This Weekend

(Photo credit: Bruce Smallwood)

Reggae group Black Sheep will perform at The Chambers in Baltimore, April 2, 1988.

The Awareness Art Ensemble will be at the **Roxy Theatre** in Washington, D.C. on Saturday, April 2. For further information call (202) 296-9292.

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The Smithsonian Air and Space Museum in Washington, D.C. will be showing the movies **"Seasons;;** and **"Silent Sky"** on April 1. For further information call (202) 357-2627.

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For the younger crowd, come to the Pennsylvania Ave. Easter Parade this Sunday, April 3, at Pennsylvania and Pitcher St. from 12 noon until 4 p.m. For more information call (301) 385-3143.

* * *

The new singing sensation, **Terence Trent D'Arby,** will be performing at Washington, D.C.'s **Warner Theatre** on April 1 at 8 p.m. For further information, call 1-800-233-4050.

* * *

The melodic soulful sounds of vocalist **Jean Carne** will be heard at **Blues Alley,** located in Washington, D.C. on April 3. For further information, call (202) 337-4141.

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Impossible Industrial Action, performs Caryl Churchill's play, "Light Shining in Buckinghamshire," tonight through April 3 at Centennial Hall, Bryn Mawr School, 109 W. Melrose Ave. Baltimore. Friday and Saturday show times are 8 p.m. and Sunday at 2 p.m. and 7 p.m. Call (301) 889-5839 for more information.

The Go Go Parade of Stars perform at the **Capital Centre** in Landover on April 3, at 8:00 p.m. The festival entourage features Washington's own **Experience Unlimited (E.U.), Chuck Brown and the Soul Searchers, Rare Essence, Dana Dane, World Class Wrecking Crew, Little Benny and Masters,** and **Vennie D. Call 202-481-6000 for more information.**

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The Arena Stage in Washington, will feature the play **"Checkmates"** by Ron Milner. **Ruby Dee and Al Freeman, Jr.** star. The play runs through April 3. For more information, call (202) 488-3300.

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The **Winans** will perform Easter Sunday at the **Baltimore Arena** at 8:00 p.m. See the cover story on page 3.

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Meli'sa Morgan will be appearing with **Deja** at the **Warner theatre** this Saturday, April 2. Call 1-800-233-4050 for tickets.

Urban Services Agency/Cultural Arts Program
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ALVIN AILEY

WJZ13

TV Listings

We regret the absence of the T.V. Listingsin this issue. Circumstances beyond our control interferred with the timely insertion of the feature. T.V. Listings will return next week.

Coming Soon

The side-splitting jokes of comic Sinbad can be heard at the Warner Theatre in Washington on April 9. For ticket information, call 1-800-233-4050 for details.

* * *

The Warner Theatre in Washington presents the African Empress of Song, Miriam Makeba with Hugh Masekela on April 17. The theatre is located at 13th and E Sts., N.W. tickets are at the Warner Box Office, Ticketron, and TicketCenter. Call the Theatre at (202) 626-1050 or Teletron at 1-800-233-4050 for further information.

* * *

The legendary Dizzy Gillespie will be performing at Blues Alley in DC Tuesday, April 5 through Sunday April 10. For reservations and further information, call the Alley at (202) 337-4141.

* * *

Randy Dennis' Best Fest Finals, a contest featuring Baltimore best talent, will be at PT Flaggs in Baltimore, on April 14. For further information call GSG Productions at 325-1978.

Ziggy Marley

* * *

Reggae music star, Ziggy Marley, will be performing with his group, The Melody Makers at the Warner Theatre April 10 for a reggae jam at 8 p.m. Call 1-800-233-4050 for further information.

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The Temptations and the O'Jays will be at the Constitution Hall in DC on April 29 at 8:00 p.m. For more information, call (202) 481-6000.

The Temptations

The weekly entertainment guide for the Baltimore-Washington area. Published by the AFRO-AMERICAN NEWSPAPERS group.
628 N. Eutaw St.
Baltimore, Maryland 21201
(301) 728-8200
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Spend Easter with the Winans in Baltimore

By Sterling S. Robinson

Three-time - Grammy - award-winning gospel recording group The Winans will appear in a special Easter concert this Sunday evening (April 3rd) at 7 p.m. at the Baltimore Arena.

The gospel extravaganza, sponsored by Together Productions, will also feature the fabulous Pilgrim Jubilees ("Stay On The Line"), The Bells of Joy, The Majestics, The Imani Messengers of Bethel A.M.E. Church and, making her first appearance in Baltimore, Janet Lynn Skinner ("One Prayer Away").

The Winans, a very, musically-gifted family from Detroit, MI, trace their religious roots back to Zion Congregational Church of God in Christ, the church of their grandfather, I. W. Winans.

Their parents, David and Delores Winans, were blessed with seven boys and three girls who are all musically inclined.

Twins Marvin and Carvin, Ronald and Michael actually comprise the group The Winans. David (the eldest), Daniel, Keith, Priscilla, Angie and Deborah are the rest of the clan who, along with their parents, were very instrumental in their musical development.

"Both my parents sing, "Carvin said during a recent telephone interview with the AFRO. "My mother pretty much started us out singing those songs by the Caravans and different groups like that and then my dad kind of stepped in and took over and had us doing a lot of quartet music by groups like the Swan Silvertones and the Dixie Hummingbirds. They have definitely been a focal point in our lives."

The Winans with Darryl Dennard, center.

Carvin also said that when he was growing up, one of his musical influences was the Rance Allen Group because, "I just thought that Rance had a dynamite lead vocal, and he still does."

The Winans began their recording careers in 1975 with a single entitled "Jesus" which was followed by "Love Covers" in 1976. But the song that gave them a big boost over the gospel-music hump was "The Question Is" in 1981.

They had arrived and were now firmly planted in the minds of the gospel-music public. Over the years, as gospel-music trailblazers, The Winans have taken gospel music from what had been a traditional setting, to that of a more contemporary sound.

In the process, they have been able to address contemporary issues such as racism and drugs. Will this trend continue or will gospel music return to a more traditional base?

Carvin explains, "I don't know where gospel music is going, but when you deal with The Winans, we've always done contemporary music. We do 99 percent of our own writing (Marvin and Carvin are the principal writers) and before The Winans were ever known to the public at large, we were known in our community to do upbeat, contemporary gospel music. And if we continue to write as The Winans and write what we feel that God has given us to write, then we will stay contemporary."

The Winans have managed to successfully blend their distinctive sound with other recording artists such as Anita Baker on "Ain't No Need to worry," Michael McDonald on "Love Has No Color" and most recently on Michael Jackson's "Man In The Mirror" from the monumental "Bad" album. Ironically, the video for "Man In The Mirror" has been the center of some recent controversy.

Critics in New York have accused Michael of using film-footage illustrating the plight of the homeless, civil rights, and the problem of worldwide hunger and starvation in an attempt to deceive the public into thinking that the proceeds from record sales are going to charity ala "We Are The World," the smash hit that he wrote with Lionel Ritchie for USA for Africa.

Winans disagrees. "I don't think it had anything to do with charity or anything like that. Whatever the song sells I'm sure that it does go to Michael and his record company. I don't think they ever planned for it to do anything else. He did "Man In The Mirror" because he felt it was a good, strong song, which it is. And this is why The Winans considered doing the song.

"I don't think that it was ever a ploy to deceive anybody. The film clips more or less coincide with what the song was saying: the world needs to make a change.

"The song has a very strong message. And in order to change the world, each person has to start with himself, which is that man in the mirror. And this is what he's trying to say."

Baltimore has been seeing a lot of the Winans lately. In February they performed in the grand ballroom of the Belvedere Hotel and in March the musical "Don't Get God Started," completed a limited engagement at the Lyric Opera House. Marvin wrote the music for the production and he and Ronald put the choir together.

One can only imagine what the future holds for the Winans, but in the meantime, Carvin says, "We should be releasing a "Live at Carnagie Hall" album which will probably be followed by

(Continued on page 7)

Rockette Lynn Sterling (left of Chita Rivera, center) in a scene from Cole Porter's "Can Can," now playing at the Morris Mechanic Theatre.

Viva La Black Rockettes!

By Sheryl Michelle Jeffries

The room was filled with the essence of a warm summer evening, reminiscent of a Parisian Village in the heart of France.

Surrounding a dimly lit 20-foot Eiffel Tower, roving musicians filled the air with French music as they serenaded guests and cast members of the musical, "Can Can."

It was a gala evening of fun, frolic and romance at the Omni International Hotel cast party.

Among the crowd enjoying opening night festivities were two extraordinary members of the "Can Can" ensemble, Rockettes Alyson Lang and Lynn Sterling.

What is so special about these two is not only are they members of the world renowned Rockettes from New York's legendary Radio City Music Hall, but they are pioneers, becoming the first black members of the previously all white Rockette ensemble.

Lang and Sterling recently became members of the controversial Rockette troupe this past January. The Rockette institution, in existence since 1922, has experienced a controversial past relative to the hiring of minorities in the company.

Even recently the troupe known for its specialized precision dance and the perfection of its members, has been under scrunity for their outdated attitudes towards the addition of minorities to their organization.

When asked if they experienced any obstacles being minorities auditioning for the ensemble, both Lang and Sterling confirmed that the actual tryouts for the Rockettes weren't any different than going up for any other roles on Broadway.

"Our goal was just to become dancers," Lang and Sterling both agreed. They were recently part of a television special and when both members later reviewed the show, they had a hard time finding their legs during the production number.

Lang and Sterling stated that the idea of black legs in the Rockette lineup would destroy the look and feel of the precision

(Continued on page 7)