SOUNDS

MILLIE SCOTT
"Love Me Right" (4th & B'Way)

Last year, singer Millie Scott, who is originally from Savannah, Georgia, hit the top 20 on the national dance/disco music charts with "Prisoner Of Love," which was also a pop hit in Europe. Her first album on 4th & Broadway is titled "Love Me Right."

Early in her recording career, Scott moved to Detroit and joined the soul group Quiet Elegance, a group which was managed by Otis Williams and Melvin Franklin of The Temptations. Later, she teamed up with Orthelia Barnes to form Cut Glass, which released "Without Your Love," which was a local dance hit.

Millie Scott

The music on "Love Me Right" fits right in with the current crop of '80s dance music. The album starts off jumping with "2 Hot 2 Handle," which sounds like Janet Jackson's "What Have You Done For Me Lately" with saxophones added.

"One Stop Lover," while a nice pop/dance number, convinces me that her voice is more suited to ballads than upbeat disco tracks. Unlike such vocalists as Whitney Houston, Scott has potential to make heartwarming music that leaves a lasting impression, thanks to her ability to express genuine emotion with the right phrasing, etc. The particular timbre of her voice best works magic on ballads; even well-written disco numbers don't make the best of her interpretive abilities.

If you're the kind of listener that would make comparisons to such well-known stars as Patti Labelle and Tina Turner, Millie Scott's an artist worth making comparisons with.

COURTNEY PINE
"Journey To The Urge Within" (Antilles)

Heard any young **British** jazz musicians lately?

I have. And there's a lot of potential in the music of 22-year-old Courtney Pine, who was born in London.

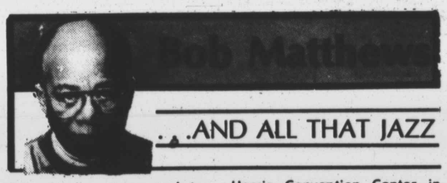
I'm told that most musical British blacks go into the fields of reggae or funk. But here's a guy who cites Sonny Rollins and John Coltrane as his big influences.

Recently, Pine has set up a 19-piece big band called The Jazz Warriors. He also co-leads an all-saxophone quartet called The World's First Saxophone Posse, and his own quintet, which includes: Julian Joseph on piano and Gary Crosby on bass.

The album opens with the joyful "Miss-Interpret," a Pine composition. This is good listening not only because of the Coltrane influence but because Pine isn't afraid to get up and really blow. The notes seem to come from his soprano sax effortlessly as Joseph on piano and Mark Mondesir on drums provide an action-filled setting, yet leaving him room to strut his stuff.

The group is equally tight on Wayne Shorter's "Delores," and I wouldn't be surprised if Pine had as much fun here as he did when he played with Art Blakey and the Jazz Messengers at the 1986 Camden Jazz Festival. Mondesir may not be as experienced as Blakey, but he seems to be bringing out the best in Pine.

On "C.G.C.," another Pine original, the interplay between Cleveland Watkiss' Bobby McFerrin-style vocals and Pine's bass clarinet may take some getting used to. You gotta know your stuff in order to do music like this right, and by jove, I think he's got it.



. . .AND ALL THAT JAZZ

The Jazz in the Marketplace series, which has been an annual event for five years now, kicks off next week. First up is **Moon August,** which will appear Friday, March 13.

Saturday, March 14, it's the traditional jazz stylings of the **Dave Liebman/Richie Beirach Quartet.** The concerts will happen from 6-7:30 p.m.

All of the sessions will be held in the Great Hall of Light in the Light Street Pavilion at Harborplace. In addition, all of the guest artists will conduct a student seminar at 3 p.m. on the days of the performance. These will be held in the Fine Arts Bldg. at Towson State University.

The following week, Friday, March 20, the **Gary Bartz/Eddie Henderson Quintet** will be the featured artists; Saturday, March 21, it will be the **Joanne Brackeen Trio.**

Better make plans to get there early if you want to get a good seat, for the price is right — everything is FREE, and remembering past years, the sessions were well attended.

* * *

Got a call from **Rosa Pryor,** talent manager extraordinaire, who is about to bring jazz to a new club in town called Club Mirage in the 2300 block W. Baltimore St. This is the site of the former Blue Gardenia.

Tuesday nights will be the time for the jazz sets, which will be headed up by **Thomas Hurley,** organ, with **Eric (Face) Fennel,** drums, and **Clayton McLenton,** guitar.

Rosa hopes to build the night into the kind of freewheeling jam session as is currently happening Monday nights at the Sportsmen's Lounge, and is inviting all of the local musicians to bring their axe and jam. It all takes place from 8-12 mid.

* * *

Over at Ethel's Place this weekend, it's the **Gary Bartz/Woody Shaw/Leon Thomas Sextet** through Saturday night. This is a chance to hear the group in a more expansive setting.

This is one of the hottest groups around as you probably know, and we are looking forward to hearing them in this club where the acoustics are exquisite in every part of the room. Especially like the fact that **Bob Butta** will get a chance to show off, for the piano at the club is usually in great shape.

* * *

Well, it's happening again, and unfortunately so. Both the Left Bank Jazz Society's March concert, and the Central Pennsylvania Friends of Jazz sets will happen on the same date, March 22.

LBJS will present the **David "Fathead" Newman Quartet,** along with the **Arnold Sterling Trio,** with special guest, **Andy Ennis.** Twill take place in the Tawes Center Ballroom of Coppin State College.

And, the CPFOJ are presenting the **Paquito D'Rivera Quintet,** featuring **Claudio Roditi.** The concert will be held in the Penn Harris Convention Center in Camp Hill, PA and goes on from 5-9 p.m.

Paquito plays alto sax and flute, while Roditi is a trumpeter. If the names aren't overly familiar, might point out that Paquito was on a world tour with **Dizzy Gillespie,** and won a Grammy with his album "Why Not," in 1984.

For the benefit of those who can pick up Channel 32, the Howard University station, tonight at 10 p.m., they will present a program called "Grand Piano,", which features **Oscar Peterson, Michel Legrand** and **Claude Bolling.**

Then at 10 p.m. Sunday night, they present **Wynton Marsalis** in concert. They are in their membership drive, so the start times are not exact, so if you're setting up your VCR, allow extra time.

* * *

Happy to report that **Floyd Williams** is out of the hospital and bemoaning the fact that his doctor took him completely off salt.

Must sadly report that **Shirley Fields** was hospitalized last week because of a heart attack. She was in intensive care unit earlier this week, and we have been unable to get a condition report in time for this column — but we wish her all the best, and am sure you do too.

The King Singers play the Meyerhoff

The Baltimore Choral Arts Society and AT&T will present The King's Singers in concert on March 11, 8 p.m., at the Joseph Meyerhoff Symphony Hall.

The King's Singers are a six-man British ensemble whose 16-year, 2,000-performance career has earned them a devoted worldwide following. They perform everything from madrigals to serious modern works (some commissioned just for them) to jazz, Noel Coward, and Randy Newman.

The group formed at King's College, Cambridge, and their trademark is incredible precision and polish, combined with wit and style. One reviewer called them, "The Rolls Royce of barbershop quartets—with six voices."

The King's Singers have appeared around the world, and their television credits range from "Evening at Pops," to their own PBS mini-series, "The King's Singers' Madrigal History Tour," to "The Tonight Show."

Immediately following the concert, there will be a Champagne Reception at the Belvedere Hotel to meet The King's Singers. Reservations are limited, and the $20 per person cost will benefit BCAS. For reception reservations or for further information, call Baltimore Choral Arts at 301-523-7070.

— 'Shaka Zulu'

Continued from page 2

pletely surrounded, closed in with a new strategy and crushed them to death.

Because of this, he gained the respect and confidence of the British emissaries, who had been sent by King George.

The fact that Shaka protected his mother, sister and grandmother against mounting adversities, proved him to be a family man. However, the hate that grew in his heart through the years, caused him to be a merciless tyrant, with no compassion for anyone, including his mother.

Following her death, Shaka's hate excelerated and his inexcusable attrocities made it necessary for his once faithful followers to put an end to his madness and they assassinated him. Shaka could have been a very powerful king with whom King George would have reckoned.

We have no way of knowing from which of these great kings we are descended. We do know however, that it was hate and/or greed on the part of our ancestors that got us to these shores. That , too, is history.

"Shaka Zulu" graphically depicted that people of African descent in the early centuries were extremely intelligent and powerful.

The fact that Shaka spoke as

Continued on page 5

Mary Carter Smith's performance at Arena Players is priceless

It is very fitting that Black History Month was closed out at the Arena Playhouse with a showcase featuring Griot Mary Carter Smith. The presentation entitled "The Black Experience Alive," featured the griot and a few of her friends last weekend.

Smith is, by her own admission, in her 60s yet, her performance was vigorous enough to be a credit to a much younger performer.

She told folk tales with the skill that has made her the city's griot; she recreated classic comedy routines by Moms Mabley; she demonstrated numerous dance crazes from the "Charleston" through the "Black Bottom" and the "Snake Hips."

Smith also read poems from her several books. She also modeled some stunningly beautiful African garments. Speaking to the audience of her many performers much younger.

Other performers joined Smith at the Playhouse.

Joyce Scott, artist, vocalist and actress sang a song about freedom and recited a monologue about the Statute of Liberty from "Thunder Thighs Revue."

Ruby Glover, local jazz vocalist, sang a vintage tune "The Loneliest Girl in Town" and Mary Carter Smith's favorite tune "I left My Heart in San Francisco."

The Original Stormmasters, a precision drill-team performed flawlessly. Their complex steps art, her life and her faith, she held them in her hands.

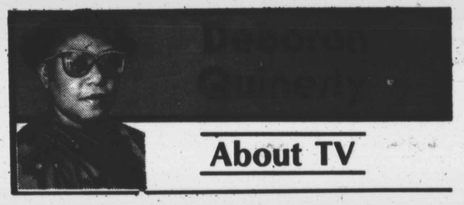
They were with her the entire time she was on stage and the air of intimacy Smith created, made the show a genuinely moving experience.

Some of the more memorable moments of the performance were Smith's portrayal of a mourner making funny and caustic comments at a funeral, her recreation of the classic "Open the Door Richard" routine and her lengthy dance segment with partner John Taylor which would have taxed the stamina of were very reminiscent of the bootdances of South Africa.

Mary Carter Smith's performance at the Arena Playhouse for Black History Month illustrated once again how fortunate this city is to have such an artist. Her skills as a storyteller, poet and living embodiment of many aspects of black culture make her a precious resource.

Fortunately, she has made videos and audio cassettes which along with her books, will keep her contributions accessible to people long after she is gone.

Treasures should be preserved.



Where has the black programming gone?

As the television critic for this newspaper, I receive a lot of mail from the television networks and the local stations, notifying me of future broadcasts. Because of my audience, I must sort through this mail and choose those programs which I feel would interest my readers the most.

For instance, out of the pages of mail, and I mean pages, I have received this week, less than five items are appropriate for my readers. This raises a lot of questions in my mind and, hopefully, by the end of this article, a few questions in your mind.

One notice from CBS discusses "The 13th Annual People's Choice Awards," set to air on Sunday, March 15 at 9 p.m.

This award show ranks the public's choices in several categories, using a special Gallup Poll, a poll named for a group of television consultants who keep all sorts of statistics which, they say, represent the public's television viewing habits.

There are three winners for each category. Some of these winners are black performers, and I congratulate all of them.

Eddie Murphy was one of the winners in the category of "Favorite Motion Picture Actor." Lionel Richie was not only chosen as one of the "Favorite Male Musical Performers" but his "Dancing on the Ceiling" video was chosen as one of the "Favorite Music Videos." Bill Cosby and Eddie Murphy were chosen as "Favorite All-Around Male Entertainers."

Whitney Houston was selected as one of the "Favorite Female Musical Performers," and "The Cosby Show" was chosen as one of the "Favorite Television Comedy Programs."

After having looked over the categories and list of winners, I began to ask some questions. First, out of a list of 63 names, why were there only seven black names?

Is it that there are not that many black television stars, or is it that if one is not a Bill Cosby or Eddie Murphy and does not bring in sufficient financial gains to the networks, one is ignored?

Also, for this awards show, I noticed that "Alf" was chosen as one of the "Favorite Male Performers in a New Television Program." Is this a joke? I would think that one of the criteria would be that the winner in this category would at least be human.

In addition, in the category of "Favorite Musical Group," three white country and western groups were named. Just how many "Oak Ridge Boys" albums do you have in your record collection?

It seems odd that an awards program, using the words "people's choice," should be full of choices that do not fully represent all of the people. Did anyone ask you to vote?

Another piece of mail announced the "4th Annual Black Gold Awards," honoring new black musical artists, and black legends of pop, rhythm and blues and gospel, set to air April 24 on Channel 11 at midnight. This also made me stop and ask questions-

Looking back at "The People's Choice Awards' " starting time, one notices a big difference. Why do most, if not all, of the black awards show begin at midnight? Since I am not a true nightowl, I have, yet, to see the end of one of these programs.

What are the stations which carry black awards programs telling black audiences? Are they saying there are not enough of us out there to put programs of this type on at a reasonable time? Or is it that advertisers do not feel that their money would be wisely spent or enough profits gained to even bother sponsoring black programming?

This brings me to a press release I received from WHMM-TV, Channel 32 in Washington, D.C.

Yes, this station is a subsidiary of Howard University. But it is also a public broadcasting station that presents many of the same programs seen here on Channels 22 and 67. Are blacks in Baltimore not part of the "public?"

With envy, I looked at such titles as "Passion and Memory," a show profiling black movie stars who influenced roles of blacks in film, "Fussell's Landing," starring Ruby Dee and Ossie Davis, and "Mahalia Jackson: Gotta Go Tell It."

When I called the programming people at Channel 22, our "public" broadcasting station, I was told that they had no plans to show any of these programs.

When are we going to remove our "rose-colored glasses" and see reality? Do you realize that there are only three all-black programs shown during prime time?

During Black History Month, I was bombarded with press releases, announcing more black programming than I could ever hope to be able to review. But February is over, and I am back to searching for enough black programming. Are we only black during February?

— 'Shaka Zulu'

Continued from page 4

though he was a Harvard grad, made it much easier for most viewers to understand. In reality, he must have spoken in dialect, at least before he had an interpreter.

The film itself had some fallacies. The witch doctor, for one, was there before Shaka's birth to foretell the prophecy and the same one was there at his death. He and several other characters never grew any older.

I am happy Channel 45 aired "Shaka Zulu." It had a moral for us all, which is greatly needed in this day and time — never let the seed of hate and revenge grow and spread and ultimately destroy you, as does cancer.

"Shaka Zulu," in my estimation, was a great mini-series. Each episode captured my undivided attention, It was fast moving and action packed from beginning to end.

Those CRAZY GREEKS
1601 Fulton Ave.
CALL US AT
383-2600
FREE DELIVERY
ON ORDERS OF $5.00 OR MORE
Open Seven Days A Week 11 A.M.-3 A.M.
Delivery starts at 11 a.m.
PIZZA • SUBMARINES • SALADS
The Best in Greek, Italian, American Specialties
- Party Trays -