SOUNDS

By Carl Matthews

LUTHER VANDROSS
"Any Love" (Epic)

When Luther Vandross sings, people listen. And even though his latest LP sounds a lot like his previous releases, Luther fans won't be disappointed with this digitally-mastered 1988 release.

The man with the sensuous baritone got his start as a backup singer for people like Chaka Khan, Roberta Flack and David Bowie, and sang on TV and radio commercials for Kentucky Fried Chicken and others.

Of course, you remember such Vandross hits as "Never Too Much," "I'll Let You Slide," "Give Me The Reason" and "Stop To Love." Vandross also produced Aretha Franklin's "Jump To It" LP and Dionne Warwick's "How Many Times Can We Say Goodbye" album.

On his latest album, Luther co-wrote every track except one. He turns on the charm on "I Wonder" and gets funky, but not too funky, on "She Won't Talk To Me." No surprises here.

The one cover version on this LP is the opening track on side two, the mellow "Love Won't Let Me Wait." If you loved Vandross's other covers, grab this one right away. It's pure Luther. It might be interesting to compare his version with the original hit single by Major Harris, and with the version Isaac Hayes recently released on his "Love Attack" album.

LUTHER VANDROSS

METALLICA
"...And Justice For All"
(Elektra)

The style of rock music commonly referred to as "heavy metal" is becoming more and more popular, as a casual glance at the album charts will quickly reveal. For the most part, it's the kids who are listening to and buying it.

The current glut of heavy metal bands on the rock music scene continues to grow. Some of this metal is little more than headbanging guitar chords and screaming. And popular acts such as Bon Jovi have been criticized for turning out what some folks consider to be commercial pop in metal dressing — mass media metal.

But unlike bands like Bon Jovi and Def Leppard, Metallica doesn't play it safe. James Hetfield, Lars Ulrich, Kirk Hammett and Jason Newsted aren't satisfied to churn out the same old tried-and-true radio-safe love-song lyrics and song structures. "Thrash metal" is too limiting a term for Metallica's style. In terms of song structure, Metallica often forgoes the normal verse-chorus structures, and their music's dizzying twists and turns, changes in meter at unusual points, etc. may take some getting used to.

Now to a lot of folks, **all** metal sounds the same, no matter what band plays it. Therefore Metallica is not for everybody. Metallica is for true heavy metal fans who want to get away from the three-chord songs that are played to death on the radio.

The songs Metallica brings you on their latest album aren't happy songs at all. "Eye Of The Beholder," available as a single, expresses the frustrations of not being able to exercise one's "freedom of speech," and "One" peers into the troubled mind of a victim of a landmine explosion, who is now deaf, dumb and blind.

I gotta hand it to the folks at Elektra Records. There are nine new songs on this album, over 65 minutes of music, and they've put it on not one, but two LP records for the same price as one LP, because if they put it on one record the sound quality would suffer. That's justice for some, at least.

Music Notes

In last week's "All That Jazz" column, Bob Matthews gave you a few words about the CD market. "For those of you who have held off getting into the CD realm," he advised wisely, "the time has come."

I've had a few interesting conversations with readers of this column about the factors that affect the sound quality of CDs. One important factor is the source tape from which the CD was made.

Let's say a company is planning to release a popular album from the 70's on CD. Using the original multi-track master tape will yield the highest-quality sound possible.

But for many recordings, the record company cannot find the **original** tape recording, so a "production master" copy of the original tape is used. Depending on how much filtering, compression, etc. has been added, the sound quality can range from very good to dismal. If, for example, the company uses the same "copy" tape for the CD that was used for the vinyl LP, which has different audio characteristics, the potential for a noisy, poor-sounding CD is much higher.

Even if the original master tape is found, if it's real old it may have deteriorated. Then, when the company re-masters the album from the original tape for CD, the overall sound quality may be excellent but there might be "dropouts" or other defects that weren't there before; a few discs by Peter, Paul And Mary and Ray Charles have this problem, but fortunately the defects are tiny and hardly noticeable.

Suppose there's more than one "production master" copy for every song on a particular album. Depending on the record, compiling the best source for each track could be a major task; the potential for mistakes is very real, as anyone who has heard some of the early discs by Electric Light Orchestra and The Doors can testify.

Even if the best sources are found, it takes considerable skill to correctly master a CD. When an engineer makes a boo-boo, the resulting CD can end up with such flaws as the first note of a song being clipped, a track with two minutes of music missing because someone was fooled by a "false ending," a song appearing out of order because it was misidentified, and so on. Of course, all of these flaws plague vinyl LPs as well.

Fortunately, there are a lot of companies who do care and bring us top-quality product they can be proud of. And when a CD is done right, it can bring years of enjoyment, since the ticks and pops that plague LPs are gone. Fortunately, neither I nor most of my CD-listening buddies have ever been stuck with a bad CD.

Let's hope that CD prices will continue to fall. Well, I've said my piece, so... Bye.

—All That Jazz

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proper. Further information, (717) 257-5441.

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Got a call from **Leon Manker** who tells me that the Left Bank Jazz Society's next outing will be November 20 with **Nat Adderley** heading up a group.

With Nat will be **Vincent Herring**, alto sax; **Reuben Brown**, piano; **Michael Bowie**, bass, and **Steve Williams**, drums. Don't need to go into any superlatives, because if you were there the last time Nat and Reuben hooked up—you know you're in for a treat.

Session will be held in the usual place—in the Tawes auditorium of Coppin State College, from 5 - 9 p.m. Naturally, the standard BYOP is in effect, and picnic baskets are welcomed.

Tickets are available at the usual places, and for further information, 945-2266.

Might also mention that LBJS will be bringing in **Jack McDuff** along with a seven-piece band on November 20. Lineup for the group is not yet available, but we'll keep you informed.

STAR SEARCH to hold AUDITIONS IN D.C. FOR ADULTS, JUNIOR TALENT

VOCALISTS INVITED TO COMPETE FOR AUDITION SLOTS

"Star Search," the world's greatest talent competition that looks for the best of tomorrow's stars, will be holding local auditions for Adult Vocalists (18 and over) and Junior Vocalists (children up to 12 years of age), in Washington, D.C., November 14.

"We are looking for the brightest and best the DC area has to offer," stated "Star Search" Producer Sam Riddle. "We invite all of the hottest singers in the area to submit tapes and to compete for a possible appearance on the show."

The auditions are being held in conjunction with WUSA-TV, Channel-9, the local "Star Search" affiliate station, which airs "Star Search" Fridays at 1:00 a.m.

To be considered for an audition, vocalists should submit either a video cassette or an audio cassette with photo and resume to: STAR SEARCH, 875 Third Avenue, New York, NY 10022, Attn: Washington, D.C. Auditions; or call 212/980-5037.

Performers who appear on "Star Search" have the opportunity to win a $100,000 grand prize and to be seen by some of the entertainment industry's most influential players. A few of the many "Star Search" success stories include pop smash Tiffany, model/actress Tracey Ross and country stars Sawyer Brown.

"We have had very successful auditions in Washington, D.C. in the past," continued Riddle. "We're looking forward to 1989 being our best year yet."

ABOUT TV

By Deborah Quinerly

Willis Edwards, President of the Beverly Hills/Hollywood branch of the NAACP, has announced a letter writing campaign to save the recently canceled CBS comedy/drama, "Frank's Place."

The campaign is in response to the over 500 telephone calls and letters the branch has received from around the country, asking why the Emmy Award-winning show was canceled. Edwards is trying to schedule a meeting with Laurence Tisch, the head of CBS, Inc., to get some answers.

"It never had a chance," Edwards said. The dramedy, set in New Orleans and starring **Tim and Daphne Maxwell Reid,** was subjected to repeated scheduling changes. It debuted in September, 1987 on Mondays at 8:00 p.m.

Between November, 1987 and February, 1988, the air time was changed twice, and by March, the air day had also been changed. Finally, after being off the air for several months, the show was brought back to television on yet another day and time. "It was never in a spot long enough to build a following," Edwards said.

" 'Frank's Place' offered blacks opportunities in all aspects of television production," Edwards said. "The show portrayed positive black images in a variety of life situations. Today, more than ever, we need positive black images on television. We must speak out to ensure that our black images are balanced," Edwards insisted.

Edwards urges the public to write to: Laurence Tisch, CBS, Inc., New York, NY 10019. He further suggests calling CBS at (213) 852-2345, asking for the Television Programming Department in New York, and letting them know you want "Frank's Place" back on the air.

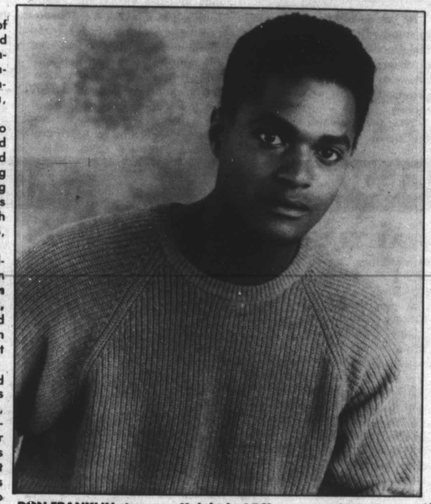
* * *

It might happen in the bowels of a large metropolitan inner city. It might happen in an innocuous suburban neighborhood. An elderly lady's purse is stolen . . . a man is accosted and robbed . . . a young woman is raped . . . a pocket is picked . . . a small business is vandalized.

Who stops the perpetrators of these crimes? The police?

Yes . . . and no. It is obvious that the police cannot be everywhere at once. So, who then? Who will help innocent victims in the prevention of crime?

ABC's answer is its new series, "Knightwatch," which premieres Thursday (10th) at 8:00 p.m. on Channels 7 and 13. Following a two-week pre-emption, the series will resume on December 1st.



DON FRANKLIN stars as a Knight in ABC's new one-hour drama, "Knightwatch."

Benjamin Bratt ("Juarez") will star as Tony Maldonado, founder and leader of the Knights of the City," a community watch organization made up of concerned young volunteers. Headquartered in the basement of a local church, the Knights patrol the city streets on foot, preventing crime, assisting in first aid and CPR, and establishing a sense of safety in the area.

This is a series that not only promotes the spirit of what community watch organizations across the country are all about but also introduces a new brand of hero.

They are characters who are just trying to lead normal lives, but they are exceptional because of their courage and commitment. They stand apart from most of television's heroes in the 80's because they are not defined by what they have acquired in the world.

They are not special because they drive a fancy car or live in the lap of luxury. They are special because they care about the community they live in so much, that they are willing to put their lives on the line for it. They are not superheroes—just decent folks with a vision.

"Knightwatch" also features **Don Franklin** as Calvin, a passionate young foot soldier in the group and **Paris Vaughan,** a pre-med student who splits her time between school, her waitressing job and Calvin. None of the characters can be labeled simply "good" or "bad." They all fall somewhere in between, as they strive to be their best.

The premiere episode addresses the issue of vigilantism head-on as a member of the group is accused of manslaughter. After chasing a would-be rapist to the top of a building and getting stabbed in a scuffle, the Knight goes too far. At the climax of the chase, he throws the man from the rooftop to his death. Was it self-defense or a cold-blooded act of vigilantism?

This program stars a lot of new talent, and we can expect them to perform to the best of their abilities. But will new talent win over a certain veteran comedian whose program, on another network, just happens to air at the same time?

* * *

Speaking of a certain veteran comedian, NBC's top-rated comedy series **"The Cosby Show"** and the NBC World Premiere drama "The Father Clements Story" have won Awards of Excellence in the 1988 CEBA (Communications Excellence to Black Audiences) Award competition.

"The Cosby Show" was honored in the TV Production category for the special one-hour episode "Looking Back," which included scenes from favorite segments of the popular series. The episode, broadcast November 12, 1987, was produced for NBC by Carsey-Werner Productions in Association with **Bill Cosby.**

"The Father Clements Story," telecast December 13, 1987, was based on the true story of a black Chicago priest who fought the local Church hierarchy for the right to adopt a son. The movie won in the Dramatic Production category.

The World Institute of Black Communication inaugurated the CEBA Awards in 1978 to honor corporations, advertising agencies and individuals for excellence in reaching the black audience through the media.

Have a good week, and don't forget to write or call CBS!

—Palm Court

(Continued from Page 4)

of classic and contemporary jazz, will be featured in the programs. This year's performances include explorations chronicling the evolution of jazz drumming, the roots of Chicago urban blues, the cultural traditions of the brass bands of New Orleans and the brilliance of pianists/composers Mary Lou Williams and James "Eubie" Blake.

Organized by the museum's Program In Black American Culture, "Jazz In The Palm Court" is free and open to the public (arriving at least 15 minutes prior to a performance will provide the best seating opportunities). For more information, call (202) 357-2700 (voice), or 357-1729 (hearing impaired).

The National Museum of American History, located between 12th and 14th streets on Constitution Avenue N.W., is open from 10 a.m. to 5:30 p.m. daily, except Dec. 25. Admission is free.

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