Grandmaster Flash

GRANDMASTER FLASH
"The Source" (Elektra)

Just what is "hip-hop" anyway?

The answer will be found in the grooves of this latest release by Grandmaster Flash, who tells us that "hip-hop is just starting to form its own identity. You can't put a band behind hip-hop... It's a ghetto thing. It's always with just turntables and microphones."

You hip-hop experts out there know that Mr. Joseph Saddler, better known as Grandmaster Flash, is one of the pioneers of the hip-hop movement. Born and raised in the Bronx, Flash released such discs as "Super Rapping," "Super Rapping #2" and "We Rap More Mellow" before joining Sugar Hill Records to release "Freedom" under the name Grandmaster Flash And The Furious Five. "Freedom" went gold.

As a collector of Grandmaster Flash records this reviewer well remembers the discs that followed. "The Birthday Party" had a similar beat and style. And then there was "The Adventures Of Grandmaster Flash On The Wheels Of Steel."

That popular 12-inch, in which Grandmaster Flash introduced the turntable techniques of "break mixing" and "scratching," featured pieces of such hits as Chic's "Good Times," Blondie's "Rapture" and Queen's "Another One Bites The Dust," all put together in that special Grandmaster Flash way.

A friend of mine recently asked me about a record from a few years back that proclaimed: "It's like a jungle sometimes, it makes me wonder how I keep from going under." 'Twas easy for me to recall "The Message," one of Grandmaster Flash's biggest and most "relevant" raps.

During the days of "Freedom," Grandmaster Flash And The Furious Five consisted of Grandmaster Flash, Melle Mel, Mr. Ness, Rahiem, Kidd Creole and Cowboy. After the release of "The Message" album, Melle Mel left and took the Furious Five name with him.

Last year, Grandmaster Flash released their first album for Elektra, "They Said It Couldn't Be Done." Among the singles released from that one was "Girls Love The Way He Spins" backed with "Larry's Dance Theme." "Larry's Dance Theme" of course sounded much more "fresh" in its remixed entended version, which appeared only on the 12-inch.

Thus, we will be waiting for an extension of "Larry Dance Theme (Part 2)" (that's right friends, a sequel), which is now only a 3:27 track on Flash's latest album, "The Source."

Grandmaster Flash's current group is: Guy Todd Williams (Rahiem), Nathaniel Glover (Kidd Creole), La Von Dukes (La Von), Russell Wheeler (Broadway), Larry Parker (Larry Love) and Jesse Dukes (Shame).

The subway and street noises you hear at the beginning of the album provide a suitable background for the rap called "Street Scene," which runs right into "Style (Peter Gunn Theme)." "Style," of course, uses the popular Henry Mancini composition and sounds a lot like what we heard on Flash's last album — those of us familiar with "It's Nasty" (music taken from Tom Tom Club) and other Sugar Hill rap classics know what to expect. By the way, listen for pieces of "Freedom" and "Jazzy Sensation" on this cut.

"Freelance" is the most "Freedom"-like track we've heard from Grandmaster Flash in a while, with lots of crowd noise, plus a beat that leans more toward go-go, some turntable wizardry from the master and of course, that ever-present rap. Pure party jamming.

If you want mainstream R&B music look elsewhere.

PATTI LABELLE
"Winner In You" (MCA)

The lady who brought us such hits as "New Attitude," "Stir It Up," "If Only You Knew" and many others returns with another album that's sure to please the many die-hard LaBelle fans.

This time out Richard Perry, Burt Bacharach, Carole Bayer Sager, Nickolas Ashford, Valerie Simpson and others appear as producers; Freddie "Ready" Washington and Burt Bacharach are among the musicians.

Patti LaBelle

The album opens with the well-crafted "Oh, People," with just the right sweetness from female background vocalists "The Sweeties" (Carla Benson, Evette Benton and Barbara Ingram). Patti is also in fine voice on "On My Own," a duet with Michael McDonald, who has hit the charts with such songs as "I Keep Forgetting."

"You're Mine Tonight" is the kind of rocker we've come to expect from Patti since she's hit the charts with "New Attitude," even if this track sounds like The Pointer Sisters sounding like The Cars.

"There's A Winner In You," an Ashford and Simpson composition from the play "Pipes," is one of the best tracks here, displaying that Patti LaBelle versatility I've heard so much about lately. To have her continue to do material such as this and stay away from forgettable fluff like "Sleep With Me Tonight" would just be fine and dandy as far as this reviewer is concerned.

Other cuts: "Something Special (Is Gonna Happen Tonight)," "Kiss Away The Pain," "Twisted," "Finally We're Back Together," "Beat My Heart Like A Drum."

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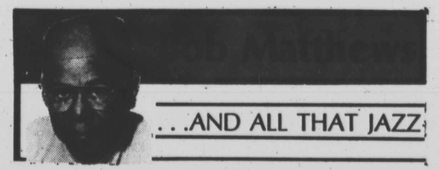
V-103's Top Twenty

1.	I've Learned To Respect	Stephanie Mills
2.	On My Own	LaBelle/McDonald
3.	I Can't Wait	Nu Shooz
4.	Kiss	Prince
5.	Heat of Heat	Patti Austin
6.	The Finest	SOS Band
7.	Never As Good As the First Time	Sade
8.	Crush On You	The Jetts
9.	Greatest Love of All	Whitney Houston
10.	Rock Me Amadeus	Falco
11.	High Horse	Evelyn King
12.	Party Freak	Cash Flow
13.	If Your Heart Isn't In It	Atlantic Star
14.	Love's On Fire	Aleem
15.	Stay	Controller
16.	Under the Influence	Vanity
17.	Do It To Me Good	Michael Henderson
18.	What's Missing	Alexander O'Neal
19.	Rock the Bells	L.L. Cool Jay
20.	Oh Louise	Junior



It's a jazz set at Ethel's Place this weekend, with **Richie Cole** and his group, the featured artists in residence.

Richie, for the unitiate, is an alto sax player, out of the mold that spawned **Jackie Mac, Phil Woods** and **Sonny Criss**, and has played often in this area.

Can remember specifically one of his appearances for the Left Bank Jazz Society at the old Famous Ballroom, when local alto man **Arnold Sterling** joined him on stage.

That was a rooting-tooting session, and Richie showed he knew his way around the jazz scene during that set. Richie, who kinda rose to fame with his album, "Alto Madness," played backup to the late **Eddie Jefferson**.

In fact, he was with Eddie on that ill-fated gig at Baker's Keyboard Lounge in Detroit, when Eddie was killed on the parking lot of the club.

So, his music credentials are impeccable, and he'll be wailing away through Sunday night.

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Picked up a little tidbit while at Ethel's last week during the **Carmen McRae** stint. Cornered **Earl Arnett**, and asked how the New Year's Eve session was received across the country.

Seems that Ethel's is now known as "the" house of jazz in Baltimore, and plans are afoot to have another New Year's Eve bash this year.

Remembering the crush to get admittance ducats to last year's setto, we can tell you that the lineup this time looks like this:

George Shearing, Mel Torme, Wynton Marsalis and **Paquito D' Rivera**, and of course our own **Ethel Ennis.**

No details yet on just how the format will operate, and naturally, no tickets are available this early.

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Leon Thomas has been held over at the Jazz Closet, and will be appearing through Sunday night. Naturally **Gary Bartz** will be heading up the set, along with the regular rhythm section.

This consists of the **Willie Barber Trio**, with Willie on drums, **Freddie Thaxton**, piano, and **Andy Rock**, bass.

Tuesdays, **Nikki Cooper** and **Tiny Tim Harris** are appearing at the club. We haven't made it there yet, but we will and give you a report.

Have been inundated with requests for the lineup for the **Hampton Jazz Festival**, which goes on June 27-29 at the Hampton Coliseum.

The Hampton Festival, has departed from a strictly jazz format over the past few years, and this year's fest is no exception.

Headlining the opening night is vocalist **Natalie Cole.** Also on the opening night bill are three of the all-time great soul groups, the **Temptations,** the **Four Tops** and the **Dells.**

Saturday night, saxophonist **George Howard** will perform, along with **B.B. King,** and songstress **Anita Baker.**

Sunday, **Eugene Wilde,** soul vocalist, along with the **Renee** and **Angela** duo, **Starpoint,** and the young jazz sextet **OTB.**

The Hampton Festival is sponsored by the city of Hampton, VA, Hampton University and the Festival Productions Inc. With the demise of the Kool sponsorship as in past years, the festival has had to cut back just a little.

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While we're discussing festivals, the lineup is out for the Carter Barron Amphitheatre season, the outdoor concertplace which is heavy on pop, soul and R and B this year.

Some of the jazz offerings include **Miles Davis** with **Special EFX**, Aug. 9; **Nancy Wilson** and the **Widespread Jazz Orchestera**, June 21; the **Manhattans** and **Pieces of a Dream**, July 26;

Mtume and **Roy Ayers**, Aug. 16, and **George Howard** and **Cissy Houston**, Aug. 23. The season closes with a gospel festival headlined by the **Winans**, Aug. 24.

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You might want to keep this around for the season, and that is the lineup for the series of free jazz concerts to be presented at Ft. Dupont Park over in D.C.

Noel Pointer and **Dave Valentin**, June 20, 21; **Ahmad Jamal**, June 27, 28; **Herbie Mann**, July 11, 12; the **Dirty Dozen Brass Band**, July 18, 19; **Horace Silver Quintet**, July 25, 26;

Motown Revuew with **Jr. Walker** and the **Allstars** and the **Marvelettes**, Aug. 1, 2; **Airto** and **Flora Purim**, Aug. 8, 9; a blues festival with **Jimmy Witherspoon** and **Johnny Copeland**, Aug. 15, 16, and **Bobby Hutcherson** and **Al Foster**, Aug. 22, 23.

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Continuing with the D.C. festivals, the Capital City Jazz Festival kicks off June 5 and runs through June 7. The opening activities take place at the Duke Ellington School of the Arts and the initial item is a symposium entitled "Jazz and Youth: Will the Beat Go On?"

There will be a screening of jazz films presented by the UDC Black Film Institute; a concert of young jazz musicians and lecture demonstrations and master classes taught by participating musicians in the festival.

Friday, June 6, the festival moves to the Washington Convention Center. Starting at 8 p.m., **Tito Puente** and **Paquito D' Rivera** present the Afro-Latin Fire concert.

Immediately following the concert, the Midnight Salsa Party with **Tullo Arias**, will go on in the Cornerstone Lounge of the convention center.

Saturday afternoon, **Abdullah Ibrahim** and **Ekaya**, join with **Hugh Masekela** and **Kalahari** in a South African Jazz, Liberation Music concert.

At 8 p.m. the concert is entitled "Jazz Masters," and leads off with **Terrence Blanchard-Donald Harrison Quintet**, followed by the **Milt Jackson All-Stars** with special guest **Little Jimmy Scott**;

The **Betty Carter Trio** finishes up the set, and at midnight things move to the Cornerstone Lounge, where **Andrew White, Buck Hill, Wallace Roney, Gregory Royal, Keter Betts** and **Charles Covington** continue the jazz offerings.

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Forgot to mention that over at

Continued on page 6

Make a Joyful Noise!

It's Spring and Time to Enter the Fourth Annual Kentucky Fried Chicken Gospel Competition.

You may have read about it. You may have heard about it. And you may have even entered it before. But now's the time to make your joyful noise heard throughout the Baltimore and Washington communities.

You could be one of the eight finalists to perform on stage at the John F. Kennedy Center for the Performing Arts during the gala grand finale, Sunday, July 13.

All Things are Possible.

It could be your turn to take center stage and fill the Concert Hall with the most beautiful sounds of gospel music. Any church-sponsored gospel singers located in the Baltimore and Washington metropolitan areas may enter the 1986 Kentucky Fried Chicken Gospel Music Competition.

Gospel singers can enter the competition in one of four categories: Choir, Ensemble, Male Soloist, Female Soloist.

To qualify, all entrants must provide a 10-minute performance sampler on audio cassette tape, along with an Official Entry Blank available at any participating Kentucky Fried Chicken restaurant or at any of the locations listed. An Official Entry Blank is also available by sending a stamped, self-addressed envelope to: KFC Gospel Music Competition, 1400 I Street N.W., Suite 333, Washington, D.C. 20005. Or call 202/842-3456.

All tapes and completed entry forms received by the deadline will be reviewed by a panel of nationally known gospel experts. Selected performers will perform at area churches during the spring preliminary auditions.

The deadline for entries, including cassettes, is

Midnight, May 25, 1986.

Official Entry Blanks Available at Participating Kentucky Fried Chicken Restaurants:

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