By Bob Matthews

Was listening to an interview with Branford Marsalis this week, at which he declared was on a gig with Sonny Rollins, and he wiped up the floor with me—but, I learned a lot."

He went on to say how the young musicians of today don't get a chance to play with, or listen to the giants of yesteryear, thus have no real foundation in jazz, except for recordings.

The point was brought home to us as we enjoyed the sessions at the Central Pennsylvania Friends of Jazz festival, at which several of the living legends of jazz

On the opening night of the fest, for example, Mel Lewis and the big band demonstrated how a big band should sound.

Most of the arrangements played were from the book of Thad Jones when he and Mel led the band. But this group of young and old musicians swung to a fare-the-well, showing how it should be done.

On Saturday night, the in repressible Benny Carter appeared, backed up by the Kenny Barron trio (Kenny, piano; David Williams, bass, and Freddy Waits, drums).

This octogenarian proceeded to blow as forcefully as ever, soaring to heights we found incredible. Must say that the backup trio was inspired no end, and Benny fell right into the groove, and kept it there.

appearing that night was vocalist for years. Ernie Andrews, familiar to appeared here on a longtime

But, he was new to the general show them why he is a Baltimore

Another of the living legends think they had played together

dary trombonist Al Grey headed up a group which included his son, Michael Grey, also on saxist Al Cohn, Joe Cohn on

Central Pennsylvania Friends of Jazz had a nice balance, something for all types of jazz fans.

Ernie took off, showed off, and a couple of encores.

He was backed up by the Cecil McBee, bass).

Was chatting with Reuben Ernie, commenting on that fact exquisitely. that "the guy is good!"

had no idea who Ernie Andrews Carter. was—had never heard of the

about jazz. These two strangers dience spellbound.

Needless to say, Michael will brought the house down. In fact, be carrying on the tradition of the he stopped the show on two oc- plunger-mute work Al is known for, for his sound is almost a carbon copy of his dad's.

Joe Cohn is in the main, Reuben Brown trio, (Reuben, guitarist — with fantastic bebop piano; Steve Bagby, drums, and licks —and doubled on flugelhorn during the set.

Hadn't heard Bobby Durham following the set and he was on drums for a while, but can tell really enthusiastically praising you he's still pumping it out,

Funny thing about all this is The parade of legends conthat when Reuben was told he tinued, with guitarist Jim Hall in was to be the backup group, he a duet setting with bassist Ron

They have hooked up previous ly, but they generated a Which is the beautiful part togetherness that held the au-

met for the first time on stage, The final jazz living legend was established a rapport that you the bubbly James Moody, who wouldn't believe, and produced a played as he always does, inswinging sound that made you cluding some of his standards. piano.

And, as usual, Moody always swings-even when he singsas he always does. But, he has of The Leaders Sunday evening. cut down somewhat on the jokes.

performances of the legends in appearance at the festival.

t proves positively why we have said repeatedly that the Central Pennsylvania Friends of

There was no letup. From the opening sessions with high school and local musicians, you found yourself glued to the to break away even for food.

Some of the headliners included Ira Sullivan, the multi- instrumentalist who is a fixture at the CPFOJ fests. He has played risburg Patriot newspaper put it. year was the ninth.

Bobby Hutcherson and Harold Land led a set to close although Bobby has played for CPFOJ previously, it was a first for Land—and we're sure he'll be

Enrico Granafei set, guitar and harmonica, which set the tone for acts to follow, culminating with a Latin Explosion.

That's the name they gave to the Paquito D'Rivera and Claudio Roditi group, with Tana, drums, and Danielo Perez,

For some, the high point of the fest came with the performance

The group consisted of Chico Freeman, tenor; Arthur Blythe, alto; Lester Bowie, trumpet; Kirk Lightsey, piano; Cecil McBee, bass, and Famoudou Don Moye', drums.

Talk about your high energy, romping, stomping jazz, this was it—and the audience loved it (or hated it), there was no in

The majority, however, loved it, and stayed to the very end,

Kinda chuckled over the way Harriet Williamson, in the Harwears a white lab coat during performances, as hopping around like a demented doctor attacking his instrument.

was a very successful festival, and the jazz society should be proud. There was a nice balance between the acts, and something for all types of

We have attended all nine of the festivals, and they have improved every year. Am happy to report that Baltimore was very well represented as many make the short trek to Harrisburg.

Hurrah for CPFOJ — we look forward to the tenth anniversary of the festival next year.

troduction to what's happening

today in disco, Eurobeat, and

S'Express is the brainchild of

SOUNDS

By Carl Matthews EUGENE WILDE "I Choose You (Tonight)" (MCA)

Before beginning his recording career Ron Bloomfield decided he needed a new name. Thumbing through a phone book, he came upon a nightclub called Wildflower, took the first word, and used his real middle name. "Eugene Wilde" was born.

The phone rang just as he was reaching to call his manager. It was his manager calling. Before he could tell him his new name, his manager said, "I've got a name for you: How about 'Eugene Wilde'?"

"After I got over the shock," Wilde recalls, "I knew we'd found the right name. I've been happy with it ever since."

The fact that he has had such chart-topping hits as "Gotta Get You Home Tonight" (1984) and "Don't Say No (Tonight)" (1986)



Eugene Wilde

"house" music, take a ride on the most of his latest album. Gerald S'Express. Mark Moore, a top London DJ. Two years ago, as an A&R rep for Rhythm King records, Moore "Ain't Nobody's Business."

The warmly sensual vocals on signed such dance artists as Tafthe first single, "I Can't Stop (This fy, Cookie Crew and the Beat-Feeling" (which features Jeff masters, and created his own Lorber on guitar) are Wilde's group, S'Express, as well. finest to date. "Show Me The Way This album includes the group's (To Your Heart)" and the title first chart-topping single, "Theme track are pretty much in the same From S'Express," which was a hot vein. The uptempo "Who's That 12-inch in Britain last year. Girl" adds a little variety to the album but is more suited to artists such as Levert.

Other cuts: "I'll Keep Calling, "The Last Night," "I Can't Take It." S'EXPRESS

"Original Soundtrack" No, this isn't the soundtro

On the follow-up single, "Superfly Guy," which is also included here, S'Express effectively combines elements of 70's disco, Latin free-style and "house." The mellower mood of

the synth-filled "Coma (A.M./O.K.)" recalls the Art Of Noise's "Moments In Love." "Music Lover" is a partial cover album to one of this summer's hot movies. But if you want an in-

(Continued on Page 8)

THE NIGHT LIFE

By Bonnie Matthews Butler

PAT ON THE BACK SALUTE: This week's salute goes out to Norma Skinner, barmaid and Michael Barnes, Maitre'd at the Regatta on Reisterstown Rd. Both of these friendly people are usually happy to make you feel welcome when you arrive at the club — Michael with his greetings and Norma with her potent potables.

Norma has been working at the Regatta about a year and says, "I like working at the Regatta because I like my boss. He's my friend, a nice person to

Norma, 32 years old and the mother of two children, Megan, 17 months and Norman, 12 years last Saturday at RFK Stadium was Jackie's illness, everything was and works out at the gym in her spare time.

old, is a legal assistant during the ti LaBelle. day and has worked at the club porary jazz and the food that the very, very ill. club offers. In his spare time, Michael says his hobbies are girls gold mini suit trimmed in gold seand photography — in that order.

So, here's to Norma Skinner sang and danced her heart out and Michael Barnes of the Regatta. The Nightlife reaches hurting. out and gives you both a "PAT ON THE BACK."



Michael Barnes

is a bank assistant during the day a real blast. While all of the cancelled. She did, however, call groups who performed were us several days later to apologize outstanding, the one that, in my for not being able to meet with Michael, single and 40 years opinion, stole the show was Pat- us. What class!

Not only did she give the aufor almost one year. He likes dience all that she had to give, working at the club because of its she gave it up knowing that her "laid back clientele." He also sister Jackie, who is suffering likes the atmosphere, contem- from cancer, was backstage and

Patti, dressed in a fabulous quins and gold shoes with glitter, even though inside she was

After her performance, we were invited to come backstage for photos but because

Got a chance to chat with the legendary B. B. King when he was here last week at Pier 6 and must report that the show

B. B. told us that he had just returned from a visit to the White House that afternoon and was delighted that he had the chance to talk with President Bush. All of this was arranged (Continued on Page 8)



Patti LaBelle sang her heart out even though she was hurting inside at the Budweiser Superfest. (Photo by Ricardo Gray)

Of lovers, politics, ANd voodoo

By V. A. Williams

LAND OF HUNCHBACKS, by Marian Shaw - Published by Cidihea of Canada; 284 pp.

by Marian Shaw, is a story set in Therefore, the book lacks the Haiti. It tells of a summer in the warmth and vividness of local lives of young lovers: Sarah color that this reader kept Austin, an American ingenue, expecting. of Frank's romance with a young smells, on sensuality. black Haitian housemaid, Claire, This 284-page novel is definiteas she prepares for a voodoo rite ly not a page turner. It just sort of initiation; and of other lovers of ambles along, and does not and their preoccupation with sex really begin to move until the last and death; of Haiti in the days fifty pages or so. before the election of Dr. Fran-

cois Duvalier (Papa Doc). Author Marian Shaw, born in New York, but reared in Haiti, where she lived from 1950-1962, characters hemmed in by fear. indefinitely.

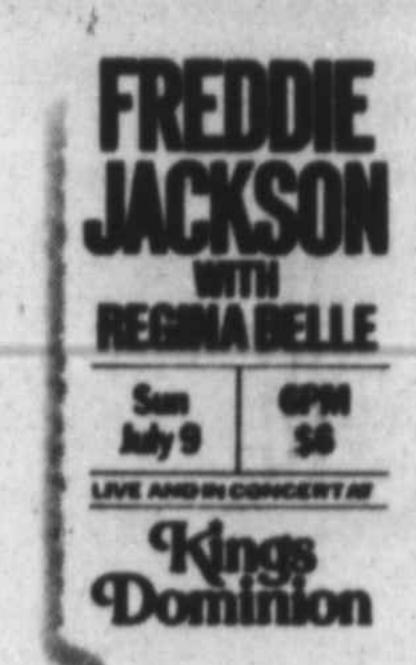
In reading "Land of Hunchland, the people, and the culture; however, the author has written "Land of Hunchbacks," a novel the book with a cool distance.

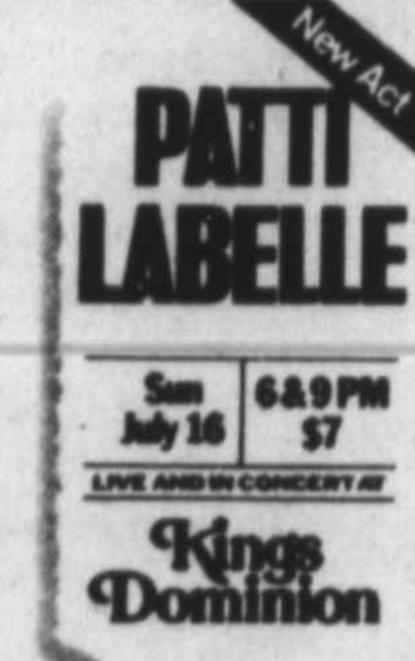
and Haitian Robert Deland; of Though strong on sights and Sarah's quarrel with her father sounds in Haiti and in the Frank, an American business characters' lives, "Land of Hunchman transplanted in Haiti. It tells backs," is weak on tastes and

Copies of "Land of Hunchbacks" will be autographed by its author, at the Bolivar Gallery, 1918 18th St., N.W., on Sunday, June 25, from 2 until 8 p.m. weaves proverbs, folktales, and Copies of the book will continue history into a tale of suspense to be available for purchase at and political intrigue involving the Gallery from June 25,

LOOK WHO'S GOING TO BE WORKING backs," one derives a sense of the exotic nature of Haiti from the author's descriptions of the









Advance concert tickets available at all TicketCenter locations, including Hecht's, or by calling TicketCenter, in Washington at 202-432-0200. In Baltimore, 301-481-6000. Or the toll-free number at 1-800-448-9009. Parti LaBelle tickets go on sale June 22. Concerts may sell out in advance; therefore, concert tickets may not be available at the Park the day of the show. Park admission required.

Hings Dominion

1989 Kings Dominion

Friday Plus, June 23, 1989

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THE AFRO-AMERICAN

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