What's Happening

by IDA Peters

Sammy Davis Jr.'s third marriage to vivacious, young Altovise Gore Davis, is reported to be on the rocks with Mrs. Davis moving out of the couple's Beverly Hills mansion.

This is a surprise and then it may not be. Davis seems to be shook up as he calls Altovise "the first when I interviewed the Davis' in Boston earlier this year, he was so taken and so proud of his young wife. We rode on the same beat-out plan to Boston, and the couple occupied four seats and were very lovey-dovey. Sammy couldn't seem to keep his hands off her. During the interview, he mentioned time after time the differences in their ages. Could it be he's too possessive?

Singer Nancy Wilson has eloped to Las Vegas with student minister, Wiley Burton. He's 34, and she's supposed to have known him only three weeks.

In our town, advance folks for **Isaac Hayes** at Painters Mill on July 1. Hayes will be doing a benefit in D.C. for Robert Hooks' Black Repertory Co. on June 23 and opening at Shady Grove on June 24.

Redd Foxx, Slappy White, Gerri Granger and the Four Little Steps open at Painters Mill on June 17.

Monday and Tuesday, big, bold handsome **Jim Brown** will be in town (more on Tuesday's AFRO)

Larry Young with the Environmental Protection Agency will kick off his campaign for House of Delegates next Tuesday at the Playboy Club.

In and out of BM and D.C. this week is beautiful **Brenda Joyce**, coordinator of advertising and public relations for Gulf Oil working with the National Council of Negro Women to promote the Bethune Memorial.

One of my favorite people signed off last Saturday after eleven years with station WWIN . . . **Maurice (Hot Rod) Hulbert.**

His last show, Saturday, was devoted to his many friends and fans with flashbacks from some of his famous shows of the 50's and 60's.

The Rod says "He's grateful he can still smell the good fresh air . . . rain or shine . . . rich or poor . . . I'm grateful."

Right now he's working on the U.S. Teen Pageant to be held July 9 (formerly Miss Black Teen-Age America) at U. of Baltimore.

In Hot Rod's old spot at WWIN is **Curtis Anderson.**

Next week (Tuesday) don't forget the Mayor's Ball hostesses will meet at Fimlico to get their assignments.

Joan Gross Coursey is directing the Arena Players' production of the "Clinic." Mrs. Coursey is currently employed as a television teacher for the Baltimore City Schools and writer and producer of the television series "Miss Joan and the Talking Toys." She has a B.S. in drama and theatre arts from NYU and an M.A. in speech from the same university.

John appeared as a dancer in "House of Flowers" and as a singer and dancer with "The Calypso Carousel." She appeared in many off-Broadway productions including "Anna Lucasta." Locally she played Reba in "You Can't Take It With You" with the Vagabond Group and with the Arena Players in "Tambourines," "Dark of the Moon," "Happy Ending" and "The Everlasting Arm."

Olufumilayo and Company, one of Baltimore's most exciting dance companies, will return to The Theatre Project for seven performances through June 16.

The company offers a wide range of African dance and music that has drawn capacity crowds into her last two appearances at the Theatre Project. Her final performance will be the 637 free performance given in the theatre's three years in Baltimore.

A live demonstration of **Thomas Edison's Kinetophone**, Douglas Fairbanks Sr.'s feature film "Reaching for the Moon" and two early sound musicals highlight the program for the Johns Hopkins University **Campus Cinema"** Summer Film series to be presented at 8 p.m. on Friday and Saturday, June 14 and 15. All films in the series, sponsored by the chaplain's office, are shown in the air conditioned Shaffer Hall on the Homewood Campus at 34th and Charles Street.

Sean Willey rapes the secretary, played by Ronnie Larkins in "The Clinic" now at Arena Playhouse.

Joan Gross Coursey directs "The Clinic".

Left Bank

Del. Victorine Adams was named Woman of the Year and Del. Troy Brailey Man of the Year when the Left Bank Jazz No. 534 held their first Arts Festival at the Maryland House of Correction at Jessup.

More than 50 persons were given Concerned Citizen for 1974 awards for their work toward positive habilitation and resocialization.

Awards went to Fred Bailey, Md. National Bank; Diana Williams, Miss Ebony Moonbeam, WHOR, Howard U.; AFRO-AMERICAN Newspapers; the Rev. Vernon Dobson, the Rev. Harold Dobson, Dr. Emerson Julian, Walter Dean, Del. Chester, Michael Mitchell, Juanita Jackson Mitchell and Parren J. Mitchell.

The program by LBJS No. 534 presented some of the finest talents heard anywhere. The MC, R. Bey, kept the program moving with his jive patter and zany introductions. Outstanding were Thomas Weems, "This Time;" Earl Cornish, "I Wish You Love" and J. Johnson, "By the Time I Get To Phoenix;" R. Johnson, "Summertime;" Julius Day, "Close To You."

Richard Ingram is president; Earl Cornish, executive director; Oakley Washburn, music director and Alexander Jolly chairman, festival.

Valerie Williams . . . raw talent . . . good head!

By Vashti McKeenzie . . .

Valerie Williams is every day people.

She's unpretentious talent who wears dungeree shorts, halter tops, carries a funky leather tote and keeps a "t.w.a," teeny weeny afro.

Ms. Williams is one of the stars of "GODSPELL" now playing at the Morris Mechanic Theatre thru June 22. The hit Broadway musical is about the Gospel according to St. Matthhew and is back by popular demand.

Relaxing cross-legged on her Hilton Hotel bed, Ms. Williams is a model-thin beauty who speaks in a soft voice using her long graceful hands to mark words and sentences.

She's 25 and knows exactly where she's going.

"I need more training and time to develop my art," she said. I don't want to be bad, I want to be the best.

"I want to do off-Broadway where each play gets individual attention from the producer and the director. It's not done for the money but for the art."

Ms. Williams was selected for her comedy talents for her role in "Godspell" is leaving the national touring company after two years. Baltimore is her last stop.

"I've had no formal training," she said, "I learned by doing. Margaret Harris, (one of the few black women conductors) taught me about voice and singing. I learned about dancing from the dancers."

She adores Alvin Ailey and his dancers.

Doing shows like "Hair" on Broadway for 2½ years, "Godspell," and the London Shakespearean Festival teaches actors discipline.

"If you're not disciplined, you can't maintain a good performance for a long time," she said. "You have to learn how to maintain that high level or you'll get bored easily.

"I'm out there for myself . . . not the public who pays $9.50 a seat or whatever."

A fan of Cicely Tyson, she knows that it may take an actor years to develop quality talent.

"Cicely Tyson didn't become Cicely Tyson overnight," said Ms. Williams, "It takes patience and sometimes 10 or 15 years. There are so many things I haven't done yet, like chorus.

"Cicely Tyson is from the stage and it shows, she said, speaking of the actress' performance in Jane Pittman.

Competition in the theater is tough. She had to audition for 5 weeks with 300 other aspiring actresses for her part in "Godspell."

"I feel it's an open field, however," she said. "A lot of theater is good. Movies are a—!

'Movies are exploiting black talent and the material is not that good. In theater, the black actor can grow, get live reactions."

The "superficial movies" she speaks about are the super-pimp/super-hero type, not the ones coming out like "Uptown Saturday Night," "Five On The Black Hand Side," or "The Autobiography of Miss Jane Pittman."

'After "Lady Sings The Blues" came out, there was a big rush for the 40's look. That look doesn't suit all of "Us," she said.

"We're too easily influenced by those types of things," said Ms. Williams. "I guess its because it is the only outlet."

Valerie Williams started out a psychology major from Chicago and found herself on a New York stage playing Abraham Lincoln in "Hair."

She's come a long way, baby, on nothing but raw talent and a good head. Right up!

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The McKenzie report

Oriental and soul food . . . freaks and streaks at Sly's gold wedding

By Vashti McKenzie

There was a crowd in front of the elevators of the Waldorf Astoria Hotel trying to get to the 18th floor and the exclusive wedding reception of Sly Stone, of **The Family Stone** and the former Kathleen Sharon Silva.

Standing in the middle of the mass confusion, I waved my golden invitation high in the faces of stern security guards to gain entrance into that special party elevator.

Those who were smart, sought other elevators to sneak up to the Starlight Room.

Once there, even if you had your gold invite, your name had to be on the guest list to get past the bouncers.

I found mine lingering between the **Isley Brothers, Roberta Flack** and **Lorna Luft**, singer.

When there's a will, there's a way. You'd be surprised at how many gate crashers made the scene.

Guests were presented with irridescent hearts to wear on their hands and entered a darkened corridor where white light beams played games with the mirrors.

There was no receiving line, no golden hostesses with yellow corsages and no string quartet playing "The Waltz You Save For Me" for Sly and Kathy.

Webster Lewis and the Post-Pop, Space Rock Be Bop Gospel Tabernacle Chorus and Orchestra was getting down with new sounds to turn everyone on.

Lewis, a Baltimore native, came down from his Boston home with his hand picked band to perform for Sly. He features a Brazilian percussionist who plaed everything but the kitchen sink.

The parents of the Morgan grad, **Mr. and Mrs. Webster Lewis**, still live in East Baltimrre.

I saw nothing that even vaguely resembled a reception . . . It was a party!

Kimono a clad ladies dished out cold Japanese delicacies from the Oriental buffet. There was also a hot melange of Japanese vegetables and meats.

Never put it past Sly not to have something for everyone. If Japanese food was a little too rich for your palate there was good old southern fried chicken and potato salad.

Two open bars kept guests well in libations and around 3 a.m. champagne was served to everyone. It was amazing that so many guests were able to walk to the elevators.

Talk about freaky people! You wouldn't believe what, that's right, what was at the party besides the celebs.

Black brothers were fair game, (married or not; escorted or not) to young white females. If suggestions spoke for themselves, it was an XXX rated party.

The only thing missing was a streaker.

No sooner had the thought crossed my mind than one appeared red from the sun to table-top-dance with Baltimore beauty, Lyssa Cook.

The Silvas—

Mr. and Mrs. William Silva were the only members of the wedding party participating in the happening.

They took a couple spins on the dance floor and then enjoyed the oriental buffet ring side.

Mrs. Silva, a native Californian who could be Kathy's twin sister, is a semi-retired actress. Bill Silva, Hawaiian' is a record producer, song writer and publisher.

"The age difference between Kathy and Sly doesn't bother me," said Mrs. Silva.

Sly is 30 and Kath's 20.

"I always think it works out better that way," she said. "That's the difference between Bill and I."

Sulvester Jr. is her first grandchild. "I just love him," she beamed.

The Silva's, married for 23 years have one other daughter, April, 22. They came all the way from California for the monstrous wedding which was particularly exciting for Mr. Silva.

"We're both happy that they finally got married," she said, eventhough it was so dramatic, everything they do is dramatic."

Mrs. Silva says the couple is very close and very excitable.

"Kathy understands that she has to share him with his public," she said. 'She understands."

The Silva's disappeared into the crowd in search of Kathy worried about how she was holding up.

Bride and Groom

Mr. and Mrs. Sylvester Stewart made their party entrance around 2 a.m. and were immediately ushered to a balcony over-looking the room to pose for photographers.

They smiled and waved to their subjects.

Sly talked with friends over the railing while Kathy looked a little tired.

Sly looked recharged when the crowd responded wildly. His full Afro looked too good to be true. (smile)

They never touched and never kissed as celebs and socialites made their way through the crushed crowd to congratulate the couple.

When the cameras stopped flashing, the couple and entourage of about 20 left the party.

The only traditional yet spectacular event was the presentation of the wedding cake. Sly and Kathy reappeared and took their balcony positions as a multi-tiered cake was brought in.

It never made it past the photographers and into the party scene. It was too tall to fit inside the doors of the Starlight room.

Guest List

With so much going on, it was hard to keep track of who's who. Just to give you an idea of who was rubbing elbows with ho, the guest list included:

Mr. and Mrs. William F. Buckley, Stephan Barrow, designer; Donald Brooks, designer; Princess Diane Von Furstenberg, jet set designer; Marion Javits, Diane Keaton, Pat Rizzo, The Isley Brothers, (Kelly, Rudolph and Ronald), Lyssa Cook, Elsa Peretti, jewelry designer; Anthony Perkins, actor; Penelope Tree, model; Liz Smith, and super high class rich gal Betsy Pickering Theodoracopulos.

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Chambers Brothers

By Frederick I. Douglass

A concert of chamber music was presented the other night at the Hollywood Palace. Headlining the show were the Chambers Brothers, a group that has travelled widely and recorded several jams but has never gained great popularity in the B-More-D.C. area for a number of reasons.

The primary reason that they are not big in this area or with brothers and sisters throughout this country is that they have had limited exposure due to the fact that they mostly record albums and do very few 45's, the disc that has the greatest impact on the black market, gains more air time and introduces a group to people who are reluctant to plunk down hard-earned bucks for an LP by an unfamiliar band. Also, the main body of music recorded by the group is not attuned to contemporary dancesteps.

However, the brothers Chambers put on a passable show, blasting away at jams like "Wade in the Water," "Peoole Get Ready," "I Can't Turn You Loose" and other jams from Lp's which include "Love, Peace and Happiness," "Shouf," et cetera.

Their roots are in the church and at times they sound like they are cranking up the audience for a fire and brimstone sermon in a revival tent. They came to Baltimore to get down, but there was one major flaw in their logic; they did not count on getting hit by the knuckle sandwich served to them by Man's Theory, a so-called local group.

When I made the scene, Man's Theory was blasting away at a scorching rendition of the O'Javs' big hit "For the Love of Money." They were really cooking. The dance floor was packed as everybody grooved to the driving beat. Strong brothers plus one dynamic sister, the group was filling the Palace with heavy sounds and everybody was attuned to the same vibration.

Man's Theory did everything a warmup group is supposed to do, they set the stage for the stars. But when the stars came out, they failed to glitter and sparkle. They were totally eclipsed by Man's Theory. The Chambers Brothers struggled with their instruments and sang their collective hearts out, but something was missing. They couldn't reach the audience. People strayed away from the dance floor and began getting into other things.

The world of entertainment is strange. Sometimes stars fail to shine. Personally I like to see the home team win sometime, which happened when the Chambers Brothers and Man's Theory had a showdown in B-More.

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Gary Mulligan . . . sensuous sounds

By Charles Farrow

The American Theater has a problem with its present survey of the American and International musical scenes. The current six week festival "Kaleidoscope of Music," ranges from rock, back into time to include jazz, the big bands, picking up blue grass, chamber music and a look at some international sounds. Comprehensive as it is, the problem IS there.

The Friday night performance of master jazz musician, Gerry Mulligan, billed as a quartet (but by my count, it was a quintet), is a case in point. The people, the audience was not there!!

Mulligan is a stellar performer and his program was well defined along lines that were intelligent as well as musical. He combined his intuitive grace on his saxophone with a couple of decades of experience in the field of jazz. He was backed by a youthful looking group of musicians who displayed aggressive, driving techniques.

Performance-wise, Mulligan's style is a mastering of many colors and sounds. While playing a salute to Duke Ellington, "Satin Doll" sounded much like the elegant Duke, yet 'gussied up with the bravura feel unique to Mulligan.

Eventually, it seems that jazzmen want to become performers of serious music, and if they are excellent musicians, as is Gerry Mulligan, their musicology begins like latter day chamber music. The Mulligan concert was made for people who can "dig" music with a minimum of electrical connections and a maximum of human expertise and body English.

As Mulligan crouched over his huge saxophone, coaxing forth some vitally sensuous sounds, you had to wonder where were the people to hear this great musician.

"Kaliedoscope" continues at D.C.'s L'Enfant Plaza's American Theater with a week of Chamber Music featuring the Orpheus Trio, June 11; The Herald Brass Quintet from the Juilliard School of Music from New York City, June 12; Joseph Stephens and Lloyd Bowers, Harpsichord Duo, June 13; Fiori Musicali, Friday, June 14; Philarte Quartet, June 15 and Philadelphia Woodwind, June 16.

Mercer Ellington will bring the Duke Ellington Orchestra in on June 19 during the week of Big Bands which will also include the Tommy Dorsey Orchestra, the Jimmy Dorsey Orchestra and Guy Lombardo.

The final week will feature international sounds with Olatunji and some native African musicians and dancers on Wed., June 26 as well as the Original Trinidad Steel Band. Friday, June 28. All programs begin at 8:00 p.m. and the box office ding-a-ling is (202) 488-3304. c.f.

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