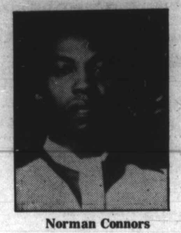
Weekend Treats

Valentine's Day becomes a weekend affair at Baltimore's most romantic hotel, Society Hill Hotel. A delightful Valentine Celebration has been concocted for those seeking a romantic evening or a pampered getaway.

Society Hill Hotel's love potion for the weekend includes: cocktails upon arrival, champagne and chocolate-covered strawberries in the room, an overnight in the "Turn Of The Century" Baltimorean guest room, dinner for two at Society Hill-Grille 58 (tax and gratuities included) and a European Breakfast served to the room in the morning.

Both Saturday and Sunday evenings the hotel will be featuring a special "For Lovers Only" valentine menu. It is a four-course dining experience that trip's the light fantastic.

A Sparkling Champagne Sun-



Norman Connors

day Brunch will be served 11 a.m.-3 p.m. on February 14th. For more information call 752-7722.

* * *

"Kevin K," Baltimore's number one Michael Jackson look-alike will be performing this Saturday, Feb. 13, 1988, 10:00 p.m. at the Johns Hopkins University.

"Kevin K" is a worldwide winner of several contests (look-alike and dance-alike) and has traveled throughout the U.S. and the Caribbean Islands.

He has been seen on "Evening Magazine," "People Are Talking," "Puttin' On The Hits," and is scheduled to tour the Virgin Islands this Spring. For more info call (301) 955-3905.

* * *

Norman Connors appears at 20 Grande Club and Restaurant, February 13, 1988. The Starship also appears with Connors. For more information, call 325-2800.

* * *

Charm City Comedy Club brings comedian Darrow Igus (the "Rasta Gourmet") February 12 and 13. For more information call (301) 576-8558.

Kevin "K" and fire-dancer Fatima Ball of Fatima's Variety Show.

Coming Soon

McCoy Tyner and Freddie Hubbard appear at the Blues Alley in D.C. February 16-21, 1988. For more info call (202) 337-4141.

* * *

Scheduled to appear at the Palladium for the Remy Man of the Night contest include Peabo Bryson and Meli'sa Morgan, among others. The finals take place at 11:00 p.m. on February 19, 1988. For more info call (301) 367-6862.

In This Issue

Weekend Treats . 2
Coming Soon . . 2
Cover Story 3
All That Jazz . . 5
About TV 7
Sounds 8
TV Listings 9

The weekly entertainment guide for the Baltimore-Washington area. Published by the AFRO-AMERICAN NEWSPAPERS group.

628 N. Eutaw St.
Baltimore, Maryland 21203
(301) 728-8200

John J. Oliver, Jr.
Chairman of the Board/Publisher
Frances M. Draper, President
Benjamin M. Phillips IV
Secretary/Treasurer

Deborah Johns Moir
Editor

Contributing Writers
Misty Brown
Carl Matthews
Robyn-Denise Yourse
Deborah Quinerly

Denise Dorsey - Production Coordinator

COVER STORY

'A Night for Lovers with Phyllis Hyman and Glenn Jones'

Songstress is also a smart businesswoman

By H. Glover Cook

This Sunday, Phyllis Hyman and Glenn Jones will serenade lovers on their Valentine's Day concert at the Meyerhoff in Baltimore.

You know all about Phyllis Hyman the sultry songstress whose talents extend to writing and producing songs, you know about Phyllis Hyman the model whose picture has graced the cover of numerous publications, but what about Phyllis Hyman the business woman?

Ms. Hyman spoke to the AFRO in a recent interview on the telephone about the non-performance side of her career, "When I first started in the industry, I knew that I wanted to be in control. We as a people generate billions of dollars but we control very little of this revenue."

Toward the goal of insuring that she was versed in the business side of her career, Phyllis started early surrounding herself with trustworthy people that she could both learn from and grow with.

Glenda Gracia and Sydney Francis are two of those people. They are her managers. Ms. Hyman is also the president of her own publishing and management company, Command Performances, Inc.

As a result of her strong commitment to her audience and business goals, Ms. Hyman is the federal government's, Department of Housing and Urban Development national chairperson in its campaign against housing discrimination. The AFRO was curious as to what relation this chairmanship had to do with any real life obstacles incurred by the singer.

"Years ago I thought that I had been unfairly treated in regard to an apartment rental ... I later sent a friend to apply who had no trouble at all with this same company," she said. Although this incident proved to be a false alarm, it was quite real as a problem that she felt obligated to resolve first for her own personal satisfaction, and then later as a spokeswoman for HUD.

This affair was the closest that Ms. Hyman has ever been to an actual confrontation with housing discrimination in her personal life. Ms. Hyman sums up this episode as being "perhaps all in my mind" but this is no way a dismissal of the gravity of the problem to those who face

Phyllis Hyman

discrimination in the housing arena.

It makes no difference whether the injustice is moral (as in housing discrimination) or economic (as in the financial disparity between minorities and whites), Ms. Hyman feels a strong need to address these problems.

A strong advocate of self help for minorities, she believes that this help can be given if we reach into the vast talent pool we have among blacks in order to get the job done.

She feels that we must use the opportunities available to use by networking so that we can advance those among us that are talented but lack resources. As an employer who uses the services of managers, accountants, hair stylists, clothing designers and other personnel, Hyman puts her money where her mouth is.

She is proud to be the employer of a minority staff. The Phyllis Hyman that is seen on stage performing is a composite of the talents and artistry of each one of her staff. They are referred to by her as "my staunch supporters." Just as she supports her staff and their labors, Ms. Hyman also appreciates the support received from her audiences and record buyers.

The AFRO spoke to Ms. Hyman about her earlier concerts in Baltimore and the perceptions gathered about our city. The singer lets us know how unfairly she thought we had treated her in the past.

Phyllis Hyman has been the target of bad reviews in the past as a result of events that were not in her control. "Often, unseen personnel who could be lighting technicians, dressers, make-up artists, etc. are responsible for a time delay, It is a rare audience or critic that will attribute a delay caused by a staff member to anyone but the star."

Phyllis Hyman believes in giving her audience first class performances for their money. Just as she stays well informed about the business side of her career, she remembers the other side — that of her record buyers and audience.

At one time not so long ago, Phyllis Hyman was not someone whose name brought instant recognition. During those days she had lots of practice seeing the other side of stardom, a side that gave her preparation for knowing the things that please an audience.

She is currently being featured in the new Spike Lee movie, "School Daze," opening nationally February 12. She sings the theme from the movie composed by Bill Lee, Spike's father. The song, "Be One," is on the soundtrack, as well as D.C. go-go band E.U.'s (Experience Unlimited) song "Da Butt," and music from Pieces of a Dream.

Ms. Hyman said, "I didn't real-

(Continued on page 4)

Glenn Jones has 'Only Just Begun'

To become a master of musical compromise, you need to learn to give and take. To refuse to be pegged as either a sultry balladeer or an explosive shouter — but to do both superbly — means tiptoeing along a tightrope and maintaining your balance.

It's easier for the critics, after all, if you can be categorized in some way that smooths away the rough edges of the truth. Glenn Jones has often been called a wonderful singer of love songs who's less well recognized for his emotional forays into uptempo dance tunes. Glenn proves he can give as well as he takes. Glenn is a master of the medium from, as he puts it, "funk to Bacharach."

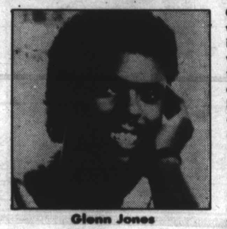
Glenn, who began his musical career at the age of four, came up in the gospel ranks. A native of Jacksonville, Florida, the young singer joined the Bivens Special, a gospel family from his hometown, with whom he toured extensively.

As a teenager he found himself singing with The Soul Stirrers until soon after his fourteenth birthday, when Glenn formed The Modulations (later Glenn Jones and The Modulations), and released his first two gospel recordings with the group.

He produced the albums with Savoy's resident gospel master, James Cleveland. Taking to the national gospel circuit, Glenn refined his robust baritone/tenor voice while sharing the stage with some of the music's greats: the Reverend Cleveland, Shirley Caesar, and the Mighty Clouds of Joy.

As his reputation grew, Glenn received more and more opportunities to sing for the contemporary R&B/pop market. After sessions singing with Norman Connors and Jean Carn, and with twenty years of experience to back him up, Glenn was ready to go solo.

Glenn admits that some of his friends thought he had "sold out" by turning to the pop mainstream but as he explains, "I knew that the gospel stage wasn't enough for me, and getting positive



Glenn Jones

messages across to a wider audience meant singing in the popular market.

"The truth is that I've never stopped singing gospel. I sing in the church often. What I've done by seeking a solo career as a popular singer is to extend myself."

In January, 1983, Robert Wright, who brought Glenn to RCA Records, produced a debut single as politically profound as it was musically moving. "I Am Somebody" featured excerpts of speeches by the Rev. Jesse Jackson — thus reaffirming Glenn's continuing involvement with the church — and backed up its lyrical sentiment with action when Glenn pledged a percentage of the song's royalties as a donation to Jackson's Operation PUSH. The first Glenn Jones solo album, "Everybody Loves A Winner" was released the next month.

Glenn's second LP, "Finesse" was released the following year with a greater concentration on the silky love songs that forged his pop reputation. The album's centerpiece, the single "Show Me," eventually landed at no. 3 on the black singles, charts.

With the follow-up, "Bring Back Your Love," Glenn performed his first music video, under the direction of noted filmmaker Luis Aira. The success of these two singles kept "Finesse" on the charts for almost a year.

"Bring Back Your Love's," exposure on VH-1 and the Black Entertainment TV network displayed a new side to Glenn's multi-faceted talent, and encouraged him to attend an open audition for the gospel musical "Sing Mahalia Sing," a biography-in-song of Mahalia Jackson.

Winning a part in the chorus, Glenn was quickly elevated to the show's male lead, playing opposite ex-Dreamgirl Jennifer Holliday. Another sign of his increasing popularity and visbility was his appearance on Johnny Carson's "Tonight Show" to perform his duet with Dionne Warwick, "Finder of Lost Loves," the title theme from the ABC-TV series.

In 1986 Glenn had been doubly busy. Besides writing and co-producing his third album, "Take It From Me," he assisted his extremely talented friend (and co-performer on the gospel circuit during his Modulations days), Genobia Jeter. They perform the duet "Together" on her debut RCA recording.

Currently, Glenn has "We've Only Just Begun" playing on the airwaves. It's from his "Glenn Jones" album. A night for lovers with Phyllis Hyman and Glenn Jones, promises to be a night to remember.