Black Music on film: BOOGIE, BE-BOD AND BLUES

is a presentation of black music Arts, and author of The Interna on film. It is jointly presently by 'tional Sweethearts of Rhythm University of the District of Columbia and the Audiovisual Division of the District of Columbia Public Library.

The films will be shown from January 14-26, 1988. All programs begin at 6:00 p.m. and are free and open to the public. The films shown on January 19 and 26 will be viewed at the UDC Van Ness Campus, located at Connecticut Avenue and Van Ness St. NW, Building 41, Room A03.

Novies scheduled to be shown

BLACK WOMAN IN MUSIC Thursday, January 14 Martin Luther King

Memorial Library World Premiere: Cissy Houston-Sweet Inspiration

This film is an unforgettable ride on a musical roller coaster from smoky clubs to gospel choir rehearsals, from the Sweet Inspirations' reunion concert to a wailing Sunday morning service, from nostalgic Gospel singing ir the living room with The Drinkard Singers to a sold-out concert with Whitney Houston. An intriguing mosaic of archival footage and stills from "The Golden Age of Gospel" and the "Soul Years" rounds out the film and galvanizes Cissy Houston's connection to the history of R&B Gospel. Directed by David David son; color; 58 minutes; 1987

International Sweethearts

of Rhythm This award-winning documentary tells the story of the multi racial, all-women's jazz band of the 1940s. The International Sweethearts — a sixteen-piece band with a strong brass section heavy percussion, and a deep rhythmic sense — were not just a novelty band, but featured some of the best female musicians of the day. They were stars at the Apollo Theatre in New York, the Howard Theatre in Washington, D.C., and the Regal in Chicago. Directed by Greta Schiller and Andrea Weiss; colo 30 minutes; 1986.

Guest speakers: Dr. Pearl Williams Jones, Associate Professor of Music at the University of the District of Columbia, and a Gospel performing artist. Antoinette Handy, Associate Director of the Music Program at

Tuesday, January 19 **UDC Van Ness Campus** Jazz On Film

David Chertok is one of the na-

tion's premiere music film collecsome one-of-a-kind. David is now info call (301) 483-9700. semi-retired and we have asked before in Washington. Michael has come up with some amazing footage including a dance reel January 16th, 1988, at the 1st featuring Tip, Tap & Toe, Raymond Winfield, Bill Bailey (Pearl's brother), Bunny Briggs and Bill Robinson; films of singers Dinah Washington, Joe Turner, Joe Williams and Sarah Vaughn; and singer Pete Seeger will make a archival footage of Fats Waller, special appearance. There will Dizzy Gillespie, Coleman Hawkins and Louis Jordan. The one at 10:30 p.m. Proceeds will Chertok music collection is one of the Black Film Institute's favorite organizations: Transafrica, the presentations. This collection of Jazz on Film is always enjoyable lobby for Africa; and Terrific Inc. and rarely seen in Washington,

Guest speaker: Michael Chertok, jazz film archivist.

AFRICAN MUSIC Thursday, January 21 Martin Luther King Memorial Library

Juju Music

Without doubt, one of the most exciting musical forms to come to Western attention over the past few years has been Juju — a form of pop music particular to Nigeria. Juju Music, shot in the Nigerian capital of Lagos, not oncontains electrifying performance footage of some of Juju's figurative and literal royalty -King Sonny Ade, Chief Comand infectious hybrid form of "Day of Absence," "Happy Enamong other influences, western pop, Latin syncopation, and tradi- price nights. fascinating as the background is it's the upfront performances that lend the film its irresistible power. We dare you to sit still. Pirected by Jacques Holender;

color; 60 minutes; 1987. Dance of the Bella An entrancing film of dance

performed to humming and handclapping set on the southern

(Continued on page 5)

end long engagement at Turk Williams' Tongue's Delight Restaurant & Jazz Room, Inc. in Baltimore. Tongue's Delight is located at 6081 Moravia Park Drive (Frankford Plaza). Free passes from last week will be honored this weekend. Catch the Quartet between 10 p.m. and 4 a.m. On Saturday, the "Make My > amassed an archival collection Day" Calendar Girls are also containing hundreds of jazz titles. | scheduled to appear. For more

Sweet Honey in the Rock, with special guests The Original Freedom Singers, will present a musical celebration on Martin Luther King, Jr. Day on Saturday, Congregational Church located at 945 G. Street, NW.

The concert will be filmed as part of a documentary on the song "We Shall Overcome." Folk be two shows: one at 7 p.m. and benefit two community-based black American foreign policy Grandma's House, which pro- January 17th at 9 p.m. For more 1333 P Street, NW. The play is vides family home care for information children with disabilities. For 328-3838. more info call (202) 829-5151.



SWEET HONEY IN THE ROCK

* * *

In the theater, the opening of honesty." groups will perform on Sunday, the Studio Theater, located at call (202) 232-7267.

phone (202) billed as an "explosive drama examining the consciousness of a black policeman with riverting

Chin Africa will perform at the Washington, DC. Dennis McIn- Wilson are the honorary pro-Kilimanjaro, 1724 California St., tyre's play will be performed on ducers of the opening night per-NW, in Adams Morgan in DC. The Sunday, January 17th at 8 p.m. at formance. For more information

Arena Players half-price nights

To celebrate the Arena mander Ebenezer Obey — it ex- Players' 35th year, the January plains the history of this unique 24th and 25th performances of dance music which combines, ding," and "Contribution," three one-act comedies, will be half

> The Players wish to extend these performances as audience appreciation nights. The regular \$8 tickets will be \$4. Curtain will be at 7:30 p.m. on both nights. Tickets may be purchased at the box office or by calling 728-6500

the Baltimore-Washington area. Published by the AFRO-AMERICAN NEWS-

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Sounds......7 hints at Max Roach's keen in-Theater Guide 7 Restaurants....8

Friday Plus, January 15, 1988

terest in mixed media.

As always, Max Roach proshowcase their compositional leader's own "The Dream/It's

masters of his chosen form

Charlie Parker. Today,

Roach — voted the greatest

drummer ever by his peers - i-

among the reigning masters and

a position in his quarter is one o

the most coveted opportunities i

"Lonesome Lover," and "Six Bits Blues," there are insaxophonist Odean Pope ("Red

form at Ethel's Place next tion "Chattahoochie Red"); and weekend in Baltimore. The Jazz bassist Calvin Hill ("Reach For I Heritage Foundation of It"). Three outside contributions Baltimore, and Ethel's Place pre- provide ageless contrasts: Benny sent the Max Roach Quartet Golson's "I Remember Clifford," January 22-23, 1988. With Max Thelonious Monk's "Round Mid-Roach on the drums, the quarter night," and John Coltrane's also consists of Odean Pope on "Giant Steps." tenor; Cecil Bridgewater on trumpet; Tyrone Brown on bass.

COVER STORY

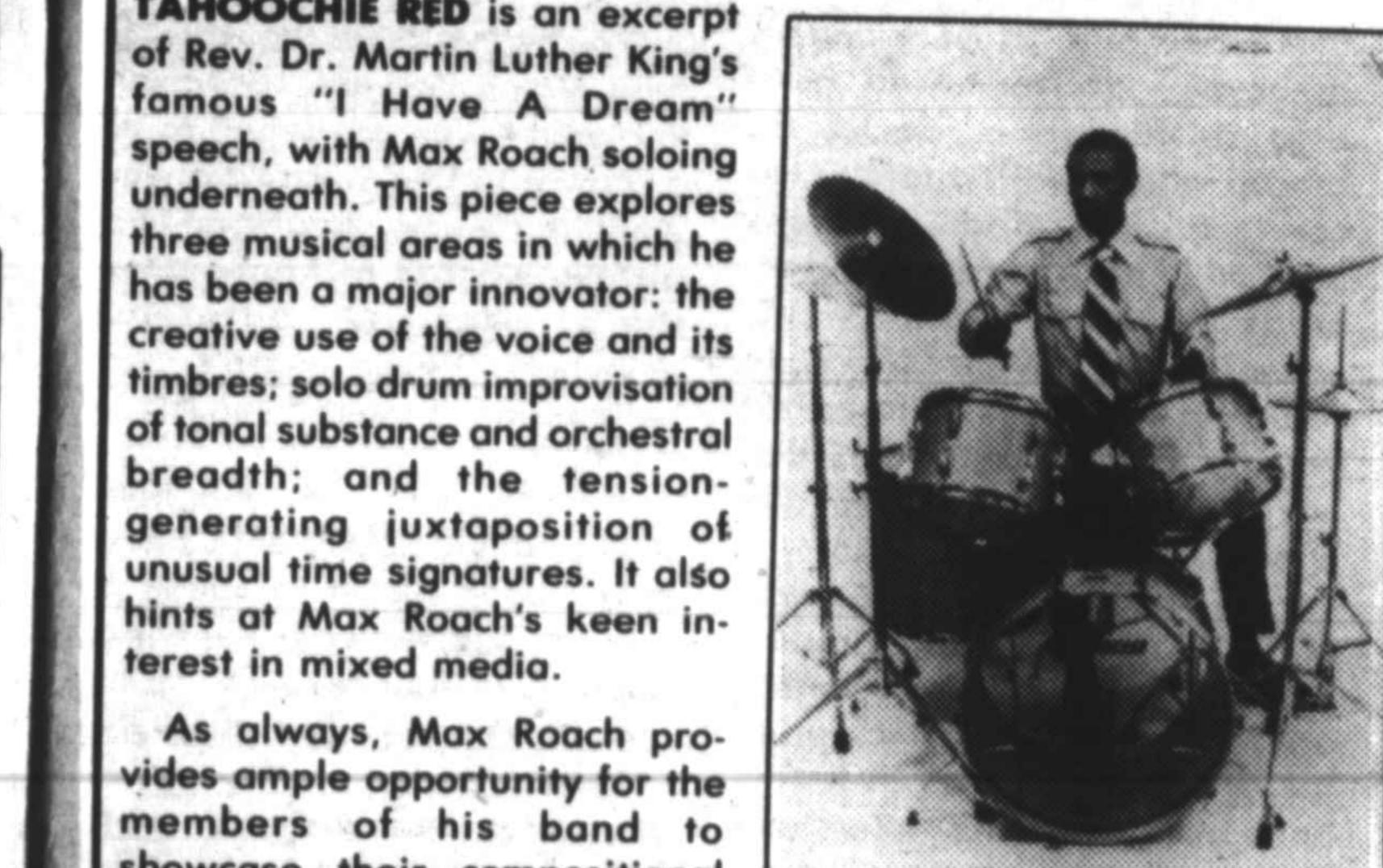
Composer, arranger and per- Bridgewater ("Wefe," pronounc-

cussionist Max Roach will per- ed wee-fay, and the title selec-

Max Roach's busy schedule has As a young drummer emerging included his appointment to a full during the mid-1940's, Max Roach professorship (of theory, harworked with the reigning mony, and jazz studies) in the Music Department at the University of Massachusetss, Amherst. Hawkins, Dizzy Gillespie, and There he has been instrumental in establishing one of the nation's few degree-granting programs in jazz, as well as the Fletcher Henderson scholarship fund for economically disadvantaged aspirants to the jazz tradition.

An exceptional and prolific Max Roach maintains an active interest in theater and film. In Max Roach has established 1979, he collaborated with the himself not only as a master late creative writer and essayist drummer and bandleader, but Larry Neal on his drama, "The also as an important arranger, Glorious Monster in the Bell of the Horn." He has also worked aesthetician, educator, and arts advocate. with playwright Ron Miller for New York's Henry Street Playhouse. He is also the subject TAHOOCHIE RED" continued

of no fewer than three films: "In Jazz Hall of Famer Max Roach, lauched in the 1960s with classics Search of Improvisation," "A like "We Insist!" "Max Roach's Week With Max Roach," and "The Ossie Davis, and Billy Taylor. Making of a Record" which sion Bitter Sweet," and "It's. documents the recording of Time." Perhaps the most stunn- CHATTAHOOCHIE RED. moment on CHAT-TAHOOCHIE RED is an excerpt of Rev. Dr. Martin Luther King's famous "I Have A Dream" speech, with Max Roach soloing underneath. This piece explores



Max Roach's television credits "Live From Kennedy Center: / Salute to Duke Ellington"; and River Road"); trumpeter Cecil "Solo On Drums," with Ruby Dee, America" for his innovative use

Fame, and the first drummer elected by the jazz critics poll for the Hall of Fame. In the 40s and 50s he pioneer-

ed his instrument with the likes of Charlie Parker, Dizzy Gillespie and Thelonious Monk, to name a few. Emerging as a young and prolific drummer at that time, Max kept the time for the reigning masters of that day, Duke Ellington and Coleman Hawkins. It was soon after that period that he co-led with Clifford Brown; one of jazz's most influential and innovative quartet of that period. It is for that achievement, coupled with an array of musical accolade and awards, for which Max Roach stands alone.

have emerged in the modern

musical era. In addition, he holds

the distinction as being the 50th

inductee into the Jazz Hall of

THE CRITICS ACCLAIMED MAX ROACH IN THIS WAY: "after thirty five years at the top of his profession Max Roach is the dean of modern percussionist. His awesome prowess undimished, he continues broaden his musical horizons or his reputation grows to legen-



AFRO file photo dary proportions."

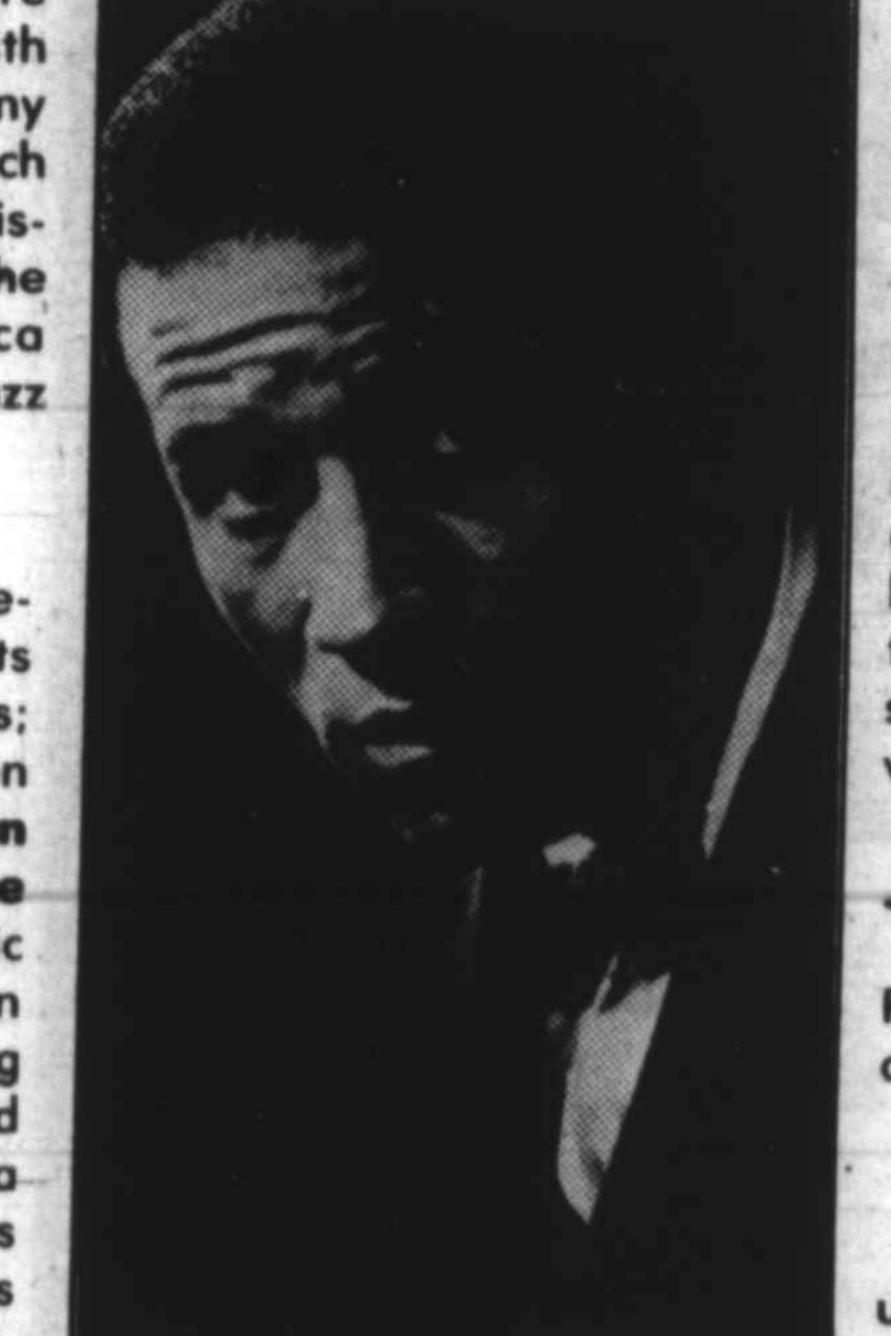
Max Roach with rock musician Robert Fripp.

MAX ROACH: A LEGEND OF JAZZ COMES TO ETHEL'S PLACE

In addition to performing virtually 'round the world by himself and with his quartet, Max Roach's duet performances are also noteworthy. His duets with Archie Shepp and with Anthony Braxton won him the 1977 French International Grand Prix du Disque for Modern Jazz, and the 1979 Premio Della Critica Discographica Italiana for Jazz D'Avanguardia, respectively.

Columbia Records has reissued We Insist! as part of its "Contemporary Masters" series; released (for the first time) on the same series, Clifford Brown and Max Roach Live at the Bee Hive; and introduced the public to M'Boom, the percussion ensemble, whose first recording on CBS' prestigious Mastersound audiophile series was such a best-seller that the label was prompted to release it in its regular-priced Columbia catalog. Listed in "Who's Who in

of the tympani in modern music, the internationally acclaimed ington of the drums - more than percussionist also has the widest any other percussionist in



Leonard Feather, L. A. Time For more information on the upcoming concert, call Ethel's Place at (301) 727-7077. Also, check out "All That Jazz" on page

AFRO file photo 3.

"Max Roach is the Duke Ellinfluence of all drummrs who American music, Max Roach elevated the trap kit and cymbals to orchestral dimensions."

International Musicians and Recording World Magazine

"Max Roach is a uniquely artistic drummer. His solos are disciplined, varied carefully and imaginatively structured master of percussion structure develops solos with a ruse of broken rhythm, changing patterns and varieties of color and shading that sets him apart from virtually all of his colleagues."

John Wilson, New York Timer "It is impossible to think of Roach as anything less than the authorative drummer...