What's Happening

By IDA PETERS

JAMES BROWN CIVIC CENTER

The James Brown, "Soul Sound of '72" will be in our town at the Civic Center, October 15 at 8 p.m.

With him will be Lyn Collins, The Detroit Emeralds, Tramps, Solomon Burke, Bobby Byrd, Clay Tyson and the J.B. Blues Band.

Brown's own brand of music is "raw" and funky soul's. Nowhere is the smooth, pop-influence of many other contemporary soul artists. Instead the artist employs the emotion that made all great Black musicians-singers what they are. Brown hits at his listeners hearts as well as their minds. But do not be misled, perfection plays an important part in his music.

The JB's Blues Band is world known for its ability to play jazz and even a taste of under-ground when necessary. Brown rehearses with the JB's day after day to maintain the precision he thrives on. Like all great blues artists of past decades, James Brown the singer has a musical answer. Ray Charles answered himself with his piano, Lightning Hopkins and John Lee Hooker with their guitars, Brown does it with not a single instrument but an entire band!

THE O'JAYS from Cleveland, best known for their hit "Backstabbers" will help Hot Rod celebrate his 9th year at the Embassy Room this Sunday.

HOT ROD'S 9th YEAR

Hot Rod Hulbert, who was influential in changing the style of Baltimore radio years ago, will celebrate his 9th year on prime time, WWIN, this Sunday afternoon, October 15th at the Embassy Room at 4 p.m. and 8 p.m. with a big array of recording stars.

Heading the anniversary is one of the most sought after groups in the country, the O'Jays of Cleveland, Ohio.

They are currently riding into a Gold Record with their single hit "Backstabbers."

Host stars will the "Soft Toner. Guest stars include "The Ultimate Truth" from N.J.; The Cal Jenkins Revenue from N.Y.; Ben Iverson and the "Nu Day Express" from Brooklyn. "Sir Joe and Free Soul" from D.C. and special Mexican guests, "The Los Blues."

Also, The Lovely Fawns of "Frustrated Woman" fame.

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MIME ARTISTS

Bert Houle and Sophie Wibaux, brilliant mime artists in residence at Center Stage, will give a performance in the Peabody Concert Hall at noon on Wednesday, October 18.

As part of Peabody's regular Wednesday Noon Series, the event is open to the public without charge.

Sponsors of groups wishing to attend this or any of the free Wednesday Noon events at Peabody are urged to contact the Conservatory in advance to arrange for seating.

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WBAL RADIO

Joere Webster, WBAL Radio's Director of Urban Affairs, will host two public service programs this weekend.

On Saturday, October 14, 6:30 p.m. on "Exploring the News," he will interview Charles Tildon, the first black president of the Citizens' Planning and Housing Association.

"Vantage Point," the Sunday, October 15 program at 6:30 p.m., will present Dr. Elijah Saunders, chief cardiologist at Provident Hospital.

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MORGAN FOOTBALL

The Morgan State football game on October 14th will be heard on WBAL-AM instead of WBAL-FM Radio due to the broadcast of the first game of the World Series.

If a sixth World Series game is necessary on Saturday, October 21, Morgan State Football will again be broadcast on WBAL-FM.

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NIPSEY RUSSEL

Nipsey Russell has been serving up a popular brand of wit for over 30 years, starting with the way he served up hamburgers as a teen-ager in his hometown of Atlanta, Ga.

While still in high school, Nipsey, now a regular on "The Dean Martin Show," took a part-time job as a car hop at a drive-in restaurant.

It wasn't long before the Russell flair for funny asides w/a an occasional dance step made Nipsey as much an attraction as the regular bill of fare.

The owner of the place not only liked Nipsey but he liked what he saw in the way of a talented, hard working youngster whose only obvious drawback to obtaining a formal education was lack of money.

When it came time for college, Nipsey enrolled at the University of Cincinnati. He had with him a note from his boss that in

(Continued on page D-37)

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Advance Admission—$5.00 (6 p.m.)
$6.00 (9 p.m.)
$7.00 (12 midnight)
Tickets on sale at Box Office and Record Rack only.

THEATRE REVIEW

'IMAMU'

D.C. Black Reporter Company Words and Thought Potters by Imamu Amiri Baraka Compiled and staged by Motojicho Produced by Robert Hooks Movement Director Kenneth Daugherty Vocal Director Bernice Reagan.

That there is a D.C. Black Repertory Company calls for a celebration. At last, people in the Baltimore-Washington and surrounding areas can look forward toward seeing themselves, meaningfully celebrated in song, dance, and drama. We must not allow this opportunity for self knowledge and self celebration to wither because we did not spiritally and financially support it.

Churches, social clubs, student organizations, brothers on the corners, and every other segment of the Black communities must organize active support units. We must buy whole evenings. We must. Ain't no two ways about it.

And the Company must make us want to support it by offering the finest possible performances that speak from/to us, that instruct us, that entertain us.

With "Imamu," the Company has made a bold beginning. Director Motojicho couples one of Baraka's most important works, "A Black Mass," with a varied and intense sampling of his other pieces.

Based on the Muslim myth of Jacoub, the play shows how and why a scientist creates the first White Beast. Baraka shows the consequences of the pursuit of pure scientific knowledge without the redeeming graces of the spiritual.

One cannot overemphasize the importance of this play because it stands alone as an example of Black drama that utilizes a Black myth, the first of the seven criteria of a Black value system.

The other pieces in "Imamu" cover the spectrum of Baraka's ideas. They testify to Baraka's being the most important literary figure in this country. Motojicho's selecting and arranging the pieces is commendable.

It is almost unfair to review the production itself; for "Imamu" is a study piece, a "workshop production," as the program announces. As can be expected, some of the pieces work and some do not. Unfortunately, most do not.

One of the reasons is that the form (or style) contradicts the content. For most of the pieces including "A Black Mass," Motojicho borrows and overworks the tired form of the living and Open theatres.

He sends his actors through alternatingly slow, pristine, erotic movements that dissipate the strength of Baraka's words. For example, one of the magicians is dressed in a loin cloth. Throughout the performance he does a sensual dance that calls attention to itself instead of supporting the whole.

Along with other self-conscious acting, this theatricality inverts the play so that it (and its threat) remain on the stage. (Motojicho even cut the Beast's entry into the audience).

Throughout too much of the evening, the audience sat in bemused (perhaps puzzled) silence. Interesting enough, when the form spoke to the content (especially with "Raise Race Rays Raze") the audience responded.

Black theatre, I propose, gets its strength from the audience by engaging it, making it think, making it an enlightened Black Force. Hoegfully in the future, D.C. Black Rep will more actively engage this Black Force so that the Black Force can both feed and feed from it.

Samuel A. Hay

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What's Happening

(Continued from page D-36)

tion of Neil Simon's musical comedy "Sweet Charity" on Novemeber 3rd, 4th 10th, and 11th at the church hall of St. Michael and All Angels, St. Paul and 20th

ICEMAN COMETH Revue starring "Main Ingredient" above and Jerry Butler is coming to the Morris Mechanic for three big shows.

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effect said, "See that this young man gets whatever he needs. Send me the bill."

Nipsey's benefactor was known as the man who offered the biggest hamburger in town. And, perhaps, he also had one of the biggest hearts.

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"SWEET CHARITY"

The Midtowne Players will present their production Streets. Curtain time for all performances will be 8:15 p.m.

Featured are Kaye M. Ferguron, Mark E. Campion, Martha Villmoare, Deborah Eberle, Rick Richardson and Lois Dressel. The show is directed by Annette McClelland and choreographed by Karen Reese.

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AUDITIONS

Performing roles are available in "Strategy for Action," a series produced by the Maryland Center for Public Broadcasting.

Jerry Butler

Auditions will be held in the studios of the center Sota Ave.; Owings Mills, 2117, on Wednesday, October 25, from 4:00 p.m. to 7:00 p.m.

Black actors, interested in trying out for male and female roles, in ages ranging from eighteen to twenty-five years, should call 356-5900, extension 381, for an appointment.

Mail Bag

Just a few lines to thank you for making the Greyhound/Afro-American of the Year a success. I realize that you have had a very busy schedule, but you still put your best foot forward. Greyhound and the Afro-American have received some accolades and made some new friends in the Black community because of your endeavors.

All reports are very praiseworthy. Sincere best wishes for a future of dreams come true. "RIGHT ON."

JOE BLACK
Vice President - Special Markets

Slappy White to Playboy

RECORD REVIEW

'The Auction'

By FREDERICK I. DOUGLAS

"And before I'll be a Slave
I'll be buried in my grave
Then go home to my God
And be free!"

Thus begins "The Auction," a recording composed and arranged by David Axlerod. It was produced by "Cannonball" Adderly.

"The Auction" is a vivid and painful expression of truth. It evokes terrifying inemories of our heritage. Black women savagely degraded. Black men robbed of their manhood. Black glistening men, women and children herded to the auction block like cattle. "What will you bid for this fine black buck? He has all of his teeth . . . This nigger wench is a good breeder . . . Puts out faster than a rabbit," said the slave trader.

"The Auction" reveals an almost forgotten chapter of history. Intentionally omitted from school books, the epic of the Black man is being taught through the traditional African method of music and story telling.

"The Auction" takes you back through the twilight zone and puts you "smack dab in the middle" of your inescapable past.

"The Auction" can be danced to. It can be acted out. It can be listened to for enlightment. It should be heard by every Black man, woman and child. Hopefully the title song of "The Auction" will be released on a 45 so that its message can reach more of our people.

"The Auction" is part of you and you are part of "The Auction."

"And before I'll be a Slave
I'll be buried in my grave
Then go home to my God
And be free!"

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