'Bingo Long' recalls great black baseball leagues

Billy Dee Williams, Insert, plays the movie counterpart of Satchel Paige in "Bingo Long" movie. Above, 1941 AFRO File Photo of Paige in Monarch's uniform.

"The Bingo Long Traveling All-Stars and Motor Kings" a Motown Production with Berry Gordy as executive producer and a Universal film release opens nation-wide in area theatres, today, Friday.

This new movie recalls the long years of the great black baseball leagues, when black stars were playing as good as and often better than the white leagues, but never could make the majors because of one reason — their color. Jackie Robinson finally broke the color barrier with the Brooklyn Dodgers in 1947.

The film stars a powerhouse cast of Billy Dee Williams as Bingo Long; James Earl Jones as Leon Carter and Richard Pryor as Charlie Snow who poses as an Indian his attempt to breach the color line in the gig leagues.

Based on a novel by William Brashler, the picture also delves into some of the sordid phases of the black baseball league, particularly exploitation of players by black team owners.

While the movie is fictional, it is grounded on the truelife experiences of some of the greatest ball players in baseball history. Satchel Paige's career in particular is the basis for "Bingo Long."

Josh Gibson is the model for James Earl Jones' character, Leon Carter. While Paige was finally able to become a major leaguer late in his career, Gibson never did get a shot at the majors. The dejected catching star died dejected at the age of 35.

The movie was filmed in Macon, Ga. with John Badham directing the last and 2,000 extras. Much of the action was shot in Macon's old stadium, Luther Wilde. the 1930's.

It's crumbling facade provided just the right look of authenticity to show the kind of miserable conditions black ball players faced.

While 'Bingo Long" is a baseball movie, baseball games do not dominate the film. Rather, the picture is about athletes trying to attain a measure of respect and dignity in playing in a Jim Crow situation.

Star Billy Dee Williams sees the movie as having a "universal feeling, reflecting every man's experience and struggle." Among its assets are its combination of pain and humor, he notes. Billy Dee, anticipating some criticism of the clowning in the film as being "Uncle Tom tactics" declares that "Bingo Long" is seeking "to show how expecticlent that was and how it was motivated."

"Bingo Long" does not preach about these shabby and shameful years of American life. It's sharp jabbing subtitties are entertaining and stimulating.

Richard Pryor is following true story of Charley Grant, who was signed in 1902 by John McGraw for Baltimore Orioles under name of "Chief Tokahoma." But when Orioles came to Chicago's Comiskey Park to play an exhibition, blacks turned out to present him with alligator bag and cheer him on playing field. White Sox manager Charles Comisky quickly found out Grant's true identity and that was last game Grant played for a major league taem.

By Ida Peters

If they're not in love, they ought to be!

Dionne Warwick, a truly great talent joined forces with Issac Hayes and his musicians ... added the local house band and put on one of the sexiest, most exciting shows . . . "A Man and a Woman" — seen at Shady Grove this season.

Show is playing thru Sunday at Shady Grove in Rockville, Md. They'll be at Painters Mill Music Theatre in Owings Mill, Md. next month.

Dionne, no stranger to this area, has lost considerable weight and brings to this show ten different new costumes wearing two costumes per show. There is one intermission with the performers and their combined orchestras on stage at all times. The combined backup singers; "Dionne's including Dee Dee Warwick and Hayes', Hot Buttered Soul are beside the stage.

Dionne and Issac sexy... sensuous

For opening night, she wore peach chiffon slit on each side to the hip with glittering crystals, in a sunburst on the short jacket and outlining the slit. For her second change a high necked monk's robe with small design in crystals all-over caught with a sequin rope.

Opening the show, Issac Hayes contained all of his eight children by his various wives.

Dionne just finished settlement of her divorce from Baltimore's Bill Elliott.

These two sing so sexy together and complement each other so well . . . they give the impression of love . . . which made this such a tremendous show.

Highlights in the first set were "Unity" sung together and Issac's "Don't Know What To Do" with Dionne's "Walk On By."

Then, his "By The Time I Get To Phoenix" to her "Say A Little Prayer" ... breathtaking.

The hit of the show for me was their duet on "Indian Love Call" and "Feeling" and "Teardrops."

Hayes mesmerized the audience with themes from "Shaft" and "Cinderella Liberty" and his masterful conducting of the theme from "Truck Turner" ... "Pursuit of a Pimpmobile."

Dionne's shining hour in this set was "Alfie."

Opening night, Dionne and Issac put on a highly professional, skillful, well planned show. They have a little something for everybody ... disco, rock, bop blues and pop. Don't miss it!

Opening night, the show got off shaky due to technical difficulties with Shady Grove's sound system but by the second half the show was really cooking.

What Dionne and Issac Hayes do is create a blending of their two styles and their various hits and simultaneously sing both their hits at the same time. By the time they are through, you would think they have the greatest lovething going since Adam and Eve. Issac gives the impression he's wooing Dionne and is having the time of his life.

It may not be so as Issac has his family with him and his wife is a D.C. girl, He's supposed to have black tuxedo with silver lapels and silver stripe.

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And now a word...

The Urban Services Cultural Arts Project is pleased to announce the return of concert pianist, Roosevelt Newson, in residence as a consultant teacher for its summer Expanded Arts Workshop at the Dunbar Performing Arts Center, 1400 Orleans Street, July 19th through July 22nd, 10:00 a.m. to 3:00 p.m. daily.

Newson will appear in concert on Thursday evening, July 22nd at 8:00 p.m. in the Dunbar Auditorium.

Richard Fryor will star as the set-upon farm worker in Michael Schultz's "Which Way Is Up"an American version of Lina Wertmuller's Italian comedy "The Seduction of Mimi." It's a Universal release set to start in October.

Arts and Music

Elzie Street and his wife Estelle Price have taken over Club Harlem in Atlantic City for the former Estelle Price Jazz Every Monday Night. There's a special bus and you can tell Elzie at 609-344-2419. July 19, Freddie Hubbard; July 26, Jimmy McGriff; Aug. 2, Mongo Santamaria; Aug. 9, Maynard Ferguson; Aug. 16, Tony Williams; Aug. 16, New York Mary; Aug. 23, Joe Williams; Aug. 23, Duke Ellington; Aug. 30. Dizzy Gillespie.

Sunny Sundays" at the Inner Harbor will feature a special concert by the Baltimore Symphony Orchestra this Sunday, July 18.

Festivities will start at 12 noon with a puppet show. Area artists and craftsmen will exhibit along the habor. The concert starts at 3 p.m. with Darrold Hunt, assistant conductor of the Baltimore Symphony at the podium.

Center Stage presents Mose Allison at two shows 3 p.m. and 9 p.m. on July 18.

Tickets are moving fast for the First Annual Kool Jazz Festival at RFK Stadium in D.C. July 30-31. Entertainers are Marvin Gaye, Al Green, Smokey Robinson heading a list of 175 musicians.

Virgil Fox, who has probably done more to establish the Royal Instrument and its repertoire throughout the world than any other organ virtuoso, will be the guest of the Baltimore Symphony at the fourth concert in its Summer Festival series at Merriweather Post Pavilion, Columbia, on July 16.

Tom Jones has cancelled his summer concert schedules on one week's notice in order to make film "Yokowald." He cancelled Valley Forge Music Fair and Painters Mill Music Fair.

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...and all that jazz

By Bob Matthews

If you browse through any 10 jazz albums recorded during the early 1950's, chances are that you will read in the liner notes: "Phillip Joe Jones, drums."

In other words, the guy has been around, and has played with most of the outstanding jazz groups of the era.

And so, this living legend . . . he's not really not that old . . . came to Baltimore, fronting his own Quintet.

'Twas the Left Bank Jazz Society's regular Sunday afternoon concert and marked the first appearance of Philly Joe in this area in a couple of years. yeaars.

It was to be expected that his group would be in the ultra-modern vein . . . and it was.

Although they were an hour late getting started, the first set would have to be called an unqualified disaster.

It consisted mainly of a series of disoriented cacophonous solos, loosely strung together without regard to basic harmonic structure.

Okay, so I don't appreciate third stream atonal music. Guess I'm just old-fashioned or I sorta expect to hear a return to the basic theme once in awhile.

But blessedly, there was an intermission.

When the group returned, it was as though they had shed their cocoons and were newly born.

The pianist, Sumi Tonooka, had switched to electric piano . . . a vast improvement since she displayed a greater facility with that instrument.

While playing acoustic piano in the first set, Sumi showed some of the most powerful left hand chordings in the business . . . rather reminded one of Erroll Garner's playing.

Charles Bowen, on soprano and tenor sax, proved he could be lyrical and follow the chord line while interspersing his far-flung excursions.

He did a thing on "Killer Joe" which was a joy to hear. The tune was difficult to recognize since it was completely transposed to a minor key . . . but the total effect was pleasing.

Soye on trumpet showed his conformance with a soulful rendition of "By Candlelight," and when the ensemble romped on "Round Midnight," the realization dawned as to why Billie Joe is such a respected durmmer.

Without being ostentatious, his drumming is felt . . . the accents all fall within the rhythmic framework of the piece . . . and the contonual drive is omnipresent.

When he solos, it is with out the usual tempo variations usually employed. The basic rhythme is maintained throughout and the cascade of drum fundamentals paraded through and around the insistent beat.

In a single 12-bar break, he would shift from a five-beat to a seven-beat roll inserting flams ratamacues and paradiddles all the while.

Simply gorgeous!

Jymie Merritt was the bassist . . . another stalwart from the bop era, he is distaining acoustic bass, playing an upright electrified one.

All in all, the second set proved Philly Joe is still in the mainstream and kicking hard.

On Stage

Brass Construction

By Harriette Lane

The Brass Construction returned to Baltimore Monday night with some heavy foot stompin, music at the Calvert Educational Center.

Their first album is still riding high on the charts since release earlier in the year. "Movin On" features the 9-piece band combining a solid foundation of electronic rock music with that big brass sound you can listen to or boogie with.

Heavy promotion has made this group a winner in Baltimore, so this appearance was not the first. Success has been so fast for them in this area and concerts so frequent that the small turnout (250) was not surprising.

For those who had never seen Brass Construction play before, the reaction is overwhelming. Potential fans who came to see them again must have been disappointed to see an instant replay of the show they saw 8 months ago.

The musicians opened up the show with their first hit from the album, "Changing Times," which is a tune to keep you warm for days without stop, they continuously shifted tempo and rhythm till the lights on stage blacked out and the auditorium exploded in an electronic clash of instruments.

The brass section of Brass Construction featured Mickey Grudge and Jessie Ward on sax, along with Wayne Parris and Morris Price on trumpet.

Joe Arthur Wong played a mean guitar, with Wade Williamston on bass, and Sandy Billups on congas. Larry Payton's imput on drums could not be missed.

As the group continued to play, one musician's ability and versatility began to dominate the show, Randy Muller, the acknowledged leader of the Brass Construction, played keyboards, timbales, flute, percussion and even sang vocals.

All the music is composed by Randy Muller. All the arrangements were done by Randy Muller. This man is clearly the creative source of Brass Construction, and the key to its future success.

The show at the Calvert Center ended with "Movin On," and the crowd shouting for more. The response seemed to be more from frustration than excitement. Brass Construction hadn't remained on stage as long as the other acts that evening, (Chant and Mr. Magic) and really offered nothing new to take home with you.

They returned to the stage, and broke into "Changing Times" again. Those who just wanted to dance didn't seem to mind, but most of the audience began to leave on the final notes, and lost interest in a second encore.

At least the security people on duty were relieved to see this. The full moon had brought out restless teens-boppers and juvenile delinquents who caused the kind of distractions that so often have kept mature audiences from concerts. Spectators do not pay hard earned money to see hoodlums, crashing exits and breaking into vans.

Brass Construction should develop new material for future concerts before they go stale. There's talk of a new album in the fall, and with continual influence from Randy Muller, it too should be a winner.

ROBERTA FLACK highlights her music and her personality, with her songs interwoven with her comments on her past, present, and hopes for the future. Friday, July 16 at 6:30 p.m. on channels 22, 28, 31, 67.

TV Notes

Cicely Tyson will star in "Just an Old Sweet Song," a contemporary film focusing on a black family from Detroit whose two-week vacation in the South leads to some surprising changes in their lives.

The 90-minute "GE Theater" drama will be filmed on location in Georgia and Michigan for broadcast Tuesday, Sept. 14 8:00-9:30 p.m., on the CBS Television Network.

Robert Hooks co-stars as Miss Tyson's husband, and Kevin Hooks and Eric Hooks, sons of Robert Hooks, portray their children. Bea Richard appears as their grandmother.

The special, written by the multi-talented Melvin Van Peebles, is an MTM Enterprises Production. Philip Barry is the producer and Robert Ellis Miller the director.

Miss Tyson won an Emmy for her performance in "The Autobiography of Miss Jane Pittman" on the Network and was honored with the Rosa Parks Award, presented by the Southern Christian Leadership Conference each year to the individual "who has done the most in the struggle to help the suffering poor and bring about justice." She was nominated for an Oscar for her performance in "Sounder," and has appeared in other motion pictures, including "The Heart is a Lonely Hunter." "The River Niger" and "Bluebird."

Robert Hooks, founder of both the Negro Ensemble Company in New York City and the Black Repertory Company in Washington, D.C., has extensive theater credits, including roles in "Hallelujah, Baby!," for which he received a Tony nomination, "Raisin in the Sun," "A Taste of Honey," "Happy Ending," "Dutchman" and "The Blacks."

Bea Richards was nominated for an Oscar for role as the mother in "Guess Who's Coming to Dinner." Some of her other films were "In the Heat of the Night," "The Great White Hope," "The Miracle Worker" and "Hurry Sundown."

Kevin Hooks appeared in "J. T." on the CBS Television Network, and he and his brother Eric appeared with Miss Tyson as her children in the Academy Award-nominated "Sounder."

Melvin Van Peebles has had success as a composer, director, novelist and playwright ("Ain't Supposed to Die a Natural Death," which received seven Tony nominations, and "Don't Pay Me Cheap").

• • •

The new 1976-77 TV season effective September, 1976 has "Good Times" CBS pitted against "Bionic Woman" ABC and "Little House On The Prairie" NBC on Wednesdays at 8 p.m.

"The Jeffersons" CBS are up against "Emergency" NBC and "Holmes and Yo Yo" ABC Saturday nights at 8 p.m.

On Friday nights, "Sanford and Son" NBC fights "Spencer's Pilots" CBS and "Donnie and Marie" ABC at 8 p.m.

• • •

The 5th Dimension were honored a Saturday ago in D.C. at the Sheraton Park - Hotel with a testimonial dinner by Lincoln University Alumni in recognition of their support of black colleges and universities.

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Fred Williamson reports a deal with Italian producer Fulvio Luziano on "Black Fury." Williamson will star, direct and co-produce a film deals with slave revolt. Shooting is planned for September in either Dominican Republic or Kenya.

"Forge Of Freedom," a new musical created in celebration of the Bicentennial by well-known producers Lee Guber and Shelly Gross and author John Allen. is now playing at Ford's Theatre for a six week run, through August 15.

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