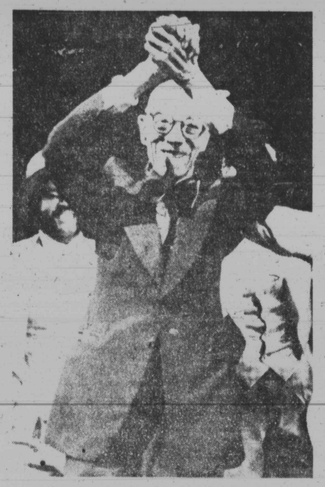
SHOWTIME

★THEATRE ★ARTS ★MOVIES

Happy 97th birthday...Eubie

Eubie Blake (at piano) with Noble Sissle as The Dixie Duo in 1919 before they wrote "Suffle Along."



Sept. 20, 1978 - Eubie Blake gives his famous hand shake on stage of the Ambassador Theaire in N.Y. at Broadway opening of his new musical "Eubie."

Dr. Eubie Blake getting honorary degree from University of Maryland, Dec. 18, 1978. He took to piano and received a rousing, sustained ovation from faculty and graduates.

By Ida Peters

It is fitting during Black History Month, that Baltimore - born Eubie Blake will be honored nation - wide reaches the grand age of 97 on Feb. 7, 1980.

Born James Hubert Blake on Feb. 7, 1883 at 319 Forrest St. in East Baltimore to former slaves, John Summer and Emily Blake, he was the only one of 11 children to survive. His father was 50 - years - old the day he was born and the Patapsco River was frozen solid.

His father was a longshoreman and his mother took in washing to make ends meet. In his early years, he attended Primary School No. 2 at 200 East St. near Lexington. In 1894 his family moved to 414 N. Eden St. and in the early 1900's to 1510 Jefferson St.

From these humble beginnings has come a man, Eubie Blake, who has been proclaimed a national treasure and is perhaps the greatest ragtime, ballad, jazz and blues composer of all times with more than 1,000 works to his credit.

His inspirational style led the way for other black composers, directors, lyricists and performers to be widely accepted in the once exclusive white entertainment field during the century following the Civil War.

During World War II Eubie Blake was forgotten until Harry Truman adopted his "I'm Just Wild About Harry" as his campaign song.

Today, Eubie Blake has a killing scheduled and just recently he was featured on a nationally syndicated TV program, "Evening Magazine." Last week in New York he was made an "Honorary Citizen of New York" and on Feb. 27, 1980 he has a good chance to walk away with a Grammy Award for best ethnic recording of an album," New Orleans Jazz and Heritage Festival.

Eubie Blake is no stranger to the AFRO - AMERICAN Newspapers. He made it a habit to send sheet music of his latest works "hot off the press" to AFRO Entertainment Editors Lillian Johnson (about 1938), Ralph Matthews and E.B. Rae.

This reporter remembers "Memories of You" sent to Carl Murphy which our family played until it fell apart. Another, "We Are Americans Too," a patriotic song written during World War II with Andy Razaf and Charles L. Cooke published by Handy Brothers Music Co. in N.Y., had such words as:

At home there is no place for hate
Division is disloyalty
All that we have, we dedicate
To unity and harmony.

For years this reporter had a desk on the first floor of the AFRO Home Office at 628 N. Eutaw St. with desk mate William Waller Sr. a friend of Eubie Blake. Blake came often to visit AFRO editors and Waller was his escort.

Remember back in the 1950's the AFRO did a story on Eubie and how he was one of the first blacks to join ASCAP, (the other was Will Marion Cook) to protect his music.

Eubie visited Baltimore regularly staying with old friends Lillie and James Meyers (she's the vice - principal).

Will never forget that summer day in 1973 when Eubie was a guest with the Myers' at Ann and Bernard Lacewell's picnic in Glen Burnie. His beautiful book, "Reminiscing with Sissle and Blake" (Viking Press 1973) had just been published.

He talked about being afraid to fly and went everywhere by train and boat. He was bitter because he could not take music lessons at Peabody which he passed every day carrying laundry for his mother.

He talked about how he discovered Earl 'Fatha' Hines in Pittsburgh and the conservation led to the fact that Earl was playing at the Annapolis Inn.

So what did we do but make up a party and take Eubie to hear 'Fatha' Hines. Earl knew we were coming and held up his act so that Eubie could get a taste of crab cakes which the chef especially prepared.

All during the ride to Annapolis Eubie kept up a running conversation about how he got his first organ when he wondered into a shop off Belair Market one night when he was six and the owner was so impressed sold his mother the $75. pump organ for twenty - five cents a week.

He talked about how his friends called him "Mouse" and how at 15 he was playing in white whorehouses (he called them bawdyhouses or 'Hook Shops').

In a serious moment he talked about how he relired in 1946 to pursue a baccalaureate degree at New York University. Four years later at the age of 66, he graduated having completed the course, "The Schillinger System of Composition.

'Fatha' Hines introduced Eubie from the stage as the man who discovered an encouraged him. Eubie took the stage and played for a half - hour to standing ovations.

Continued on Page 15

'Eubie' on national tour

Two companies of "Eubie!," the hit musical revue based on the music of 97-year-old Eubie Blake, are currently on national tour.

The national company, which recently opened in Los Angeles, begins a four-week engagement Feb. 13 at the Studebaker Theatre in Chicago before traveling to Detroit, Florida, Washington, D.C. and Philadelphia.

The second national company is touring several cities, including Jacksonville, St. Petersberg, South Bend, Peoria, Indianapolis, Atlantic City, Syracuse and Montreal.

"Eubie!" was acclaimed the first musical hit of the 1979 Broadway season. The show is a celebration in song and dance of some of Eubie Blake's 1,500 songs including "I'm Just Wild About Harry," "In Honeysuckle Time," "Memories of You" and others.

The national company features Terry Burrell, Winston DeWitt Hemsley, Gail Nelson, Alaina Reed, Lynne Clifton-Allen, Chuck Cooper, Billy Newton-Davis, Leslie Dockery, Cheryl L. Freeman, David Jackson, Tenita L. Jordan, Bernard J. Marsh, Roderick Sibert, Renee Warren and L. Edmond Tesley.

The second national company features Chris Calloway, Susan Beaubian, Keith Alan Davis, Sargent Faulkner, Tony Franklin, Jackee Harry, Marva Hicks, Donna Patrice Ingram, Bernard Manners, Robert Melvin, Francine Claudia Moore, Doborah Lynn Sharpe, Vernon Spencer and Ron Taylor.

'Eubie' on national tour

Promotion men turned singers

It is obvious why one would be inclined to inquire and even pursue the likes of a story such as this. It is one which is tailor made for storybook land.

The two individuals involved, Al Jefferson and Max Kidd, (names that would strike one as being average and everyday run of the mill), comprise, when combined the team porfessionally known as "Al & The Kidd," (NOW THERE'S A NAME!) It is almost like taking off eye glasses, then putting on a two piece red and blue outfit with a cape to match and a big "S" inscribed on it. This name happens to be one of the most familiar names in the world of the recording industry being one of the strongest independent promotional forces in the business.

Located in the Baltimore Washington area for the short term that they have been together, these two gentlemen have been responsible for taking part in bringing to the airwaves some of the greatest hits of the late seventies.

They have promoted such hit recordings as: McFadden and Whitehead's, "Ain't No Stopping Us Now," "Saturday Night Fever" by the Bee Gees along with Peaches & Herb's "Reunited." This dynamic duo house themselves in downtown Washington, D.C. where on any given day's operation you can hear the many calls, via Ma Bell, from top record executives from around the country inquiring about the disposition of their product, along with different popular radio station program and music directors pursuing the latest music to be added to their playlists.

Well, Al & The Kidd are keeping the hits rolling, only this time it looks like they will be rolling with the hits in the 1980's themselves, with their newly released recording "The Planet Of Love," which is backed with none other than their magic name. . . "Al & The Kidd." All the lead vocals are performed by. . . you guessed it!. . . Al Jefferson and Max Kidd.

Without hearing this recording, one might take it as a joking matter, but believe it! ! ! They are very serious as one finds when listening to the composition, "The Planet Of Love." Here The Kidd sings a very mellow tone in the beginning which sets up the arrival of the most vibrant baritone voice of Al Jefferson whose range is comparable to the likes of Arthur Prysock and the great Mr. Billy Eckstine.

With a carefully planned production headed by Keni St Lewis, (known for his penmanship on the late Minnie Ripperton recording "Back Down Memory Lane," as well as the Sylvers "Boogie Fever," and "Hotline," and Tavares' platinum recording, "Heaven Must Be Missing An Angel,") Al and Max were able to perfect a unique blend between their two voices and a commercial sound that could be adaptable to formats ranging among R & B, Top 40, Adult Contemporary, M.O.R. and Progressive radio.

The other selection "Al & The Kidd" flavored with lyrics detailing their functions as promotion men, was very skillfully worded so anyone from the public to the industry itself could relate to the story and its strong driving R & B crossover track that puts the icing on the cake.

Al admits that he is still not sure how it all came about. Laughingly he relates that he thought of it as a joke when Max mentioned the idea of recording. He said it all began after being in business the last of 1978. "The Kidd and I were going through some new product sent to us by Elektra - Asylum Records and a particular melody kept haunting me. I was unaware of myself, continuously singing the chorus throughout the day, when Max came from nowhere exclaiming, "That's It! It's a cinch! I can sing a little, and you sound damn good! Can't you see it in the news. . .? "Promotion men turned singers!"

NIGHT SCENE

By BOB MATTHEWS

Trying to stay abreast of the times is one of the most difficult tasks facing nightclub owners today, which is why we give Bob Haynes and The Sportsmen's Lounge a lot of credit for sticking to it.

Back during the late '50s, the Gwynn Oak Ave. spot was known as Lenny Moore's Club 24, since the football Colts top running back wore the number 24 on his jersey, and he owned the club.

It was nestled in what was then a preponderably white neighborhood, and on weekends, live music was featured in the personage of prodigy organist Greg Hatza, accompanied by law school student Billy Murphy on drums.

Over the years, Lenny Moore's became the place to go, especially for music. On Tuesday nights, it was wall-to-wall people, and music and a meeting place were the order of the day.

Later, Bob Haynes took over the club. The name was changed to The Sportsmen's Lounge, and the music policy established continued. The Saturday afternoon jam sessions drew capacity crowds, Monday night football brought people out in droves.

Then things changed. The crowd which grew up on the offerings of The Sportsmen's Lounge had aged a bit. Youngsters coming on the night club scene sought different outlets. Downtown became open to them, the glitter and glamour of newer places became the "places to be and be seen."

But, Bob Haynes perserverd, holding the line (ofttimes at a loss) while cleaving to the policy that brought the club its initial fame.

James Moody

Various nights were tried—all types of music was tried—it was mainly a fight for survival, all the while fighting for principles.

Now the scene is changing a bit. Live music is making a decided comeback. Jazz and ballads are making definite inroads in audience taste. People are discovering slow-dancing once again, jazz for listening is again meriting popular appeal.

And, Bob Haynes and The Sportsmen's Lounge is right in the forefront of this "new" movement. The Saturday afternoon jam sessions still continue—this week, alto saxophonist Arnold Sterling will lead a group at the 4p.m.-6p.m. set.

The Friday and Saturday night sessions will showcase Mickey and Shirley Fields, along with Johnny Polite and Sonny Fowlkes. They will be in residence through the month of February.

Richard Groove Holmes will return to the club in March for the weekend sets and is expected to be onhand for the entire month. By the end of this month, there will be some structural changes made on the package goods side of the club. We suggest that maybe the club side could use a wee bit of refurbishing to make things more attractive.

We predict that Bob Haynes and The Sportsmen's Lounge will once again regain their place as the premier showcase for local jazz talent in town, in fact, there are some who insist the title has never left the club.

MOSTLY FOR MUSIC

The Left Bank Jazz Society is presenting Sun Ra and his arkestra, Sunday at the Famous Ballroom, 5 to 9p.m. We can only say, it will be crowded so get there early. Hint—the choicest seats will be those which have a view of the area in front of the stage, for this is where the dancers perform.

The Bandstand in Fells Pt. has scheduled one of the swingingest sets extant with James Moods headlining the session which continues through Sunday. In addition to Moody, there will be Reuben Brown, piano; Hugh Walker, drums, and Reggie Workman, bass. They'll be on tap for two weeks, Thursday through Sunday.

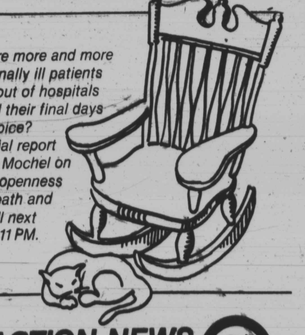
Gatsby's is presenting its Sportsman of the Year award to Lydell Mitchell tonight (Friday) beginning at 11 p.m. It will all happen in the upstairs lounge.

At The Ritz, the 1980 Thursday Jazz Series will open on Feb. 7, 5-10 p.m. with what it's calling the Premiere All Star Jazz Set. Featured will be the original Fuzzy Kane Trio, Jimmy Wells, Miss Earlie Reed, Carlos Johnson, Mickey Fields and special guest stars.

For the month of February, The Closet is presenting the Brenda Alford trio, with Wednesday nights reserved for theatrical presentations by the Theatre Project Co.

Death With Dignity: The Hospice Concept.

Why are more and more terminally ill patients moving out of hospitals to spend their final days in a hospice? A special report with Pat Mochel on the new openness about death and dying. All next week at 11 PM.



ACTION NEWS SPECIAL REPORT 11

Because there's more to life, then just news weather and sports.

Vacation in New York

Polishing the Big Apple

By Ida Peters

A vacation is a vacation is a vacation. And . . . New York is the place to go if you're interested in Theatre and Movies.

This time last year, on my annual visit, just missed "Timbuktu" with Melba Moore and Eartha Kitt which closed the day of my arrival. However, caught the Broadway opening of "Eubie" which is our feature story this week.

Last Wednesday, we were part of a mob scene downtown on Seventh Avenue N.Y. where Melba Moore and her models were holding a wine and cheese sip for the press to present her new line of jeans and sportswear "500 Frances for Melba Moore".

She told the press she was introducing the line with her two partners to offer a beetter fit for the woman who tends not to be smaller. waisted and wider - hipped.

Melba is working with her two partners Frank E. Saada and Robert Simon who met her three years ago at the Olympia Music Hall in Paris and were impressed with her style and musical talent.

As with most press conferences in New York people from the New York Times, Daily News, Black Women, Amsterdam News were shoved aside by the TV reporters and especially Ch Black News. These young black men, Bob Martin and Bill McCrory were so handsome and professional you had to forgive them.

Gregory Hines is star of "Comin' Home" which closed last Sunday on Broadway.

Spied in the crowd were Billy Rowe the national syndicated columnist; Sammy Davis Jr.'s mother, Baby Sanchez; Barbara Harris of her own PR firm; Howard Bloom and Darryl Minger of the Bloom agency that books a lot of talent in the B - More area.

Thursday night, we were backstage with Gregory Hines at the Winter Garden Theatre on Broadway to talk about his play Comin' Uptown" which closed last Sunday.

Gregory told us that "Comin' Uptown" produced by Ridgely Bullock and Albert W. Selden in association with Columbia Pictures would close on Sunday and needed $250,000 to survive.

"Comin' Uptown" is one of the most elaborate musicals to hit Broadway in a long time with a large talented cast of 23 plus headed by Gregory Hines of tap dancing fame in "Eubie" and before that on the circuit with Hines, Hines and Dad.

It's too bad that its so big and expensively packaged that it ran out of money for advertising so that many visitors and native New Yorkers never knew how entertaining the play was.

Watched the audience at the Winter Garden and they made up in enthusiasm for what they lacked in numbers. "Comin' Uptown" is the familiar story of Srooge and Scrooge and Marley but in this case Gregory Hines is a slum landlord. . ." If you don't pay you don't play!" In the end, three weeks, said that as near as she could determine the item was sent from N.Y. by Browne's agents.

Butler was rightly concerned because he is careful as to what acts he books into his club and he does not want to mislead the public.

The AFRO regrets the mixup.

AFRO views Melba Moore's new fashions at party in N.Y.

after Christmas Present, Christmas Past and Christmas Future, he finds if he doesn't pay (for his sins) he don't lay (in his grave).

"Comin' Uptown" has great potential, great music and a talented cast. It needs to go out on the road and shake down and cut out the unnecessary fat.

In this play, there is no need for Gregory Hines to tap dance. In this play, he's an actor and he should stick to that.

Billy Daniels made the same mistake when he played the National Theatre in D.C. IN "Norman Is That You?." Daniels added 15 minutes at the end of the play to sing "That Old Black Magic" and other tunes.

Coming next week, we'll tell you more on Gregory Hines and what we think of the new movies "All That Jazz" and "The Black Stallion" that stars Mickey Rooney and the late Clarence Muse.

The Sunday before heading for New York was guest of Phonis and Billy Taylor (WWIN) at a party for Don Brooks leaving to take on new duties at WEBB.

And even tho All was in town, the media turned out for some down home cooking that only Billy and his wife can do. There was cornpone, fried chicken, roast beef and Billy Taylor Apple pie.

Enjoying the fellowship were Matilda Taylor, Eddie Castleberry from N.Y.'s National Black Network; Larry Dean, WEAA; Oprah Winfrey, WJZ, Rockin' Robin, and Ed Douglass, WEBB; Lewis Logan, Civic Center;

Jazz films 409 Gallery

A film tribut to Baltimore musicians past and present will be the focal point of a special celebration of Black History Month, (Feb. 1 - 29) as part of the "Black Musical Film Festival," at the 409 Gallery (409 N. Charles).

Scheduled are rare films of Charlie Parker and John Coltrane, as well as films of other classical jazz performances on the Friday of four weekends.

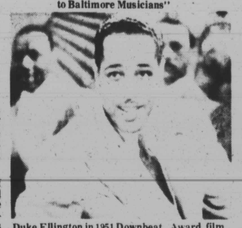
The "Black Musical Film Festival" sponsored by the Baltimore Black Musical Film Committee, will also feature a display of original silkscreened posters of musicians and provide the theme for a high school poster contest the Committee is conducting through area high schools.

"A Tribute to Baltimore Musicians in Film" offers films starring local giants such as Cab Calloway, Billie Holiday, Baby Lawrence and Eubie Blake. These films will be shown once Feb. 8, beginning at 7:30 p.m. The tribute follows "Cartoons That Swing," held on the Festival's kickoff weekend, Feb. 1.

On Feb. 15 and 16 the Urban Services Cultural Arts Project will present an African Dance Performance as part of the month long celebration of Black Heritage.

Another big Festival treat will be the film finale: rare shorts of Charlie Parker, the John Coltrane Quartet, the Miles Davis Quintet, as part of the New York City based David Chertok Collection.

Billie Holliday in "A Tribute to Baltimore Musicians"



Duke Ellington in 1951 Downbeat Award film.

The Parker short an excerpt of the 1951 Downbeat Award Ceremony is the only film footage of "Bird" known to exist. In addition to Parker, musical stars includ Nat King Cole, Duke Ellington, Lionel Hampton, Paul Robeson. The Chertok Collection will be shown Feb. 29, at 7:30 p.m.

The silkscreen, poster exhibit, titled "Black Images from Egypt Through the Present," is sponsored by Blue Graphics, the artistic arm of the Black Musical Film Committee. The poster display on exhibit in the Gallery's upstairs ante rooms, will also be available for public viewing during the month.

The Baltimore Black Musical Film Committee was formed one year ago as a non profit organization to preserve Black Jazz heritage on film through documentary on Billie Holiday. BBMFC'S first production, is in progress. Volunteers are needed in areas of research and marketing.

Vincent Smith play, 'Nobody' in College Festival

By Ida Peters

A five day festival of theatre performances and workshops were held in the Playhouse of the Pennsylvania State University last week, Jan. 23 - 27 for American College Theatre Festival XII, Region II.

Over 40 universities presented plays out of which five were selected in Region II which covers New York, New Jersey, Eastern Pennsylvania, Delaware, Maryland, Washington and Virginia. All of the five will be judged and one will be selected to perform at the Kennedy Center in April.

Vincent D. Smith's play "Nobody, An Evening With Bert Williams" was selected to represent the University of Maryland, College Park. Smith is a graduate of Bowie State College in Speech and Dramatic Arts with a M.A. (1979) from the University of Maryland College Park with a major in Communication Arts and Theatre.

Other plays entered in the ACTF College Festival were "Streamers," State University, Buffalo, N.Y.; "Dr. Faustus," Villanova; "The Lion and the Jewel," Morgan University; and "The Drummer I Must March To," University of Maryland.

Vincent D. Smith is Director of Drama Workshop, Special Programming Assistant, The Nyumburu Culture Center, University of Maryland College Park.

In Oct. 1978, as part of a Master's thesis project he did a character study of vaudeville star Bert Williams after research at the Library of Congress.

From this came his play "Nobody, An Evening With Bert Williams." The play was presented by the Human Relations Office of U.M.C.P. (Human Relations Year) to promote communication and understanding among various social, cultural and special interest groups on campus.

"Nobody" was produced at Nyumburu Community Center Nov. 29 - 30 Dec. 1, 1979 and selected to compete in the American College Theatre Festival.

Nyumburu Director Otis Williams says that a collective effort was made by students and staff to take the cast and crew to Penn State University and it marked the first time in the history of U. of Md. that a black production represented the University and two original plays from Maryland made it to the finals.

Vincent Smith creates Bert Williams in his new play, "Nobody." (Photo by Kirk McCoy)

"Nobody" stars Vincent D. Smith as Bert Williams; Allen J. Ambush, musical accompanist. Director is Richard J. McCullough and produced by Otis Williams and the staff of Nyumburu Community Center.

Correction on Tom Browne at Pascal's

In last Friday's AFRO, Jan. 26, 1980 Showtime ran an article on trumpet player Tom Browne appearing at Pascal's on Feb. 3.

According to Ed Butler of Pascal's he has never heard of the man and he doesn't know who planted this article in the AFRO.

Mrs. Ida Peters, Entertainment Editor who has been on vacation for

Recreation Centers

Free Magic Show

Recreation Center, 110 South Exeter St.

Monday — Feb. 5, 3:30 p.m. — Recreation Center — Foot of Broadway

Tuesday — Feb. 5, 3:30 p.m. — O'Donnell Heights Recreation Center — 1200 Gusryan St.

Wednesday — Feb. 7, 3:30 p.m. — Parkview Recreation Center — Francis St. and Fulton Ave.

Movie-'Johnny Tough'

Monday, Feb. 4, 3:30 p.m. — Dewees Playfield, Tunbridge Road & Ivanhoe Ave.

Tuesday, Feb. 4, 3:30 p.m. — Flag House

Sidewalk Theatre

Recreation Center, 2710 East Hoffman St.

Wednesday, Feb. 6, 3:30 p.m. — Mt. Royal Recreation Center, 120 West Mosher St.

Thursday, Feb. 7, 3:30 p.m. — Fort View Recreation Center, Hudson and Highland Ave.

Friday, Feb. 8, 3:30 p.m. — Fort Worthington

Events for children

Monday, Feb. 4

Canton Center: Films — "The Beast of Monsieur Racine," "Bob a Job," "The Five Chinese Brothers," and "Lickety - split Licorice," 4 p.m.

Tuesday, Feb. 5

Central Library, Children's Department: Film — "Me and You, Kangaroo," 4 p.m.

PENITENTIARY

There's only one way out, and 100 fools stand in the way!

R

SIX SHOWS DAILY!

12:30-2:10-3:50-5:30-7:10-9:50

7th WEEK!

Hippodrome

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...more on Eubie Blake

Continued from page 14

Eubie Blake began his showbusiness career in 1902 as a teenage performer as a buck dancer in the Broadway play "In Old Kentucky."

His first published songs were "Chevy Chase" and "Fizz Water" in 1914 and shortly after he teamed with singer and lyricist Noble Sissle, and vaudeville writers Flourney Miller and Aubrey Lyles to write "Suffle Along". The show opened on Broadway, in 1921 and was the first and biggest Broadway hit, running for more than 500 performances, having two national touring comapnies, produced, directed, composed and performed exclusively by blacks.

Remember asking Eubie, when "Bubbling Brown Sugar opened at the National Theatre starring Baltimore's Avon Long if he knew that his "Memories of You" and some of Earl 'Fatha' Hines tunes were in the show. He replied, "I'll have to check with my wife Marian. She handles all that business.

I haven't opened my royalty checks yet."

Eubie Blake's hometown woke up to his greatness in 1972. Mayor William Donald Schaefer and a committee headed by Quentin Lawson gave him a citation for his musical contributions on Oct. 11, 1972.

On his 90th Birthday, The State Commission on Negro History sponsored a musical celebration Feb. 14, 1973 at the Peabody Concert Hall. By that time Eubie's popularity was on the rise as a younger generation, attracted to the black roots of popular music searched out the genuine innovators beneath the surfaces gloss of standardized music. Chuck Richards was charman and Del. Troy Brailey was vice - chairman. The Mayor gave him a luncheon at the Center Club; he toured the city and a dinner and a birthday cake with friends like Charles Harris, the Franklin Showells, the Paul Chesters, the James Myers, Harley Brinsfields, Paul Hathaways and Pike Davis.

Mrs. Fannis Howard was the hostess who took Mrs. Marion Blake shopping. When people ask how Eubie has kept going all these years, he points to his wife who has been his close companion since their marriage, 34 years ago, Dec. 27, 1945.

After Eubie's Baltimore appearance in 1973, on Feb. 16 he appeared at New York's LaGuardia College; played a solo concert at Town Hall on Feb. 28; appeared on the Mike Douglas Show, March 8 and was on the Billy Rose Show in L.A. on March 26.

Eubie didn't overcome his fear of flying until May 19, 1973 when he flew to Buffalo, N.Y. to cut some piano rolls.

Honor followed honor from May 27, 1973 when he appeared with Arthur Fiedler and the Boston Pops; a Doctor of Humane Letters on June 5, 1973 at Brooklyn College; to Honorary Doctor of Fine Arts at University of Maryland College Park, Dec. 18, 1978.

He came back to Baltimore when he was 95 and May was declared "Eubie Month." May 16 and 17 he was on stage of the Mechanic Theatre and watched the running of the Eubie Blake Purse at Pimlico.

Eubie says "I wish I had started out being 96. Look at all the fun I woulda had! The new musical review "Eubie" featuring his tunes "I'm Just Wild About Harry," "Memories of You" and "Love Will Find A Way" opened on Broadway in September, 1978. Road companies are still crisscrossing the country and one company last week opened to rave reviews in Los Angeles with Eubie himself present.

Al Rose, impresario, artist and Eubie's long time friend has taped many hours of Eubie talking about his life. Title "Eubie Blake" and published by Schirmer Books, it's a colorful narrative that reveals much about the history of black theatre and popular music in this country.

Don't know why local bookstores in our area don't regularly stock this book, but suggest you ask for it and make them order it.

Eubie Blake's book offers a positive image to young blacks who with perserverance can shake the shackles of poverty and make it with their god - given gifts.

Happy Birthday, Eubie! Keeping on "talking to me."

BE A WWIN ER

WIN CASH

WWIN

1400 AM

24 HRS. A DAY