

Carl Matthews SOUNDS

"Private Dancer"

Tina Turner is hot. Her latest album, "Private Dancer" on Capitol, contains her recent "Let's Stay Together," the Al Green tune, which was a huge top ten U.K. hit (as well as a U.S. top 40 chart hit). Also, Tina's latest R&B smash, "What's Love Got To Do With It," is included.

Tina Turner was born Anna Mae Butlock in the small country borough of Nutbush, Tennessee (immortalized by Tina's original hit composition "Nutbush City Limits" released in '73) in 1940.

With husband Ike, Tina Turner has hit the pop and soul singles charts with songs like "It's Gonna Work Out Fine," "Come Together," and the million-seller "Proud Mary."

In 1974, Tina split from Ike to launch a solo career. Later she appeared as the Acid Queen in the film version of the rock opera, "Tommy."



TINA TURNER

Now she's back on the charts with a well-made LP in which she puts her own special energy into rock and R&B selections. She is given much help by some big names in the rock world—Jeff Beck, The Fixx, and others. (No wonder the song "I Might Have Been Queen" on this album sounds like the Fixx's "One Thing Leads To Another").

"What's Love Got To Do With It" is one of her better mid-tempo numbers, an instant Tina Turner classic. "I Can't Stand The Rain," which has been a hit for Ann Peebles and a group called Eruption, is an emotional little piece in which Tina really lets go. "I Might Have Been Queen (Sole Survivor)" is a British-sounding rocker, and it can be described as "extremely hip" or "noisy filler" depending on your mood.

Other cuts: "Show Some Respect," "Better Be Good To Me," "1984," "Steel Claw," "Private Dancer."

"Playing For Keeps"

If you're a blues fan, you've probably heard of Little Milton, the Mississippi-born musician who has been making records since the 1950's. His latest album is his first for Malaco, "Playing For Keeps."

Milton first started recording with Sun Records in 1953. Over the years, Milton has recorded on several labels, such as Chess and MCA. Among the songs he's done are "If Walls Could Talk," "Blind Man," and "Let It Be Me."

His latest album is blues, and it's also pop. Tommy Couch and Wolf Stephenson produced the album.

The album kicks of with the danceable "You're Gonna Have A Murder On Your Hands." One of the highlights of the LP is the Bob Montgomery tune "Misty Blue," which Dorothy Moore made into a top-five pop and R&B smash back in 1976; Moore's version was also on the Malaco label. Little Milton shows off his talented vocals on this number. And hats off to the piano player.

The album closes with the appropriate "Goodnight My Love," the classic oldie but goodie which could be a hit all over again thanks to Milton.

Little Milton has voice that reminds me of Edwin Starr for some reason. With albums like this, wouldn't it be something if Little Milton does for blues what Michael Jackson does for... whatever you call the stuff Michael Jackson does.

Other cuts: "Nobody's Sleeping In My Bed," "Fishing In The Right Stream," "Catch You On Your Way Down," "Comeback Kind Of Loving," "The Blues Is Alright," "The Only Thing That Saved Me," "Don't You Know."



LITTLE MILTON

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Gold Pendant featured at National Museum of African Art

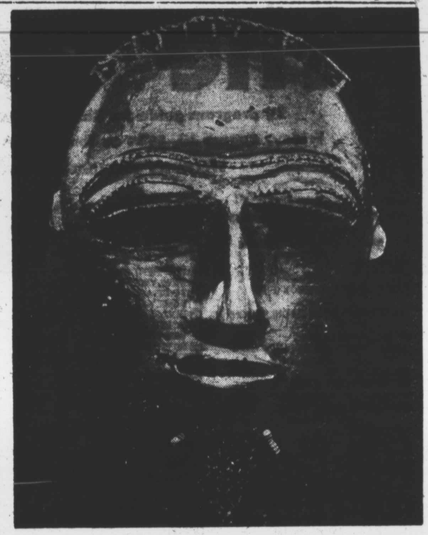
A small gold pendant mask is the subject of a new Focus Gallery exhibition, "Gold in Miniature," at the Smithsonian's National Museum of African Art. Explanatory texts and photo panels accompany this fine example of the goldsmith's work from the Ivory Coast. The exhibition remains on view through Aug. 26.

Gold has long been a symbol of wealth, prestige and power among the Akan peoples of the Ivory Coast and Ghana — as among people everywhere. The gold mask on view, measuring a little over three inches, represents a male face with moustache, beard and crest of hair plaits. It may depict a deceased leader or a defeated enemy, associate director Roy Sieber says, and the pendant "may have been attached to a royal sword to celebrate a previous chief or a successful war."

Cast ornaments such as the museum's pendant mask were once known to European merchants as "fetish" gold in contrast to gold dust and gold nuggets. These ornaments were the least desirable form of gold to the merchants because they were usually mixed with with copper or silver. Nevertheless, almost no early examples survive, leaving only a few illustrations in early travel books to record examples of fetish gold.

The artistic tradition, however, survived, and today goldsmiths in Ghana and in the Ivory Coast create objects by the lost-wax technique, which encases a wax model in fine clay, melts out the wax and fills the resulting hollow with molten gold. While the principle is simple, Sieber says that "the process may often be quite complicated insofar as it combines a sophisticated knowledge of both ceramic technology and metallurgy." He adds that the resulting gold cast ornaments are "often spectacular, especially when seen in the ceremonial displays of power and prestige among traditional rulers."

The National Museum of African Art, located at 318 A St. N.E. is open to the public Monday through Friday from 10 a.m. to 5 p.m., and noon to 5 p.m. on weekends and holidays. Admission is free. Docent-led tours are available on a walk-in basis Saturdays and Sundays from 12:30 to 4:30 p.m. (Nearest Metro stations: Capitol South on the Blue and Orange lines and Union Station on the Red Line.) For further information about programs and events, call (202) 287-3557-2700.



Stewart gains respect on 'Scarecrow And Mrs. King'

By Gregory Garver

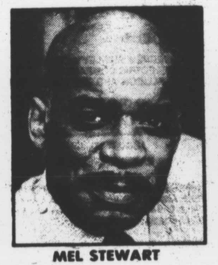
HOLLYWOOD — Everybody involved in the CBS hit, "Scarecrow and Mrs. King," gives Kate Jackson a lot of credit for making the show what it is. Among those credit-givers is Mel Stewart.

Stewart plays Billy Melrose, the head of the intelligence unit that employs Scarecrow (Bruce Boxleitner) on the series. And Stewart says it was Kate Jackson who helped him to find himself.

"When we began the show," Stewart says, "it took me a while to figure out just what sort of person Melrose was.

"She began treating me with deference. She called me 'Sir.' And a couple of times she saluted me. That gave me all the clue I needed as to what sort of a person Billy Melrose was, and how I should play him."

Stewart is originally from Cleveland, Ohio. As he puts it, "I was the only one in my family who managed to escape. Cleveland was bad enough when I was a boy, growing up there," he says, "but it has gotten worse."



MEL STEWART

Stewart got out, and his first exit visa was arranged through his musical talent. He played the tenor sax, and played that instrument in an Army band. He still loves music and he says if he had the choice, he would probably opt for music over acting.

Ideally, he would like to combine his two interests. To that end, he is preparing a film about music, and hopes to get that off the ground soon. He has also let everybody know that he would love to play Count Basie in any film biography of the late great musician, because there is a resemblance between Basie and Stewart.

Melrose was not written specifically to be played by a black actor, and Stewart is pleased about that. He has had his share of prejudice in his lifetime. He reflects, with particular distaste, on an incident that happened when he had to go to the Internal Revenue Service about his tax return. "The woman looked at it, and then looked at me, and then she said, 'What's somebody like you doing making this kind of money?'

Today, with Stewart's face so familiar as part of a smash TV show, everybody knows he's making good money. Color him green.



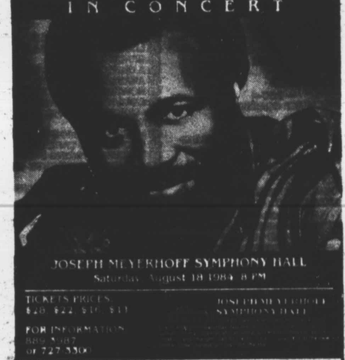
EMMANUEL LEWIS

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