# Carl Matthews

## SOUNDS

**MORRIS DAY**
**"Color Of Success"**
**(Warner Brothers)**

Morris Day, formerly of the group The Time, has a new solo album which features the current top 10 R&B hit, "The Oak Tree."

Morris, who was born in Springfield, Illinois, played Prince's arch-rival in last year's "Purple Rain" motion picture. This led to a three-picture deal with 20th Century Fox.

As lead singer, Morris was heard on The Time's 1981 debut album "The Time," which included such hits as "Get It Up" and my favorite, "Cool." This LP and the follow-up, "What Time Is It?" went gold, the latter LP including "The Walk" and "777-9311." In 1984 came the "Ice Cream Castle" album.

That funky Time-like sound is all over Morris' solo album. The album starts off with the title track, an autobiographical piece which makes certain statements about what direction his life is taking. It's followed by "The Character" and the hit single "The Oak Tree."

Morris talks about himself a lot here, a practice which smacks of conceitedness, it could be argued. By taking a more "serious" approach to his lyrics, we find that Morris is not content to stick with the purely fun and crazy expressions that characterized the Time albums. This album is definitely not on the same plane as what has been called "his jiving, zoot-suited persona."

All that aside, this is a funky, upbeat album, and if you like the song "The Oak Tree" then by all means get the full-length version on this album. Remember, there's only one Morris Day.

**JAZZY JEFF**
**"On Fire" (Arista)**

Jazzy Jeff used to be in Funky Four Plus One, a group that had such singles on the Sugar Hill label as "That's The Joint." Don't confuse him with Jazzy Jay, a rapper who recorded on Def Jam Records.

Morris Day

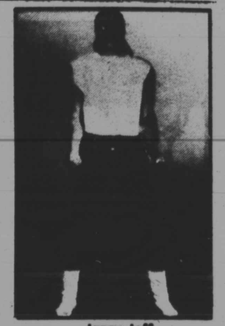
On this, Jazzy Jeff's first solo album, we find "King Heroin (Don't Mess With Heroin)," which was released on Jazzy Jeff's first 12" single. Like everything else on this album, it's fresh street hip-hop perfectly calculated to rock the house, in the tradition of other (more popular) acts such as Run-D.M.C. et al.

This tune and "Hear This (Yes I Quit)" have an anti-drug message, a message that, although is very well worth repeating, is unfortunately destined to become part of the wasteland of long-forgotten rap records; for although Jeff sounds hip and is a fine rapper, the music, composition and arrangement-wise, is just not likely to click outside of the rap world. This is a cliche-ridden, uneven sort of disc, and Jeff just lacks the personality to make it special, the way I see it.

Other cuts: "Mix So I Can Go Crazy," "My Mother (Yes I Love Her)," "Fire," "So This Is Funk."

**THE MIGHTY SUPREME VOICES**
**Live At The Second Gospelrama Expo Convention, Washington, D.C. (GeePearl)**

The Mighty Supreme Voices from Dallas, Texas are a talented group of men who have recorded this high-spirited album of contemporary gospel originals which sounds like a winner.



Jazzy Jeff

From the well-written "It's An Uphill Journey," with lead vocals by Cecil Washington, to the relaxing, fine harmony vocals of "Tell Him What You Want," gospel fans should find this an enjoyable live album.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# Bob Matthews

## ...AND ALL THAT JAZZ

'S funny how things crop up. Was just asked a few days ago "whatever happened to Gloria Lynn?" Lo and behold, ran across an item the other day.

It stated that Gloria Lynn will be appearing in D.C. at a club call Chez, tonight through Sunday. The club is at 1826 Ninth St., and we know absolutely nothing about it.

Did note, however, that Freddie Cole is there Nov. 1-3, Jimmy Witherspoon, Nov. 8-10 and Arthur Prysock in late November.

• • •

Big doings on the jazz scene this weekend as the Left Bank Jazz Society hosts its second concert of the series at the Omni International Hotel's main ballroom.

Featured artist is Johnny Griffin, who is a known entity in Baltimore jazz circles, since he has played here many time for LBJS.

There have been some classic sets--can remember the ones when he played in juxtaposition to Dexter Gordon.

And this has been the pattern in the career of Johnny. He rose to fame with his battling duos with Eddie Lockjaw Davis back in the 50s. At that time, he was known as the "fastest man on the tenor sax."

Incidently, have learned, via the grapevine, that Lockjaw may be coming to town for a LBJS concert in November.

Johnny is expected to have with him, Harry Pickens, on piano; Curtis Lundy, bass, and Kenny Washington, drums.

If so, this is the very same Harry Pickens who has become a member of a brand new recording group, Q.T.B., whose debut album has been out just a few weeks.

Note we say is expected to have with him, for Johnny won't be coming back to this country will tonight (Friday). No matter--whatever rhythm section accompanies him--it will be a real swinger.

Naturally, have to make the plea that all of the so-called jazz

(Continued on page 8)


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# At The Movies

## Minority Films To Be Shown at Baltimore Museum of Art

Those who have been bemoaning the dearth of Black and other minority actors on the silver screen in Baltimore's theatres will be pleased to know that the Baltimore Museum of Art, in conjunction with the Foundation for Minority Film, will be showing seven excellent movies by minority filmmakers over the next five weeks on Saturday afternoons at 2:00 p.m.

Tomorrow's showing (10/26) will be a movie entitled "Sugar Cane Alley" which is directed by Euzhan Palcy who has been described by numerous critics as "a new writer - director of exceptional ABILITIES" and "a world class filmmaker."

Starring Garry Cadenet, Darling Lesitimus, and Douta Seck, "Sugar Cane Alley" is set in 1931 and portrays Martinique, an island in the Windward group of the West Indies, under French colonial rule.

The movie tells the story of an opportunistic young Black boy who comes of age while reconciling his shantytown roots with the educational opportunities and other seductive lures that beckon to him from the big city.

Made in 1983, "Sugar Cane Alley" is in French with English subtitles and runs 103 minutes.

Next Saturday (11/2), a Brazilian movie entitled "Xica" will be shown which was directed by Carlos Diegues and stars Zeze Motta Walmar Chags, and Jose Walker.

The first product of Brazilian cinema to enjoy both widespread critical and commercial accolades, "Xica" is based on the true story of a heroic Black woman who became the unofficial empress of Brazil during the 18th century when a diamond rush radically transformed the culture of Brazil by drawing wealth-seeking foreigners to the country.

Xica da Silva was a slave who used her iron determination, and unique sexual talents to gain power over her masters and to make them heap their treasures at her feet. Made in 1976, "Xica" runs 120 minutes and is in Portuguese with English subtitles.

"Gaijin," another Brazilian film, will be shown on November 9 along with "The Journey," an animated seven-minute parable about a scientist who decides to leave his comfortable environment to explore the unknown world. Directed by Tizuki Yamasaki, the movie stars Kyoto Tsukamoto and Antonio Fagundes.

Filmed in Japanese and Portuguese with English subtitles, "Gaijin" tells the story of 800 Japanese people who travel to Brazil seeking wealth. However,

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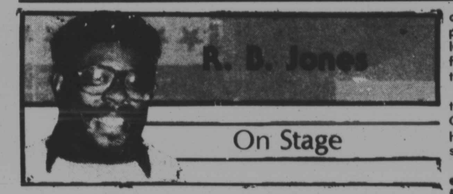

# R. B. Jones

## On Stage

Lanford Wilson's "Rimers of Eldritch" is one of his lesser known works and a play that in many ways could be an episode out of the "Twilight Zone." There is a sense of familiarity about the characters with their empty lives and their petty cruelties and concerns. The play concerns main street, small town America shorn of all the trappings and illusions of the idyllic life in a small and calustrophobic town.

In Eldritch, a town created by the capitalist needs of the mining industry and then discarded abruptly when the mine stopped producing, the young dream of leaving and the adults are left to fester along with the decaying town.

There is little love or hope in this town that is superficially Christian, but underneath a hellish diversion on the road to somewhere else.

The Spotlighters have done an excellent job bringing this difficult and ultimately engrossing play to life. They have coaxed performances out of their actors that are highly disciplined and effective in a script that deviates from traditional structure and plot.

"Rimers..." is a play that demands the concentration of the viewer. Yet one should naturally concentrate in the theater and concentration at this play will bring rewards. The story unfolds gradually and contains some plot twists that will keep the audience involved.

There is not one weak performance in this production and the actors wear no special makeup so their ability to demonstrate different ages and class positions is primarily dependent on their voice technique and body language.

The cast is large and works well as an ensemble, thought of singling out individual performances but space would not permit the naming of many of the deserving cast members and would not be in the spirit of the play itself which features constantly shifting ensemble interaction.

I recommend this play highly for lovers of serious drama.

The play runs through Oct. 27.


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