Best Bets

ON STAGE DOWNTOWN

'Maryland Our Maryland", a multimedia theatrical presentation which capsulizes important events in the history of Maryland, will be performed in Hopkins Plaza on Thursday, August 23 at 8 p.m. For more information call 837-4636.

BSO AT OREGON RIDGE

The Baltimore Symphony Orchestra will hold its 8th Annual Picnic Competition on Friday, August 17 at 8 p.m. The picnic area gates will open at 5 p.m., judging will begin at 6:30 p.m. and the winners will be announced at 7:30 p.m. Concert begins at 8 p.m. Picnics will be judged in three categories including French or English cuisines. Picnics will be judged on their appearance, flavor, and imagination. For more information call: 727-7300.

DRUID PARK DART

On Saturday, August 18 WEBB Charities will sponsor a 3.1 Mile Race and 1 Mile Fun Run under the direction of the Harbor City Striders. The time for the run is 7:30 a.m. and the location is Druid Hill Park (by the tennis courts). For more information call: 664-2603.

GOSPEL GREATS FINALS

Winners of the 3rd Baltimore Gospel Greats preliminary contests will participate in a final concert at the Pier Six Concert Pavilion on Friday, August 17 at 8 p.m. The concert will feature a special guest appearance by Richard Smallwood Singers. For information call 727-5580.

CONVENTION CENTER CONCERT SERIES

The Convention Center Mall Concert Series will feature the Eartha Lamkin Jazz Sextet on Tuesday, August 21 from noon to 1:30 p.m. In the event of rain, concerts will be held inside the mall. For more information call: 752-1951.

Film

BALTIMORE FILM FORUM — Pratt Cinematheque, Wednesdays, 7:30 p.m. in Wheeler Auditorium, Pratt Central Library, 400 Cathedral St. Free. Presently Hitchcock series.

BALTIMORE SCIENCE FICTION SOCIETY — Wednesday night Movie Conspiracy. Wednesdays 8 p.m. at BSFS headquarters, 2233 St. Paul Street. Free. For details call 889-3290.

ENOCH PRATT FREE LIBRARY — All films are free, but titles cannot always be announced. Call 396-5494 or check area branches for details.

BIOGRAPHY — "Singing and Dancing on Film" a revival series extending through October. Friday-Monday: "Coal Miner's Daughter" and "Tender Mercies". Tuesday-Thursday: "Woodstock" and "Hair". Also, late shows Thursday and Saturday of "In the Realm of Senses". 2819 M. St., N.W. 338-0707.

HIRSHBORN MUSEUM — Regular free film programs resume in September. Independence Ave. and 8th St., S.W. 202-357-2700.

ROTH THEATRES — Monday-Thursday special summer matinee programs at the participating theatres through August 23. 587-8450.

NATIONAL AIR AND SPACE MUSEUM — "A Celebration of Flight" seven days a week, every 40 minutes starting 10:50 a.m., Albert Einstein Sky Theatre. Adults $1.00, children $.50. Independence Ave. and 8th St., S.W. 202-357-2700.

Art

BALTIMORE MUSEUM OF ART, Art Museum Drive, 396-6310. "Art to Wear: New Handmade Clothing", works by 25 contemporary American fiber artists. Exhibition of 90 Old Master Drawings celebrating draftsmanship from 1500 to 1800, organized by the Museum of Art, Rhode Island School of Design. Thru September 23 .

MARYLAND HISTORICAL SOCIETY, 201 W. Monument St., 685-3750. Farewell to Militarie Profession: The First Maryland Regiment in Paris, thru August 31. "Maryland: Its Beginnings," an exhibit honoring the state's 350th Anniversary thru September 8.

MARYLAND SCIENCE CENTER, 601 Light St. 685-2370. "Spectacular Vennacube", exhibit of traditional architecture. Through August 26.

PEALE MUSEUM, 225 N. Holliday St. 396-3523, "Aviation: Baltimore, Aloft". An exhibit focusing on Baltimore's connections to man's desire to fly. Thru September 16.

BETHUNE MUSEUM-ARCHIVES — 1318 Vermont Ave., N.W., 202-332-1233. "Lois M. Jones: Master Watercolors" and "Pioneers of Black Beauty Culture" to September 15.

NATIONAL GALLERY EAST, Fourth St. and Constitution Ave. "The Totalists: Delacroix to Matisse", to October 28. "The Folding Image: Screens by Western Artists of the 19th and 20th Centuries", to September 3.

GALLERY WEST, 1314 King Street, Alexandria, Va. 549-7359. Mixed media works by David Douglass to August 24.

GALLEIRE D'ART, 1531 Wisconsin Ave., N.W. 202-338-1702. Lithographs and etchings by 20th century artists.

GALLERY 409, 409 N. Charles St., 396-1300. Sidewalk sculpture and oils, watercolors, colleges and mixed media workers through August 29.

MARYLAND ART PLACE, 105 Market Place 962-8565. "Inside Reality", works by seven artists from Maryland and the District of Columbia thru August 24.

Friday Plus

The weekly entertainment leisure guide for the greater Baltimore and Washington areas. Published by the AFRO-AMERICAN NEWSPAPERS group.

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Summertime In The Park In Washington, D.C.

CARTER BARRON AMPITHEATRE

August 18 — Melba Moore and Rock Tipton and Topflight Band
August 19 — Roy Ayers and Noel Pointer
August 25 — Dizzy Gillespie and Eddie Hayler Trio
August 26 — The Manhattans and Rae Harris
The Carter Barron is located at 4520 Colorado Ave., N.W. All shows are at 8:30 p.m. Tickets are $3.50. For more information call 202-829-3200.

FORT DUPONT SUMMER THEATRE

August 17 & 18 — Betty Carter and Lettumplay
August 24 & 25 — Tom Browne and Coz
Fort Dupont is located at Minnesota Ave. and Randle Circle, S.E. For further information, call 202-426-7723. The concerts start at 8:30 p.m. and admission is FREE.



Five-time Grammy Award winner Andrae Crouch will perform for the Thelma March Wallace scholarship fund on Saturday, August 18 at the Joseph Meyerhoff Symphony Hall.

Melba at Carter Barron

By Ronald R. Hanna

The Carter Barron Amphitheatre in Northwest Washington has presented a star-studded line-up through the summer for the low price of $3.50 per ticket, and that charge is primarily to support future projects of the Summer Concert Series.

Songstress Melba Moore performs at the intimate wooded amphitheatre this Saturday, Aug. 18, with superstar jazz musicians Roy Ayers and Noel Pointer performing there Sunday night. All shows begin at 8:30 pm.

Hundreds of music lovers from the District, Baltimore and surrounding areas have attended the widely-heralded shows thus far this summer. Singer Angela Bofill began this year's Summer Concert Series, with performances by Jerry Butler Wyn-

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MELBA MOORE



Arthur Johnson FLICKS

"The Woman in Red" a Clone of "10"

By Arthur Johnson

If Gene Wilder's comical eyes, Kelly LeBrock's fabulous figure, and Stevie's Wonder-ful songs were enough to guarantee a hit movie, "The Woman In Red" would have it made in the shade despite the fact that it is a mere clone of "10," the Bo Derek-Dudley Moore comedy that tried to make the world believe that a white woman invented cornrows and beaded braids.

Wilder (Richard Pryor's sidekick in both "Stir Crazy" and "Silver Streak") plays Ted Pierce, a happily married middle-aged man who has never even dreamed of committing adultery until he sees a ridiculously beautiful brunette (Miss LeBrock) in a flaming red dress dancing unselfconsciously over an air vent as it pushes up her skirt, revealing about 10 miles of stunning legs.

Though she dances for only a moment (to Stevie Wonder's new song "The Woman In Red") before leaving and speaks not one word, Ted is smitten. Miraculously, he spots her again in the offices of the ad agency for which he works, but due to a foul-up, a plain-Jane type (Gilda Radner) mistakenly believes Ted is making a play for her which leads to some bizarre and hilarious moments when she continually shows up for rendezvous with Ted, who can't understand why his woman in red never shows up.

Finally, Ted and Miss LeBrock do meet and he must weigh the pros and cons of possibly committing adultery. His ultimate decision? That would be telling...

Despite its roots in "10" (to which it is far superior) and its concern with the male mid life crisis, "The Woman in Red" is both hilarious and thoughtful 75 per cent of the time. Joseph Bologna is in top form as one of Ted's buddies, a macho chauvinist pig who cheats on his wife, as is Charles Grodin as another friend who has a big secret.

Wilder, who also wrote and directed, is the cement that holds together the film's sometimes odd bits and pieces with his standard (but still effective and laugh-inducing) portrayal of the



Kelly Le Brock and Gene Wilder in scene from "The Woman In Red"

Gilda Radner, who has been stumbling through some pretty bad films since her "Saturday much put upon Everyman. And Night Live" heyday, is excellent in a surprisingly small role as the lovesick and viciously vindictive scorned woman. It is a strange role that could easily have been played for laughs, but instead Radner plays the part straight so that her character seems disturbingly on edge and potentially dangerous. Skillfully, Radner makes her character unforgettable despite the brevity of the role.

Because "The Woman In Red" is another in a long line of male fantasy films, its depictions of Ted's wife (Judith Ivey) as a silly smiling machine and Miss LeBrock as a gorgeous young fleshpot, who can't wait to fall into bed with an unexceptional, bug-eyed middle-aged man, is outdated by par for the course in featherweight comedies like this one.

Stevie Wonder wrote seven new songs for the soundtrack including three duets with Dionne Warwick who is credited as one co-ordinator for the film. This is Stevie's third film score (the seldom heard "The Secret Life of Plants" soundtrack was the first and the theme for "The Outsiders" was next) and seems destined for the kind of success both **Prince** and **Michael J** have been experiencing on the record charts lately.

"Guitar" Gable Plays the Blues

By Arthur J. Johnson

As "Guitar Gable" he wows audiences by playing his blues guitar with his thumbs, elbows, feet and even a chair, and has recorded and performed with "The Godfather of Soul," James Brown, made movies with Cicely Tyson, Louis Gossett and the late Jayne Mansfield, and has sad memories of the late Esther Phillips who was engulfed in a tragic drug habit in the 1950's.

In Baltimore, where the 55-year-old Gastonia, North Carolina native now makes his home, he is better known in the black community as Thomas Gable, the father of 12 children, five of whom have followed in his musical footsteps as a gospel group called The Gable Sisters.

But to the predominantly white audiences that clamor for his classic brand of blues, he is a legend. It all started when he was forced to take piano lessons at age nine.

"My family was musically inclined, but I didn't like the piano. I thought the piano was for girls because the teacher was a lady," Gable recalls. As fate would have it, his father bought him a guitar and Gable began to play around with it until he had mastered his first full length piece — "Mary Had A Little Lamb."

He graduated from solo performances on his front porch to gigs at local high schools and colleges with a band. Eager to be on his own after high school, he followed the advice of an uncle, who was then dean of Fisk University, to join the Army.

"They found I was more fitted for entertainment than infantry," says Gable, so they made him a part of the Entertainment Headquarters Company which provided entertainment for the soldiers in the early 1950's.

As a member of the Four Click Band (DeCarlos on drums, Raymond Booth on bass and Merlin Metcalfe on piano), Gable played blues and rock and roll, "At that time rock and roll was just getting out," he recalls.

After his discharge in 1952, he says he "went gospel" for a while after meeting Sister Edna Cook in Winston-Salem, North Carolina where she was a popular gospel performer, and he made his first recordings with her on the Nashville label.

Shannon Williams, the label owner, took notice of the young blues guitarist and asked Gable if he would like to record some blues. The result was "Congo Mombo," an original Gable calypso-tinged composition released by the Excello Recording Company in 1954, backed by "Irene."

"Congo Mombo" netted Gable $11,000 in royalties and was "the biggest hit down South" in 1955, according to Gable.

The public acceptance of his other recordings was only "so-so," he says, "but they booked me in white places, which is why not many black people know me."

A collaboration with James Brown in Macon, Georgia was the next turning point in the blues man's career, and he recorded and worked with Brown on and off for the next five years on songs such "Dat Dood It," "Beggin, Beggin, Beggin" and "Baby Lies Over the Ocean." In the interim, he released a solo album on the Crayex label titled "Always."

In 1961 he appeared in his first movie, "The Girl Can't Help It," which starred Tony Randall and Jayne Mansfield and music legends like Chuck Berry and Abbey Lincoln.

"A whole bunch of us were in it. That helped me out because more people got to know me and it got me invited to the Apollo Theater in 1963."

Blues, like jazz, has survived ostracism from radio and television and the neglect and indifference of the major record companies and even the black musical audience.

"I'm like Muddy Waters and B. B. King. The younger generation doesn't go for it. The older ones in my age bracket go for it, and almost all white people love the blues," Gable explains.

"Whites have always been behind us in music because we were dancing the twist in the 60's — they weren't. Now they're dancing the twist. A lot of whites don't like disco. I don't like disco," he reveals.

Gable says he is not offended when white singers record the blues (Elvis Presley hit big with the late Big Mama Thornton's "Hound Dog" and the late Janis Joplin did many Bessie Smith classics).

"I love it when someone takes my song and records it and they make a million because you're getting a part of that, too. Chuck Berry sees all the whites doing his style and he loves it.

"It doesn't bother him and puts more money in his pocket. The Boston Symphony Orchestra is using his material and he loves it," says Gable.

But what white artists cannot match is the feeling that black artists bring to the blues.

"Blues tells a story. It's no white person who ever lived the life of what a black person has lived. I know some hard times. Daddy had me in the peanut fields working from sunup to sun-down. All it went to was the liquor still. Although my family was okay, I had to come up the best way I could."

With his blues, Guitar Gable managed to survive Elvis and rock and roll, Berry Gordy's Motown mania, The Beaties and the British invasion and the disco explosion of the 1970's.

In 1977 he was playing dates in Macon, GA when he ran into Charles Mathis of 20th Century Fox Films who asked him if he would like a job with the company.

As the makeup unit cleaner he cleaned the rooms where Cicely Tyson, Paul Winfield, Louis Gossett, Paul Winfield, and Howard Rollins were made up for their roles in the TV biography film "King."

When an actor had to leave the project suddenly, producer Abby Mann asked Gable if he could read, write, memorize and act.

"You've got the hair, shape and age we want," said Mann, and Gable was given lines and was used in 17 scenes in the film biography of Dr. Martin Luther King, Jr. During the filming, Coretta King, and Andrew Young were among the many civil rights leaders who visited the set.

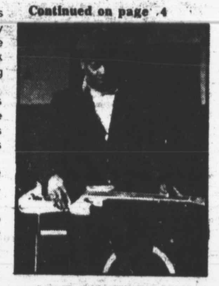
The movie marked another turning point for Gable, enabling him to get a shot on the Johnny Carson Show in 1978 where he sang "Irene." He wound up in Baltimore in 1978 and was profiled on "Evening Magazine" in 1981 and recently played in Lexington Market.

"That was the first time a lot of black people heard me. The black clubs go for disco."

Gable has little regard for most of today's popular sounds and cites as his personal favorites jazz musicians like organist Jimmy Smith, guitarist Kenny Burrell, and Aretha Franklin ("I love her cause I've been knowing her since she was a kid.")

He has also worked with the

Continued on page 4



"Guitar Gable"