'Lost and Found' relaxing comedy

"Lost and Found" is a romantic comedy about recently widowed American college professor and his too-hasty marriage to a newly divorced English secretary.

This Columbia flick starring George Segal and Glenda Jackson reunites from the 1973 boxoffice hit "A Touch of Class" is just the kind of lightweight summer fare to take your mind off the gas crunch and a long miserable summer in the city.

If you hate blood, guts, hate, egg and thing settle on "Lost and Found." It's a pleasant way to spend an evening.

"Lost and Found" is set in a French Alps ski resort and then switches to a New England college campus.

Segal plays an assistant professor of English, freshly widowed and desperate to secure tenure. Jackson plays a newly - divorced film production secretary on a ski slopes, winding up with broken legs and injured egos—but their mutual antipathy quickly gives way to love . . . and marriage.

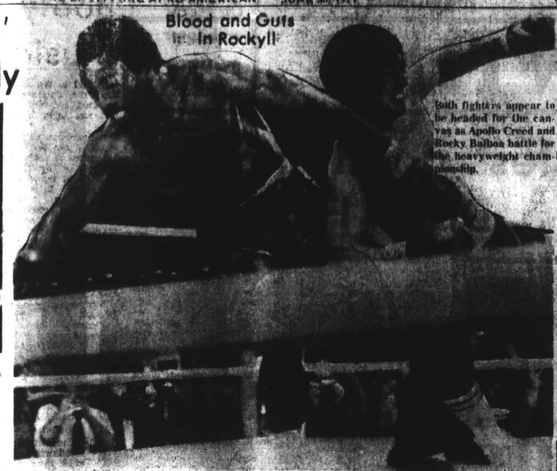
The early sequences of "Lost and Found" give ample opportunity for laughter — real slapstick stuff with Segal and Jackson trying out their

George Segal and Glenda Jackson risk a disco on their broken legs.

plaster casts on the floor of the hotel disco, or hurtling around in wheelchairs.

When they return newly married to America — and George finds himself in competition with his best friend for a coveted tenure slot, and Jackson has to cope with the skeletons of his former marriage, as well as a string of his past extramarital liaisons—the comedy gets wonderfully gritty.

Blood and Guts in Rockyll



Both fighters appear to be headed for the canvas as Apollo Creed and Rocky Balboa battle for the heavyweight championship.

'Nightwing'... bats in the dark

What is it that we fear the most? Is it the dark? Or is it something that waits in the dark?

This time, the things we see in the night are not our imagination.

This time they are the grotesque creatures of the darkest corners of the earth. A primitive left-over. Something that by all rights should be extinct, but by a quirk of nature, lives on... reigning supreme without a natural predator without fear of man.

Somewhere, right now, they are out there. Resting. Mating. Multiplying. Waiting for the light to fade. Waiting to flex their nightwings.

Columbia Pictures and producer Martin Ransohoff explore another dimension of the unknown this summer in "Nightwing," one of the most suspenseful and terrifying films ever made. A motion picture experience that brings to life our most dreaded fears in the terror of the night.

A major Columbia Pictures release, "Nightwing" was produced by Ransohoff and directed by Arthur Hiller. The screenplay, based on the best - selling novel by Martin Cruz Smith, was written by Steve Shagan, Bud Shrake and Smith. Nick Mancuso, David Warner, Kathryn Harrold, Stephen Macht, and Strother Martin star in the suspense thriller.

Charles Rosher, A.S.C., was director of photography and James Vance served as production designer. The musical score was composed by Henry Mancini. Richard St. Johns is executive producer.

'Moonraker' has 007 in space

Once more James Bond, British Secret Service Agent 007 is in action and now at area theatres.

On Feb. 27, 1979 after 26 weeks shooting, principal photography, ended in Paris on "Moonraker" starring Roger Moore as the world's most famous super hero.

At the Pinewood studio in England, the special effects team worked a total of 39 weeks.

The Royal World Premiere at London's Odeon Leicester Square on June 26 followed by "Moonraker's" release across the United States and Canada on June 29 through United Artists, a TransAmerica Company.

Needless to say, the Albert R. Broccoli production, 11th in Ian

James Bond, Roger Moore, struggles to free himself from a giant anaconda.

Fleming's legendary series, and the third to be helmed by veteran British director Lewis Gilbert, is the most ambitious and expensive ever made.

For Bond afficionados everywhere have, understandably, come to expect only the best and Christopher Wood's original and inventive screenplay demanded just that.

No, less than three major Parisian studios Boulogne, Billancourt and Epinay (the latter was used to create the incredible $500,000 space center which historically became France's largest-ever set) were used to house production designer Ken Adams' "miracle" settings. Locations included the ancient canals of Venice, the steaming jungles of Central America and the once - lost city of Tikal, the exotic splendour of Rio de Janeiro, the thunderous waterfalls of Iguacu on the Brazil - Argentine border and — outer space.

The latter was the responsibility of a team of approximately 100 special effects experts working

(Continued on Page 11)

Escape from Alcatraz first rate thriller

Throw together Clint Eastwood, a first - rate storyteller like Director Don Siegal and what do you have? "Escape from Alcatraz, a chiller - diller thriller of a movie.

Baltimore's Tunnel Joe Holmes escaped from the Maryland Pen in 1951, during his way out over a two or three year period using a teaspoon and hiding the dirt down the toilet.

Richard Tuggle, a first-time screenwriter, has based the script on the real life exploits of Frank Morris, a convict who fled Alcatraz with two buddies in 1962 and was never heard from again. Tunnel Joe, got caught and spent 13 years on a hard cold concrete floor in isolation.

How do a few unarmed, heavily guarded men break out of a maximum security fortress surrounded by the treacherous waters of San Francisco Bay?

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2nd Balcony	$ 9.50	$10.50	$ 7.50	$ 8.50

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Don White, WRAL Radio

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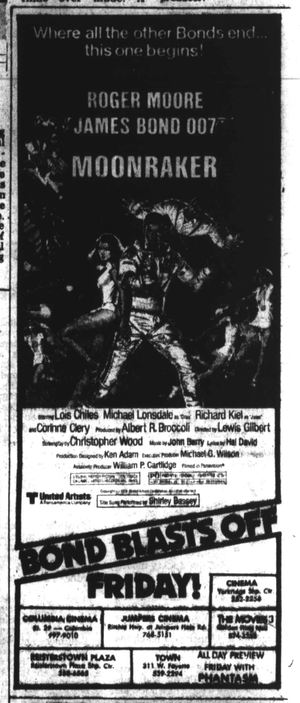
JAMES BOND 007
MOONRAKER



Starring Lois Chiles Michael Lonsdale as Hugo Richard Kiel as Jaws and Corinne Clery Produced by Albert R. Broccoli Directed by Lewis Gilbert
Screenplay by Christopher Wood Music by John Barry Lyrics by Hal David
Production Designed by Ken Adam Exec. prod. Michael G. Wilson
Released through United Artists
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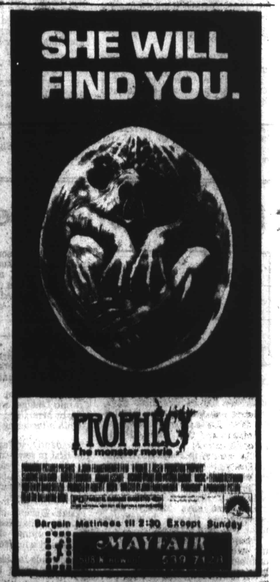

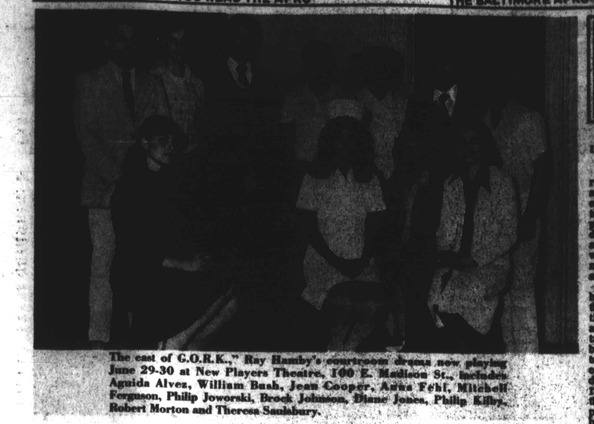

The cast of G.O.R.K.," Ray Hamby's [illegible] drama now playing June 29-30 at New Players Theatre, 100 E. Madison St., including Agnida Alves, William Bush, Jean Cooper, Anna Fehl, Mitchell Ferguson, Philip Jeworski, Brock Johnson, Diane Jones, Philip Kilby, Robert Morton and Theresa Sanlkbury.

What's Happening

By Ida Peters

The one and only Miss Eartha Kitt and the cast of "Timbuktu" comes to Baltimore this week for the grand and glorious opening, July 3 of Broadways most dazzling, exotic, flamboyant, colorful and lavish spectable. Miss Kitt will meet the press Monday.

Painters Mill has Grover Washington Jr. on tap Sunday, July 1 with special guest Gil Scott Heron.

Brenda Alford is having a Book Party, Sunday, July 1 from 5 to 9 p.m. to celebration of her new publication in Jazz Poetry, "I Sing You A Sunrise."

Watch for Ben Vereen coming to Painters Mill on August 3 and Teddy Pendergrass and Maze at the Civic Center, July 28.

George Benson into Merriweather Post Pavilliaon on July 6 and 7 and Natalie Cole and Peaches and Herb into the same Columbai, Md. theatre on July 14-15.

Mercer Ellington and the Duke Ellington Orchestra on the Main Stage of the Dundalk Heritage Fair, July 7 sponsored by the Dundalk Community College.

Baltimore Symphony

The Baltimore Symphony offers its traditional Independence Day Concert "fireworks and Masterworks" on Ed., July 4 at Oregon Ridge Park in Baltimore County.

Violinist Nadja Salerno-Sonnenberg will be featured in Mendelssohn's Violin Concerto. Conducted by Elliott Gelkin, the program will also include Wagner's Overture to "Die Mastersinger," Copland's "Lincoln Portrait" with narration by Governor Harry Hughes, and Dudley Buck's "Festival Overture on the Star Spangled Banner." The grand finale will be Handel-Harty's "Musice from the Royal Fireworks" with a spectacular fireworks display.

The ski slope at Oregon Ridge offers an excellent view of the fireworks as well as fine acoustics. Over the years, first at Goucher College and beginning last year at Oregon Ridge, the Baltimore Symphony's Annual Independence Day Concert has become a Maryland tradition, blending fun and entertainment with a real sense of history in a meaingful celebration of America's birthday. Rain date is July 5.

Monty Alexander

Monty Alexander, "an exciting, driving, sometimes electrifying pianist" will play at the Maryland Hun's King of Fashion Tavern July 3 through 5.

Monty was born in Kingston, Jamaica and grew up to the sounds of calypso and rhythm and blues. Alexander was also heavily influenced by Nat "King" Cole, Fats Waller, and Errol Garner, but, the resulting amalgam of his keyboard personality is now decidedly distinctly individual—driving, traditional jazz improved by original Alexander.

Since leaving Jamaica at age 17, Alexander has played with the greats, Frank Sinatra, Milt Jackson, and "Sensor" Eugene Wright, and at the great clubs: Jilly's, Village Gate, London House, and Shelly's Manne-Hole.

At the Maryland Inn his sidemen are Frank Gant on drums and Reggie Johnson on bass.

Jazz New Orleans

The Dukes of Dixieland bring the best in New Orleans jazz to the Inner Harbor when Salute to America Music continues its Tuesday night series of free concerts on July 3 at 8 p.m.

The Dukes, who all hail from the city of New Orleans, have appeared with top musicians as Kid Ory and Louis Armstrong.

Established in the 50s, the Duke of Dixieland have established an international reputation for upholding the tradition of New Orleans jazz. Today their repertoire includes such classics as "Bourbon Street Parade," which the Dukes introduced, as well as original renditions of contemporary folksongs, ballads, and songs from the swing era.

Sponsored by Maryland National Bank and the City of Baltimore, all Salute to American Music concerts are offered to the public free of charge. Blankets and beach chairs are suggested at the Inner Harbor as seating is limited. For more information, contact the Baltimore Office of Promotion and Tourism at (301) 752-8632.

Head Start

The Baltimore City Head Start Program and the East Baltimore Medical Plan are co-sponsoring a Health Fair on Friday, July 27, 1979 at 1201 N. Aisquith Street, from 11:00 a.m. to 5:00 p.m.

The Health Fair will focus on early identification, preventive health care, health education and community health resources. Exhibits, literature, demonstrations and screenings will be available.

—'Moonraker'

(Continued from Page 10)

from London's Pinewood studios and shipping "top secret" equipment to France by high security methods almost worthy of a 007 storyline.

Latest in the line - up of Bond heroines is the green - eyed statuesque Texan brunette Lois Chiles who previously featured in "The Great Gatsby" and "Death on The Nile."

Joining and equally long list of villians is French actor Michael Lonsdale playing the megalomaniac baddie Hugo Drax. He, until now, was perhaps best known for his role as the brillian detective whose tall order lack was to abort the murderous plans of the hired assassin in "The Day of The Jackal."

Speaking of tall orders the 7'2" American actor Richard Kiel returns, by public demand, to reprise the steel - toothed villain "Jaws" the part he made famous in the previous James Bond thriller, "The Spy Who Loved Me." Completing the list of major undesirables is Chang, an oriental ruffian play by Japanese actor Toshiro Suga.

But the "beasts" are far outnumbered by the "beauties" led by "Story of 'O' " stunner Corinne Clery who has the French female lead.

Then there's dusky - eyed beauty Emily Bolton as the mysterious Manuela; pint - sized enchantress Blanche Ravalec as the delightful Dolly; lovely Lizzie Warville as a ravishing Russian mistress; and Adela Fatima, as a magnificent Samba Queen.

The "Bond Beauties," headed by gorgeous 19 - year old Polish model Irka Bochenko (she is the "Blonde Beauty"), are a team of sexy starlets had picked from more than 250 girls rounded up from the Beauty Agencies of France.

For the eighth time the Bond theme music is composed by Academy Award winner John Barry who for the "Moonraker" score is joined by the dynamic lyricist Hal David, with the title song performed by Shirley Bassey

Gadetry which has always formed an important part of any 007 filmsis no less spectacular, with a Venetian gondola which converts into a custom built motor launch and then into a hovercraft which - well, it has to be seen to be believed. The craft was quickly christened The bondola!

Added to this the pre-title scene in "Moonraker" involves one of the most hair - raising and death - defying sequences ever seen in a Bond film or any other film for that matter. It has been called "the ultimate stunt" by those of the film crew who have seen it!

Top action arranger Bob Simmons was there to ensure that no bones were broken.

All in all over one hundred thousand miles were travelled by the "Moonraker" team to seven countries and two continents. Thirty - two boats including — five gondolas — were used, five helicopters, and 80 individual transport vehicles consuming approximately 100,000 gallons of fuel were employed.

To give a rough idea of the quantities of food and drink provided for the Bond unit during the 54 days of outside location shooting, amounts consumed included: 10,800 pounds of meat; 26,000 rashers of bacon; 27,000 eggs; 40,500 bread rolls; 4,750 pounds of potatoes and 94,250 bottles of win, beer and assorted soft drinks.

NAACP convention wrap-up on TV today and tomorrow.
Today, Speech by comedian and social activist Dick Gregory
Tomorrow, highlights of the week then the Freedom Fund Awards Banquet with Dr. Benjamin Hooks, National NAACP executive director, and New Orleans Mayor Ernest Morial.
Don't miss the television coverage of this important national meeting.
Today 2 to 4 p.m.
Tomorrow 10 a.m. to 1 p.m.
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On black classical music

By Dominique - Rene de Lerma

One of the AFRO's readers offered some strong opinions in an editorial letter, objecting to radio stations whose programming is "very injurious to the minds and spirits of our youth," whose music carries the message: "do your dirty dance your booty."

Many societies have had similar concerns. In the "doctrine of ethos", the ancient Greek acknowledged that certain scales could be beneficial to the public and to the individual, while others would be damaging. And persons in pre - century Europe felt that music had a direct physical effect on the body.

There have also been recent authors who, form conservatice persuasions, have seen any popular music of this century as signs of moral decay. One individual from Tulsa issued one book after another to show that rock and black music were part of the Commujist Conspiracy.

I can't quite manage to seperate the difference between these two viewpoints. Maybe they aren't different, but I'd like to think they are so, I can join with the AFRO's writer and not fell like a hopeless reactionary.

Perhaps we can beg the issue by stating that our young people deserve the chance to develop an aesthetic and social sensitivity to music which offers experiences less temporal and more substantial. They need to find out on their own that there is music which, instead of communicating with one's booty, can speak to the heart, the mind, the soul, that there is music one can actually listen to, and hear more than one time, for years on end.

But physical movement and music are tightly part of black culture. If the African lady sways to ritual music with a baby tied to her back, and if the Afro - American lady start to move in church, motion and music will be communicated to the child. When jazz be communicated to the child. When jazz became self - consciously intellectual in the days of bop, the dancers felt deserted, and they had to find something to move to.

The problem with disco is that it has become an imposition on the culture, grafted on by the industry, not added in by the people. It is not a direct cultural statment of anything other than that of musical capitalism.

It says nothing about Rosa Park of James Meredith. It ignores John Coltrane and Malcolm X. There are no echoes of Dr. King or Billie Holiday. It relates as poorly to Duke Ellington as it does to Coleridge - Taylor. It prevents anyone from thinking about anything. It is an opiate in sound, and income for the industry. Well yes, it does make jobs, and those who earn the most from these jobs make the stars and best - sellers.

It is an idiom that will remain as long as there are people who will pay to have their minds and ears robbed of nobility. It will continue as long as its manufacturers can joyously rake in millions, caring as much for the social welfare of people as the dope pusher.

Maybe we need a single figure who will emerge from this idiom with something honest to say, who will transform and elevate the idiom. Perhaps that will happen.

Meanwhile many people will remain innocent of the artistry of Anthony Braxton, Cecil Taylor, George Walker, and Shirley Verrett. The record industry will take your money, your mind, and any chance of new hopes, and you can boogie and bump yourself into a hours others are using for self - advancement.

Enjoy the ghetto and industry has created for you and groove on down the street with the headset protecting your ears from concerns your eyes should see. Just don't call it black culture! This is the best pacification program since the days of the KKK. Tht's where it's at, baby.

Forget about Dr. King's dream and bump on.

Booty music

Bill Lane in Hollywood
Black film company and 'WACK Attack'

It could be said that Empathy Productions is the first black film company in Hollywood to get going without first bringing in white backing.

In the past there have been companies headed ostensibly by black comedians, namely Bill Cosby, Flip Wilson, Redd Foxx, Richard Pryor and lately by the wel-known black athlete O. J. Simpson. TV networks and major film studios have come forth invariably to back the fellows in turning out various feature-film and television productions, generally always holding a modicum of control over the film projects.

Ike Jones came up with his film company, partnering with white producers to get his production to market.

But with Empathy, it was reportedly a horse of another color. The gentlemen got together on their own, and with their own money, writers and filming techicians began working on turning out a salable film project. Maybe their money suggested they started from scratch, but their talents suggested otherwise. Each of the men had already chalked up years of work in filming, learning the pitfalls, the drawbacks and the quick ways to lose full ethnic control. They had also learned what sells, and how to sell it.

First, they got their first script together, turned in by Dr. Roland Jefferson, who despite his vocational profession as psychiatrist, vigorously goes after his avocation of screenwriting. Jefferson came up with a story titled "The Wack Attack."

Then two fellows with whom he had worked filming "Disco 3000," namely Demetrius Johnson and John Poole, joined him along with Bubbe Smith, a longtime stuntman who has worked in scores of movies and who knows all the byways of the movie studio lots from the backlots to the corporate rooms. They set up Empathy Productions, and with their own funds set to work casting and filming their "Wack Attack" for possible sale to television.

Smith became executive producer. Johnson was named producer and Poole associate producer along with writer Jefferson. Oscar Williams, an expert movie craftsman with see directing credits, was named director. Phillip Michael Thomas, who also is an actor in numerous films like "Ricci" and "Black Fist.," and who is also in the new "Buffalo Soldiers," was selected as star of "The Wack Attack," and Verne Watson of "Carter Country" was the choice for co-star with similar honors going also to Rosalind Cash.

Half-way into filming ABC-TV got word of the production, took a look at its makeup and progress and instantly bought in, supplying the remainder of the money needed to complete the film.

And it is also ABC that's set to air "The Wack Attack" comes September, if the network does not decide to place it on schedule earlier, like in August.

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