

THE RAY WILLIS REPORT IS KCEP A BLACK RADIO STATION?



RAY E. WILLIS

There's no doubt in my mind that the earning power of more mature adults could move the station into a desired direction if enough people showed interest.

Since the station started as a training ground for would-be teen disc jockeys, it has continued to operate on much the same premise after its power boost.

Demographers say there are more than 103,000 blacks in southern Nevada. I would encourage every adult out there who wants KCEP to play more of a certain kind of music to get out a pen and paper right now. Write a letter to KCEP General Manager, Al Johnson, 330 West Washington Ave., Las Vegas, NV 89101. Tell him what you want broadcast and ask him to acknowledge your letter with a personal reply.

by Ray Willis

Turn on KCEP-FM 88.1 radio station anytime night or day and you'll invariably hear some form of soul music emanating from the airwaves. That's because the station is an all-Black broadcast facility — or is it?

Originally, KCEP was a fledgling station at best. It began under the tutelage of Mr. J. David Hoggard, Sr., former Executive Director of the Economic Opportunity Board of Clark County, as a training base for black men and women interested in the pursuit of a career in broadcasting. Operating sporadically and on a piecemeal basis, KCEP

formerly had only 10 watts of power, less than that of a standard light bulb! Little wonder why it could only be heard on a limited basis of a mile or two beyond its base station in the Golden West Shopping Center (now Nucleus Plaza).

It operated like this for several years with only a dedicated cult-like following of individualist, longing for a variation to the kind of nondescript music heard on every other local radio station. Avid KCEP listeners living miles away went so far as to rig elaborate antenna systems at their homes in order to pull in KCEP's tepid signal.

Then it happened — KCEP got its big break when it won approval from the Federal Communications Commission in the early '80s to erect a bigger tower and increase its power from 10 watts to a whopping 5,000 watts of radiating power. Enough power to propel its signal to within a 100 mile radius. Working feverishly, KCEP's loyal cadre of disc jockeys, engineers, volunteers and a few paid staff, including yours truly as general manager made history in 1983.

When KCEP began broadcasting a much stronger stereo signal from its new base in the historic Westside School at 330 West Washington — still its headquarters to this date.

Once the station's signal could be heard throughout Clark County, its audience got bigger, but so did its problems. Almost immediately there were complaints about one thing or another. "You're playing too much rap music. You're not playing enough gospel! You don't play enough oldies. You don't have enough local news! Your disc jockeys can't talk properly." And

on and on ...

As the station grew it also began to prosper financially. McDonald's Corporation took out a long term underwriting agreement and other corporate and local sponsors followed suit.

Instead of being a liability to its licensee, EOB, it began to more than pay its own way. At this stage of the station's development there would be more detractors. Through it all, the station remained on an even keel and kept to its mission of providing entertainment and information for the predominantly black

residents of southern Nevada.

Which brings me to my main concern relative to the station. You see, contrary to what many believe, KCEP is not a black station perse. That's because its licensee, the Economic Opportunity Board of Clark County, is not a black agency. EOB is an anti-poverty federally-funded agency which operates a myriad of government-sponsored programs such as Head Start and Senior Transportation.

Founded in the '60s, EOB, initially had a white governing board as was its first executive

director. Before the agency moved its headquarters to West Las Vegas it was even located in the vicinity of the Las Vegas Convention Center!

Not that it will happen but think about it as your tune in to KCEP and listen with enjoyment to "For Women Only" or "Straight Talk" or any of the gospel or soul music offerings which can only be heard on this stations — that at any given moment the station's format is subject to change to conform to the mandate of the EOB board.

Some Blacks may argue that

the station doesn't serve them anyway — that it has been given over the young people because of the type of music frequently played on the station. Fact is, the reason so much younger/hip music is played is because it's the kind of music the station uses as its primary vehicle to obtain financial support.

If you want more jazz or oldies or whatever, it's up to YOU collectively to let the station manager, and the EOB board know what you prefer to hear. And, on top of that, be prepared to support the station financially.

A MUSLIM AMERICAN RESPONSE TO SHARAZAD ALI

by M. Abdul-Kaber Ramaden
Resident Imam Masjid Muhammad

The book, The Blackman's Guide to Understanding the Black Woman by Sharazad Ali has prompted a tremendous amount of media coverage, public and private debate and written response by numerous African-Americans. The Muslim American community has an equal interest and, possibly, a paramount concern regarding the damaging effects of this book. It is obvious that Ms. Ali is African-American. It is stated, believed and/or implied that she is also Muslim.

While the publication, The Blackman's Guide to Understanding the Black Woman contains no research, evaluations or surveys to substantiate or support the author's position, it directly contradicts, violates and disrespects the Muslim Holy Book, the Holy Quran and the Sunnah (the way of the Prophet Muhammad). This leads Muslims to question the legitimacy of Ms. Ali being "Muslim".

Ms. Ali, seemingly, suffers from preoccupation of seeing the African-American woman as a savage, lower animal. Ali writes: "She, as with any other cub, is taught survival skills. As the cub, she mimics and includes these practices." (pp. 1-5).

Another example of the African-American female-as-animal theme presented by Ali is: "The Black women in this category are the most difficult to reach and train...she becomes ferocious...will fight viciously...she is a rat who behaves like a dog while purring

like a cat..."

These harsh statements, criticisms and insults are forbidden by Allah in the Holy Quran, 49:11-12. (11) "Nor defame nor be sarcastic to each other by (negative) name calling: ill-seeming (wrong) is name calling, reflecting wickedness, to be used by one after they believe: And those who do not stop are wrongdoers. (12) Nor speak ill of each other behind their backs. Would any of you like to eat the flesh of their dead brother? Nay, you would hate it."

These verses of the Holy Quran are demonstrated and reinforced by Allah's Messenger, Muhammad (pbuh) when he said: "The Muslim should cover the faults of their fellow Muslim (human) and Allah will cover their faults in this world and the hereafter."

Again, Prophet Muhammad (pbuh) said, "The Muslim speaks that which is good or remains silent." So, while Ali (Sharazad), claims to be a Muslim, her book violates both Quran and Sunnah.

On page 97, Ali attempts to give the "Black" man the right to be absent from home for any period he chooses without accountability to his "woman". In the following pages, she suggests that complete domination by the Black man is the solution to any potential conflict which may occur from his absence.

Allah addresses the relation of the man and woman in His book, the Holy Quran thus, "Women have the same rights in relationship to their husbands as are expected in all decency

from them." 2:228

The Prophet Muhammad (pbuh) said: "the believing Muslims who show the most perfect faith are those who have the best disposition and the best of

you are those who are best to their wives."

Ali's writings suggest that the Black woman suffers from a dependency complex. She (See Muslim, Page 7)

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