SHOWTIME

Brenda Alford at AFRAM Saturday

Brenda, Live!

"Don't call me a jazz singer until you've heard me", warns vocalist extraordinaire Brenda Alford. Although Ms Alford's material leans towards the jazz idiom, she has much more to offer vocally than just clever scats and advant garde riffs. No, she's not a disenchanted disco diva nor a frustrated gospel singer gone pop. She's an astute business woman who owns her own record company, produced her own album "Brenda Alford Live!" and promoted and marketed it as well.

She will be at Rash Field in concert, at 8 p.m., she will open for Ben Vereen at Pier 6 "Harborlights".

Like so many of us, Ms Alford sang around the house as a youngster to idle the time away or sang with friends for the hell of it. "I actually started singing when I was a little girl. My sisters and I had this R&B trio and it was all great fun. However, I really didn't get into gospel music until I was in my early teens. Some of the musicians around town knew me from church and would invite me to stop by the club and sit in. I liked it but didn't take it seriously. I wanted to be an educator. I went to college and became that. Once I achieved the goal and got a little bored with it, the singing aspect didn't seem like such a bad idea after all".

Brenda Alford later gave up her teaching career to become a professional singer-songwriter. Since 1977, she has traveled across the United States, throughout the Carribean and has appeared on several TV and radio shows. She's jammed with some of the best jazz musicians in the business and recorded with Horace Silver. In June 1980, she and manager Michelle "Mimi" Frazier, also a former educator formed a record company and produced Alford's first major concert at Morgan State University. The concert was recorded and subsequently became "Brenda Alford Live!"; the first album for the team's record company, Sugar Plum Records, Inc.

Phyllis Quickley has written 12 times to be performed by James Bunn Group at Lunchtime At Hopkins Plaza, Monday.

Daniel Comegys at Waxter Center, 1 p.m. Saturday.

Mr. AFRAM Body Builders is Angel of Body Sculptors, real name Larry Thomas. Last week he and his partner Miss Ernestine Knight with Ricky Lane M.C. gave an sensational performance that delighted 300 Captains, Co-Captains and Advisors attending an AFRO Clean Block meeting at Dunbar High School.

The group also entertains at fashion shows and discos. Thomas and the other members of his troupe, Chico Dennis, Herbert Hicks and David Crofton will appear at Rash Field at the AFRAM Festival Saturday, at 6 p.m.

They train thru Operation Champ at the Eutaw Gardens Recreation Center, Monday, Wednesday and Fridays at 4 p.m.

Angel says that Body Sculpture involves harmony of mind and body for both males and females; It cleans the body and adds strength and development thru nutrition and body building exercises. They may be contacted at 669-9804.

(Photo by Vanessa Johnson)

THE AFRAM kick - off reception held last Sunday at the Baltimore Museum of Art. Above, Denise Lucas, Vocalist Ruby Glover and Harry Evans, Entertainment Coordinator.

Urban Services Director Lenwood Ivey, producer of the AFRAM Festival (L) with Ed Musgrove, director, Department of Social Services.

Cleveland Brister, of AFRAM Steering Committee and chairperson of the parade Sunday at 1 p.m.

AFRAM Festival Inner Harbor

Friday

Main Stage

12:00 p.m.- Opening, Norman Ross; Cultural Arts Program Concert Band; Cultural Arts Program Modern DanceBallet.
4:30 p.m.- Sound Dimension (Top 40Rhythm & Blues Band) Scope Dancers (Modern Dance & Creative Dance)
7:00 p.m.- Josini Magic.
8:00 p.m.- Damita Jo and Band (Female Jazz Vocalist).

West Stage

1:30 p.m.- Girl Scouts of America (Musical Review); Jazz EnsembleDramatic Reading (Cultural Arts Program); Omega Band (Top 40 Rhythm & Blues).
5:45 p.m.- Fashion Show (Local Designers); Mini Theatre (Black Drama Assoc.)
8:00 p.m.- The Mighty Invaders, Roots-Rock-Reggae.

Saturday

Main Stage

12:00p.m.- Baby Face (Top 40 Rhythm & Blues).
1:30 p.m.- Energizers (Band).
4:00 p.m.- Religious Music (T.B.A.) Church Choir, Religious Music, Church Choir.
6:30 p.m.- Mantiza (Designer Fashion Show).
8:15 p.m.- Baltimore Dance Theatre in Concert with Brenda Alford.

West Stage

12:05 p.m. Cultural Arts Program musical theatre Ballet and modern Dance.
45 p.m. Martin Luther King Story (Children's Theatre); Dance Menagerie (African Dancers).
3:05p.m.- Bethel Choir (Deaf).
6:30 p.m. The Parentfiels (Rhythm & Blues Band and Singers) Simplicity Symphony (A Street Corner Symphony).
8:00 p.m.- Simplicity in concert with Ruby Glover and Band (local jazz vocalist).

Softones, Sunday

Angel and Body Builders Saturday, 6 p.m.

Sunday

Main Stage

10:00 a.m. AFRAM Race Finish.
12:30p.m. Religious Music and Message.
5:00 p.m.- St. James Dancers (Urban Services Center).
5:30 p.m. Maryland Pacesetters; Designer fashions by Gloria Jennings (Local black designer).
8:00 p.m.- Josini Magic.
8:30 p.m.- Softones.

West Stage

3:00 p.m.- Baby Face (Top 40 Band).
4:45 p.m.- Fashion Show.
5:30 p.m.- Simplicity; Otis Williams (Poem on the Blues); Fashion Show Maisha Fashion sAfrican.
8:00 p.m.- Bill Harris.

Damita Jo Friday, 8 p.m.

Great Josini Friday, 7 p.m.

Atlantic City Jazz Fest

The East Coast Resort Capital of the World, Atlantic City, will again play host to the Atlantic City Jazz Festival III, August 7, 8 and 9, according to E-Street Productions, Baltimore.

The festive outdoor occasion that has turned many music lovers eyes to Atlantic City, will be held in the Historic Gardner's Basin along the inlet of the Atlantic City Shore for three consecutive days. The Friday and Saturday shows will start at 8:00 and the Sunday show at 3:00 p.m.

Elzie Street, Executive Producer of the festival, said the budget for the 3-day extravaganza is $245,000 including artists fees. As in the previous two jazz festivals, Atlantic City Jazz Festival III is expected to draw approximately 35,000 or more jazz buffs from as far as Canada to North Carolina, making it the biggest outdoor jazz festival of its kind, and the biggest in the history of the Garden State. Last year tours from Italy and France gave the 3-day musical happening the international favor that has characterized the Atlantic City festival since its inception.

This year, more international tours are slated as well as organized bus tours from Vermont, Massachusetts, Connecticut, New York City, Virginia, Washington, D.C and Baltimore. Buses are scheduled to leave from the Left Bank Jazz Club, Sportsmen's Lounge, Sphinx Club and the Ritz.

Ray Charles

Art Blakey

Superstars slated to perform under the stars are: Friday's Show— Ramsey Lewis, Art Blakey, Maynard Ferguson, Melba Moore and Herb Mann. Saturday's Show— Buddy Rich, Ray Charles and the Raelets, and to the delight of many jazz fans, Nancy Wilson will be making her third appearance in the Atlantic City Jazz Festival. The young talents of Pieces of a Dream will perform also with special guest artist Grover Washington.

Grover Washington is presently riding high on his number one best selling album in the country, "Winelight". Sunday's Show— Billed as the superstars of jazz-fusion, features Roy Ayers, Jean Carn, Lonnie Liston Smith, Stanley Turrentine, Bobbi Humphrey, Spaces and Atlantic City's Favorite Damita Jo.

Ticketscan be purchased at all ticketron locations and at your favorite music outlets, or by calling the Atlantic City Jazz Festival Headquarters (306) 487-6900.

Night Scene Seen

By Bob Matthews

Had occasion to travel down Pennsylvania Ave. the other day and must confess, the memories kept flooding my consciousness as I passed sites where nightlife once flourished.

Started out at Wilson St., and brooded silently over the empty space where once stood the Regent Theatre. In rapid succession, drove by former locations of The Spot, The Alhambra, Gamby's, The Comedy Club;

Carver Theatre, which still stands, although renamed New Carver; Royal Theatre, the bowling alleys next door; The Ritz, New Albert Theatre and New Albert Hall;

Passed the Robert C. Marshall Rec Center, and across the street, the Furman C. Templeton Elementary School, which really hit hard since we knew both of those gentlemen for whom those facilities were named as personal friends.

Now, was at Dolphin St., where the Penn Dol Pharmacy was once located on the Northwest corner; continuing on was Buck's Bar, where the Penn. Ave. AME Zion Towers stands;

On down to Green Willow, which was the location of Daddy Grace's church, which still stands; and a public bath house—these being just off the Ave.

On the Ave proper, stood The Dreamland Cafe, which in its latter days was known as a quite unsavory bar, replete with ladies of the evening in quantity.

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Oddly enough, the new Avenue, with the neat, fresh-looking brick houses, gives the street a new aura totally—we like it. Next time you hear some of the oldtimers talking about the "good ole days" on the Avenue—remind them of the filthy streets, accumulated trash that abounded in the area.

Remind them too, that certain areas of the Avenue were not deemed safe to walk on alone, and never for well-dressed women. The Avenue now is a well-lighted family-oriented thoroughfare.

Hooray!

Now, to the business at hand. See where Greg Hatza will head up a group at the Saturday afternoon jazz jam at the Sportsmen's Lounge this week.

This is right in keeping with the nostalgia thing, for Greg got his start at the location, which was then Lenny Moore's. With him is scheduled L. Featerstone, drums; Sonny Bunn, bass; Major Boyd, sax, and our particular favorite Harold Adams, tenor sax.

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At the Bandstand, the Carl Grubbs Quartet is on tap; Carl playing both alto and soprano saxes. Rasheed Yahya is slated for piano chores, with Armeed Raheem, bass, and William Goffigan, drums.

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Girard's continues its entry into the jazz presentation scene, this week presenting the John Lamkins Group to round out their July lineup.

Cameo at Painter Mill in Owings Mills, Md.

Bo Derek fights lions and pythons

Bo Derek shed her braids and gets tied up in her work.

A large portion of MGM's "Tarzan, the Ape Man" crew consisted of animal trainers and handlers hired to work with and train themany species that are part of Tarzan's jungle empire. After all, what would a Tarzan adventure be without the assorted chimps, elephants, lions and snakes!

The latter variety came in several sizes of python, including the Giant Economy -size 17 footer which drops on Jane when she is alone in the jungle. In the terrifying scene, the python wraps its way around her and catapults her into a nearby pond, where she struggles for her life until Tarzan arrives.

For this sequence no stunt people were used. Bo Derek would be attacked by a real python that had been captured in Thailand. Once this mammoth snake had completed its snare, other pythons were to drop upon her until the Serpentine Tree had yielded all of its deadly cargo.

"I wasn't nervous", says Bo, "because we were surrounded by animal trainers, and if he started to really clamp down on me, there were plenty of helping hands to peel him off. Pythons can bite, but they aren't poisonous. This one had its mouth taped, fortunately".

For Tarzan, Miles O'Keeffe, the snake sequence was his first major scene in the film. To prepare himself, O'Keefe had already visited several reptile farms in the U.S. and viewed his quarry slithering around its native habitat.

"Of course', he recalled, "these creatures were about eight feet long, nothing like the 17-foot python they gave me to handle on that first day".

The actual snake fight took place in a section of particularly dirty pond water surrounded by a corral so that the snakes could not get away. During the first take, the giant python slid off Bo and disappeared in the water.

Says O'Keeffe, "Bo and I were standing there thinking, "Uh, oh, what now?" We didn't know whether to run or stand still. Meanwhile, the animal trainers were throwing smaller pythons into the pool. We could hear them hiss and stick out their tongues. When they brush past you, your skin began to crawl. That was my first experience as Tarzan."

The perils of Bo Derek continued a week later when on a nearby beach Jane was to be filmed being stalked by a lion, once again to be saved by Tarzan. For the tense moment, the lion handlers kept their charge on a long metal leash—which snapped at the last minute.

"I was afraid of that lion", says Bo, "and justifiably so, because he attacked. He was a younger lion and when you walked near him he would immediately fix his gaze on you—not a good sign. "When he attacked, after the leash broke, he ran right by Miles and went for me. He had no front claws, but he did have teeth, real lion's teeth," she shudders. "John and the crew were way down at the other end of the beach, filming with long lenses, and although the trainers were nearby, it happened too quickly for anyone to stop it."

Thinking quickly, Bo backed into the surf, knowing that the big cat would not wade into the water. She did fall once and the lion's jaws did scrape her side, but the rush of the water and the fact that Miles O'Keeffe was pulling the 400-pound lion with all of his strength eventually convinced the lion to retreat and he was quickly tethered by the handlers.

"It's strange," Bo said, "I can't tell you how many times I've seen those documentaries showing a lion stalking its prey. Then I found myself the prey, looking right at this animal who was stalking me. It was one experience that very few people can talk about".

Not all of Tarzan's animal associates in the jungle were unfriendly. He also had four comical ape friends, three of the chimpanzee variety and a charming orangutang friend named "CJ" who, of course, steals the show. CJ falls for Jane immediately and there is a running comic relationship between the two in the film.

Gregory Hines is morgue technician in "Wolfen."

Gregory Hines stars in 'Wolfen'

In city after city, people are disappearing. Their bodies trail into the morgue in pieces. Brutal murders are occuring. Throats are not slashed; they r are ripped out. Limbs are not torn; they are severed and devoured. Nobody knows why.

Out in the darkness, in the deepest recesses of the city, something lurks—alien beings of extraordinary intelligence. Their hearing is ten times greater than ours: their infra-red vision can turn night into day, can trav?trace the heat patterns of emotions as they occur on the human face.

They kill people, but not without reason.

"Wolfen", an Orion Pictures release thru Warner Bros., starring Albert Finney, is an extraordinary tale of terror set in the urban milieu of contemporary New York City. The forces of modern-day police technology and 20th century psychological research are pitted against the instinctual cunning and intelligence of an alien being. "Wolfen presents audiences with a frightening, mystifying vision of acity helpless in the face of an invisible terror.

"Wolfen" first came to the attention of producers Alan King and Rupert Hitzig when the two men read the galleys of Whitley Strieber's 1977 novel of the same name. Sensing the potential for a different kind of suspense film, King and Hitzig took an option on the novel and entered into a development deal with Orion Pictures.

Using the novel as a point of departure, writer David Eyre and director Michael Wadleigh fashioned a screenplay which reflected a number of innovative concepts, including "extraordinary" point of view photography and sound to show audiences what it would be like to have vastly superior senses of sight, hearing and smell. To bring this to the screen, Wadleigh tested every exotic film stock and electronic aging device he could obtain. The final image is a wide-screen blend of photographic and electronic images with computerized optical processing. Extensive use was made of a specially-rigged Steadicam and the Louma, to achieve point-of-view camera moves that would otherwise not have been possible.

To render the sense of superior hearing, minute sounds such as eye blinks have been e digitally recorded in anechoic chambers.

To portray Dewey Wilson, the New York homicide detective assigned to investigate the brutal murders committed by the Wolfen, Wadleigh, King and Hitzig approached Albert Finney. Intrigued by the conception of the material and by the prospect of playing an American, Finney accepted at once.

Diane Venora, a recent graduate of the Juilliard School of the Arts, makes her film debut in "Wolfen", portraying Rebecca Neff, a criminal psychologist who aids Finney in his investigation.

Gregory Hines, a former member of the famed nightclub trio Hines, Hines and Dad and star of two smash-hit Broadway musicals, the recent "Comin' Uptown" and the current "Sophisticated Ladies", for which he received a Tony nomination, portrays Whitington, a jive-talking morgue technician.

Under the Rainbow... the midgets got loaded

The year was 1938.

The Depression was just about over — for those who'd found jobs. Overseas, the Prussian paperhanger was preparing to trample Poland and tomorrow the world.

Hollywood was booming. Its sounds stages were churning out a stream of instant classics which would bring about the toughest Oscar competition—between ten nominees—in history. ("Gone With the Wind" would win).

But at the Culver Hotel in Culver City, California, it was business as usual. Lousy.

Then the guests started swarming in. Included were one hundred fifty midgets...a busload of Japanese amateur photographers...a four-foot Nazi spy...the Duke and Duchess of Luchow (the state, not the restaurant)...an assassin from Sarajevo...a horny American secret agent... a luscious movie talent scout...and several dogs named Streudel.

The midgets got loaded. The photographers got shot at. The secret service man fell in love. And the Culver Hotel became bedlam.

At the heart of the melee was a riddle that rings through history, the enigmatic epigram, "The Pearl is in the river", also pronounced "the pearl is in the liver".

That is a brief overview of "Under the Rainbow", an Orion Pictures release through Warner Bros., starring Chevy Chase, and Carrie Fisher and co-starring Eve Arden, Adam Arkin, Billy Barty, Robert Donner, Cork Hubbert, Joseph Maher, Mako and Pat McCormick.

Billy Barty plays German superspy Otto Kriegling.

Art Museum

"Mondrian: Drawings and Waters", Major show, in its only U.S. viewing, of the work of the influential Dutch master, spanning his career from early naturalism to late abstraction. Thru Sept. 20

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"Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman". Photo documents of the Black experience from rural Mississippi to Chicago's Jazz Alley. Thru Sept. 6.

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