



ASK DEANNA! Real People, Real Advice

Ask Deanna! Is an advice column known for its fearless approach to reality-based subjects!

Dear Deanna!

My brother acts nice, loving and sincere when he's in public. However, he tells a lot of lies, curses and verbally abuses his spouse behind closed doors. My family ignores him and looks the other way. It's hard for me to ignore his huge lies because we share the same crowd. When I make a negative comment or tell the truth, people call me a liar. Now that I'm exposing him, people are accusing me of being a hater. What do I do?

Tired of Lies
Tampa, FL

Dear Tired:

It's strange that you would want to expose your brother instead of dealing with him personally to help him. Trying to cause embarrassment and airing his dirty laundry is not the solution. Your brother has a self-esteem issue and a lying problem. You can give your brother a gift of love by paying for a life coach so he can address, sort and fix his issues. There's no value or benefit from family destruction. Therefore, if you're not willing to help then mind your business.

Dear Deanna!

My boyfriend will not tell me that he loves me. I have been with him for three years and he always tells me that his presence should answer the question. He has verbally said he loves me about five times. We've had our problems with cheating and break-ups but we're still together. I want to head in the direction of commitment but I need to address his feelings first. How do I find out his true feelings for me?

Adrienne
Columbia, SC

Dear Adrienne:

The things your boyfriend isn't saying speak the loudest. You've allowed this behavior in the relationship and at this point, there's a small chance he'll change. You have rights in this relationship and deserve to know his feelings and intentions. You need to be direct and tell him how you feel, what you want and your expectations on love and marriage. Be prepared if you don't get the answers you seek and you have to decide to stay or keep it moving

Dear Deanna!

My wife is driving me crazy with her obsession to become a singer. I'm tired of paying money for rip-off agents and equipment. She has done everything except take lessons. She feels she has natural talent and doesn't need coaching. This is causing arguments in our home, and we're struggling to pay the bills. She has now issued an ultimatum that if I don't support her now, she's going to walk out and for me not to bother her when she makes it big. I'm not worried!

Ray S.
Reseda, CA

Dear Ray S.

Your wife is a member of the out-of-work actors and singers club which is growing. The best you can do is support her, encourage her and give her good guidance. The financial support should be after your agreed upon household finances have been handled. If she chooses to end your marriage because of a pipedream then perhaps there wasn't much there. Anything is possible with her singing, and you should cross your fingers, but don't hold your breath.

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Jones releases rare DVD

NEW YORK (AP) - The memories come flashing back when Quincy Jones watches the DVD of himself as a young man directing his "dream" jazz big band that barnstormed through Europe in 1960 after unrest in Paris forced the musical they were performing in to close.

Jones recalls that year as a turning point in his career before he went on to become an acclaimed Hollywood and TV composer, producer of pop megahits such as Michael Jackson's "Thriller," and entertainment industry mogul.

"Quincy Jones — Live in '60," is one of nine DVDs in the recently released "Jazz Icons" series featuring long-lost concert and studio film footage from the 1950s through the 1970s of such influential jazz artists as Ella Fitzgerald, Louis Armstrong, Dizzy Gillespie, Thelonious Monk and Chet Baker. The film was uncovered in European TV vaults and nearly all of the material is being released officially for the first time.

The series' producers, San Diego-based Reelin' in the Years Productions, believe the DVD contains the only known film footage of Jones' 1959-61 big band. The DVD showcases Jones' tight ensemble arrangements and colorful orchestrations, including piccolo-flute duets on "Lester Leaps In," Julius Watkins' French horn solo on "Everybody's Blues," and flugelhorn and muted trumpet backgrounds on the ballad "The Gypsy," featuring alto saxophonist Phil Woods.

"Quincy Jones is internationally acclaimed as one of the greatest arrangers in history," said "Jazz Icons" co-producer Phil Galloway. "But people don't remember him so much as a great big-band leader, and his 1960 big band is revered as one of the great all-time big bands."

Jones, the only one of the "Jazz Icons" headliners still alive, says that watching the two 1960 concerts filmed in Belgium and Switzerland evokes "a whole collage of emotions."

"That's 40 years ago, and it hits you hard. Number one, I'd kill for that waistline. I was 118 pounds then. Now I'm about 218," laughed the 73-year-old Jones, speaking by telephone from his Los Angeles home. "It reminds me of all the struggles we went through, the good times and the bad times."

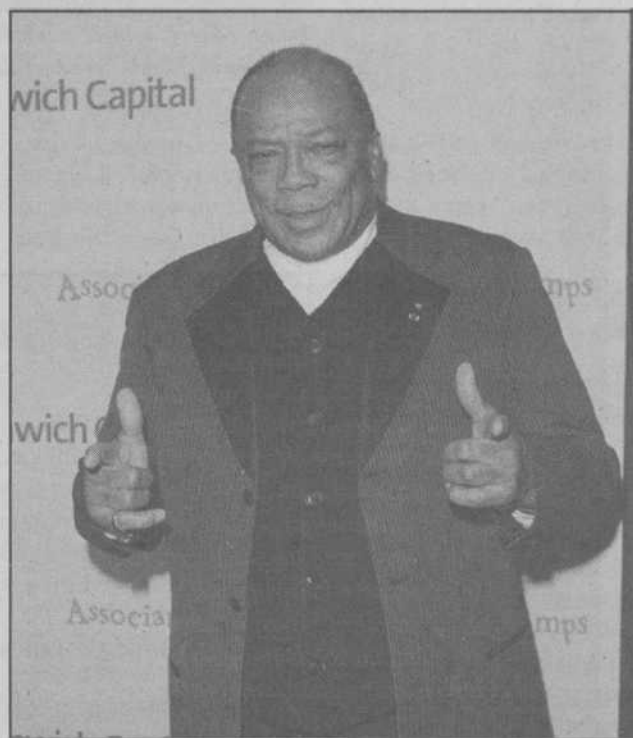
In 1959, Jones, a trumpeter who had established a reputation as a composer-arranger for Count Basie, Duke Ellington and his old Seattle buddy Ray Charles, got his big break when producer John Hammond asked him to put together a big band for Harold Arlen's blues musical, "Free and Easy," which was to tour Europe before coming to Broadway.

"I had some of the best musicians in the world, starting with a man that taught me when I was 13 years old how to put the trumpet on my mouth, Clark Terry ... who was Miles Davis' influence too," Jones recalled. "Clark and (trombonist) Quentin Jackson left Duke Ellington

band's expenses.

"At one point in Turku, Finland, I came that close to suicide," said Jones. "But I wouldn't trade it for anything in the world because it was an amazing experience. It will either kill you or it will make you stronger. ... I learned a lot."

After Jones returned to the U.S., Mercury Records president Irving Green helped him get back on his feet with a personal loan and a job as the label's music director. "He said, 'Quincy, it's called the music business. You've dealt with the music, now I'm going to show you what the business is about because you can't make it without that.'"



Quincy Jones has put on a DVD tour featuring his performances with his jazz band in the late '50s, early '60s.

to come with my band and that's the biggest honor I ever had in my life."

Despite rave reviews, the musical was forced to close in February 1960, a few weeks after its official Paris opening, when police and soldiers filled the streets to quell unrest over the government's Algeria policy.

The producers said "we're going home in two days, and I said, 'No, we're staying.' You had to be 26 to do something like that," said Jones. "I had 30 people I was responsible for, with dogs and wives and mothers. ... We were stranded in Europe for 10 months, and I was just totally idealistic, saying we will make it because of the music. We were like gypsies."

Without an agent, Jones patched together gigs as he went along. One promoter ran off with the band's advance money. Jones went deeply into debt to cover the

band's expenses.

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Galloway began work on "Jazz Icons" two years ago after the TDK label offered to invest in a jazz series drawn from Reelin' in the Years' vast library of music film footage from some 30 non-U.S. TV stations.

The producers made it a point to obtain clearances and pay royalties to all the headliners and side-musicians or their estates. Some of the artists' children such as T.S. Monk wrote forewords and contributed rare family photographs for the booklets accompanying each DVD, which feature detailed essays by leading jazz writers. The producers wanted to present the most influential jazz artists in their prime by going back to the Golden Age of Jazz in the '50s and '60s, when many of the music's founding fathers were still active alongside the bebop pioneers and their successors.

In the U.S., before the emergence of PBS and cable TV, U.S. television largely ignored jazz except for the occasional number by an Armstrong or Fitzgerald sandwiched between the ads, puppets and comedians on network variety programs like "The Ed Sullivan Show."

But in Europe, where jazz had always been treated with more respect, the government-run stations allowed the musicians to showcase their repertoire in concerts of up to an hour.

Through persistent detective work, Peck and Galloway unearthed historic footage that had been gathering dust in European television archives.

Their finds included the earliest known complete Fitzgerald performance on film, taped by Belgium's RTBF in 1957, and another Belgian TV production from 1959 that is one of the only complete concerts on film by Armstrong and his All-Stars from the 1950s. Some of the footage, including a 1978 concert in Holland featuring Buddy Rich's "Killer Force" big band, was never broadcast.

Peck says the series' "holy grail" is the Art Blakey and the Jazz Messengers DVD. Originally, the producers thought they were getting a 1965 Blakey concert from Belgium featuring trumpeter Freddie Hubbard, but when they checked the master tape they discovered it had been mislabeled. By "accident" (See Quincy Jones, Page 7)

Producers David Peck and