What's Happening

Jim Kelly coming in ... two new films

By Ida Peters

The first time I talked with Jim Kelly was in California at the Burbank Studios of Warner Brothers a few years ago when he was introduced in the film "Enter The Dragon" starring the late Bruce Lee.

The next time we talked, he came to town to promote his own first starring picture "Black Belt Jones." We had fun that day in the office as he showed us his skills in Karate.

Then next we heard, he made "Three the Hard Way" with Jim Brown and Fred Williamson and somehow or another got lost on a press trip to Chicago . . . which made headlines in the black press.

So, quite surprised to pick up the phone this week and hear his mellow, sexy voice saying of course "Hi Ida Peters . . . this is Jim Kelly . . . from Los Angeles . . . It's been a long time."

Seems we haven't heard from him for sometime because he been making a new flick, "Take A Hard Ride" with Jim Brown and Fred Williamson in the Canary Islands off the coast of Africa.

Kelly as he appeared in "Three The Hard Way" with Jim Brown and Fred Williamson.

He plays the part of a mute Indian and the pix was shot in late Novemember 1974 and early January, 1975. Kelly says the film is a good one and has a lot of chases.

It's being released by 20th Century Fox.

He tells us to watch for another film of his, "Hot Potato" to be released by Warner Brothers as a sequel to "Black Belt Jones." He made this flick in Thailand and it has lots of Kung Fu fighting.

As to what he has been doing lately . . . . he still has Kelly's Karate Studio on Crenshaw Blvd. in Los Angeles.

You remember that Jim Kelly was the 1971 Middleweight Black Belt International Karate Champion. He's a native of Lexington, Ky. and the son of Arnlta and Eicher Kelly.

What he's into today and teaches at his studio is Self-Motivation. Self Discovery, a science of the mind to find your own true self.

He still has his game plan and goals for success. He's hoping one day to be one of the top black box office attractions. And to my table-mate luncheon critics of two years ago wh felt that Jim might nt make it . . . a radio poll by KDAY LA in 1973 had Jim Kelly up there with Al Pacino and Marlon Brando.

So, go on with your bad self Jim Kelly. We'll be watching for "Take A Hard Ride."

JAMES ROSS, (manager for the Manhattans and Skip Mahoney and the Casuals) is just back in town from an engagement at Henry's Cocktail Lounge in Detroit.

He flew into town in a new white satin jump suit with sunbursts of colored beads. Driving his red Cadillac with white fur trim he got a taste of good old Southern Baltimore welcome home.

He stopped by Northen Brokerage put down -55. deposit on a house on Norfolk Ave. they gave him a key. He accepted the house and they accepted his application. When he called back at 4:30 p.m. later in the day they turned him down for no reason. Could it have been they saw his white friend in the car and . . . why make him waste a whole day for nothing?

Skip and the Casuals have new record coming out "Make A Long Story Short". The Manhattans also have a new one coming up. . "Hurt".

The Baltimore Symphony Orchestra is offering summer school students Symphony's concerts at the Merriweather Post Pavilion in Columbia, a -1 discount is available for lawn seating, and a $2 discount is available for all underawning general admission seats.

The Seventh Step Foundation Inc. of the Maryland House of Correction needs help from you and you with its benefit Fashion Show on August 9, 6:30 p.m. to 10 p.m. to raise funds to send needy kids to summer camp. Call Michael Menefee, Community Service Coordinator, 799-0100 ext. 278.

This Saturday (July 19) on "The Jeffersons" George feels that his past is about to ruin his future on the CBS Network.

"Phantasies and Phone Calls", the third program of Fells Point Gallery's Garden of Delights series, will be presented Friday, July 18 in the garden courtyard at 811 South Broadway, 8-11 p.m.

"Blood Wedding," Federico Garcia Lorca's highly successful play, will be performed by the Electric Shakespeare Company of Towson State College July 15 August 2 at 8:30 p.m. on the main stage of the Fine Arts Building.

Preach (Glynn Turman); Cochise, (Lawrence-Hilton Jacobs) and Pooter (Corin Rogers) play hookey and mug it up in "Cooley High" a comment about high school in the '60's in Chicago.

A lean friend surprises Texas tourists in London in this scene from Walt Disney's "One of Our Dinosaurs Is Missing" a family film.

The flooding of Paul Newman

In a make-believe era of earthquakes, tall buildings in flames and crashing jet liners and sinking ocean liners, "The Drowning Pool" has its own special catastrophe.

In this case it is a near-catastrophe because the man in the middle is Paul Newman, who along with Joanne Woodward stars in the Warner Bros. release. He has to be saved so he can solve the riddle of the drowning pool.

The disaster setting was Stage 15 at The Burbank Studios, where 800,000 was spent on the construction of a hydrotherapy chamber bulging with 37,500 gallons of water and Newman and an actress named Gail Strickland.

They are captives in the chamber which they proceed to fill with water on the weak hopes that they can swim to the top and burst through a skylight. Unable to break through, they are dramatically flushed out of the chamber as 37,500 gallons of water push open the flood gate.

The tank, which promises to be a special effects spectacular, was put together by Everett Olson, construction chief under the supervision of Paul Sylbert, production designer. The set was build within an inner tank, measuring 13 by 18 feet and 10 feet deep. This set then rested inside the stage's permanent outer tank, which is 21 by 25 feet and 12 feet in depth.

Newman awash

Stage 15 is the watering place for many motion pictures of the past. Errol Flynn fought pirates there; Jack Lemmon, Tony Curtis and Natlie Wood crossed the artic ice floes there in "The Great Race," and Spencer Tracy spent some closeup time on Stage 15, trying to bring in that marlin in "The Old Man and the Sea."

Meet Marie O' Henry

. . . . It is in the ending that one fully realizes the potential of Miss O'Henry. Her switch in characterization in so complete that it forces a whole new look at what was done up to that point." This quote from the Hollywood Reporter tells us succinctly of Miss O'Henry's talent.

On March 24, 1975 she made her co-starring TV debut in crime drama "Caribe," starring male lead Stacy Keach. Her most current film appearances include "Deliver Us From Evil," "Uptown Saturday Night," "Three the Hard Way," and "Rape Squad."

In between movie and TV assignments, this multi-talented performer spends time modeling, a profession she has been actively involved in since she was 13 months old. As she matured she worked in booking models for her mother, who pioneered this field for Blacks. Among such Blacks is superstar Richard Roundtree.

Marie O'Henry, formerly Marie O. Carter, was born in New York City and went to schools there, in New Jersey and Connecticut too. With the constant support and encouragement of her mother, she was a devoted student of the arts, including dancing, singing, painting, writing and musical instruments, including the piano and guitar.

After two years of college at Syracuse University (N. Y.), she went on to earn a B. A. degree from Spelman College in Atlanta, Georgia with a double major in Drama and English. From college came marriage and divorce from Dr. Raymond Henry. This found her in Los Angeles where she presently resides.

Here she began a concentrated professional career in the theatre, participating in various workshops in L. A. including Watts Writers Workshop, Kilpatrick-Cambridge Theatre Arts School and Inner City Cultural Center. Performing with these acting troupes annd studing under such notables as Rick Edelstein and Beah Richards, provided the vital background and experience that made the transition to film work in 1973 so natural.

Oasie Davis, Ruby Dee, Harry Belafonte in "Today Is Ours"

Oasie Davis, Ruby Dee and Harry Belafonte star in "Today Is Ours," to be rebroadcast on "The CBS Festival of Lively Arts for Young People" series Saturday, Aug. 16 (1:00-2:00 ET) on the CBS Television Network.

ARENA PLAYER WINS HONORS

Verna Day will represent the Blue Ridge Region Conference of International Toastmistress Clubs as a speech contestant to be held in Toronto, Canada. This will be the first time that a speech contestant from Council No. 9 has reached the ITC Level.

VERNA DAY

She reached this position by winning a series of contests. She began by winning at her own club level entitled "Woodlawn" which meets on site at Social Security Administration Headquarters.

Then Mrs. Day competed in the Council 9 contest which consisted of contestants from clubs in Maryland, Virginia and Washington, D.C.

She won with a speech entitled "Crazy Mixed-Up Teenager". Next Verna went further to compete in the Blue Ridge Regional contests, consisting of contestants from Maryland, Virginia, Washington, D.C., North and South Carolina.

Verna is the wife of a Methodist Minister, Reverend John Day of the Altholton Charge and the mother of 4 children. Lina, Stephanie, John and Dennis.

She is a member of the Arena Players; Interdenominational Ministers Wives; Maryland State Ministers Wives; Board of Directors SSA Credit Union; Speakers Bureau of the United Fund and Meals on Wheels; United Negro Women; and many other civic groups. She is also completing requirements related to getting her college degree. At present she is enrolled at Notre Dame.

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For The Record

Dramatic blow away Blue Notes

Frederick I. Douglass

rold Melvin and the notes; Ron Banks and Dramatics; and Gavin ig recently appeared More's Civic Centre. played before a house was much less than full, but to a crowd responded very enthusiastically to what they e doing.

everheless, it is very icult to be onstage and your all to rows and s of empty seats, particularly in the Civic atre, which appears to e a policy that the ic must stay on when ack artists are performing there. I have attended scores of concerts where white artists performed and the lights were always way down low to set the mood for the musicians.

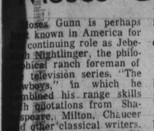
Speaking of mood, have you ever wondered what goes through the minds of musicians and what happens backstage before showtime. Well, a lot depends on whether you are the star of the show, a warm-up act or just one of the boys in the band. A lot also depends on the setting in which you will be performing . how is the stage set up in relation to the audience, how big is the audience in comparison to the house in which you are playing, are you first or last on the bill, what is the lighting like and myriad other factors.

All of these things have a psychological impact on the artist and upon his performance. Imagine what you would feel like performing in a brightly lighted auditorium that was only half full. Do you really think that you could handle it?

When the lights are way down low, the performer can pretend that he is working under ideal conditions. But when bright lights cast their glare upon scores of empty seats, it hit smack dab between the eyes with the ego deflating reality that maybe he isn't such a big star. Reality is a heavy trip to travel. A situation like this can cause a star to lose his cool and to perform poorly. Perhaps that's what happened to Harold Melvin, lead singer of the Blue Notes, lion seller with a song called "The Love I Lost." Melvin just couldn't get himself together and his performance came off sloppy. . . .

But Ron Banks, lead singer of the Dramatics, seized the opportunity to make a big hit with the audience. His confidence spread throughout the group and they really got off to the crowd's delight. Their current hit is a remake of Billy Paul's "Me and Mrs. Jones." A recording that's climbing the charts fast. They also did some other nice jams from their latest LP entitled "Jackpot and completely blew the Blue Notes away.

Moses Gunn in 'Rollerball'



oses Gunn is perhaps known in America for continuing role as Jebeh Nightlinger, the philoophical ranch foreman of television series, "The wboys," in which he mbined his range skills h quotations from Shaspeare, Milton, Chaucer d other classical writers. He portrays a quite different type of character as Cletus, the former Rollerball star who is the friend and advisor of Jonathan E., played by James Caan, in Norman Jewison's futuristic film, "Rollerball," to be released by United Artists.

Gunn was reared in St. Louis where his father was a laborer. His mother died when he was 12 years old but he acquired a second mother when Jewel Richie, his high school English teacher, took him into her home.

"She was my mentor," Gunn recalls. She directed him in his first play, "Julius Caesar," when he was 15 years old and "She guided me to where I obtained a scholarship to Tennessee State University. I think she wanted me to go on to Law School, but when I got to college I knew I wanted to be an actor."

Gunn taught speech and drama at Grambling to finance his assault on New York. Soon after arriving in the big town, he was cast in the off-Broadway production of Genet's "The Blacks." Next came a role in "In White America" with Gloria Foster.

Two of his new friends were Douglas Turner Ward and the actor Robert Hooks. They cast him in "Day of Absence," a play written by Ward and produced by Hooks. Later, when Hooks and Ward founded the prestigious Negro Ensemble Company, they asked Gunn to join them.

founded the prestigious Company, he was featured in "Song of the Lusitanian Bogey," "Summer of the Seventeenth Doll," "Daddy Goodness" and Kongi's "Harvest." For his work with the company and for his portrayal of Aaron the Moor in "Titus Andronicus" with the New York Shakespearean Festival, Gunn received a "Obie" award.

Other Shakespearean roles included the provost in "Measure for Measure," Capulet in "Romeo ½ Juliet," Prospero in "The Tempest," Jacues in "As You Like It," Banquo in "Macbeth," and his highly acclaimed portrayal of the title role in the American Shakespeare Festival production of "Othello." He later repeated the role on Broadway.

Gunn appeared several times with his friend, Roscoe Lee Browne, in productions of "A Hand Is On the Gate," who proceded him in the role of Jebediah Nightlinger in the feature film upon which the TV series was based.

Gunn's work in motion pictures "The Great White Hope," "The Wild Rovers," "Shaft's Big Score," "Eagle in a Cage," "Hot Rock," "Amazing Grace" and "The Iceman Cometh."

In "Rollerball" he is costarred with John Houseman, Maud Adams, John Beck, Pamela Hensley and Barbara Trentham.

His television appearances include "Mr. Carter's Army," "The Borgio Stick," "Of Mice and Men," "Haunts of the Very Rich," "Hawaii Five-O," "The FBI," "Kung Fu," and "If You Give a Dance, You Gotta Pay the Band."

Following his co-starring role in "Rollerball" Gunn returned to his home in New York where he is now starring on Broadway in a new play, "The First Breeze of Summer."

... and all that jazz

By Bob Matthews

Without a doubt twas a banner week in jazz in Baltimore.

First, there was the Dizzy Gillespie concert in Hopkins Plaza. . . . and a goodly crowd was there to hear Diz and the Quintet.

Then, there was the special Saturday night concert put on by The Left Bank Jazz Society, and featuring Buddy Rich with his big band.

Here was an exercise in precision. The sound generated by a well disciplined big band is incomparable. Rich put his aggregation through its paces with the effortless ease that constant practice brings.

Featuring five saxes, three trombones, four trumpets, plus bass, piano, guitar and drums the group leaned on some of its recorded material for program content. . . and it was sufficient.

By Left Bank standard, this was an abbreviated concert encompassing just one intermission during a two-hour session.

But it was truly spectacular, and those who missed it should mourn mightily.

Piece de resistance was the concluding number where Rich took off on a prolonged drum solo and showed how it should be done.

A master of funamentals, never flashy nor showy, Buddy simply combined the basic drum exercises, paradidles, ratamacues . . . with accents . . . into a flowing solo, flawlessly performed.

Guess one of the things that distinguishes Rich's playing from the ordinary is the crispness of his playing despite the speed of execution, each beat is distinct with varied shacings.

* * *

Came Sunday, and the regular concert of LBJS, this time with the Horace Silver Quinlet on tap.

Silvers play over the years has been charaterized by the constant repetition of a theme gradually building to a climax. It has a tendency at times to get a trifle monotonous but is always driving.

With his current group, Silver has kept abreast of the times, playing in the idiom of today.

The soloist, Bob Berg, tenor sax; Tom Harrell, trumpet; Jeff Brillinger, drums; and Kiyoto Fujiwara, bass; all play in the free flowing style of modern jazz artists.

Listened to some of the comments of regular LBJS patrons, who lamented the current Silver repertoire and lack of some of the old favorites, such as "Filty McNasty", or "Sister Sadie".

When you talk about Horace Silver you are talking about a high energy performance and last Sunday's concert was a good example.

The group goes all out all the time. When they finish a set they are veritably limp. . . and so is the audience. A good session.

Coming up next week the Lin Biviano Orchestra, followed by Art Blakey and July 27, and the Heath the Jazz Messengers on August 3.

Horace Silver at Left Bank concert, Tonight he will give free concert in Druid Hill Park (Friday) at 7:30 p.m. sponsored by Urban Services.

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