"The Clinic" by Dr. Murray Kappelman will be presented by the Arena Players at their Playhouse, 406 Orchard Street, for three week-ends in June. Featured in the cast are front, Ronnie Larkins, Jerry Wood, Candice Hooker and Joan Coursey. Second row, William Elridge, Vacountess Payne, Mary Pat Justice, Sam Washington, Denise Denifield, Percy Thomas, Judy Wood, and Sean Wiley.

What's Happening

by IDA Peters

Poitier Cosby Belafonte Wilson

Big, bad, smooth-talking **Jim Brown**, star of the new movie **"Three The Hard Way"** was in town this week ... and, while I was in Atlantic City at an ANPA New Jersey Publishers' Association conference ... our Vashti McKenzie had lunch with him and she'll tell you all about it next week.

Remember **Jesse Walker**, who worked at the AFRO a while back ... he's with the black big-time Madison Ave. P.R. firm of **James E. Booker** Associates ... handled the arrangements for big Jim ... and we'll tell you all about the pix and his wedding plans next week.

And ... last weekend **Vincent Tubbs**, our really, really top man at **Warner Brothers**, was in charge of the world premiere of "Uptown Saturday Night" ... opening here soon.

This is a first! Black and white press came from all over the East, South and Canada. A plane load of stars flew in from California"cattle" interviews at a non-stop Sunday brunch.

I had a hunch it was going to be a long weekend going up Saturday morning when the Trenton station caught fire and our train was delayed an hour.

Coming back we saw a lady jump off a moving train and bash her head ... she was on the wrong train. But, back to the movie.

"Uptown Saturday Night" has the largest, most eminent black all-star cast in the history of Hollywood movie-making.

Foremost among these is **Sidney Poitier** who was executive producer and director of "Uptown Saturday Night" and who plays a leading role. Poitier made the picture for his own company, Verdon Productions and First Artists. **Richard Wesley** wrote the screenplay, an adaptation of an original story by Poitier. Melville Tucker pronia for the premiere Saturday night ... and what I duced for Warner Bros.

It is strictly entertainment, a comedy and not a black exploitation film. It deals with the adventures and misadventures of two friends (Poitier and Bill Cosby) who attempt to apprehend hoodlums who have robbed them at an after-hours club, taking with them a winning $50,000 lottery ticket belonging to Poitier and a fistful of dollars just won in gambling by Cosby.

Besides Poitier and Cosby, the super-cast includes **Harry Belafonte** as a ghetto gangleader named Geechie Dan; **Flip Wilson** as a minister (who, in his film-debuting, special cameo role, preaches a sermon on the subject "Loose Lips"); **Richard Pryor** as a phoney detective; **Rosalind Cash** as Poitier's wife; **Roscoe Lee Browne** as an untrustworthy congressman; **Paula Kelly** as the congressman's salty wife; Ketty Lester as Cosby's wife **Harold Nicholas** as a gangleader named Little Seymour and **Calvin Lockhart** as one named Silky Slim.

The amateur detective work of Poitier and Cosby takes them through the ghetto areas of an industrial city and brings them face-to-face with various perils and panic. They are beaten by gangsters, cheated by a detective, become involved in games at a church picnic, then contrive to trap the hoodlums and leap 90 feet into a river. They wind up in a hospital but smiling. They've got their goods back.

• • •

Sidney Poitier headed the stars at the premiere with Mrs. Coretta King ... it was a benefit for the Martin Luther King Center for Social Change ... and Bill Cosby, Calvin Lockhart, Rosalind Cash and Lee Chamberlin.

We'll review the movie next week and tell you about the things the stars told me.

This New York audience had a ball during the movie ... even applauded the screen credits and stood around quietly after the movie just to see or touch Mrs. Coretta King, the Rev. Jesse Jackson and Sidney Poitier.

Bill Cosby they adored, and he steals this movie ... with Richard Pryor really cracking the audience up.

It was Father's Day ... and on TV Sidney Poitier said he had forgotten. During our interview, I asked him if he had really forgotten ... and he said, yes ... but he had his Howard University daughter with him and he heard by phone from another daughter.

I wanted to ask him if his new baby by Joanna Simkins had arrived yet, but didn't dare. I asked him when he was getting married. He looked shocked ... then he said ... "Will you marry me?"

I looked shocked and then screamed "Yes." The two of us at the table who understood the question ... with Sidney dissolved in laughter. More on this next week.

Painters Mill Music Fair opened their season with Redd Foxx ... known and loved by Baltimoreans ... who have gone to see him when he was a little guy and still find him funny now that he's a big time TV star.

His dressing room was full of home-town club owners. Redd says he's still friendly with the guys that gave him a start. He took off for stardom from the old Gamby's night club.

We chatted back stage about the sad passing this year of Baby Laurence ... the world's greatest tap dancer whom Redd befriended when he was in town two years ago and Baby was in the House of Correction.

Mentioned to Redd that a Saturday ago I had been down to the Maryland House of Correction at Jessup to the Left Bank Jazz Society No. 534's First Arts

(Continued on Page D-39)

Crusaders coming!

The Crusaders

The Crusaders will be appearing in concert at John F. Kennedy Center Concert Hall Sunday, June 30 at 7:30 p.m.

The Crusaders have garnered every award available for a musical group, from gold records to the Playboy musicians' poll. For 21 years this outstanding band has pushed the limits of music, blending jazz with be bop to get rock and blending rock with the classics to get mellow, memorable sounds.

Nesbert "Stix" Hooper on percussion and effects; Joe Sample on keyboards; Wilton Felder on electric bass and tenor sax and Wayne Henderson on trombone, are The Crusaders, formerly called the Jazz Crusaders, currently making the bridge between rock and jazz.

Explains Stix, "we changed our name, dropping the 'jazz' because it frees our music from reaching one kind of audience, the audience that listens to jazz. Unfortunately, it's still true that too many people — and radio stations — listen by name and not by the music.

The Crusaders have always maintained that anything they played was valid, whether it came out sounding like R and B or Rachmaninoff.

"We felt honest with what we did. We wanted to play sometimes downhome, funky and greasy because that's where our roots are anyway. We're Texans, brought up with rhythm and blues.

"We wanted to sophisticate our music, but we didn't mean to walk around with a banner that was like having the rock of Gilbraltar on our heads. But it ended up that way, you know.

"So now by dropping the word 'jazz' even though we're playing some of the same kind of music, we're getting a broader audience."

Joseph Eubanks is appearing in "Showboat" at Annapolis Summer Garden Theatre

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The McKenzie report

Redd... he's a dirty old man!

By Vashti McKenzie

By Vashti McKenzie

Redd Foxx is paper trained, but he's not house broken.

That is to say, he knows when to "**El Torro poo poo**" and when not too.

Foxxy brought the house to a standing ovation following his opening night obscene performance at Painter's Mill Monday night.

He's appearing thru Sunday with his entire show including songstress Gerri Granger, **The Four Little Steps**, trumpeter **Sweet Harry** and special guest, the irrepressible **Slappy White**.

White was in rare form for his hometown crowd doing his famous white/black hands routine and talking about Redd's possible return to TV's Sanford and Son. He was the only one talking about that.

Times have changed.

Dirty four-letter words and blunt references to sexual acts don't shock the public anymore.

Debutantes don't faint at the sound of his name. Parents don't hide his party records in brown paper bags in the closet anymore.

Nice young ladies can knowingly laugh at his blue jokes. And when they do, Foxx is johnny on the spot to tell them to relax and don't worry about covering up those gold teeth.

Times may have changed, but comedy and **Redd Foxx** never will. He tells them straight up everytime and tells it true.

When you go see the show this week, don't forget to take your kleenex tissue along. You'll need it.

I had to borrow mine from WWIN's **Mary Clayborne**.

There are not many dirty old men who can look in the eye of a well endowed mature man and tell him to lose that rubber tire so his wife can enjoy the extra three inches.

Foxx can and if you fail to see the humor in the joke he's making about you then ... "you can f——ll!"

Foxx doesn't come on so strong when he's off stage. He say "buns" instead of "a— and stops short when he starts to say sh—!"

He's sweet and polite when he offers his chair to me even though he just finished a kinetic performance on the Mill's circular stage.

He's just as lovable as his TV **Fred Sanford** character in his baby blue terry cloth **bathrobe** just as crafty when he states: "I'm 51 years."

Foxx surrounds himself with friends and his people.

"How many white people do you see sitting out there," said Foxx pointing to the lounge of his dressing room.

While agents flocked to his side when he hit it big on prime time network TV but wouldn't touch him when he was mainly a nightclub record personality to black people.

He says he doesn't need them now ... maybe later ... but not now.

"You're brown but you're not brown enough," said Foxx to a female in **the audience during the shown "I don't like white women."**

But Foxx says he's no fool, he'd take **Rachel Welch** over bShirley Chisholm any day. He'd take **Dick Butkus** over the congresswoman.

With all the emphasis on sexual activities, Foxx has resisted hungry female fans wanting to know does he or doesn't he? The sly one says he doesn't have to live up to his stage antics and goes right to the hotel after his shows.

"You can ask anyone, I don't hang out," said Foxx.

When asked about his sex life, Foxx responded that he was in the middle of a divorce, to indicate he didn't fool around.

"My wife is going to make a lot off this tour," he said. "It's still community property you know."

And if he did play the "ready freddie" act: "I'd just show this," he said pointing to a tatooed image surrounding his right breast. "They d laugh see, just like your mother and that would take away their attention from my inadequacies."

A little **'El Torro poo poo?"**

I love you... David Harris

By Cynthia Stevenson

David Harris
Yes ... I do!

Had the opportunity to **meet David Harris**, writer and singer of **"These Are the Moments,"** when he visited the AFRO.

To look at David for the first time he didn't phase me. He looked just like all the other singers to me.

But all that changed when I was invited to a press party for David Harris at Morgan in the Carl Murphy Auditorium.

Sitting patiently in my seat beside two bumping-soul-sisters (Toni Wilson and Jacqueline Carpenter) on their front row waiting for the show to begin, I noticed David walking around the auditorium.

I told my friends who he was and began talking about him something terrible. (Which later I was sorry for).

When the first group came on stage, **Frankie and the Spindels,"** dressed in green and yellow outfits singing **"Mighty, Mighty,"** David sat down to watch the act.

While seated, two young ladies remested autographs, I, too, got his autography through one of my friends.

As she was getting it, she asked if he remembered me from the AFRO and he replied, "I think so, but I meet so many people, it's hard to remember."

David then retired to the back and in a few seconds was on the stage singing "I Like Music," after which he went right into **"Love Is A Word."**

The smash of the evening came when David Harris began to sing "These Are the Moments." (And boy did he sound sweet)!

Near the end of the song, everyone starting yelling and screaming "sing it again, sing it again," and of course he sang it again. Before he did, he told us that when he wrote the song in April of '73 it was dedicated to a young lady.

Then he asked "Is Cynthia in the audience?" Everyone started yelling here I am, here I am.

Yours truly just sat there while my girlfriends "knocked" me all over the place, screaming, "that's you Cindy."

I kindly informed them that there were more Cynthias in the auditorium ... so they started screaming, "Cynthia who?" and he replied "the one that works for the AFRO."

Immediately my hand flew up. "Oh, it's you! How are you? Cynthia was so shy she didn't want to get her own autograph," he replied. (I turned red as a beet, blushing from head to toe).

He went on to say, "I'm going to dedicate the song to Cynthia, a sweet young lady."

He started singing and I fell out.

After the song he thanked every one for coming and said he hoped to come to Baltimore again and hope to see yours truly again.

I was no more good after that.

All I could do was just sit and stare. The only thing I could say was "**I Love You David Harris.**"

(The remainder of the show was truly great, but I couldn't enjoy it after my mind had been blown by David).

More... more Minnie!

Does the name Minnie Ripperton ring a bell?

Well, maybe not today but this pretty petite young lady with the big sound is on her way to stardom.

The songstress opened last Tuesday at the Cellar Door in D.C. for a week's stint before continuing her first national tour in Atlanta, Ga.

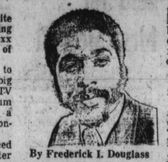
Minnie touches your soul with songs of joy, butterflies, sunshine and angels. She appears like a small child with a clean fresh face singing in unbelievable high tones. Then quickly changes into a very sexy lady twirling on stage to the beat of the congas singing "Everytime He Comes Around," a song she says "is a true story."

Minnie sang the title song of her new album, "Perfect Angel." The song, which bears the same name, was given to her by Stevie Wonder and backed on the album by Wonderlove. Even though the opening night crowd was a little restless because of the late start of her performance due to sound difficulties, they roared their approval wanting "More Minnie, More Minnie, More Minnie!!"

You will too, whether it's on her album or in person.

Minnie Ripperton

Interview - Richard "Groove" Holmes



By Frederick I. Douglass

EXCLUSIVE INTERVIEW

People in B-More really dig jazz. Whenever a jazz artist visits the city, the people come out to dig on the sounds and to pay their respects to the musician. Groove Holmes' recent visit to the ultra plush Brice's Hilltop Inn was a prime concert which gave Baltimoreans an opportunity to pay homage to one of their favorite artists. Whenever Brother Holmes comes to town to spank his electronic organ, he's jam heavily to his frenetic beat, while I have seen Holmes before, I have never enjoyed hearing him play as much as I did when I heard him at Brice's. Intimate and cozy, the Hilltop Inn is the ideal place to dig on Holmes' brand of jazz. Brice's has excellent acoustics, the drinks are potent, the waitresses are s?????? and sexy, and the service is fast.

A master at the keyboard, Holmes nearly blew the roof of Brice's. The man is a heavyweight intellectually, spiritually and physically. A formidable musician with extraordinary technical facility, Holmes states "I'm a self-taught musician. My earliest influence was my neighbor Count Basie. I was living in Camden, New Jersey and he lived in nearby Red Bank. I used to listen to him play all the time and then I started thinking that some of the riffs he played would sound righteous on the organ. I never wanted to play the piano, because it doesn't have the sound that I have been searching for ... the organ is the instrument for me and I can create freely on its keyboard."

Responding to a question about the use of electronics in contemporary music, Holmes states "I really dig some of the things going down in today's music. That thing that Herbie Hancock did was a blast ... it really opened the door for a lot of new ideas, because it was the most popular thing every recorded by a jazz musician. I understand that the recording of "Chameleon" went all the way to the top of the record charts, both for jazz and popular music. A record like that has a lot of impact and means that people are ready to hear some things that I've been wanting to do for a long time ... I was into electronic music a long time ago ... now I'm also playing a Roland Synthesizer which enables me to get that Moog effect ... As far as I'm concerned the use of electronics in music has endless possibilities."

Sitting at the table with us was Groove Hoemes good friend Lenny Moore who led Baltimore's Colts to many a victory on the football field. When asked his opinion of Holmes' performance, he replied "the Groove is a heavy cat ... I go to see him every time he hits town, because I dig him as a person as well as a musician. Did you hear the way he played Stevie Wonder's 'You Are the Sunshine of My Life?' Man, Jimmy Smith can't touch that cat when it comes to playing the organ." Most of the people at Brice's seemed to agree with Moore's assessment as they applauded thunderously as Holmes concluded each set.

Accompanied by Jerry Hubbard, guitar; and Tommy Washington, drums; Holmes rocked it and socked it to the people at Brice's Hilltop Inn. Discussing B-More he said, "I realy dig this city. I have a lot of personal friends here like Lenny and whenever I'm in town, they show me the best in southern hospitality. I enjoy playing for the people here, because they give me the kind of freedom that I need to create to my fullest potential. I'll be back in a couple of weeks to do a set at the Left Bank with Jimmy McGriff. I'm also getting ready to do two new recordings for the Flying Dutchman label. 'I'll be playing something for everybody. I'll probably do some popular things on these albums, but I'm going to do them my way." He then got up from the table, went to his keyboards and commenced to jamming again.

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