Roy Hargrove comes to Blues Alley June 19

Since the dawn of jazz roughly a century ago, each decade of musical innovation has been heralded by a strong, compelling, singular trumpet voice — from Louis Armstrong and Buddy Bolden to Roy Eldridge and Buck Clayton; from Dizzy Gillespie and Miles Davis to Fats Navarro and Clifford Brown; from Lee Morgan and Kenny Dorham to Woody Shaw and Wynton Marsalis.

JAZZ TRUMPETER Roy Hargrove is a mere babe with a bright future. He turns 21 in October.

On the basis of Roy Hargrove's inaugural recording as a leader DIAMOND IN THE ROUGH, it would be both premature and presumptuous to declare that this 20-year-old New York resident by way of Waco, TX, is destined to become the '90s' voice on "the royal instrument of jazz." But, as Dale Fitzgerald affirms in his liner notes, one thing is certain: "...indefatigable musical energy, musical willingness and unabashed excitement — Roy Hargrove exudes music."

From the opening melody statement of "Proclamation," one of two originals by teenage pianist Geoff Keezer, DIAMOND IN THE ROUGH draws the listener into a 63-minute journey full of magic, mystery, surprise and straight-ahead invention. Throughout, Hargrove's melodic assurance, rich tone and rhythmic ingenuity fairly glow on three original compositions (among them "A New Joy," a lovely waltz, and "All Over Again," which Fitzgerald deems the album's "richest offering") and spirited renditions of Thelonious Monk's "Ruby My Dear," Benny Golson's "Whisper Not," Denzil Best's "Wee" and Rodgers & Hart's "Easy to Remember."

The "diamond" in the album title clearly refers to Hargrove, yet from the sound of things, this diamond is more polished than "rough." But, polished though he is, this diamond is made to sparkle brightly by the setting in which he is placed: DIAMOND IN THE ROUGH is almost evenly divided into two distinct, yet equally expressive sessions. The first showcases the trumpeter on the front line with alto saxist Antonio Hart and the brawny tenor saxist Ralph Moore (with whom he has gigged and recorded.) They are ably assisted by the rhythm section of Keezer, bassist Charles Fambrough and drummer Ralph Peterson Jr. The quintet session, which also includes Hart on alto, finds Hargrove alternating between fiery up-tempo blowing and burnished lyricism in the company of pianist John Hicks, drummer Al Foster and bassist Scott Colley.

Roy Anthony Hargrove Jr., born on October 16, 1969, manifested a musical aptitude at an early age — his first horn was an old Bundy cornet — but just as DIAMOND IN THE ROUGH succeeds because of the spirited interplay between compatible personalities, so the young trumpeter's destiny was shaped by key people at key stages in his development.

From the elementary grades through junior high school, the young trumpeter was inspired and instructed by teacher Dean Hill. By the spring of 1987, having progressed in his studies from Maynard Ferguson to Freddie Hubbard and Clifford Brown, Mr. Hargrove met the man who would galvanize his dreams of a professional career: trumpet superstar Wynton Marsalis. When Mr. Marsalis made an unannounced visit to Hargrove's high school, Dallas Arts Magnet, he was so impressed with the youngster that he invited him to sit-in with his band during the group's engagement at Fort Worth's Caravan of Dreams.

In storybook fashion, Hargrove acquitted himself so favorable onstage that Mr. Marsalis arranged additional studies for the teenager. Mr. Marsalis would not rest with that. He enlisted the assistance of Larry Clothier, Manager (Sarah Vaughn, Carmen MacRae) and Producer. As a result of that introduction, Hargrove, then 17, made musical trips to Europe, Japan and New York City to witness, and participate in, the jazz life firsthand.

MCA RECORDING artist The Yellowjackets, a four man band from the West Coast, bring their unique brand of jazz fusion to Georgetown's Blue's Alley, now through Father's Day, June 17.

ON JULY 10, SUMMERFEST OPENS WITH A MOZART & HAYDN DOUBLEHEADER.

Come out and watch the BSO play Mozart and Haydn this summer in an exciting twin bill at the Meyerhoff. The season runs from July 10-28 and features 7 home dates with programs including *Viennese Night*, a chamber concert and a concert performance of Mozart's comic opera *The Abduction from the Seraglio*. David Zinman will lead the team and renowned pianist Malcolm Frager will be in the line-up for five concerts.

The action starts at 5:30 with entertainment, food and drinks outside on the Festival Plaza. Don't miss the beginning of a winning season! Tickets are $10, and $15, boxes $20. Information/charges: 783-8000.

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AREA ENTERTAINMENT

Don't Believe Hype:

Tracy's No Batman

By Frederick I. Douglass

Do not believe the hype surrounding the debut of "Dick Tracy" this weekend in the nation's theatres: Warren Beatty is still suffering from an "Ishtar" complex and has become involved in another mega-buck flick that not only fails to live up to its promise of being the "Batman" of 1990, but that fails to deliver period.

Following on the heels of the success of taking "Batman" from the comic books to the silver screen, it seemed like "Dick Tracy" would inevitably be a winner.

FACE TO FACE — Dick Tracy, seated with back to camera, is surrounded by the crooks he has sworn to destroy. Left to right they are Numbers, Flattop, Big Boy Caprice, and Itchy.

There is no doubt the flick will reap millions from the box office over the next few weeks as movie patrons respond to the ballyhoo about the movie and as an outgrowth of reading the comic strip in the newspapers for decades. Others will flock to see the movie because it stars Warren Beatty of "Bonnie & Clyde" fame along with pop vocalist Madonna. The merchandising angle of the movie will also be substantial because of the appeal of Dick Tracy.

But the consensus of those who have seen the previews of "Dick Tracy" assert that the movie is a major disappointment.

What's wrong with the flick?

First of all, Warren Beatty plays Tracy as an ice cube, an emotionless man whose relationship with his girlfriend Tess Truehart is primarily platonic and who is incapable of responding to the sultry, sexy charms of Madonna in the character of Breathless Mahoney.

While we have come to expect Tracy to be cool and remote, much like Batman, the problem is he has no fully developed contrapuntal character like the Joker (Jack Nicholson) to bring variety to the movie.

Yes, there are fascinating characters who bring flashes of energy to the screen like William Forsythe as Flattop, Al Pacino as Big Boy Caprice and Dick Van Dyke as D.A. Fletcher. Yes, Dustin Hoffman's portrayal of Mumbles is hilarious. But none of these characters are sustained, they are primarily cameo appearances by major stars who bring comic relief to the movie.

The overall problem is the movie attempts to portray too wide an array of the characters that appeared in the Dick Tracy comic strip during the nearly 60 years the comic strip has been around, instead of really flushing out one or two of them to give the needed counterpoint to Warren Beatty's iceberg acting in the starring role.

Assessing the movie as a whole, one finds the scenery and cinematography are most impressive, and these elements provide a spectacular backdrop for what could have been a spectacular movie.

But there is too much Warren Beatty in the movie which may prove to be his second "Ishtar," a multi-million dollar celluloid disaster laden with big names and other glitzy elements, but that fails to satisfy.

Beatty's major contribution to this movie is he did a satisfactory job of directing. But it is obvious he spread his talents too thin by starring in and directing "Dick Tracy." Perhaps he should have called upon Arthur Penn who directed "Bonnie and Clyde" to direct this movie so that he could have concentrated his efforts on working in front of the lens.

He is upstaged continually throughout this movie, particularly by Charlie Korsmo, the 11-year-old actor who plays kid, an orphan who tags along with Tracy and saves his life several times. Nevertheless, Korsmo could not salvage Beatty from a disastrous performance in this movie.

MAKING THE ROUNDS with Bonnie Butler

The Pier 6 concert series opened with a bang this past Friday as TV's favorite father, **Bill Cosby**, brought his brand of comedy to the stage.

The show was pure Cosby but the after party at the Inner Harbor's Scarlett Place, was sheer elegance.

While Cosby was unable to attend (he had two shows to perform that evening and the rain delayed the first show just a bit) the masses of folks assembled dined on an array of hor'd oeuvers plus the luxury of a sit down dinner featuring crab salad, prime rib and artichokes, to name just a sampling.

Spotted enjoying the festivities were State Senator **Larry Young**; NAACP head **George Buntin**; **Ray** and **Evelyn Haysbert**, (he's the Park Sausage honcho); the Urban League's **Roger Lyons**; WJZ's **Phyllis Shelton Reese**, **Mike Easterling** and the new general manager **Marcellus Alexander** and the **Baltimore Sun's Kevin Brown.**

For those readers who have been asking about the Haven in the Northwood Shopping Center then ask no further for we have the "skinny" on this spot.

The Haven is a family run operation owned by **Morris** and **Helen Covington** in October, 1987 and is run by their son, **Keith.**

Keith was an automotive analyst for the Federal Reserve and his family had other business interests but they decided to get into the nightclub field because according to Keith, "it was irresistible."

Keith Covington, a 36-year-old Northern High School graduate who is married and the father of two children admits it is his first time in the bar business.

"I've had to learn from the bottom up and I've made a lot of mistakes but I knew there was disposable out income here and a market of 30-35 year-olds looking for some exciting entertainment," said Keith.

"We think we have filled a void and in the three years we've been here, we have booked regional talent from New York, Philly, D.C., Richmond and as far away as Chicago."

The night we were there, the **Peabody Underground** was the main event and according to Keith, they hope to continue to give local talent a place to work.

Keith says **Bob Haynes** of the Sportsmen's Lounge has been extremely helpful to him, which goes to show you that the nightclub business, while competitive, is made up of some extremely cooperative people.

But don't just take my word for it. This weekend, the Haven will feature the Nap **Turner Blues Band** from DC. (15 and 16) and on June 20, the **Peabody Underground** and June 22 and 23, the **Dance Band.**

* * *

UPCOMING EVENTS: Jazz Expressways is hosting a Father's Day "Uptown Sunday Night at the Forum" on Sunday, June 17 at 7 p.m. featuring **Jimmy Wells**, vibes; **David Holmes**, bass; **Ronnie Dawson**, drums; **Bob Budda**, drums and **Thomas "Whit" Williams**, reeds.

* * *

Johnny Clegg and **Savuka** perform at Merriweather Post Pavilion June 17, **Ziggy Marley** on June 22 and a reggae Sunsplash featuring **Marcia Griffiths** (the Electric Boogie lady), June 27.

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At Pier 6, **Pieces of a Dream** and **Hiroshima** perform June 27 and **George Benson** come on June 28.

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