SHOWTIME

IDA PETERS What's Happening

Memories of Eubie

NEW YORK - For the past three issues we have been talking about Eubie Blake and his 100th birthday and New York's gala celebration. While Baltimore honored him on his birthday this past Tuesday, by renaming Gallery 409 Eubie Blake Cultural Center New York really put our fair city to shame.

New Yorkers turned out by the hundreds in snow and slush to honor a sweet, gentle, talented man who through his music helped other musicians to overcome the barriers of race and color and showed that we can succeed in the theatre as producers and songwriters.

Eubie Blake's music is difficult to play and folks like Billy Taylor said that working with Eubie was like taking a Masters Course in Music. He was the first to apply to ASCAP and paved the way for other blacks to protect their music rights.

It always stuck in Eubie's craw that he couldn't attend the segregated Peabody Institute but when Peabody and the City of Baltimore honored him those memories were mollified and he received the George Peabody Medal for Outstanding Contributions to Music at commencement ceremonies May, 1980.

When he got an honorary degree from the University of Maryland in December, 1980 he convulsed the crowd with "My mother thanks you, my father thanks you" and then proceeded to play the "Charleston Rag", "Memories of You" and "I'm Just Wild About Harry" which gathered him a standing ovation from the graduates.

And it blows your mind when you think that Eubie Blake was three years old when they built the Brooklyn Bridge in NYC. This week, they were repairing the bridge and selling off slabs of granite to various historical groups.

Two years before Eubie was born in 1833, black minister Nat Turner staged a slave revolt in Southhampton County, Va. and killl 60 whites setting off a massive hunt. He was captured and hung on Nov. 11, 1831 causing near pandemonium in Maryland and throughout the South which set the racial climate and discrimnation against blacks for the next 100 years.

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In Baltimore, Eubie was born in East Batimore at 319 Forrest St. The family lived in 1894 at 414 N. Eden St. In the 1900's his mother lived at 1510 Jefferson St. and died at 915 Rutland Ave. near Johns Hopkins, the block that is in Hopkin's' renewal plan that long-time residents are complaining about.

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More background. James Myers along with wife Lillie of Morgan Park have been Eubie's constant traveling companions and he would come to Baltimore and stay with them to get a rest.

Eddie Myers, James' father in the early 1900's owned the Middle Section Club at 1108 E. Lexington where the projects are now, off the Belair Market, near the new Post Office building today. This is where Eubie first played piano when he was 17. Eddie Myers took Eubie over as a son. He became the regular piano player because "no one could beat him". Myers had another piano player, Hughie Woolord, but he didn't have the right temperament. Eubie did and when the ladies came in from church, Eubie was their darling because he played all the times they wanted and he could change keys.

Eddie Myers in those days also owned a baseball team, the Middle Section Giants and Joe Gans played first base along with Frankie Heward and Nick and George Galloway. Gans went on to win the lightweight title at Goldfield, Nev. and with that money came back to Baltimore and built the brand-new Goldfield Hotel at Chestnutt (Colvin) and Lexington Sts. in Sept., 1907. And that's where Eubie played.

But Eubie left Baltimore "because I can't make any money there" and off he went to New York.

James Myers remembers that when Eubie left "Pa said, you can always come back home and don't take nothing off nobody". When Eddie Myers, who was a good businessman and a political boss in East Baltimore went to New York during Eubie's lean times, he would always slip him a piece of change. Eubie called Eddie Myers his "street father".

Harry Ray....a lost 'Moment'

Harry Ray (L) is lost "Moment" shown with Goodman and Brown. He left group last June to go on his own.

Ray, Goodman and Brown, the trio that brought doo-wop back to the charts with "Special Lady" who for 13 years were the Washington based original moments have lost a "Moment" Harry Ray.

When they appeared recently in the Baltimore-Washington area the AFRO used a pix of the group with Harry Ray, Al Goodman and Billy Brown not knowing that Goodman and Brown had a new Ray, Kevin Ray Owens.

Harry Ray in talking with the AFRO this week says "I left the group in June for personal reasons, because I didn't like the way things were going with our manager".

"I didn't like the producer and the management and the way they were handling our finances and career. We were getting ripped off. I wish them all the luck in the world."

Ray, who is now with Sugar Hill Records in New Jersey says that his solo career is taking off and his new singles "Sweet Baby" "Lost Affair" is getting plenty of airplay on WWIN and V-103.

In the past 13 years Harry Ray has sung seventy-five per cent of the leads for Ray, Goodman and Brown, especially on "Special Lady," "Sexy Mama," "Look At Me I'm In Love" and "With You".

Another thing that made Ray abandon the group and leave Polydor for Sugar Hill is the fact that he felt their manager was taking them in the direction of Uptempo. "I thought it was taking away what we are known for. We sing Love ballads. That slow and smooth kind of music."

Ray called from his home in New Jersey and said that he is happy with his new Sugar Hill album, "It's Good To Be Home". "It is slow, but I like what I'm doing and it is time that I do what I want to do in life."

Thousands honor Eubie on his 100th birthday

By Ida Peters

New York city decked out in snow and slush, honored Eubie Blake, ragtime pianist and composer, on his 100th birthday with a 24-hour public celebration at St. Peter's Lutheran Church, the famous jazz church in the Citicorp complex and at 12-noon Monday, Feb. 7, private birthday party for 1500 friends at the Shubert Theatre.

Max Morath, showman and ragtime authority opened the show at the Shubert with the statement that Eubie would not be present; he was not on the way but that his doctor says he is "too frail" and that he had not recovered from pneumonia which he caught going to Washington to tape the Kennedy Center salute which will be aired on PBS in May. He drew a laugh when he gave Eubie's message; "If I'd known I was going to live this long I would have taken better care of myself."

Instead, Eubie heard the program from his home in Brooklyn with friends via New York Telephone hookup. Tributes came from President and Mrs. Ronald Reagan, Governor Cuomo, Ira Gershwin, Andre Watts, Alberta Hunter, Zubin Mehta, New York Philharmonic, and Newsweek.

Mayor Koch of New York saluted Eubie saying that New York has always claimed you and you always came back... "our hearts are with you forever and how we do love you". He read a telegram from Jimmy Cagney and presented an arrangement of a red, white and blue flowers to B.J. Naylor grandson of Mrs. Betty Jordan who has been Eubie's friend and traveling companion for 40 years to take to Eubie. Mrs. Betty Jordan was present along with Mrs. Virginia Capeheart of Los Angeles, guests at Eubie's home.

The afternoon of music and dancing ranged the gambit from Eubie's "Charleston Rag" which he composed in 1899 performed by Frank Owens to an unpublished tune with lyrics by Sammy Cahn, "It Was Well Worth the While".

Highlights also were the medley from "Shuffle Along" and "Blackbirds" of 1928 by Adelaide Hall who flew in from London just for the party. She sang "Love Will Find A Way" and "Dig A Do".

The Copasetics, Charles Cook and Bubba Gaines danced to tunes from "Tan Manhattan"; Mary Louise with Emme Kemp at the piano drew sustained applause with "If You've Never Been Vamped By A Brown-skin". They are known as Eubie's "Brownskin Girls" from his album by the same name.

Eubie Blake is frail now but he still smokes. His nurse rations them out.

Adelaide Hall as she looked in "Shuffle Along" in 1929. Monday, she flew in from London to salute Eubie Blake and sing his songs.

Dianne McIntyre, a young dancer and choreographer, who was inspired and encouraged by Marion and Eubie Blake gave a tribute to Marion Blake where she said "You were brilliant sunshine... we love you... we miss you," Mrs. Blake died in June 1982. Dianne danced to "Dixie Moon" accompanied by a piano recording by Eubie Blake.

Other noted friends on the program were Maurice Hines with Frank Owens on the piano doing "You've Got to Git the Gitting While the Gitting's Good"; Jeffrey V. Thompson, "I'm A Great Big Baby" from "Eubie"; and Bobby Short, "You're Lucky To Me".

Throughout the afternoon the audience was most responsive to the entertainers but Alaina Reed with William Gregg Hunter at the piano brought down the house with "My Handy Man Ain't Handy No More".

Each of the entertainers related how Eubie Blake had touched their lives and Maurice Hines was typical as he said if it had not been for Eubie "he would still be selling shirts in Greenwich Village".

To conclude the private celebration the 40 members of Rosetta Le Noire's, Amas Eubie Blake Children's Chorus sang "Memories of You," the 1920, "We Are Americans Too" and "I'm Just Wild About Eubie".

After the party at the Shubert most of the entertainers and friends jammed the St. Peter's Lutheran Church where the Rev. John Gensel had been on stage since, midnight Sunday night.

The St. Peter's tribute covered many of musicians that Eubie had touched in his lifetime and the Rev. Gensel had known in his 30 years of jazz ministry. It was on this stage that the Eubie Blake played many times at Sunday Jazz Vespers and as recently as two years ago at the annual All-Night Soul session.

While this reporter watched from 3 p.m. to almost midnight Monday, seats were constantly filled with a black and white crowd to near Eubie's music played continuously by black and white musicians in classical, country, blues and jazz style.

There were big bands, combos, solos from musicians who flew in from all over the country including Sadik Hakim; singer Johnny Hartman; pianists Dick Hyman, Billy Taylor and tenor saxophonist Big Nick Nicholas.

Also we spoke with George Wein who performed "Lucky To Me" and remembered us being with Eubie in Baltimore in January, 1982 while he was promoting the Baltimore Jazz Festival.

Eubie Blake was born James Hubert Blake in Baltimore Feb. 7, 1883. He met his long-time partner Noble Sissle in 1915 and the pair wrote and produced the first black musical "Shuffle Along" which ran on Broadway for 500 performances having two touring companies and launched the careers of Fats Waller, Paul Robeson, Florence Mills and Josephine Baker.

After World War II, younger musicians took over. He was rediscovered in 1969. He was honored all over the nation and received a honorary doctorate at the University of Maryland in 1978, as well as being honored at the White House, on many occasions.

A legend in his own time and called a "national treasure" by presidents, the Broadway musical "Eubie," opening Sept. 1978, celebrated his life. He last played piano in public as part of a 99th birthday celebration in Rochester, N.Y.

AFRO visits New York

In this issue, Entertainment Editor Ida Peters makes her annual visit to New York. In coming issues, she will talk about the hit musical "Cats" and her backstage interview with Ken Page who plays the oldest and wisest cat, Ole Deuteronomy.

Also reviews on "Adam" a musical on the life of Adam Clayton Powell at the Henry Street Settlement House which closed on Feb. 5.

Also, a review of "Merlin" a new musical opening Feb. 13 to critics but has been drawing raves from packed houses even in snow and slush at $40. a ticket. And from comments from the crowds, if you want to see a stunning musical full of talent, magic, make your reservations now.

Free Events for children

Monday, Feb. 14
Canton Center, 1020 S. Ellwood Ave.: Films — "Five on Treasure Island" (Parts 3 and 4), 4 p.m.
Wednesday, Feb. 16
Dundalk Avenue Branch, 912 Dundalk Ave.: Film — "The Golden Fish," 3 p.m.
Brooklyn Branch, 300 E. Patapsco Ave.: Film — "The Savage Gang," 3:30 p.m.
Light Street Branch, 1251 Light St.: Film — "Aesop Tales," 3:30 p.m.
Northwood Branch, 460 Loch Raven Blvd.: Film — "The Ghost of Thomas Kempe," 3:0 p.m.
Walbrook Branch, 3203 W. North Ave.: Film — "Follow the North Star," 3:30 p.m.
Thursday, Feb. 17
Pennsylvania Avenue Branch, 1531 W. North Ave.: Story hour for ages 6-12, 3:30 p.m.
Light Street Branch, 1251 Light St.: Preschool story hour, 7 p.m.
Friday, Feb. 18
Patterson Park Branch, 158 N. Linwood Ave.: Films — "Peter and the Wolf" and "Mowgli's Brothers," 2:15 p.m.
Waverly Branch, 400 E. 33d St.: Films — "Maurice Sendak's 'Really Rosie' Starring the Nutshell Kids" and "The Ride," 3:30 p.m.
Saturday, Feb. 19
Central Pratt Library, Children's Department, 400 Cathedral St.: Preschool story hour, 11 a.m.
Sunday, Feb. 2
Central Pratt Library, Children's Department, 400 Cathedral St., Films — "The Boy Who Never Was," 2 p.m.

All agencies of the Enoch Pratt Free Library will be closed on Monday, Feb. 21, in honor of George Washington's birthday

BOB MATTHEWS ....and all that Jazz

The Left Bank Jazz Society opened its season Sunday, and we must say, it is a shame that they had to start with Wynton Marsalis and his group as the opening act.

Yep, 'tis really a shame, because the concert was so spectacular, it is doubtful that it can be topped this season — perhaps equalled—but not topped.

If that gives you the impression that we liked it—you're right. We have become a convert, and cheerfully acknowledge that Wynton is indeed the genius we thought he was, and the top trumpeter extant.

Now that's a tough mantle to hang on such a youngster, but there is precedent. Can remember when Clifford Brown burst on the music scene in much this same manner.

Heard Wynton the last time he played LBJS as a member of the Art Blakey Jazz Messengers. At the time, there was no doubt as to the abilities of the young trumpeter—but was he ready to strike out on his own.

After just one year with Blakey—he did so, picking up his brother Branford as his reed man. The remainder of the group include Kenny Kirkland, piano; Phil Bowler, bass, and Jeff Watts, drums.

After returning to the states following a tour as a member of Herbie Hancock's VSOP—Ron Carter, bass, and Tony Williams, drums—he has been playing as a leader.

At the LBJS set, Wynton displayed the one facility which destines him for greatness—he swings. When he chose to get down in a funky way—it was almost impossible to stay still.

When he decided to delve into the avant garde, playing counterpoint to his brothers tenor sax work, it was understandable. In fact, he led the audience right along with him, so things never seemed to be "way out."

One essential ingredient in his play was the use of polyrhythms. Modern music is divided into movements most of the time. Playing the varying time signatures in the same tune is a musicianly mark of excellence.

And Wynton and his group carried it out magnificently. They employed the use of varied timbres and volume to make statements. Too, they demonstrated their modern techniques, playing some of the old standards.

Their reading of "Never Been in Love Before," "Who Can I Turn Too," "My Ideal" and "Well You Needn't" were almost perfection.

The icing on the cake, to me, came with a rendition of the Duke Ellington tune, "I've Got it Bad and That Ain't Good," which gave Wynton a chance to really show off—and he did.

Branford Marsalis' sax work was strictly in the modern vein. He is more of a section man than a soloist. It was indeed interesting to hear his takeoffs, for in the main, he disdained the melodic, and stuck with a modal conception of the tune.

The entire session rather reminded us of the way Miles Davis dismissed the trumpet work of Wynton, saying: "He's just playing the way I did—he's nothing new."

Wynton did indeed pay a debt to Miles, adopting the method of playing the modes that brought Miles to fame. He also adopted the tightly muted style introduced by Miles for one of his tunes.

It was here that we noticed that the backup musicians were basically playing the same lines as those used by Miles in his current group.

There was one big difference however. Whereas Miles uses electronic instrumentation as his backup—even to the point of having his horn attached to an induction mike—Wynton sticks with the acoustic.

Not enough can be said for the rhythm section, for Phil Bowler on bass kept a continuous line rolling that kept the drums and piano in line and pushing all the way.

Kenny Kirkland on piano, rather reminded us of another LBJS favorite, Harold Mabern, for he too had that two-fisted attack demonstrating that the piano is indeed a percussion instrument.

All in all, this was a delightful concert, and if LBJS is smart, they will book him for next season immediately. The fact that it was standing-room only also attests to the efficacy of the Marsalis brothers.

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NEXT WEEK: Nick Brignola Quartet is on tap at the LBJS session. Nick was at LBJS last year when he was a part of the Ted Curson group, playing baritone sax.

Nick, who is from upstate N.Y., worked a lot with the late Cal Tjader, and can be heard on a lot of Woody Herman things. He also recorded with the Mastersounds, the group led by the late Wes Montgomery and his brother

Vote Grammy Awards

Deadline Feb. 19

Marvin Gaye

George Benson

Ray Parker Jr.

Stevie Wonder

Luther Vandross

In the music world things are kinda mixed up as to labels with white artists being Pop; black artists being called R&B, Black Contemporary; Rock is not so clear and jazz. Then there's crossover. Thru the years AFRO readers have expressed definite preferences that that do not always live with members of the National Academy of Recording Arts and Sciences (NARAS) which presents the Grammys.

The 25th Anniversary Grammy Awards will be announced in a special three-hour silver anniversary broadcast, live from the Shrine Auditorium in Los Angeles, Wednesday, Feb. 23.

There are 62 Grammy Award categories with 52 artists receiving their first Grammy nominations.

We want to know what AFRO readers think. Select who you think should win. Make your selection and mail to AFRO Grammy Awards, AFRO-AMERICAN Newspapers, 628 N. Eutaw St., Baltimore, Md 21201.

Best New Artist
( ) Asia
( ) Jennifer Holliday
( ) The Human League
( ) Men At Work
( ) Stray Cats

Record of the Year
( ) Always On My Mind-Willie Nelson
( ) Ebony & Ivory-Paul McCartney & Stevie Wonder
( ) Roxanne-Police
( ) Steppin' Out-Joe Jackson
( ) Chariots of Fire Vangel's

Album of the Year
( ) American Pop-John Cougar
( ) The Nightfly-Donald Fagen
( ) The Nylon Curtain-Billy Joel
( ) Toto IV-Toto
( ) Tug of War-Paul McCartney

R & B Field

Best R&B Female
( ) I'm Not Going-Jennifer Holliday
( ) Forget Me Nots- Patrice Rushen
( ) It's Gonna Take a Miracle-Deniece Williams
( ) Jump To It-Aretha Franklin
( ) Love Is Control-Donna Summer
( ) Muscles-Diana Ross

Best R&B Male
( ) Do I Do-Stevie Wonder
( ) Forever, For Always, For Love-Luther Vandross
( ) The Other Woman-Ray Parker, Jr.
( ) Sexual Healing-Marvin Gaye
( ) Turn Your Love Around-George Benson

Best R&B Duo or Group
( ) Let It Whip-Dazz Band
( ) A Penny For Your Thoughts-Tavares
( ) Street Life-The Crusaders
( ) Wanna Be With You-Earth, Wind, & Fire
( ) What's That You're Doing-Paul McCartney & Stevie Wonder

Best R&B Song
( ) It's Gonna Take A Miracle
( ) Let It Whip
( ) Sexual Healing
( ) That Girl
( ) Turn Your Love Around

Best R&B Instrumental
( ) Boogie In Your Butt-Eddie Murphy
( ) Come Morning-Grover Washington Jr.
( ) Number One-Patrick Rushen
( ) Sexual Healing-Marvin Gaye
( ) Stripes-Spyro Gyra

Gospel & Inspirational

Best Gospel-Soul Contemporary
( ) Edwin Hawkins Live with the Oakland Symphony Orchestra
( ) Finally-Andrae Crouch
( ) Higher Plane-Al Green
( ) Miracle Man-Mighty Clouds of Joy
( ) Touch Me, Lord-Lernelle Harris

Top Hits

Jazz
1. The Best Is Yet To Come - Grover Washington, Jr.
2. Two Of A Kind - Earl Klugh - Bob James
3. December - George Winston
4. Casino Lights - Various Artists
5. Incognito - Spyro Gyra

R&B Albums
1. Thriller - Michael Jackson
2. Lionel Richie
3. Midnight Love - Marvin Gaye
4. Forever, For Always, For Love - Luther Vandross
5. 1999 - Prince

R&B Singles
1. Outstanding - The Gap Band
2. Heartbeats - Yarbrough & Peoples
3. Betcha She Don't Love You - Evelyn King
4. Are You Serious - Tyrone Davis
5. Billie Jean - Michael Jackson

LET' TALK

A New Call-in Experience With Vashti McKenzie

Featuring Christian Instant Opinion Poll

Radio Advice Columnist Dear Naomi

DAILY BIBLE QUIZ

Monday, February 14
Are Men Afraid To Fall In Love?
Andre Bustanski

Tuesday, February 15
Moral Dilemma Law vs Life
Dr. Erwin Hutzer

Wednesday, February 16
Are We Paper Tigers?
Rev. Walter Thomas

Thursday, February 17
Following The Crowd Or Obey God
Susan Newman

Friday, February 18
If Christianity Is True
Why Are There So Many Hypocrites?
Bill Comfort

3-4 PM AND AGAIN 5-6 PM

WAYE 860 AM

D.C. Curtain Calls

"Coie and Company," the ninth production of the Off The Circle Theatre Company, is now firmly settled in the newly renovated cabaret theatre in the Columbia Station.

The music of one of America's most beloved tunesmiths, Cole Porter, forms the drama of this small, personable revue. Featuring a combination of great popular classics like "Begin the Beguine," "What is This Thing Called Love" and others including some of Porter's lesser known works, "Cole and Company" is a happy salute to another time that suddenly seems right on time.

The show is directed by one of Washington's best known theatre directors, Frederick Lee with the resident company including Wayne Anderson, Annette Lowman, Chip Brienza, Gregory Fordand Anne Kanengeiser. The musical direction and arrangements are by Tom Tumulty.

"Cole" plays Tuesdays through Sundays with performances beginning at 8 p.m. and 7:30 p.m. on Saturdays and Sundays. For the convenience of those who would rather not venture out late in the evening there is a Wednesday matinee at 1:30 p.m.

Columbia Station is located in the heart of the Adams-Morgan community and food and beverages are available during the show. The address is 1836 Columbia Road, N.W.

A Black History Concert with music from the Black experience will be given by the ambassadors, the Metropolitan Police Department's gospel chorus. Presented by Prize Productions, the concert will be held on Feb. 25 at 8 p.m. in the Nineteenth Street Baptist Church, 4606 16th St., NW.

One line won't do them justice but this Friday evening, The Potter's House will present John Spangler and Kevin Jones in a program of guitar music and blues. The Potter's House is one of the most interesting coffee houses in town. There is a warm, comfortable feeling accompanied by books, music and a grand gift shop. The address is 1658 Columbia Road, NW.

More notes about what is going on in our town. Jimmy McGriff Arnold Sterling will appear together at Blues Alley next week, Feb. 14 and 15 with the Jimmy McGriff Band.

Both musicians will be at the Record & Tape Ltd., 19th and L St., NW at 12:30 p.m. for an autograph signing party.

It's Black History Month and there are many programs being held in the city. To salute the Black experience, Rising Star Productions, a non-profit theatre group will present the popular musical, "The Wiz."

This production of William F. Brown is based upon the familiar tale of "The Wizard of Oz." However this version beat "E.T." out by many seasons and the fantasy of space aged young personalities will be given a lively staging by some 70 young people from Fairfax County.

The show will be held at the Reston Community Center at 8 p.m. on Feb. 25 and Mar. 5 and 6.

If I have your attention now you might be interested to know that Maria L. Harris will direct this production with choreography by Terlene Terry and musical and vocal direction by Lawerence Walker

Further more, Book-Art, the president of the National Council of Negro Women Corliss Tolans and Reston Black Focus will join in presenting a pre-production reception for Rising Star Productions and the cast of "The Wiz."

The reception will be held Saturday, Feb. 19 from 6-9 p.m. in the Fox Mill Shopping Center. Also presented will be authors Eloise Greenfield and Samuel Yette, who will autography copies of their latest books.

The Source Theatre Company has a real hit on their hands and so that more people can see the show, "Equus" will have its run extended until Feb. 20. "Equus" is probably the second best play now on any stage in town and its production is thoughtful and exciting.

Black History calendar... films, dance, lectures

Friday, Feb. 11

Noon- "The African-American Connections" with guest lecturers from Howard University in Johnson Auditorium of Coppin State College.

Saturday, Feb. 12

2 p.m.- "The Black Athlete" and "Only The Ball Was White", tributes to outstanding black sports figures, will be screened at the Central Library, 400 Cathedral St.

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3:00 p.m.- "Black Dance on Film", short films with discussion by Stuart Hudgins Museum's Meyerhoff Auditorium. — —

Sunday, Feb. 13

2 p.m.- Eubie Black Cultural Center, Gallery 409; The AFRO-AMERICAN Newspapers: 90 Years of Reporting the Struggle. 409 N. Charles St.

2:00 p.m.- "Search" series on world religions and "The Tribal Eye: Behind the Mask", a study of the carved ceremonial masks of the Dogan tribs of Nigeria, will be screened at the Central Library, 400 Cathedral St.

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2:00 p.m.- Dr. Ira Berlin, professor of history, University of Md. author of "Slaves Without Masters" will lecture on "Blacks in the Military: 1861-67" at Gallery 409, 409 N. Charles St.

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3-5 p.m.- Formal Opening Reception at Gallery 409, Art Exhibition, Theme: "Southern Passage". Guest, Ms Stephanie Rouge, professor of Art, University of Maryland at College Park. 409 N. Charles St.

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5:00 p.m.- Music of black composers in recital by Selma Epstein. Works by William Grant Still, Richard C. Moffatt, Philippa Schuyler, Undine Smith Moore and Tabib Hakim. Eubie Blake Cultural Arts Center (Gallery 409) 409 N. Charles T. Admission is free.

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9:00 p.m. Homecoming activities get underway for Coppin State College with a Sweetheart Ball in the Tawes College Center.

Monday, Feb. 14

All day, Blue and Gold Day at Coppin State College for Homecoming Week Festivities.

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7:00 p.m.- Auditions for the hilarious musical-comedy "Once Upon A Mattress" will be at the Eubie Blake Cultural Center (Gallery 409), 409 N. Charles St. Approximately 10 male and 10 female roles are open with an age range of 15-45. Do not prepare any material.

ARENA PLAYERS honor three pioneers at Sunday unveiling of plaques in their memory. From left, Mrs. Sylvia Turner, widow of Irvin Turner and their daughter, Tai; Mrs. Myrtice Bennett, widow of George L. Bennett, and Mrs. Constantia Simms, widow of George E. Simms.

On Valentine's Day, don't shout "I love you!" Whisper it.

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