Orioles to celebrate anniversary

On Time Productions, Ltd. proudly presents the 40th Anniversary of the Legendary Orioles, live and in person, "The Legend Lives on," a musical review with a special tribute to the late, great Sonny Til, a native of Baltimore, the founder of the Orioles.

There will be a Baltimore performance, June 12 from 6 p.m.-9 p.m. at the Arch Social Club.

On August 23, at the Kennedy Center in Washington, D.C., the Legendary Orioles will thrill you with their trip back through musical history to the inception of this great group in 1948.

The Legendary Orioles will be joined in this musical extravaganza by numerous recording artists, with guest performers, the vivacious Marjorie Clarke of the famous Jewels; the talented Velons, another original famous Fifties vocal group; Mary Jefferson, the stylish Queen of the Blues; Miz Dynamic Aishah of Star Search fame; and the fabulous Young Bucks Band.

This gala musical celebration will clearly establish the Legendary Orioles on their thrones as the kings of rhythm-and-blues groups. Ths is one celebration you surely do not want to miss.

For more information call (202) 678-3438.

The legendary Orioles

Living Stage will perform 'Images'

Washington, D.C. — On June 3rd and 4th, the Living Stage Theatre Company will perform IMAGES, a play about the hopes and struggles of a disabled teenager and his family as they confront the racism and pressures that permeate our society.

The performances will take place at the Living Stage theater located on 14th and T Streets, NW. Curtain time will be 8:00 p.m.

The house will open at 7:30 with a musical concert of songs that make an emotional connection with the play. There will be NO LATE SEATING.

IMAGES was originally created as part of the Living Stage residency training project on theater programs for the disabled, made possible by a grant from the Hasbro Children's Foundation.

The Company performed the play earlier this season as part of one-week residency programs in Atlanta, Detroit, Minneapolis/St. Paul, and Chicago.

As the professional outreach theater company of Arena Stage, Living Stage inspires audiences to discover their own creative wisdom and artistic genious through performances and workshops.

The special audiences of Living Stage include: physically and mentally disabled children and youth, young people in trouble with the law, teenagers with drug abuse problems, imprisoned youth and adults, and the elderly.

Because Living Stage works primarily with special needs audiences, a public performance gives the community a rare and important opportunity to see the ensemble's work.

For reservations, please call Living Stage at (202) 554-9066, extension 240. Deaf patrons can call the TDD (202) 484-0247.

The Living Stage theater is wheelchair accessible and the performances will be sign interpreted. IMAGES is not recommended for children under the age of 16.

Sculpture competition to be held

The International Sculpture Center is sponsoring the tenth annual James Wilbur Johnston Sculpture Competition for Figure Modeling, to be held this year June 6-10 at the Maryland Institute, College of the Art in Baltimore.

The competition was established in 1979 in order to reaffirm the importance and value of academic figure study in contemporary art.

In conjunction with this year's competition, the ISC presents a panel discussion on figurative sculpture given by the competition's three jurors, all prominent figurative sculptors, at 7:30 p.m. on Thursday, June 9 at the Maryland Institute in the Mount Royal Station Building.

The discussion is free and open to the public.

Ambassador Daniel Terra and Olga Hirshhorn will serve as this year's Honorary Chairpeople. Three judges will review the completed figures and informally critique the participant's work. The 1988 jurors are Nathaniel Kaz (New York), Frederick Hart (Virginia), and Reuben Kramer (Baltimore).

Anyone desiring further information on the James Wilbur Johnston Sculpture Competition, please write: Program Coordinator, The International Sculpture Center, 1050 Potomac Street, N.W., Washington, D.C. 20007. (202) 965-6066.

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Exhibition will be on view

Sixty rare photographs depicting life at the court of a charismatic Cameroonian king are the focus of "Images from Bamum: German Colonial Photography at the Court of King Njoya, Cameroon, West Africa, 1902-1915."

On view at the Smithsonian's National Museum of African Art beginning June 15, the photographs are valued as aesthetic achievements as well as important sources of historical documentation.

The exhibition will remain on view through Sept. 6.

The images of court festivals, palace architecture, royal art and the royal family were taken by German explorers, administrators and missionaries at the turn of the century and are on loan from public and private collections, primarily from Europe.

The Kingdom of Bamum is located in the western part of the Republic of Cameroon.

Photographs by the first colonial agents to arrive in the capital city, Fumban, recorded its expensive avenues, royal palaces, monumental buildings, courtyards and rich art traditions.

The depictions now serve as important visual records for scholars.

According to Dr. Christraud M. Geary, research associate at the African Studies Center, Boston University, and guest curator of the exhibition, the photographs are complex technical, cultural and social documents.

Exhibited together, the images reconstruct life at the Bamum royal court, showing the first contact with foreigners.

Geary, who was a 1987 fellow at the museum in the Rockefeller Residency Program in the Humanities, says that the images, through the photographers' choice of subject and presentation, reflect the prevalent European views of Africa.

King Njoya reigned from the mid-1880s to the 1920s. An exceptionally tall, broad - shouldered man of regal bearing, he was noted for the development of a script for the Bamum language, called Shumom.

The photographs in the exhibition have been selected and grouped to address six aspects of life at the royal court:

* King Njoya: Images of the royal persona.
* Royalty: The Bamum elite and life at the court.
* Architecture: The royal palaces, their forms and adornments.
* Festivals: Ceremonies and masquerades at the court.
* Treasurers of the Palace: Artistic expression in prestige materials, rendered by court artists.
* Portraits by Anna Whurman: A missionary's intimate portraits of her friends.

To complement the show, the museum's Department of Education has scheduled a series of lectures addressing the problems and issues of Western photography in Africa, including a presentation by Geary on Tuesday, June 28, at 6 p.m.

For more information, call (202) 357-4600.

A 144 page book of the same title accompanies the exhibition. In it, Geary examines the larger cultural, social and economic context in which the images were produced. The publication includes 89 black-and-white photographs.

Alan Haymon presents
GLADYS KNIGHT and the PIPS
Special Guest
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SOUNDS

By Carl Matthews

Compact Disc Reviews

STEVIE WONDER
"Characters" (Motown)

Stevie's latest digitally-recorded release contains no top-5 pop hits nor did it debut on the charts in the top ten. But it is still a worthwhile addition to your Stevie Wonder collection, especially since the CD contains two bonus tracks.

Stevland Morris turned 38 a couple of weeks ago. In 1963 he was on top of the album charts with "Little Stevie Wonder/The 12 Year Old Genius" (He was actually 13 by the time the album hit number one) and on top of the singles charts with "Fingertips."

Looking back ten years ago, we find that America was waiting for Stevie's follow-up to the platinum "Songs In The Key Of Life" album. Motown had recently released "Looking Back," a compilation of hits from 1962-1971. Finally, in 1979, Stevie returned with "Journey Through The Secret Life Of Plants."

And now, the winner of 16 Grammy awards, who brought us "Hotter Than July" (1980), "The Woman In Red" (1984) and "In Square Circle" (1985) is currently on the charts with his duet with Michael Jackson, "Get It," from his current "Characters" album.

"Characters" starts off with the mellow "You Will Know," which sounds like it could have been from any of Stevie's last six albums. But compare Stevie's lyrics to the lyrics on Teddy Pendergrass's latest LP. Stevie's lyrics show much more maturity and insight; Reggie Calloway's lyrics on Teddy's "Joy" album are flat, stale, cliche-ridden. Compare for yourself.

Stevie also brings us interesting messages in the funky "Dark 'N' Lovely" and the bouncy "In Your Corner," in addition to featuring some of the finest Fairlight and wave synthesizer and rhythm machine work to be heard on the Motown label.

The two bonus tracks on the CD are "Come Let Me Make Your Love Come Down," a jazzed-up romp which sort of picks up where "That Girl" left off, and "My Eyes Don't Cry," your typical 7-minute Stevie Wonder love song dance track.

Among the guest star characters who helped out on this one: Stevie Ray Vaughn, B.B. King, Junior ("Mama Used To Say") and of course Michael Jackson.

The sound quality of the CD is excellent, as you would expect from an all-digital recording with no background noise at all.

THE BROTHERS JOHNSON
"Classics Volume 11" (A&M)

The Brothers Johnson, the Los Angeles duo played with Billy Preston's band in the early 70's put out some nicely done albums in the late 70's like "Look Out For #1," "Right On Time" and "Blam!!" Not all of these albums are on CD yet, but CD buyers can get a good deal with this compilation disc which features Brothers Johnson classics from 1976-1984.

There's almost 70 minutes of music here. All the big hits are included: "I'll Be Good To You," "Ain't We Funkin' Now," "Strawberry Letter #23," and more.

The 6-minute single version of "Get The Funk Out Ma Face" is included. (Do you recall that the original version from the "Look Out For #1" album was only 2:27?) Also "Stomp" and "Light Up The Night" from the "Light Up The Night" LP and the short version of "Ride-O-Rocket."

Quincy Jones came up with the sort of arrangements that were a refreshing change from the standardized worn-out disco formulas of the late 70's. George's lead vocal and guitar and Louis's bass sound clean and natural on this CD, which is recommended to anyone in the mood for "Thunder thumbs and lightnin' licks" again.

Jefferson engagement extended through June

Born in Washington, D.C., **Mary Jefferson** is a persuasive advocate for America's only native classical music—jazz/blues.

She has performed in parks, nightclubs, and theatres all over the Washington, D.C. metropolitan area to a deeply appreciative audience.

Her fans are legion and the warmth of their applause and praise is a living monument to her skill as an artist.

Miss Jefferson has been singing in the jazz/blues tradition for over forty years, appearing with and opposite some of jazzdoms master musicians, such as: Gene Ammons, Buck Hill, John Malachi, Lloyd Price, Dorothy Donegan and Shirley Horn, just to name a few.

In recent years, she has appeared opposite Nancy Wilson, Michael LeGrand, Charlie Byrd and Three Guitars in the Backroom of Charlie's of Georgetown.

Mary Jefferson

Mary Jefferson showcased at Blues Alley with her own trio; and was featured during Washington's 1984 and 1985 Potomac Riverfest Gala.

In March 1985, she was featured along with Dakota Staton and Laura Pettaway at the Smithsonian Institute's "Women in Blues" series.

International recording trumpeter, Webster Young, has dubbed Mary "Queen Mother of the Blues;" Michael Graham, editor of the Observer Newspaper called her "Washington's First Lady of jazz;" and Geoffrey Himes of the Washington Post Newspaper likened her to Ma Rainey, Ella Fitzgerald and Pearl Bailey.

Mary Jefferson and **The George Botts Trio** are presently featured every Wednesday night, from 6 p.m. until 10 p.m., through June , at the **Caribbean Tropics Restaurant & Night Club,** 3610 Georgia Avenue, N.W., where the Caribbean and Jazz cultures meet.

—Baltimore Dance Theater

(Continued from Page 3)

performed at the Summer Arts Festival in Richmond, Virginia, and was invited back specifically to perform "The Elephant," at "Dance Invitational."

Other performances include the Walters Art Gallery, the Baltimore Museum of Art, numerous colleges and universities, and in 1985, the BDT hosted the first annual Scott Joplin Festival in Columbia, Maryland.

Eva Anderson, artistic director of the Baltimore Dance Theatre, was awarded the 1986 Maryland State Arts Council Choreography Fellowship for creative excellence.

For more information on the performances, call (301) 997-3899.

The Baltimore Dance Theatre is represented by Auty Associates, Inc., 1001 Rolandvue Road, Baltimore, Maryland 21204 (301) 339-7474.

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LISA LISA & CULT JAM WITH FULL FORCE — Sun Aug 7 7PM $5
EXPOSÉ — Sun Aug 14 7PM $4
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