

MONDAY, JANUARY 5, 1998

IS

Organic Grooves — 8 tonight, 810, Westlands, 161 Hudson St., Manhattan. (212) 353-1603.

Christian McBride-Nicholas Payton-Mark Whitfield Trio — 8 and 11 tonight, 820 at tables, 815 at bar, Bedford, 815 W. 44th St., Manhattan. (212) 581-3200.

New York Philharmonic — Valery Gergiev conducts Mahler's Symphony No. 6, 8 tonight, 816 to 870, Avery Fisher Hall, Lincoln Center. (212) 721-6500.

OPERA

"Peter Grimes" — 8 tonight, Metropolitan Opera House, Lincoln Center. Call for prices. (212) 362-6000 or www.metopera.org.

FOR KIDS

Tae Kwon Do classes — For 4- and 8-year-olds, 9:30 to 10:30 a.m. today, Rock Hocks Center, 236 Rock Road, Glen Rock. Free, reservations required. (201) 870-7253.

Make a snowman magnet — 3:30 p.m. today, Johnson Public Library, 274 Main St., Hackensack. (201) 343-4165.

ODDS AND ENDS

"Bible Spill" — 10:30 a.m. today, Maurice M. Fire Public Library, 10-01 Paul Lane Ave., Fair Lawn. (201) 798-3400.

Computer users discussion group — 8 tonight, Barnes & Noble, 705 Route 17 South, Paterson. (201) 445-4585.

Lectures — "Getting Married/Saying Marriages," 7 to 9 tonight, New City Library, 220 N. Main St., New City. N.Y. (914) 634-4897 or www.newcitylibrary.org.

Fantastic Suey Carbe — On and on by Dominican artist Alberto Ulate, 10:30 a.m. to 4:30 p.m. today, Walsh Library Gallery, Seton Hall University, South Orange, Free. (973) 275-2033.

the Word

Shari Lewis and pals team up to bring kids a music appreciation series



From left, Dom DeLuise, Shari Lewis, Take-Out the program delivery boy, and Wicked Moishe share the joy of music in "The Charlie Horse Music Plaza."

PUPPETS WITH RHYTHM

BY SCOTT MORSE
Special from The Washington Post

When Shari Lewis talks, people listen — even if they can't see her face.

For 47 years, Lewis has led the way for children's education and entertainment. And, given the current state of the world, she has been dubbed the "Mama" of the 21st century. Lewis, who is 87, is still going strong. She is the 21st-century version of the 1950s-era "Mama" who was the first to bring a puppet to the screen. And that's the point of her new daily series, "The Charlie Horse Music Plaza," premiering 9 a.m. today on WNET-Channel 13.

"This show provides the very basic music education that missing in the lives of our children," said Lewis, quoting studies about the benefits music training has on learning skills, abstract reasoning, self-esteem, language, and other mental and emotional attributes. Her new series — which includes 12-minute segments, seven-minute Choice Areas, and a "Puppet" — is her latest training.

It wasn't an easy start. Ann Rita Hurwitz, a pianist and music teacher,

pushed her daughter to the piano — with a pretty seat propped on the bench so she could reach the keys. But over the years, young Shari retained practicing, in part overwhelmed by her mother's skill level. It wasn't until she became a teenager, and tried the violin, that she fell in love with music.

"I was given the wrong instrument," Lewis said. "I remember who was writing for their child to try any number of sports should be writing to let them try any number of instruments."

With that in mind, "The Charlie Horse Music Plaza" provides viewers with samples of many instruments, plus instruction to various musical styles and basic concepts such as notes, pitch, harmony, composing, and rhythm.

"Music Plaza" encourages the music making that most kids place in front of them and which, New Lewis said, family singing usually takes place only in the car and more than 95 percent of the music programs in elementary schools have been cut.

"You just don't get a good sense of self-esteem from watching someone else play

music. You've got to do it yourself," Lewis added. "Little kids, between 2 and 8, are perfect and ready for music. Because kids' ears are unblocked. And it's the perfect time to introduce any kind of musical style, as long as it has a good energy. Kids are surprised. You don't have to tell them. It's classical music. You put on the overture to 'The Marriage of Figaro' and Mozart will get them up on their feet and dancing."

To facilitate the process, producing station KCSF in Hollywood and the Music Educators National Conference are distributing training manuals to 50,000 teachers and day-care providers. The International Music Products Association is ensuring that 500 retailers provide thousands of children with hands-on introduction to musical instruments.

And now, besides longtime puppet pals Charley Horse, Lucia Chop, and Frank, Dom DeLuise, who portrays Cookie the pizza chef, The cast also includes singing and dancing musician manager Charley, played by Wesley Morley and an overture, singing by Christine Ebersole. "I'm honored that this show (Charlie Horse) is being broadcast on television. I'm happy the program was the computer better than I do," Lewis said.

birthdays

Marlyn Mason, 79
Ted Lempis, 71
Diane Keston, 63
Robert DeWalt, 67

Logos, stilettoes, bra straps

In fashion, 1997 was a 'beyond' year

By NINA AVALOS
Special from The Register Times

Fashion, in any year, has its own vocabulary. Anything out of style is simply termed "over."

Anything great is "beyond."

Some of the looks of 1997 are already over (power suits, micro-minimalists). And, of course, 1998 promises to present a wealth of styles that will be beyond (ultimately inspired) sportswear, more sheer slip dresses. Maybe the low point of the new year has already been reached — the Spice Girls on the January cover of *Vogue*. Aren't they over?

Here's a look at the last year in fashion:

• Suffering for style came back with stiletto heels. Sensible women overboard observing a cute young thing wearing stilettoes and bare legs on a chilly day. "I'd have pain centers in my body that she doesn't!"

• Liberation, the Nineties version, took the form of interweave worn out in the weekday sun. Women let their bra straps peek out of tank tops and slip dresses all summer, as if to say anyone who dared disapprove, "It's my bra strap. So what?"

• Remember my name: Designers continued to put their names on everything from underwear (Gucci, Prada) to kids' wear (Gap, Ralph Lauren, Tommy Hilfner). Even the Fendi double F looked right in handbags again.

• What a thank it! The most ubiquitous look of the year originated in a tiny London boutique run by a team of savvy ex-pats who lay no advertising, except on fashion shows, keep their store's door locked, and refuse to put price tags on garments. Models and young British socialites discovered *Voyage* (pronounced voy-ah-jay). Then Barney and Bergdorf Goodman introduced the feminine, colorful cut-velvet slip dresses and velvet-trimmed cardigans. Clever Los Angeles manufacturers like IS were quick to pick up on the ethereal *Voyage* style and create their own very good, and much less expensive, versions. By year's end, even Club Monaco had *Voyage* facsimiles in its racks.

• Whatever happened to the power suit? Much touted, it was the trend that didn't happen. The Eighties, too obvious, too.

• On figure model Karen Elson led Manchester, England, at 18 to try modeling. She quickly became a designer's favorite, treading runways everywhere and turning up in ads for Calvin Klein, Versace, and Balmain & Mercier watches. She's pretty in close-up, but as a distance often looks deranged, an impression heightened by shaved eyebrows.

• Be strong, be weak, just be. New that perfume have used every expression for a century around in the thirties, they're exploring a range of emotions. Clinique called it new, creamy scent *Hugoboss*, other releases evoked 90 percent of American women value happiness over wealth or beauty. Calvin Klein just launched *Contradiction*.

Another happy fragrance invention in the introduction of lighter versions of popular scents, including *Allure Voile* and *Aqua de Gio Pour Homme*.

• The slip dress went, die, or fade away.

• Any time, any place, any season, any color, any price. Leather. Prada pushed a designer warm-up suit, but, fortunately, the kind of sportswear that continued to gain acceptance among non-athletes looked best mixed with regular clothes.

• Bad ideas reduce: Return of the minidirt. The best idea of spring all lower around the knee,

Women, rappers dominate '97 charts

'Candle' overshadows biggest sellers

By IAN DUNNICK
Special from The Record

It could have been the Year of the Woman — and in many ways, it was.

It could have been the Year of the Rapper — and in many ways, it was.

But when pop music fans look back on 1997, the year likely will be remembered for one event: the record-setting performance of Britney Spears' "Candle in the Wind 1997," which she sang at Princess Diana's funeral and then released as part of a two-sided single with a new ballad, "Something About the Way You Look Tonight."

Despite the two songs now go into chart archives as the No. 1 pop single of the year — and, likely, of the century. They, it could have been "Macarena," which was the No. 1 single last year.

But today, the huge success of "Candle" — "Something" wasn't enough to make John one of the year's top pop artists (he was only No. 10 on the list). Although he ranked No. 1 for singles, he needed to also score points for albums to make a meaningful impact.

So just who were the biggest overall winners this year?

From country's LeAnn Rimes to R&B diva TLC, Britney to the (Gibby) Bunch-in-the-pants Spice Girls, most of the top-selling music was made by female acts, who grabbed the first five spots in Billboard magazine's ranking of the top pop artists for 1997 (Laren and Colton Dier also ranked spots on the list).

They combined to absorb the top 10, including two rap superstars: Puff Daddy, at No. 6 overall and *The Notorious B.I.G.*, whose killing sparked a wave of record sales that put him at No. 7 for the year. At No. 8 were the Hanson brothers, with the R&B group Dier Hill at No. 9.

Clearly wasn't a big year for rock, with few re-orientated entries among the leaders. The only winners: the Wallflowers, which ranked at No. 10 in the list of pop artists, and No. 11 in the list of albums (behind the Spice Girls' "Spice" at No. 1).

Before we list the top awards, it should be noted that in Billboard's ranking system, the "short year" for 1997 actually ran from Dec. 7, 1996, through Nov. 20, 1997.



LeAnn Rimes

music

tion with Faith Evans and 112) at No. 1, and "Cari, Nobody Hold Me Down" (No. 2). The runner-up, Mass, The Notorious B.I.G., MC Lyte, and Evans.

Dance — It did give the queen was Britney, whose two Top 10 dance tracks made her the top artist, followed by Faith, Duff Punk, Lisa Stansfield, and Jai Rodriguez, the top club single was Britney's "I'm a Slave 4 U." In dance singles sales, the leading act was Puff Daddy, followed by 112, Britney, Faith Evans, and KRS-One. The top-selling single was the Puff Daddy-Faith Evans collaboration, "The Shinning Eye."

Mainstream rock — It's not saying much for the visibility of the current rock when the two top-selling acts in this category — Metallica and Aerosmith — have been around for decades. But there are signs of newer blood in the 1997 runners-up: Collective Soul, the Wallflowers (featuring Bob Dylan's son, Jakob Dylan) and Tonic, whose "If You Could Only See" was the year's top mainstream-rock track.

Modern rock — The Wallflowers also popped up here, in the No. 3 spot behind top-ranked Sublime and runner-up Live (side No. 1 in mainstream rock). Also scoring big: Bush and Third Eye Blind, whose "Semi-Charismatic Life" was the year's top modern-rock rock.

Country — Chalk up more honors for Rimes, who had three of the year's top six country albums, including No. 1. "That" that helped make her the year's top country act, even though she ranked only No. 8 for her singles. Also having a banner year: George Strait, who had two of the year's Top 5 singles and was the No. 2 artist overall (he was No. 1 last year) and The McGee Sisters, whose "It's Your Love" was the year's top single.

Southern — No, the year's top seller was not the much-hyped "Brita," which wound up at a paltry No. 8. Instead, the big winner was the music from the Michael Jackson film "Poetic Justice," which produced three of the year's top pop songs: R. Kelly's "I Believe I Can Fly" (No. 6), Mariah Carey's "I'll Be There" (No. 13), and Stevie Nicks' "P.O. Box" (No. 20). The other runner-up, Puff Daddy who had the year's top two tracks: "I'll Be Missing You" (in collaboration