This Week

BALTIMORE

Theatre Morgan is presenting **"Ma Rainey's Black Bottom,"** the Pultizer Prize winning play by **August Wilson** Thursday, March 9 through Sunday, March 12 in the Turpin-Lamb Theatre of the Murphy Auditorium. On Friday, March 10, a Writer's Workshop/lecture will be held at 11 a.m. in the Little Theatre and playwright, **August Wilson** will be in attendance for the workshop and the opening night performance. Call 444-3665 or 444-3286 for further information.

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Fells Point Corner Theatre is presenting "Tent Meeting" starting on Friday, March 10 through April 9. For more information call 276-7837 or 466-8341.

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The Life of Maryland Gallery—Baltimore Life Insurance Company's headquarters will host **"The Art of Screenprinting"** March 9 through April 28. Curated by **Sem Peters,** the show includes works on paper, clay, fabric, glass and wood. Call 539-7900 for more details.

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The Central Children's Department of the **Enoch Pratt Library** is holding a Book Club for children six to twelve years old (registration is not required) on Friday, March 10 at 4 p.m. On Saturday, March 11, the department is holding a drop-in-storytime for children three to five years old (no registration is required). Call 396-5494 for further information.

Ishangi Dancer

The Candlelight Concert Society's Performing Arts Series for children concludes with three performances by the Ishangi Family Dancers on Sunday, March 12 at the Smith Theatre of **Howard Community College** in Columbia, Md. For more information call 720-1027.

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The Cloisters Children's Museum is presenting the **Baltimore Music Club** in a special family program on Sunday, March 12 at 2 p.m. Call 823-2550 for more information.

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In conjunction with the crafts, **The Walters** has **African Body Art: Selections from Regional Collections** on view at the Museum through April 16. Call the number listed above for more information.

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Julie Hall will perform at **Blue Alley** on March 7, 14 and 21 as the opening performer of Blues Alley's new concept "A Month of Tuesdays" which will feature local talent for the whole month of Tuesdays unless another booking overlaps. Call 837-2288 for more details.

WASHINGTON, D.C.

"A Tribute to Count Basie" featuring **Doug Richards** and the **Great American Music Ensemble** will be held at Baird Auditorium as a part of The Smithsonian Institution's Resident Associate Program on Sunday, March 12 at 7:30 p.m. Call 202-357-3030 for more information.

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Coming Soon

BALTIMORE

The 11th anniversary celebration of the **Ed Block Courage Awards,** the most prestigious award in the NFL, will be held on March 14 at Martin's West. Recipients from the twenty-eight teams in the NFL have been chosen by their teammates and trainers to receive the award. Plus "Hall of Famers" **Raymond Berry, Paul Warfield** and **Lenny Moore** are some of the honorees. ABC's **Frank Gifford** will be the special guest. Call 377-2222 for more information.

* * *

U.M.B.C.'s avant-garde arts festival, **"Progressions,"** will present the modern dance company **Dan Wagoner** and **Dancers** on Wednesday, March 15 at 8 p.m. in the Fine Arts Building Studio 317. Call 455-2476 for more details.

* * *

The Maryland Science Center is presenting its new IMAX film, "To The Limit" on March 18. This will be its world premiere. Call 685-5225 for further information.

* * *

The Cloisters Children's Museum will open on Sunday, March 19 in combination with the **Marty Kurland Clown Shows.** The opening is free with regular Museum admission but the clown performances are $4 for non-members and $3.50 for members listed. Call 823-2551 for more information.

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The Baltimore Symphony Orchestra will perform with flutist James Galway on Thursday and Friday, March 23 and 24 at 8:15 p.m. in the Meyerhoff Symphony Hall. Call 783-8000 for more details.

* * *

The music of **George Gershwin** will be performed in a musical one-man show with pianist **Thomas Wright** on Saturday, April 1 at 8 p.m. Call 285-9850 for more information.

* * *

The Baltimore Zoo is presenting their speaker series with **Dr. Jane Goodall,** world famous for her research of chimpanzee behavior on April 8 at 3 p.m. in the Johns Hopkins University Shriver Hall. For further information call 467-4387.

* * *

Harold Melvin and the Blue Notes, Jr. Walker and the All Stars, The Drifters and J. B. Brown of V-103 are just some of the stars scheduled for the Pre-Easter Cabaret and show scheduled for Saturday, March 25 at the **Gentlemen Ten** on Edmondson Avenue. Call 301-728-8970 for further details.

The **Cystic Fibrosis Foundation** is hosting Maryland's first bachelor and bachelorette auction fundraiser, "The Executive Revenue" in May. They are still looking for people to auction. Call 301-771-9000 if you are able to help.

WASHINGTON, D.C.

The Martha Graham Dance Company will perform at the **Kennedy Center** for the first time since 1981 on March 28 thru April 2. Call 202-254-3770 for more information.

* * *

The National Building Museum will host WETA-TV's 20th birthday party for **Sesame Street** on April 1 at the Museum. For free tickets, send a self-addressed, stamped envelope, indicating the number of tickets and performance time requested to: Sandra Johnston, WETA, P.O. Box 2626, Washington, D.C. 20013 or call 202-272-2448.

* * *

Comedian **Robert Townsend** will perform at the **Warner Theatre** on Friday, March 10 at 8 p.m. Call 626-1050 for further information.

* * *

Carmen McRae will perform at **Blues Alley** Thursday, March 16 through Sunday, March 19. Call 337-4141 for more details.

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Phyllis Hyman and **Ahmad Jamal** will be in concert at the **Kennedy Center** Concert Hall on Saturday, March 18 at 8:30 p.m. Call the Kennedy Center Box Office for more information.

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THE NIGHT LIFE

By Bonnie Matthews Butler
Entertainment Editor

How High Is Up?

The above heading is a question that defies a definitive definition. It depends on who's doing the measuring.

With this in mind, let's examine the mentality of certain humans who strive for recognition and then forget how it was achieved.

Among the most flagrant misusers are the ones that "we," the public and the media turn in to celebrities.

Think back to the first recording, television or concert appearance of that newcomer.

One good example can be found by remembering five young brothers out of Gary, Indiana who tugged at the hearts of America. Seems like it was just the other day.

One of them was, a few months ago, arrested in his Rolls Royce for a traffic violation in California; another is a billionaire who prefers sleeping in a casket (oxygen chamber for those more squeamish) and a sister who has a snake for a pet and is suing the patriarch her father, over a career dispute.

Or how about that television star who as a child endeared himself to millions as the "chubby cheeked" kid who as an adult, is now suing his parents.

These are only two examples of the question, "Will success spoil . . . . .?"

As a reporter of events in the entertainment world, I've seen so many of today's box office attractions rise from obscurity to stardom and then conveniently forget how they got there.

In the beginning, they literally beg for media coverage, are available to appear at any event that promises an audience of two or more and even pass out phone numbers "in case more information is needed."

After they "arrive" it's a different story.

Your chances of getting through to the "oval office" are probably better than trying to reach a goodly number of today's so-called superstars to see if they would use some of their status for charitable causes that will benefit some of those left behind.

The saying about passing the folks going up and then down, doesn't seem to matter. They burn bridges, never figuring they'll have to cross them again. And they should know or someone should tell them about the short memories of — THE PUBLIC.

A good example is the plight of "The Godfather of Soul," Mr. James Brown.

This fallen idol is now the butt of jokes on most talk shows in America:

"James, what bothers you most about prison?"

"There's only two hair dryers for 3,000 inmates!"

This nationally televised brand of humor should serve notice that there's always more room at the bottom and the public awaits the opportunity to crow! Just ask former president Richard Nixon how high is up?

If the new generation would take a page from Ossie Davis and Ruby Dee, Sidney Poitier, Sammy Davis, Jr. and Gregory Hines, they might realize that success is attainable without becoming "holier than thou."

To that promoter who use to plead with us for space to extol his promising young star and then virtually ignore the invited guest, I would suggest he remember that no human has cornered the market on rudeness and indeed, some of the same people might be passed on slippery stairs.

Hopefully, the rising stars of all fields will respond in kind with the public that helped them to attain their goals.

We go up and down and the height or depth are either self-measured or peer judged. Humility is a virtue that many of the "ups" hold in minute regard.

What a shame since it's one of life's greatest virtues.

If I seemed to be on my soap box this column, you're right. I'm still licking my wounds from being a part of the invited, mostly ignored, press that attended an opening for a group of artists who once, along with his manager and agent treasured the chronicling of their achievements and ability for public approval.

Short memories can be convenient — and expensive!

Neville Brothers' Latest tune dedicated to Rosa Parks

Few bands can lay legitimate claim to the monicker "legendary." One is certainly the Neville Brothers, the ambassadors of New Orleans musical jambalaya for over four decades. The Neville name is in fact a mainstay in New Orleans musical parlance.

1989 marks the return of the Neville Brothers to A&M Yellow Moon (street date, March 18), the band's first record on the label since their 1981 Fiyo On The Bayou. The occasion could not be better celebrated than with the release of the first single. "Sister Rosa," on the eve of Black History Month.

The song in equal parts, is a history lesson and thank you note to Rosa Parks, the diminutive, but lion-hearted, freedom fighter who became the catalyst for the civil rights movement in 1955 when she refused to give up her seat in the "Whites only" section of a Montgomery public bus.

The event became the galvanizing force for civil rights when the Rev. Dr. Martin Luther King, Jr. and others, focused worldwide attention on Montgomery by successfully orchestrating a peaceful, 13-month-long strike against the public buses. The action led to the eventual enactment of landmark civil rights legislation which outlawed discrimination against blacks in the United States.

"The day I heard what Miss Rosa Parks did is as clear as yesterday," remembers Neville Brothers member Cyril Neville, who was just seven years old at the time. "The news flash came on about what had happened . . . and my mother's words were, 'Well, thank you, Miss Rosa.' What really made it stick with me the most was that it was something that I could see that really made my mother happy."

Fear and racism formed the backdrop for Rosa Park's courageous act, in the same year, news of the brutal murder of 14-year-old Emmett Till in Tallahatchie County, Mississippi sent shock waves throughout the south. Till's body was found beaten and shot, floating in the Tallahatchie River. Two white men responsible for the murder were later acquitted. Images of an innocent young person suffering this sort of violence riveted the world's attention to the injustice occurring in the south at this time.

This partly explains why Rosa Parks became so instantly important to the likes of Cyril Neville, a youngster in New Orleans. "Some of the first words that I learned how to read were, 'colored only' and 'white only,'" recalls Cyril.

"Black women made sure that their men children could read those signs so that they wouldn't stumble into death." Cyril refused to go outside for a long time after Till's murder. Parks' courage in this climate of fear made a lifelong impression on Cyril Neville. "It has been with me constantly throughout my life." One of the reasons that I wrote 'Sister Rosa' was because there is another generation of African American children coming up with no knowledge whatsoever of their recent history," claims Cyril. "It was purposely written as a rap song because my nephews and my daughter couldn't remember their homework, but they sure could remember these rap songs." So Cyril set himself to the task of putting "education to the beat."

On October 13, 1988, Cyril had the dream of a lifetime come true, when during an Atlanta conference on women in civil rights, he peformed the song before Miss Parks.

"I could feel my mother's presence there," says Cyril "I could see in my head all of the faces of all of those grown-ups and how proud they must be of

(Continued on Page 8)

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