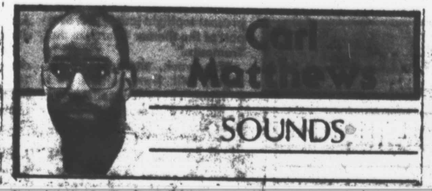


Junior

Shirley Murdock

SHIRLEY MURDOCK
"Shirley Murdock!" (Elektra)

Yep, the exclamation point is part of the album title.

It may be fitting, too. This lady seems genuinely excited, singing these professionally-produced, electro-funk numbers on her debut album.

Shirley Murdock, who is from Toledo, Ohio, was a back-up vocalist for Zapp on their 1984 tour. Roger Troutman, of Zapp, produced this LP. The Troutmans, Roger, Zapp, and Larry, play various instruments on the album.

Fortunately, this is not simply a Zapp album with a female lead vocal. Because I've been listening to Zapp's "More Bounce To The Ounce," "Doo Wa Ditty (Blow That Thing," "Heartbreaker," "Computer Love" and other Troutman creations for several years and I don't know how much more of that same formula, with the synthesized voice and all, I can stand.

Sounds like she's learned something from Gladys Knight and Aretha Franklin. On the opening cut "Be Free" she comes out with a nice strong voice, while the Troutman crew provide all of the slickly-produced instrumental hooks, technical trickery and Zapp-ish back beat you could want in your R&B chart rocker.

And if you're gonna party, you may as well jam to "No More," her current top-30 single, and listen to a voice with real strength in the high registers (if you're the kind of person that really listens to singers). Compare her vocals to Janet Jackson's on "Control." (Yeah, that's right, compare. It might be fun!)

Although most of side one is standard fare composition-wise, you may find it quite satisfying, in comparison to the material that is currently dominating the black singles chart.

Cuts like "Truth Or Dare" and "Danger Zone" seem to depend more on the Troutman production and keyboard abilities than they should. "Go On Without You" and "As We Lay" are better than average ballad performances, however. (Glad she's not trying to imitate Whitney Houston).

Other cuts: "Teaser," "The One I Need," "Tribute."

JUNIOR
"Acquired Taste" (Mercury)

It's been quite a while since Junior's had an album out but South London native returns with "Acquired Taste."

Junior, who began his professional career sing back-up for the British duo Linx, first hit the charts three years ago with "Mama Used To Say," a million-seller. His first album was "Ji."

Other hits he's had include "Too Late," "Communication Breakdown" and "Unison."

Junior's latest album begins with "Somebody," a raucous rocker that's also available on 12", and is definitely typical of the kind of noise you'd expt from this man. A more commercial R&B sound dominates "Not Tonight," as well as Junior's latest single, "Oh, Louise," which is number 59 on the black singles chart this week and rising. This track, with the gospel choir and

Continued on page 8

V-103's Top Twenty

1. How Will I Know	Whitney Houston
2. Your Smile	Rene And Angela
3. When The Going Gets Tough	Billy Ocean
4. Computer Love	Zapp
5. What Have You Done For Me Lately	Janet Jackson
6. Secret Lovers	Atlantic Star
7. Another Night	Aretha Franklin
8. Hot	Roy Ayers
9. Love For Two	Teddy Pendergrass
10. After You	Bernard Wright
11. Do Me Baby	Meli'sa Morgan
12. I Can't Wait	Nu Shooz
13. Funky Little Beat	Cameo
14. Pain	Betty Wright
15. Guilty	Yarbrough And Peoples
16. Nightmares	Dana Dane
17. Tender Love	Force M.D.'s
18. If You Should Ever Be Lonely	Val Young
19. I'd Rather Be By Myself	EBO
20. No More	Shirley Murdock

Tribute to Stevie Wonder

The CHARLIN JAZZ SOCIETY continues its fifth anniversary celebration with a jazz, blues, gospel, and dance tribute to the great Stevie Wonder, on Saturday, April 5, 8 p.m. in the beautifully renovated auditorium of the Duke Ellington School of the Arts, 3500 R St., NW.

Featured performers include D.C.'s popular jazz vocalist R. Shalong, and her trio of John Ozment on piano, Carroll Deshiell on bass, and Eric J. Allen on drums, the high energy blues and gospel singer, Gloria Hightower, the pre-eminent choral group, the Creative Music Experience, and the D.C. Youth Ensemble, a young company of dancers who have received critical acclaim for their imaginative choreographic story telling.

Stevie Wonder's compositions and lyrics are so completely universal that they appeal to performers as different in style as Barbara Streisand and Ella Fitzgerald. The CHARLIN concert will demonstrate Wonder's rich songwriting skills through interpretations that will employ the jazz, blues, and gospel idioms.

The evening's highlight will be a reading of Wonder's testimony before the House of Representatives regarding the designation of Martin Luther King's birthday as a national holiday.

The CHARLIN JAZZ SOCIETY will contribute the proceeds from the concert to WDCU-FM and the CHARLIN Summer Youth Intern Program. WDCU (90.1 FM), a public service of the University of the District of Columbia, is a professional, full time, non-commercial radio station, licensed to UDC. Since its first broadcast on May 8, 1982, it has maintained a diverse programming format which includes informational cultural, and educational programs. The station devotes a substantial portion of air time to jazz programming.

The annual CHARLIN JAZZ SOCIETY Summer Youth Intern Program provides training to young performers in the "art of producing." The program, which is in its fifth year, is conducted in conjunction with D.C. Public School System and takes place at the Ellington School of the Arts.

The Last Poets sing to ease 'troubles'

By Cynthia Nevels

While the beep boxes blast out the sounds of Run-DMC, UTFO and LL Cool J, the Kilimanjaro will feature the progenitors of rap music: The Last Poets on Friday March 28.

The Last Poets are four men who use poetry to preach about the signs of the times, particularly about the trials and tribulations of black folks. The Poets came about 17 years ago out of Harlem, New York.

Composed of members: Nilajaon on percussion, the poets: Abiodun Oyewole, Alafia Pudhum and Omar Ben Hassan, they use this outlet as their weapon to attack the power structure that affect the black community.

In other words, they claim to be the voice of the people.

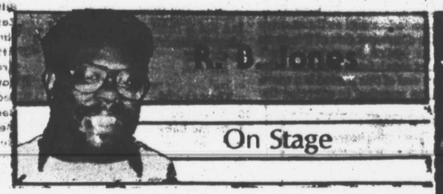
Having arose out of the ashes of the sixties when black militancy was at its height, the Poets addressed the issues of the moment.

They first performed on street corners. After having made an appearance on a PBS television station program, record producer Alan Douglas (Of Jimi Hendrix fame) took the group into the recording studio in 1969.

Their first album after a year's time sold over a million copies and over the next six years, they released five more albums. Their last record: "Oh My People" released in 1985 incorporated the latest in sound technique, the use of synthesizers and electric drums to create a bee-bop sound.

Nevertheless, even with this update, their message is still the same and that is to relate to the people and their reality.

RAP ON THE TIMES — The members of The Last Poets musically preach the troubles of the streets.



Spotlighters excel with "Amadeus"

I am not one to rave at every theatrical endeavor that comes along, but there are times when one's expectations are exceeded by the realization of some magnificent effort that one must shout up and shout the glad tidings.

When I found out that the Spotlighters were attempting to mount the Peter Shaffer drama about the rivalry between boy wonder Mozart and his nemesis Antonio Salieri, I had my doubts.

The Spotlighters do excellent work each time out and I find merit in all their productions though I might disagree with the play selection. I wondered if they, with their limited space and budget could recreate the splendor of Vienna in the 18th century.

With minimal but appropriate drops, fine costumes and wigs and acting so fine it often gave me the thrill that only occurs when an actor dissolves the self and embodies the character on stage, the Spotlighters cast dispelled any misgivings I had.

If the Broadway cast was much better it would be a miracle. It seems almost sacrilegious to call this an amateur production, amateurish implies off the mark. Unpolished, near greats. This production was strong from top to bottom.

The basic story centers on Salieri's intense jealousy over the fact that Mozart is a musical genius while he is a popular mediocrity. Salieri took a vow as a youth that if God would favor him to become a famous composer he would be chaste and virtuous in return.

Salieri's prayer is only half answered. He becomes a composer of wealth and fame and becomes the court composer for the Emperor of the Austro-Hungarian Empire. When Mozart appears at court, a brash and vulgar young man of such genius that Salieri is made painfully aware of his mediocrity and Mozart's brilliance, Salieri feels that God has mocked him and he sets out to destroy Mozart the creature he feels God has chosen to be his voice.

The play opens with an elderly Salieri recounting how he destroyed Mozart but could not destroy his music. In the end Salieri's effort to achieve immortality as the man who murdered Mozart is frustrated and so he falls into obscurity again (until this play came along that is.)

Rick Hammontree, who portrayed Salieri was brilliant. He shed moods as easily as he removed his robe. He moved with ease and assurance between the old Salieri and the 31-year-old composer. He conveyed exactly the sense of frustration that must have gnawed at Salieri's soul.

David Caltrider, who portrayed Mozart breathed a life into the character that dispelled the stiff and formal notion that people have of those 18th Century figures. He was the perfect boy-genius, obsessed with music and indifferent to social custom. Mozart on the Spotlighters stage was a doomed creature who fell prey to the ever present vultures of conformity and mediocrity.

Mozart in this play was immature as a man, but a fully formed deity of western culture at the tender age of 25. The actor was brilliant as the prankster Mozart and as the tortured, sick Mozart struggling to write his own requiem.

Linda Chambers, who portrayed Mozart's wife was fine in her lighter and more tragic moments and all the supporting players acquitted themselves quite well. This is a must see production!

For this show, the Spotlighters augmented their sound system with numerous extra speakers and this enhanced the play. This is a show that all participants can be proud of. To reserve a seat call 752-1225.

Ed Christopher remembered

Last week the Arena Players buried one of their more beloved members Ed Christopher. He was a director, dance teacher, kind and patient soul who will be missed. He had a varied theatrical career that included the original cast of "Carmen Jones." He was a valuable and warmhearted man who never spoke ill of anyone in all the times I was around him.

MECCA ENTERPRISES
PRESENTS:
B.B. KING
BRINGS BLUES TO BALTIMORE!
Along with Bowling Green, John Cephas and Harmonica Phil Wiggins. Thursday, April 10, 1986, 8:00 P.M.
At the Towson Center, Towson St. Univ., Towson, Md.
Tickets are
$12.50 and $13.50
Available at the Towson Center Box Office and all Ticketron locations. For information call Towson Center.

Whoopi Goldberg

Whoopi Goldberg among stars of Comic Relief

By Mark Schwed
UPI TV Editor

NEW YORK (UPI) — First came Band Aid, then Live Aid and Farm Aid, Gospel Aid and Latin Aid, and even Fashion Aid.

Never before have so many people organized such massive benefits for the have-nots.

The latest in the compassion craze comes courtesy of Home Box Office and it could be called Funny Aid. More than 40 of the funniest folks in America are banding together March 29 (9 p.m. to midnight) for Comic Relief, a benefit to raise money for urban America's homeless. (In Baltimore, the Comedy Club will screen the benefit).

Billy Crystal, Whoopi Goldberg and Robin Williams will host the HBO extravaganza, cablecast live from the Universal Amphitheater in Los Angeles.

A special 90-minute "highlights" version of comic Relief will also be presented on HBO on April 6, 9, 15 and 25.

"We're all there to be funny," Crystal says. "My statement, and what I feel most of the comics' statements will be, is to be funny. We're going to do the best show that we possibly can and let the whole evening dictate what it's about."

Besides the stand-up comedy segments, character pieces, ensemble sketches by the three hosts and other skits, Comic Relief will also include documentary footage dramatizing the plight of the nation's urban poor and homeless.

HBO will unscramble Comic Relief, meaning that if your cable company offers HBO, you'll see the benefit even if you don't normally pay for HBO. That marks the first time HBO has made a single show available to a potential 39 million basic cable subscriber homes.

The concept for the show was born last November when screenwriter-producer Bob Zmuda presented HBO with the idea for a one-of-a-kind programming event that would enable the nation's comedy community to raise money and boost awareness for America's homeless.

Money raised from the event will go to Health Care for the Homeless projects in 18 major U.S. cities: Albuquerque, Baltimore, Birmingham, Boston, Chicago, Cleveland, Denver, Detroit, Los Angeles, Milwaukee, Nashville, New York City, Philadelphia, Phoenix, San Antonio, San Francisco, Seattle and Washington, D.C.

The nationwide toll-free number is 1-800-528-1000.

Why help the homeless?

— The number of homeless people in the U.S. is estimated at anywhere from 300,000 to 2 million.

— The Los Angeles Times reports the number of Americans so destitute as to be homeless has risen 40 percent since 1980.

— The demand for emergency shelters has increased in virtually every major U.S. city.

— The Conference of Mayors reports the number of homeless is expected to increase in 1986 in 22 of the 25 cities surveyed.

Comic Relief is the latest in a slew of fund-raisers for the needy, helpless, downtrodden and homeless.

It started with Bob Geldof's "Band Aid" project, with the songs "Feed the World" and "Do They Know It's Christmas" to raise money for Ethiopia. That snowballed into the USA for Africa project in the states, which used the Michael Jackson theme song "We Are the World."

Gospel artists banded together for a benefit, and so did Latin singers and fashion designers. Then Willie Nelson formed Farm Aid to raise money for America's farmers, and that was followed by a slew of other benefits.

Still on the humanitarian aid

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