Walt Disney's feature-length animated cartoon "Bambi" is now playing downtown. Filmed in technicolor this beautiful and timeless tale of a young deer and his forest friends is the beginning of films for the family downtown.

Harpooned many times by fisherman bent on its destruction, a great white shark surfaces in an attempt to wreck a fishing boat and kill the men aboard. This is a scene from the chilling movie "Jaws" based on the best seller by Peter Benchley.

William 'Count' Basie was saluted by the November Calendar Club of Plymouth Congregational United Church of Christ, Omega Wives and Alpha Omega Chapter of Omega Psi Phi Fraternity along with Oscar Peterson and Ella Fitzgerald at Shady Grove Music Fair, Monday night. Above, Dr. Thomas A. Hart, Basileus, makes presentation.

Ewart G. Abner, center, President of Motown at NNPA Concention in San Francisco pledge to place fair share of advertising in black press. Left, Howard Murphy, retired AFRO Comptroller and right, John H. Murphy III, AFRO Chairman.

What's Happening

By Ida Peters

Horace Jackson's "Deliver Us From Evil" which previewed for AFRO employees and their friends this week drew mixed reactions. One secretary said it really showed it like it is and here on how young kids get hooked on dope. It also showed how much money is made on dope being sold even in elementary schools.

It shows the methods used to hook these young children. Horace Jackson is making a social statement against drug abuse and while in Baltimore this week the black producer from California will donate $1.000 to a drug abuse program.

* * *

Who goes to see dirty movies or "skin-flicks" as they are called in the trade?

I asked this question at a press luncheon for Russ Meyer, Hollywood producer of a new film opening July 9 at the Mayfair and premiering around the country... "Supervixens".

Since I'm not familiar with his films which feature "big bosoms and square jaws", frontal nudity and men with giant appendages he said his audiences today are in the 17-28 age group, black and white. He has noted around the country the young college audience, the young marrieds and the middle aged men with the attache case.

He says he has one black actress in "Supervixens", Superula... Deborah McGuire... you saw her in "Candy Tangerine Man". She is a high fashion model, lives in Germany... travels well and lives a good life.

Russ Meyer is the man who made "The Immoral Mr. Teas"... now considered a minor film classic by screen buffs and has a place in the archives of New York's Museum of Modern Art.

"Mr. Teas" established a new form for nudity and indicated the way to make it acceptable to censors. The formula was plenty of skin, but no sex.

His other hits include 'Vixen", "Beyond The Valley of the Dolls" one of the top grosses of 1970.

Meyer's films are elaborately plotted, exquisitely photographed in color and he is his own producer, scriptwriter, director and cameraman.

"I would explain what "Supervixens" is all about but I haven't seen the film... and even if I had wouldn't or couldn't explain it in a family newspaper.

"I would explain what Supervixens is all about but I haven't seen the film... and even if I had I wouldn't or couldn't explain it in a family newspaper."

* * *

Russ Meyer.

On Stage Downtown, the Baltimore Promotion Council's summer concert series kicks off on Thursday, July 3 with the full Tommy Dorsey Orchestra sounding off in Hopkins Plaza at 8 p.m.

This year marks the fourth season of this free program which presents headline entertainers in concert on alternate Thursday and Wednesday evenings through July and August.

The nine-week $25,000 entertainment package is presented by the Baltimore Promotion Council and Crown Central Petroleum Corporation in cooperation with the Equitable Trust Company and the C and P Telephone Company.

Tommy Dorsey opens the program on July 3 followed by Dizzy Gillespie on Wednesday, July 9. The Country Gentlemen on Thursday, July 17, Ethel Ennis on Wednesday, July 23. The Baltimore Symphony Orchestra on Thursday, July 31, Count Basie and His Orchestra will perform on Wednesday, August 6, The Ink Spots on Thursday, August 14 and A Salute to Baltimore Musicians on Wednesday August 20. The final concert, "Left Bank Jazz Society Presents", will be held on August 28 at 8 p.m. at the Inner Harbor. All other concerts begin at 8 p.m. in Charles Center's Hopkins Plaza. Seating is available on a first-come basis.

For more information on On Stage Downtown and other summer events contact the Baltimore Promotion Council at 727-5688.

The swashbuckling adventures of Tom Sawyer and Huck Finn will delight audiences as Painters Mill Music Fair presents the second in a series of Children's Musical Theatre productions on Thursday July 3rd at 11 a.m.

Dinner-theatre will return to Broadway starting Tuesday, July 1st, when the Tony Award winning hit musical "RAISIN" at the Lunt-Fontanne Theatre, and the STEAK and BREW restaurants on West 46th Street and on 51st Street and Broadway, will launch "STEAK and SHOW," a dinner show combination.

The July 4th Bicentennial Celebration at Fort McHenry will be televised nationwide as part of a special six-hour "Tomorrow" show broadcast on the NBC Television Network. Channel 11, WBAL-TV, will be providing live coverage of the pageantry to the rest of the nation.

The Municipal Concert Band under the direction of Dr. Leigh Martinet will continue its daily series of 18 outdoor summer band concerts on Monday, June 30, at Patterson Park, Baltimore Street side at Lakewood Avenue, 8 to 10 p.m.

This series of popular programs which culminates in the first Festival of Music at the Stadium July 10, encompasses all musical categories, and has been geared to popular tastes. This week's program will highlight a patriotic theme with such offerings as George M. Cohan's "Star Spangled Spectacular" and John Phillip Sousa's "Stars and Stripes Forever."

* * *

Looks like a top week in jazz for Baltimore buffs what with Pete, Count, and Ella at Painters Mill and Left Bank will present the Freddie Hubbard Quintette at their regular set.

Ella Fitzgerald is shown receiving a special presentation Monday night at Shady Grove Music Theatre (see Bob Matthews review). In the group are Dr. Wendell Russell, President of Federal City College; Mrs. Blanche K. Williams, chairman November Calendar Club; Harold Cook, National Executive Secretary, Omega Psi Phi; Malachi Knowles, chairman Omega Public Relations and Miss Ella Fitzgerald.

(AFRO staff photo by Cabell)

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And all that jazz

BY BOB MATTHEWS

By Bob Matthews

Washington got the jump on Baltimore in presenting one of the top jazz shows extravaganza, when Oscar Peterson, Count Basie, and Ella Fitzgerald opened at Shady Grove Music Fair last Monday.

The group will be on hand at Painters Mill beginning Tuesday, July1, and believe thee me, it is top drawer entertainment.

Caught the opening night at Shady Grove. Program opened with Oscar Peterson doing a solo piano stint. No accompaniment, but it wasn't needed.

Peterson corroborated the known fact that he is one of the most facile and innovative jazz pianists on the scene. Punching out a solid left hand rhythm, his lightning runs with his right hand simply glisten.

Like sparkling jewel drops.

Starting out with such melodic tunes as "Who Can't Turn To", Peterson brought the sell-out crowd to fever pitch. Then ignited them until with a rocking melody of Duke Ellington tunes highlighted by "Satin Doll".

And then . . . on stage strode the big, bad, booting, band of Bill Basie who proceeded to take the place apart.

With Freddie Green on guitar setting the rhythm, Basie and group showed once again how it should be done.

Jimmy Forrest, tenor saxist who wrote "Night Train" took off on a soulful solo of "Body and Soul". Al Grey, did his thing with trombone growls using a mute and plunger.

Crowd pleaser was the adept drumming of Butch Miles, who has all the flair and expertise of a Buddy Rich, or Sonny Payne.

A new bassist joined the Basie group for this set, John Dukes. For the past few years, Dukes has been playing with various groups on the West Coast, and flew onto Chicago to join Basie in time to make the trip to D.C.

Talked to John backstage, learned to my amazement, that he went on stage with absolutely no rehearsal with the band . . . in fact, he had not even seen the music before the the opening number. You would never have known.

His is a kinda interesting story. He was originally trumpet player, but suffered partial facial paralysis around 1946 and dropped out of the music world.

For the next 15 years, he worked on steel mills and foundries near his hometown of Aurora, Ill. and finally got back to the jazz world via bass fiddle.

An intermission followed than gracefully attired in a flowing blue chiffon dress, on stage came the queen of them all, Ella Fitzgerald.

It was obvious that Ella's health is not of the best. . . in fact you had a few trepidations about her hitting some of the upper register notes. Not to worry.

Starting slowing with a series of ballads, including one of her new records, Ella reached a peak on "Too Close For Comfort", segued into a rousing "Tasket -A- Tasket", and put everyone over the edge with a lost scat version of "How High The Moon".

After each up-tempo number, Ella was forced to walk around the stage, carrying on a monologue until she got her breath back . . . and once she did . . . off to the races.

She was backed up by Tommy Flanagan, piano; Skeeter Best, bass; and Bobby Durham on drums with Basie Band in the pit.

If there was any doubt as to who is queen of them all . . . it was resolved at this outing. Queen Ella still reigns.

This is not to overlook the considerable talent of Helen Humes who surfaced last week at the regular Sunday afternoon concert of the Left Bank Jazz Society.

Though a trifle heavier than I remembered her, Ms. Humes was in superb form. Her voice has a sweetness, combined with blues overtones, that can remind you of many vocalists. Yet, the phrasing is distinctly hers.

She stuck mainly with the old standards, and really blasted on such tunes as "Broadway," "Can't Get Started".

Paul Quinichette was a part of the backup group on tenor with Gerald Wiggins, piano, and Oliver Jackson on drums.

Paul, who just recently returned from a long hospitalization seige, was not at his best. So, won't comment on his work until I hear him again. Wiggins really wigged me . . . and that's no joke. He played in the classic "stomp-fashion," and swings all the way.

For The Record

By Frederick I. Douglass

Jazz keyboard artist Lonnie Liston Smith, whose latest album "Expansions" is rapidly climbing to the top of the Jazz, Rock and Soul record charts, appeared in concert this past weekend at the Calvert Education Center on North Avenue.

This week, he's appearing at Carter Barron in D.C. with the Pointer Sisters and Eddie Kendricks.

The Black cultural event also featured the Oneness of JuJu, Wayne Davis and a fashion show. The program was sponsored and coordinated by Djamakan, which according to group members Dennis Ferrell and Donall Davis, is a cultural society dedicated to disseminating spiritual educational and other positive aspects of the Black Experience to the people. In fact, the name Djamakan is derived from an African word meaning the "sound of the people." It was a beautiful evening—no fights or hassles black brothers and sisters digging on the latest manifestations of our heritage.

"I really enjoy playing in this type of environment where everybody is digging on the music and are really getting into one another," stated Brother Smith after his performance. "I want to thank the people here in Baltimore for really opening up their hearts and souls to me and the members of my group . . . I was born in Richmond, Va., but I spent a lot of time here while attending Morgan . . . After I graduated I worked in the house band of the old Royal Theatre from 61-63 . . . While I was here I learned a lot about music through hearing some of the local greats like Mickie Fields . . ."

"Since that time, people here have really opened up to the radical innovations introduced to black music by geniuses like Bird, Trane, Miles and to many other brilliant brothers too numerous to name in one day . . . Baltimore is really coming alive . . . The young people here are not going to just lay back and accept the status quo . . . Their minds are becoming attuned to a universal vibration which is bringing together the collective actions, thoughts and gains of black people into a unified force with unlimited powers to alter their social, political and financial environments."

Responding to a question about how recent success has affected his life, Smith responded, "I consider music to be the most important expression of blackness because it is the universal language . . .

Brother Smith further added. "The tune 'Expansions" is only a small part of the musical thing I'm trying to convey and that people are responding to . . . At the concert given by the people in Djamakan, people were asking to hear the other cuts on the album like "Desert Nights," "Voodoo Woman," "Summer Days," and things from my previous album "Cosmic Funk" as well as things from my days of jamming and recording with Miles Pharoah Sanders, Roland Kirk, Gato Barbieri and many, many other beautiful and talented musicians . . . I want to thank everyone for taking the time to receive my message . . . I also want to give thanks to the Creator for all the beautiful women in the galaxy . . . Their presence inspires and enhances my creation of music."

Lonnie Liston Smith

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