

FACES

One Picture Is Worth A Thousand Words!

Jam! Jam! Jam! Jam!



SARENA MOBLEY, Miss Black NC (Miss Black USA candidate)

The JORDAN JAM kicks off WEDNESDAY/June 1, from 6 PM to 9 PM at the Van Landingham Estate! SARENA MOBLEY, Miss Black NC, will introduce Lt. Gov. BOB JORDAN at 7:30 PM. Wine, beer & hors d'oeuvres will be served at the \$15 per person benefit for JORDAN'S gubernatorial candidacy.

MICHELLE F. THOMAS, SUNYA W. McLAUGHLIN, DENISE JONES, STEPHANIE COUNTS, DENISE

JONES, PAT DIAMOND, FRANK EMORY, RICHARD LANCASTER and WILLIE DeSHIELDS helped JACK BACOT put the JORDAN JAM together.

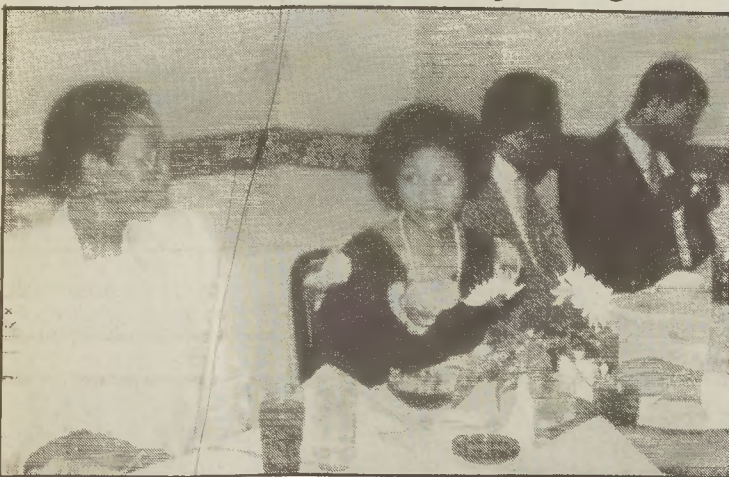
The \$15 tickets must be purchased in advance at BOB JORDAN CAMPAIGN, 2400 Park Road--in the Courtyard Plaza Shopping Center in Charlotte.

In addition to SARENA MOBLEY, the Steel Drum Symphonette will perform. INFO: (704) 333-1988.



Ms. SUNYAWILLIAMS McLAUGHLIN

The BEST Of Everything!



Dr. STELLA NKOMO (L) chats with GLORIA CAMPBELL at the BEST 1988 Luncheon in McDonald's Cafeteria. photos/JIMMY BROCK



Journalist TAMMY JOYNER at the BEST 1988 Luncheon.

HAMPTON/from 2B

You", a single she made with the vocal group The Spinners (a vocal #1 and a Grammy-nominated song), and a collaborative "A Man And A Woman" tour with Issac Hayes, this period of Dionne's career was marred! by record sales disappointment.

All that changed, however, with Warwick's signing to Arista Records and the firm commitment of the label's President, Clive Davis, to further enhance his artist's career.

Miles Davis

Let's say in front that no living musician has a better record collection, and that this discography is a vowedly casual because it would take a bigger fool than I am to attempt something definitive. If it's ineffable, don't eff with it.

The first recordings to go to are those Davis did with Charlie Parker from 1945-48., which are available under Parker's name on *The Savoy Sessions* (Master Takes) and *The Complete Savoy Studio Sessions* (two and five records, respectively, on Arista/Savoy) and *The Very Best Of Bird* and *Charlie Parker* (two and six disc each, Warner Bros.). The first myth to be explored is that of Miles; lameness on these sessions. It's true he doesn't sound as good as Parker, but then neither do you. Also note that the last person to tell you how Miles was still under the influence of Freddie Webster never heard Freddie Webster. So let's look at the record. It's round and dark. When Miles does sound lame with Parker it's almost always when his horn is wearing a cup mute -- unflattering to his tone and lacking the icy pathos of the later Harmon mute. Although he was Bird's apprentice Miles' open horn already was a remarkably identifiable voice for his age, one of the very few of his generation to pick up the gauntlet of originality where Bird had thrown it down.

Later Davis' appearances with Charlie Parker are available on a number of live dates, can't keep track of them now, and a series of studio recordings for Verve, which have been available in a variety of re-issue formats. My favorite sample, and indeed my favorite of all early Miles Davis solos, is on "K.C. Blues," by which time the trumpeter had divested himself of every trace of awkwardness and grown even more sexy than Lady Day.

This brings us to Miles' first great coup as a leader, which hindsight has retroactively entitled *The Birth of The Cool* (Capitol). It is also the first public sign of how brilliantly collaborative a band leader Davis could be, and how inspired an opportunist, in the highest sense of the word. Miles had been intrigued with the charts Gil Evans had done for the Claude Thornhill Orchestra, met up with Evans and his circle, and conceived with them the idea of a nine-piece band that might aerate bebop with an unprecedented orchestral breeze. The results were both brilliant and influential, but of more interest to us here was how conspicuous a departure from the known precedents Miles was able to make of his first outing as a leader.

In the meantime, Miles had developed a Habit that would make the next few years his darkest. He eventually kicked but lost his early eminence on the scene. A series of twofers on Prestige contains virtually all Davis' most important recordings in these crucial years of his developments, 1951-56. He had to unlearn bebop and invent himself, and these recordings in particular show Davis divesting himself of the obligatory notness of bop and securing for himself a context in which less might be made to mean more. On the one hand he needed to do this because he could not, after all, play like Dizzy; on the other hand, his tone had (by 1954 certainly) become unforgettable. He could sink a note into the heart of life, make a silence speak volumes.

When you hear a great side from 1951, you wonder why Miles should have had to labor in obscurity at all. The indispensable early album is *Dig* (Prestige), recounting the 1951 collaboration with the young Sonny Rollins and the younger Jackie McLean. Valuable transitional material can be had on *Miles Davis Volumes 1 & 2* (Blue Note), 1952-54, including two superior sextets and some classic quartet material featuring Horace Silver, Percy Heath and Art Blakey. Further Rollins meetings ('51, '53, '56) are heard on *Collectors Items* (Prestige) (one of them even featuring some so-so Charlie Parker on tenor), but more essential are *Tune Up and Tallest Trees* (Prestige), which belong in your record collection.

PART 3 will run on JUNE 9 in *The Charlotte Post*

POET/from 1B

All of that happened in the cold North. Brown decided to go South in 1987. He came to Charlotte because a brother lives here and works for the school system.

"I was out of work in Jersey at the time," Brown says. "I decided to go to a warmer climate. It has worked out well so far. The Charlotte Observer published some of my poems since I've been down here."

Poetry has not been the only creative outlet for Brown. He also has completed a book--and is shopping for a publisher.

"It's a creativity book for kids," he says. "It's called *Blue Angel Gliders*. It's a book of patterns for kids to make paper gliders--plain and fancy ones. I think it will do real well."

Many of Brown's poems have been done in fine calligraphy and laminated. He makes numerous sales of these through area bookstores.

"I welcome anyone to drop in and look over my work," he says. "My poems are available at the Baptist Book Store, Living Word, Cornerstone and the Carolina Catholic Bookshoppe."

Bucks!

For the second consecutive year, the Arts and Science Council will offer local artists funds to be used in the development of their careers. The Emerging Artists program has received a \$3,000 grant from the North Carolina Arts Council and a matching grant from the Robert F. and Betty Jo Gilley Foundation.

"We are particularly pleased with the Foundation support," Clyda S. Rent, president, said in announcing the awards. "It shows genuine foresight, allowing ASC to invest in the futures of some of our finest local artists. It is precisely this kind of community support that makes programs such as this possible."

The Emerging Artists Program provides financial support for committed, accomplished artists in their formative years, enabling them to advance their careers as developing professionals. Artists working in all disciplines are eligible to apply to the program; however, applicants must have been a resident of Mecklenburg County for at least one year. Funds are not available for projects which have already taken place.

According to Marvin Miller, executive director of ASC, "This is the one time each year when ASC can provide direct financial support to individual artists."

Rhyme Time!

World of Poetry is celebrating its 13th Anniversary by sponsoring a Free Poetry Contest, open to all poets. Some 200 prizes are being offered totaling over \$16,000, including a \$1,000 grand prize. The deadline for entering is June 15, 1988. Winners will be notified on or before August 1. Says 80-year-old Poetry Editor Mrs. Eddie-Lou Cole, "I have loved poets my whole life long, and I am happy to sponsor this contest to encourage new talent." To enter, send ONE POEM ONLY, 21 lines or less, to: World of Poetry, Dept. Free Bonus, 2431 Stockton Blvd., Sacramento, California 95817.

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