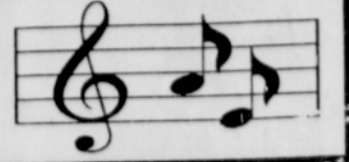




# ENTERTAINMENT



## FREDDIE JACKSON

Time For Love, Freddie Jackson's fifth Capitol album, marks a pivotal point in what is already one of pop/R&D's most brilliant careers. Joined by a varied, stellar team of writers and producers - including such hitmakers as Barry J. Easmond, pop/rocker Richard Marx and the legendary Arif Mardin - Jackson has crafted what is undoubtedly his most expansive work to date.

Selections such as the album's sultry first single, "I Could Use A Little Love (Right Now)" - accompanied by a steamy video shot in Miami - the yearning "Will You Be There" and the romantic title track (Jackson's personal favorite) unwittingly weave a concept album of sorts. A sterling statement of love and relationships is personified by Jackson's powerful rendition of the Billy Paul/Gamble & Huff classic, "Me And Mrs. Jones."

As with all of his albums, the heart of Time For Love is the sensuously soulful voice of Jackson. Here he turns in the kind of refined, yet passionate, performance that has fueled exciting tours and recordings, resulting in four gold and multi-platinum albums. Even Jackson, one of pop/R&B's most consistent exponents, is impressed. "I think I'm singing better, and the songs are great," he says. "I can honestly say that this is my best album yet."

This project is a stretch for the artist on several fronts. It allowed Jackson to try something new, such as the funky hip-hop of "Can I Touch You." The album also gave Jackson the opportunity to work with producers as diverse as labelmate Richard Marx - for the recording of "I Don't Want To Live My Life Without You," a moving duet with singer D'Angela Hicks - and Arif Mardin - best known for his work with thundrous voices like Aretha Franklin and Chaka Khan - for the big pop ballad "All I'll Ever Ask" featuring saxophonist Najee. "And is from the old school of production," says Jackson. "A very meticulous worker. I loved the experience."

And what an experience it's been. Jackson has been rocking the national charts since April 1985, when Capitol released his signature single, "Rock Me Tonight," his first #1 urban hit. Jackson's debut album, Rock Tonight, cut a new record, staying at the top of the black music charts for 22 consecutive weeks. Indeed, only Freddie can claim the honor of having more urban #1 hits than any other male artist in the '80s. His subsequent #1 albums include December 1986's Just Like The First Time, Freddie's second #1 smash; July 1988's Don't Let Love Slip Away; and Do Me Again, released in October of 1990, which produced sexy, solid-state R&B smashes such as "Love Me Down" (a #1 hit on R&R's Urban Contemporary chart), "Do Me Again" (and encore performance at #1) and "Main Course" (a mouth-



watering #2 hit).

As a live performance artist, Freddie is a marvel. Indeed, Jackson - who has turned up the heat for a summer tour every year since 1987 - is one of the few performers whose command of songs onstage allows him to draw audiences without the benefit of a hit record. In 1989, he astounded audiences with an eight-show run at Broadway's Fontaine Theater.

Freddie has come a long, long way since the days he used to hang out at the famed Apollo Theatre in Harlem, New York - where he was born and raised - watching various R&B and gospel performers do their thing. "I used to sit there and simply learn," he says, recalling those days. "I'd watch how they'd work a stage, how to have presence with an audience. To be there was like being in school."

If that was the case, the New York's local club and recording scene would become Freddie's classroom. During the day he'd work his 9-to-5 gig as a word processor, and by night he'd sing back-up by night he'd sing back-up for sessions by Evelyn "Champagne" King, Mtume, Angela Bofill and Lillo Thomas...while moonlighting with local bands like Mystic Merlin and L.I.E. "I did what most aspiring singers did: made tapes, mailed them to the labels and hoped for the best. After a whole lot of nothing kept happening. I pretty much gave up on music for a year."

Enter songwriter/musician Paul Laurence, who'd gigged with Freddie in various bands. It was Laurence who not only encouraged Freddie to get back performing, but brought renowned singer/actress Melba Moore to hear Freddie sing at a local New York club. Melba was so impressed that she introduced Jackson to Hush Productions, her management company, which signed the young singer. Shortly after that, Freddie signed with Capitol Records, which released Jackson's Rock Me Tonight. The rest is history.

Time For Love finds Freddie at the top of his craft. An artist of international prominence, he, along with a handful of other artists, set the standard for today's R&B vocalists. Even so, Jackson has set his sites on other activities. He recently formed his own production company - F.A.J. Productions - and has signed several acts that he'll develop and produce. In the meantime, he's excited about Time For Love.

"I can actually listen to this album and enjoy it as someone not involved with it," he says. "They say you live and learn, and that applies to making music as well. I've matured as a vocalist, and it shows on this album. I'm proud of it, and this time I'm ready to go all the way."

Are you ready for Freddie? Then simply make Time For Love.

"...she was like a piece of translucent glass touched by light, given a momentary radiance..."



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## Freddie Jackson Pre-Concert Receptionist Held at Rip City Restaurant

Last Friday producers Sandra Wadsworth and Dorian Boyland hosted a pre-concert reception for those patrons who pre-purchased tickets for the upcoming Freddie Jackson concert to be held at the Arlene Schnitzer Hall, on December 22nd. The all star event featuring special guests, Najee, Melissa Morgan, and comedian Macio. All will be part of this live performance.

The reception was held at the Rip City Restaurant on Sandy Blvd. Several

hundred showed up to collect their tee shirts, CD's, cassettes, posters and backstage passes. There were lots of refreshments, dancing. In addition it was game time for the Trail Blazers and anyone who wished could watch the game on television. Boyland noted this was just our way of giving something back.

A good time was had by all and they are looking forward to show time. There are still good tickets available. You may call 224-TIXX for further information.



## Najee

In a crowded field of instrumentalists, Najee is truly outstanding. Each of the multi-talented reed man and flutist's three albums has gone Gold - a rare feat for a jazz with Just An Illusion, his fourth release on EMI.

Guest vocals by Jeffery Osborne, Freddie Jackson and Will Downing, in addition to production help from Marcus.

Najee's got a unique sensual and soulful style all of his own."

-Johnny Gill

Miller, George Duke and Arif Mardin give the 13-track album an all-star feel. Bit it's Najee's sensitive playing and melodic songwriting that are the heart of this project.

"It's not easy keeping your identity as an instrumentalist," Najee explains. "It's difficult to do things that will set you apart, where you have your own little niche. Two things set this album apart: the collaborations with so many terrific vocalists and my own ability to play a variety of instruments."

Najee's first instrument was clarinet. He switched to tenor saxophone in high school and gradually learned to play the other saxes - alto and soprano - as well as flute. "Hubert Laws was my biggest influence on flute,"

Najee says. "He was one of those flexible players who could play jazz and classical. I grew up on those CTI records - Grover Washington Jr., Stanley Turrentine, Freddie Hubbard..."

Najee was born in Manhattan and raised in Queens. As a teenager, he played with veteran R&B acts like Ben E. King and The Main Ingredient. After a world tour supporting Miss Black America in 1976, Najee attended the New England Conservatory of Music in Boston, where he lived for nearly four years. During that time, he studied jazz and played in big bands led by two of his esteemed professors, George Russell and Jaki Byard.

Najee returned to New York and his R&B roots in 1982. A brief engagement with the Fatback Band led to an offer to join Chaka Khan's post-Rufus group in 1983 and 1984. After that tour, one of Khan's back-up singers, Melissa Morgan hired the band for a six-month run at a New York club. That's when Hush Productions' Charles Huggens heard Najee. "He asked me to bring him some material," Najee recalls. "I did and the rest is history!"

Najee's Theme was released in 1986. That year, Najee toured with Freddie Jackson. "I was able to get a large part of my audience from that tour," he explains.

"I became popular without realizing I was becoming popular. It kind of snuck up on me."

Following the Freddie Jackson tour, Najee further expanded his audience by going on the road with jazz artists Hiroshima and Michael Franks. "I could have played jazz standards, but I knew that I wanted to have a certain amount of success and recognition," he says. "That

"My description of Najee is a consummate professional whenever we work together these are the words that most come to mind...consummate professional. I believe it is very evident in his music."

-Freddie Jackson

required doing things a certain way. It was really calculated on my part to go R&B or what we now call jazz contemporary." R&B and jazz are what makes me who I am today." Najee's next two albums, Day By Day (1988) and Tokyo Blue (1990), were as popular as his first. Now comes Just An Illusion, Najee's star-studded fourth release. "On this album I have the best of both worlds," Najee says. "I had the opportunity to work with some very special vocalists. I get to display my talents on a full range of instruments. It's my most diverse album yet."

## FM 89.9 Launches Two New Classical Music Programs Especially For Children

Since Saturday, November 14th, families have an alternative to TV cartoons, a classical music program designed to spark an enjoyment and appreciation of classical music. Kid Rhythm Classics is a friendly, fun introduction to the classics and their composers that is especially geared to kids (and great for parents, too). It airs from 7:00 to 9:00 a.m. on Saturday mornings.

Benson High School senior and KBPS broadcast major Sam Thompson host the two-hour program. Co-producers Tania Thompson and John Pitman,

both music hosts for KBPS FM, have created the program in cooperation with Portland Public Schools Music Curriculum Specialist Glenn Ludtke. Each episode explores a musical theme such as the representation of art or the seasons in music; a composer and his/her works; music from cartoons; interesting instruments; and a variety of other subjects. They also feature interviews with local and visiting musicians.

"Classical music is really at the heart of so much that young people hear, and they don't even realize it. Cartoons use classical music quite

freely, so why not give kids a chance to hear it in its original form?" asks co-producer Tania Thompson. "We'd like to give kids a broad exposure to the world of classical music so they can delight in it as much as we do," she adds.

KBPS FM will also be offering a unique broadcast for use by teachers in the classroom as it expands its services to children from the AM station to the FM. Each Wednesday morning from 10:30-11:00 a.m., FM 89.9 will play music for teachers to use in conjunction with their lesson plans from the text, "Music and You." This program can be

used by teachers in both the Portland Public Schools and many other school districts in the tri-county area, including Beaverton and Tigard. Created by FM host Tania Thompson, again in cooperation with Music Curriculum Development Specialist Glenn Ludtke, the program is designed to bring classical music into the classroom and enhance students' enjoyment and appreciation of it. It began November 4th.

Join us for classical music the whole family can enjoy--Kid Rhythm Classics--Saturday mornings from 7-9 a.m., only on KBPS FM.

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