SHOWTIME

★ THEATRE ★ ARTS ★ MOVIES

AFRO's 87th Birthday Parade

The Westsiders under the direction of Jeff Pitts will provide color to the AFRO's parade.

Denise Powell, Miss Talented Teen Maryland 1979, will be riding in AFRO's parade. A student at Walbrook High School she placed seventh in the national contest in California.

Chris Bell and his models are participating in AFRO's Birthday Parade.

First Class, Baltimore's own sensational singing group will be riding in the Electric Eye display. Baltimore's newest disco on Reisterstown Road with feature the group on Friday and Saturday. The farewell party on Saturday and the parade Sunday will kick off Frst Class' tour of Canada.

Monday, August 13, 1979

Parade starts 10:30 a.m. AFRO-AMERICAN Newspapers building 628 N. Eutaw St.

Route

All units assemble at AFRO office, 628 N. Eutaw St. at the corner of Druid Hill Ave. 10:30 a.m.

Units will move out led by the Police Department Honor Guard down Centre Street, to St. Paul to Lexington Street to War Memorial Plaza.

Parade participants

* Police Department Honor Guard
* Cameo
* Fire Department
* Talking Trash Can
* Westsiders
* Youth Department of MW Hiram Grand Lodge - Banner and Regalia Department
* Cherrettes Majorette and Drum Corps.
* First Class - Electric Eye
* Chris Bell and Models
* Untouchable Masters Inc. Drum and Bugle Corps - Flag Line
* WWIN Voters Truck - Billy Taylor
* NAACP

Cameo parade marshalls

Ask Cameo's leader, Larry Blackmon, what the title of his latest Chocolate City album, "Secret Omen," means and he will tell you "It's a secret!"

He is quick to add, however, "It's no secret that it's the best album we've ever recorded." And that's a good omen itself. Since their first single, "Rip or Mortis," was released in 1975, Cameo has clearly been what trade papers call "a platinum group on the rise."

Blackmon is proud of Cameo's four - album string of increasingly successful LPs a pride that stemp from his complete involvement with the group's collective artistry. For not only is Larry the leader and driving force behind Cameo, he produces their albums as well.

But Cameo is more than albums. It's a strong live and studio aggregation, a total act that Larry created by carefully choosing the best elements of show business.

It's a show that South Carolina's Black Post has called, " . . . one of the most soul - touching performances of this time. Cameo can definitely be compared to . . . a Broadway musical. They are able to emphasize emotions and moves, build up momentum, change costumes within a set and pace themselves." "It's very close to traditional . . . theater," adds the Jacksonville, Florida Star. "It's just an already - proven fact that Cameo knows how to make people have a good time."

Blackmon remembers that his own good times began at the Apollo Theater in Harlem, listening to Otis Redding, James Brown, Sam Cooke, and Cannonball Adderly.

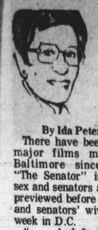
His formal music training started in a Big Apple junior high school, and he began composing on guitar at the age of 14. Blackmon formed his first group in Philadelphia, but soon returned to New York, where he teamed with keyboard player Gregory "Straps" Johnson. Several incarnations followed, and the pair were known at various times as The Mighty Gees, Concrete Wall, and finally as the New York Players. As the Players, they toured with the Dells, Chi-Lites and Manhattans, before evolving into the foundation for Cameo.

Singer Tomi "Tee" Jenkins and trumpet player Nathan Leftenant were next to join. Nathan brought his brother Arnett in as reed player, and guitarist Anthony Lockett, vocalist Wayne Cooper, and bassist Aaron Mills rounded everything out. Drummer Damon Mendes was picked to supplement Blackmon's percussion skills in 1978.

The word "consistency" recurs when Blackmon speaks of Cameo. It is essential to him that the band be consistent in the quality of everything they do, from composing the tunes to recording and performing them. He refers to this approach as "Cameosis," which he feels is a strong drawing card in winning greater audiences for Cameo. It boils down to their live show and the excitement it delivers. "That's what we're there for," he emphasises, "I really don't care what's 'in at the moment. We play good music, man. Call it what you want. If there's a change in music, we're going to be contributing to that change. We're confident, and "Secret Omen" bears us out."

Eleanor Mills sang at the White House last night Thursday, Aug. 9 with Roberta Flack. The native Baltimorean who sang on Norman Connors hit album "Romantic Journey" is now on tour with Roberta Flack. She will also be singing color on Miss Flack's new album doing some of the stuff that Donny Hathaway wrote before he died.

'The Hitter' made in Baltimore



By Ida Peters

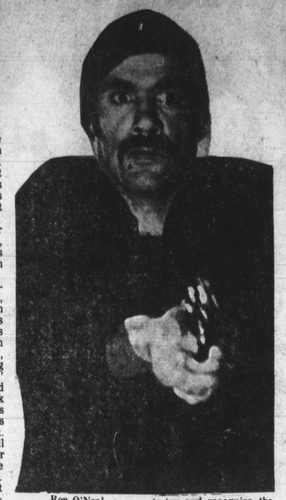
There have been three major films made in Baltimore since 1977. "The Senator" is about sex and senators and was previewed before V.I.P.'s and senators' wives last week in D.C.

" . . . And Justice For All," with Al Pacino, about crooked lawyers will hit Baltimore in October.

Meanwhile "The Hitter" starring Ron O'Neal, Sheila Frazier, Adolph Caesar and Bill Cobbs opens here this week. This flick was shot in Baltimore in February, 1977 under the working title "Don't Call Me Boy."

"The Hitter" previewed for the press this week and in the opinion of this viewer the R-rated flick is Ron ONeal's best work. Young fans will remember him best for "Super Fly" in which he starred and co - authored.

The best part about watching "The Hitter" is to try and recognize the local scenery, the highways, vacant garages and warehouses where the flick was shot.



Ron O'Neal

While Adolph Caesar, as the slick hustler, dominates the pix, the surprise actress of the flick is Alfredine Brown in the role of the Madame. She is perfectly marvelous. In real life she is hostess for "Critics Place" on TV.

The old Armistead Bar, now being torn down at the corner of Fayette and Holliday Streets across from City Hall and War Memorial Plaza, is the main setting for the movie.

While the movie was being shot, the down and outers sat in the lobby and watched the cameras with their snakelike wires and hot overhead lights shoot the pool room scene behind the Armistead's famous bar where Baltimore politicians hung out for decades.

In "The Hitter," Ron O'Neal plays a boxer turned pool room hustler. After a fight with Baltimore heavyweight Larry Middleton (the real Larry) he is befriended by an aging pool shark (Adolph Caesar).

He steals Louisiana Slim's girlfriend, Sheila Frazier and sets out on a round of illegal boxing matches held in garages and warehouses.

The R - rating is probably earned because of the nudity and the sex scenes between Ron and Sheila.

Ed Heath is recognizable as the bartender near the end of the movie. He has lines like . . . "Why if it ain't the original Bayou Boy himself. I thought you retired and moved to Miami."

Marco (Buddy) Palughi, director of the City Bureau of Special Services has eight lines as one of the crooked fight managers. And, Isidore Krusen, the former night clerk at the old Armistead Hotel, plays himself.

"The Hitter" was directed by Christopher Leitch and produced by Gary Herman and Leitch. The Executive Producer was Ronald K. Goldman.

Producer Gary Herman of New York was formerly a producer with ABC News and Good Morning America.

"Super Fly" with Ron O'Neal and Sheila Frazier was a low budget black produced and black acted flick and it made a lot of money.

Predict, "The Hitter" about a super fighter is going to do the same thing.

And you Baltimoreans will enjoy trying to recognize your city through the eyes of the camera.

The whorehouse is on Bolton Hill. You'll recognize Pjer 4 at the foot of Broadway. If you recognize other places, write and tell me.

The music from the film has been released by Capitol Records and included "Bring On The Love" by Gloria Jones; "I Wish You Well" by Frankie Beverly and Maze; "Jump Street" by Raul de Souza;" and "You're In Good Hands" by A Taste of Honey.

Cicely Tyson in 'The Concorde-Airport '79'

Few actresses have so consistently offered powerful and affecting performances as Cicely Tyson. In the role of Mrs. Elaine Gilbert, Tyson adds her special presence to the international cast of stars in the Jennings Lang Production "The Concorde - Airport '79," for Universal.

Tyson's most prominent performances during the last five years have been as the mother of Kunte Kinte in "Roots" for which she received in Emmy nomination as Best Actress; as Rebecca Morgan in "Sounder," for which she won several best actress awards and an Academy Award nomination; and in the title role of "The Autobiography Of Miss Jane Pittman."

Both "Roots" and "The Autobiography Of Miss Jane Pittman" made television history, while "Sounder" became the first motion picture to turn the tide away from black exploitation films in American cinema.

One of three children of parents who emigrated to this country from the British West Indies, Cicely Tyson was born and raised in East Harlem. There were periods when her family was on welfare, and to supplement the family income, she sold shopping bags on street corners.

After graduating from high school, she took a job as secretary; when she was asked by her hairdresser to model hairstyles for a special show she began to study modeling seriously. Before long she was one of the top ten black models in the U.S. She was introduced to acting when she was chosen for a part in an independent all - black film "The Spectrum." Although the production was never completed, she continued to study acting at New York University, the New School, Actors Studio with Lee Strasberg, and with Paul Mann, Lloyd Richards, Bill Ball, and Vinette Carroll.

Her first stage appearance was in Carroll's production of "Dark Of The Moon," followed by a role in the original Off - Broadway production of Jean Genet's "The Blacks," for which she won the Vernon Rice Award. During the 60s she appeared in "Tiger, Tiger Burning Bright," "The Blue Boy In Black," "Trumpets Of The Lord," "A Hand Is On The Gate," and "To Be Young, Gifted, And Black," and was the first black actress to star in a television series, "East Side, West Side" with George C. Scott. Her motion picture credits of this period include "The Last Angry Man," "A Man Called Adam" with Sammy Davis Jr., and "The Heart Is A Lonely Hunter" with Alan Arkin.

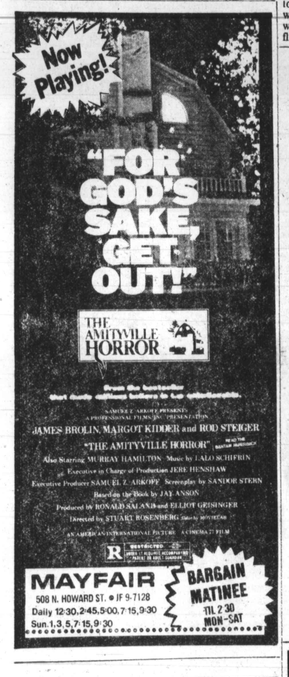
In 1968, Cicely Tyson's career all but halted when she turned down roles in the black exploitation films of the late 60s and early 70s. Four years later, as the strong, dignified wife of a sharecropper in "Sounder," she cut through the black stereotypes for women. After "Sounder" she was inundated with film offers but refused to perform roles that did not say something positive. For the title role in "The Autobiography Of Miss Jane Pittman," she received many awards, including an unprecedented two Emmy Awards for Best Actress, in Television Drama, and in a Television Special.

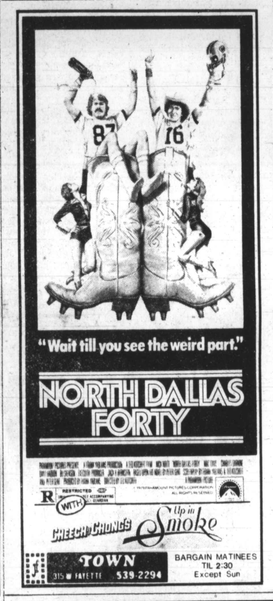
Community Calendar

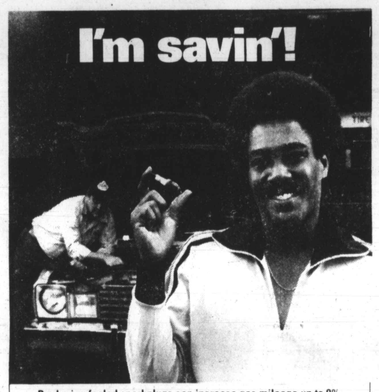
Special registration services designed to streamline the paper work and red tape associated with receiving proper schedules and classes will be available during reistrations Aug. 23 and Aug. 24 at Bowie State College.

The Undergraduate College, the College of Continuing Education and the Graduate College will hold all of their registrations at the James Physical Education Complex, instead of the Martin Luther King, Jr. Communication Arts Center where previous registrations were held.

Undergraduate registration will begin on Aug. 23 from 9 a.m. tt 2 p.m. for people with last names beginning with letters "A" to "L" and again on Aug. 24 from 9 a.m. to 2 p.m. for people with last naimes beginning with letters "M" to "Z."



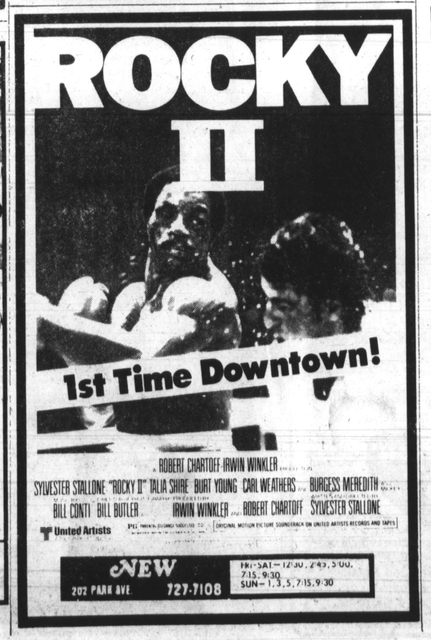




Replacing fouled sparkplugs can increase gas mileage up to 9%.

SAVAGALLONA GASAWEEK

AMOCO



Metropolitan Baltimore Health Test **ALLERGIES**

Clip out this form and take the test with Wayne Lynch and Joyce Jefferson Tuesday at 8 p,m.

1. What is the most important factor in the diagnosis of an allergic condition?
   A Blood test
   B Skin test
   C Patient history
   D Physical examination
2. Which is *not* a cause of allergy
   A Pollen
   B House dust
   C Auto exhaust
   D Animal hairs
3. Asthma is always due to allergy
   TRUE or FALSE?
4. An allergic condition can be fatal
   TRUE or FALSE?
5. Asthma and hay fever are the most common allergic problems in children
   TRUE or FALSE?
6. A rash on a baby is usually due to an allergic reaction to food
   TRUE or FALSE?
7. Direct contact with the plant is the only way to get a poison ivy rash.
   TRUE or FALSE?
8. Which of the following drugs can produce an allergic reaction?
   A Penicillin
   B Aspirin
   C Barbiturates
   D Insulin
   E All of the above

TUESDAY 2 8:00 PM

WMAR-TV | BALTIMORE

Night Scene Seen

By Bob Matthews

C & G Lounge

Unless you know it's there, it is a bit difficult to detect, for the G & G Lounge, which is in the heart of the Edmondson Village Shopping Center is billboarded as a restaurant.

But, as you step inside, you are buzzed through a door past the package goods area, and into a surprisingly spacious sector. In addition to a long bar, there are tete a - tete tables along one wall.

There is also an interior lounge with banquet - size facilities set up, and it is here we are told that the Sunday breakfast shows are put on every 2nd and fourth Sundays from 6a to 1 p.

Phyllis Hill was the barmaid presiding over things during our visit, who hastened to inform us about Shrimp Night on Wednesdays, crabs, clams and seafood the rest of the week after 3 p.m., with a happy hour from 4 to 7 p.m.

Tomorrow (Aug. 11) they are holding a Super Day in the lounge, which is called the Villa room, and will feature golden oldies, jazz, and modern music. It will be put on by the IMMP's — but no one told me what that stood for.

The Electric Eye

In a departure for us, made our rounds on a Saturday night to check out the happenings for the Scene, and dropped in at the Electric Eye in the 6300 block Reisterstown Rd.

The location was formerly the Blue Crest Fordleigh, but now it is a disco of the first order. Not having a liquor license, the club thrives as a late night place to be, for it stays open until at least 4 a.m.

George Mitchell, who put the operation together, says one of the keys to the success of the disco is the use of live acts in addition to the deejay.

Last weekend a group called "First Class" kept things moving along in addition to Disco Rabbit who handled the deejay chores.

Must say, that the Disco Rabbit is one of the better jocks around, and things never flagged in the spot. The atmosphere is more or less on the N.Y. style with synchronomous lights and strobes timed with the beat of the sounds.

The clientele runs the gamut, though there was a preponderance of the younger disco fans. Dress ranged from casual to silky sleek, but a sprinkling of folks of the 35 - 40 age group kept the balance in focus.

One word of caution to the operators however, there is a great hue and cry against the club from neighboring residents, and already they are gathering petitions in an attempt to close things down.

Meanwhile — things are really jumping.

Nina Shipley
Gatsby's

Phyllis Hill
G & G Lounge

Gatsby's

Although initially known as a class disco spot, the additional emphasis now seems to gravitate toward the upstairs room which is fast becoming one of the "in" jazz spots in town.

In a divided room, with the bar area separated from the jazz lounge, a lineup of jazz groups are booked into the club over the next few weeks.

This weekend, it is the John Lamkin Concert Jazz Ensemble which has become one of the better - knit groups around. We especially like the work of Harold Adams on tenor sax which is reason enough to check out the ensemble.

On Wednesday nights, it is the Brenda Alford trio. Was told that Gatsby's is home for Brenda, for she is pencilled in for Wednesday nights just as long as she wants it — and all that is good.

Next week, Greg Hatza and the Moon August will be the Fri. and Sat. attraction in the upstairs jazz lounge.

Mostly for music

Will make no comment about the attraction at the **Left Bank Jazz Society's** Sunday afternoon session this week, except to say that the featured artists are **Arthur Prysock** and the **Red Prysock revue.**

At The Bandstand, drummer **Philly Joe Jones** will be heading a quartet comprising **Sid Simmons,** piano; **Andy McKee, bass,** and **Charles Bowen,** tenor sax.

Philly Joe, whose front name is Joseph Rudolph Jones, is no stranger to the jazz scene, having played with **Miles Davis** with that great quintet which included **John Coltrane** and **Paul Chambers.**

His latest album **"Philly Mignon"** has him with **Dexter Gordon, Ron Carter, Ira Sullivan, Nat Adderley** and **George Cables.**

'Nuff said.

Mickey and Shirley Fields are doing weekends at The Closet for the rest of the month **Arnold Sterling** does Sunday nights at Malcolm's and is bringing in a group at the Saturday afternoon set at **The Sportmen's Lounge.**