The card game Faro got its name because one of the kings in an old French deck of cards resembled an Egyptian Pharaoh. says Collier's Encyclopedia.

• • •

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Sammy Young, Jr.: Study Of the inner conflicts

SAMMY YOUNG, JR. The first Black College Student to die in the black Liberation Movement.

By JAMES FORMAN

GROVE PRESS $5.95.

By ADRIENNE MANNS

When Jim Forman and the Student Non-violent Coordinating Committee went to Alabama to do battle with segregation they met a force sometimes described by Sammy Younge as more fierce than white power: the black bourgeoisie.

Sammy was black middle class but was on the side of the poor and put his life on the line to free his people. A lot of people have died for freedom but Forman looked of Sammy's death as "one civil rights funeral too many.

This is what the book is about: how Sammy Young Jr. grew to manhood and was shot dead by a white gas station attendent when he tried to use a toilet that was for white people only. The man was indicted for killing Sammy, but was acquitted by an all-white jury.

The strength of Forman's work, however, is his description of another black death but the shell with which he brings out the humanity of Sammy Younge and the people who knew him.

He weaves Sammy's life into the Life of Tuskegee and the movement — shows how Sammy affected other people, both in life and death, and how they affected him. What his death did to Tuskegee — pointing to the contradictions within a town that was supposed to be a showplace for race relations.

The technique he uses is taped interviews, reprinted, and placed in the order of the sequence of events that unwound during Sammy's life.

There is Sammy's mother — and his aunt — two women who describe their efforts to shield their children from racial hostilities and who fight their own personal battles for dignity. They don't dig it when Sammy lets his hair grow long and starts wearing overalls —the SNCC uniform — but somehow they understand.

His friends remember how Sammy used to race up and down the country roads, how he just had to have a car. They remember he "didn't need the Jack and Jill Club." They talk about what he was like when he came home on leave from the Navy. How he broke tradition by enlisting instead of going straight to college like most Tuskegee youth were expected to do.

They also remember how Sammy, who often was thought to be white because of his light complexion, was race conscious even as a child, and insisted that everyone know he was black.

His teachers at Tuskegee remember how he wasn't really interested in school "He had important things to do." He passed out leaflets in classes. He talked about the need for Macon's black population — 85 per cent — to vote for a black sheriff and to desegregate public places.

And they remember his kidney ailment — the tact that he knew one blow could kill him. Yet he went on. Forman's book does "say" why he went on. But the reader can sense why without being told.

What Forman has done is let other people tell the story and what is produced is something different about "movement people." Sammy becomes the guy across the street. No stereotype. No labels.

And the Alabama struggle becomes a study in the inner conflicts among classes and individuals in the black community. Forman, of course, is empathetic, yet he is detached enough to let the story unfold on its own.

Pick up the plastic quickly and carefully — don't drag it. You can achieve this same effect by using a sponge, burlap, a feather or may combination of these. Just be imaginative.

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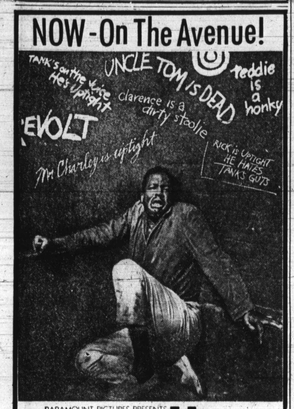

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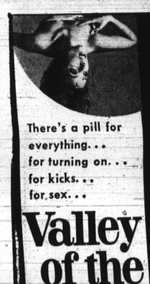

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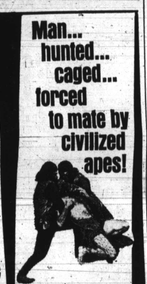

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The poetry of B. B. King

By PETER J. KOPER

Everytime B. B. King picks up his guitar the result is effortless and natural poetry. He smiles, contors his face and lifts his left leg off the floor while reaching for that last note — and he always gets it.

Despite his R. and B popularization in the last decade, and his current "Blues revival" success among white youths, B. B. King has remained consistent and true to his country blues background. His immutable blues style gives him the power that other blues guitar artists have lost.

Only the names of Albert King or Jimmy Reed or Buddy Guy can match the King. Artists like Muddy Waters have lost the magic in attempts to move toward the immense amplification techniques introduced by white groups.

The ease of B. B. King is understated and lyrical. The power of the blues has always been in its deceptively simple form and the strength of its low-keyed lyrics. B. B. King delivered this formula for a Sunday night audience at the Civic Center, and as usual B. B. carried the night.

It was insult to the master to be listed last on a program that carried two white groups: King was playing to a surprisingly sophisticated audience who realized his stature, and onstage tributes by the two other groups, Jeff Beck Group and Canned Heat, testified to the respect that stone blues fans have for him.

Since he first emerged as a blues guitarist of the first rank some 20 years ago, B. B. King has held the position through changing styles of popular music. His top ten records have won more blues converts than any other artist with the possible exception of Ray Charles.

His on stage styling reflects the strength of his natural approach to the blues. Whether talking the blues, singing the blues or shouting the blues, B. B. King moves smoothly from one point to another without interrupting the flow. The all together arrangements and tight backing that King gets from his four-piece band serve to build a showcase for King's matchless virtuosity. The end result is the blues.

• • •

The poetry of King's "Lucille" was stunted by the deplorable sound system at the Civic Center and by the hall itself. Premier Attractions, if they are interested in presenting good music, should know that blues cannot be played in vast concrete halls with bad equipment and third-rate billing for a blues master.

A light show by he Psychedelic Power and Light Company of Washington was an excellent complement to B. B. King's act, which included a parody of James Brown's fainting routine with two sidemen rushing up to pick up the guitarist after a particularly trying riff.

I believe there is a market in Balimore for this kind of show. There is an audience large enough to support hard urban blues shows if they are staged intelligently in a more intimate setting. Seeing some of the more exciting talent in the blues field would certainly brighten the music scene in this town.

• • •

The importance of the blues cannot be stressed enough. Rockin' Robin tells me that he thinks the blues are the only way to get people, especially people of different races, together. "Without the blues we wouldn't have this country. The only thing here before the blues were the Indians," he says.

The two other groups appearing on the show will not be reviewed in this column.

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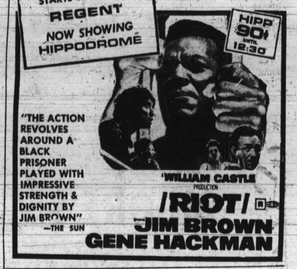

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20 Come now therefore, and let us slay him, ... and we shall see what will become of his dreams.

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. . . The Man
. . . His Dream
. . His Assassination
. . . An Act of Infamy
. . . April 4, 1968

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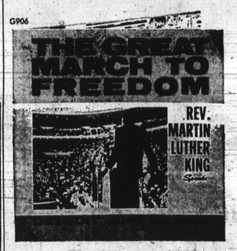

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APRIL 2

Afro-American Literature Today," talk by Leroy E. Giles, assistant professor of literature, Catonsville Community College. Central Pratt Library, Central Hall, 12:30 p.m.

• • •

The State Bird of Oklahoma is the Scissortailed Flycatcher.

Hubbard dubs B'more jazz buffs 'beautiful people'

JOHN C. WHITE

The blues, bossa nova, and rock-jazz, were all featured at the regular Left Bank Jazz Society concert held at the Famous Ballroom, 1717 N. Charles St., recently. Trumpter, Freddie Hubbard, and his quintet backed by Jimmy Spaulding on alto sax; Louis Hayes, drums; Julian Booth, bass; and Kenny Barron, piano kicked off the session with a traditional favorite, "Sweet Clifford."

From there they went into a funky number titled "Soul Turn Around," written by Walter Bishop.

At the request of the enthusiastic audience, the quintet, featuring Spaulding on flute and Freddie on the flugle horn, played the soulful ballad, "Little Sunflower" with a haunting solo on the flugle horn,..... and you could hear a pin drop when Spaulding started his solo on flute.

"The people who come to these sessions are more appreciative than most audiences." Freddie Hubbard explained to the AFRO during an interview between sets.

"The people in Baltimore are beautiful."

Freddie said the audiences that attend the Left Bank Concerts are probably more appreciative than most, because of the lack of jazz clubs in the Baltimore area.

There should be "more outlets" for jazz in this town said Freddie.

Unlike some artists, Freddie played strictly for the people and answered many of their requests for old favorites such as "Blue Moon."

Talking about the greatest influence on his music, Freddie named two of jazz's greatest, the late trumpter, Clifford Brown and tenor saxaphonist, John Coltrane.

This Sunday, the Left Bank Jazz Society will featured the Jimmy Heath Quintet, staring Jimmy Heath on tenor sax. On April 6, Baltimorean, Gary Bartz, will appear. He will be followed by Chico Hamilton.

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HUES AND CRIES:

Minister memorialized for devotion to jazz

NEW ORLEANS (NPI) — A section of the Seventh Annual Heart Fund Jazz Jamboree at the Royal Orleans Hotel, held last Sunday, was dedicated to the memorry of the late Dr. Edmond Souchon, surgeon jazz musician and editor, founder and first chairman of the jamboree.

Dr. Souchon was responsible for making possible publication of a history of jazz and jazz artists of past and present without any racial or other discriminations.

RETURN

NEW YORK (NPI) — Those whose who have been fretting over the absence of Bill Cosby from the weekly video scene will be happy to learn that the comedian will be shepherding his second "special" since the demise of "I Spy."

Cosby is host and star of the "Second Bill Cosby Special," being colorcast over NBC Wednesday, April 9. He is also returning in the fall in his own series, "The Bill Cosby Show," on Sundays, and also on NBC TV, DIMMING STAR

PERIGUEUX, France (NPI) — The once-magic name of Josephine Baker, who, for most of her adult performing life, had been the "Toast of Paris," has lost a lot of its luster.

The 62-year-old St. Louis-born singer, was forcibly evicted from her chateau-orphanage by the new owners last week, in action that would have ben unthinkable even a dozen years ago.

The eviction was heavily on the brutal side, requiring hospitalization of Miss Baker for treatment of bruises and exposure to the outside cold.

APT NAME

MACON, Ga. (NPI) — When singer James Brown officially opens his chain of fast food restaurants through the U.S. and the Caribbean in May, the venture will significantly bear the name "James Brown's Gold Platters."

Brown, one of the nation's most popular and successful "soul" singers, had made 24 records which have brought him the record industry's "Gold platter," for having each sold over a million copies. Each of of his restaurants will prominently display the gold platter emblem.

Sorority told to help poor

NORFOLK — Mrs. Elizabeth Johnson, associate professor of the business department at the Virginia Union University and presently a doctoral candidate at the University of Virginia, recently challenged the members of Sigma Gamma Rho Sorority here to continue their efforts in the fight against poverty through business programs designed to develop the power of the black community.

"When black people talk about power, they need to talk about economics, because it is the only way this society understands power," Mrs. Johnson said.

Mrs. Johnson suggested at the Founders Day program that the only way the black community can prosper is to pull itself up through its own business structure.

Sigma women can help through working to solve the problems faced by all black people, she said. The speaker termed the chief problems as financial and racist.

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A total of 3529.3 tons of freight moved through Friendship Airport — representing a 34.5 percent increase over January a year ago.

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Divine Holy Temple Church Of God Bishop C. Charles Lenis
Archbishop J. B. Lovejoh From New York City
Rev. James Robinson
Rev. Barnes
Rev. Brown - Grace Memorial Church
Bishop W. L. Showell - First Apostolic Faith
Bishop - George Lavant
Full Gospel Temple — Rev. Ben F. Barnes
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