

★ MOVIES

★ THEATRE

★ DINING

Entertainment

★ DANCING

★ SHOWS

★ LOUNGES

THE CHARLOTTE POST

"Charlotte's Fastest Growing Community Weekly"

Thursday, January 5, 1984 - THE CHARLOTTE POST - Page 1B

Columbia Records Releases Feature Various Artists

Newly-discovered live recording of Miles Davis and Thelonious Monk, both showing off each artist at the prime of their careers, highlight this week's issue of six new entries in the much-praised Contemporary Masters Series on Columbia Records. The release also includes sets of guitarist Kenny Burrell, trombonist Al Grey, and multi-artist compilations of various instrumentalists and various vocalists.

This is the sixth batch of Contemporary Masters albums in as many years, and represents the third appearance by Miles Davis in the series. Heard 'Round The World is a double-LP set capturing Miles in concert during 1964 tours of Japan and Germany. Sides one and two were recorded live at Kohseinenkin Hall in Tokyo with a group comprising Miles on trumpet, Sam Rivers on tenor saxophone, pianist Herbie Hancock, bassist Ron Carter,



George Butler
...Charlotte native and drummer Tony Williams. Sides three and four were recorded at Berlin's "Berliner Jazztage '64" with Miles backed again by Hancock, Carter, and Williams, and Wayne Shorter on tenor sax. Liner Notes were written by Gary Giddins.

The fourth set of life Thelonious Monk double-LP performances in the Contemporary Masters Series is simply titled

Tokyo Concerts. All four sides were produced by Teo Macero, recorded live at Tokyo's Sankei Hall on May 21, 1963. Joining Monk on piano and Charlie Rouse on tenor saxophone were bassist Butch Warren and drummer Frankie Dunlop. Annotator Bob Blumenthal describes this particular quartet lineup as "one of the best, if not the best, of Charlie Rouse's decade with the pianist."

Kenny Burrell's Bluesin' Around consists of all previously unreleased material from four sessions produced by John Hammond during 1961-62. As detailed in Bob Porter's liner notes, these were "a swing date" (was tenor saxophonist Illinois Jacquet and pianist Hank Jones); "a modern date" (with Jones, bassist George Duvivier, and trombonist Eddie Bert); and "an organ session" (with Jack McDuff and Leo Wright on alto sax).

Struttin' and Shoutin' "which reveals (Al) Grey in all his plungered glory," as Ira Gitler's liner notes quip, was produced by John Hammond and intended for release in 1976. This all-star blowing session - featuring Grey on trombone, trumpeters Waymon Reed and Danny Moore, and saxophonist Ernie Wilkins, Jimmy Forrest and Cecil Payne - takes off on five originals by Grey and Wilkins, along with Stardust and All of Me.

Columbia's Contemporary Masters Series continues to set the pace with this outpouring of previously unreleased recordings. Since its inception in 1977, the Series has offered music by Charlie Parker, Lester Young, Duke Ellington, Charles Mingus, Clifford Brown, Max Roach, Ornette Coleman, Roy El-drige, and numerous multi-artist compilations. Executive producers of the Series are Jim Fishel and Dr. George Butler.



SINGER IRENE CARA

...Appropriately primed

Irene Cara Began Honing Her Craft At An Early Age

By Loretta Manago
Post Staff Writer

With a great-aunt who plays five instruments and a father and brother who are musicians, the direction Irene Cara would take professionally seems to have been pre-charted for her.

Since the age of five, Ms. Cara has been exposed to the entertainment arena. As a matter of fact, she has been working and honing her craft since she was in elementary school, playing the piano by ear and studying dance, singing and piano.

Although seven years old may seem to be an early age for someone to be associated with show business, Ms. Cara had already been appropriately primed for that life. Her first performances were benefits and appearances on local New York Spanish-language TV and radio shows and before she turned 10 Ms. Cara had made her Broadway debut as one of the orphans in the

Jack Cassidy-Shirley
Jones musical Maggie
Flynn.

The pattern that became characteristic of Ms. Cara's growing popularity was attributed to the fact that the more she was seen the more in demand she became. Still at a very young age, Ms. Cara was asked to appear in a tribute to Duke Ellington at Madison Square Garden where she shared the stage with such luminaries as Sammy Davis Jr., Stevie Wonder and Louis Armstrong.

While Ms. Cara advanced in age so did her ability to please varying crowds. Another musical, The Me Nobody Knows, a stint on The Electric Company, a co-host on an NBC talk show and a guest star on various television shows including Kojak, What's Happening and Johnny Carson all earmarked Ms. Cara's oncoming success.

During the mid-seventies Ms. Cara extended her talents from singing and

embarked on a film career. At age 15 she made her feature film debut in Aaron Loves Angela. Following that movie score was Ms. Cara's starring role in the Warner Bros. film Sparkle. Ms. Cara's rich experience in television productions such as Roots: The Next Generation, The Guyana Tragedy: The Story of Jim Jones and Sisters coupled with her Broadway work all played a hand in a significant breakthrough for her.

That breakthrough was the movie Fame in which Ms. Cara starred and sung the movie's title song. Not only did the song Fame leap to the top 5 position on the record charts, but the song garnered an Oscar for the Best Original Song in 1980.

A 16-year veteran of film, theatre, television and record, Ms. Cara, for one so young, has indeed accomplished a great deal, but for one who never rests upon past laurels there's still more conquests to make.

Puppets Are Critters?

Puppets are critters that many people dismiss as kiddy creatures to be shoved off center (adult important) stage and into the wings. About 45 minutes of magic by Grey Seal Productions Puppets Studio at the Suzanne Little Recital Hall on January 13, prove the folly of such casual dismissing and shoving.

"Small Change" is a college of brief bits of enchantment for grown-ups and children alike. The small, frisky ball of canine fur attached by its flannel blanket should be irresistible to all, as should the fluffy, striped caterpillar shedding her fluff for new orange wings accompanied by David Rose's "The Stripper" played on kazoo, drum and penny whistle. Not to mention the two hungry yellow and brown buzzards that look like feathered Eisenhowers.

Puppeteers Donald

Devet, Drew Allison and Dee Braxton use about 20 puppets in eight skits. They perform in black theater style, which means they are fully visible, not hidden beneath the puppet stage. Almost immediately you forget about them since each wears a black tunic and gloves and what looks like a beekeeper's helmet.

While youngsters should enjoy Grey Seal's more adventuresome moments, their elders will bring an extra appreciative edge to the dancing draftsmen's lamps, the clown with the reversible face, the mind-building mouse and three sets of dancing foam feet.

This award winning show received its national premiere at the Puppeteers of American National Festival held this year in Ames, Iowa.