Ingmar Bergman's amingly beautiful and inful new movie Autumn Sonta" opens days at area theatre. It's out a famous mother d her neglected plain daughter.

Ingrid Bergman gives a asterful performance as e aging career woman d concert pianist who r her life has regulated r children and husband n the back burner while he pursues other loves in distant places.

Liv Ullmann, plays her daughter, Eva, who has crippled herself emotionally growing into a bitter woman who hates her mother and envies her at the same time.

Unconsciously, she has never been able to verbalize her hate and bitterness. ... both mother and daughter masking their feelings with banalites.

New movies 'Autumn Sonata'

Bergman and Liv Ullman

The circus is coming... Spring not far behind

By Ida Peters

Hear ye! Hear ye! Ladies and gentlemen and children of all ages, the 109th Annual Ringling Brothers, Barnum and Bailey Circus is coming to town and you can bet your bottom dollar that the dregs of winter will soon be gone.

In this issue, youngsters may enter our Circus Coloring Contest and win 10 free tickets to AFRO Night at the Circus, Thursday, March 15 ... and be head Clown for the Night.

There's a contest for AFRO Newsboys. See the ad in this issue. Newsboys have only to increase their serves each week to win free Circus tickets for the same night, Thursday, March 15.

THE JACKSON, due here at Painters Mill soon, are on a major world tour throughout Europe, Africa, Asia, Audi Arabia.

When they arrived in England at the start of their United Kigndom tour, they ran into that great British pastime, strike action. They ran into a picket line and threats by local municipal workers in disppute with city employees and were faced with no electrical power. The BBC-TV workers who arrived to set up a special filming refused to cross the picket line. The live show ent on. The Jacksons are currently in Switzerland, where the will tape the "Snow Time Special" to be aired throughout Europe for Christmas 1979. Th special will co-star Donna Summer, Cliff Richard and Abba.

The Jackson will be at Painters Mill, April 6-7.

The renowned photographer, James Van Der zee, 92, wore a tuxedo and a red carnation; his wife Donna, 32, pale peach and gold jewelry when he and 16 others were honored by the National Caucus for the Black Aged at the Washington Hilton. He said he met his wife when a friend drove them around N.Y. in a white Mercedes sports car. They were married last June. A reporter wrote about Van Derzee in a local daily recently and referred to his as a "negro" using the derogatory term they use back in the 1930's.

The 11th Annual Cultural Awards Dinner of the Recording Industry Assn. of America is scheduled for March 20 at the Washington Hilton. Marilyn McCoo and Billy Davis J. are the performers.

The RIAA will pay special tribute to the role of blacks in the development of music and disks.

B.B. King left the this past Wednesday (Feb. 28) on a four week Soviet tour making him the first major blues artist to tour the Soviet Union. King and his backup musicians will be one of the official American cultural groups to tour the Soviet Union this year under the current U.S.-U.S.S.R. Exchanges Agreement.

Showgirl Jacqui Shannon is one of the bevy of beautiful showgirls in 109th Rigning Bros. and Barnum and Bailey Circus.

THE DOUGLAS High School Class s of 1929 will celebrate their 50th anniversary on on March 31. President of the class, Tom Hawkins will fly home from California. Teachers Nellie Buchananan and Edna Over Gray are among the many to be honored. More than 50 persons are participating. Marvelous! Call Mary McPherson on North Avenue for details.

On Sunday, March 4, IMPETUS will give a lecture-demonstration, "Dance is a Movement is Life is Dance," at Baltimore's Waxter Center for Senior Citizens at 1:30 p.m. The performane is free and open to the public.

'T'Aint true'

Mrs. J.F. Drake, widow of the late president of Albama A & M College, is furious at the portrayal of her hubby in "Roots 2." The only thing that's true, she says in a national news release, is that Simon Haley came to A & M to teach in 1930, an d his wife died a few years later.

D.C. Notes

Program director Vashti McKenzie, at Radio Station WYCB in D.C. (formerly WOOK) initiated a series this month honoring gospel pioneers and living legends.

Every hour WYCB features vinettes of such gospel greats as Mahalia Jackson, The Ward Singers, Bessie Griffin Alberta Walker, Inez Andrews et al. Audience response has been sensational from persons who remember the greats from their live concerts and young people who have never heard of them. Mahalia Jackson's biographer, Laurraine Goreau who has just written a new book "Just Mahalia Baby" was another who responded enthusiastically.

The Jerry Butler-Peaches and Herb Concert, snowed out at Constitution Hall, has been rescheduled for March 3. Herbie Hancock-Sarah Dash, March 18; Peabo Bryson and Phyllis Hyman, March 24 at same place.

Eartha Kitt is now playing thru March 4 at WAAAY-Off-Broadway in D.C. The Kool Super Nights Show starring Sarah Vaughn, Mel Torme and Gerry Mulligan, March 19 at Kennedy Center. "The Wiz" returns to the National Theatre starring Renee Harris.

Coming March 7 thru 19 at the new Terrace Theatre of the Kennedy Center, "Miss Truth", starring Glory Van Scott and the Louis Johnson Dance Co. Based on the life of Sojourner Truth, the script, music and lyrics are by Ms. Scott and directed and choreographed by Louis Johnson.

Afro Week at Catonsville

Catonsville Community College on Rolling Road is celebrating Afro-American Week. This past Thursday, Nigerian-inspired artist Yvonne Everett presented a mini-workshop on fabric painting and slide show of her works. Tonight (Friday) at 8 p.m. Olufunimalayo Dance Company will perform followed by a reception in the Theatre Lounge. African food will be on sale; costumes will be shown and a question and answer period is scheduled.

'No Place' at Dundalk

Dundalk Community Theatre's production of Charles Gordone's pulitizer prize winning play "No Place To Be Somebody," opens March 9, 10, and 11 at 9:00 p.m. in the lecture hall at Dundalk Community College, 7200 Sollers Point Rd.

The play mirrows the black-white confrontations of the civil rights movement in the late 1950's. Directed by Ben Prestbury, the stage manage in Minnie Dickerson and the cast includes Robert English as Gabe, Charles Ruth as Shanty, Michael Fowlkes as Johnny, Jeanie Weber as Dee, Coryetha Arrington as Evie and Cheryl Epps as Cora.

Also featured, Maurice Poteatas Melvin, Melanie Burlage as Mary Lou, Margaret Hess as Ellen, Mitchell Ferguson as Sweets Carne, Ron Barco as Mike, William Moulton as Judge Bolton and Tom Treciak as Sergeant Cappaletti.

James E. Lewis at Walters

"Africa, the Seductive Lover," a ten-week course on African art, will be offered at the Walters Art Gallery on Thursday evenings at 8:00 p.m. through April 21. The series of lectures will be given by James E. Lewis, director fo the Morgan State University Gallery of Art and Henry O. Tanner Professor of Art. Professor Lewis is an artist, a frequent visitor to Africa, and has lectured extensively on the subject of African and Afro-Aerican art.

This cours is part of the "Explorations in the Walters" program and is funded by the National Endowment for the Humanities. It is free of charge but enrollment is limited so interested persons are urged to call 547-9000, extension 25 to register.

"Africa: The Seductive Lover"

"Africa, the Seductive Lover" will explore both traditional and contemporary African art by looking at Artistic styles and concepts found from Sudan to South Africa. The course will concentrate on the art of sub-Saharan Africa, emphasizing west coast traditions yet giving co sideration to central, eastern and southern Africa. The cultural tribal groups examined will include, among others, the Nok, Ife, Benin and Ashanti peoples. A wide variety of objects will be discussed, such as masks, pottery, jewelry, musical instruments, toys and sculptures.

Professor Lewis will offer a broad yet intensive survey of African art, richly illustrating his lectures with slide presentations. He will discuss the role that archoeology has played in unearthing the African past by recalling his involvement with Owo archaeological project in Nigeria.

Guest lecturer Dr. NEGM+Ed-Dim Mohammed Sherif, director of the Khartoum National Museum, will speak about excavations in egypt and Sudan. Other topics touched upon will include the relationship betwen the land and the culture on the African continent, the role of the African artists in his cociety, airport are in Africa, and the influence of traditional African art upon today's Afro-American artist. "Africa, the Seductive Lover" will provide a valid approach towards understanding the attraction of both the people and the art of Arica.

A selection of art works from the African collections o both Professor Lewis and Morgan State University will be on display in the Walters for study by course participants. In addition, Professor Lewis will provide recordings of African music. Two films will be shown as part of the course: "Ancient Africans" and "the First World Festival of Negro Arts in Dakar."

...And Now A Word

New York — "Roots: The Next Generation" is now history. Lightning certainly did not strike twice, but it was a hit, if not so enormous as the first "Roots." And there were repeated incidents. In Nashville, Tenn. crosses were set ablaze at the office door of the NAACP and at the TV station carrying the show. In Philadelphia, the Nationalist Socialist White People's Party was to hold a rally near Independence Hall to protest the sequel. Nevertheless, the sequel had impact and most agree the acting was exemplary.

Several of Washington's more prominent white historians are rallying to protest the good me of Thomas Jefferson from the 177-year-old story that he had a 38-year affair with Sally Hemmings, his black slave and alleged mistress. They've written to CBS, which has purchased an option to buy the story of Jefferson and Hemmings, and to Viking Press, which will publish "Sally Hemmings" on June 21, asking that the projects be cancelled. The novel is by poet and sculptress Barbara Chase-Robound. The historians claim the story is a slander spread by Jefferson's political enemies.

The Festival Ensemble Society, Frederick Bell, music director, presents its second program in its Festival of Music From Black Composers, Operas, Chamber Music and Oratorio, on March 18 at the Nazarene Congregational Church in Brooklyn, N.Y. Featuring "Down in the Valley" by Kurt Weil, there will be excerpts from "Porgy and Bess." Principals will be Alma Fields, soprano; Leo Michel, tenor; Harold Peaks, baritone; James Hall, baritone; George Harewood, baritone; James Gerald, baritone, and Rusell Goodine, tenor.

Met Opera star Leontyne Price had to cancel a performance for the first time in 16 seasons when she couldn't sing the title role in Richard Strauss's "Ariadne." She had laryngitis. She did appear five days later but not to critical acclaim.

In Atlanta, Ga., officials of the NAACP and ACLU have urged the city to "terminate" the cable TV franchise of Inner City Communications Inc., which is partially owned by businessman Jesse Hill. In a letter to City Council a development committee chairman James Bond, State Senator Julian Bond, of the Atlanta NAACP, and former State Rep. Clint Deveaux of the ACLU charged that Hill and other owners of Inner City had "totally failed" to carry out any provisions of the franchise.

"Black Odyssey," the new travel and leisure magazine aimed primarily at middle and upper income Blacks, is spreading its wings. Thomas A. Johnson, of the New York Times, who is Advisor to publishers Ella and Henrietta Ferguson, has a timely feature in the February issue: "Carnical Time in Trinidad." There's also one by Ernest Holsendolph on "Atlantic City," today and past days. The March issue will highlight Senegal - Gateway to "Roots."

WABC-TV's westherman, Spencer Christian, always brings his baby son in on his Saturday 6 p.m. show and the kid waves goodbye on camera at show's end.

Ralph Watkins, once owner of such jazz clubs in NYC as Basin Street West, Basin Street East, Lower Basin Street, Kelley's Stable and The Embers, died in Chicago at the age of 72.

Congressman Charles B. Rangel and Parks Commissioner Gordon J. Davis, held a reception and viewing of "Selected Works by Black Artists" from the collection of The Metropolitan Museum of Art, commemorating February as Black History Month. Reception was held in the Museum's Arsenal Gallery.

NEW YORK (UPI) — A piece of white paper was found resting against the feet of a life-size statute of George Washington in the rotunda of New York's City Hall Thursday Feb.22.

Written in pencil in block letters was scrawled: "Happy Birthday."

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CALENDAR

Theatre

VAGABOND PLAYERS will continue their 43rd consecutive season with Agatha Christie's courtroom melodrama, "Witness for the Prosecution," at the Vagabond Theatre, 806 S. Broadway. Directed by Michael Joyce, the British thriller continues on Fridays and Saturdays at 8:30 p.m., Sunday afternoons at 2:00, through March 4.

Films

WALTERS — "The Baltimore Paris Connection" film series as part of "A Baltimorean in Paris" exhibit, Saturday, March 3, 2 p.m. This program is "Adieu" from the Emile Zola novel starring Anna Mon.

"The Long Search: Orthodox Christianity — The Ethiopian Solution," Central Pratt Library, Sunday 3 p.m.

"Who Are the Disciples?" Central Pratt Library, Monday, 7 p.m.

"New Concepts, Ancient Roots: Pan-Africanism and Global Liberation in Theory," Central Pratt Library, Tues., 3 p.m. Sunset — to 18 Pk.

KROHAN GALLERY — 1205 Grand Hill: "Black History and the Baltimore Community," Sat., 10 a.m. to 3 p.m. Sun., 12-3 p.m. Group tours by appointment.

Music

LYRIC-BSO: — The Single II vocal ensemble will be featured in the Baltimore Symphony Orchestra's Pops series, Sat., March 10 at 8:15 p.m. at the Lyric. Conducted by Larry Constantine, the program features vocal selections from Barnum's "Well Well Story," Rodgers and Hart's "Jumbo," and Gershwin's "Porgy and Bess."

Catonsville, Md. — Marilyn Mentzer, pianist, will give a free recital in the University of Maryland Baltimore County Fine Arts Recital Hall on Sun., March 4, at 4:00 p.m.

HANDEL CHOIR of Baltimore will present its annual Bach festival in the Basilica of the Assumption, 409 Charles Street, Sun., March 4, at 8:00 p.m. The Choir will present the Missa of Giovanni Gabrieli and Heinrich Schutz and will be accompanied by the world renowned Baltimore Brass Quintet.

LYRIC Philadelphia Orchestra series will be presented on Tues., March 6 at 8:30 p.m. Conducted by Russian Maestro Yuri Ahronovitch, the program includes two works by Beethoven: the Overture to "Coriolanus" and the "Symphony No. 7." The concert will conclude with Stravinsky's "Petrouchka" Suite from "Petrouchka."

CCC — Louise McClelland, an instructor at the University of Maryland College Park, will perform a concert at Catonsville Community College on Tues., March 6 at 8 p.m. in the Humanities Theatre, 800 South Rolling Road. The concert is open to the public; admission is free.

Events for Children

Pri., March 2

Dundalk Avenue Branch: Arts and crafts, 3:30 p.m.

Patterson Park Branch: Arts and crafts, 3:30 p.m.

Sat., March 3

Central Library, Children's Department: Preschool story hour, 11 a.m.; Films: "Luke Was There" and "Wreck Raisers," 2 p.m.

Dorothy Peabody Department, 1 East Mount Vernon Place: Black folk tales told by Martha Hill, Pratt Library children's librarian, 3 p.m.

Sun., March 4

Central Center: Films — "The Blue Bike," "The Case of the Sawdust Duck," and "Puss in Boots," 4 p.m.

Pratt Worthington Center: Films — "It's Cat in the Hat," "The Singing Bone," and "How the Elephant Got His Trunk," 3:30 p.m.

Central Library, Children's Department: Film — "Corto's Black Whip: The Invisible Villain," 4 p.m.

TOWSON — A series of films for preschool-age children will be shown at the Towson Area Branch of the Baltimore County Public Library each Saturday, from March 3 through March 22, at 1:30 p.m. Admission to any of the programs is by free ticket which can be picked up at the Towson Area Branch, located at 320 York Road in Towson.

Lectures

WALTERS' Sabric Wars, lecturer in the education department of the Walters Art Gallery, will conduct a three-week session Afro-American campaign quilts for all fifth grade students, at 11 a.m., Sat., March 3 in the main court of the Walters. Courses are bookings, 400 North Charles street.

The Art World

Masks part of daily life in old African cultures

By Charles Hall

The continuing police strike caused cancellation of carnival and Mardi Gras parades in New Orleans. Suburban parades went on as scheduled but with less pageantry and splendor. Thousands of costumes and masks made ready for the big city parades may be thrown away or shelved until next year.

The earliest known masks were no satin, glittering playthings which could be tossed aside so quickly. They go back into prehistory and are tied directly to man's survival. Drawings by Neolithic artists (10,000 B.C.) show men wearing helmet cattle masks during the hunt. The hunters did not wear masks simply to resemble the animals, but also to take on new characteristics and "be" the animal.

Artists also painted cattle images on cave walls and threw spears to "capture" them — while the real hunt went on outside.

In these illustrations, mask and spear were instruments of sympathetic magic, designed to influence the outcome of the hunt.

Man followed the herds to live — and was often killed by his intended prey. So cattle, particularly the ferocious bull, became a symbol of life, death, strength and fertility. This symbol (archetypal) has appeared spontaneously worldwide; and although the bull has now lost his title and reputation of "god, devil, and king," hints of cattle worship remain in parts of Indonesia, India and Africa.

The idea of masked Neolithic hunters moving among the herds is very dramatic. It reminds us that we do not get the full impact of masks when we see them on walls or pedestals in museums.

As powerful as they appear in that setting, the effect is heightened more when a mask wearer is in costume and in motion. Motion is a necessary ingredient of African art.

The best African masks must have been made by professionals, but some communities apparently required everybody to carve masks and learn how important symbols can be put into sculpture form.

At a Yaka initiation camp in Zaire (formerly the Belgian Congo) boys underwent training for manhood in a traditional African society. Part of the training was mask-making, with simple materials: wood, cloth, and fibers.

The most skilled artist received an honorary title for his work. Each youth wore his mask, called "mgala," during the initiation ceremonies, after which all masks were burned and destroyed.

Trees were abundant in the Belgian Congo so the artists became wood carvers. Zaire's many tribal groups (two million people) produced wood sculpture with greater variety of style than most other African peoples.

The sculptures of Zaire were created essentially during the last century. Few of the "older" works date back more than 200 years. Earlier works were destroyed by the Congo's humid heat and by insects.

Masks and their uses were part of everyday life in traditional African cultures. They could, along with staff and stool, symbolize the Chief's authority; or humorously characterize an aging buffoon.

Masks with fertility or ancestor symbols could remind the Zairian viewer of important tribal beliefs about the unborn, the living or the dead. Almost all of the masks have a wood base.

Among the Ruba people, a play is enacted using three royal masks which portray the characters represented as divine founders of the Ruba Culture.

They are literally loaded with ornaments, but what is seen is not the whole story. Hidden beneath beads, fabric and metal are facial features — carefully painted and scarified — essentially another strata of symbols.

The uses of today's mask includes drama for public entertainment. Although carvers produce masks commercially for collectors in Europe and America, the potential for mystery and terror remains in the masks of Zaire.

Several small peepholes instead of two large ones are bored in the eye sockets of a Kuba dancer's mask. This successfully conceals the glance of the wearer.

A Kasai Pende mask, one used in circumcision rites is surmounted by replicas of two knives. It is an extremely small mask and more than a dozen of its type could be stuffed inside the huge Suku mask used in rituals to encourage fertility.

The Suku, not constantly potent, must be periodically stored in secret caves with the spirit to renew its force.

Male and female societies were vital in the lives of Zairian (Congo) people — beginning with initiation camp activities. Special masks identify these societies, sometimes with exaggerated facial features of the tribal group.

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...and all that Jazz

By Bob Matthews

O.K., so we haven't been around for a couple of weeks — but we're back.

Missed out giving our impressions of the Ahmad Jamal concert at the Left Bank Jazz Society's set a couple of Sundays ago, and despite the threatening weather, twas wall-to-wall folk once again.

The audience this time was just a wee bit different, being composed of music lovers in the main, rather than jazzophiles. So, Ahmad madean attempt to appease all tastes.

The first part of the set included such things as "Festival," from his current album, in thich polyrhythmic forms were the basis of the piece.

It became obvious here, that this was a well-rehearsed group, for the interplay between drums and piano were simply exquisite. Payton Crossley was on drums, along with Azredin Weston, conga drums and percussion. Mike Taylor was the bassist.

But, the end of the first set provided some of the music the crowd came to hear. Before the first three chords were played, the murmur then roar began, rof the tune was the familiar "Poinciana."

Admad played it straight at first, stricking fairly closely to the original recording of the tune on the "At the Pershing," album, then the changes began.

The drums began to play in double time, while the bass remained on the strict 4-4 time with accents provided by the conga drums.

It's easy to understand why the variations are necessary, because if you put yourself in the place of the musicians, you can easily see it.

"Poinciana," is a tune that Ahmad and group have probably had to play every night for the past 15 years. And, let's face it, any time you repeat something this often it has to get boring.

Thus, to spice it up, variations are employed. This became much more evident when another Mamal standard, "But Not For Me," was essayed.

During the course of the number, it was done in 4-4, 2-4, 7-8 and 3-4 times, with about four false endings before plunging straight ahead, to the resolution of the final chord. 'Twas effective, and exciting, and displayed the group to its fullest.

On the day of the big snow, LBJS presented the Horace Silver Quintet, which once again drew a capacity crowd.

Horace has discovered where the money is in the music world, for the entire set was a concentrated commercial for recordings issued by the group.

The proceeedings began with "Nicia's Dream," which demonstrated that this Silver group clung to the mold established by Horace over 20 year ago.

Personnel on the set included: J ohn McNeil, trumpet and flugelhorn, Larry Schneider, reeds; Todd Coolman, a newcomer on base, and Baltimore's own Harold White on drums.

Harold was in town durin the holiday hiatus of the Silver group, and spent his time gigging at the Bandstand with various groups.

A lot of the familiar Silver tunes were played, such as "Senor Blues," "Song For My Father," and such, but a lot of new material was introduced.

"Gregory Is Here," a tribute to his newborn son was one of the tunes, which turned out to be played in 9-4 time. However, the piece resistanced for the night was the three-part "African Suite," which occupied almost the entire first set.

Each segment was dedicated to a different African tribe, such as part one's "The Masai," or part two's "Spirit of the Zulu." The Afro-Cuban rhythm was dominat in all of the pieces, with rhythm the basic elements of each.

First segment, for example was in 5-4 times, while the second segment was 6-8. Non musical people had a little difficulty patting their feet to these thythms but the concurrent theme behind each one was a throbbing, drone which continued throughout.

'Twas all quite effective, and of course is available on Horace' latest album, as he repeatedly let us know.

Caught Dizzy Reese down at the Bandstand last week, and must admit it was just a wee bit of a disappointment to us.

Dizzy is a fine technician, in fact, his current album which got five-stars in Downbeat Magazine, is a true blockbuster. But at the Fells Pt. gig, it never quite came together.

Marc Cohen was on piano, along with Steve Novosel, bass, and Bernard Sweetney, drums. A potentient enough rhythm section, and there were flashes of brilliance from Dizzy, then a tapering off into lassiudinous play.

Kinda got the impression that he was rather looking for a funkier sound from the rhythm section, or a more boppish, modal concept; but nonetheless, Dizzy demonstrated that indeed, he can play that horn, but the inspiration was lacking.

Nipsey Russell continues to live in the Henry Hudson Hotel in NYC and the comedian has a poster from his movie, "The Wiz," stuck up in the lobby of the Manhattan hotel.

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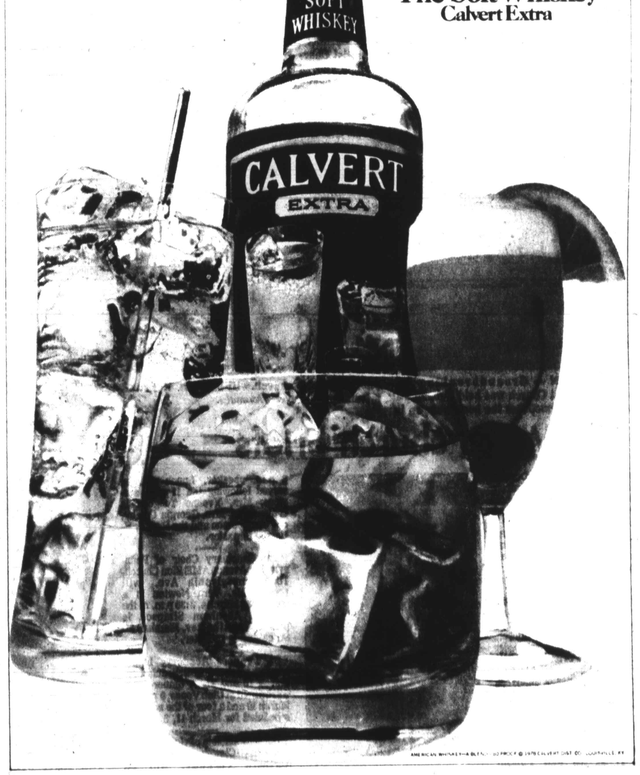

Damita Jo opens Ritz Penthouse

Every seat was filled early and folks were backed down the stairs reminding you of the days of the old Playboy Club.

Wednesday night was the press party to launch the grand opening of The Ritz Penthouse. So many folks showed up that they ran out of Champagne and Hors d'oeuves.

Md Damita Jo was in fine form and is in her element in the intimate glow of the refurbished, elegant supper club.

Lionel Jiggetts opened the show in his own inimitable style then Carlos and his All - Stars took over. They included Hilton Felton on piano; Nathan Page on Fender Bass and Eugene Watkins on drums.

George Collins was M C. Damita Jo opened with "I Write the Song." jumped into "Fats Waller's "Ain't Misbehavin'" with the crowd crying approval and ended with a Sophie Tucker rendition of "Bye Bye Blackbirds" and scat singing.