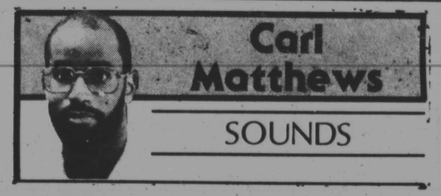


CARL CARLTON
"Private Property"
(Casablanca)

"Private Property" is the first Casablanca LP from the man who gave you "She's A Bad Mama Jama."

The Detroit native who has the same first name as I do recorded his first single in 1964 for Detroit's small Lando Records label (nowhere near Motown in size, we've noted). It was called "My Love True Love."

After having worked with producer Don Robey, he recorded "Everlasting Love" for ABC Records, and had his first top ten hit in 1974. "Everlasting Love" had been a pop hit earlier for Robert Knight in 1967.

In 1981, "She's A Bad Mama Jama (She's Built, She's Stacked)" hit number one on the R&B charts.

On his latest album, the opening track, "Private Property," sounds like simply a reprise to that 1981 hit.

The Bar-Kays help Carl out on the mid-tempo "Thank You For Sticking Around," one of several tracks produced by Allen A. Jones, who also wrote and produced the cut that follows, "Slipped, Tripped, Fooled Around And Fell In Love."

Also worthy of note here is Ben E. King's "Stand By Me" (compare with Maurice White's recent version) and the only ballad here, "Never Got Over You."

Ol' Carl hasn't changed his sound a bit.

SAM AND DAVE
"The Best Of Sam And Dave"
(Atlantic)

You know what, friends? This sure is a good year for the old soul classic "Soul Man." Earlier this year Stars On 45 featured it on their "Sam And Dave Medley" single; Atlantic is reissuing The Blues Brothers version as a single from their "The Best Of The Blues Brothers" album, and now the original is back again on this greatest hits release.

Carl Carlton

Now, a few people I know who told me that they occasionally listen to oldies radio stations have told me that an album like this would really hit the spot. So, if classic sixties soul is your bag, this package will be worth checking out.

If you've always wanted clean, new stereo copies of Sam And Dave's great classics that were once issued on the Stax label, such as "Hold On, I'm Comin'" (1966), "Soul Man" (1967) and "I Thank You," (1968), they're all here.

You also get "You Don't Know Like I Know," "Soothe Me," "When Something Is Wrong With My Baby," "Said I Wasn't Gonna Tell Nobody," "You Got Me Hummin'," "I Take What I Want," "Wrap It Up," "Can't You Find Another Way (Of Doing It)," and it wouldn't be complete without "Soul Sister, Brown Sugar."

Accept no imitations — these are the **real** classics.

ARETHA FRANKLIN
"The Best Of Aretha Franklin"
(Atlantic)

Now wait just a cotton-pickin' minute.

The Queen Of Soul has had so many hits (and I hardly have to tell you music lovers that) over her long career that you just can't stick 12 of her hits on only two album sides and then call it "The Best Of Aretha Franklin" without some argument. But you can try.

I mean, the best you can do with just a single-disc set is capture a small slice of her recorded legacy. You're bound to disappoint someone.

Sure, 12 big Aretha classics are included here. But you know darn well that with only two disc sides a **whole bunch** of great Aretha classics had to be left out — songs like "Daydreamin'" and "Angel" and "Bridge Over Troubled Water" and "Jump To It" and "(Sweet Sweet Baby) Since You've Been Gone" and "Something He Can Feel" and many others.

So anyway, if you're eager to get a copy of "I Never Loved A Man (The Way I Love You)" from 1967, "Respect" from 1967, "Think" from 1968 or "Rock Steady" from 1971, this album will satisfy.

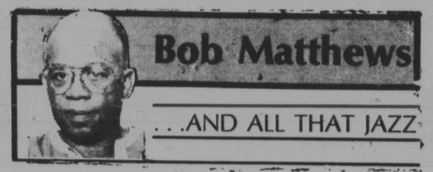
You also get "Chain Of Fools," "I Say A Little Prayer," "(You Make Me Feel Like) A Natural Woman," "Until You Come Back To Me (That's What I'm Gonna Do)," "Spanish Harlem," "Dr. Feelgood," "Do Right Woman—Do Right Man," and "Save Me."

So tell me, who is **really** zoomin' who?

—At the movies

(Continued from page 5)

ed of murdering his wife to gain control of her fortune. Glenn Close co-stars as the brilliant lady attorney who is drafted to defend Bridges and ultimately falls in love with him. A brilliant psychological and courtroom drama "Jagged Edge" is a movie that has grossed more than $25 million in five weeks. It is intense. Go see it.



Am back from a whirlwind trip to Europe, the Netherlands in particular, and am happy to report that jazz still flourishes overseas. There is a tremendous amount of music on Dutch TV for example.

Since the German TV channels were readily accessible, got a chance to watch portions of the Berlin Festival--with Freddie Hubbard, Miles Davis, etc.

'Twas on the air for four-consecutive hours, which will give you a clue as to how the music is treated in that country.

* * *

Returned in time to catch pianist Freddy Cole's second set at Ethel's Place on opening night, and can tell you that this is an evening of music.

As Freddy puts it, he was not there to provide chatter, the music was the thing--and it was, practically non-stop as he paused just long enough to count off the beat, before plunging into the next number.

Those who prefer the electronic sound, popular among the young musicians of the day, can forget it. Freddy's group is totally acoustic, and the music produced is in the smooth, laid-back style, with one major distinction--it swings.

Guess that's the name of the game, for Freddy swings like crazy, whether singing or playing piano. Better clear things up from the outset.

Yes, Freddy is a brother of Nat Cole--the youngest of five children in the Cole family. And yes, his voice has a similar timbre to that of Nat.

But there, the resemblance ends. And there is where we end the matter. Freddy is bebop-influenced, and when this is added to his ability at phrasing, the result is a mellifluous sound with a beat.

Chatted with Freddy following his opening night stint, and was surprised to learn he holds a master's degree in education, as well as degrees in music.

He is a graduate of the Julliard School of Music in N.Y., as well as the New England Conservatory of Music. So, it is obvious that he could have gone in many musical directions, but chose his current venue as the end-all, be-all.

He makes his home in Atlanta these days, and is devoted family man, with two children. His son Lionel, now 17, is also a pianist and vocalist and is making a mark as a songwriter.

Freddy will be at Ethel's Place through Sunday night—We heartily recommend the show.

* * *

The Left Bank Jazz Society will host its final concert of this current season, Sunday, November 17, with Eddie (Lockjaw) Davis as the featured artist.

Jaws has been around the music scene for quite a while, coming out of the 40s where he teamed up with Johnny Griffin to produce some memorable sax battles on wax.

Baltimoreans might remember that Jaws was long associated with organist Shirley Scott in the late 40s and early 50s, and actually, the duo decided to go their separate ways following a gig here in town.

It all happened at the Club Astoria over on Edmondson Ave., which was a showcase for topline musicians in those days. In fact, we can remember seeing Billie Holliday for the last time at the club.

Jaws became a mainstay in the Basie band around 1964 and can be heard on many of the band recordings of the era. 'Twill be a romping session, for the backup group is one that Baltimoreans have grown to really appreciate.

Jaws will have Reuben Brown on piano; Steve Novosel, bass, and Keith Kilgo, drums. All are out of the D.C. area, and this one should be a real stomper.

* * *

Since the seating capacity is minute, was asked not to spread the word around too much, but--'tis the nature of things to let the jazz world in on the happenings.

Over at Hamilton's Landing Sunday, Raschid Yahya and Arnold Sterling will be joined by Buck Hill on tenor sax. That Fells Pt. bistro will ring to the rafters with this lineup.

Of course, Arnold is there on Friday and Saturday nights, but Sunday is a special. Buck is keeping busy these days, and we understand he will be playing the One Step Down in D.C. Friday and Saturday nights.

* * *

The Central Pennsylvania Friends of Jazz holds its monthly concert Sunday, Nov. 10 at the Penn Harris Convention Center in Camp Hill, PA.

The presentation is in two parts with the Northern High School Jazz Band on tap from 4:30 - 5:30, followed by the Arthur Prysock Revue from 6 to 10 p.m.

The Red Prysock Trio is featured also, including Red on tenor; Loyd Wilson, organ; Randy Coldwell, guitar, and Don Williams, drums.

* * *

Jazz trumpeter Gene Williams, died this week at his home in New York, he was 54.

He played and recorded with many leading musicians, such as Duke Ellington, Charlie Mingues, Quincy Jones and Woody Herman. He was a member of the orchestra that accompanied Lena Horne in her show, "The Lady and Her Music."

Memorial services will be held Monday, Nov. 11 at 6:30 p.m. at St. peter's Lutheran Church in New York City. He is survived by his wife, Lynette, four children, his mother, a brother and four sisters.

Want To Know About AFRICAN ART?

The National Museum of African Art Answers Your Questions

Some of the more frequently asked questions about African art are: "How old is the object? "How was the object used?" and "What material is used to make the object?" In response to these inquiries the museum has selected about 40 objects from its permanent collection and organized them in an exhibition titled, History, Context and Materials.

Designed to answer these three basic questions, the exhibition opens on Nov. 12 in the museum's first floor galleries. It is curated by Bryna Freyer and Andrea Nicolls, assistant curators at the museum and remains on public view through Jan. 5, 1986.

The first section of the exhibition offers twelve objects which consider the question of the age of an object. In Africa, the chronology of a work or art is often revealed through archaeological findings, oral traditions or written historical records and scientific tests. Further evidence of age may be discovered by studying the piece itself, its style, condition and subject matter. Archaeological evidence establishes that other fired clay heads of the style like the one on exhibition was made by the Akan people can be dated to the 18th century and comes from south central Ghana. Written acounts left by early travellers, merchants, Jesuit and Carmelite friars and Portuguese diplomats give evidence of the persistence of a carving style in the lower Kongo region as seen in a female figure and child, tentatively dated to the 19th century.

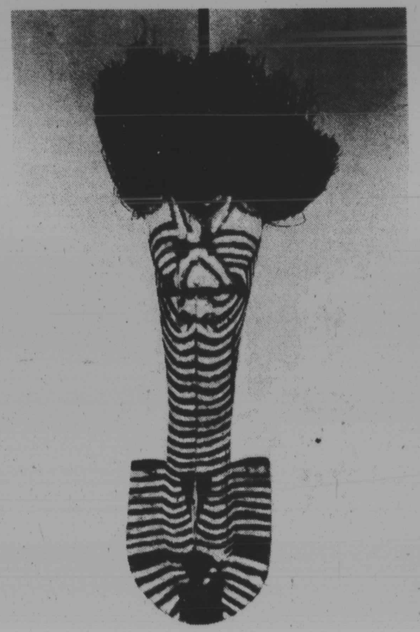
A second approach to the study of African art considers how an object was used in traditional African life. Using this approach, contextual relationships may be explored: was an object used to assure fertility, define a person's role in the community, or used to commemorate the ancestors? Knowledge is often acquired through records, photographs, recollections and observations from someone outside the culture. The exhibitions presents ten works that have been examined in context. Such an example is the pair of hammered gold earrings worn by the Fulani women of Mali, on view with the photograph that assisted in their documentation.

Some of the most common materials used in the production of African art include fired clay, cast metal, and carved wood and ivory. The final section of the exhibition addresses the variety of materials and techniques used in African art. On view are nineteen objects that attest to the diversity found in sub-Saharan Africa, including a hand-built and highly burnished fired clay vessel from the Tsio people of the People's Republic of Congo, two beaded hats from the Topotha people of the Democratic Republic of Sudan, and a cast gold pendant from the Akan people of Ivory Coast.

To compliment the exhibition, the Education Department has programmed a lecture and workshop. On Thursday, Nov. 14, Dr. Opeoluwa Onabajo of the University of Ife, Nigeria, will deliver a lecture titled, "Stone Figures of Esie, Nigeria: An Historical Enigma." The lecture will begin at 7 p.m. in the museum's auditorium.

On Saturday, Nov. 23 and Nov. 30, between 1-4 p.m., Winnie Ownes-Hart, associate professor at Howard University, will conduct a two-session workshop exploring handbuilding techniques in African pottery. Titled, "First Hand; African Pottery Techniques" the workshop is open to adults, ages 16 and up but, participants must pre-register by calling 287-3490, ext. 32.

The museum, located at 318 A St., N.E., is open Monday through Friday from 10 a.m. to 5 p.m., weekends noon to 5 p.m. Admission is free. Docent-led tours are available on a walk-in basis Saturdays and Sundays from 12:30 p.m. to 4:40 p.m. The museum can be reached from the Capitol South Metro stop on the Blue and Orange Lines and from Union Station on the Red Line. For further information, call (202) 287-3490 or (202) 357-2700.


Tetela, Zaire — mask — wood, pigment, raffia

Yaka region, Zaire portable charm, divination implement — wood

Fulani, Mali — Earrings — Gold, thread