New Edition kicks-off Concert Season at Kings Dominion

The contemporary musical group, "New Edition," will kick off Kings Dominion's 1985 concert season on Sunday, June 2, for two shows, 4:00 p.m. and 8:00 p.m.

Also appearing will be special guest, UTFO.

The New Edition burst on the musical scene two years ago with their smash hit, "Candy Girl," which topped the charts in five countries, including the United States.

Other New Editions hits include, "Is This the End," "Jealous Girl," and their most recent hit, "Cool It Now."

The New Edition will perform in Kings Dominion's 7,500 - seat amphitheater, "The Showplace."



UTFO will be the special guest artist at the opening show at Kings Dominion.

Annapolis Arts Festival Promises a Variety of Entertainment

Continuous performances are scheduled on an outdoor stage during the 23rd annual Annapolis Arts Festival June 14, 15 and 16 in a waterfront park in the downtown area of Maryland's capital city.

A variety of entertainment is planned including bluegrass, country, folk, jazz, Dixieland, calypso and gospel music,; children's theater; puppets; dance; mime; clowns and magic shows.

Other events of the three-day festival include exhibits by 130 artists and craftsmen under huge decorated tents and in outdoor booths. The Festival's famous Discovery Tent will be open for - children - only from ages three through 11.

Festival hours are 11 a.m. to 11 p.m. June 14 and 15, and 11 a.m. to 8 p.m. June 16. Admission, that includes all events, is $4 for adults and $1 for children.

Annapolis Arts Festival stage performances will begin Friday, June 14, at 11 a.m. Scheduled are: Mandy, clown act; John Carrington, magician, impressionist; Kathleen Jacobs & Puppets; Professor Kool; Kathleen's Dance Centre; Bob Ortiz, guitar and vocal; David and Ginger Hildebrand, folk music duo; Windy Ridge, country and bluegrass band; Big Nite Out, swing band, and The Van Dykes, rhythm and blues band.

Saturday, June 15, stage events will open at 11 a.m. Performances will include Elaine Stevens Dance Studio; Mike Schirmer, magic show; Tomi Casciero, mime, clown, actor; Children's Theatre of Annapolis, selections from Gilbert and Sullivan's "HMS Pinafore"; Reflex and the Hip-Hop Krew, break dancers, mime.

Other stage programs Saturday, June 15, will include: Bob Brown Puppet Productions, "Cosmic Capers;" Gary Young Mime Theatre; Simple Gifts, folk music: The Stardells, country band; and The Maryland Pacesetters Steel Orchestra.

Sunday, June 16, stage events will include: One Accord, Christian music, jazz and rock; The Queen Sisters & Co., gospel singing; Bay Winds Concert Band; Hope Clayton and Friends, songs; Roy Battle and The Altones, jazz and swing band; The Sunshine Skiffle Band, jazz and Dixieland; The Witness Band, jazz; and T-J Connection, contemporary jazz and rock.

The annual Annapolis Arts Festivals are spansored by the Annapolis Fine Arts Foundation, Inc., a non - profit organization that supports arts - oriented projects and organizations.

For more information call 267-7922.

Friday Plus

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African Ballet Set To Perform For African Aid

BCB Enterprises is presenting Ballet Djoliba in a special benefit performance for African Aid on Saturday, June 15, 1985, at the Towson Center on the campus of Towson State University. Performance time is 8:00 p.m.

The Ballet Djoliba was founded in 1964 in the Republic of Guinea. The troupe has worldwide acclaim and has performed on numerous occasions in Africa, Asia, Australia, Europe, Latin America, Japan, and the United States. Their appearance at the Towson Center marks the beginning of a nationwide tour of major cities. Forty members comprises the company including musicians, dances and traditions of Africa's past.

The net proceeds from this benefit performance will be donated to the Catherine Chandler-Buster Memorial Fund for Children's Aid, Inc., providing scholarships for African students in various disciplines, including agriculture, animal husbandry, etc.

Tickets for this event are priced at $10.00 and are now available at the Towson Center ticket office, all Ticketron locations in Baltimore and Washington, D.C. area, and the Baltimore Box Office at 601 E. Pratt Street. For ticket information call 321-2244.

Rowhouse And Greenmount Cemetery Tours Scheduled

Offered in conjunction with the Peale Museum's permanent exhibit, "Rowhouse A Baltimore Style of Living," this tour traces the development of rowhouses from 1800 through 1950 and features over 10 different neighborhoods including Federal Hill, Union Square, Patterson Park, Ednor Gardens, Bolton Hill, Charles Village and Northwood. 10 a.m. - 2 p.m.; $15 for Museum members, $20 for non-members. Tour begins at the Carroll Mansion, 800 E. Lombard Street.

Johns Hopkins, Enoch Pratt, Theodore McKeldin, Betsy Patterson, William and Henry Walters, and John Wilkes Booth are just some of the famous and infamous Baltimoreans buried in the great landmark. Established in 1838, the cemetery features some of the finest examples in the country of Victorian and post-Victorian funerary moments and tombstones. 9:30-11 a.m. Free to members; $5 per person for non-members.



Grace Jones, starring as the villainous May Day, demonstrates her prowess as a bodyguard by overpowering a menacing KGB agent in the new James Bond adventure film, "A View To Kill."

Sylvester Campbell to perform at Weekend of Ballet and Modern Dance

On June 7, 8 and 9, 1985 CURATORS OF MARYLAND ARTS will present "FULL SPECTRUM: A WEEKEND OF BALLET AND MODERN DANCE" in the Meyerhoff Auditorium at The Baltimore Museum of Art. All performances will begin at 8:00 p.m.

The program will feature performances by Camille Izard & Dancers directed by Camille Izard, formerly of the American Ballet Theater, and the PATH Dance company directed by Kathy Wildberger, formerly of the Toronto Dance Theater. Special guest performer for the weekend will be Sylvester Campbell, winner of an award at The Third International Ballet competition held in Moscow in 1977.

A new work entitled "The Goddesses" choreographed by Jeff Duncan, founder of the Dance Theater Workshop in New York and performed by Ms. Izard and Ms. Wildberger to an original score by Geoffrey Wright from the Peabody Conservatory of Music will also be presented. Special slide photography for the piece will be done by J. Brough Schamp.

The Weekend of Ballet and Modern Dance is a benefit with all proceeds going to establish a permanent collection of art for the Radiation Therapy Department of The Johns Hopkins Oncology Center.

For further information about performances, call (301) 467-6029.



Donnie Matthews Butler

Meanderings and Meditation

A fortnight ago, I traveled to the City of Brotherly Love — Philadelphia, PA with my aunt and uncle, Damita Jo and Biddy Wood.

Damita was on a weekend gig at a new jazz club, Jewels, located on Broad Street, a few blocks above City Hall.

Baltimore favorite Carlos Johnson, as usual, was on hand to lead the band.

Jewel and her husband Bill Mann, have designed a most intimate jazz room with no obstructing poles and an excellent sound system.

In addition, their staff is ultra friendly and courteous, especially Dee, a quite stylish lady who is the manager of the club and dispenses the drinks with a derby perched on her head (her trademark).

Damita came to sing and sing she did. Though I'm certain to be a trifle prejudiced I agreed with the standing ovations of the audience and her shows were well deserving of the response.

On hand closing night was Baltimorean Douglass "Jocko" Henderson, a longtime Philly resident, whose educational "rap" record is being utilized in school systems from New York to California.

The only distractions, tripwise, were the constant pros and cons that are bounded concerning the tragic loss of a West Philadelphia neighborhood when police decided to MOVE.

Back to Jewel's, it is a split level club with a lounge on the Broad St. side and seven steps down to the Jazz Room that goes a short perpendicular block to Fairmount Ave. (Are you still with me?)

Leaving the club, I passed a building with a very high wall and found out it was over Girard College.

Seems that old man Girard left in his will that he wanted a 30 foot wall built to keep out dogs and sreggin (spell it backwards).

The city, it seems, decided to put 15 feet underground and 15 feet above. It reminded me of that old song, "I Wish I Had Wings of An Angel, Over These Prison Walls I Would Fly."

I'm not sure if the college still exists, but I did see some of the folks and a canine or two on the grounds.

MOVE has been removed; old man Girard is spinning and Jewels is swinging to an integrated crowd in the City of Brotherly Love.



Carl Matthews

SOUNDS

MARVIN GAYE
"Dream Of A Lifetime"
(Columbia)

No doubt many of us miss Marvin (it would be safe to say that The Commodores do, at least); some probably miss him as much as Presley fans miss Elvis, as much as Beatle fans miss Lennon, and so on. This latest Columbia release should help us all remember the great talent that he was with an interesting batch of previously unreleased material.

Marvin would have been 47 this past April. No doubt millions have grown up with his music — from his first album "The Soulful Moods Of Marvin Gaye" to "In Our Lifetime" and beyond. And when it came to hitting the pop charts, as well as the soul charts, there was no mountain high enough.

Some of the songs here were recorded during the sessions for his next scheduled Columbia album that unfortunately ended with his untimely death. Other tracks are unreleased recordings from the Motown period.

The funky "Sanctified Lady" is one of the best Marvin Gaye records ever, and appears here without the bleeps that are on the single version. This and other tracks show how Gaye could sing with a sensuality vastly different from Prince, whose lyrics sometimes reflect attitudes that lack credibility and come across as esoteric to some.

The finger-snapping "Ain't It Funny (How Things Turn Around)" has a nice sax in the background and vocals as energetic as those of the classic "Inner City Blues", a great 5:00 opener for side two. "Symphony," from the Motown sessions, shows its age, but is reflective of classic Marvin. The title track closes the album.

This album, as well as "Anthology," will always be among my favorite Marvin Gaye albums, despite the fact that "this album contains lyrical content that may be considered offensive to some listeners."

Other cuts: "Savage In The Sack," "Masochistic Beauty," "It's Madness," "Life's Opera," "Dream Of A Lifetime."



Marvin Gaye



Fishbone

FISHBONE
"Fishbone" (Columbia)

Fishbone is a 6-man group led by a 17-year-old drummer known as Fish, and their debut Columbia release is this crazy 6-song EP that defies strict categorization.

The album opens with the kick-out-the-jams rocker "Ugly," which manages to mix elements of new wave, heavy metal, punk, ska and other musical forms to produce one of the wildest cuts I've heard in a while.

"? (Modern Industry)" is sort of reggae-ish new wave rock the likes of which I haven't heard done this well since Was (Not Was) (a group that had the hit 12-inch "Tell Me That I'm Dreaming" b w "Out Come The Freaks.")

The Party At Ground Zero" on side two must have been one of the craziest parties around, judging from this. This band has managed to put together an album that crosses all of the usual boundaries" of LP making (like Beatles albums did) while defining a unique, memorable sound for the discriminating rock fan looking for something new and exciting. Due to the possibly offensive title I won't mention the name of the EP's final cut, but it is a rather humorous track. Long live Fishbone.

WORD OF MOUTH FEATURING D.J. CHEESE
"King Kut"
(Beauty And The Beat)

Duke Bootee, who was one of the featured rappers on the 1983 Sugar Hill 12-inch "Message II (Survival)," produced this 7-minute rap extravaganza complete with typical rap and professionally-done scratching. See if you recognize the national anthem that is played briefly between each group of verses.

Bonus beats mixed by Latin Rascals, and the dub version mixed by Duke Bootee appear on side two of this 12-inch.

Billy Eckstine at Charlie's

One of the greatest jazz and ballad singers, Billy Eckstine will bring his silky smooth baritone voice to Charlie's Georgetown until Sunday June 2.

For the past forty years Billy Eckstine has stood at the top in the world of solo vocalists, and he continues to dazzle fans wherever he performs. He has won virtually every poll as a premier singer and garnered a series of gold records that include such classics as "Fools Rush in," "I Apologize," "Caravan," "Prisoner of Love," and "Cottage for Sale."

Recently, Mr. Eckstine has received rave reviews after returning to recording. His latest album is I Am A Singer and it is on the Kimbo label.

"Mr. B." (as he is known to fellow musicians and friends) has been at the center of an entire era of jazz that continues to grow. In the late 30's, after leaving his home base of Pittsburgh, he joined the Earl Hines Orchestra. Billy now credits Earl Hines for his early success.

In the early forties, when many singers were leaving big bands to launch solo careers, he formed an orchestra that is now legendary and consisted of many of the soon - to - be jazz greats of the be bop era.

Charlie Parker, Dizzy Gillespie, Miles Davis, Art Blakey, Sonny Stitt, Frank Wess and Sarah Vaughn were some of the greats who made up the Billy Eckstine Band.

Recently Billy was seen in the Motown salute to the Apollo Theatre, where he was joined by his protege, Sarah Vaughan for an emotional duet.

Mr. B still has a way with romantic ballads combining his silky smooth delivery and good looks to work his own form of magic.