

Arts ENTERTAINMENT

The Portland Observer

Ernestine Anderson Blues, Dues & Love News

Ernestine Anderson has graced the jazz world since 1956, when her solo debut, *Hot Cargo*, was released in the U.S. The following year, she made jazz history by playing the very first Monterey Jazz Festival. In a lifetime of honors and accolades, Ernestine was voted "New Vocal Star Of '59" in the *Down Beat* Critic's Poll; was featured in *Time* magazine; gave a command performance at the White House and received two Grammy nominations for Best Jazz Vocal Performance: *Never Make Your Move Too Soon* in '81, *Big City* in '83 (which was also *Jazztimes* pick



Ernestine Anderson

for Top Ten Album that year). In 1993, Ms. Anderson released the highly acclaimed *Now And Then* on Quest Records for long-time friend and mentor, Quincy Jones. Her Qwest debut garnered Ernestine Anderson yet another Grammy nomination for Best Jazz Vocal Performance, and also marked her first venture into song writing which has since turned into her new musical love.

Kenny Garrett Pursuance: The Music Of John Coltrane

It takes uncommon courage for a musician to measure himself against the accomplishments and spirits of the jazz greats -- it takes extraordinary skills, integrity and devotion to renew jazz classics so they become as immediate, meaningful and moving in re-creation as when they were first laid down a generation or two ago. At age 35, alto saxophonist Kenny Garrett is one of very few players equal to the challenges and rewards of the immortal John Coltrane's music, a sound so elemental and impassioned, so fully-swinging and lyrically expansive, its beauties and truths are universally acknowledged.

Which leads us to "Pursuance," meaning not so much "chase," as



Kenny Garrett

"carrying forth," less object than process--as in Garrett's *Pursuance: The Music Of John Coltrane*, his third album for Warner Bros., following 1995's *Triology* and 1992's

Black Hope.

A virtuoso as sensitive as he is powerful, Garrett has long played all

the saxophones and flute, having been surrounded by jazz since being born into a musical Detroit family in 1961.

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The Dirty Dozen



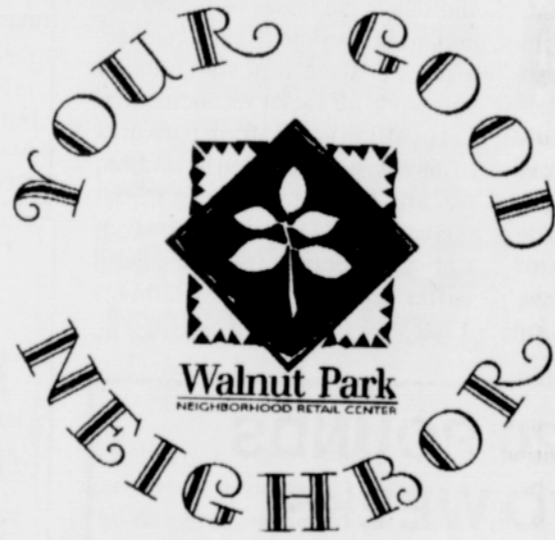
The Dirty Dozen Are:
Gregory Davis, Roger Lewis,
Kevin Harris, Efrem Towns,
Revert Andrews, Julius McKee,
Terence Higgins, and Richard Knox

There has been a dearth of young male singers. Stylists who matured long after the golden era of Tin Pan Alley, have developed not with the Broadway songbook that traditionally adapted so well to jazz, but rather with the pop, soul and rock music of the sixties, seventies, and eighties. Until now.

Kevin Mahogany, born July 30, 1958, in Kansas City -- that most venerable and historically significant of jazz "cradles" -- is a product of the previous three decades. Although he portrays a character modeled after Big Joe Turner in Robert Altman's upcoming film, *Kansas City*, Kevin grew up in the aftermath of the city's all-night, bawdy, no-holds-barred heyday. Kevin arrived during a time when classic R&B leaned towards Memphis and Motown, and soul-co-existed with rock 'n' roll. Not coincidentally, he also attended the Charlie Parker Foundation in his hometown, and was teaching clarinet by the time he was 14. Before the clarinet, there were piano lessons; after the clarinet, he became an accomplished baritone saxophonist. In high school he played in no fewer than three jazz bands.

His interest in singing didn't materialize until he attended college where Kevin says he became attuned to musicals and people such as Gene Kelly, Fred Astaire and the like. Kevin's musical interests, quite obviously, have always been broad.

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