On Stage

WCLK-FM is a 24-hour jazz stotion, and has that professional sound for which a lot of public radio stations strive. * * *

the trilogy of jazz concerts put on who has been around for quite a groups. by the Left Bank Jazz Society at while, and has played with some the Omni International Hotel, of the best. happens Sunday, Nov. 24.

Featured artist is Eddie Lock-



1811 Baker Street 669-4300 Contact person: Donnie Brock

Monday-Ladies Night All ladies free till 11:00

Tuesday-Sportsman Night Live NBA Games, Ping Pong Tournament

> Wednesday-Pre-Thanksgiving Turkey Give-away

Thursday-Thanksgiving Party Turkey Give-away

Club For Rent

mainstay in the type of music we surprises taking place. like to call the "front bor of the In the audience was Benny Club Harlem" style.

Stanley Turrentine, Johnny Grif- and eights with the group. fin, Wardell Gray, and myriad Benny, who was born in of others. After leaving the small Brighton, MD in 1902 (that's in combo scene, Jaws went with the Montgomery County) has spent Basie band, where he spent most of these latter years playabout 10 years.

this area's favorite pianists, last weekend. Reuben Brown, along with Steve Gary, who is on his annual Novosel, bass, and Keith Kilgo, pilgrimage home for the

and to LBJS' credit, this one is a Gary Bartz, you can bet it will be Now, putting this into perspec- Place is where it all will happen.

What this means of course, is

store for the 1986 season — area in a while.

jaw Davis, the tenor sax man attempting to nail down some top * * *

AND ALL THAT JAZZ

Got a report that the Gary Longtime jazz fans will Bartz - Raschid Yahya set at remember the days when the Hamilton's Landing last Sunday Jaws-Shirley Scatt tria was a was a winner, with some real

Waters, one of the pioneers on Jaws ranked right up there reed instruments, who joined with the likes of Gene Ammons, Gary on stage and traded fours

ing in Europe. He played a gig at He'll be accompanied by one of the National Press Club in D.C.

holidays, will be playing at the Television, will be going live to people dancing the night away. swinging.

* * *

been announced as to what is in the most exciting plans to hit this held sway on New Year's Eve. Since Maryland Public Televi-



Eddie "Lock-Jaw" Davis

tive, you must be familiar with The lineup for the night will inthe New Year's Eve broadcasts clude Ethel Ennis and her group; that you can expect to hear most- Was all set to be a nice guy and where they always go to Times Joe Williams, Milt Jackson and ly standards, since we doubt hold off spreading the word Square for the dropping of the Ray Brown, playing separately there has been much rehearsal about the big New Year's Eve do- ball signifying the entrance of the and together. time for Jaws and the group. ings at Ethel's place, but then, new year.

will take a hiatus until around considered an embargo. goes to the Waldorf Astoria, quartet, so you can see it will be February. Plans have not yet. So, let us tell you of some of where for years, Guy Lombardo a whopper. Now, there is a continuous pro- sion is handling all of the ar-Seems that Maryland Public gram with up-to-date acts and

As is often done in bringing in Jazz Closet this weekend. Don't Ethel's place beginning at 11 p.m. But public television has never musical stars, the rhythm section have any word on who will be in on New Year's Eve. The live attempted to put on such a prois provided by the entrepeneurs, the rhythm section — but, with telecast will go on until 1 a.m. gram — until now, and Ethel's

Gerry Mulligan and Phil Following this concert, LBJs some smart aleck broke what we One of the networks always Woods; Toots Thielmans and his

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SUNDAY BRUNCH

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The audiences at the Arena ly at Celeste Walker's comedy "Once in a Wifetime."

Laughter does not always indicate that something is truly humorous and olthough "Once in a Wifetime" has a few genuinely funny moments, the script is not : equal to the energy the cast brings to it.

Friday Plus, November 22, 1985

Comedy is not an easy artform. A great actor on his death-bed was asked if it was difficult to die and he replied, "Dying is easy, comedy is difficult."

ridicules subjects and people wives. Willie has been haveing Willie for the moment is happy who are easy targets.

"Once in a Wifetime" ridicules the center, Nwonyeruwa. satisfying both of the women. in racist America without bring their relationship into the into Willie's blissful situation Randolph Tilghman delivers his naively energetic a perfect conunderstanding it and this is open by telling his wife that he when a charming West Indian lines in such a rapid pace that trast to Irma and Ms Day was equivalent to the whites who is taking a second wife. created Amos 'n Any without Under duress Willie agrees and wives enter the picture. the machine gun pace. Also he of sensuality in her voice. understanding black people. ofter an agonizing confrontation The premise of the play could chews up some of his dialogue Floyd Gilliam as Emile had a

lack of advancement on his job, disdains any association with nationalism and black men. naive. Willie and Irma are sup- him at times. Also there was not who is taking classes at a place Pan-Africanism, Willie manages 1t portrays nationalism as the posed to be sophisticated. called the Black Enlightenment to bring his second wife into the province of men who do not want Cynthia Francis' portrayal of Ir- Francis. They were supposed to Center, which espouses Pan- house. African doctrine and encourages 1rma's mother Clytie, a swing-

Great comedy comes from the men to practice polygamy. ing middle-aged lady, advises Willie, the young architect is her daughter on various impressed with the doctrine as strategies on how to win back well as impressed by the leader Willie's undivided affections but of the center Kwli who has three none of the schemes work and an affair with a young woman at despite the rigors of sexually

who turns on both of Willie's much of what he says gets lost in very affectionate with just a hint

The plot revolves around a with his legal wife Irma who is a be very funny if it were not for its when he should be savoring it. serious problem with his accent. young architect, frustrated by his thoroughly bourgois woman who disdainful attitude toward black His portrayal of Willie is also too It was weak and tended to desert

to work at "real" jobs. It implies ma puzzled me. She was sup- be lovers who have the hots for that they are merely in the move- posed to be according to the

pearances. The basic premise of out Irma. the play is that black men preen Calvin Garlic did a good job as weak creatures.

The performances are energetic throughout the cast but Liner Day and Tracey Moore and some glaring flaws in technique both added a different dimension black nationalism, an easy target Nwonyeruwa pressures Willie to A monkey wrench gets thrown dissipate some of the energy. to the part. Ms. Moore was

ma was too shrewish and loud In addition, all of the men are too frequently for the portrayed as weak and impres- sophisticated side of Irma to

sionable like Willie, lazy and show through. parasitic like the West Indian Ms. Francis shouted through Emile, or, lazy and exploitative much of the first act and only like Kwli who responds with ex- through some miracle did she retreme discomfort to a question of tain her voice. She was much bet-Clytie's concerning whether he ter in the second act where her character got to moderate the On the other hand all the volume and show more mood women in the play are clever, changes. Part of the problem I strong-willed except for Kwli's believe is the underdevelopment wives who make cameo ap- of the script which did not flesh

and strut a lot but in reality are Kwli. He was forceful without being shrill and he was very convincing as the leader of the group.

I saw both Nwonyeruwas,

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"Sunday" doesn't quite

has just committed murder, since Jones," "Sunday."

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again," remains good advice. of Malik's Theater presentation This is especially true when one of playwright and director, R. B. This well acted one - act play

> tones was presented at Pete's Mustache on Howard Street this past Sunday. Sunday is when Aaron Wells, as played by R. B. Jones, returns

his uncle Johnny, played by Irv-Aaron, like many successful

Blacks, has risen from the depths "Social Club with a Com- of poverty, forsaken his roots tured him to become a prominent renew the bonds between himself and his uncle."

> by his alcoholic uncle and his now performance by Irving Phillips, deceased aunt. However, his an- the play is weak in that it leaves unforgiving uncle did in no way too loosely interwoven and does indicate that he had indeed come for that purpose.

> Instead, the viewer is left with ill treatment as a youth. The con- Black playwright. flict between Aaron and his un-. cle Johnny and the resolvement cent offering from one whose of their personal difficulties writing skills have now been honwould in itself have been suffi- ed to near perfection.

cient a theme to expound upon. Instead, the question of why Aaron continuously pacing back and forth to look out the window

waiting for the arrival of the week engagement at Baltimore's The musical has a Gramm police, Aaron vents his anger at white society. After years of selling out to reach the top only to formances through Saturday, with social and political over- find himself treated differently than his white counterparts, he releases 18 years of rage by this

When he looks out the window again and sees the police outto his old neighborhood to visit side, he turns around to find his uncle suddenly slumped over,

Instead of showing grief, Aaron shows resentment for his uncle's death, leaving him to face the police alone, gun in OPEN FRIDAY & SATURDAY attorney. He has returned to his hand and without an audience. After going out to confront the

expecting a tidier ending. Overall, even with a stellar

questions unanswered, is not sufficiently develop its characters.

This play was written ten years the impression that Aaron has ago and is a testament to the come to vent his anger about his talent of a promising young,

We look forward to a more re-

"Dreamgirls" Set For Four-Week Engagement

By Suzanne L. Hopkins
There are still times when the adage, "You can't go home again," remains good advice.

The control character in The Spirit of Malik's Theater presentation are still times and additional control of Malik's Theater presentation and the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the explains to this uncle that he is on the run.

Aaron, has just murdered his way musical smash, and the winder of six 1982 Tony Awards, is scheduled for a limited four the control character in The Spirit of Malik's Theater presentation of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still times when the control character in The Spirit of Malik's Theater presentation are still Lyric Opera House, beginning Tuesday, December 10 with per-January 4.

Directed and choreographed by Michael Bennett of "A Chorus Line" fame, "Dreamgirls" stars

Krieger and a Tony Award wini ing book by Tom Eyen. Michae Peters is the co-choreographer "Dreamgirls" is the explosive

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