

ENTERTAINMENT

Expanding Musical Horizons

Wake Arts Council Helps Area Youth

A room full of organized confusion as young musicians of the Raleigh Youth Symphony Orchestra get ready for rehearsal. Music is arranged on the music stands, instrument cases are opened and the process of tuning the instruments begins. Above this general hubbub, a student is heard to say, "This is worth getting up for on Saturday mornings."

This comment underscores what it means to young musicians to expand their musical horizons and enrich their musical skills by participating and performing in one of four youth orchestras sponsored by the Wake County Arts Council.

The Raleigh Preparatory String Orchestra offers the beginning student with at least six months' experience an opportunity to develop basic ensemble skills in rehearsal and performing situations. This orchestra frequently is a stepping-stone to a more advanced level of ensemble training in the Capital Area Youth Orchestra.

Symphony Orchestra; and Paul Jeffrey (Director of Jazz Studies at Duke University), Creative Jazz Exchange. In addition, sectional coaches assist the conductors during rehearsals and frequently perform with the orchestras.

Parents are equally as enthusiastic about the youth orchestras. Parents have credited the orchestras with sustaining the students' interest in pursuing their musical studies. One parent remarked that her daughter would have given up the flute if it had not been for the orchestras. Several parents have noted that, while the student studies privately with a music teacher and often takes music in school, Wake County Arts Council's youth orchestras provide that much-needed opportunity for students to play in an ongoing orchestra.

Travis Tracy, president of the Wake County Arts Council's Board of Directors, states that "Our purpose has and always will be to provide a youth orchestra program of the highest caliber, to develop the talents of its members and to acquaint them with orchestral repertoire suitable to young musicians while enhancing their school musical or orchestral experience. Hundreds of young people have benefited from these orchestras and many volunteers and professional musicians have worked to help make the Raleigh Preparatory String Orchestra, the Capital Area Youth Orchestra, the Raleigh Youth Symphony Orchestra, and the Creative Jazz Exchange Orchestra possible."



HOT AT THE TOP—Sweet Obsession has come a long way from competing in local talent shows in Detroit to being one of this year's hottest new music groups. The sisterly trio debut single "I'm Gonna Get Over You" became a top ten record on the Billboard Black Singles chart and their self-titled album is still rising up the album charts.



THE FADD—Brothers Ponce Calhoun and Julian Floney blend their talents to form The FADD on K.M.A. Records. Their debut release a four song extended-play single contains five tracks with two mixes from their current single "Clock".

The Creative Jazz Exchange is designed for high school students. This jazz orchestra emphasizes performance and the development of advanced technical skills.

Students in each orchestra study and perform under the guidance of a professional conductor: Ilse Mann (teacher and performer), the Raleigh Preparatory String Orchestra; Greg Hurley (conductor of the Enloe Magnet High School Orchestra), Capital Area Youth Orchestra; Herman Murno (conductor of the Tar River Orchestra), Raleigh Youth

Endowment For Arts To Honor Jazz Musicians

WASHINGTON, D.C.—For the eighth consecutive year, the National Endowment for the Arts is honoring three legendary jazz performers with one of the agency's highest musical awards. Endowment Chairman Frank Hodsoll announced recently that jazz greats Barry Harris, Hank Jones, and Sarah Vaughan are the 1989 recipients of American Jazz Masters fellowships.

changed forever how this country listens to and performs jazz."

The American Jazz Masters Fellowships program was created through the endowment's Music Program and since 1982 has annually recognized jazz artists whose careers have demonstrated exceptional artistic merit in the field of jazz. The 1989 recipients were selected by a seven-member panel of jazz performers, composers, and instructors from around the country who reviewed nominations from throughout the field of jazz.

Selected for their significant contributions to jazz in the Afro-American tradition, the trio joins the list of 23 jazz luminaries previously honored with the one-time fellowships. Each of the three grantees will receive \$20,000 to support a project of the recipient's choosing.

"The Jazz Master Fellowships are a celebration of American jazz," explained William Vickery, director of the endowment's Music Program. "And on this particular day of celebration, we would like the American people to join us in toasting three legends of the American music tradition."

"Through these distinguished awards, the U.S. government is formally recognizing what the American people have known all along—that this trio of jazz legends are truly 'Jazz Masters' of our time," said Hodsoll. "These colossal talents have not only dedicated their careers to helping preserve and pass on a truly significant part of American musical culture we call jazz, but their unique contributions to this music have

According to Vickery, the endowment is asking all radio stations in the nation—from classical and country to soul and pop—to dedicate a portion of their New Year's Day musical programming to the playing of jazz, especially recordings of the 1989 Jazz Master Fellowships.

Roberta Flack Keeping Central Musical Image

Roberta Flack, whose new Atlantic Records release, "Oasis," has a number of producers, has seen changes in the way recordings are made. She goes along with them, keeping in mind that the buyer of a Roberta Flack record wants to hear Roberta Flack centered there.

far as the creative part of my existence is concerned," Flack says. "She is able to write and be creative under the most stressful circumstances. That's a good example for anybody like myself."

"You used to think of a person going into a studio and putting down his 'Ray Charlesness' or her 'Roberta Flackness' and the fewer people who moved in on that the better. It's not the way it goes these days."

"How do you resist the urge to eat after coming off stage? To her it is simple because she leads a balanced life. For me it hasn't been simple. She is one of my serious heroes."

Now, she says, there are people who produce just the songs they composed for an LP, plus video directors.

Angelou sent her words for three songs. Two are saved for the future, the singer says. "It's sort of like a trilogy of songs, very personal stories. Each could be a story complete unto itself, without melody. You get that in folk music, from someone like me, a pop-rhythm 'n' blues-jazz artist, it's special, I think."

"The state-of the art requires more people to be involved. You could be Prince and play all the instruments and direct your own movie and maybe it'll come out to be 'Purple Rain.'"

Barry Miles, who has dropped his last name and uses the middle name his father gave him for Miles Davis, composed "You Know What It's Like," with lyrics by Brenda Russell and some melody by Flack. Miles and Flack also collaborated on the "And So It Goes" music.

"I think it's best to realize music continues to evolve and one has to find the slot in which you can fit so as to control the most important part. Where is Roberta Flack in this? How does she feel? Can we hear her? If that gets lost, I think it's a total waste."

She didn't write much for the album, she says. "I'm just trying my best to sing my fanny off."

Flack sang "Go Tell it on the Mountain" and "A Cherry Tree Carol" on the Boston Pops Christmas special, taped for airing Dec. 23 on NBC. At the end, she joined with Andy Williams, comic John Candy, Reba McEntire and Santa, singing "We Wish You a Merry Christmas."

N. C. Artists Eligible For Media Program

She worked on "Oasis" for two years. "Not every day," she says. "I was performing in that time." In 1969, she recorded her first album, "First Take," in less than two days. She had been singing those songs for two years.

independent film and video makers living in North Carolina are eligible to apply to the 1989 Southeast Media Fellowship Program for Production Grants of up to \$8,000 for new works or works-in-progress and for Equipment Access Grants. The application deadline is Feb. 1, 1989. In March an independent three-member panel of film and video experts will evaluate the applications and award fellowships to those artists whose work shows exceptional creativity and a commitment to media as an art form. Application forms can be obtained by contacting SEMFP, c/o Appalshop, Box 743, Whitesburg, Ky 41858, (606) 633-0106.

The biggest single she has had, "The First Time Ever I Saw Your Face," was on that first album. She says, "Atlantic didn't release it as a single. You couldn't get a song on the radio if it was over 2:40."

Media artists residing in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, South Carolina, Tennessee and Virginia are also eligible to apply to the Southeast Media Fellowship Program, which is coordinated by Appalshop, a media center located in eastern Kentucky.

It was 5:12 or 13. I was naive enough to think I had done a great job and I loved it. When I finally met Clint Eastwood he told me he was driving down the Los Angeles Freeway. He heard the song and almost drove off the road. He put it in the movie 'Play Misty for Me' and it became a hit single in 1972."

SEMFP is supported with funds from the National Endowment for the Arts with additional support from the North Carolina Arts Council, the Virginia Commission for the Arts, the Kentucky Arts Council, the Louisiana State Division of the Arts, the Mississippi Arts Commission, and the South Carolina Arts Commission. Equipment Access Grants are made available by the South Carolina Arts Commission Media Arts Center.

HER other gold singles are "Feel Like Makin' Love," "Killing Me Softly with His Song," "The Closer I Get to You," and "Where Is the Love?" the latter two duets with Donny Hathaway. She has seven gold LPs.

The current single, "Oasis," was No. 5 and climbing on the Cash Box black contemporary chart of Dec. 10. The "Oasis" LP was No. 44 on the black contemporary best-selling chart and No. 139 and climbing on the pop chart.



KOPPER—Sweeping the nation with her latest release veteran female artist Kopper thrills music listeners with current release "He Sweeps Me" and a mid-tempo ballad 976-LOVE. Both songs have gotten Radio and Dance Club play in the Southeast. In the near future Kopper will release her second album titled "HOT WATER".

Budweiser Showdown Scouting In Raleigh

A national recording contract, more than \$35,000 in prizes; and a chance to record a Budweiser radio commercial will be on the line as WFXC kicks off the Raleigh leg of the 1989 Budweiser Showdown program, the nation's premiere rhythm and blues talent-search contest.

Budweiser Showdown is sponsored by Anheuser-Busch beer, which is brewed by Anheuser-Busch, Inc., and produced and coordinated by Starstream Communications, Houston.

The Budweiser Showdown, now in its seventh year, gives aspiring performers a chance to compete for the title of Raleigh's best "undiscovered" rhythm and blues act.

The open hostility of J. Edgar Hoover toward King is openly described. Hoover was director of the Federal Bureau of Information in D.C. Hoover called King "the most dangerous man in America."

In the initial phase of the contest, bands will submit audio tapes to WFXC for consideration. RADIO station judges will select from the tapes the best bands to compete in a live performance. The winners of these performances then move on to one of five regional competitions held across the country. The five regional winners of these will compete in the Budweiser Showdown national finals, scheduled for next May.

The contestants in the Raleigh event will compete for \$1,000 in musical equipment, with the runner-up receiving \$500 worth of musical equipment. The Budweiser Showdown national grand prize winner will receive \$30,000 in equipment, a recording contract with a major label and a chance to record a Budweiser radio commercial.

More than 35 markets nationwide will compete in the 1989 Budweiser Showdown program. "Rhythm and blues has always been one of the major influences in popular music," said Jim Schunacher, Budweiser product manager. "The Budweiser Showdown provides exposure for the up-and-coming artists who will help shape the future sound of rhythm and blues."

Play Probes Suspicion On King Assassination

National suspicion is growing in the role the FBI played in the 1968 death of Martin Luther King, Jr. Two significant vehicles have recently pointed to this mystery. "The Downey Show," a nationally televised program, included Josea Williams, an aide to Dr. King, and James Earl Ray, convicted killer of the minister. Williams was adamant in his suspicion of the FBI.

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The next vehicle is a three-act play called "People Who Killed King." The play was written in 1987 by Philadelphia black historian Mark Hyman. It adds as suspects in King's death the Pentagon, big business and select blacks. Even the White House is a suspect. Even though Jack Kennedy was a friend of King, the white church, according to the play, opposed King bitterly. It had to recant because of King's stinging reply in his "Letter from a Birmingham Jail."

The play does not point specifically to any single gunman. It includes those institutions which caused the pulling of the trigger. Many of the scenes in the play and dialogue have been portrayed in the last two years in documentaries and news reports. These have given rise to even more suspicions.

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According to the publishers of the play, "People Who Killed King" is suitable for dramatic stage productions. It can be performed by schools, colleges, churches, black studies groups, radio and television.

Mark Hyman Associates, Inc. is publisher and distributor of the play. They are located in Philadelphia, Pa., 5070 Parkside Avenue 19131.



KNIGHTS OF THE CITY—A cast of television newsmen portray a group of concerned citizens, of a major inner-city who band together to form a community watch group like some of the more than 800 similar groups in the USA today. The series airs on ABC-TV.

Think Safety!