Everything revolves in circles, and the jazz world is no

This was graphically brought trend to return to the early jazz and New Orleans music of the a 4/4 or 2/4 beat. modes. It has been almost imperceptible to the nouveaujazzites (our word).

Take the music currently in vogue by Lester Bowie and the group The Leaders. They have returned to the style popular in the pre-swing era.

grams some of the music bop style. popularized by the Fletcher Henderson and Don Redmond

bands, which flourished in the

Two of the leading lights on the 20s and 30s.

His brother Branford, after forays into the pop world of Sting, is back to playing

The former avant garde luminaries have switched. For example, picked up the latest CD Of course Sun Ra, while going by pocket trumpeter Don through those off-the-wall space Cherry, and it was a swinging exploration music, always pro- excursion into the world of new * * *

We have long been preaching

UUUU.

and

Big Show EXPO

PRESENT

was designed for dancing. Ad- floor, but that's because they mittedly, there have been really don't know how to do itjazz scene today are the Marsalis divergent paths trod by exhome to us over the past few brothers, Wynton's new album ploratory visionaries who felt months as we noticed a growing goes right back to the Dixiland there was more to jazz than just

> But we have noticed welcome trend—dancing back—we mean dancing with partner, or "touch" dancing the youngsters know it.

Two shining examples come

Caught Buck Hill at the Jazz Expressways latest "Sunday Night at the Forum" session. As usual, Buck was swinging—with a danceable beat—and soon the dance floor was crowded.

Admittedly there were few of

the philosophy that jazz music the buppie generation on the partner dancing, that is.

Couldn't help noticing that the current craze "Electric Slide" was completely missing, although a weak Madison line did have fun.

Have to note that Brenda Alford sat in with the Buck H group, and we have never seen happier musician. Chatting with Brenda during an intermission, and commented on this.

She told me with no equivocation, that with such superb backing, it was just a glorious experience that really made her want to put out — and she did.

Guess the crowning achievement on the dance scene came Count Basie Orchestra under the direction of Frank Foster last weekend.

When that band started cooking, the dance floor was immediately filled up. And what dance do you suppose they were doing—the jitterbug.

Was kinda amusing to watch a lot of the young people getting into the swing of thing, for we would wager this was the first time they got a chance to dance to one of the really great big

Naturally, when some of the oldtimers stepped out into some of the classic Lindy Hop steps of the 30s and 40s, it was a revelation for the baby boomers.

Guess you can tell there isn't much happening on the jazz scene this week. But then, this is the doldrums season. Have been the UMBC presentation of the hearing about those Tuesday nights at the Lorman House in Baltimore—will have to check it

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THE AFRO-AMERICAN

Friday Plus, August 4, 1989

AT THE MOVIES

By Frederick I. Douglass

Assessing the contemporary role of Blacks in the American movies. He put "She's Gotta Have brothers in film making; Robert obtain financing for "School Wayans are carving out their own viable niches in Hollywood; and, makers, he is beginning to exmost dramatically, music is plore the merchandising aspect becoming an increasingly power- of the movie industry, selling tee ful mechanism for moving mil-shirts promoting his latest movie. lions to go out to the theatres and This is an important money cess to flicks where no Afro that Jack Nicholson is projected Americans are even seen on the

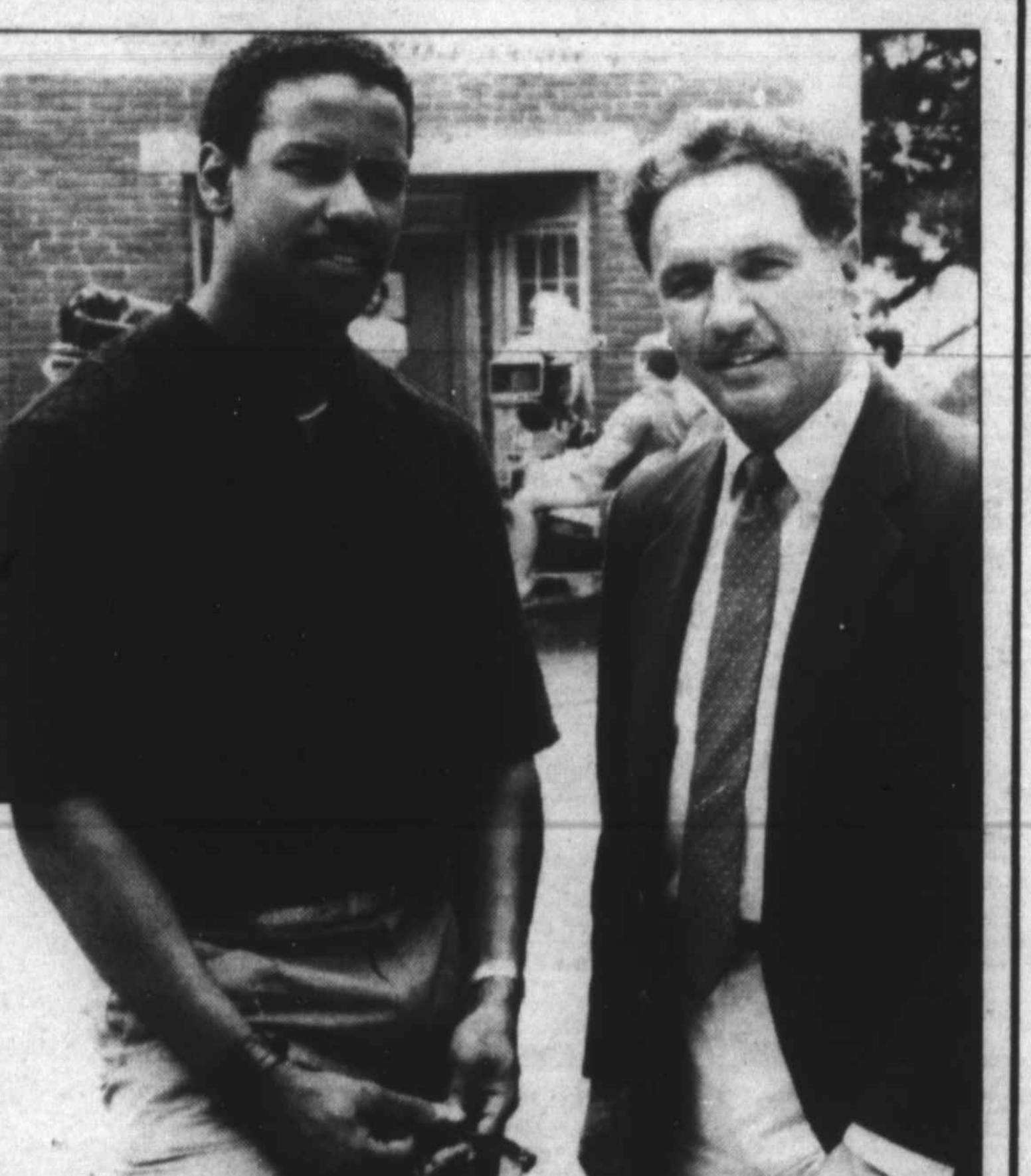
Spike Lee is hot these days. His movie "Do The Right Thing" is making a profit in the nation's theatres, despite the fact that it the brother is virtually omnipresent, in the tradition of Oliver Michaux and other early Black film makers who used to travel around the country by auto and rail with their movies in their suitcases, taking their films the people.

Lee is on television and radio pushing his movies, and he is on the cover of the July/August edition of American film and July Black Enterprise Magazines,, He's everywhere!

movie industry, certain distinc- It" together on a shoestring Townsend and Keenan Ivory Daze" and "Do The Right Thing."

But, unlike other Black film-

picked his father Bill Lee, a jazz bassist, to provide an excellent, laid back jazz score that suited the flick perfectly. But with his next two movies, he decided to go for a more kinetic, danceable beat with "School Daze" spawning the hit "The Butt" by E. U. from Washington, D.C.



Denzel Washington (left) portrays George McKenna (right), a real-life high school principal whose story is recounted in "The George McKenna Story," airing Sunday August 6 at 9 p.m. on CBS.

Lee really understands the dollars and cents of making tive trends are evident: Spike Lee budget and then parlayed the and Eddie Murphy are rapidly funds and credibility he gained becoming the most powerful from the success of this flock to

to provide Black artists with ac- mechanism; consider the fact to make more than \$60 million from paraphernalia associated with the movie "Batman." Spike Lee also understands the

powerful role that music plays in contemporary music and, taking is showing on a limited basis and a cue from Eddie Murphy whose movies "Beverly Hills Cop 1 & 11 had commercially successful sound tracks, he has shrewdly picked the best talent available for the soundtracks of his

With "She's Gotta Have It," he



Spike Lee

movie sound track for several a tists who are currently garnering ample airplay and chart action for tunes such as "My Fantasy" by the Power" by Public Enemy; "Feel So Good" by Perri; "Never Explain Love" by Al Jarreau; "Don't Shoe Me" by Take 6; "Can't Stand It" by Steel Pulse; and "Party Hearty" by E. U.

Black Music is also playing mer's biggest hit movies, with movie "Batman" and Bobby chart as reported in Billboard

The "Ghostbusters II" soundtunes such as "Supernatural" by New Edition and "Ghostbusters" artists for their soundtracks.

past few years, humor, story line American film industry.

Snapper") heard some material

and character development are beginning to figure more prominently than in the past decade.

Robert Townsend's "Hollywood Shuffle" and Keenan Ivory Wayans "I'm Gonna Get Your Sucka" were masterful satires on the stereotypical characters often seen in the so-called "Blaxploitation" movies like "The Mack" as well as the kinds of roles that Hollywood wants actors of a

darker hue to play. Sidney Poitier's role in "Shoot to Kill" and Carl Weathers' role in "Action Jackson" represented an effort to present characters who could be of any race, creed, or color, but who just happened to be played by Blacks.

Eddie Murphy's "Coming to America" demonstrated that Blacks can be hilarious on a universal level without having to buck their eyes on skin and grin. Spike Lee's three movies have explored the sexual rights of Black women ("She's Gotta Have It"); color and class distinctions among Blacks ("School Daze") and racism in contemporary America ("Do The Right Thing.")

Currently, there is an increased interest in movies among Blacks, not just in being part of the audience (actually, Blacks support the nation's film in dustry), but in the content and history of the flockering images on the silver screen. This very fact was recently demonstrated by the massive turnouts for films such as Melvin Van Peebles' Sweet Sweetback's Badaasss flick "Ghostbusters II" at the pin- Song" and showings of Spike nacle of the nation's "Top 100" Lee's early movies during the First Annual African American Film Festival which was staged at the Baltimore Museum of Art track also features radioactive under the skillful direction of Nashormeh Willkie.

Indeed, the brothers and by Run DMC. And then there are sisters who came out displayed the movies that rely heavily on considerable sophistication about "oldies but goodies" by Black films. Now we must channel this new found interest and While music has played a ma- knowledge so that we can have jor role in most of the important an impact on an industry that we movies made by Black producers support, but in which we play a or starring Black actors in the relatively minor role—the

-Sounds

(Continued from Page 4) "I Don't Know How To Say," "Face The Music," "Think About It." TOO NICE "Too Nice" (Arista)

Too Nice is the rapping duo 20-year-old Glen Gibbs ("Nice Gee") and 22-year-old Brian Bond ("D.J. Quick"), who are from Stonybrook, New York.

what he heard, and with some help from his buddies The Aleems, released Too Nice's "Who's Making Love" on their own ABA record label. The tune got considerable airplay in New

The new album, which includes the single "Two Can Play The Game (Who's Makin' Love To Taylor tune. Ho hum...

A few years back, producer Ed- Your Old Lady)," features the win Birdsong ("Rapper Dapper mixing talents of Edwin Birdsong and Marley Marl.

Glen and Brian recorded, liked This is a rather ordinary rap album, with the usual subject matter and turntable tricks. The album contains such forgettable tracks as "Here I Come," which borrows the horn riff from James Brown's "Make It Funky," and "Two Can Play The Game (Who's Makin' Love To Your Old Lady" which uses the classic Johnnie