Tamara Dobson, seated at left; Tanny, in the center; and Stella Stevens, standing right, are three high-style women of different backgrounds who meet on perilous business in a Hong Kong gambling den. Scene if from "Cleopatra Jones and Casino of Gold".

Inspector Ling, Jimmy Wang Yu, fights an entire class of martial arts students in new film "The Dragon Flies".

Building by appointment only from September 2 to September 5. All voices are welcome. For additional information, contact the Fine Arts secretary, 455-2525.

The fantastic response to the announcement of the formation of a new and official Jackson Five Fan Club, whose offices are located at 6255 Sunset Blvd. in suit No. 1023 Los Angeles, Calif., and the weariness of the mailmen carrying the bag loads of applications and requests coming from the hordes of J-5 followers flocking to join the groups very own fan club.

• • •

Oscar and Emmy [illegible] writer Abby Mann has been commissioned by [illegible] BC Television Network to develop and write a script for a major motion picture tilled "King," based on the life of the late Martin Luther King.

Screen newcomer Franklyn Ajaye has been signed by producer-director Jerry Schatzberg to co-star with Stockard Channing and Sam Waterston in "All American Girl" from MGM.

Filming entirely on location in Seattle and Tacoma, Ajaye plays a young car thief who specializes in making duplicate ignition keys in the contemporary comedy-drama.

What's Happening

By Ida Peters

In Tuesday's AFRO we told you about last Friday night's tribute by Avon Long to his teacher, Miss Nellie Buchanan at the National Theatre in D.C. at a special showing of "Bubbling Brown Sugar."

This is to report that the tribute to Miss Buchanan by Avon Long was heart warming and a first. Baltimoreans and former Mask and Wig members in the audience who gathered backstage and in the lobby to greet Avon Long and Miss Buchanan were:

Muriel Wilson Fulton, Llewellyn Hualeth Walker, Eddie and Josephine Murray, Joseph, Helen, Edith and Ralph Howard, Pauline Payseour, Shigley Johnson, Paula Chester, Paul and Georgeanna McMechen Chester;

Dr. and Mrs. Ivan Higgins, Dr. and Mrs. Gilbert Banfield, Paul Johnson, Leonora and Randolph Rigby, Louise Gee and Howard Murphy. James and Lillie Myers, Elsworth Wilson, Gussie Mercer Harris, Mabel Mercer Brooks:

Also, Arnetta Murphy Potter, Lucille Hale Nixon, Josephine Lansey, Betty Williams, Delores Parker, Esther Morris, Margaret Mason, Ida Murphy Peters and Catherine and Vernon Greene.

"The Ramsey Lewis Concert" is at the Carter Barron Amphitheatre in D.C. through the 31st with Ramsey Lewis, B. T. Express and The Jimmy Castor Bunch.

Melba Moore is back in town and will be in the big Labor Day Show at the Civic Center, September 1 with Phyllis Diller.

Alice Faye and Don Ameche are in "Good News" at Shady Grove Music Theatre. Carol Channing in the "Lorelei" is at Painters Mill Music Fair.

Richard Pryor and Kool and the Gang are at the Carter Barron Amphitheatre, Sept. 1-7.

Sunday is your day to catch those award-winning South African plays at Arena Stage in D.C. . . . "Sizwe Banzi Is Dead" . . .

The Arena Players present The Baltimore Fellowship Choir in "Purlie" at the Community College Theatre, September 12-13-14 at 8:30 p.m.

• • •

What I really should have said! Got a little flack from a column a week ago when I wondered in print where all the whores and hustlers came from at the NATRA convention. Seems my wording is out of date. I should have said, where did all the free-loaders and party girls come from? Sorry about that.

The heat has never been off the Isley Brothers. The group spans a couple of decades, several record labels and many musical styles. They have just chalked up the 11th Isley Brothers gold record with the album sales of "The Heat Is On." This week it's the number one album in the nation.

All three of the CBS distributed albums by the Isley Brothers has gone gold along with the single "That Lady (Part I).

They will be at the Civic Center August 31 at 8 p.m.

Angela Heard, Baltimore's dancing darling . . . a graduate of Edmondson High School has had some marvelous experiences dancing with Mama Lou Parks and her Soul Jazz Revue at the Club Harlem in Atlantic City, N.J.

She has appeared on shows with Ben E. King, Betty Wright and Billy Eckstein. She closes out the show this week-end with Blue Magic.

Angela says Mama Lou Parks' Jazz Revue has fast dancing and a tribute to Duke Ellington.

The Junior Mance Trio . . . . "Jubilaion," "The Uptown" and "Happy-time" . . is at the King of France Tavern in The Maryland Inn. He was former sideman with Gene Ammons, Cannonball Adderly and Dizzy Gillespie.

• • •

Baltimore's own gospel singer Michael Burton is on his first gospel concert tour of new England states August 29 through September 7.

Michael sang with the late Clara Ward and the Ward Singers and the Rev. James Cleveland.

Geraldo Rivera diplomatically asked Muhammad Ali in a recent interview: "Besides yourself, who is the greatest?"

"That's real smart," replied Ali, obviously pleased by the tone of the query. He added, "When I say I'm the greatest, it doesn't have to be. You know it's in the eye of the beholder. Bragging is good for publicity, but no man is the greatest . . . But I think the greatest all-around fighter was Sugar Ray Robinson.

• • •

The University of Maryland Baltimore County choir and chamber singer auditions will be held in room 213 of the Fine Arts Building by appointment only from September 2 to September 5. All voices are welcome. For additional information, contact the Fine Arts secretary, 455-2525.

The Isley Brothers are at the Civic Center, Sunday, August 31 at 8 p.m.

Clarence Muse in 'Broken Strings'

Baltimore-born Clarence Muse, actor, screenwriter, and producer, played several leading roles in independently-made black films in the 1930's. One of the best of these was "Broken Strings," set for a 6:30 p. m. screening on Wednesday, September 3, at the Pratt library's Forest Park Branch, Garrison Boulevard and Callaway Avenue.

Directed by Bernard Ray with a screenplay by Muse, the film tells the story of a celebrated Negro violinist who, because of an accident, can no longer play, but finds his outlet in teaching his son to become a great musician.

Admission to the library showing will be free. The public is cordially invited.

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CREATURES THE WORLD FORGOT

The McKenzie report

By Vashti McKenzie

Black playwright Charles Fuller's historical play "The Brownsville Raid" is one of twelve new plays chosen by the 11th Annual National Playwright's Conference at the Eugene O'Neill Memorial Theatre Center in Washington, D.C.

The Conference is held each summer from mid-July to mid-August. It gives playwrights an opportunity to work on their plays assisted by top theatrical talent . . . actors, directors, technicians as well as critics from the National Critics Institute.

Fuller's play is based upon an incident that occurred on the night of August 13, 1906 in Brownsville, Texas. Someone shot up the town killing one man and horse and wounding another man in the arm. Nobody ever found out who did it. However, the 25th Infantry Regiment, a black regiment stationed nearby was blamed. All the men in Regiment . . . all 167 of them . . . were discharged without honor.

In 1973, 67 years later, the United States Army decided that all the men were innocent.

"The one living soldier from the Regiment, 87-year-old Dorsey Willis, was given an Honorable Discharge with no back pay," said Fuller in a recent interview.

"Most U. S. History books mention the Brownsville Raid only in passing and as if there is no doubt the men were guilty," he continued. "History is not believe me, in the history books. Newspapers is really where History is. History books must cover too much. I rely on newspapers in doing research for my historical play.

"A newspaper gives you the environment of history," said Fuller, "I want to know what a pair of pants costs. I want to know what beer was being sold, what entertainments were going on, what music was being played and what was the cost of food.

"Newspapers will tell you all these things and more, so you know what people were struggling with at the time."

Fuller says he rarely goes to history books for anything he needs unless it deals specifically with the incident he's dealing with.

In the coming theatre season, Fuller's play and other winners from this summer's conference will be done in theatres all over the U.S. and abroad as well.

It looks like "Bubbling Brown Sugar" at the National has been extended again. At first it was extended to September 14 and now it will stay through September 28th before going to Chicago and Detroit.

The arrival of the popular black revue featuring the music of Eubie Blacke, Noble Sissle, Duke Ellington and Earl Fatha Hines has reversed the downward financial trend of the National Theatre.

Coming to the National, Dec. 22 through Jan. 3 will be Pearl Bailey in her new production of "Hello Dolly!

Scott Joplin's "Treemonisa" will open at the Kennedy Center Opera House September 4. They are promoting it by saying . . . If you like the ragtime music from "The Sting" you'll love Treemonisa."

As you can see, the best place to see black entertainment is the Baltimore-Washington area.

Charles Gordone's Pulitzer prize winner "No Place To Be Somebody" is bigger and better than ever at The American Theatre at L'Enfant Plaza.

Bill Cosby and Raquel Welch have been signed to co-star in new comedy from 20th Century Fox "Mother, Jugs and Speed" . . . look for Della Reese to guest star on upcoming episode of "Chico and the Man." "The Juror."

It looks like Redd Foxx's "Sanford and Son" will be pitted against "The Jeffersons" coming up. This will be a shame. There aren't many good black shows on the tube these days and now they're going to pit them against each other, forcing people to make a choice. Both shows were in the top ten each week. Most likely with the exit of Grady to his own show, and the fact "Sanford and Son" has been on for a longer period of time, people will turn to see how "The Jeffersons are moving on up. But don't count old Blackjack out yet.

By Frederick I. Douglass

Jon Lucien is one of the few contemporary vocalist who offers the listener a sound that is truly unique. That Lucien is different and defies categorization is amply illustrated on his latest LP "Song for My Lady" on which he romps through an exciting banquet of his own compositions as well as Herbie Hancock's "Maiden Voyage."

Lucien's voice is mellow, haunting and exotic. He seems to be caressing — making love to each note and word in the songs — rather than just singing. He is part of his music, a true artist who paints pictures with his voice — pictured of far away, tropical tales, removed from the hustle and bustle of city life. Lucien is unique and different because he has the ability to transport the listener into the deeper darker realms of the subconscious mind, a never never land where fantasy and reality mix freely and wherein the listener can confront the wellsprings of his own creative urges. A true artist incites and excites the creative urge in others — Lucien does this masterfully.

"Song for My Lady" is an LP recorded on Molten wax. Each groove holds surprises, for Lucien is the master of the unexpected. One never knows what he will make his flexible voice do next. He can capture any mood or emotion and weave it into his song.

He is also one of the few vocalists who captures the feeling that a song's composer had in mind when he wrote the music. A prime example of this is Lucien's rendition of Herbie Hancock's "Maiden Voyage," with words added by Jean Hancock. Lucien makes you feel as though you are out for the first time on a boat that you built with your very own hands and that you are finally taking the voyage to the place that you've always dreamed about visiting. I'm certain that Hancock is proud of what Lucien has done to his song.

The tune "Song for my Lady" is an excellent example of Lucien's prowess in composing ballads and is a song that makes you want to see just what Lucien's lady really looks like and how she carries herself. She must be a lady for all sessions and all reasons.

Jon Lucien's "Songs for My Lady" is one of the silkiest albums I've heard for quite a while I'm officially a John Lucien fan.

Editor's Note: John Lucien was one of the featured stars at the recent NATRA dinner pre entee by CBS Records by LaBaron Taylor.

... and all that jazz

By Bob Matthews

If you have ever been to a party where there were loads of food and drink, good music . . . and yet the party was uninspired . . . you can get an inking of what happened last Sunday.

The occasion was the Left Bank Jazz Society's weekly concert, this time featuring Clifford Jordan, tenor sax; Cedar Walton, piano; Sam Jones, bass; and Louis Hayes on drums. Each man is a giant in his own right, with impeccable credentials, yet collectively . . . it just didn't jell.

Things to lie doormant . . . waiting for some spark to ignite the group into powerful propelling sounds . . . but it didn't happen.

They did come close in spots. There was a particular effective rendition of "I Should Care." featuring Clifford Jordan which momentarily got into a soulful groove. But it dissipated rapidly, when the next tune began.

One of the most controversial moments of the set was the work of the vocalist, Hank (Diamond) Smith of whom I must confess I had never heard.

His singing was straight out of the King Pleasure school with words set to instrumental solos. Although he evoked memories of Joe Carroll or Lambert, Hendricks and Ross, or even Jackie and Roy Krall, it too didn't quite get there.

Perhaps the unfamiliarity of the music had something to do with it. After all, King Pleasure did songs that were already popular: suc as "Red Top," "Moody's Mood For Love," "Jumping With Symphony Sid," etc.

And the lyrics in each case told a story. Diamond did a lot of original material, mainly of tune that didn't swing in the first place. His voice was pleasant enough, but it just wasn't enough.

• • •

Came to the realization that Baltimore has a raft of top-flight musicians that one day will assemble on the same bandstand and blast away.

The matter was brought home to me when I dropped in on the Saturday afternoon concert at The Sportsman's Lounge last week.

On tap were Jimmy Wells, vibes; Mickey Fields, tenor sax; Dennis Fisher, organ; Max Rucks, trumpet and Lionel Pauling, drums, along with Primo on congos and percussion.

Individually, most of the musicians play in separate groups, only getting together for jam sessions like this one. It should happen more often.

Naturally all of the tunes were "head arrangements," but to the unknowing they sounded rehearsed. As usual continued to be amazed at the veratility of Mickey Fields and the stalwart Jimmie Wells just perking along in high key.

Next week L.B.J.S will present a free concert featuring The Commodores, which is the U.S. Naval Jazz Ensemble. Haven't heard them, but if they are as good as the Air Force Jazz Band, they've got to be tops.

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