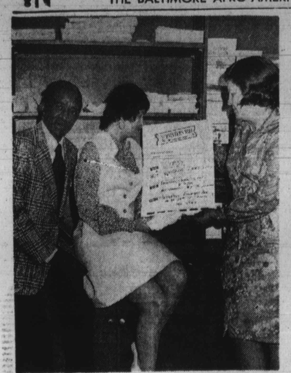
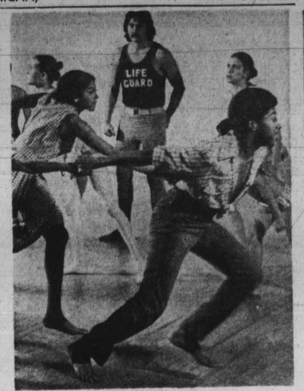


Members above are planning a benefit of Angela Lansbury in "Gypsy" at Painters Mill Music Fair for the Arthritis Foundation. Above Coach Edward T. Hill, Mrs. William Henzel and Mrs. Donald Erlbeck.



The Columbia Dance Theatre is performing at a Dance Festival in Columbia, Md. at Wilde Lake High School, June 7-8.

Frankie & The Spindles are at Recreation Services Division Recreation Center, Building 3326, Sunday June 8 at 7 p.m. Edwina Nickens is chairman.
Aberdeen Proving Ground, Aberdeen, Md.

Rudy Ray Moore star of "Dolemite" does his thing while Ira Miller of J. F. Theatres watches at Cocktail press party.

What's Happening

By Ida Peters

Congratulations all you graduates all over town. There are plenty of good movies around including "Cornbread, Earl and Me" and for thrills "Shark's Treasure," "Dolemite" and "Earthquake."

James Brown fans can catch him at Shady Grove Music Theatre this weekend along with Lyn Collins, Fred Wesley, The Mighty J.B.'s, Maceo, and The Macks and the Payback Dancers.

Congratulations are in order for AFRO's Vashti McKenzie. She will still be writing her column in the AFRO, Tuesday's and Friday's, but she now has a new title. She's in charge of the Media Center at Shady Grove Music Fair in Rockville, Md. It's a first for a black and a woman at that. Her new bosses, Lee Guber and Shelly Gross, own Painters Mill Music Fair, Shady Grove and one in Westchester, N.Y.

Her first press job started with The Jackson Five, then Dionne Warwicke and Jimmy J.J. Walker .... then Freddie Prinze and Paul Williams.

This week it's James Brown and next week a black tie opening for Andy Williams. Hang in there Vash and tell us about it in The McKenzie Report.

Paul Williams and Freddie Prinze are at Painters Mill Music Fair. Call Verniece (Mrs. Medford) Reynolds to attend "Gypsy" with Angela Lansbury at the Mill Thursday, June 12, for benefit of the Arthritis Foundation at 366-0923.

Singing-bandleading TV and movie superstar Cab Calloway will open an eight-night stand Friday, June 13, at the Playboy Club Penthouse.

Monday June 9, in War Memorial Plaza at 12 noon, there will be a Puppet Show, clowns, Mel Claus and the Charm City Orchestra and the Pamoja Experience Choir.

It will be a kick-off of special projects this summer by the mayor's office (396-4891) and the Department of Recreation and Parks.

Other Events

June 9 — Sidewalk Theatre, 8:15 p.m.

June 15 — Baltimore's Big Band, conducted by Gene Walker, 7 p.m.

June 16 — Sidewalk Theatre, 8:15 p.m.

June 18 — Towson State Marionette Troupe, 12 noon.

Coming up we'll tell you about Family Night of the Baltimore Zoological Society. The AFRO's Claudette Newson is interviewing Tavares at the Mark IV in D.C. and catching "Purlie" at the National Theatre.

Tavares at Mark IV in D.C.

Yaphet Kotto plays the role of Ben, a professional diver who joins the search for sunken treasure in shark infested waters in "Sharks' Treasure".

'Sharks Treasure'

When motion picture companies go on location in various remote parts of the world, they are generally prepared to face such problems as inclement weather and minor technical mishaps. The company of "Sharks' Treasure," however, had a much more unique and dangerous obstacle to overcome: A sea full of killer sharks.

For the new film, which features the story of four professional treasure-hunters who face insurmountable odds while searching for Spanish gold in shark infested waters, producer-director-star Cornel Wilde WANTED TO RECREATE THE AUTHENTIC CONDITIONS WITH STARK REALISM. So instead of settling for a nice comfortable Hollywood set, equipped with friendly rubber sharks, Wilde chartered a 79 foot yacht and sailed into the Coral Reef area off the northern coast of Australia, where, together with cast and crew, he entered the dangerous world of man-eating sharks.

To accentuate the mood and increase the level of excitement, Wilde executed a major portion of the actual diving with underwater technical consultant Clint Denn. Aware of the dangers he was facing, Wilde then hired Dr. Stanley Berman, a world reknown heart specialist and professional diver, to be on hand in case of emergency.

His precautions turned out to be more of a life saving effort than he had anticipated. During the filming, a shark knocked off one of the cameramen's facemask, stunning him. Safety-divers and Dr. Berman rushed him to the surface, where mergency treatment was administered aboard ship. The very next day, Wilde's spear-gun was grabbed by a shark who snapped it in two and took off with it.

There were many more close — too close — brushes with the sharks during the next three weeks of filming. Fortunately none were fatal and the result was some of the most realistic and exciting underwater footage ever shot for a feature motion picture.

"Sharks' Treasure," stars Cornel Wilde and Yaphet Kotto, and was written, produced and directed by Cornel Wilde.

Three Baltimore men were the recipients of citations at the Arena Players Tenth Annual Awards Presentation last Friday. Two civic awards went to Allen Quille, left (Quille parking lots) and Samuel Hecht, center, Hecht Co. At right is Ronnie Dunkin, 16-year-old June City College grad, who plans to attend Morgan this fall. He received the Performing Arts award for his outstanding talent in "The Me Nobody Knows" at Center Stage, and the $1,000 Lorraine Hansberry Scholarship Award.
(AFRO photo by Moss)

WBJC will broadcast the Legislative Conference of the National Council of Senior Citizens on the "Problems and Prospects of Senior Citizens" held in Washington D.C. on Monday, June 9. The morning session will be heard at 11:30 a.m. to 1:45 p.m. and the afternoon coverage will include three speeches and will begin at 2:45 p.m. running until 4:15 p.m.

* * *

Bon Bon, the singing star with the Jan Savitt's Top Hatters Band back in the Big Band era of the 40s and 50s died in Philadelphia at the age of 61. He was 17 when he first sang with Savitts.

Folks who are being drawn to Broadway to glimpse Ron O'Neal as a replacement for Cleavon Little in "All Over Town" are falling out of their seats laughing. And Ron's a solid hit, showing a new dimensions — no moustache and a natural hairdo.

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Theresa Merritt, as Mama Curtis, isn't pleased with son Clifton's (Clifton Davis) cool attitude about the plight of his friend, Earl, being sought by an escaped criminal who was convicted on Earl's testimony, in "The Witness," on "That's My Mama," Wednesday, June 11.

Cab Calloway at Playboy

Lyn Collins with James Brown at Shady Grove

The McKenzie report

Fred: 'I think...therefore I am'

By Vashti McKenzie

Oh What would we do without Fred Williamson...the movie star, alias the athlete, businessman-architect.

Fred makes it a pleasure...well at least interesting when it comes time to write about the new movies about to have summer exposure.

And, you know how interesting he was this past fall when he made his prime time television debut in the broadcast booth with God...Howard Cossell on ABC's Monday Night Football.

Since I forwarned you of that fiasco, I think it's time to introduce you to his latest adventure. Some months ago, Fred started to make a movie about American apathy toward the returning Vietnam veteran, entitled, "The Hero".

It's in the can now but the title has been changed to "Peace is Hell". Fred wrote, directed and stars in his latest film.

Sometimes he claims he's made 15 films, sometimes 17.

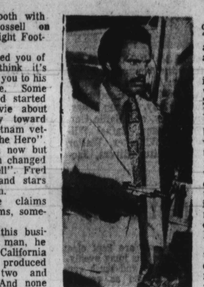
"I've been in this business four years, man, he said in a recent California interview. "I've produced four, directed two and written three. "And none of them have lost money."

"I am presently producing six movies, will probably direct three of them, and will star in all of them."

His "Peace is Hell" production office is modest. There's no fancy furniture, no Hollywood glitter a surprisingly low noise factory.

There's just Fred, two working secretaries, efficiency, and an office that pervades efficiency and business.

"It's easy to be a decision-maker when you don't have to take sh--. If you



Fred Williamson

got nothin' to lose, you can make all kinds of decisions. When I was a kid, I was in a box. My decision was that I was gonna make that box a Jaguar."

Described by Jim Brown as quiet, shy and a pushover for just the right good looking woman, Fred doesn't seem to match the outspoken brash image given him in gossip columns and movie mags.

"If I tried to live up to my image, I'd wake up in the morning and drink six fifths of vodka, make love to 25 women, go run around the neighborhood 95 times, come back and drink more vodka, make love to 25 more women, then go out and shoot down three Mafia gangs."

"Because I'm outspoken, people deal with egotism and conceit, rather than me standing up as a man and saying I can do it.

"Why can I do it? Because I'm better than anybody else, that's why...because I'm bright, smart, intelligent, and tall, dark and handsome.

"People can't deal with that, because they're used to dealing with humility. Humility has its place but when you start talking about Fred Williamson then I got to tell you what I believe about the man. If you can't accept it, then that's your problem."

A lot of people hate Fred Williamson because he says he is something or is going to do something...and he does exactly that. A lot of people like Fred Williamson because of the same things.

And all go to see his movies. Half boo and half cheer. And as Fred puts it. "It costs $6.000 to boo, and it cost $6.000 to cheer. It's all the same price...but that 20.000 people."

"What's funny to me, is how people suck up my image, how they become victims of my scheme, victims of my plan," said Fred.

"They all buy it, hook line and sinker. They don't even question. They buy it right away. 'This guy is cocky. This guy is conceited.' They buy it!

"And I love it, because those are the people that bought me my house. I love 'em." Incidently it's the same method of madness that bought Muhammed Ali's Jaguar and house in Cherry Hill, New Jersey or where ever.

Ask Fred Williamson when he was born and he won't tell. Ask him his official public age and he won't tell that either.

Ask him what his greatest ambition is and he will say.

"I'd like to have people delete the adjective "black" before the words actor, director, producer, and writer.

"I am Black and Black is beautiful, but I don't want a qualified success. Some people say "think Black, Brother".

"I say, 'think'...Think big, think great, think world, think universe, think challenge, then meet it. If a Black man or woman becomes President of the United States, call them the 39th or 46th President, whatever historical number they are. but don't call them the first Black President.

"Descartes said, "I think, therefore I am". He didn't use any adjectives, no limitations, just the description of what ability places the human being in a higher order of life."

Heavy.

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... All that JAZZ

By Bob Matthews

Sometimes the price of success is costly. Over the years the Left Bank Jazz Society has acquired a reputation of fielding one of the most knowledgeable jazz audiences in existence.

Musicians have expressed sheer delight at playing for LBJ because of the acceptance and understanding of new ideas in jazz.

On many occasions, artists have used the LBJS forum to try out new things, many times for the first hearing. New groups have got together and made their first public appearance at the regular Sunday afternoon concerts.

This is a credit to the Baltimore jazz audience, but there is a dark side too. Last Sunday is a case in point.

On hand was an aggregation billed as "The Collective Black Artists" orchestra, under the direction of Frank Foster.

Foster, of course, is a well-known tenor saxman, who has played with many of the better-known big bands. With him was a sterling assemblage of individual artists.

The big band format found Rene Mclean, Gene Jefferson, Roland Alexander, Bill Saxton and Kenny Rogers on saxes; Charles Stephens, Bill Campbell, Dick Griffin and Joe Daley on trombones.

Al Bryant, Waymon Reed, Chip Coles and Joe Gardner on saxes; Mickey Tucker, piano; Gene Taylor, bass; Charlie Persip, drums, and Andy Bey on vocals.

Unfortunately, the group sounded as though they were playing together for the first time. In essence, the concert sounnded like a first-time rehearsal for the group.

Although the ability to sight-read was remarkably demonstrated the jell which comes only through prolonged practice as a unit was missing.

The brass passages which should have been biting and precise were sloppy and loose. There is no quarrel with the arrangements themselves--most of which were done by the band members-but the execution left a great deal to be desired.

Innovative soloists did their stint--some good--some I would describe as 'out in left field." There was a trombone solo by Dick Griffin which at one point lapsed into just growls, akin to a beginner trying out his lip.

Foster was enthusiastic about the display, announcing that the trombonist was playing a note while humming at the same time. 'Tis true--but it sounded awful.

Some of the solos were done without accompaniment--as though the rhythm section had no idea of what was going on.

Then, there was a tribute to Ellingtonia. Fortunately, it was announced in front, for it bore no resemblance to Duke Ellington tunes or sounds as we remember them. It was only in about the third chorus that th melody emerged, only to be immediately suffused with over-orchestration.

* * *

Don't get the impression that I felt the entire concert was bad--it wasn't. Some of the solos were outstanding. But on the whole, I would have to rate the session on a scale of 10 about one plus.

To end on a positive note: Learned that a new group has taken over the Famous Ballroom. It's intervacial, comprising 8 blacks and two whites. Will have more about the new group at a later date--but sufficeth to say that 'tis a pleasure to see some black entrepeneurs getting a piece of the pie. 'Twas long overdue.

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