

# MIKI HOWARD

(Continued from Page 21)  
felt would best display her love for Billie, while simultaneously allowing her to bring her sense of originality to the musical equation. Mandel's exemplary arrangement of "What A Little Moonlight Can Do" fits Miki's

radiant voice like a glove. Johnny shows both an awareness of Billie's classic '35 recording with Teddy Wilson as well as the acumen of frame Miki's voice in a more contemporary context. "I love the lyrics to this tune," enthuses Miki. "To me, moonlight

is a metaphor, symbolic of anything that can enhance a relationship and make the magic happen!"

Miki's infectious, soulful lyricism again shines on the smoky, haunting reading of "I'm A Fool To Want You. On "My Man,"

Mandel's lush signature strings embrace Miki's sensual interpretation.

Jazz radio will surely welcome Miki's styling of Duke Ellington's "In My Solitude." Howard's emotionally moving reading displays her awareness of both Holiday's and Jimmy Scott's ways with a phrase. When Miki beckons "Dear Lord Above," you know she's learned how to bring the lyrics alive from the best.

Miki brings the blues alive on "Now or Never" and swings hard with dramatic flair on "T'Aint Nobody's Business." Bamum's unmistakable arrangement of "Yesterday's" recalls the classic "Soulin" sessions he arranged and conducted for Lou Rawls some 30 years ago. Miki opens "Don't Explain" with a seductive monologue, prefacing a phenomenal reading, again featuring a Bamum arrangement.

Billie Holiday closed all of her sets at Cafe Society with

"Strange Fruit," Lewis Allen's anti-lynching protest song. It became Holiday's signature song, signifying her intolerance toward racism and oppression. "Billie approached all her songs on an emotional level, but especially 'Strange Fruit,'" says Miki. "I wanted the arrangement to bring the scenario alive visually - almost in a "Peter And The Wolf" manner. Many have suffered and we should never forget."

Miki's collection closes with "Your Mother's Son-In-Law, a light hearted remembrance of Billie's first recording with Benny

Goodman in 1933. The period arrangement is the perfect setting for Miki's timeless wit, joy, and charm. Swing, swing, swing!

With the release of Miki Sings Billie, Miki Howard affirms her status as a world class singer. It's obvious Miki's not trying to recreate or mimic Billie on this collection. "I've got way too much respect for Lady Day as a cultural icon," says Miki. I just wanted to pay her tribute with my gifts as a vocalist and hope that my efforts will bring both awareness and joy to those who listen."

## WOMEN'S STUDIES

(Continued from Page 17)  
the science curriculum, and she has served as consultant for numerous curriculum transformation projects.

\* A panel discussion on women's health care issues featuring Dr. Kathryn J. Crooks, who specialized in family medicine and HIV care; chiropractor Stephanie J. Youngblood; midwife Margie Dacko; Patricia Salvato, director of the Chrysalis Program for Women at Montevista Hospital; and Laura Birholtz, director of partial hospitalization programs at Montevista Hospital. Cheryk Bowles, associate dean of UNLV's

Graduate College and a member of the nursing faculty, will moderate the panel.

This panel discussion, which will include a question-and-answer session, is scheduled for 7:30 p.m. March 23 in the Clark County Social Services Building, 1600 Pinto Lane. This is the only colloquium event held off campus.

\* A presentation by Carol Jo Crannell, an astrophysicist with NASA Goddard Space Flight Center, on the topic "Will Your Daughters Be Organizing Colloquia on Women in Science, Too?" This final colloquium event is scheduled for 7:30 p.m. March

24 in the Beam Engineering Complex, Room A-107.

Crannell, who is the principal investigator in the High Energy Imaging Device (HEIDI) Balloom Project, will talk about what it is like to be a woman working as a professional in the discipline of physics, which still is widely regarded as a man's field. She will also talk about the experiences of her three daughters: a professor of mathematics, a high school math and physics teacher, and a professional engineer.

For more information about the colloquium, call Ellen Cronan Rose at 895-0837.

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## POET'S CORNER

*Our Complex World:  
Balancing Unity and Diversity*

By Derick Wickliffe,  
Phi Beta Sigma Fraternity, Inc.  
Our Complex World,  
is like an international bed  
of flowers.  
Each different in it's own right-  
Breathes the same air and blossoms,  
while stretching towards the  
same, smiling sunlight.

Balancing unity and diversity,  
Is not a simple thing.  
Sometimes the scales of justice,  
Is tilted too far to one side-  
Like a wobbling robin  
with a broken wing.

An open heart and mind  
is often required,  
To clam this swishing sea.  
The condition of being different,  
Should not create walls of ignorance,  
That prevent us from embracing synergy.

*No Problem*  
By Natalie D. Lambert, Sista' Girlfriend, Inc.  
Copyright 1994

Compared to the complexities of life  
personal situations appear  
as a grain of sand  
on a mountain  
Interferences that try  
to invade my space  
are as the stormy wind  
captured in a glass jar  
Visible enemies held  
at bay.  
Minutes make time possible  
to formulate the necessary  
plan and development  
of a sincere attitude and  
belief from the very  
depth of my being — that  
whatever the situation  
my heart says  
"No Problem!"

## ATTENTION POETS

The National Library of Poetry has announced that \$12,000 in prizes will be awarded this year to over 250 poets in the North American Open Poetry Contest. The deadline for the contest is March 31, 1994. The contest is open to everyone and entry is FREE.

Any poet, whether previously published or not, can be a winner. Every poem also has a chance to be published in a deluxe, hard-bound anthology. To enter, send ONE original poem, and subject and style, to the National Library of Poetry, 11419 Cronridge Dr., P.O. Box 704-YF, Owings Mills, MD 21117.

The poem should be no more than 20 lines, and the poet's name and address should appear on the top of the page. Entries must be postmarked by March 31, 1994. A new contest opens April 1, 1994.