

# Throwback: Michael Jackson: Got To Be There



"Got To Be There" is Michael Jackson's first solo single and it was recorded and released in 1971 months before his debut solo album, also titled *Got To Be There*, came out. Jackson was still a member of his family's group and would be until the Victory Tour in the '80s. The Jackson 5 were teen stars on the Motown label but Michael and Jermaine launched solo careers around the same time. Jackson's brothers provided background vocals for the album. "Got To Be There" shot to number one soon after it was released in October of 1971. Michael's voice had not changed yet at age 13 but his natural ability to sing ballads was more advanced than his years. There was no

question that his role as the frontman of The Jackson 5 was well deserved but his performance of “Got To Be There” revealed a supernatural talent to emotionally connect with all kinds of listeners. The single and album were a preview of the kind of artistic power and popularity Jackson would have in the future.

*Got To Be There* was a top ten entry on the charts and the second single, “Rockin’ Robin,” hit the number four spot. Jackson achieved his first solo hit with “Got To Be There” and was on his way to making more history with his brothers and as a singular artist over the next decade. Jackson had recorded a classic song that would later be covered by The Miracles, Black Ivory, Chaka Khan, George Benson, and Boyz II Men. *Got To Be There* was remastered and reissued in 2009 as a three-disc compilation called *Hello World: The Motown Solo Collection*.

---

## Media Questions Of The Week

*Lizzo says there’s no song of the summer this year because no one can control the algorithm:*

*“It is stressing people the f\*ck out”*

[pic.twitter.com/tTnFIBklai](https://pic.twitter.com/tTnFIBklai)

– Pop Crave (@PopCrave) [September 6, 2025](#)

---

# Listen: KIRBY: Miss Black America Album Stream



KIRBY's *Miss Black America* is a dedication to her Mississippi hometown and a loving defense of the south. It was four years ago when the singer-songwriter released *Sis. He Wasn't The One*. KIRBY pulls you in with her soulful tone that has a tiny rasp and an angelic higher register. Whether she is calling out the government on "The Man" or reminding folks that Mississippi is not a remote island but a part of the nation on the title track, KIRBY manages to entertain while sharing structural frustrations and heralding family. It is a world of old Cadillacs, Waffle Houses, plantations, the KKK, and curvy women.

She sums it up when she says, “When I go to the Dockery Plantation and stand on the land that my ancestors picked cotton on, sang on, danced on, and cried on, how can I not feel a responsibility to tell their story? To try and own my masters because those who started the blues indeed had a master. If you’ve never been to Mississippi, this record should take you there.”

*Miss Black America* does revere KIRBY’s ancestors, but it’s also an autobiographical trip planted in a musical foundation of funk, blues, and R&B. KIRBY celebrates southern culture and claims the American dream while still pointing out certain gripes about life in the United States. *Miss Black America* compresses the contradictions of being Black and successful in the United States. She delivers the 12 songs with a short guest list that includes fellow Mississippian Big K.R.I.T., Akeem Ali, and the Tennessee Mass Choir. KIRBY oozes a sweetness that makes the gospel blues of “Reparations” feel like an accessible karaoke moment that does not lose the power of its message. KIRBY’s *Miss Black America* is a rich dip into the happenings below the Mason-Dixon Line with a group of songs just as sustainable as the cuisine.

<https://open.spotify.com/album/5lSpRx7o1F60p2ZFuTmgIg?si=GafAHZz9QcmDXarb8rijXg>

---

## **TAVE Releases Fly Away EP**





TAVE's *Fly Away* EP is one more thing to add to your 2025 R&B haul. The producer/musician and his guests, who include but are not limited to Stacy Barthe, Bibi Bourelly, Eric Bellinger, Musiq Soulchild, and Kenyon Dixon, excavate through a raft of emotions and land on listening bliss. TAVE summed it up when he said, "It's about having real conversations and creating stories that stay true to what we are experiencing: melodies, truth, and ultimately... love." From the moment the EP

opens with “Difference Now,” it’s clear that *Fly Away* was created with raw confessional energy tapped from soul-etched memories. Barthe’s voice is an emotional highway leading deeper into self-knowing that plays off of singer Runkus’ words. The engagement continues throughout the EP that has guaranteed replay value thanks to no filler and eight juicy songs with a team of underground stars and a Philly legend. TAVE has been busy writing songs for folks like K-Pop girl group AESPA and R&B phenom Masego. The switch from writing for others and focusing on his own art was a fluid move with *Fly Away* and should be the beginning of an interesting solo career.

<https://open.spotify.com/album/2LBkSXLjkKvUdGjySYvtGF?si=Eds30mDDS-0djLi8Z0bHJQ>