selecting this year's winners included Ken Jones, Assistant Public Relations Director of Ophelia DeVore Associates; Elinor Tatum, Publisher of the Amsterdam News; Irene Merring, Miss New York State 1994; Victoria Dillard, actress, ABC series "Spin City" and HBO's "Gravedigger's Daughter;" Elaine Smith, Assistant Professor of Physical Education and founder/Director of the Dillard University Dance Ensemble.

Three of the winners were dancers, and two singers. As the final moment came, the stage was tense with emotions. The fourth runner-up, 16 year old singer Saja Gibbs from the Bronx, performed an old favorite, "If I Could." Third runner-up, 14 year old Kiya Jenkins from Harlem, tap danced to "It Don't Mean a Thing." Second runner-up, 16 year old Janine Beckles from Manhattan, was a ballerina. First runner-up, 17 year old Chantal Bowen, a modern dancer from

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Jet

April 12, 1999

SECTION: COMMUNICATIONS; Pg. 32

LENGTH: 682 words

HEADLINE: Black Broadcasters Organization Salutes Celebrated Communicators

BODY:

Mariah Carey, Carl Franklin, Shirley Caesar, Hal Jackson, Tom Joyner, Danny Glover and Lauryn Hill recently were honored at the National Association of Black Owned Broadcasters (NABOB) 15th Annual Communications Awards Dinner in Washington, D.C.

More than 900 guests attended the black-tie affair hosted by comedian Cedric "The Entertainer."

The first recipient of the evening, Mariah Carey, was saluted as Entertainer of the Year. The sultry songstress who has sold more than 90 million records worldwide, making her the biggest-selling female artist of the '90s, was very grateful to the Black media for supporting her career.

"I know how very important it is to be here to thank the Black media," said Carey. "You have given me so much support."

Guests were swooned by balladeer Smokey Robinson, who performed an hour-long concert of his famous tunes. More Love, Being With You, Oooo Baby, Baby, My Girl, and The Tracks of My Tears were just a few of the tunes Robinson and his band performed to serenade the screaming audience.

Gospel recording artist Cissy Houston presented the Pioneer in Music Award to her longtime friend and nine-time Grammy-winner Shirley Caesar.

"I'm grateful for the Grammys," said Caesar. "But let me tell you something, it's good when you can be honored by your own."

Feature film director Carl Franklin was presented the Oscar Micheaux Award for Excellence in Film. Actor Don Cheadle, who had a prominent role in Franklin's film Devil in a Blue Dress, presented the award to Franklin, whose most recent project, One True Thing, earned actress Meryl Streep an Oscar nomination.

The Pioneer in Broadcasting Award went to syndicated radio disc jockey Tom Joyner. Known for being the "Fly Jock," and "the hardest-working man in radio," Joyner spoke passionately about the recent blatant racism that is attacking the radio waves and the Black advertising market.

"Together our voices can drown out the racist rhetoric," said Joyner.

Lauryn Hill was honored with the NABOB Entertainment Achievement Award. Hill, who was performing at the final show of her three-day, sold-out concert in Washington, D.C., was unable to attend the dinner, but she accepted the award

Jet, April 12, 1999

the previous evening during her show.

The final two awards were bestowed upon actor and humanitarian Danny Glover and Hal Jackson, the 60-year veteran of radio and television who has paved the way for most Blacks in the communications field.

Jackson was the first Black radio announcer in network radio, the first Black play-by-play sports announcer on radio in the country and the first Black to host an interracial network TV show on NBC-TV. He received the NABOB Lifetime Achievement Award.

The Mickey Leland Public Service Award was presented to Glover by musical genius Stevie Wonder.

Glover, who has used his super-stardom to help those less fortunate, has devoted his time to many causes. Some include helping at-risk young people, stressing the importance of education; supporting humanitarian efforts to improve the lives of people throughout the world; promoting the advancement of human rights; and sustaining economic development for nations of Africa and the Caribbean.

"The fact that Stevie Wonder presented the award is most special because he is a public servant," said Glover. "This award is more than anything I could ever wish for. Mickey Leland gave his time to African causes, and he was always there. . . ."

Some distinguished guests included the Rev. Al Sharpton, president, the National Action Network; William Kennard, chairman, Federal Communications Commission; Percy Sutton, chairman emeritus, Inner City Broadcasting Corp.; and Pierre Sutton, chairman, Inner City Broadcasting Corp.

NABOB was organized in 1976 as a response to the underrepresentation of Black Americans in the communications industry. As the voice of the Black broadcast industry, NABOB has been instrumental in shaping national government and industry policies to improve the opportunities for success for Black and all other minority station owners.

GRAPHIC: Picture 1, Mariah Carey, the biggest-selling female singer of the '90s, was NABOB's Entertainer of the Year; Picture 2, Other honorees included Carl Franklin, Oscar Micheaux Award for Excellence in Film; Shirley Caesar, Pioneer in Music Award; Hal Jackson, NABOB Lifetime Achievement Award; and Tom Joyner, Pioneer in Broadcasting Award, Picture 3, Actor Danny Glover affectionately hugs singer and humanitarian Stevie Wonder as he presents Glover with the Mickey Leland Public Service Award. Priscilla Clarke; Picture 4, Comedian and NABOB dinner host Cedric "The Entertainer" kept the NABOB audience laughing all evening; Picture 5, Balladeer Smokey Robinson performed an array of his famous hits including More Love, Being With You. Oooo Baby, Baby, My Girl and The Tracks of My Tears.

LANGUAGE: ENGLISH

LOAD-DATE: April 20, 1999

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Copyright 1995 Daily News, L.P.
Daily News (New York)

October 27, 1995, Friday

SECTION: Television; Pg. 138

LENGTH: 338 words

HEADLINE: A FAME-D VOICE OF BLACK EXPERIENCE

BYLINE: BY DAVID HINCKLEY

BODY:

HAL JACKSON has broken a lot of barriers over his 57-year career in radio, starting in the 1930s when he was told that no black man only the phrase wasn't "black man" would ever have an on-air position in radio.

Since then, Jackson has broadcast sports, hosted talk shows, even done TV. He has played pop music from Big Bands to hip hop, and he still does, on "Sunday Classics" over WBLS (107.5 FM), 8 a.m.-4 p.m.

This Sunday, however, he's got another date. He will be one of the first five African-Americans inducted into the Radio Hall of Fame in Chicago.

After somehow missing blacks for the first six years of its existence, the Hall is catching up. Besides Jackson, it's inducting Herb Kent ("The Kool Gent"), Jesse Blayton Sr., whose WERD was the first black-owned station in the country, Kansas City's Andrew Carter and jazz pioneer Yvonne Daniels. All but Jackson and Kent are deceased.

"I knew them all," says Jackson. "All fine people, and it's a real honor to be alongside them."

The recognition "comes a little late," Jackson agrees, in a tone that says this is nothing new. "But I'm so honored to get it."

Other inductees at the ceremony, which will be broadcast live Sunday over WABC (770 AM), 8-10 p.m., include baseball announcer Jack Buck, satirist Stan Freberg, executive Edward McLaughlin and long-time WTIC (Hartford) morning man Bob Steele. "The CBS World News Roundup" will also be inducted.

The Hall was started in 1988 in Freehold, N.J., by the Emerson Radio Corp. and moved to Chicago's Museum of Broadcast Communication in 1991. It keeps extensive radio archives.

Jackson will do part of his Sunday show by phone, then go back to work next week at WBLS, where he's a vice president of Inner City Broadcasting. Not bad for a man well into his 70s.

"Retire?" he says with a laugh. "I don't know what I'd do if I retired. This is what keeps me young."

TIME TO GIVE: WNYC (93.9 FM, 820 AM) yesterday launched its fall fund-raising drive. The goal is \$ 800,000.

Thoughts

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SALUTES



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YEARS

OF BROADCAST
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