

1B ARTS & ENTERTAINMENT

Black Radio Exclusive conference

Maxwell pleases crowd with 70s soul

By Winfred B. Cross
THE CHARLOTTE POST

Maxwell is standing on stage with Link Hayes shades from "The Mod Squad," Jackie Jackson afro and one of Rollo's suits from "Sanford and Son."

You know the kind - silver sharkskin polyester. The man's a true child of the '70s.

His fans are glad of it. You see, Maxwell is a singer, a true singer that learned his craft from some great '70s singers - Smokey Robinson, Marvin Gaye, even Prince or symbol or whatever he's calling himself today.

Those influences can be heard on his first CD, Maxwell's Urban Hang Suite, out on Columbia Records. He was in town last week at the Adam's Mark Hotel as part of the Black Radio Exclusive convention.

Scheduled for only 45 minutes, Maxwell seemed to groove much longer. His show was a mixture of soul and funk. He's an expert musician, but he chose to let his tremendously tight band do all the work. He handled, no, commanded the microphone. It was the link between his glorious voice and the audience.

And it was a wonderful link. I was skeptical about Maxwell live. Falsetto singing can be an iffy thing. A slight cold or any other minor problem can cause havoc.

There was no such problem. Maxwell's honeyed tenor glid-

ed effortlessly between Earth and Heaven, generally resting comfortably between the two. His voice was simply stunning on "Whenever, Wherever, Whatever" a ballad that smolders with passion. He was even better on "Til The Cops Come Knocking," the sensual radio cut that's bringing him a world of attention.

But when it was time to get funky, Maxwell didn't disappoint, either. He got heads bobbing on "Sumthin' Sumthin'" an infectious song that swept through the room like a brush fire. By the time he got to "Ascension (Don't Ever Wonder)," hands were raised and hips were moving - a sure sign you've got the crowd in the palm of your hand.

The sound system was not the best - something Maxwell noted several times during his set. His background vocalists kept drifting in and out, no fault of their own. It wasn't enough to spoil his savvy stage presence. Maxwell worked those polyester threads into the ground, leaving the audience wanting more.

Black Radio Exclusive is an industry magazine which charts urban, rap and gospel singles. The publisher, Sidney Miller, influenced the industry to follow such music more closely.

The convention ran Thursday through Sunday. Seminars and showcases, including meet and greets for the Braxtons (Toni's sisters)

and Ladae, a Motown vocal group, were held.

Luther Campbell's "Peep Show" rolled into town

Saturday night at at the Grady Cole Center, while Monica, Immature and Men of Vizion performed at The Arena.



Maxwell

PHOTO BY PAUL WILLIAMS III

Cover 2 Cover

Reaching Your Highest Potential
Darryl Bego

By Jeri Young
THE CHARLOTTE POST

Charlottean and Davidson College graduate Darryl Bego is throwing his hat into the crowded ring of self help guides.



In his first work, "Reaching Your Highest Potential," Bego puts a unique spin on self-help guides. Grounded securely in Christian doctrine, "Reaching Your Highest Potential" covers ground that many self-help guides do not.

"I read more than 30 self help guides," said Bego. "All of them were written by people who knew what they wanted, none told you how to get purpose."

Bego asserts that purpose begins with a clear relationship with God. He advocates meditation and prayer as tools for developing this relationship.

Bego's guide for success is simply figure out what you like to do, where your talents lie.

This is an incredibly simple hypothesis, yet it is one of the most difficult to adhere to. Many of us have doubts about our talents and purpose.

Bego is the first to admit this. His book grew out of his own quest for purpose.

That is perhaps the beauty of "Reaching Your Highest Potential." It is evident that the book grew out of another's search for identity. It is simple, very direct and does not claim to be a panacea.

Bego simply restates what is already known in a format that is guaranteed to get the reader thinking, about self and relationships, both spiritual and personal.

Each chapter comes complete with questionnaires and quizzes aimed at finding your hidden talents and career goals.

Bego also encourages the reader to find a role model, someone they admire both personally and professionally. Doing so, according to Bego, will help the reader find the most satisfying career.

I usually don't really get into self-help books, but Bego really

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SOUNDS

By Winfred B. Cross



Luke
Uncle Luke
Ice Cube, Darren
Rudnick, Frankie
Cutlass, Rick
Smith, Rod XL,
Sean Pross, Rick 7
Jody, Todd Terry
and Doug E.
Fresh, producers
Luther Campbell
Music Inc.

There are some good things that can be said about this travesty of a recording that Luke Campbell offers as art.

"Never Forget From Whence You Came" offers insight on Campbell's feelings about censorship, betrayal by the group H-Town and sell-outs. He is

Luke still nasty as he wants to be

human after all. There's also some very fine dance beats being dispensed.

But the bad stuff outweighs the little good. This is pure foulness. Campbell's mouth and mind are foul, foul, foul.

And he doesn't care. He mocks the fact that he has a detrimental effect on children in "The Interview." He downgrades women throughout, he's particularly troubling on "A-hole Naked," "Freaky Bitches" and "Work It Baby."

The most exasperating part of this CD is that Luke has no problem with getting bunches of women to chant along with his sexist lyrics. What kind of sense does that make?

And don't be fooled by the single "Scarred" featured in

the movie "Eddie." The radio version is nothing like the sex-dripping version on this CD.

Fortunately, you won't be hearing any of these versions on the radio, but that will not stop bunches of kids from walking into a record store and picking up this vileness. I know, I know - you don't have to buy this or even listen. All I ask is why someone wants to make a piece of trash like this. I guess it's to be expected from someone who's bold enough to have oral sex on stage during a show. Get him outta here!

Various Artists
Place of Hope
produced by
Sibusiso Victor
Masondo

CELEBRATING THE NEW SOUTH AFRICA



Black/Note

Warner Bros.
☆☆☆

South Africa's phenomenal transformation into a democracy has inspired yet another tribute album.

The latest, Place of Hope, is a smattering of superstars and industry greats singing songs of inspiration and hope.

Only two of the songs are original: "Now It's Your Turn," sung sweetly by Gail Hamilton with backing vocals by Ladysmith Black Mambazo, and Bela Fleck's "New South Africa." The rest are as familiar as your daily trip home.

That's not a bad thing because some very good songs were chosen. "That's the Way of the World" is sweetly done by Gerald Albright and Take 6 members Mark and Joel Kibble. Claude McKnight, also of Take 6 fame, does an ethereal version of Mr. Mister's "Broken Wings," which incorporates Maya Angelou's moving poem "Still I Rise." Take 6 bass Alvin Chea narrates. Sting's often-used "Fragile" is handled well by Nana Coyote Motijoane.

Producer Sibusiso Victor Masondo had the good sense to

use Jonathan Butler's "Heal Our Land." George Duke co-produced the song and as usual, decided to use a gaggle of singers: James Ingram, Howard Hewett, Lori Perry, Jeffrey Osborne, Al Jarreau, Dianne Reeves, Chante Moore and Phil Perry. And as usual, the effort works.

Black/Note
Nothin' But The Swing
Mark Anthony
Shelby and Willie
Jones III, producers
Impulse Records

☆☆☆☆

Jazz purists are always complaining about the plethora of pop-jazz artists that dominate the airwaves. Where are the real jazz artists?

Five of them are in Black/Note, a hot quintet on Impulse Records.

These guys have the ability to swing, to find the groove and sit there, pulling the listener in with each note. Once the first note of Freddy Hubbard's "The Core" hits, you're hooked.

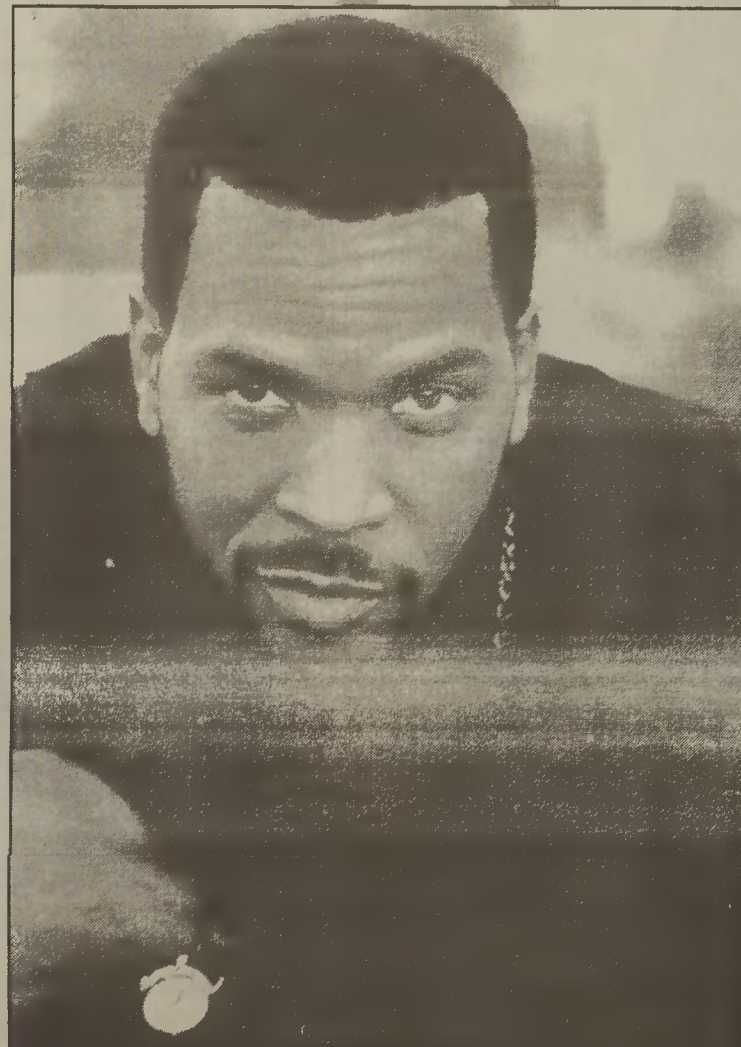
It gets better. "Mahonisms"

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Throughout the history of jazz, the standard that has separated serious musicians from perpetrators has been the ability to swing

PLACE OF HOPE



LUKE