

# Arts & ENTERTAINMENT

## Musical McGill Brothers Visit Mister Rogers' Neighborhood



Mister Rogers welcomes the McGill brothers, flutist Demarree and clarinetist Anthony, on program #1674, during a new week of Mister Rogers' Neighborhood about Things To Wear, premiering on PBS February 21-25. Dressed in their recital clothes, they rehearse and talk with Mister Rogers about how important music has been in their lives. Fred Rogers helps children know it's not what people wear that counts, it's what's inside that matters most.

Two musically-gifted brothers visit in Mister Rogers' Neighborhood program, premiering on PBS February 24, in a new week of Neighborhood programs about Things To Wear. Demarree, an eighteen-year-old flutist, and Anthony, a fourteen-year-old clarinetist, dressed in tuxedos for a musical recital, rehearse the lively "Tarentella" by Saint-Saëns.

In their visit with Mister Rogers, on this highly-acclaimed children's television program now in its 26th season, the McGill brothers talk about how music has been important in their lives. Mister Rogers helps his viewers know that music can be a helpful way to express whatever they're feeling. Besides the musical McGill brothers, this new week of programs features valuable messages about self-esteem and conflict resolution that help children as they grow and learn.

Natives of Chicago, the McGill brothers' love of music came through their family indirectly. Their parents'

backgrounds are in the visual arts, although they have always enjoyed music. When their parents were dating, as art education students, their mother bought their father a gift of a flute, which he never played. A few years later, they handed the flute over to their eight-year-old son, Demarree, when he decided to play in the elementary school band.

Currently studying at The Curtis Institute of Music in Philadelphia, Demarree has performed with some of the musical giants—the symphony orchestras of Chicago, Pittsburgh, and Milwaukee, as well as with the Chicago Chamber Orchestra.

Even in his high school years, he was a masterful performer, playing First Flute in the Chicago Youth Symphony Orchestra and the World Youth Symphony Orchestra. His studies continued through the summertime at the Interlochen National Arts Camp, the Sarasota Music Festival, and the Tanglewood Institute Program of the Boston Symphony Orchestra.

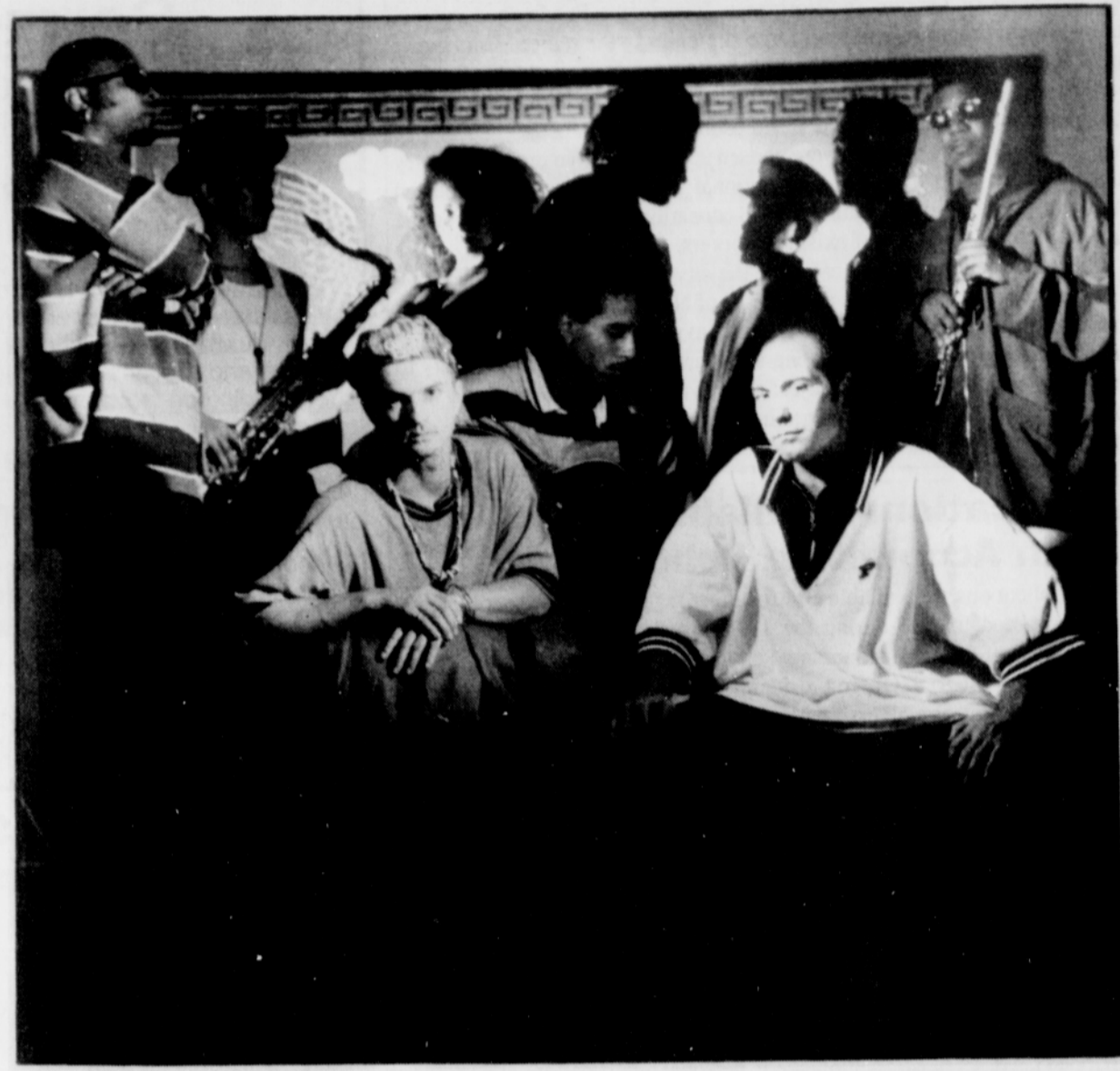
His younger brother Anthony also began his musical career with the elementary school band. Looking over a room full of instruments, he gravitated toward the saxophone. He decided instead on the clarinet because the sax was bigger than he was!

Now a ninth grader at Whitney Young High School in Chicago, he is Principal Clarinet of The Chicago Youth Symphony orchestra and their woodwind quintet, The Merit Music Program's Chamber Orchestra, and The Chicago Teen Ensemble. In the spring of 1992 he toured Japan with the Chicago Youth Symphony Orchestra. During the 1993 season of the Intermediate Symphony Orchestra.

Mister Rogers' Neighborhood is underwritten by Public Television Stations and the Corporation for Public Broadcasting. Mister Rogers' Neighborhood is produced by Family Communications, Inc., the Pittsburgh-based, nonprofit company founded and headed by Fred Rogers.

## THE SOLSONICS

### Jazz In The Present Tense



It's credo that suits the Solsonics well. Building upon the past jazz-funk aesthetics of the '60s and '70s, the Solsonics have branded a fresh style of live soul music for the '90s—timely, up-to-date grooves.

With their Chrysalis/EPG debut, *Jazz In The Present Tense*, the Solsonics stake their claim as leaders in the "new jazz" arena, proclaiming the return of musical greatness and quality in the U.S. Formerly only considered part of the Irish and New York club scene, they emerge as Los Angeles' bid for soul supremacy.

The Solsonics were born out of Los Angeles' underground club music scene over two years ago. Bassist, Jez Colin, and percussionist, Willie McNeil (formerly of Jump with Joey) met through their mutual interest in different types of urban music. McNeil, freshly returned from London's burgeoning scene, was excited about what he had witnessed and had the urge to do something live at a friend's club, The King King. Since then, the club scene in Los Angeles has emerged as a unique cross-section of music. "I really see it as the world getting a lot smaller,"

explains Willie.

Both being professional music producer, they believe deeply in the "beats and hip-hop sensibility" that makes their groove immediate. "We're a backwards band in a way, because the leaders of the band are the bass and the drums," Willie says. "That's what gives us the strong rhythmic sense." While they look toward groups like Gang Starr, Sade and the Grand New Heavies as their contemporaries, they also field their influences from L.S.'s indigenous Latin grooves like Poncho Sanchez and War and rare grooves like Roy Ayers, and Blackbyrds.

The album, *Jazz In The Present Tense*, slot for release January 25, 1994, is a rounded excursion of alternative urban music. Each tune embodies a unique feel, while remaining true to the groove. Their first single, "Jazz In The Present Tense," (the 12" version was released on November 23 with two additional remixes), is a traditional jazz number with underlying rhythmic influences. "We sue the Latin and reggae approach to the whole band and let improvisation stretch out over the top," explains Jez. This is apparent on their debut al-

bum), which manifested international acclaim and acceptance for the group charting at #5 in U.K.'s *KJ Magazine*. With Montuno, their Latin influence is made immediate. "Montuno Funk is a hybrid tune. We tried to cross Afro-Cuban rhythms with funk beats," explains Willie.

"I can't wait to get out there and play more," says Willie, eager for more live dates after playing to sold-out crowds in Los Angeles and San Francisco on Jamiroquai's tour. "the more we play together live the better we get." The Solsonics plan to tour extensively upon release of the album.

While the name "acid jazz" wears thin, they are hard pressed to define their sound. "Hard grooves, with improvisation jazz" or "street-soul jazz" come to mind, but immediately seem inadequate. The Solsonics are decidedly "hard to categorize," but it's a difficulty they can live with. Their music will have to speak for them. They soon hope to stake their reputation on the dance that the name "Solsonics" will be the marker by which other bands will define themselves.

## Contemporary Dance Series: Ralph Lemon Company

The New York-based Ralph Lemon Company Dance Series Friday and Saturday, March 4 and 5, at 8pm, and Sunday, March 6, at 2pm in Lincoln Performance Hall at PSU (corner of SW Market & Broadway). The company will present two pieces. Their *Eyes Rolled Back in Ecstasy* involves ninth and tenth century chants, music from ex-Pink Floyd member Sid Barrett, and original music composed by Chris Hyams Hart. Segments will be performed of folk dances, and ongoing series of dances which explores the ambiguity of human relationships and employs formal elements of the folk dance genre.

Tickets may be purchased in advance through the PSU Box office, 725-3307, at SW 5th & Mill, and at the door prior to performance. Friday and Saturday admission is \$20; or \$17 for senior adults and PSU employees, \$8 for students, and \$6 for PSU students with valid I.D. Admission to the Sunday matinee is \$15 for adults, senior adults, and PSU employees; \$8 for students; and \$6 for PSU students. \$10 rush tickets are offered 10 minutes prior to curtain time.

Ralph Lemon is known as a "modern-dance myth maker and story teller," says *The New York Times*. His work has won him a New York Dance and Performance "Bessie Award" (1987), the American Choreographers Award (1987), and the Boston International Choreography Competition Gold medal (1988). He and his company have performed in dance festivals around the world, including: American Dance Festival, Spoleto Festival USA, Scotland's Mayfest, Jacob's Pillow Dance Festival. Since creating his own dance company in 1985, he had created more than 20 pieces, including those commissioned for such bodies as Graz opera Ballet, Alvin Ailey Repertory Ensemble, American Dance Festival, The New Dance Ensemble, and The Boston Ballet.

Lemon, a native of Minnesota,



Lemon Company Dance Series

was a member of the Nancy Hauser Dance Company before moving to New York City in 1979. There, he worked with Meredith Monk/The House and produced his first evening concert at the Merce Cunningham Studio in 1981.

His early interest included painting, literature and theater arts, all of which he has incorporated in his dance. He helps to create the visual aspects of his work himself and he adds narrative to create dances and magical vitality, propelling imagery, and rich spirit.

The choreographer says that his work often reflects himself, usually "the dark side," but it also explores human relationships, generally male-female. It mirrors the erratic and volatile nature of those relationships with dread, hope and compassion. Lemon has been called "one of the most interesting American modern dance choreographers because he's one of the most humane" (Gary Parks, reviews editor of *Dance Magazine*).

For Contemporary Dance Sea-

son information, contact Pat Zagelow at 725-5400.

In addition to Contemporary Dance performances, Lemon will present a free public lecture Monday, Feb. 28, as part of PSU's Black history Month celebration. A Dialogue with Ralph Lemon will take place Feb. 28 at noon in the Multicultural Center in Smith Center (Room 126, 1825 SW Broadway). In discussing his work, Lemon says: "I am black, but I prefer to communicate on as universal a level as possible. I want to talk to the world with my work."

Company members will teach modern "release" technique classes Feb. 28, March 1, and March 3, from 10:30 to 11:50 am in Room 212 Shattuck Hall. The Classes blend movement release with ballet techniques focusing on breathing, alignment and a particular kind of freedom central to Lemon's choreographic style. The classes are also free and open to the public. For more information, call Joanne Robinson Hill at 725-3132.

TEXAS II AND 1700 H.E. ALBERTA

1-STOP PRODUCTIONS

PORTLAND, ORE PRESENTS

ON FRIDAY NITE 18 FEB 94

THE GREG SMITH SHOW

HITS:

MONEY TALKS  
IT'S MY TIME

FEATURING....

1st SHOW 9:30PM  
2nd SHOW 12 AM

CAL VALENTINE & BAND

HITS: NO MONEY & TOGETHERNESS

\$ 10.00 ADV. OR \$ 15.00 AT DOOR.

FOR TICKETS...1-STOP RECORDS SHOP

1615 N.E. KILLINGSWORTH TELE:503-284-2435

PLUS: SPECIAL GUEST RECORDING ARTIST

CAROL SHINETTE

SINGING HER LATEST HIT...VOODOO!

