Carl Matthews SOUNDS

RODNEY FRANKLIN
"It Takes Two" (Columbia)

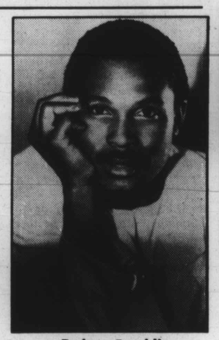
Here's the sixth Columbia album for 27-year-old keyboardist Rodney Franklin, titled "It Takes Two."

Rodney produced this disc along with composer Michel Colombier, who is well-known for having scored such movies as "White Nights," "Against All Odds," and recently "Ruthless People."

Nine years ago, Rodney recorded an album with percussionist Bill Summers (Summers Heat), and in 1980 hit the jazz and R&B charts with his first Columbia album, "You'll Never Know," which featured the top-10 single "The Groove."

Rodney's latest album begins with the instrumental "Motion," a funky synthesizer workout featuring Jeff Lorber and Colombier on synths, and Gary Herbig on sax. Brenda Russell takes the vocal on "Look What's Showing Through," which is arranged here with far more flash than is probably necessary.

For you pop/top-40 fans, there's Rodney's decent instrumental cover of Mr. Mister's "Broken Wings." Sounds almost exactly like the original. Colombier plays synths, Michael Landau is on guitar, Paulinho da Costa does percussion.



Rodney Franklin

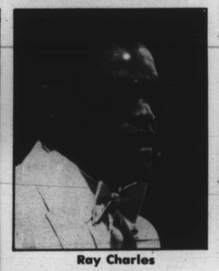
Frank Musker sounds much like Billy Joel and Paul Simon on Rodney's composition "The Eagle And The Condor," and the happy "It Takes Two" has all the instrumental hooks you'd expect from a Ray Parker, Jr. instrumental track.

Keeping up with the times is what Rodney's music is definitely doing. Other cuts: "Rollin' In Our Love," "My Wish," "Let There Be Peace."

RAY CHARLES
"From The Pages Of My Mind" (Columbia)

"Ray Charles, The Genius, a man who is a legend." And now, from the pages of his mind, comes his latest album, which he produced along with Billy Sherrill.

Mr. Charles, will be 56 this September, and who taught himself to play various instruments, first recorded for a major label back in the fifties. He will always be remembered for such classic albums as "Modern Sounds in Country and Western Music," which featured the



Ray Charles

number one pop hit "I Can't Stop Loving You" and "Born To Lose."

You may also remember his collaboration with Cleo Laine from ten years ago, the 2-record set of "Porgy And Bess," arranged and conducted by Frank DeVol.

By the way, his last top-40 hit on the pop charts was the instrumental "Booty Butt," which reached 36 in 1971.

Most of this album could be called "modern sounds in country and western music." "The Pages Of My Mind" is an easy-going country-flavored number with acoustic guitars; no overblown string arrangements here. Dave Loggins' "Anybody With The Blues" seems to fit Ray Charles' special vocal talents perfectly, and is one of the album's better cuts.

You may get a chuckle out of the monologue on "Class Reunion" — unfortunately, the rest of the track is somewhat dull.

"Caught A Touch Of Your Love" is uptempo pop that finds Ray's voice still in good form, and fortunately not overpowered by the guitar solos. "Beaucoup Love" is high-stepping fun, and reminds me that "Busted" was one of my all-time favorite Ray Charles hits.

Although there are a few dry spots here and there, there's much here to like for country fans — and everyone else.

STAN ALSTON
"Mom And Dad" (Magnetic)

This is a new 12-inch release by Stanley Earl Alston, whose poems have won high honors in nationwide poetry contests. The song "Mom And Dad" is a mellow, soulful piece with the sort of positive lyrical message all children would benefit from. Side two features the vocal and instrumental versions of "We're Hot," a dance number.

V-103's Top Twenty

1.	Nasty	Janet Jackson
2.	There'll Be Sad Songs	Billy Ocean
3.	Headlines	Midnight Star
4.	You Don't Have To Cry	Rene And Angela
5.	On My Own	LaBelle/McDonald
6.	The Finest	The S.O.S. Band
7.	Love Take Over	Five Star
8.	Firestarter	Tease
9.	Who's Johnny	El DeBarge
10.	Do You Still Love Me?	Mel'sa Morgan
11.	You Should Be Mine	Jeffrey Osborne
12.	Just Another Lover	Johnny Kemp
13.	With You All The Way	New Edition
14.	Vicious Rumors	Timex Social Club
15.	The Greatest Love Of All	Whitney Houston
16.	Breathless	Mtume
17.	Dial My Number	Pauli Carman
18.	Sweet And Sexy Thing	Rick James
19.	Ain't Nobody Ever Loved You	Aretha Franklin
20.	Pee Wee's Dance	Joeski Love

— Meanderings

Continued from page 3

show of its kind on the radio.

Good idea, V-103. As a station that is known for its large teen following, playing the old tunes on a regular basis touches the other folks who like to remember the '60s.

* * *

Word just reached us that **Morris Day** will not appear on the bill with **Patti LaBelle** and **Maze featuring Frankie Beverly** that is scheduled for the Civic Center on July 9.

Seems Day will do a solo concert at the Lyric Opera House on Thursday, July 24 at 8 p.m.

This is the second time a major artist has left one venue for another. Is money the motivating factor?

* * *

Eddie Murphy is scheduled to come into the Civic Center on August 3 at 8 p.m. I'm anxious to see this show which has been on the road earning megabucks with **The Weather Girls.** So far, the concerts have grossed $321,128 in Costa Mesa, California, $201,305 in Phoenix, Arizona and $159,093 in Sacramento, California. Most of the shows have been sell-outs so get your tickets early.

* * *

As you are aware by now, the **Durell Coleman-Sister Sledge**

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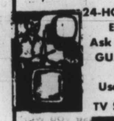

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Bob Matthews ...AND ALL THAT JAZZ

Let me be the first to admit that we made a big boo boo when we chastised the Artscape Committee for neglecting jazz offerings in this year's presentation.

My object apologies to the committee, for the lineup for this year's Artscape, which begins July 28-30 is topdrawer.

Check this out — it opens Friday night with Sarah Vaughan and her Trio on Decker Stage. It is scheduled to go on at 8:30-10 p.m.

Then on Saturday, on Fox Stage at 3 p.m., the Baltimore Jazz Workshop. At 4:15, Ichelle Cole and the Striker's Posse take over. This is an authentic reggae group.

At 7 p.m., it's Tim Eyerman and the East Coast Offering — a jazz fusion group, followed at 8 p.m. by James Cotton and his Blues Band.

Saturday on the Decker Stage, jazz offerings include the Jazz Allstars, consisting of the Noel Pointer Quintet, the Jon Faddis Quintet and the Stanley Turrentine Quartet.

Sunday offerings include: Fox Stage, the Dirty Dozen Brass Band at 4:15 p.m., followed by the Ronnie Dawson Quartet, featuring Sheila Ford.

Sunday lineup at Decker Stage includes the Christopher Brooks Latin Jazz Trio with special guest, Gary Bartz, and at 7 p.m., Airto and Flora Purim and Group, which is a Brazilian Jazz group.

'Course, we haven't mentioned the many dance and choral groups which will be performing at this year's Artscape, but the most important thing, in our estimation, is that the festival has provided something for everybody — no mean feat.

My hat's off to the festival committee, and in case you want to chastise us in person, we'll be on hand, for we consented to introduce Christopher Brooks and Gary Bartz set.

* * *

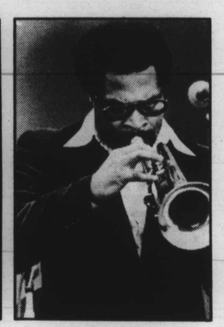
Note in the mail the other day from Earl Arnett over at Ethel's Place who wanted to remind us that Horace Silver will play the club next Wednesday through Sunday nights, July 10-14.

Earl pointed up an important fact, which unfortunately is all too true — jazz lovers are quick to pay lip service to the music, but don't support live performances in quantities enough to make it feasible to book mainstream jazz artists.

Horace Silver is a familiar name since he has been on the scene for many a year. He was a recording artist for Blue Note records in the 50s and 60s, and some of his tunes are standards of the day.

Like Art Blakey, with whom Horace played as one of the original Jazz Messengers, he is a discoverer of new talent, and always brings in some players

Sarah Vaughan



Woody Shaw

who go on to become stars in their own right.

Don't have the lineup for this current gig, but we'll have it by next week. In the meantime, Horace and Co. open at Ethel's Place Wednesday, July 10 — you should check it out.

* * *

The Jazz Closet has a dynamite lineup listed for this weekend, with Woody Shaw, trumpet; joining with Gary Bartz again for what will probably be one of the swingingest sessions in town.

Hugh Walker will be back on drums for this gig, as will Bob Butta on piano. Ran into Hugh at the Central Pennsylvania Friends of Jazz festival over the weekend, and he assures me that he is scheduled to appear.

Of course, Woody Shaw appeared at that festival, as a part of the Paris Reunion Band, so was kinda wondering how he was going to make sets with that band, and play the Jazz Closet.

According to Hugh, the Paris Reunion Band has disbanded. They came together for their appearances in the States, and have now disbanded. More about them in another article.

Gary, Woody et al, will be at the Jazz Closet through Sunday night.

While we knew about all of the rhythm section except the bass player, the phone rang as we were writing this piece, and lo and behold, 'twas Henry Baker, who told us that Nick Geronimo is coming down from N.Y. to play bass.

Learned also that Gary's horn was stolen. Someone broke into the trunk of his car and made off with his highly prized horn. In fact, a $300 reward has been offered for the return of the instrument.

Also, the lineup for next week will have Junior Cook as the guest artist. The week following will be Gary Thomas, then Clifford Jordan. Naturally we'll keep you up to date on all developments.

* * *

Keep hearing about a new venture out in Catonsville, where they are presenting jazz, along with barbecue on Saturday afternoons. Madison Ebb and Jarbo Johnson have taken over the refurbished grove, on Winters Lane, across the street from Kings.

From about 3 p.m. until 6 or 7 Whit Williams' group will be playing. Along with Whit, on sax; Bob Butta, piano; Jeff Harper, bass, Billy Murphy, drums, and Thomas Williams, trumpet.

Ruby Glover has been vocalist with the group, and will be on hand, although Sheila Ford is expected to make an appearance. Whit is bringing in a couple of guest artists from out of town, Calvin on trombone, and a trumpet player from Virginia.

Understand it's BYOB, and there is an admission charge. But to us, we have been hearing great things about the barbecue — and that in itself is incentive enough for us to try it out — plus jazz . . . ya got me!

* * *

Over in D.C., the first U.S. tour by a Russian jazz group will take place at the Baird Auditorium of the Natural History Building Sunday, July 6 at 7:30 p.m.

The group is known as the Ganelin Trio, which features Vyacheslav Ganelin, keyboards; Vladimir Checkasin, winds, and Vladimir Tarasox, percussion. All of which means we won't try to pronounce the names.

This is a part of the Resident Associate Program, who hasten to let us know that the next concert following the Russians will be the Buck Hill Quartet, which will be performing on July 16.

It will be held in the courtyard of the National Portrait Gallery with Buck on tenor, Charles Covington, piano; Keter Betts, bass, and Bertell Knox, drums.

They will be serving complimentary wines and soft drinks at this session, and the audience is invited to bring picnic suppers and blankets for lawn seating.

Rain date is Thursday, July 17 and it all begins at 7 p.m.

* * *

Caught a little note on the UPI newswire which we thought jazz fans could relate to, so we print it here:

JAZZ SHOWDOWN: Two

Horace Silver

generations of great trumpeters were on stage together at the Du Maurier International Jazz Festival in Vancouver, B.C., Friday night but the younger generation wasn't invited.

Wynton Marsalis surprised everyone — especially Miles Davis — when he walked onstage with his horn, uninvited and unannounced, as Davis and band were in the midst of a blues number.

Marsalis approached the veteran Davis but Miles shook his head in a negative fashion. Instead of leaving, Marsalis walked to a microphone and began playing, which resulted in Davis stopping the music.

The abashed Marsalis, who has always revered Davis, then walked off. "I don't know why he was up there," Miles said. "We have things that we do and we time everything. If he wants to jam, why doesn't he go out to a club? I wonder what would happen if I did that?"

Central Pennsylvania Friends Of Jazz

The Sixth Annual Central Pennsylvania Friends of Jazz Festival went on last weekend in Camp Hill, PA, and in our estimation, was the greatest festival ever.

There are something for all tastes, and the three days of concentrated music was laughingly summed by George Coleman, next to last act of the fest, when he chuckled: "I can tell, you must be jazzed out."

And we were, pleasingly so, all that was left was to lay back and savor the multitudinous jazz events heard and witnessed. Each day had highlights.

On Friday, for example, the Al Grey/Buddy Tate Quintet got things rolling with a blistering set that got the place jumping and it never let up.

Rhythm section was composed of Steve Rudolph, piano; Steve Meashey, bass, and Hugh Walker, drums. Guess we'd have to call this the contribution from the swing era, for when Al and Buddy launched into a "Mood Indigo," you had visions of Duke and the big band wailing away.

Although Jimmy Witherspoon was scheduled to go on at 9:30, he didn't. Spoon had missed his plane coming out of L.A., so the Paris Reunion Band went on in his slot.

What a session this was. Some of the legendary names in jazz were in this group which consists of Nathan Davis, sax; Joe Henderson, tenor sax; Woody Shaw, trumpet; Benny Bailey, trumpet; Slide Hampton, trombone; Kenny Drew, piano; Jimmy Woode, bass, and Idris Muhammed, drums.

With Slide in the group, you knew they would have topflight arrangements, and they did. This group was so tight, you'd have thought they had played together for years--but this is the mark of true greatness.

* * *

Saturday afternoon began with the showing of jazz films by David Chertok's son. Dave has been ill, but to the credit of his teaching, it was an illuminating experience. Especially liked the films showing Lester Young and the Linday-hoppers of the 30s.

About 7 p.m., noted the piano

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