'Babes in Toyland'

What's Happening

By Ida Peters

The Arena Players, Incorporated Youtheatre will present "Babes in Toyland" at the Arena Playhouse, 801 McCulloh Street, this weekend, December 12 - 14.

"Babes in Toyland", a Christmas adaptation of Victor Herbert's beloved musical, is the sixth annual showcase of the Arena Players Youtheatre.

Catherine Orange, the director of the Youtheatre, is supported by a professional staff in preparing 35 students for the production. The staff includes drama instructor Cheryl Pasteur, Andrea Holmes, dance teacher, and Shirley Watson, the music director.

Appearing in "Babes in Toyland" are Michael Coleman, Tracey Whittington, Marc Danley, Anthony Flood, Eugene Cole, Janis Madden, Brian Logan, Darren Pate, Rishawn Eades, Andre Wood, Angela Dukes, Keenan Jones, Margaret Snowden, Stacie Nixon, Frank Fleming, Diane Fortune, Nicole Brown, Brian Kirk, Stacey Gilchrist, Jocelyn Taylor, Morondiya Jomo, Renee Johnson, Kim Kearney, Jill Taylor, Sallie Ervin, Leslie Leighton, Pamela Sparks, Karen Banks, Tanya Robinson, Dawn Nelson, Andrea Fenwick, Pamela Mance, Dara Augustus, Katrina Joyner, Carmensetta Martin, Capria Daniels, Anthony Bullock, Sharon Bullock and Katrina Hill.

The Arena Players, Incorporated Youtheatre is funded jointly by The National Endowment for the Arts, the Maryland State Arts Council, the Mayor's Advisory Committee on Art and Culture and the Arena Players, Inc.

The Cultural Arts Program in its New Music Baltimore Series presents composer Morton Feldman and a concert of his music on Sunday, Dec. 14, at Gallery 409. The concert begins at 3:00 p.m.

One of America's foremost composers, Feldman has received awards from the Guggenheim and Arts and Letters Foundation, and from the National Endowment for the Arts, and the Deutscher Akademischer Austauschdienst.

Feldman first worked with John Cage, Earle Brown, Christian Wolff and David Tudor in New York during the early 1950s. Feldman was noted for allowing his performers great freedom of interpretation.

Performing on the program will be Susan Wright and Sharon Steinbert, sopranos; Stuart Smith and Donna Distefano, percussionists; Irene Sazer, violinist, Timothy Anderson, cellist; Gordon Stangeland, playing French horn; and Paul Hoffman, pianist. For more information call 367-1511 or 685-6740.

The New Music Ensemble, under the direction of Dr. Stuart Smith, will give a concert at the University of Maryland Baltimore County, Friday, Dec. 12, at 8 p.m. in the Fine Arts Recital Hall. Admission is free.

A Christmas Choral Concert will be performed at the University of Maryland Baltimore County, Monday, Dec. 15, at 8 p.m. in the Fine Arts Recital Hall. Admission is free.

Sherwood Sledge returns to Gallery 409 for a pre - Christmas concert Sunday, Dec. 21 from 3 to 8 p.m.

That bull was no bull

Their initiation to prison life is funny because it's also so scary, say director Sidney Poitier, who returns to movie-making with "Stir Crazy" after a two-year hiatus to write his autobiography.

It's a fulfillment of a fear virtually every law-abiding citizen has experienced. What . . . if through no fault of your own . . . you are suddenly thrown in the can, surrounded by muggers, murderers, the dregs of society? How do you cope?"

In Richard Pryor's case, the answer is obvious. As he points out to a paranoid, petrified Wilder, when in stir, do as the stirrees.

"You gotta be baaaad, he advises, as they enter a holding cell which resembles nothing so much as the locker room below the Roman Coliseum during Caligula's reign. "Walk baaaad, talk baaaad, look baaaad and nobody's gonna hassle you.

Gene Wilder obeys. He struts. He shards. He narrows his eyes like Bogart gazing at the last plane to Marseilles. But somehow, he just doesn't have the rhythm.

But he does have a talent of which even he himself is unaware. As a torture test for new inmates, Warden Beatty (sic) — played by Barry Corbin — hoists them onto a mechanical bull in his office. The bucking, thrashing, convulsing machine has six speeds and most convicts fly off somewhere around mach 4.

But Skip Donahue not only stays tall in the saddle, he thanks the warden for the best ride he's had since he rode on the carousel in Central Park.

The warden is in shock. The fragile, flaky New Yorker is a born urban cowboy. For the first time, Glenboro State Prison has a chance to beat its rival: Doerin Prison, in the annual all-prison rodeo. And the warden will cash in a sizeable bet.

In the nimble mind of Harry Monroe, the rodeo represents a more welcome opportunity — a way to walk out of prison without waiting the suggested 125 years. It will require sacrifice on Skip's part that would make Papillon wince.

But, after all, what are friends for?

It's a very funny concept, says Wilder, whose own success as a screenwriter is confirmed by "Young Frankenstein" (co-authored by Mel Brooks) and "The Adventures of Sherlock Holmes' Smarter Brother," which he also directed.

But what makes it work is a hard edge of reality, a sense of the frustration and the potential for violence, which exists in prison. It sets off the craziness Richard and I indulge in.

The credit for that goes to Sidney Poitier who knows actors . . . loves actors . . . and cast the characters in this film as ingeniously as any director I've ever worked with.

Among those performers, several of whom play "against type," are:

Georg Stanford Brown in a role which may give his fans from the days of "The Rookies" apoplexy. As Rory Schultebrand, a convicted murderer, he's the sweetheart of cell block D, for whom prison is the next best thing to spending a night at the Continental Baths.

Jobeth Williams, whose awkward encounter with Justin Henry was a high spot of "Kramer vs. Kramer," as a social worker who goes to work as a tattooed strip teaser to try to clear the fledgling jailbirds.

Lee Purcell as the sexy shoplifter who has Wilder lured from his store detective job.

Emmy - winning comedy writer - performer Craig T. Nelson as a prison guard who believes that providing prisoners with luxuries like bread and water is "coddling them.

Joel Brooks as a court appointed lawyer who never lost a case — or won one either. Defending the "Woodpecker Gang" marks his first courtroom appearance.

Miguel Suarez as a hapless hold-up man whose way with women is crucial to the escape plan.

And in what is easily, and literally — the film's heaviest acting challenge, Erland Van Lidth de Jeude as a 6' 6", 300 pound homicidal maniac who is maliciously made the duo's cellmate in hopes that he will massacre them. de Jeude, an MIT graduate in computer science who accidentally turned to acting while en route to an operatic career, admits that he is grateful that director Poitier allowed him to read the "Stir Crazy" script during filming. "When I did Woody Allen's new picture," he says, "I never knew the title or what it was about."

Richard Pryor says that one sequence in "Stir Crazy" was "too spontaneous." It lasts only a few seconds on film and shows Pryor — serving as a rodeo clown — being chased across the ring and over a gate by an enraged bull.

"That bull was no bull, if you get my drift," says Pryor. "He was a mean mother and he really was coming after me . . . it wasn't trick photography."

"You had a 50-foot head start," reminded Wilder.

"Yeah . . . but the bull was catching up quick. I think Sidney forgot to pull him aside and tell him about professional courtesy to other actors."

more...

Center Stage presents the World Premiere of a mischievous new musical "The Duenna," adapted and composed by Lance Mulcahy. Based on Richard Brinsley Sheridan's 18th Century comic operetta, the play teems with wit, charm, sophistication, and a sunburst of style and previews Dec. 12, opens Dec. 16 and runs through Jan. 18.

Considered the most popular play of its time, "The Duenna" is a sparkling blend of music and comic intrigue. It is loosely and lightheartedly based on Sheridan's own experiences and romance with renowned singer Elizabeth Linely, considered one of the great beauties of the age. Disguise, deception, love, elopement, lust, marriage, thievery, and the good life before industrialization are all part of the lively musical.

In describing the score, adaptor-composer Lance Mulcahy commented, "It is my idea of what Mozart would do if he were writing a musical. The style is meant to be appropriate to the 18th Century and yet valid in our contemporary musical language." Mr. Mulcahy's previous work for Center Stage includes "Park" and "Fire in the Mindhouse." His works have been performed extensively in resident theaters and in New York. Mr. Mulcahy's "Shakespeare's Cabaret," which opened Off-Broadway earlier this year, moves to Broadway this Christmas.

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A musical ensemble made up of students from the Holliman Studio will present a program for the Christmas Season," at the Pratt Library's Broadway Branch, 301 North Broadway, on Wednesday, December 17, at 6 p.m.

The instrumental group, ranging in age from 7 to 17 years, will play traditional Christmas music. The audience will be invited to join in the singing of carols.

James Holliman, who with his wife heads the Holliman Studio, will direct. The public is invited to attend this free program.

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The Northwestern high school choir and the First Baptist church choir of Baltimore will present a program of seasonal music at 6:30 p.m. on Thursday, December 18, at the Pratt Library's Pimlico branch, 5001 Park Heights Avenue.

Play review

'Don't Start Me Talking'

By Gerri Bohanan

"First you tell the people what you gonna tell them, then you tell them; then you tell them what you told them," says Junebug Jabbo Jones. Tell is what he does in the new play, "Don't Start Me To Talking Or I'll Tell Everything I know: Sayings From the Life and Writing of Junebug Jabbo Jones.

Using two ladders and a board, the one man show is performed by its playwright, John O'neal of the Free Southern Theatre of New Orleans. Mr. O'neal's portrayal of Junebug, the mythical griot and creator of such words of wisdom as "Don't let Impatience make a fool out of you," is excellent. He captures the humor and sensitivity of over 40 characters from which Junebug's tales are weaved through a myriad of experiences. Each real. Each Believable. Each relating to the African-American grassroot struggle often overlooked in this country.

Not all the characters or experiences are funny. Mr. O'neal's portrait of a misplaced southern disc jockey brought applause from the audience. His southern accent is worth commending (since the actor does not have one) and adds to the play's credibility.

The pace is good. It is a bit too long without an intermission, but the actor is considering adding one. It would allow the audience time to digest the subtle message.

The message is designed to provoke thought rather than anger or shock. It is subliminal to those unable to read between the lines. The wordage reflects the needs slaves had to build an effective means of communicating amongst themselves which is the root of black dialect in this country today."

While the ending is a bit weak, Junebug successfully reminds the audience that as long as the grassroot population has problems, there will be problems; because they are the problem.

The audience is asked its feelings and opinions, which was an excellent idea. "What good is a play if you don't help the people by doing what you are doing," Mr. O'neil believes.

The play is currently at the Theatre Project 45 W. Preston St. It will run until Dec. 21. Wednesdays thru Sundays 8 p.m. The theatre does not charge an admission, but accepts a donation. It will make an excellent Christmas or Kwanza gift.

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HOLIDAY HARMONIES
Lunchtime concerts and carrolling by Baltimore's talented school children in downtown lobbies; Federal Building, Mercantile Building, One Charles Center and Charles Center South, free 685 - 8887

THE GREAT COMPUTER INVASION
December 1 - 30
An extraordinary exhibit at the Maryland Science Center of the latest in electronic and computer games. admission 685 - 5225

CHILDREN'S INTERNATIONAL ART EXHIBIT
Top of the World
December 1 - January 4

Free Films

Admission to all film programs is free.

An innocent old woman becomes caught up in a mammoth London robbery in "The Ladykillers," starring Alec Guinness, to be screened at 2 p.m. on Sunday, Dec. 14, at the central library, 400 Cathedral St.

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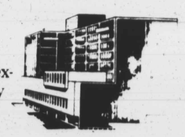

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Musicians pave the way in Arena Stage production

By Roger Glass

If it's true that behind every successful man there's a good woman then the same could be said about most theatrical productions, particularly musicals. When you come across a successful, entertaining musical you can bet that it's backed up by an extremely proficient band.

Such is the case with "One Mo' Time" which is now playing at Arena Stage's Kreeger Theatre through January 4. While characters like Bertha, Ma Reed and Papa Du sing and shake their hips, musicians like drummer Harold Mann and trumpet player James W. Howard are doing more than providing an indiscernible musical backdrop.

In the case of "One Mo' Time," the music provides the springboard for everything that happens on stage. "This music is definitely more creative than some of the music I'm used to playing in most stage and pit bands," explains Howard.

Howard who, like Mann, works out of Washington, is overjoyed to be playing in a production that features Dixieland Jazz. Jazz, he says, gives him "room to ad lib."

"Dixieland jazz is a light, happy kind of music," Howard says. "It's a living thing that you have to get into and listen really close."

No stranger to the Washington club scene, Howard has performed at the Pigfoot, Mr. Y's and the Gaslight Club. He's also played with the Mike Krotty Big Band and the Navy's Commodores.

When the Howard Theatre was the jumpin' joint during the late 50s and early 60s, Harold Mann was in the band. Backing people like Diana Ross, Flip Wilson and some of the other big names that frequented the welll known northwest showplace, Mann was an instrumental part of an orchestra that many considered one of the best in the nation.

After touring with Lionel Hampton's big band in the mid-60s, Mann returned to Washington where he got regular calls to back people like Frank Sinatra and Nancy Wilson. By the 70s, however, Mann, like many others, found work scarce.

"It was hard for a black musician to get work once the big band thing faded out," he laments. "Blacks didn't get jobs for affairs at places like the White House and there was no studio work either."

Fed up with that kind of discrimination, Mann went into the real estate business full-time. He also operated a studio along with guitarist Bill Harris.

Howard, who has always depended on music for his subsistence, agrees that there have been lean times.

"It's an on and off thing," he says in reference to his engagements. "There're periods of times when you can pay your bills."

Both Howard and Mann agree that things seem to be picking up. The pair cite the decline in disco's popularity and the return of live concerts as reason for optimism.

"It's not as bad as it used to be," says Mann. "I'm getting some jobs now that I couldn't get at one time."

While Howard adds: "It's gotten better but it's not what I'd call adequate. A lot more people have to be working before I'd call it adequate."

Howard would like to see more people, particularly the young, educated about jazz. "It's part of our heritage and the more we educate the young, the more it will open up doors and jobs for the musicians."

Mann, who is married and has three kids, says he would someday like to put the real estate aside and concentrate on making music. "I'm more equipped to play music," he explains. "And, let's face it, music is much more fulfilling."

Roberta & Peabo

Usually it's said that ideal marriages are made in Heaven, but Roberta Flack and Peabo Bryson are an example of a perfect blend of beautiful music made in a recording studio.

Not since she was teamed with the late Donny Hathaway has Roberta established a flawless singing rapport with another male vocalist. And with the release this week of their two record album on Atlantic records, "Live And More," critics and fans expect it to be one of the year's best-sellers.

The consummate artist — supreme singer, songwriter, musician, producer and arranger, Flack's musical stature has approached the peak of her career.

Going into the studio in 1969 to record her first LP, "First Time," she's since been the recipient of 13 gold records, the last being "Roberta Flack Featuring Donny Hathaway."

When Bryson appeared on her concert tour early this year as a feature artist, audiences gave them standing ovations when they performed as a duo. The success of their "togetherness" resulted in the demand for their present LP.

On the album they collaborated on "Only Heaven Can Wait," "You Are My Heaven," "Make The World Stand Still," "Back Together Again" and three others. Roberta solos and three tunes and Peabo on four of his own compositions.

Described as a laid back singer, Roberta brings an electrifying excitement to her audiences. Sitting quietly at the Steinway, or standing at the mike, she gives a unique interpretation to lyrics that few vocalists have mastered.

Probably the only artist to be honored twice is Washington, D.C. with a day in her honor, she also has garnered more than 15 other awards from women's organizations for her involement in causes dedicated to the improvement of life for the less fortunate.

Past the stage of being merely a singer, Roberta is a musical conveyer of joy, sadness and beauty. Her songs are memories that listeners treasure long after she's left the stage.

Roberta Flack and Peabo Bryson

—Soul Hits—

Singles

1. MASTER BLASTER — Stevie Wonder
2. CELEBRATION — Kool & the Gang
3. LOVE T.K.O. — Teddy Pendergrass
4. LOVELY ONE — The Jacksons
5. UPTOWN — Prince

Albums

1. HOTTER THAN JULY — Stevie Wonder
2. TRIUMPH — The Jacksons
3. TP — Teddy Pendergrass
4. FACES — Earth, Wind & Fire
5. CELEBRATE — Kool & The Gang

Jazz

1. GIVE ME THE NIGHT — George Benson
2. CARNAVAL — Spyro Gyra
3. WINELIGHT — Grover Washington
4. INHERIT THE WIND — Wilton Felder
5. ODORI — Hiroshima

Spiritual

1. REJOICE — Shirley Caesar
2. TRAMAINE — Tramaine Hawkins
3. I LOVE ALIVE II — Walter Hawkins
4. I'LL BE THINKING OF YOU — Andrae Crouch

Tracy Orange, a student at Pimlico Junior High School plays the little boy Homer in "A Wind Between Two Houses" opening at the Arena Playhouse on January 9.

TV Watching

Raymond Burr (L is the mayor of a major city caught in the chaos of an all - night blackout and his chief assistant is Georg Stanford Brown in "The Night the City Screamed" on ABC Sunday, Dec. 14.

Baltimore City Public school students score below the national average on standardized tests. Many people feel the fault lies with the teachers rather than the students.

WJZ-TV's Impact Special, "Should We Test Our Teachers ?," will address the question of teacher competency versus student ability, December 13 at 8 p.m. Oprah Winfrey will host the live hour-long program.

"Should We Test Our Teachers?" will explore the complex issures surrounding teacher competency. Among the special guests will be Irene Dandridge, president of the Baltimore Teachers Union, and Howard P. Rawlings, Maryland State Delegate, 40th District. Rawlings has co-sponsored legislation requiring teacher competency evaluations.

Teachers, parent, legislators, and students will be in the studio audience and will participate in the discussion.

Actress Jamie Lee Curtis, daughter of Janet Leigh and Tony Curtis and star of the highly successful films "Halloween" and "The Fog" and the recently released "Terror Train," will host the December 13 edition of NBC-TV's "Saturday Night Live" (11:30 p.m. to 1 a.m. NYT).

Musical guest for the evening will be James Brown, the consummate showman-singer who has been labeled — over his 25-year career — "Mr. Dynamite," "Godfather of Soul," "Soul Brother No. 1" and "The Original Disco Man."

Curtis will join the "Saturday Night Live" repertory company — (Ms.) Denny Dillon, Gilbert Gottfried, Gail Matthius, Joe Piscopo, Ann Risley and Charles Rocket — in a series of comedy sketches.

Many of James Brown's early recordings, including "Please, Please, Please," "Make It Funky" and "Papa's Got a Brand New Bag," are an important part of musical history.

Free Events for Children

Sun., Dec. 14
Hollins - Payson Branch: Community Christmas Open House, 4 p.m.

Mon., Dec. 15
Northwood Branch: First Annual Christmas Candy Contest. Guess the number of chocolates. Contest ends December 20. Please see children's library for further details.
Clifton Center: Christmas arts and crafts, 3 p.m.
Cherry Hill Center: Film — "Charlemae on Grandfather's Farm (1890's)," 3:30 p.m.
Canton Center: Films — "The Dancing Princess" and "A Very Merry Cricket," 4 p.m.
Tues., Dec. 16
Clifton Center: Christmas arts and crafts, 3 p.m.
Morrell Park Center: Films — "Phyllis's Christmas Tree" and "The Pet Goat Club," 3 p.m.
Canton Center: Christmas crafts, 3:30 p.m.
Cherry Hill Center: Film — "The Christmas Tree," 3:30 p.m.
Highlandtown Center: Films — "The Lorax" and "The Orphan Lions," 3:30 p.m.
Reservoir Hill Center: A sign language Christmas story, 3:30 p.m.
Pimlico Branch: Puppet show, 6:30 p.m.
Roland Park Branch: Family Christmas Program, 6:30 p.m.

Jesse Walker's N.Y.

NEW YORK — Christmas came to Harlem Saturday (Dec. 6) with lighting ceremonies for the third mammouth Christmas Tree in Harlem, under the excellent leadership of Mrs. Jean Williams, chairman of the Christmas Tree In Harlem Committee. The 60-foot tree is an inspiration to all of the community. On the program were the Cosmopolitan AME Church Concert Choir, the Symphonic Voices of Sugar Hill and the Harlem Symphonic Orchestra.

"Christmas Eve on Sesame Street," the program which explains how Santa Calus fits down all those skinny chimneys, will be seen on Christmas Eve for the third consecutive year on most of the 280 PBS member stations. The hour-long family entertainment features the Sesame Street cast, Jim Henson's Muppets and skaters from Holiday on Ice.

Richard Pryor and director Sidney Poitier were in town Dec. 8 for the benefit opening of Columbia Pictures' "Stir Crazy' at the Coronet Theatre, $125 tickets were to support The Fortune Society, which aids male ex-offenders and Project Green Hope, a half-way house for female ex-offenders.

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INFLATION NOTE: When Ashford & Simpson appear at Radio City Music Hall on New Year's Eve, the best seats are going for $47.50. Cheapest seats are $25.

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The Harlem Dance Foundation presents its fifth annual production of "Santa Claus and The Unicorn," an original musical by Olive Arnold Adams, at the Davis Center for the Performing Arts of CCNY on Sunday, Dec. 21. Carolyn Adams of the Paul Taylor Dance Company, Louis Solino and Clifton Thompson, both formerly of the Jose Limon Dance Company, Sean Hopkins, most recently seen as Lancelot in the Alhambra Dinner Theatre production of "Camelot," and veteran Broadway performers Carl Handy, Lidell Jackson and Stanley Dalton.

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The photographs of Jacqueline La Vetta Patten and Coreen Simpson are on view at the National Urban League's Gallery 62, 500 East 62nd St. through Dec. 19. Hours are weekdays from 10 a.m. to 4 p.m. and there is no charge for admission.

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The 1980 Directory of Black Film - TV Technicians & Artists, West Coast is now out at $16 a copy. It's published by Togetherness Productions and edited by Saundra Sharp. P.O. Box 75796, Sanford Station, Los Angeles, CA 90075. (213) 462-6565.

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Charles Farrow, The Washington Afro American
". . . all the musicianship and twice the content of Ain't Misbehavin'."
Hank Burchard, The Washington Post
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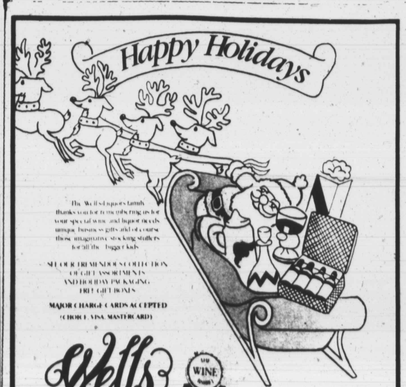
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