The evil dwellers of the Land of Scortch

Are there any good fairies left?

By James Greenberry

"Nothing I've ever done before will prepare anyone for what I'm attempting in my new film," said Ralph Bakshi of his current 20th Century-Fox release "Wizards".

Bakshi, a young man in his thirties, catapulted to the forefront of film cartoonists with his controversial "Fritz, the Cat", "He ay Traffic", and "Coonskin"...which had a lot of black people emitting loud yells of pain.

"Wizards" is for him a departure in style and content and a look at a world pervaded by mysticism and magic and peopled by Wizards, elves and fairies.

"Wizards" is reported to depict a fantasy vision of a future world. A world where the only creatures left, after the holocaust of war are fairies, elves, mutants and of our course two wizards representing the good and evil forces of life.

The good Wizard Avatar, is a cool, letcherous old man whose magic has degenerated to making wine glasses appear in his hand.

The bad wizard Black wolf is evil, enterprising patriach of the mutant world who creates robot assassins and resorts to the use of technology to win his war against the forces of good.

Blackwolf gains the upper hand in the continuing struggle by introducing the ultimate weapon of that time, propaganda films of Nazi Germany.

Avatar, must find a way to defeat his brother and save the world of good elves and fairies. The movie is a subtle commentary on the violence shown daily on TV and in our movies today.

The movie was entertaining and scary because it makes us realize the kind of influence TV and movies have on us today.

There were children in the theatre.

The children in the audience seemed to react to "Wizards" the same way they do at their regular Saturday morning shows. This pix is rated R and parents ought to exercise greater parental guidance.

The fairies entertain Eleanor with one of their production numbers.

More . . . more

The grand opening of the new Performing Arts Center is Sunday, March 6 from 4-6 p.m. at 101 S. Mount St., in Union Square. It's part of the Urban Services Cultural Arts Project. Call 276-4646 for classes in drama, arts, ballet.

Marilyn McCoo and Billy Davis Jr., the recording duo who split a year ago from the Fifth Dimension and recently won a Grammy Award will star on their own CBS variety show this summer. If they are successful, you'll see them on the lineup of new shows this fall.

Clean Blockers at Pride concert

AFRO Clean Blockers went to the Charlie Pride affair at the Civic Center last Saturday night. Tickets were provided by the Amoco Oil Company. Everyone who attended enjoyed the show. Most of the Clean Blockers attending were from the 1976 top award winning block, 1709 N. Montford Ave., Mrs. Dolores Fields, Captain. Others were from the sister block, 1800 N. Montford Ave.

By Ida Peters

'Anna Christie' is about changing

"Anna Christie," the Eugene O'Neil play starring Liv Ullmann which opened a pre-Broadway run at the Mechanic Theatre this week is about changes . . . the changes a man and woman must make in order to truly love and be loved.

The man is a sailor with a girl in every port and the woman is a prostitute who has never loved any man.

Liv Ullmann plays Anna, daughter of Chris Christopherson, a Swedish sailor who has roamed the seas for 50 odd years. Robert Donley is a convincing old man who blames the sea for abandoning his wife to die alone in Sweden; his sons to drown. Anna, the only child is sent to relatives in Minnesota.

She lives a life of farm drugery, is raped by her young cousin and ends up a prostitute in St. Paul, Minn.

As the play opens in a New York saloon in 1912, Anna is visiting the father she has never seen for the first time. She's just out of jail and a prison hospital and thinks he's a janitor in an apartment building when in fact he's a captain on a coal barge.

By the time she meets her father, the audience already knows she is not the apple cheeked farm girl he is expecting.

The changes occur in Anna as she spends 10 days at sea on the barge with her father on a trip from New York to Provincetown.

She falls in love with the sea, and for once in her life finds inner strength, peace, and a sense of family.

They rescue the survivors of a ship wreck and the lusty sailor John Lithgow (Matt Burke) enters Anna's life.

They fall in love and how they solve their inner problems, is the meat of the play. After all what prize is a sailor who has a girl in every port; is he any different than a woman prostitute?

That's why "Anna Christie" is about changing. Anna's cries are "can't you see I have changed?"

His swear on this cross brought the biggest laugh of the night when he realized she was not Catholic" and the swearing on the cross was meaningless.

Liv Ullman is at the top of her career at the moment with an Academy Award nomination for Ingmar Bergman's film "Face To Face."

This film on the many faces of marriage has a similar parallel to her new book "Changing" the story of her five-year marriage to Bergman.

"Changing," chosen as the February selection by the Book-of-the-Month Club is about her love-hate relationships and how she changed to face the loss of her husband to work and another woman.

Liv Ullmann

Liv Ullmann is stunning and compelling in the role of Anna. Mat Burke is adequate as the sailor but he throws the character off with his strange hand mannerisms.

The play is too long, almost three hours with a 35-minute Act Four.

"Anna Christie" would be even stronger theater if director Jose Quintero would speed up the action.

The ending of the play reminds me of the breakup of Labelle and the group after putting out their last album "Chameleon" (meaning change) from which the hit record is "Isn't A Shame." The lyrics are:

"And how it is that two people,
Who plan together
Make a life together
Sometimes end up on their own
Isn't it a shame.

'Feeling' Good open March 8

The Cultural Arts Project Urban Services Agency is bringing The National Theater Company's production of "Feelin' Good" here on March 8 at 7:30 p.m. at Dunbar Community High School Auditorium, Orleans St. and Central Ave.

Cultural Arts Project is offering this musical free to the public but, tickets will be necessary for admittance. To make reservations call 276-4646.

The musical is a tribute to the black entertainer in America and covers the period from the transplanted, African rhythms and singing which were so much a part of the life on Southern plantations through the minstrel shows and the beginnings of dixieland jazz, through the black vaudeville show life and the black Broadway Show life to the pulsating and mind-bending explosion of today's rock and roll super stars.

Producers Barry and Fran Weissler have chosen a young and talented team to create this tribute to the black entertainer in America. Robert Alpaugh directs.

Alpaugh is a seasoned veteran of the stage with more than 35 productions behind him ranging from stock to regional as well as university theatre including "The Adding Machine," "The House of Blue Leaves," and Godspell."

Author Sean O'Malley has written four NTC productions: "The Age of Shaw", "A Connecticut Yankee in King Arthur's Court," "Oliver Twist," and "Celebration USA!"

Ron O'Neal hurt

Ron O'Neal is reported to have suffered a freak accident while filming "Don't Call Me Boy" in Baltimore around Feb. 21.

Pauline Brooks fashions where clothes have been loaned for the female star Sheila Frazier reports that the Herman-Leitch Company said production had been suspended due to Ron's illness.

J. F. Theatres, where daily rushes were being shown, report that the production company had notified them on Feb. 21 that they would start again in three weeks.

'Don't Call Me Boy" originally was scheduled to be completed here in Baltimore by Feb. 25.

A check with Shelia Frazier in New York reveals that the company is due back in Baltimore Sunday.

She reports she has spent her time with her young son, Derek McKeith and treated him to the Broadway show "The Wiz."

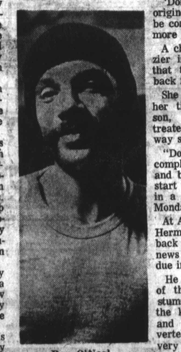
"Don't Call Me Boy" has completed the graveyard and bar scenes. They will start on the brothel scenes in a Bolton Hill Mansion, Monday.

At AFRO presstime, Gary Herman, the producer was back in Baltimore with the news that Ron O'Neal is due in town (today) Friday.

He says that during one of the fight scenes, Ron stumbled backwards into the knees of some extras and cracked two lateral vertebrae. The injury was very painful and Ron had to stay quiet and rest for three weeks.

Filming is being rescheduled for Monday with many of the strenuous scenes to be shot last. The pix has two more weeks of shooting.

Herman says that during the past three weeks they have been looking at the rushes in New York and the material looks very good.



Ron O'Neal
Hurt small bones in back

TV-RADIO TUBES
COMPLETE LINE OF PHONOGRAPH NEEDLES
$2.00 (TUBES CHECKED FREE)
WE REPAIR PORTABLE TV'S
RELAY ELECTRONICS
311 S. BROADWAY • PHONE 675-0589
Open 9 a.m. to 6 p.m.—Sat. till 7 CLOSED THURSDAY

XXXXXXXXXXXXXXX
"DIARY OF A SWINGER"
PLUS "DINAH EAST"
NORTH AVE. CINEMA
NORTH & CHARLES — PHONE 837-8335
FIRST SHOW STARTS AT 10 AM MON. — SAT.
1:00 PM ON SUNDAY

APOLLO HARFORD AVE. at OLIVER ST.
ONE WEEK Starting WED. MARCH
BEFORE 'ROOTS' THERE WAS 'SLAVES'
"You bought me for $650...but you don't own me!"
For the slave—courage knew no chains—For the master—desire knew no color in the savage world of the Old South!
"TOGETHER BROTHERS"
Stephen Boyd · Dionne Warwick · Ossie Davis
SLAVE

THE SHOCKING. THE TERRIFYING. THE UNBELIEVABLE!
SEE
THE DEFLOWERING OF THE TEMPLE VIRGINS...
TRIBAL COMBAT BETWEEN HUSBANDS AND ADULTERERS...
THE GOLDEN BAPTISM...
ABORIGINAL HEADHUNTING...
THE FRENZIED RITUAL OF THE TOTEM...
RITES OF BLOOD...
INCREDIBLE PSYCHIC SURGERY...
THE MODERN PHALLUS CEREMONY...
BLOOD SACRAMENTS...
MONDO MAGIC
MORE SHOCKING THAN "MONDO CANE"
PLAZA ASSOCIATES PRESENT "MONDO MAGIC"
A RIZZA AND CANNI PRODUCTION PRODUCED BY ALFEO AND ANGELO CASTIGLIONI
DIRECTED BY ALFEO CASTIGLIONI · MONDO GUERRINO SOUND · PROFESSIONAL COLOR · A PEPPERCORN AND MONARCH RELEASE
HIPPODROME THEATRES 12 N. EUTAW ST. • LE. 9-4775
BARGAIN HOURS $1.50 Mon. thru Sat. before noon (except Holidays & Preview Days)

MANY MEN RETURNED HOME FROM THE CIVIL WAR TO FIND ONLY THE BATTLEGROUND DIFFERENT. THE CAUSE THE SAME...
"KILL IN ORDER TO HAVE PEACE"
THIS IS THE STORY OF ONE OF THESE MEN.
JOSHUA
FRED WILLIAMSON
NEW
PG
BARGAIN HOURS $1.50 Mon. thru Sat. before noon (except Holidays & Preview Days)

O.J. Simpson and WARREN OATES
The Cassandra Crossing
Double ACTION! Two Hard-Hitting Films!
And PETER FONDA WARREN OATES RACE WITH THE DEVIL
R
MAYFAIR 508 N. HOWARD ST. • JF 9-7128
BARGAIN DAYS $1.50 MON. THRU SAT. BEFORE NOON (except Holidays and Preview Days)

Little Esther is a big girl now

For a long time, Esther Phillips was known as "Little Esther," a name she acquired in the early stages of her career. How a grown woman like her could ever be called "Little Esther" for so long is beyond comprehension. She was as much a woman in her depth and richness of feeling as she is a singer. All you have to do to convince yourself of that fact is see her on stage, expressing all this burning passion in her songs, becoming so utterly beautiful that people in the audience seem mesmerized. Very few artists can command this kind of attention — Judy Garland could, so did Edith Piaf, the original chanteuse.

It is in a sense, ironic that "little" Esther should comment, somewhat bitterly, that "I missed most of the fun of being a teenager." But at a time when little girls play with their dolls and learn how to become attractive, Esther was already making a living, singing in the band led by Johnny Otis.

She was born in Galveston, Texas, and grew up in Los Angeles. Her singing career began at the age of six in a Sanctified Church, and she became a professional performer at thirteen, after winning an amateur contest at Otis' Barrelhouse Club in the Watts section of Los Angeles.

Esther got her first hit record when she was fifteen. "One day," she recalls, "Otis was leaving to record with the band, and I decided to go with him.

He was under contract with Savoy Records, then. Those were the days of the 78s, and they had to do four sides. It turned out that they were a side short. Johnny sat down and wrote a song about some lady bears in the forest. We only had time to make one take, and I sang it with a guy named Mel Walker."

"Double Crossing Blues" sold over a million copies, and helped establish "Little Esther" across the country. That was in 1949, and Esther was promptly signed to Savoy. Other hits followed during her three-year association with Otis, and by the time the band broke up, she had become a full-fledged star.

In 1963, after a temporary eclipse during which she spent three soul searching years in Houston with her father, her career at an almost standstill, Esther signed up with yet another obscure label, Lenox Records. Her first single, "Release Me," was a country music song. It became her biggest hit up to that time. When Lenox, on the verge of bankruptcy, was sold to Atlantic Records, Esther followed. Her first album for her new label, "And I Love Him," recorded in 1965, so impressed John Lennon and Paul McCartney that they invited her to appear with them in a series of BBC-TV specials.

In 1973, Aretha Franklin added a personal touch to the recognition which has been slowly catching up with Esther; when the National Academy of Recording Arts and Sciences gave her a Grammy Award for the "Best R/B Performance by a Female Vocalist," she rose and told the gathering that Esther, who had also been nominated, deserved the Award more than she did. The following day, in a moving, simple, and unprecedented gesture, she gave her Award to Esther.

This attitude toward singing is perhaps indicative of Esther's overall approach. She won't compromise herself or her talent. The pay off, though, is greater.

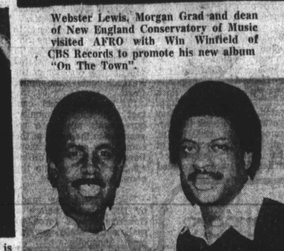
Esther Phillips is one of those singers whom once you hear, you never forget. Her voice has a raunchy fullness which compares with the best gospel singers; a boldly swinging quality which testifies to the influence of those singers who came from balladblues or big band swinging traditions. She can handle any kind of material that comes her way because she is a stylist, a distinction of some importance.

Esther Phillips is one of the truly great interpreters of feeling, a stylist who has already demonstrated her ability to take her place besides those whom we must consider to be truly great exponents of the human voice.

Vernon Sharpe and Maureen Smothers, below, are featured dancers on Dulaney Senior High Performing Arts Show, Friday, March 4. Show host is Bill Myers.

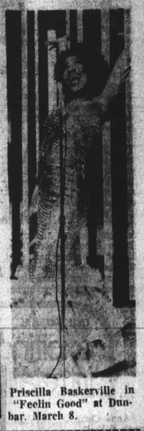
Ed Berry, a multi-talented performer and a staff employee, directing the Arena Players production of "It's Showdown Time" through March 13.

Man's Theory with Kala at Monument, Union Hall, tonight, Friday.



"Goodbye Charlie" is now playing at Bolton Hill Dinner Theatre. Above, Patty Ruth Bayley.

Webster Lewis, Morgan Grad and dean of New England Conservatory of Music visited AFRO with Win Winfield of CBS Records to promote his new album "On The Town".



Priscilla Baskerville in "Feelin Good" at Dunbar, March 8.

Slave . . . gets down to the roots!

By Frederick I. Douglass

Slave is an exciting new powerhouse group from Dayton, Ohio that is out to wrap chains around your mind with tunes like "You and Me," "Slide," "Party Hardy" and other wickedly hip jams from their brand new album on the Cotillion label.

Titled "Slave," the album features some of the slickest, and most highly polished professional cuts that I have heard in many a moon from a brand new, untried and untested group. The members of Slave have their program totally together and will undoubtedly be one of the hottest virgin acts of 1977.

Although the sound of Slave is at times reminiscent of the Ohio Players, Commodores, Brass Construction, Mass Production and a few other killer groups, listening closely to the album soon reveals that the group has managed to synthesize many of the trends currently popular in music to form their own, unique and enslaving sound.

The members include Mark Sicks, guitar, Tim Dozier, drums, Steve Washington, trumpet, percussion; Carter Bradley, keyboards; Orion Wilhoite, saxes; Thomas Lokett, saxes; Floyd Miller, trumpet and trombone; Danny Webster, guitar and Mark Adams, bass. Most of the members of Slave croon on each tune.

Slave is a mean group! Just listen to the interplay of the brass and reed instruments laying down riffs contrapuntual to the pulsating bass and polyrhythmic drums as the group down to the roots on "You and Me," a moving tune that will have you thinking about Brass Construction. As you get into this jam and dig on the solos, you will soon realize that Slave has some terrifying guitar players in the ranks. This is dancing music of the highest calibre. But it is only the beginning of an album chock full of fireworks.

Slave keeps on kicking as it gets down on a relatively mellow jam entitled "Love Me" which is an excellent composition but not the best tune on the album. The tune that has the greatest Top-40 potential is a jam called "Screw Your Wig on Tite," a pounding funtime cooker that is right on time with a lot of the songs that are getting heavy earplay from black oriented radio stations. The album's only ballad "The Happiest Days" is decent, but not a blockbuster. The killer tracks on the LP are "Party Hardy," "Slide," and "Son of Slide."

By Bob Matthews

The realization dawned on me the other day that jazz is enjoying a great resurgence in our area.

Between Baltimore and D.C., it is possible to hear good jazz almost every night in the week.

For example, The Heath Brothers, with Stanley Cowell, are appearing at Blues Alley in Georgetown. They close out Saturday March 5 and are followed on Monday by Earl Fatha Hines with Marva Joie.

The Cellar Door, also in Georgetown is presenting Lonnie Liston Smith with Michael Franks through Sunday.

Arthur Prysock, along with Esther Phillips and Stanley Woodruff, are in concert in Constitution Hall Sunday, March 13.

Beside the concerts in the mini-theatre in the Civic Center, the main jazz showcase in Baltimore remains the Sunday afternoon concerts of the Left Bank Jazz Society.

Had associated N.Y. Quartet with avante garde third stream music, not realizing that it had changed direction.

Prime anchor of the group is Roland Hanna, who proved to be a pianist who can stomp down when he feels like it.

On the whole, his playing can be classified as a cross between the right hand work of Ahmad Jamal, and the left hand dynamics of Errell Garner.

After this ability to get funky and swing wildly, and you've got a foot patting session that starts building from the very first chord and never lets up.

Have gotten to expect the current crop of bassist to display five fingers and keen musicianship, and wasn't disappointed.

George Mraz fits the category perfectly, and easily captivated the audience with his work...which included solo riffs.

Richard Pratt was the drummer of the old school. It was obvious that he enjoyed his work, for he never stopped smiling during the four hour set.

Pratt used sock cymbals, and flashy intricate stick work to propel the quartet. Best of all, he was never overbearing.

Greg Herbert was on reed instruments. His playing was adequate but not especially brilliant.

Big surprise of the outing was the presence of the vocalist with the group.

Her name is Rickie Boger and she had that old-fashioned blues-shouter quality.

All in all, 'twas a smooth swinging concert. Frank Wess, who usually plays with the group was absent, but in truth...was hardly missed. Next week Sonny Stitt.

* * *

The Edwin Booth Theater's mid-season production, Frank Gilroy's "The Sugland Was Roses" opens March 9 under the direction of Michele Nelson in BelAir, Md. Performance dates fro this Pulitizer Prize winning drama are March 9-13 and March 16-20.

More . . . more . . . more

Visitors in our office this week were Webster Lewis now with CBS Records who has a new album, "On The Town".

Webster is now Assistant Dean of the New England Conservatory of Music. A 1965 grad of Morgan, he is a founding member of Iota Phi Theta Fraternity which now numbers 5,000 men across the country. He's the son of Virgie Lewis and Webster Lewis Sr. His uncle is Clarence Henderson. Clarence's son Bruce is a senior at the New England Conservatory, a talented musician.

Watch Webster Lewis. He'll soon be working with Quincy Jones . . . perhaps on "The Wiz."

* * *

Also in for a pop visit, Ted Pendergrass with his album by the same name. He was formerly with Harold Melvin and the Blue Notes until 1975.

* * *

The Dramatics will be on the bill with Natalie Cole headlining at the Capitol Center this weekend.

Don't miss "An Evening with Diana Ross" this Sunday, March 6.

The Arena Player's "Possible Dream" is Tuesday, March 15 with a showing of "Showdown" at 8:30 and cocktails at 9:30 p.m.

Sunday, March 6 at 3 p.m., Dr. Herbert Frisby will be honored at the Maryland Historical Society.

Coming to town next week for rehearsals will be Claudia McNeil to star in Leslie Lee's "First Breeze of Summer" opening at Center Stage, March 11.

The cast of "Selma" had to bid leaving town after Bishop Willis and the Crusade for Christ had to close the play at the Civic Center for lack of business and a loss of nearly $100,000. Tommy Butler the producer was having a hard time at AFRO press time trying to get his scenery and costumes from the Civic Center.

Silver Eagles banquet Sun.

The Silver Eables Junior and Bugle Corp is having its first banquet, Saturday, March 5 at the Greenmount Recreation Center from 6:00 to 8:30 p.m. The Director is Mrs. Mary Sue Johnson; assistant director is Mrs. Cora Smith.

Most Clean Blockers remember the group from the summer Awards ceremony where they played. Most of the youngsters are Clean Blockers. The Silver Eagles do a marvelous job and they certainly deserve this banquet.

capital centre
DIMENSIONS UNLIMITED, INC. PRESENTS
TONIGHT-9 P.M.
NATALIE COLE
THE DRAMATICS
FACTS OF LIFE
ALL SEATS RESERVED $6, $7, $8
Sat., March 19, 9 P.M.
SANTANA
General Admission—Festival Style
$6 IN ADVANCE—$7 DAY OF AFFAIR
Add 50 cents SERVICE CHARGE TO PRICE OF TICKETS SOLD AT MECHTS PENTAGON, TICKET SERVICE AND DIMENSIONS TRAVEL OFFICE.
AT MECHTS, DIMENSIONS TRAVEL TICKET OFFICE! 1911 K ST., NW, PENTAGON TICKET OFFICE, ART YOUNG'S, SOUL SHACK, ERNIE'S RECORDS, RECORD RACK, AND AT CAPITAL CENTER BOX OFFICE, LANDOVER, MD. THE CAPITAL IS LOCATED ON THE CAPITAL BELTWAY EXIT. 32E or 32F. NO PERSONAL CHECKS ACCEPTED. FOR INFORMATION CALL 336-7200.
BALTIMORE CIVIC CENTER
Sun., March 13, 8 P.M.
RUFUS
THE BAR-KAYS
And Brick
ALL SEATS RESERVED $5, $6, $7 TICKETS ON SALE AT TICKETRON, BALTIMORE CIVIC CENTER, MODERN MUSIC AND RECORD RACK.

Club CASINO
1517 PENNA AVE.
PROUDLY PRESENTS
RCA RECORDING ARTIST
Bill Harris
AND THE
Bill Harris Quartet
DIRECT FROM MR. HENRY'S ON CAPITOL HILL IN D.C.
Appearing FRI.-SAT.-SUN.
BILL HARRIS, BALTIMORE BORN, RECORDED THE THEME TO "UPTOWN SATURDAY NIGHT" FOR WARNER BROTHERS' PICTURES.

THE LEFT BANK JAZZ SOCIETY
Presents
JAZZ CONCERT EVERY SUNDAY
5 TO 9 P.M.
THE FAMOUS BALLROOM
1717 N. CHARLES ST.
SUNDAY, MARCH 6, 1977
The Amazing
SONNY STITT
and his QUARTET

MOTEL DRAKE
North Point Rd. & Pulaski Hwy.
(1 mile east of New Motel and around corner from Dixie Diner)
Day Rate $9.00
Also Free Gift
Curious ?
Call 485-9600

TELL US WHAT YOU WANT TO SEE ON PUBLIC TV!
Tune in at 2 p.m. Saturday and Sunday March 5 and 6 for a digest of programs for 1977 purchase.
Send your recommendations to:
VIEWER'S CHOICE '77
Maryland Center for Public Broadcasting
Owings Mills, Maryland 21117
TV 22·28·31·67
MARYLAND CENTER FOR PUBLIC BROADCASTING

BALTIMORE CIVIC CENTER
TUES. MARCH 15 thru SUN. MARCH 27
ALL NEW 10TH YEAR
RINGLING BROS. AND BARNUM & BAILEY CIRCUS
Produced by IRVIN FELD and KENNETH FELD · Staged and Directed by RICHARD BARSTOW
MARCH A.M. P.M. P.M.
15 TUES. 7:30
NEWS AMERICAN NIGHT $2.00 OFF ON ALL TICKETS
16 WED. ..... 4:00* .. 8:00*
17 THURS. ..... 4:00* .. 8:00*
18 FRI. .... 10:30* 8:00*
19 SAT. .... 11:00* .. 3:00 .. 8:00*
20 SUN. ..... 2:00 .. 6:00
MARCH A.M. P.M. P.M.
21 MON. .... NO PERFORMANCES
22 TUES. .. 10:30* 7:30*
23 WED. ..... 4:00* .. 8:00*
24 THURS. ..... 4:00* .. 8:00*
25 FRI. ..... 4:00* .. 8:00
26 SAT. .... 11:00* .. 3:00 .. 8:00
27 SUN. ..... 2:00 .. 6:00
* CHILDREN UNDER 12 — $1.00 LESS THAN ADULT PRICES
* SPECIAL SCHOOL PERFORMANCES. (All Seats $3.50)
All Seats Reserved $3.50 - $4.50 $5.50 - $6.50 Tax Included
TICKETS NOW ON SALE AT:
• BALTIMORE CIVIC CENTER BOX OFFICE (Use Bank Americard or Master Charge at Box Office) • ALSO at ALL TICKETRON OUTLETS • FOR TICKET INFORMATION CALL (301) 332-1767 • GROUP SALES INFORMATION CALL 523-4741
MAIL ORDERS NOW!
RINGLING BROS.-BARNUM & BAILEY CIRCUS
Civic Center, 201 W. Baltimore St.
Baltimore, Maryland 21201
DATE _____ Mats. ☐ Aft. ☐ Eve. ☐
Number of adult tickets _____ at $ _____ per ticket $ _____
Number of child tickets (UNDER 12 YEARS) _____ at $ _____ per ticket $ _____
Total Amt. of Check or Money Order $ _____
NAME _____ (PLEASE PRINT CLEARLY)
ADDRESS _____
CITY _____ STATE _____ ZIP _____
MAKE MAIL CASH! Make check or money order payable to Ringling Bros. Circus. Enclose self addressed, stamped envelope. BSS 2-27