Mechanic can stand a little color!

By Ida Peters

Joseph Papp, founder of the New York Shakespeare Festival and producer of the Tony award winning "Chorus Line" here to help Alexander Cohen launch the New Mechanic Theatre put his finger on the illness of theatre in ole B-More but I don't know how many people picked up on it.

Alexander Cohen, the dynamic Broadway producer . . . he also created the Tony Show you saw on TV last Sunday . . . has been brought to Baltimore to revitalize downtown and The Baltimore Center For The Performing Arts at the New Mechanic Theatre.

He brought a slew of stars straight from the Tony TV spectacular to a gala announcement luncheon at the Hilton Hotel sponsored by the Baltimore Promotion Council, The City of Baltimore, Greater Baltimore Committee Inc., Chamber of Commerce, Retail Merchants Association and the Women's Civic League.

Stars at the lily white head table were Jerry Lewis, who will open the Olsen and Johnson elastic "Hellzapoppin" in November; Donna McKechnie star of "Chorus Line"; Morton Gottlieb and Ted Bessell, producer and star of "Same Time Next Year"; T. Edward Hambleton, Baltimore born producer of New York's Phoenix Theatre; Ken Waissman and Maxine Fox, Baltimore born, Forest Park grads and producers of "Grease"; Harvey Sabinson, League of New York Theatres; Gerald Schoenfeld of the Shubert organization. Also, such Broadway stars as Alfred Drake, Celeste Holm, Lynn Redgrave, Eddie Albert, Jerry Orbach and Hal Linden.

Also at the head table were Robert Embry head of Baltimore's Housing and Community Development in charge of using $500,000 of taxpayers money to make patrons able to see and hear the show on stage; William Bouche Greater Baltimore Comfittee; City Council head Walter Orlinsky and State Comptroller Louis L. Goldstein.

Now to get back to Joseph Papp. He told the 600 or more folks gathered that living active theatre must relate to people.

He said, "I've been watching you here today, as you have been watching us, and I'm very interested in the composition as to ages, colors and professions that you represent. For to do something like we are trying to do here is a very complex undertaking, and whether it succeeds will, in the long run, really depends on you".

In an interview after the luncheon he further said that about "half of the Mechanic's productions should have a connection with blacks to reflect Baltimore's 50-per-cent black population.

So, getting back to the headline on this column, what the Mechanic should have had was a 'little more color" at the head table representing Broadway . . . such as Ken Harper or Geofrey Holder from "The Wiz" . . . one of the most popular shows on Broadway today . . . or Baltimore's own Avon Long from "Bubbling Brown Sugar" and a return of "The Wiz". You readers have a chance to express your own opinions. Let's hear from you!

Cooley High's Glynn Turman out growing teenage roles

Glynn Turman visited B'More this week on a press tour for new movie "The River Niger"

Glynn Turman, a lean, six-loot actor who gained international critical acclaim last year in his role as a 17-year-old high school senior in American International's hit film, "Cooley High," has enjoyed a successful career—gaining the majority of his fame playing teenage parts.

"But I'm through playing teenagers," says Turman, who recently turned down an offer to star in ABC-TV's projected weekly version of "Cooley High." "I may still look young," smiles Turman, "but let's face it, I'll be thirty-one on my next birthday. I'm getting older and a little tired. Hell, I have three children of my own, and one is fourteen years old. It's a little embarrassing when their friends think of their father as a teenager."

In starring in American International's "J. D.'s Revenge," the story of a married law student who becomes possessed by the spirit of a long-dead hoodlum, Turman not only moves out of the teenage genre, but also meets one of acting's supreme challenges—portraying dual personalities.

But the fact still remains, that while Turman has essayed many adult roles with some success, his primary fame has come from his portrayal of teenagers. He was just turning thirteen when he appeared in the original production of the late Lorraine Hansberry's award-winning play, "A Raisin in the Sun," on Broadway. Then, Lloyd Richards, who had directed him in "Raisin," asked him to do Ron Milner's "Whose Got His Own," at the American Place Theatre. Next came the lead in "June Bug Graduates Tonight," at the Chelsea Center Theatre with Moses Gunn and Rosalind Cash co-starring. Since then, interspersed with his other roles, Turman has drawn raves emoting in the militant teenage son in the hit comedy film, "Five On the Black-Hand Side;" the angry young man in the critically-acclaimed television special of Lonnie Elder's award-winning play, "Ceremonies in Dark Old Men" . . . and the troubled young son in the just released film version of the Broadway hit, "The River Niger."

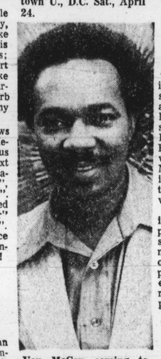
Glynn Turman has begun his positive image change in 1976 when his starring role in "Minstrel Man," a CBS-TV two-hour drama with music in which he plays a rebel black involved in the beginnings of ragtime and jazz late in the last century, following that with his title role in "J. D.'s Revenge."

He has also been signed by Paramount to star in "Zack," a weekly television series which Ossie Davis is writing about a gunslinger card player in the Civil War west who accepts the responsibility for his family and farm after his father dies.

Scheduled for release in June, "J.D.'s Revenge," was produced and directed by Arthur Marks and, in addition to Turman, stars Joan Pringle and Lou Gossett. The movie was filmed entirely on location in New Orleans.

Turman himself, attributes his ability to be believable in any role from seventeen to forty, without special make-up, to an open sensitivity to life around him.

"I'm not a cool dude," he says. "We live in a society which teaches us to cover up our experiences—to be cool. But being 'cool' tends to callous one's emotions and it's essential for an artist to keep his emotions raw, near the surface for tapping. I try to keep as vulnerable as possible."



Bob Markey and the Wailers bring their ragaee music to Georgetown U., D.C. Sat., April 24.

Van McCoy coming

Van McCoy coming to Morgan U.

Van McCoy one of America's top recording artists, songwriters, producers and arranges will address the luncheon session of a workshop seminar entitled "The Business Side of Show Business" at Morgan University's McKeldin Center May 1, 1976. The workshop is sponsored by The National Association of Television and Radio Artists.

The seminar is for those interested in careers in the performing arts. It is designe.dto create an awareness of some of the details of show business. Lawyers, promoter, record company executive, publishers, radio and newspaper people have been selected to make presentations at the seminar which will begin at 9:45 a.m. and end at 4:00 p.m. May 1, 1976.

Some speakers involved are Ms. Mary Clayburn, Regional Vice President of NATRA; Al Jefferson, Program Manager of WWIN; Richard Johnson, Attorney; Ernie Donaldson, A and D Booking Agency; Carroll Johnson, President of Praise Recording Studio; Ms. Vashti McKenzie, columnist AFRO-AMERICAN Newspapers, Public relations director of Shady Grove Music Fair; Mitch Litman, Arrest Record Corp.; and Ms. Karen Chapman, Baltimore NEWS-AMERICAN.

Arts and Music

The William Johnson Group of Union Baptist Church, 1219 Druid Hill Avenue, will present Isador Oglesby, tenor, in a recital devoted to the gift of spirituals to America and her musical history Sun., April 25 at 5:15 p.m. This is one of the series of music programs in the Cultural Art Program of the Church.

Mr. Oglesby's program will trace the history of spirituals from early slavery through the works of contemporary black composers. The singer is well known locally for his study of black music: many of the numbers scheduled are now out of print and represent a depth study of the blacks through music history.

There will be no admission charge to the performance. Annette Houston, accompanist for the Morgan University Choir will serve as accompanist.

* * *

A quintet of renowned jazz musicians will star at the Baltimore Symphony's "Jazz Night at the Pops" concert on Sat., April 24, at the Lyric Theatre.

In the first half of the program, Dick Hyman, Piano; Bobby Hackett, Cornet; Joe Venuti, Violin; Mill Hinton, Bass and Bobby Rosengarden, Drums, will join with the Orchestra, conducted by Andrew Schenck, in performing popular songs and themes specially arranged for jazz musicians and orchestra.

After Intermission, the quintet will perform as an unaccompanied jazz ensemble, announcing their numbers from the stage. The orchestral section will include Meyerbeer's Coronation March, Gershwin's Summertime, and Proto's Fantasy on the Saints. Dick Hyman will perfom his Ragtime Fantasy arrangement, with bass and drum accompaniment, and Joe Venuti an arrangement of Sweet Georgia Brown, with piano accompaniment.

Isadore Oglesby
Tenor

Bobby Hackett's cornet will lead a string, harp, and rhythm ensemble in arrangements of themes by Tchaikowsky, Pucini, and Brahms. (Wow!)

Violist Thomas Dumm and pianist Paul Hoffmann will appear together in concert at the University of Maryland Baltimore County at 8 p.m. Minday, April 26.

The performance will be in the Recital Hall of the fine arts building on the UMBC campus in Catonsville. The program will include works by Bloch, Loeffler, Schulman, and Reynolds.

The New Music Ensemble and the Electronic Music Workshop, UMBC student musicians performing contemporary instrumental and electronic works, will appear together in concert at 8 p.m. Wednesday, April 28, at the University of Maryland Baltimore County.

The concert will be performed under the direction of Stuart Smith, instructor of music, and Felix Powell, associate professor of music at UMBC.

Enoch Pratt

Donna "Love To Love You Baby" Summer on Soul Train this weekend.

The memorable fight between the legendary Jack Johnson, first black heavyweight champion of the world, and Jim Jeffries, the undefeated former champion, is re-created on film in "Jeffries-Johnson 1910," a 21-minute documentary scheduled for a 6:30 p.m. screening on Wednesday, April 28, at the Pratt library's Hollins-Payson branch, 31 south Payson street.

Sharing the bill will be "Blades and Brass," a short color film, without commentary, which combines the skill of Canadian hockey teams with the music of Mexico to illustrate Hemingway's definition of courage as "grace under pressure."

This program has been planned especially for young people of highschool age. Admission is free.

Monday, April 26

Fells Point Center: Films—"Elsa and Her Cubs," "Sky Capers," and "Rosie's Walk," 3 p.m. and 7 p.m.

Reisterstown Road Branch: Films — "The Swineherd," "Andy and the Lion," and "Curious George Rides a Bike," 7 p.m.

Tuesday, April 27

Central Library, Children's Department: Film—"Popeye the Sailor Meets Sinbad the Sailor," 4 p.m.

* * *

The second concert in the Enoch Pratt Free Library's 1975-76 "Music at the Library" series will be presented at 7:30 p.m. Monday, April 26, at the Pratt library's Herring Run branch, Erdman and Elmora avenues.

The free public concerts are cosponsored by the library and the Women's Association of the Baltimore Symphony.

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Relive tender moments with Johnny Mathis

By Vashti McKenzie

Now you have the chance to relive those tender romantic moments when Johnny Mathis, "the greatest romantic singer of our time", comes to the Shady Grove Music Theatre in Rockville for eight performances only, April 27 - May 2.

The melodic Mathis sound creates magic moments for lovers everywhere with his hit recordings of "The Shadow of Your Smile", "Someone So Very Much In Love", "A Certain Smile", "The Twelth of Never", "I'll Never Fall In Love Again", "Misty", "Maria", and many more.

Mathis has been a major force in the entertainment world since his first national hit recording, "Wonderful, Wonderful", to his latest album release, "Feelings".

Within a year of his first single were two million sellers, 'It's Not For Me To Say and Chances Are." Every album Mathis has recorded has been a major chart record. He has no fewer than 18 gold albums, each signifying sales over one million. "Feelings" represents his 6th Columbia album.

Mathis has become, in the opinion of the millions who buy his albums, the musical symbol of love. His artistry, fine musicianship and powerful lyrism result in deserved, repeated ovations." He not only deserves them, he has earned them.

Johnny Mathis at Shady Grove

away about the new album.

Tavares heads for a 15-day concert tour in the Far East this summer. They are looking forward to performing in Japan. That country supports R and B music as much as we do.

They have already learned a few Japanese phases and plan to incorporate them into the routines. Watch for Tavares to appear on "American Bandstand" this coming June.

* * *

The All-black version of "Guys and Dolls" opens at the National Theatre in D.C. starting May 5.

* * *

Ray Charles has been named "Best Jazz Male Vocalist" in the 1976 Playboy Magazine Music Awards Readers' Poll. He will be presented with a special new award designed by Tiffany and Co. for winners of the Playboy Poll.

Other winners in the Jazz category were Phoebe Snow, best female vocalist; Quincy Jones, composer; Buddy Rich, percussion; Edgar Winter, woodwinds; Stanley Clarke, bass; Lionel Hamption, vibes; Chuck Corea, keyboards; Doc Severinsen, brass, group; and Jose Feliciano, guitar.

* * *

Johnnie Disco Lady Taylor and Donna "Love To Love You Baby" Summer are the special treats on Soul Train this weekend, Don Cornelius' television showcase for top-notch performers.

In addition to "Disco Lady," Taylor sings "Somebody's Gettin' It" and "Running Out of Lies." Known as a singer's singer, he was a protege of the late Sam Cooke and former lead singer with the Soul Stirrers, a gospel group. His earlier hits include "Who's Making Love To Your Old Lady," "I Ain't Particular" and "Somebody's Sleeping In My Bed."

"Love To Love You Baby," Donna Summer's gold record which preceded her to America from Germany where it was recorded, was originally released as the entire 15-minute, 50-second side of an album. Edited down to four minutes and 57 seconds for radio" play, this version has given her more exposure than all of her seven years in Germany where she played the role of Sylvia in "Hair," and acted in "Godspell" and "The Me That Nobody Knows."

Summers also sings "Could It Be Magic,"

What is a Miroslav Vitous?

By Frederick I. Douglass

What in the universe is a Miroslav Vitous? An expensive imported coach-built car or a Stutz Bearcat? A code for a super secret military operation? None of the above?

Actually Miroslav Vitous the name of a hellified bass playing white boy who has recorded with Herbie Man and the high voltage metromome Weather Report. Miroslav also walts on the guitar, mini-moog, electric piano, and the space age 360 Guitar Synthesizer.

There are some heavy folks on Miroslav's second outing as a leader on a slick new LP entitled "Magical Shepherd." Accompanying Miroslav on this function at the junction are heavies like Jack DeJohnette with his drum arsenal sharing honors with drummer James Gadson; Airto Moreira on percussion; and the man who can, Herbie Hancock smoking up various electrified keyboards.

The LP's title track "Magical Shepherd" featured Miroslav jumping right out front to lay down a solid meat bass line which serves as the point of departure for the group to leave on an outer space magical musical journey. Cheryl Grainger and Dhake add a beautiful vocal canvas upon which Miroslav paints flowing landscapes of sound. Through the magic of electronic overdubbing, Miroslav is brought to you both on bass a lead guitar, cooking and booking from all directions. The groove really starts to get feisty when Miroslav and the band swing into a polyrhythmic jammed entitled, "Aim Your Eye" which delimitely has a dynamite bass line that will make people sit up and listen while sparks fly from the man's bass guitar strings. Herbie Hancock is in there on the tune, mauling the keyboards from lower to upper register. AND brother Jack Dejohnette just lays in there slamming and banging away unmercifully on the drums.

His name is Vitous!

Synthesizers Dance features some ready interplay on the keyboards between Hancock and Miroslav who also is heard on bass throughout this spectacular track. Airto adds plenty of spice to the gourmet delight with exotic collection of percussion instruments. They should have made this jam spread a little bit further while shining on "Miles Davis" "Bitches Brew" portions of "NEW YORK" which is a drag for eight minutes and change for the last two minutes. When you decide you really want to get down with a ready jam, then leap into a thing called "Basic Laws" which features Miroslav's best bass work on the LP. The vocal intro to the tune entices one to listen to the rest. And it is really worth listening to now because if you don't, you will have to wait for your rocd panthers to raid your coat to a heavy jam.

"Basic Laws" is the most danceable tune on the LP and has a unique sound that should really go over big in the disco caverns. But it's night a lightweight jam just thrown together to exploit the Jazz-Rock market. THIS is jamming of the highest order. YOU are going to hear the cut "Basic Laws" time after time this summer because it's ramming and jamming in Druid Hill Park on a Sunday afternoon music, featuring plenty of percussion from the good Airto Moreiro.

If you are getting your records together for the lazy hazy crazy days of summer, be sure to check out "Magical Shepherd" by Miroslav Vitous. It's a winner.

... and all that jazz

By Bob Matthews

Arrived at the Left Bank Jazz Society's concert last Sunday just in time to hear Ahmad Jamal launch into "Poinciana."

This set the tone for the evening, and before it was over, the audience was limp.

Jamal reverted to his original trio for this appearance. Gone was the flamboyant percussionist who was with the troupe last time around.

Gone was the electronic piano-just acoustic piano was used.

Backing up Jamal was Jamil S. Nasser on bass and Frank Gant, drums. Both have been with Ahmad nearly 10 years.

The LBJS concert marks one of the last sets Nasser will play with this group, since he is refiring from the music trail to go into the real estate business.

'Tis a pity, for Nasser demonstrated just how jazz bass should be played. In his hands, it became a solo instrument.

He combined intricate pizzicato work with sliding glissandoes, and at times provided counterpoint to the pianistics of Jamal. A truly virtuoso performance.

Gant's drumming could only be described as "tasty." It seldom became obvious—always subdued, yet driving.

And "drive" is the key word to an Ahmad Jamal set. He has mastered the art of using repetitive phrasing.

He states a theme, then repeats it with varying shades, building all the while to a crescendo of sound. It is effective, and although it could border on the monotonous, never does.

Most jazz aficianados are familiar with tunes contained in his best selling album of a few years ago, "....At the Pershing" So it was when "But Not For Me" was played that audience recognition was immediate.

Lots of new material has been added to the repertoire, most notably "The World is a Ghetto," originally recorded by War; and "Don't Misunderstand," popularized by O. C. Smith.

As was to be expected, the ballroom was filled to capacity, and as one exuberant patron noted in a loud voice: "Tain't nothing but a house party."

It was.

Next week, the Left Bank Jazz Society celebrates its 12th anniversary with a dinner-dance at the Eastwind, featuring Stan Kenton and his 20-piece orchestra.

The lineup for the month of May indicates: May 2, the Groove Holmes quartet plus Dave Pochonet quintet featuring Paul Quinichette and Taft Jordan;

May 9, the Elvin Jones Quintet; May 16, Art Farmer, with George Coleman, Cedar Walton, Sam Jones and Billy Higgins;

May 23, Arthur Prysock plus the Red Prysock trio.

May 30, Etta Jones with the Houston Person quartet.

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