ASHFORD AND SIMPSON "Solid" (Capitol)

"High Rise" was Ashford And first met in New York City ten monizing continues to be fine on Simpson's last album for Capital. years earlier, signed with the ballad "Tonight We Escape Time for another musical chapter Warner Brothers Records and (We Make Love)." in the Nick and Val book of hits performed such R&B hits as "Send Keep Up With The Movies here it is: "Solid."

the Marvin Gaye and Tammi Ter- A Cure." "Street Corner" was one wrote for the film "Body Rock": rell's "Ain't No Mountain High of their first hits for Capitol. "The Jungle" and "Closest To Enough" was Motown's first hit As on "High Rise," that Ashford Love."

Real Thing" followed.

Music trivia buffs know that Seems To Hang On" and "Found tains two songs Nick and Val

written by Ashford and Simpson, And Simpson style of energy and No doubt about it, this album and songs such as "Your Precious sophistication prevails through-

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out their latest work. The title cut from their new album moves along nicely, and by listening to the vocals there can be no mistaking who it is.

Side two opens with one of the album's best cuts: "Babies." Not only does it have some decent lyrics, but that rhythm guitar durg the first minute or so sure reminds me of The Police. Is this

Of course, Valerie gets to Love" and "Ain't Nothing Like The show off her synthesizer skills on such cuts as "Outta The World". In 1973 Nick and Val, who had and "Babies," and the duo's har-

It," "Don't Cost You Nothing," "It Department: This album also con-

will be another "Solid" gold hit for Ashford And Simpson. Other cuts: "Honey I Love

You," "Cherish Forever More."

"Action" (A&M)

Kiddo is a 6-man band who had a top-20 R&B hit last year called "Try My Lovin'."

I'm sure you won't confuse them with Kids At Work ("Sugar Baby") or K.I.D. ("Don't Stop")...

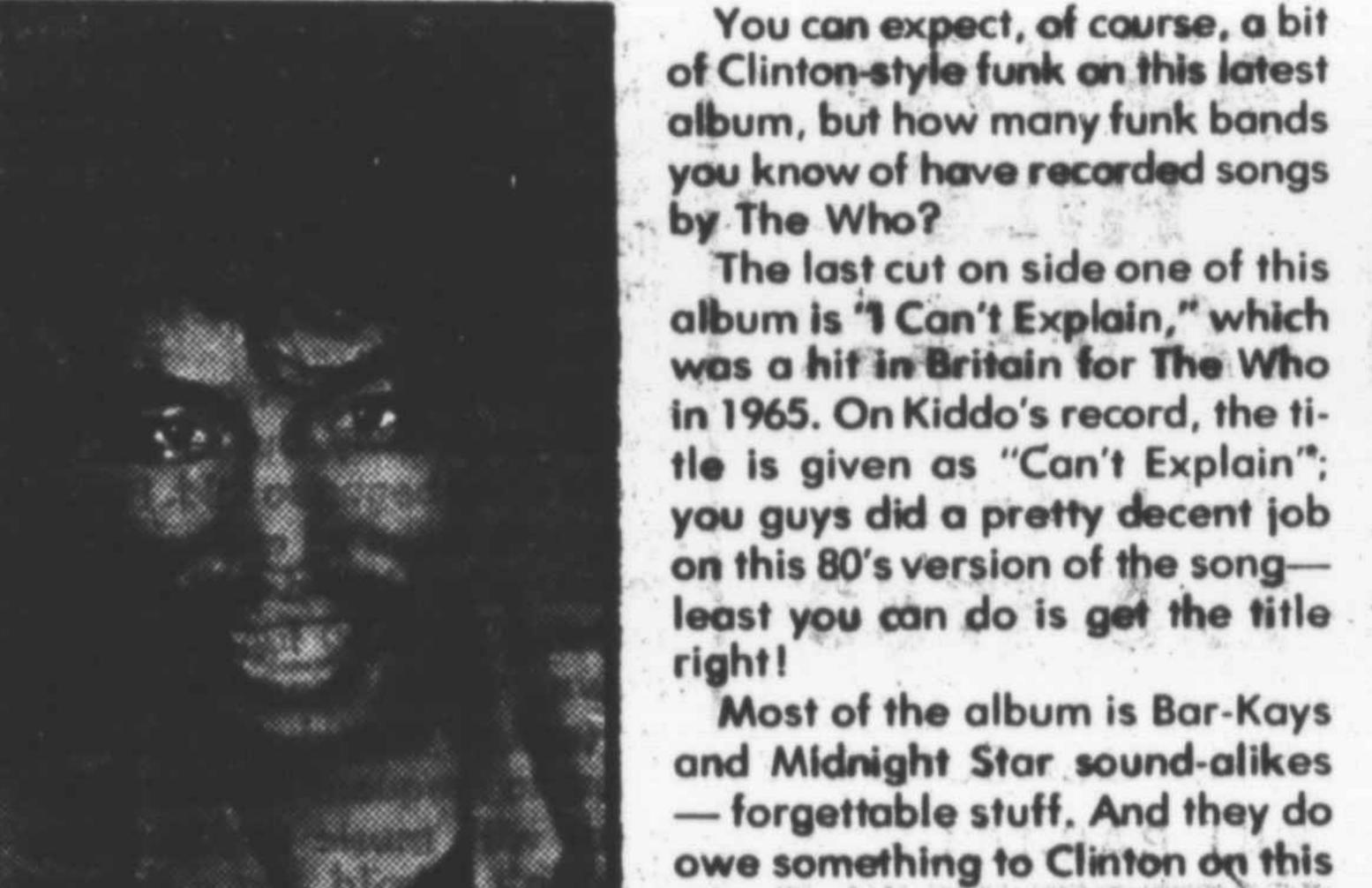
Donnie Sterling is the group's guitarist, bassist, lead singer and principal songwriter. The other group members are Arthur Brown (not the artist who recorded "Fire"), 'Juice Johnson, Rock Goodin, Willie Jenkins and Leroy Davis.

A few years ago Sterling was working with George Clinton and his groups Parliament and Funkadelic. Sterling helped write Donnie Sterling of Kiddo and arrange some of the songs on the Parliament albums "Glory- (and we haven't seen another hallastoopid" (I still say the cut Parliament album since; but "The Big Bang Theory" is thank heaven for the P. Funk Allstrange) and "Trombipulation" Stars!).

By Eddie King

the Onyx International label.

Under normal circumstances



"Loopzilla," which Clinton had lifetd from his own "(Not Just) Knee Deep," which... well, enough said.

Ashford And Simpson

by The Who?

Gospel Greats

Smallwood's expertise in writing is manifested best in this his second major release. His play on frequently quoted and

A musical classicist by training talented vocal ensemble with ad- the LP, is well written both style is a combination of both vanced lyrical and musical scores musically and lyrically. Indeed it worlds, the result—an unorthat mix a soulful gospel sound does deserve to be the title cut thodoxed presentation that sells with upbeat classical medleys. with such fantastically designed itself as something new and in-"I Won't Forget," the first cut scores and play on vocal ability. deed does offer that new sound

Friday Plus, November 30, 1984

BALTIMORE/WASHINGTON AFRO-AMERICAN Miles Davis tells his own story

By Miles Davis

I was born—that old story? It was Stitt came to town with a band 1926. And I had to call my mother told me, "You look like a man quire book, and I asked her, about harmony. It just comes. If it's a small audience, a week before my last birthday named Charlie Parker, and you "Where's all of this?" Then I ask- "You learn where to put notes so sometimes it doesn't matter. I enand ask her how old I would be. play like him too. C'mon with us." ed my father. He said I didn't they'll sound right. You just don't joy playing with my own rhythm

I started playing trumpet in grade school. Once a week we would hold notes. Wednesdays 2:30. Everybody would fight play best. Lucky for me, I learned to play the chromatic scale right away. A friend of my it so I wouldn't have to sit there. and hold that note all the time.

My mother wanted to give me

father get me the trumpet. He us- me with a trumpet under my agina to classes. light—and no vibrato.

By the time I was sixteen, I was with the band for a couple of hours.

playing in a band—The Blue weeks. I had to go to New York You want me to tell you where Devils—in East St. Louis. Sonny then. My mother wanted me to go to in good old Alton, Illinois. In and heard us play one night. He Fisk University. I looked in the Es- You just play. I don't even think because they are there anyway.

The fellows in his band had big New York City. In September 1 used to change things because studying and experimenting all their hair slicked down, they I was in New York City. A friend I wanted to hear them— the time. me sixty whole dollars a week to so I decided to go there too. I things. Now I have better taste. rhythm, and they feel things. play with them. I went home and spent my first week in New York asked my mother if I could go and my first month's allowance with them. She said no, I had to looking for Charlie Parker. father's brought me a book one finish my last year of high school. night and showed me how to do I didn't talk to her for two weeks.

And I didn't go with the band, a violin for my birthday, but my . I knew about Charlie Parker in used to get me to play. "Don't be What do I like to play? I like That's a little bit too much. father gave me a trumpet— St. Louis. I even played with him afraid," he used to tell me. "Go "Round About Midnight." In fact, If you play good for eight bars. because he loved my mother so there, while I was still in high ahead and play." Every night I'd I like most any ballad. If I feel like it's enough. For yourself. And I school. We always used to try to write down chords I heard on playing it. What do I think of my don't tell anybody. I'll see you at There was a very good instruc- play like Diz and Charlie Parker. matchbook covers. Everybody own playing? I don't keep any of the Towson Center Dec. 2 with tor in town. He was having some When we heard that they were helped me. Next day I'd play my records. I can't stand to hear Herbie Mann. dental work done by my father, coming to town, my friend and I those chords all day in the prac-He was the one that made my were the first people in the hall, tice room at Juilliard, instead of ed to tell us all about jam ses- arm. Diz walked up to me and I didn't start writing music unsions on the Showboat, about, said, "Kid, do you have a union ti! I met Gil Evans. He told me to trumpet players like Bobby card?" I said, "Sure." So I sat in write something and send it to

Hacket and Hal Baker. "Play with the band that night. I him. I did. It was what I played without any vibrato," he used to couldn't read a thing from listen- on the piano. Later I found out I tell us. "You're gonna get old ing to Diz and Bird. Then the could do better without the anyway and start shaking," he third-trumpet man got sick. I piano. (I took some piano lessons used to say. "No vibrato!" That's knew the book because I loved at Juilliard, but not enough). If how I tried to play. Fast and the music so much I knew the you don't play it good enough, third part by heart. So I played you'll be there for hours and

Chaka Khan: An Extraordinary Vocalist

for an album as you're likely to For You showcases the impact was bolstered by a hear this musical season. Feeling astonishing range of musical blistering live show that often is what Chaka Khan delivers on moods in Chaka's creative reper- produced near riotous effects on I Feel For You, the stunning toire. From "Stronger Than fans. Naughty, the alluring follow-up to last year's Before," the Burt Bacharach, follow-up to Chaka, featured a breakthrough Chaka Khan, and Carol Bayer Sager showstopper pair of hits — "Clouds," an feeling is what's behind the to the atmospheric "Chinatown," Ashford and Simpson original, sparkling vitality of these ten (with lyrics co-written by Chaka) and "Papillion (Hot Butterfly)." very special cuts. Passion, to the LP's title track and first continuing the fruitful creative tenderness, wild abandon and single (penned by labelmate partnership begun on Chaka besultry desire — there is no one Prince), I Feel Far You is a sizzl- tween the artist and producer performing today who can match ing, satisfying sensation. the sheer emotional intensity of Translated from its African

ter what the idiom or style.

Arif Mardin, Chaka ran a gamut especially for Chaka by Stevie Carnegie Hall. of musical moods that served Wonder. The tune established notice of a creative giant step for Chaka as a world-class vocalist. the richly talented singer.

with Mardin, as well as such ac- solo debut titled Chaka. It vielded complished producers as Russ yet another hit, "I'm Every boundaries.

I Feel For You is as apt a title Titleman and David Foster, I Feel Woman," a song whose global Arif Mardin.

Aside from recording and tourthis diverse and dynamic vocalist. origins, the name Chaka Khan ing. Chaka has been actively in-Since she first burst onto the means fire, war and the color volved in a spectrum of creative music scene in 1972, Chaka Khan red. Born March 23rd, 1953 in the pursuits, including working with has established not only an en- Chicago suburb of Great Lakes, a wide range of contemporary arduring reputation as a consistent Ms. Khan began her professional tists from keyboardist Rick chart topping performer, but has singing career at age fifteen. Wakeman to labelmate Ry surprised fans and critics alike performing in Windy City supper Cooder to jazz legend Dizzy with her extraordinary ability to clubs. In 1968 she joined forces Gillespie. A series of North make a song her own—no mat- with a group called Rufus and American cabaret dates began a long apprenticeship established her performing pro-It was her special inter- playing clubs throughout the wess in intimate settings, while memorable efforts in her career. released, containing "Tell Me concert halls, beginning with a Teamed with legendary producer Something Good," a tune written command performance at

As far as Chaka Khan has taken her fans, and with them, the state of the modern musical tradition. Teamed once again stepping out on her own with a For You proves that, with great talent, there's no such thing as

If you can hear a note, you can play it. The note I hit that sounds high, that's the only one I can the audience. I wouldn't like to sit play right then, the only note! up there and play without can think of to play that would fit. anybody liking it. If it's a large You don't learn to play the blues. audience, I'm very pleased have to go to Fisk, I could go to do it because it's a funny chord. section and listening to them. I'm

Do I like compasing better than when they're good. A person has playing? I can't answer that. to be an invalid not to show some There's a certain feeling you get sign—a tap of the finger, even. I roomed with Charlie Parker from playing that you can't get You don't have to applaud. for a year. I used to follow him, from composing. And when you never look for applause. In around, down to 52nd Street, play, it's like a composition Europe, they like everything you where he used to play. Then he anyway. You make the outline. do. The mistakes and everything.

them after I've made them. People ask me if I respond to

of mine was studying at Juilliard, substitute progressions and I know people have some

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composer of most of the music,

One of the most versatile, high song that later launches into use record charts for 13 weeks. quality gospel albums released of the most popular remnants of this year is "Psalms" by the the gospel style. Richard Smallwood Singers on

From mello songs like "He Won't Leave You" and "When Jesus Came Into My Life" to just the voices of the Smallwood faster-paced lyrical masterpieces Singers could catapult any like "So Glad I'm Here" and "Torelease to high ratings on music day," there is a whole entourage of emotional sensationalisms Richard Smallwood, writer and that explode within with each beat and with each lyrical

"Psalms 8," the title tune for on the album, sets the pace with "The album has managed to to gospel music."

a classical piano opening for a stay number one on the Billboard A more vocally appetizing

You can expect, of course, a bit

The last cut on side one of this

in 1965. On Kiddo's record, the ti-

Most of the album is Bar-Kays

and Midnight Star sound-alikes

- forgettable stuff. And they do

owe something to Clinton on this

album — the vocal riff at the end

of "She's Got The Body" was

lifted straight from Clinton's

album than most, "Psalms" manages to do wanders with some old hymns while causing staggering effects with new

sung phrases brings a newness in