Dr. Aris T. Allen and his physician wife retire to take life a little easier

Both longtime practicing doctors decide to do some other things for a change

RYALES PHOTO

STILL YOUNG AND VIBRANT, Drs. Allen enjoy weekends at home together "after all these years," they say.

By Elizabeth M. Oliver
City Editor

Dr. Aris T. Allen and his wife, Dr. Faye W. Allen have been practicing medicine in Annapolis nearly four decades and although still young at heart and not at all weary, both of them have decided to give up their offices and slow down a bit.

Both graduates of Howard University, they have been married since 1946. Starting out some 15,000 patients ago, Dr. Aris, for example, made house calls at $3 each. Office patients paid $2.

Dr. Aris reveals he delivered babies at the mother's home for $40 and often sat up all day and night waiting for the mother to deliver.

Often he would read a paperback book, make the delivery of the baby and then put mother and child in his car and drive them to the hospital in case complications came about.

One year he says he delivered 123 babies in addition to his regular practice. Of all things on a New Years Eve when he wanted to be at home, he had to deliver a baby.

As an intern at Freedmen's Hospital, he said he delivered five babies, quints, who came into the world one at a time to his surprise.

Through the years he has been captain and Air force flight surgeon, a member of the Maryland House of Delegates, the Senate, chairman of the state Republican party, candidate for governor, delegate to the GOP National Convention and chairman for the GOP Maryland delegation.

Now, Dr. Aris is Medical Affairs Advisor for Health Care Financing Administration with permanent offices at the Woodlawn Social Security Office in Baltimore and daily offices in the Humphrey Building in Washington. His boss is U.S. Health and Human Services Secretary Richard Sweiker.

Dr. Aris drives back and forth to Washington daily and is in his Annapolis offices in the Allen Building he and his wife built on Saturdays.

Dr. Faye Allen who has practiced 32 years with her husband was a nursing student when they met at Howard. He was graduated as a MD in 1944 and she as a MD in 1949.

In her years as a physician in the small town of Annapolis, Dr. Faye says she has treated entire families and mothers and fathers, children and grand and great-grandchildren.

A gentle, soft and pleasant lady doctor, she has a way with patients so that they hate to see her turn them loose and leave them to someone else.

Dr. Faye has made some far - reaching observations over the years.

She states that older persons, those of other generations seem to be made of sturdier stuff than young people of today. She has observed some ladies, for example, in their 90's who seem to be "at death's door."

However, despite everything, Dr. Faye says, they survive, snap back and are soon up and around. Accustomed to hard (work (as in the olden days) and enduring trials and tribulations, the older persons seem to have something mystical, hard as iron and enisle. The sons' yacht is launched at the pier which leads off a beach of white sand.

The Allens have other doctors taking over their offices now.

What will the Allen do in retirment?

Dr. Aris says he will keep his Washington, D.C. job and do some of the community things he likes, swim, cook and play tennis.

Dr. Faye says she will learn to paint. Their spacious seaside home inspires art. She will visit the clinic "sometimes."

Both mother and father Allen will continue to enjoy their sons, Artist T. Jr. and Lonnie, their wives and their three grandchildren.

A banquet in honor of Drs. Aris and Faye Allen is set for Sunday, Nov. 21 at Bay Ridge Inn, Annapolis.

Recently, the chairman, Mrs. A. Cathrym Johnson, reminded persons on the program that there are so many admirers of the Allens slated to bring felicitations, only one minute each will be allowed — or the event may extend far, far into the night.

Their community, state and national associations are so many too many to list as are their honors and organizations.

Too important and of such high rank, the above should not be omitted, and will be listed in the AFRO following the community salute Sunday, Nov. 21.

THEIR RESIDENCE facing the Chesapeake Bay from Arundel - on - the - Bay was built by the two physicians and expanded and designed by their sons to include (left addition) a vast indoor pool and all the accommodations of a tropical

'LITTLE MISS EASTERWOOD' PAGEANT

The Easterwood Recreation Center, 1530 North Bentalou St. will conduct the "Little Miss Easterwood" pageant on Sunday, December 12, at 3 p.m.

The pageant is designed for young ladies ages 9 to 12 who are willing to display their talents in the field of performing arts.

In preparation for the pageant the girls will attend workshops in make - up and grooming, public speaking, and group socialization; along with sessions to improve their performing arts talents.

Admission to the pageant is 50 cents per person.

For further information phone 396-0655.

SONS AND WIVES AND GRAND-CHILDREN enjoy the Allen home with its spacious living room complete with fireplace. All look forward to many long days visiting grandpa and grandma at their place by the sea.

DR. ALLEN'S SPECIALTY is his barbecue, the formula for which he never reveals. Here he takes over the kitchen attired in apron and chef's cap.

THIS HISTORIC PHOTO of the Baltimore black doctors, dentists and nurses was taken at St. Katherine's Church last Sunday when they were guests of the pastor and congregation. Each received a plaque commemorating the day they were honored at services and breakfast.

This photo is to be framed and placed on St. Katherine's Wall of History in the church along with a previous one of the city's black attorneys.

In the future other Baltimore institutions will be invited to come to St. Katherine's for special honors and photos to go on the Wall of History for future generations. Father Peter Branmble is pastor with Congressman Parren J. Mitchell chairman of the special history programs. Photos by Ryales.

Richard Roundtree . . .

Jim Brown, Fred Williamson, Jim Kelly and Richard Roundtree in "One Down Two To Go" opening at area theatres.

. . returning to his roots!

"I can remember these streets when I was a kid", said Richard Roundtree at the wheel of a production car heading for Manhattan's East Side. "Things have changed here and there, but, for the main part, it all seems pretty familiar".

A New Yorker, born in New Rochelle, N.Y., Roundtree was back in his home town for the filming of "One Down, Two to Go", an all-action, shoot-'em-up thriller reminiscent of his early days in the movie business when, as the gutsy, super-sexy private-eye "Shaft" in the highly successful series of films of that name, he first achieved international stardom.

For the last nine years, the tall, charismatic actor has been based in Los Angeles, from whence he has departed at regular intervals for feature film assignments all over the globe- Israel and London for a heist caper, "Diamonds", with Barbara Hershey and the late Robert Shaw; the Greek Islands for a P.O.W. comedy-thriller, "Escape To Athena", with Telly Savalas, Stephanie Powers and Elliott Gould; and even South Africa for a political action-drama, "Game for Vultures", with Richard Harris and Ray Milland. Now, back in the 'Big Apple' for the duration of filming, he talked about his career and his impressions of New York and how it had altered since the early days:

"New York hasn't changed in so much as I have changed", he said, "all of the hustle and bustle still goes on here in much the same way as it used to. What's really happened is that my lifestyle has changed from years ago, and, while I recognise that New York is a great city, I'm more aware than ever that it hides the fact that a lot of people here are just living an existence".

"Living in L.A., I've noticed that people don't just drop around like they do in New York. Here, everything is only a couple of blocks away, or a short cab ride distance, so people have a tendency to dump on you. It's not that you want to be unsociable, but that kind of thing can be wearing, particularly when they don't pick their times too well.

Living where I am, north of Laurel Canyon in what we call 'The Valley', I've learned to appreciate the country far more, and the peace and privacy that goes with it. But for all that, as much as I hate the city, New York gives you a feeling that you can't duplicate. Here, the restaurants, clubs and other places are unlike any others you might find anywhere you go".

"I doubt very seriously if there is more work here in New York for an actor", he continued, "despite the deserved reputation for theatre and films that they have. As an actor working in films, it is vital to be where the work is, and that is still the West Coast".

Working with Fred Williamson has been a rewarding experience for Roundtree, and something of a demanding one:

"I've known Fred for some eight to nine years", says Richard, "and in all that time I've looked forward to working with him. Working the way he does, using a three camera technique, has been totally fascinating in that it has meant I've really had to be on top of things as an actor. I've learned a lot because the pressure of having to be aware of all the angles on a scene, and not cross over or mask a fellow actor when you move, has forced me to concentrate harder on the technicalities of acting. We've used a smaller crew than usual but achieved the equivalent effect in the equivalent time of a much bigger crew. That suits me fine because I'm a great believer in the less the better in the sense of economy".

"The part of Ralph, that I play in "One Down Two to Go" has grown and grown from how it was originally written. Ralph is a promoter of karate fights, a kind of Don King-type figure, but he joins in the mayhem with the others when he realises that its necessary to protect their interests".

Latterly, Roundtree has entered into a spate of film work, and, at the time of writing, has two other films upcoming. "The Serpent" finds him cast as a tough, hard line cop in New York and shows a nastier element than usual in his portrayal. There is also "Inchon!", in which Richard plays an army sergeant, the assistant to star Ben Gazzara who, in turn, is cast as the direct assistant to General MacArthur. Roundtree's time on the picture was made all the more pleasurable by the presence of Lord Laurence Olivier in the cast:

"He is probably the most alive person I've ever met", declares Roundtree. "Nothing escapes him and he is totally aware of everything going on around him. He gave the film new meaning for me, and I was greatly impressed by his ability to observe and question what makes people tick".

What are Richard's plan for the future?

"I'd like to carry on working!", he says with a laugh, "but seriously I'd like to do some more theatre and I'd love to do more comedy. The only problem with theatre is that commitment you have to give in the form of a long run. Fifteen weeks doing the same thing every night would be fine, but when you get into a situation where you're repeating a performance every night for, say six months, it becomes extremely taxing".

SHOWTIME

JDA PETERS What's Happening

Egyptian Ambassador opens Morgan exhibit

Dr. Ashraf Ghorbal, the Ambassador of the Arab Republic of Egypt will open an exhibition "A Taste of Honey", Saturday, Nov. 30, 6 p.m. at the Morgan State University Gallery of Art.

The exhibition will include Old Cairo of the 9th Century, Nubian Women and Oasis of Egypt plus works by Miss Nazli Madkour, oils, watercolors and pastels. Dr. Ghorbal and Miss Madkour will attend the opening reception from 6 to 8 p.m. in the Carl Murphy Fine Arts Building, Coldspring Lane and Hillen Road.

Dr. James Lewis is curator of the Morgan State University Gallery of Art and the exhibition is being presented in cooperation with the Egyptian Press and Informat on Bureau of the Embassy of Egypt of Washington on the occasion of the sistership announcement between the City of Luxor, Egypt and the City of Baltimore.

Brent Jennings, Arthur French, Steven A. Jones, Eugene Lee, O.L. Duke, Robert Gossett and Berkeley Harris are featured in the Negro Ensemble Company's multiple prize winning play "A Soldier's Play" by Charles Fuller, which plays its first anniversary performance Nov. 19 at Theatre Four, 424 W. 55th St., N.Y.C. Show recently passed the 400 performance mark and will close Jan. 2, 1983 playing its 468th performance that day.

Fuller is now working on the screenplay of his Pulitzer prize winning hit. It enjoyed a spectacular sold out engagement at the Mark Taper Forum in Los Angeles last August and will open a national tour in June, 1983 at the Goodman Theatre, Chicago.

The Alpha Phi Alpha Fraternity, Kappa Kappa Lambda Chapter presents the Morgan State University Marching Band, better known as the "Magnificent Marching Machine", in an "Encore Performance" at the Morgan State University Hill Field House, on Saturday, Dec. 4 at 8 p.m. The featured guest this year will be the

(Continued on page 12)

Max Roach honored

Brent Jennings, Arthur French, Steven A. Jones, Eugene Lee, O. L. Duke, Robert Gossett and Berkeley in Charles Fuller's "A Soldiers Play" now marking 400th performance.

CARMEN CARTER

The exhibit "Egypt's Golden Age: The Art of Living in the New Kingdom 1558-1058 B.C." at the Walters Art Gallery (600 N. Charles St.) is breaking all attendance records (26,477 people have visited since the opening).

A show stopping marvel, ancient Egyptian civilization has rarely been studied within the context of Africa, but when the AFRO took a personalized tour last week, the historical black presence was unquestionable.

The 400-piece exhibit here until Jan. 2, examines the way Egypt's common people lived in East Africa 3,000 years ago through the tools of daily living: a shaving razor, a brass hand mirror, a sickle, a plasterer's float, a broom with skin oils on the handle where it was held and even petrified bread and roast duck.

Unlike the King Tut exhibit a few years back, "Egypt's Golden Age" looks at the life of the average citizen and in the process exposes how little modern man has actually been able to improve on the tools of daily living — not to mention how much craftsmanship has been lost to modern consumer society.

The New Kingdom began with the downfall of the Hyksos, Asiatic invaders who had ruled for more than a century. As the revolt gained momentum, the Egyptian empire expanded to the Sudan in the south, and to Syria in the north.

The Pharoah's wealth emanated from within, and from humbled neighboring areas — Cyprus, The Aegean, Turkey and Milanni (parts of ancient Iraq and Syria).

A nation many times overrun by invaders and itself inclined to absorb other peoples, the cosmopolitan influence and sophistication is evident in this exhibit.

Foreign trade flourished. Prosperity produced a society of civil servants to manage the new bureaucracy, priests, professional soldiers; and for the first time a clever peasant could rise above his station based on sheer skill and intellect.

The chicken and Brhman bull were imported from Syria for the first time; ivory came from Nubia (Sudan). The Levantine kingdoms sent raw materials as well as finished goods in the form of ornate gold and silver pottery. Ebony, rare unguent, spices and exotic animals and plants came from West Africa.

Most importantly, visitors to the Walters are witnessing the lifestyle of Egyptian multitudes through work, play, worship and daily routines.

Atmosphere is everything. The exhibit begins with a garden reproduced from an ancient Theban mural nearby, with real lotus, papyrus, trees and other exotic plants whose shapes appear repeatedly in art of the times.

Next, spectators walk through an actual reconstructed room of a villa, complete with vents and windows near the high ceiling.

Interestingly enough, the diagrams of contemporary houses are astounding. The townhouse as we know it on the East coast of these United States was the architecture of the New Kingdom era. An aerial view of the city of Amarna, where villas often have as many as 40 rooms show homes had indoor plumbing, skylights and rooftop ventilators.

But it is the fine craftsmanship which baffles and fascinates, like the ebony chairs and stools with fine inlaid ivory designs — typical of Nubian craftsmanship.

The sickle and hoe of ancient Egypt are virtually the same tools used to cultivate North America lifetimes later.

Alabaster pottery and cosmetic containers with ornate detail are typical of the times, yet the crank drill which made that pottery is the same longer-handled version used today.

Then there is the nude Nubian girl balancing a dish on the head of a little monkey — a sculptured cosmetic dish.

The exhibit is a do-it-yourself guide, moving simply and swiftly from one artifact to the next. There is even an elaborate account of the ancient Egyptian diet, with raisins in a glass case which look good enough to eat; and petrified bread and duck for us to see.

Clothing and cosmetics of the New Kingdom are special too. Most everyone wore woven woolen wigs reminiscent of the corn rows adopted by black Americans today.

A fine linen sheet rests beneath a glass case like a treasured wedding gift — undisturbed by time.

The kohl bottles (bottles of eye mascara-shadows) are uniquely stylized, some with traces of the dark eyeliner still, in them. While the makeup for both men and women had a religious context — it al so served to protect the eyes from the glaring hot sun.

The merciless sun forced a ritual of coating the hair with scented grease, a custom continued today in Sudan and in many black communities worldwide.

Then there are the incredibly beautiful brass and copper hand mirrors, with sculptured handles; tweezers; razors that look more like weapons — but in the hands of our adroit ancestors were mere tools of tolletry; and hair curlers used to cut as well as curl hair.

The national game, Senet (meaning to pass), a board game — the object of which was to get to the after-life — looks a bit like the forerunner to chess or checkers. Ancient sculptured game pieces range in power depending on which god the piece represents

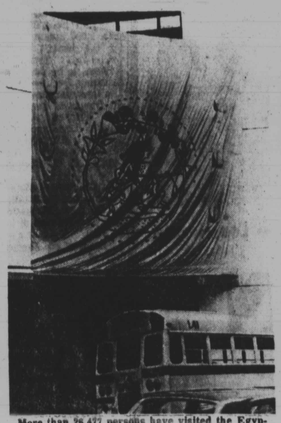
As in many other parts of Africa, ancient Egyptians wore ear decorations which distorted the natural ear size and shape. Beautiful handpainted "ear studs" (resembling nails) as large as 6.6 centimeters were worn by women. An exhibit photograph of a mummy shows the exaggerated length of a woman's ear lobes after wearing heavy jewelry.

The exhibit is being bolstered by workshops, tours, concerts, lectures, outreach programs on music, archaeology, mummies, films with Hollywood's sterile portrayal of Egypt. There is even an Egyptian folk bazaar featuring everything from rugs to jewelry; and a cafe serving Middle Eastern snacks through Sunday, Nov. 21.

AFRO visits Walters Art Gallery

(Photos by Vanessa Johnson)

Mrs. Marcia Whitlock with some of her 28 students from the sixth grade of Jessup's Elementary School on a visit to Walters Art Gallery this week.



More than 26,477 persons have visited the Egyptian exhibit in the first 19 days at the Walters.

GED Night at Coppin

Coppin State College will host "GED Nite", an informational program planned for GED graduates. The program, which will be held on Tuesday, Nov. 30 at 7:30 p.m. in the James Weldon Johnson auditorium, will include participants from Coppin's division of Financial Aid, Academic Advisement, Veterans' Affairs, Admissions, weekend and evening college and counseling services. Invited participants will be encouraged to share their concerns and questions as they relate to returning to or beginning college. For those who are worried about where to begin VA benefits old college credits, changing careers or managing a family and college, please call 383-3000 and register for "GED Nite".

Holly Tour

The Seventeenth Annual Holly Tour, sponsored by participating downtown Houses of Worship, will be held Sunday, Dec. 5, from 1 p.m. to 6 p.m. In keeping with this year's theme, "Art in Living, Living in Art", homes in the Bolton Hill and Mount Vernon areas will be shown.

Included in the tour are the Fox Building of the Maryland Institute, Innerspace, Inc., The Lyric Opera House, The Joseph Meyerhoff Symphony Hall, The Walters' House, Wilson's, Ltd. specializing in Oriental Antiques and many other selected public and private buildings.

Sponsoring Houses of Worship will offer informal programs or refreshments.

Perhaps because this has been an exhibition with spectator participation in the accompanying activities, everybody has a shot at taking a bit of Egypt home with the "Pick of the Pharoah's Favorites" one dollar raffle.

The "pick" is three gorgeous items: an appliqued turn of the century Egyptian wall hanging, hand-embroidered with traditional Egyptian symbols and scenes; a contemporary Egyptian peasant tapestry of a wedding feast; and a beautiful collar necklace made of faience (an Egyptian blue metal in the New Kingdom) and beads.

The one dollar chances are on sale until Jan. 2, when the exhibit closes.

The Walters Art Gallery is open Wednesday through Sunday from 11 a.m. until 5 p.m., and during the exhibit, Tuesday from 11 a.m. until 10 p.m. Admission is $2 for adults and $1 for senior citizens and students. Wednesdays admission is free.

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