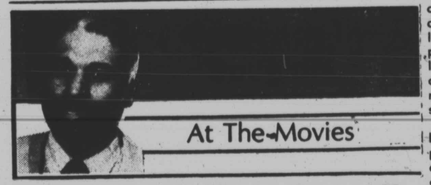

Belafonte's "Beat Street" remains fresher than "Breakin' " & "Breakin' 2

Assessing the movies that came out during 1984 about the Breakdancing craze, it is abundantly clear that Harry Belafonte's "Beat Street" is beaucoup fresher, hipper and gets much closer to the real nitty gritty of what life is really like for street dancers than either "Breakin' " or its sequel "Breakin' 2 (Electric Boogaloo)."

First of all, let me make it clear that I liked all three movies because they brought the magic of streetdancers I had seen in downtown New York during 1983 locking, popping, waving and performing the St. Vitusdance-like electric boogaloo for huge crowds that rewarded them with nickels, dimes, quarters and sometimes crisp dollar bills.

But I consider "Beat Street" to be much fresher (streetdancers parlance for fancy footwork, clothes, et cetera that surpass everything else; hip) that the duo of "Breakin' " movies because the movie gives the viewer a vivid picture of the hopes, struggles, moments of joy and disappointment for the dancers and graffiti artists who populate the flick.

The similarities of "Beat Street" and the duo of "Breakin' " movies is that they all deal with breakdancing (the dancers in "Beat Street" are infinitely superior), cultural clashes between the Hip - Hops (the have nots) and the mainstreamers (the haves), and the search for recognition of artistic abilities. The difference between the movies is that "Beat Street" is like biting into bittersweet chocolate—you may like it, bit its sharp taste jars your taste buds just like real life often jars your nerves and sense of well-being. "Breakin' " and "Breakin' 2, Electric Boogaloo," on the other hand are syrupy sweet melodramas with contrived, unrealistic happy endings.

Nevertheless, the "Breakin' " movies are great fun because of the excellent breakdancing highlighted in both movies, even though some of the poetry in motion of streetdancing gets lost in the overpopulated production numbers.

"Hurry up, you should have gone yesterday" — Clive Barnes, N.Y. Post

THE ALVIN AILEY AMERICAN DANCE THEATER

ALVIN AILEY

Lyric Opera House
February 1-2

Fri. & Sat., Feb. 1 & 2, 8:00 p.m.
Tickets: $30.00, $25.00, $20.00, $17.50, $15.00, $12.50, $10.00

Sat., Feb. 2, 2:00 p.m.
Tickets: $25.00, $20.00, $16.00, $14.00, $12.50, $10.50, $8.50

Tickets and program information:
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The Alvin Ailey American Dance Theater Coming to the Lyric

On March 30, 1958, a new era in modern dance, and dance opportunities for Blacks, opened. In New York City, on 92nd Street, on a small stage at the Young Men's Hebrew Association's Theresa Kaufman Auditorium, the Alvin Ailey American Dance Theatre gave its first performance. This humble surrounding marked the public birthplace of the Company. A covey of the Big Apple's finest black dancers, and the lauded guest star, Talley Beatty, had practiced their routines for weeks, stressing their bodies to the limits—and it paid off!

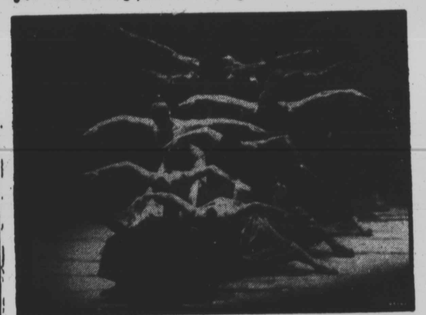
The Company's artistry received rave reviews. The ball had started rolling. Yet, there was much hard work to do and plenty to accomplish. Today, seven dancers remain from that original group. The Company has received the adoration and applause from audiences spanning a 25-year period. Their very presence fills houses, and their message, varied, but human and straight to the heart, brings the masses to their feet, passionate, full of joy. Can one dance troupe, of 30 talented performances do all this?

The answer is a simple yes. Just ask the estimated audience of 10 million people in 43 states and in 44 countries on six continents who became enchanted with the Company.

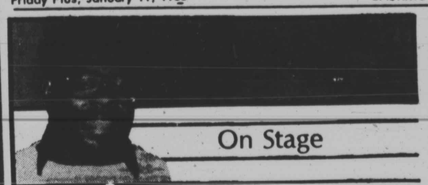
The Alvin Ailey early successes were punctuated by the invitation to prestigious international festivals. In 1962, the Company made its first appearance in the Far East, caused normally sedate London to tailspin in frenzied delight, and Australia TV hop with glee. The following year the troupe bowed proud when they were the object and cause celebre of Rio De Janiero, Brazil, during the International Arts Festival. Constant in its repertory, a vein of Negro History always played a part in the performances. So, it came as no surprise when the Ailey Company flew to Dakar, Senegal and appeared at the First World Festival of Negro Arts. Returning to Europe, the Company debuted at the famous Edinburgh Festival, in Scotland, followed by another return to London, this time at the Sadler's Wells Festival. By 1070, they were awarded the coveted gold medal for its superior artistry at the International Dance Festival in Paris.

Then came their historic and unprecedented 20th century tour in Russia, sponsored by the United States State Department. They traveled leagues into the hinterlands where Americans, especially dancers from the USA, had never been seen before. The news spread fast. Alvin Ailey was the magic word, whispered from hamlet to town to city. The pitch of the human emotions had reached a crescendo, and the Company's fervor, fulfilling its expectations, brought down the houses in the opera house in Moscow and Leningrad. It was an electrifying experience for both the performers and the audiences.

Looking back, Alvin Ailey said. "The first night in Leningrad the audience wouldn't go home. They stood up and screamed and clapped. I got down in the orchestra pit and signed autographs. I signed people's arms, calendars and programs. It was beautiful."



The Alvin Ailey American Dance Theater performing one of the numbers they will present when they appear at the Lyric Opera House on Friday and Saturday, February 1 and 2.



'On the Verge Or the Geography of Yearning' Is An Interesting Evening of theater

Center Stage's current offering "On the Verge or the Geography of Yearning" is an interesting evening of theater especially if one has a fondness witty word play, literary allusion and optimistic visions of the future of western society.

If one is looking for an evening of theater that analyzes the cultural differences that have developed between Victorian society and modern society then one may find "On the Verge . . . to be an intellectual exercise full of wit and imagination signifying nothing.

The play shows three Victorian Era women travelers trekking through Terra Incognito a continent somewhere between Peru and Australia. The women are very experienced travelers who have explored Africa, Asia and the American West. They travel through jungle and snow. As they go something bizarre begins to happen.

The women begin to get glimpses of the future and they begin to use terminology of the future that is alien to their time. The women encounter a native of Terra Incognito wearing a German aviator's uniform. The aviator was, the lunch of the native who talks of aircraft and gives one of the women an egg beater.

Later the women encounter an abominable snowman and a rapping bridge troll who rides a motorcycle. later they encounter a shower of artifacts from the future such as car mirrors, The National Review Magazine, hula hoops and other assorted consumer items.

The first civilization the women encounter is America in 1955 replete with an Esso gas station and a teenage attendant. Later they go to a nightclub — pleasure palace where one lady traveler becomes a jingle writer for Burma Shave, another finds love with the nightclub owner and a third becomes a voluntary, sampling the pleasures that 1955 has to offer such as a whirlpool and anightclub floorshow.

The year 1955 becomes so alluring that two of the women stay and the third, the voluntary and amateur anthropologist decides to travel on alone.

Eric Overmyer, the author of the play has written one imaginative and amusing play. It is almost too saturated with clever wordplay. Often one witticism is followed so closely by another that the second is lost in audience laughter.

The play is also a bit too pop culture in its orientation. Overmyer's vision of the future includes pop culture and a bit of political satire but 1955, the year that satisfies two of the women travelers was a time of great social and political ferment in the world, not a static time no matter how quiescent it might have seemed.

Overmyer's play which concerns an optimistic view of the future, obviously, since none of the people encountered by the travelers is the least bit hostile, did not indicate that the rate of human progress was accelerating, at least in the scientific arena, as one went further into the future.

"On the Verge" is an interesting lightweight theatrical evening, but those with a slight vocabulary had better take a thesaurus with them.

49 Baltimore women appear in play at Arena Playhouse

A play called "Out of the Mists of Time" written and directed by Baltimore playwright Rosa Lee Hennigan will be presented by the Wayland Baptist Church. The performance will take place at the Arena Players, 801 McCulloh Street on Friday, January 11th and Saturday, January 12th at 8:30 P.M.

The play features 49 women of the Baltimore community who appear, starting from the time of Moses, and step "Out of the Mists of Time." Utilizing drama, dance and song, they arrive in the present day United States.

Mrs. Hennigan originally wrote the play for presentation in 1982 at the annual meeting of the Women's Auxiliary of the Baltimore Chapter of the Progressive Baptist convention.

Dr. Carlton Hayden, Dean of the History Department of Morgan State University, urged her to revise the work, and he helped to arrange the production at the Arena Players.

From a personal point of view, the playwright says, "I enjoy writing. I feel that I am right there with the characters I am writing about. I feel especially close to the recent historical women because of hearing stories from my grandmother of her childhood days as a slave."

Rosa Lee Hennigan

At present Mrs. Hennigan, who has authored three other plays, is working on a book of Bible stories for young people and another play. She is a native of King George, Virginia and a member of Wayland Baptist Church.

She has studied at Coppin State College, Loyola College, and received her B.S. in Education from Towson State University.

A retired elementary school teacher, she continues to teach evening adult education classes at Gwynns Falls Park Jr. High School. Mrs. Hennigan considers herself to be a self-taught playwright and director. She and her husband of 46 years reside in West Baltimore.

This production of "Out of the Mists of Time" is a benefit for the Wayland Baptist Church. Proceeds will be used to start a new fund for the installation of an elevator for the parishioners who are handicapped by advanced age or physical disabilities.

For information or tickets call Ricky McCormick at 664-2774.

Mechanic Theatre Installs Permanent Infrared Listening Systems for the Hearing Impaired

Hope Quackenbush, Managing Director and Producer for Baltimore's Morris A. Mechanic Theatre, announced the installation of a permanent Sennheiser infrared listening system to help hearing impaired Mechanic Theatre patrons enjoy its Broadway productions. The Sennheiser infrared listening system enables theatregoers to hear the performance from anywhere in the theatre with increased intelligibility and enjoyment. Both frequency response and loudness are specially designed for improved hearing.

The system uses lightweight and inconspicuous earphones with no wires attached. Signals from the theatre's master and sound system, converted into infrared light beams, are transmitted by light panels on either side of the stage and received by a diode on the listening device. The sound pickup, adjusted by individual volume control, puts the listener aurally in the first row. "With a set of Sennheiser infrared earphones," commented Mrs. Quackenbush, "you can hear everything that's going on...even from the top balcony. Acoustically speaking, you will have the best seat in the house."

The Mechanic Theatre currently has 20 sets of earphones available for a nominal rental charge of $2.00. The headsets will be available at the lobby coat check room on a first-come, first-served basis.

Additional information concerning the infrared listening system can be obtained by calling (301) 752-1407.

Introducing
Baltimore Cash
the Baltimore Capital Access Sharing Forum.

Baltimore CASH is an economic development strategy intended to identify and assist entrepreneurs with knowledge concerning the availability of capital and the know-how to access capital for new venture creation. It is intended to be a network of resources composed of entrepreneurs, venture capitalists, financial market specialists, professional service firms and seasoned successful business executives. The overall purpose of Baltimore CASH is to provide an information exchange and stimulate resource contacts between financial (capital) providers and the entrepreneurial segment of the Baltimore community. Baltimore CASH is a monthly forum meeting on the last Wednesday of the month during planned luncheon seminars. Each luncheon will feature keynote speakers from various segments of the capital formation market and/or examples of successful entrepreneurs and ventures.

The Park Heights Development Corporation, a non-profit community economic development organization, is the principal sponsor of the Baltimore CASH project. Other organizing sponsors include Maryland National Bank, the H.U.B. Organization, Control Data Business & Technology Center, Control Data Minority Business Development Agency, and the National Association of Black Accountants—Baltimore Chapter.

Entrepreneurs, providers of capital, business owners, corporate managers, financial advisors and management candidates will find the seminar series stimulating and informative. An individual fact sheet is available for scheduled seminars. Attendance is limited and pre-registration is encouraged.

The first meeting of Baltimore CASH will be held on Wednesday, January 30, 1985 from 12:00 noon until 2:00 p.m. at the Forum, located at 4210 Primrose Avenue, Baltimore, Maryland 21215.
The topic is "Where is the Cash?" The keynote speaker is Joann Price, President of the American Association of Minority Enterprise Small Business Investment Companies (AAMESBIC).

For more information, call, (301) 367-0300