

Arts & ENTERTAINMENT

John T. Samples, 95 Cuts First Album

John T. Samples turned 95 on January 10. Five months later on June 11, he cut his first album.

The album will feature some of his own compositions and will this fall be released on cassette tape and possibly compact disc.

After his recording session, Samples performed at "Traditions of the People," a Dallas Folk Festival sponsored by Documentary Arts Inc. (DAI) and Dallas Museum of Art.

The Kilgore, Texas native may be the only musician of his kind left, according to Alan Dayner, president, Dallas DAI, the non-profit arts corporation that is producing Samples' recordings.

Samples was already pickin' the guitar and singin' in 1903, when he was five when the blues of the era was different from that of today.

His original tunes include "Hesitatin' Woman" about a hesitatin' woman with the "hesitatin' blues"; "It's A Lonely Life, Livin' by Yo'self"; "You May Not Be An angel, Angels Are Few," a line which is, "Til The Day Comes Along, I'll Strain Along With You"; "Take Me Back"; "Your Always Tellin' Me To Wait Until You Call --I Wait and Wait and Wait and You Don't Ever Call"; and "After Awhile."

He also sings other artists' songs, including "Lazy Bones," "Ain't Nobody's Business"; "One Day At A Time"; "Old Granpus Is Dead And Laid In His Grave"; and "My Daddy Was A Jockey And He Taught Me How To Ride."

Samples remembers playing with some East Texas' greats--Tommy Austin and Sam Neil. "I don't try

to keep up with this late music young folks sing, 'cause I can't sing those songs," and giving the impression that he has no desire to learn it. "I play church song, I play pop song, I play a few blues," the elder Samples said.

"I could've been famous, but I didn't have no help. This is a talent he

played guitar while one man played bass and another, ukelele. He also played for dances in West and East Texas during the oil boom years.

At his small, quiet house in the deep Piney Woods of East Texas, it's just him, his dog Joe Boy, and the old guitar.

"It's a lonely life, living by yo'



Blues Man's Music Fills Lonesome Hours

good Lord gave me." The blues era gradually came to an end, but Mr. Samples refused to put away the guitar he'd been playing since age five.

Louie Armstrong and Andy Griffin were favorites of Mr. Samples. "Just about all my favorite singers have gone in."

The blues man once had his own African American string band, "Poison Antidote and Prevention." He

self. I walk from room to room, sitn' in chair to chair.

If you ever been lonely, you know exactly how I feel.

It's so lonely living by yo'self. It's a lonely life, living by yo'self."

Mr. Samples said he wrote "Living By Yo'self" because that is the way he feels.

On other days, the lyrics to "Make

Me Down A Pallet On The Floor, Nobody's Business What I Do, And I Like Those Skirts" and the sound of the guitar ring through empty rooms where photos of children and grandchildren hang on walls and sit on tables.

When he doesn't feel like picking the strings, he plays those songs on the piano in the back room of the house. Sometimes he takes a pencil and paper from the cabinet to write down a few lyrics that come into his head.

At age 95, "He's still got it," his daughter, Lena Prince of Tyler, said when she heard her father sing one spring like day recently. His son, John Samples, a John Tyler High School band director who inherited his father's musical talent, said his inheritance is what makes him most proud.

Besides being a guitarist, Mr. Samples had another dream. The Kilgore native wanted to be a doctor. Because he didn't finish college, he worked for more than 40 years delivering medicine at Kilgore's Longhorn Drug until he retired at 84. But retiring from his music will never happen, he said. "I'm going to play 'til I get so old I can't see my strings," he said. "Then, I'm going to keep playing. That's my joy."

To young African-American men, Mr. Samples says to work hard and obey the law. "Treat everybody with courtesy. Live the best you can, and the best will come back to you."

He hasn't put that advice into song lyrics just yet. Maybe one of these days while rocking on his front porch, this living legend will write a song that will help change America. He said that will make him proud.



[Note From Entertainer Editor, Tony Washington: There's a new kid on the Block, "Joe". At age twenty-one his music is so clean, so pure, it's going to attract a lot of attention.

Born in Columbus, Georgia, he developed his singing at his father's

church. While working for a tee-shirt shop in Columbus he decided to get a one way ticket to New Jersey, with a friend, Ise Williams who introduced him to Michelle Williams. They took a demo to David McPherson of Mercury Records, Then boom! It was on from there.

Nine of the eleven cuts were produced by Joe, the other two were produced by Dave (Jamm) Hall. He was the one who wrote for (Mary J. Blye). Joe is a very gifted artist and one that definitely has a great future ahead. A really mild, low-keyed brother, he represents what young Afro Americans should be about. Check it out! His album is slammin!

A special thanks to Wayne Edwards National Publicity Director Mercury Records.

Look for Joe on tour with Toney, Toni, Tone.

SCHOOLS OUT Watch Out For CHILDREN Mt. Hood Jazz Festival

Jazz legends old and new will populate the 12th annual Mt. Hood festival of Jazz, opening a three-day engagement with a blue show of Friday, August 6, and continuing Saturday and Sunday outdoors at Mt. Hood Community College.

Headlining the Saturday, August 7, show will be noted saxophonist Branford Marsalis, whose set comes after performances by T.S. Monk and Brazilian pianist Eliano Elias, T.S. Monk is the drummer son of the late Thelonious Monk.

Sunday, August 8, will see the evening show opened by legendary tenor saxist Sonny Rollins. He will be followed by the Count Basie Band under the direction of Frank Foster and featuring Portland saxophonist Kenny Hing. Closing the Sunday show will be brilliant guitarist George Benson, whose vocals and guitar work will be with the Basie orchestra.

Others playing the 1993 Mt. Hood

Festival of Jazz on Saturday are Tom Scott, Mark Murphy, the Rippingtons, Curtis Salgado and the Art Abrams Swing Machine.

Sunday's performance will also feature Joe Sample, Arturo Sandoval, Manhattan Transfer and the Five Blind Boys of Alabama. The Friday Night Blues Event headlines Robert Cray, Albert Collins, A.J. Croce and the Dirty Dozen Brass Band of New Orleans.

Local talent in the form of the DePriest/Scroggins Band will perform at noon Sunday on the Festival (side) stage, where Margo Tufo sings Friday night and Bob James and Pin & the Horn-its and Clendenin & Kot play Saturday. The Riverboat Jazz Band also plays Sunday.

Tickets to the 1993 Mt. Hood Festival of Jazz are \$25 general admission, plus service charge, available at all G.I. Joe's Ticketmaster box offices. Phone 224-4400. Festival information is available at 666-3810.

Sybil

Sybil has a way of taking songs and shaping them to her one-of-a-kind style...to "Sybilize" them.

In Sybilization, her third album on Next Plateau records, (and her first since her world-wide TOP 20 pop hit "Don't Make Me Over," and her TOP 30 pop hit "Walk On By"), Sybil confirms her place among the unique R&B singers today.

Her first album, Let Yourself Go, introduced her to the world as dance diva, spawning the British hit "My Love Is Guaranteed." Sybil, Over, the driving funk of "Crazy 4 You," featuring labelmates Salt-N-Pepa, and the soulful "Living for the Moment."

Sybilization features "Open Up The Door," a stirring deep house track which Sybil co-wrote, "Make It Easy On Me," a lush R&B/pop tune produced by Stock/Aitken/Waterman, and the "Let It Rain" Suite, a triple dose of romantic ballads.

Sybil grew up in Patterson, NJ in a very traditional family. School consumed most of her time, and singing was an extracurricular activity.

"I used to sing in Church, and I was in a number of school plays," Sybil says. "But I was pragmatic. People would always say to me, "You can sing. You should develop your talent, but I wanted something more

concrete. When it came time to go to college, I chose to be a speech and theater arts major with a minor in broadcasting."

After graduation, Sybil became a magazine editor and proofreader.



Sybil's style of music is similar to Patti LaBelle

Singing was her weekend hobby' she sang in a jazz band led by CeCe Rogers, now with Atlantic Records. Sybil recalls the night a friend told her about a producer, James Bratton, who was looking for a singer.

"I hemmed and hawd, but eventually my friend talked me into going down for an audition. James liked my work, and a month later "Falling In Love" was done." Next Plateau released the track and it quickly became a club and urban radio favorite. "After that", Sybil says, "we just kept rolling, and when "Don't Make Me Over" hit, I knew all the hard was worth it.

The blend in her music - fabulous melodies, soulful, distinctive vocals, modern rhythms and production techniques - make Sybil a unique and solid voice in today's music.

[Note from Entertainment Editor, Tony Washington: Although she is just doing promotional tours now, Sybil is back. Talking with her about her newest release there was nothing but positive things happening for her. I had the opportunity to talk to her about life and thanks to Beverly Paige, National Director of Polygram records I received a very cheerful warm hearted story from her. Sybil's style of music is similar to her idol, Patti LaBelle.

Having her own style, of course, and a very lovely voice, Sybil is an entertainer who loves the real outdoors. It's funny, I like the outdoors too. I had a chance to talk to an entertainer on the serious Tip!]

Poetic Justice

The Academy Award Nominated John Singleton New Movie, And Janet Jackson's Film Debut, With Poetry By Maya Angelou, Celebrated With Behind-The-Scenes Book (Including A foreword By Spike Lee).

Poetic Justice's book Release Timed To Coincide With Columbia Pictures' Major Motion Picture. A Selection of Quality Paperback Book Club.

John Singleton's film directing debut "Boyz N the Hood" was one of Hollywood's true success stories. At age twenty-four, Singleton became the youngest filmmaker and the only African American to be nominated for Best Director and Best Screenplay by the Academy of Motion Pictures Arts & Sciences. One year after "Boyz N the Hood"'s critical acclaim John Singleton returns with his new movie "Poetic Justice." And Delta Books proudly releases Poetic Justice: Filmmaking South Central Style (July 7, 1993/\$12.95) an in-depth behind-the-

scenes look at not only the filmmaking process, but the process of young African Americans succeeding against very difficult odds.

Written by John Singleton and Veronica Chambers, Senior Associate Editor at Premiere magazine and one of Giamour's Top Ten College Women (1990), "Poetic Justice" includes the poetry of Maya Angelou, whose best-selling works have been re-discovered following her stirring reading at President Clinton's Inauguration, and marks the film debut of Janet Jackson, whose new album on Virgin Records is just being released.

"Poetic Justice" is a story of an aspiring hairdresser Justice (Janet Jackson) who waxes poetic in her spare time. Despite numerous obstacles, Justice makes something of herself--like the young man in "Boyz N the Hood," she is a survivor. As hard-hitting as John Singleton's debut film, "Poetic Justice" is also romantic, funny, and ultimately inspirational.

Poetic Justice: Filmmaking South Central Style is Veronica Chambers' view on life on the set with John Singleton. Behind the scenes on a major motion picture set, the casting process, scoring the movie, character development, and working with production crew and major studio; every aspect of filmmaking is covered from a professional insider's point of view.

Poetic Justice also includes a chapter on Maya Angelou, whose work is used throughout the movie to represent that of the heroine's, and who has a feature role as Justice's aunt.

Most importantly, Poetic Justice tells the story of John Singleton's own survival in the "hood." Singleton talks candidly about his own journey from South Central Los Angeles to Hollywood, and about his own extraordinary rise through Hollywood's ranks.

John Singleton is the writer and director of "Boyz N the Hood" and "Poetic Justice." He lives in Los Angeles.

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