What's Happening

by IDA Peters

ANDY RAZAF—1895-1973 JAZZ COMPOSER and lyricist, Andy Razaf, who wrote the words for "Memories of You," "Honeysuckle Rose," "Ain't Misbehaving" and "Stomping at The Savoy" died last Saturday in a North Hollywood hospital at the age of 77.

ANDY RAZAF BURIED

Funeral services were held for Andy Razaf, famed composer and lyricist, at the Angeles Mortuary at 1 p.m. on Thursday, in Los Angeles. He wrote the words for 1,000 songs including "Memories of You."

Dr. Thomas Kilgore conducted the services with music by Miss Della Reese and Jimmy Rowles, jazz pianist.

His immediate survivors include his wife of 10 years, Mrs. Alicia Wilson Razaf; his uncle, John L. Waller of N. Y. C.; cousins, Juanita Canegata, N. Y. and John L. McAllister, by marriage, two nephews, Richard E. Jay and Jon E. Jay.

Pall bearers included Dr. Ronald Koghler, Dr. Maurice Haber, Richard E. Jay, John Lamarr Hill III, George Putnam and Leonard Feather.

Mrs. Razaf tells us that Andy Razaf's grandfather, John L. Waller, who had been born a slave was the first black consul to Madagascar under President William Henry Harrison.

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EUBIE BLAKE DAY

The committee planning Eubie Blake's 90th Birthday Celebration in Maryland met this past Thursday to firm up details.

The group met at the Eutaw Place headquarters for the Study of Negro Life and History and is planning a special salute to Eubie Blake at the Peabody Concert Hall on February 14 at 8 p.m.

Blake told us of the rejection he felt in his youth, when he could not attend Peabody Institute.

He now has lived long Peabody where in his early youth, he yearned to study, enough to be honored within the hallowed halls of

CLARA WARD

A "going home service of praise and thanksgiving" was given for Clara Ward by friends, associates and followers on Friday, January 26th at the Shrine Auditorium in Los Angeles.

Dr. E. V. Hill, Pastor of Mt. Zion Baptist Church in Los Angeles was the master of ceremonies. Rev. A. A. Peters, Pastor of Victory Baptist Church delivered the eulogy. There were a host of other ministers and men of the cloth from all across the country, too numerous to name, that attended the service and gave remarks about their experiences with the great lady of gospel.

When "Beams of Heaven" and "The Last Mile" recordings by the late Clara Ward were played, the entire congregation was moved to tears of joy. No this was not a sad funeral. In fact, one might describe it as a celebration because Clara has found a peaceful sleep.

There was dancing, singing, and shouting with tambourines, drums and guitars playing. Rev. James Cleveland, Pastor of Cornerstone Baptist Church was so overcome that instead of directing his "mass choir," he sang a solo that lasted all of fifteenminutes.

The Clara Ward Singers took turns singing songs of praise . . . at one time during rendition of "God is Able," Mrs. Gertrude Ward, Clara's mother took the microphone and began to sing and talk about the last moments with her famed daughter. Several of the Ward singers passed out from exhaustion but others quickly replaced them, singing some of the most soul stirring songs.

The songs they sang were so beautiful and from the heart that they sent chills through your entire body — reminiscees of Clara Ward and some of her great performances. As one news commentator said, "It was the most unusual funeral service I have ever witnessed." And indeed it was

The funeral services started at 8 p.m. and lasted until shortly past midnight. Through the services, however, funeral directors from Harrison-Ross Mortuaries of Los Angeles were ever present to assist members of the family and audience who became overly excited.

Funeral services were also held for the 48-year old Miss Ward at the Met in on Sunday, January 21st, where over 20,000 people were in attendance. Her body was then returned to Harrison-Ross Mortuary at 4601 Crenshaw Boulevard in Los Angeles for viewing and interment at Forest Lawn.

PHILIP DEAN

PLAYWRIGHT VISITS

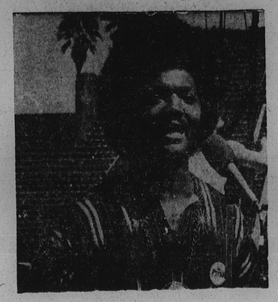
Phillip Hayes Dean, New York based black playwright, who has previously written dramatic works for the Negro Ensemble Company, visited the Arena Playhouse in Baltimore, recently.

The Arena Players are currently in rehearsal with Mr. Dean's thrilling three-act drama of black urban life, "The Sty of the Blind Pig." The production is scheduled for opening on

(Continued on Page D-39)

"WATTSTAX"

JESSE JACKSON



Just as Black music historically has been an integral part of the Black church, the church itself has always represented an important facet of the Back experience.

Therefore, when Rev. Jesse Jackson appeared during the opening ceremonies of the Wattstax concert, his invocation symbolically represented a moment of people's truth and just another example of the communicating power of this young Black leader who calls himself a "country preacher."

Combining charisma, eloquence and a message of inspiration, Jackson had grown to national prominence well before his 30th birthday and he was obviously quite at home in the midst of this mass of people who had come to hear seven hours of the best of their music.

The concert had to begin somehow and few national Black figures could establish such immediate rapport and generate such spontaneous enthusiasm and anticipation as Jesse Jackson. And he did it at with great ease as he had done it so many times before.

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"I Am Somebody" has become a key phrase that increases with importance as the ideal of Black of the late Dr. Martin Luther King Jr., organizer of the Chicago Black. Expos and now head of PUSH, created those words as part of what he calls a Black litany.

The litany followed Jackson's dynamic invocation that Sunday afternoon in the Los Angeles Coleisum. And even before a note of music had been played, and audience oi over 100,000 had risen to its feet and repeated the litany with clinched fists upraised in unity. Black music has a message and particularly within the context of Wattstax, the overal meaning was much more than soulful notes and lyrics.

Even though he wore a large Afro and colorful dashiki — hardly characteristic of many of his more traditional counterparts — and even though they were in a huge football stadium, over 100,000 people joined hands and bowed their heads when Rev. Jesse Jackson spoke in the twilight of the concert and said, "Let us join our hands in prayer and thank the Lord for this day."

Just like his litany, Jesse Jackson is "somebody" and so much more. The people at Wattstax learned that lesson that hot August Sunday afternoon and they didn't even have to go to Rev. Jackson's church to do so.

JOHN AMOS

'World's Greatest Athlete'

HOLLYWOOD — John Amos belongs someplace in footballs Hall of Fame. He has the distinction of being dropped from more pro teams than anybody.

Still as fit as he was on the gridiron, Amos plays a hardluck college coach in "The World's Greatest Athlete," Walt Disney Productions comedy about a jungle boy who becomes a super sports champ.

The role reminds him of his own luckless attempts to become a football hero.

"I wanted to play, I wanted to make good. But the fact is I got cut from 12 teams in three years," he says, smiling at the memory. "Now that must be some kind of a record. At least, nobody's ever challenged it."

Amos set out to play professional football soon after he left college.

"I signed with the Denver Broncos," he says, "but I had overtrained and pulled a hamstring muscle. I reported limping, and lasted 24 hours."

Cut from Teams

From that inauspicious start, Amos caromed off one team, then another. He put in short stints with the Canon Bulldogs, Joliet Explorers and Kansas City Chiefs. He joined the Ironmen and tore an Achilles tendon in his first game.

"I'd get close enough to smell the roses." Amos says, "and something always seemed to happen."

Undaunted, he returned folk Neptunes, Waterbury Orbits and Jersey City Jets, then yoyoed to the Toronto Rifles where he was traded to the Brooklyn Dodgers and coach Andy Robustelli, who promptly traded him to the British Columbia Lions.

He also played briefly with the Victoria Stealers.

"While I didn't think of football as dehumanizing," Amos recalls, "I began to realize that I was making lots of friends, very little money, and catching lots of busses and planes."

So Amos decided to give up his faltering football career and try acting instead.

"The rejection ratio in acting is very high too," he observes, "and I had developed a stiff resistance to rejection."

UP IN THE AIR — In quest of an athletic prodigy, coach Sam Archer (John Amos) discovers that wine-swinging is not his forte in this scene from "The World's Greatest Athlete" Walt Disney Productions comedy about a jungle boy who becomes a super sports champ.

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JAZZ WORKSHOP

ART BLAKEY

A happening occurred recently when Art Blakey, renown jazz drummer, conducted a workshop for the Model Cities Cultural Arts Program.

Although his publicity describes him as "an electrifying dynamo," the small audience at the afternoon seminar found him to be much, much more. He began the session by simply talking about himself and his concerns.

"I'm upset because in my travels I have discovered that the caucasian children know more about jazz (which is based in the black culture) than black people do," Blakey reiterated this concern many times during the session and at his evening concert. He talked about the history of jazz and how it evolved. Not to be overlooked, he said, are the great people who make that history.

"What about Charlie Parker, Coleman Hawkins and Lester Young?" he called for the respect and the recognition of good, black musicians" by young black people. "Sure, there are a lot of imitators out here today, but there's nothing like the original."

His mention of young people took him to his favorite topic: his children.

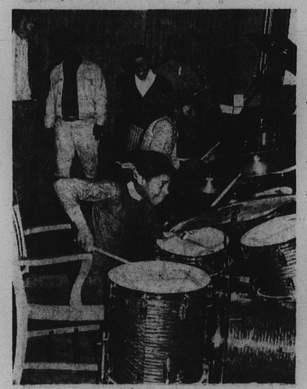
"I have 16 of them, you know and they come from practically every part of the world you can think of," Blakey said with pride. His son, Art, Jr., now plays as second drummer in his father's group.

"I think his Jazz Messengers are all young. He refers to them as "young monsters."

The audience listened intently as Mr. Blakey continued to talk. But when he asked if there were any musicians in the audience who wanted to play, the room exploded. Young men and two young ladies invaded the stage with horns, amplifiers, congo drums and other instruments. They all began to "jam" at once, each taking a solo part from time to time.

A real surprise occurred when 11-year-old Emily Johnson showed her skills on drums. Getting pointers from Blakey, she led the group of eight musicians in a couple of numbers.

The afternoon ended with everyone becoming involved in the man, Art Blakey; his talents, his philosophies, his concerns and his music.



EMILY JOHNSON, age 11, shows her skill to Art Blakey, (second from left) jazz drummer, and Norman Ross, director of the Model Cities Cultural Arts Program which sponsored the workshop held at School No. 10.

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More What's Happening

(Continued from Page D-38)

Friday, March 2, 1973 at 406 Orchard Street.

Appearing in the production, directed by Sam Wilson, founder-president of the group, will be Barbara Mealy from Channel 6"s "Our Street;" Verna Day seen recently in Arena Players' 'Tambourines to Glory;" Ben Prestbury who appeared in Ida Pinkney's "Trees of Eden" and a newcomer, Calvin Parker in the role of Blind Jordan, wandering minstrel.

Mr. Dean talked with the cast about the significance of the play, the naming of the characters and the era of the play. The playwright stated that this was a portrait of a vanishing breed of black Americans set in the early fifties.

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DIZZY GILLESPIE

Dizzy Gillespie and Clark Terry, two of the giants of contemporary jazz, will participate in two jazz workshops scheduled on the campus of Morgan State College.

Terry, a trumpet and flugelhorn player of dazzling virtuosity, will appear as clinician on the first of the two jazz workshops on Monday, February 12. Gillespie's appearance is slated for March 12-13.

The workshops, under the auspices of a grant from the Morgan State College Foundation, Inc., will take place in the Carl Murphy Auditorium. The clinic, which is open to the public, will begin at 5:00 p.m. Monday evening, followed by the concert which commences at 8:30 p.m.

According to Dr. Clarence A. Faulcon, chairman of the department of music at Morgan State, in addition to Morgan students enrolled in the jazz workshop, the clinic and the concert will be open for campus-wide attendance and the entire community. Young jazz artists throughout the city of Baltimore and public school musicians are being invited to participate in the workshop.

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BARNSTORMERS

The Johns Hopkins University Barnstormers will open Joe Orton's "What the Butler Saw" — The winter production of their 54th season — Friday, February 9, in Shriver Hall on the University's Homewood campus.

This modern English farce will be presented at 8:30 p.m. four nights only, February 9, 10, 16 and 17.

The cast includes Jon Nowick, Donald Goldstein, Mark Lione, and Alar Fink of Johns Hopkins, and Deborah Golden and Ariane Archer from Goucher College.

Orton's play is a classic English comedy with unmistakably modern overtones. A psychiatrist has just asked a prospective new secretary to undress for closer examination when his wife comes in. She has just been accosted by a page boy in a local hotel.

At the same time a government inspector comes to check on the doctor's clinic. And so it goes. The characters run in and out of innumerable doors, and in and out of each other's clothes, leaving themselves and the audience hopelessly confused and more than slightly insane.

In the end of course all is unfangled and they live hap-pily ever after. Orton's brilliant wit and unmatchable knack for comic situations made "What the Butler Saw" a well-appreciated success in London and New York.

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"KARMON"

Corner Theatre, on N. Howard St., will present "KARMON," three one-act plays by New York playwright Robert Karmon, directed by Foster Grimm.

"KARMON" opens February 8 and will run through February 24, with performances on Thursdays, Fridays and Saturdays at 9:00 p.m.

Grimm, who directed the highly successful production of "AN OTHELLO" at Corner Theatre in October, describes the plays as "unique in their diversity, from black comedy through a psychodelic dream, to a romp in terror."

The cast included Michael Gilbert, Ned Gorman, Chuch Helsley, J. R. Lyston, Judith Rowe and Julie Wilkerson.

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THEATRE LOYOLA

Event Number Five in theatre Loyola's season of Eugene O'Neill will be the screening of the Long Voyage Home, the playwright's favorite film of the many based on his works, on Saturday, February 17.

The Long Voyage Home was made into a film in 1940, directed by John Ford and filmed by Gred Toland. It received the new York Film Critics Award as Best Picture of 1941. The cast includes Fitzgerald, Arthur Shields, Ward Bond, and Baltimore's Mildred Natwick. The New York Times calld it "A master-piece of stark, vivid realism beneath which flowed the tregic theme of spiritual suffering."

CHARLENE M. WILLIAMS, A new comer to Center Stage will include in her story-telling work, "Ananse and Amoulu", an African folk tale about a turtle.

"OUT THERE BY YOUR LONESOME"

Melvin Van Peebles

With the film version of his musical "Don't Play Us Cheap" ready for distribution, multi-media maverick Melvin Van Peables assays the concert field in Feburary with his one-man show, titled appropriately "Out there By Your Lonesome."

Van Peebles single-handedly attacked filmdon's Establishment with his $13 million grosser "SWEET BAADASS SONG," which he wrote produced, directed, starred in, composed, edited, and ballyhooed." Sweetback's success is often said to have fathered the new Black Film Wave.

MVP then stormed Broadway's bastions with "Ain't Supposed To Die A Natural Death, "bringing a new audience to Broadway in defiance of initial critical opposition, finally garnering 7 Tony nominations. The hame season saw another MVP muscal, "Cheap" which drew better reviews but drew less at the summer b.o.

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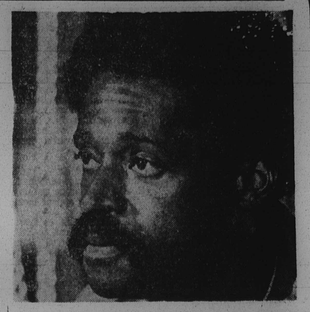
With 4 feature films, 2 Broadway musicals, 7 record albums on A and M and Stax labels, and five books behind him, Van Peebles take "Out There By Your Lonesome" to Philly, Chicago, Detroit, New York, and Howard University's Cramton Auditorium in Feburary-March.



WHERE TO GO

MORGAN

FRIDAY, FEB. 9

4:00 p.m. — Swimming, MORGAN State vs. North Carolina Central University, Hurt Gymnasium

8:00 p.m. — Basketball, Morgan State vs. North Carolina Central University, Hurt Gymnasium

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SATURDAY FEBRUARY 10

9:00 a.m. Upward Bound Classes — Armory 206, 208, 202, 200, 111, 115

4:00 p.m. Swimming — Morgan State vs. North Carolina A and T University-Hurt Gymnasium

8:00 p.m. Basketball—Morgan State vs. North Carolina A and T University-Hurt Gymnasium

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SUNDAY FEBRUARY 11

11:00 a.m. Worship Service Music by The Chapel Choir — Christian Center.

12:00 Noon Roman Catholic Mass — Christian Center.

3:00 p.m. Faculty Wives Meeting — Truth Lounge.

8:00 p.m. Omega Psi Phi Coronation of Miss Omega — Memorial Refectory.

TUESDAY, FEBRUARY 13

3:00 p.m. SEA (SMSTA) Meeting—Carnegie 201

3:00 p.m. Spanish Club Meeting—Harper House

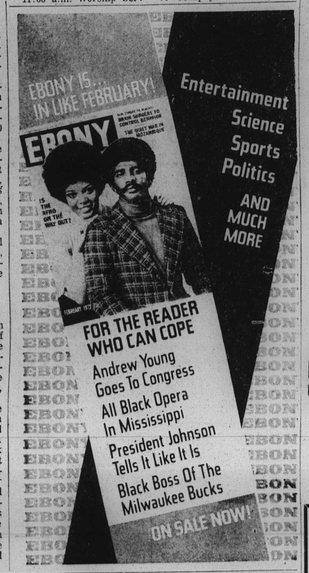
4:00 p.m. CIO Meeting—Bascment, Cummings House Lounge

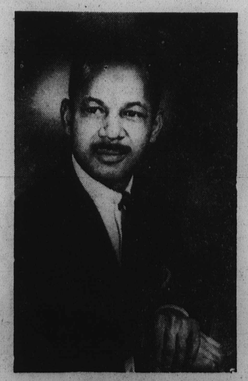
6:30 p.m. Non Phi Non Meeting—Holmes 310

7:30 p.m. Music Dept. Senior Recital featuring James Lindsay, Saxophone—Little Theatre

ART EXHIBITION February 11-23

"MID-YEAR ART STUDENTS SHOW" featuring works of the students from the First Semester, 1972-73—Murphy Art Gallery





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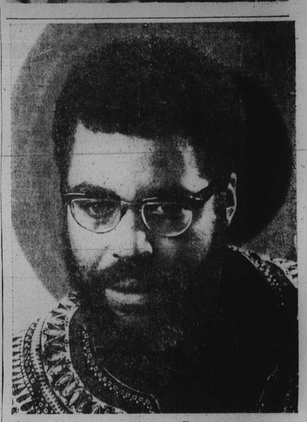

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