Scott Joplin Festival comes to town!!

The Eva Anderson Dancers are proud to present **The Baltimore Dance Theatre** in the Fourth Annual "Scott Joplin Festival." This exciting event will be held on Friday, November 18th at 8:00 p.m. in the Smith Theatre of the Howard Community College in Columbia (off Little Patuxent Parkway).

Please keep in mind, there will be only one performance by The Baltimore Dance Theatre for this delightful evening of entertainment.

This year's concert will feature "Portraits in Time Step," one of the latest works by award-winning choreographer Eva Anderson.

Ms. Anderson has divided her works into four parts: The Hanging of John Brown, Talking to One Head, Street Scene and Dreaming Awake. They are all dramatic pieces that were inspired by "The Hidden Heritage Collection," a traveling exhibit of Afro-American art that toured the Maryland area in 1987.

This will be followed by a trip back to the early 1900s, to the time when Scott Joplin ruled the keyboard. In this Dance-Word Interchange concert, Ms. Anderson encourages her audience to participate in the evening's excitement by joining the dancers on stage for a personal lesson in how to perform these wonderful ragtime dances.

The distinguished composer at this year's festival is Judith Lang Zaimont, formerly of The Peabody Conservatory in Baltimore. Her composition, "The Hidden Heritage Symphony," will be the featured musical work at the performance.

"The Hidden Heritage Symphony" was commissioned in 1987 by the Peggy and Yale Gordon Trust, exclusively for The Baltimore Dance Theatre.

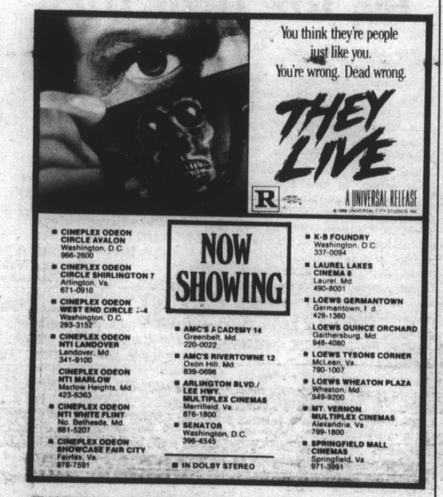
This year's festival offers the combined talents of Zaimont and Anderson, both, winners of the Maryland State Artists Fellowship for 1987.

Guests will also be treated to the irrepressible sounds of Banjoist Slim Harrison. Mr. Harrison has performed at schools and festivals throughout the United States and Canada. He has also been affiliated with The Maryland State Arts Council and The Community Services Program at Wolf Trap.

The Baltimore Dance Theatre is one of the most recognized dance companies in the country. The troop tours and performs throughout the United States and has previously toured Europe.

For additional information on this year's Scott Joplin Festival, please contact Eva Anderson in Columbia at 997-3899.

THE EVA ANDERSON DANCERS in their "Scott Joplin Festival" attire.



'Jazz In The Palm Court'

The Smithsonian's National Museum of American History will present the new season of "Jazz In The Palm Court"—a music series in the turn-of-the-century Palm Court—from November through March 1989.

Performances will be given on the first and third Sunday of each month (November-March) from 1:30 to 2:30 p.m., and again from 3:30 to 4:30 p.m. The focus will be on the impact of the black migration experience, highlighting related music and examining the distinctive connection between black migration and the development of early 20th-century jazz.

Produced in conjunction with "Field to Factory: Afro-American Migration, 1915-1940," a permanent exhibition at the Museum of American History, the series will explore the sounds of jazz innovators who moved to and through the major migration centers, while offering stirring musical perspectives on the migration experience.

Members of the Smithsonian Movement in Classic Jazz, an ensemble composed of Washington-based musicians who collectively specialize in various forms

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Program Schedule

PROGRAM 1988-89

Sundays, Nov. 6 and 20; 1:30 and 3:30 p.m.
MEMORIES OF EUBIE: THE MUSIC OF JAMES HUBERT BLAKE

A tribute to the rich musical legacy of one of ragtime's principal exponents, whose vanguard compositional and performance approaches helped shape the Eastern ragtime movement. Features Charles Covington on piano.

Sundays, Dec. 4 and 18; 1:30 and 3:30 p.m.
DRUM DIALOGUE: RHYTHM MASTERS OF THE 1920s AND 1930s.

A focus on Warren "Baby" Dodds, Arthur "Zutty" Singleton, Sidney "Bid Sid" Catlett, William "Chick" Webb and Jonathan "Papa Jo" Jones—five pioneers whose early innovations provided the foundation of modern jazz drumming. Nasar Abadey, drums; Aaron Graves, piano; James King, bass.

Sundays, Jan. 1 and 15; 1:30 and 3:30 p.m.
BLACK MIGRATION BLUES

A showcase of songs by William "Big Bill" Broonzy, "Memphis" Minnie McCoy, William "Jazz" Gillum and others who were influential in defining and popularizing the 1930s Chicago urban blues tradition. Toshi Reagon, guitar/vocals; Aaron Graves, piano; Nasar Abadey, drums.

Sundays, Feb. 5 and 19; 1:30 and 3:30 p.m.
"WE SHALL WALK THROUGH THE STREETS OF THE CITY: THE NEW ORLEANS BRASS BAND TRADITION OF THE 1920s.

An eclectic set of quadrilles, marches, funeral processions, popular rags, blues and works of early jazz composers. Chris Royal, cornet; Tommy Williams, Trumpet; Calvin Jones, trombone; Charlie Young, clarinet; Thomas Short, tuba; Nasar Abadey, drums.

Sundays, March 5 and 19; 1:30 and 3:30 p.m.
MARY LOU WILLIAMS: FIRST LADY OF JAZZ PIANO

A celebration of a highly respected pianist, composer, arranger and bandleader whose career contributions spanned more than a half a century. Special guests Carline Ray, bass; Geri Allen, piano; drummer Nasar Abadey.

Brock Peters is driving force in 'Miss Daisy'

By Darryl Elwood Owens and Olive Vassell

For many years, the only roles black actors could get were as janitors, maids, butlers and other domestic positions. But today, blacks are portraying all types of characters from cops to cosmic warriors.

With this in mind, the role of chauffeur for a white elderly Jewish woman seems a step backwards.

But, multi-talented actor/singer/producer Brock Peters defends his role as Hoke Coleburn in Alfred Uhry's comedy "Driving Miss Daisy," playing at the Kennedy Center's Eisenhower Theater, as opportunity to display the innate honesty and dignity of the black race.

"It was a chance to play a character in a clear perspective, a type of character I have never done before," Peters said "the character is an unsophisticated black male figure who has survived with dignity."

Peters, whose credits include the poignant "To Kill a Mockingbird," which depicted racial tension in the South, which earned him a Golden Globe nomination, acknowledged the role racism and discrimination played in the pre-Brown v. Board days — and its covert presence today.

"It's (racism) something that never lets up," he said "although you find it in subtler forms today. People are more aware and sophisticated today, but images are difficult to dispel and dissuade."

"Those things (perceptions) die hard."

But, Peters maintains, blacks should not been limited in their aspirations by the "false burden" of racism "created by somebody else."

The prolific actor has starred in "Othello," appeared as Sam in Athol Fugard's "Master Harold ... and the boys," and recreated the role of Stephen Kumalo, the anguished South African minister in "Cry the Beloved Country."

He said he seeks roles which show blacks in a variety of demeanors.

"I select roles that bring enlightening perceptions ... that show black people in a broad spectrum so that we are seen as (multi-dimensional) human beings."

And his concern with portraying the black culture in a positive light is not surprising considering Peters' background.

He was born in Harlem, NY — the cradle of black arts — to a French African father from Senegal and a West Indian mother.

Peters' father, however, died when he was just four. But, his mother gallantly assumed the dual roles of mother and father and was instrumental (at least subliminally) in his decision to pursue acting.

"My mother used to cook for a little restaurant in Harlem that was turned into a theater on Sundays and she used to take me there to watch the performances when I was four," he said "that was the time, I think, I received my first indelible impression of acting and the theater."

Peters graduated from the famous High School of Music and Art and from New York City College, where he excelled in track and basketball.

His first shot at theater came with his role of Jim in a revival of "Porgy and Bess." Peters auditioned for the role by singing a portion of "Ol' Man River," the classic "Show Boat" tune, familiar to Paul Robeson fans, for which Peters drew comparisons to the immortal performer.

In fact, his deep resonant voice

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"DRIVING MISS DAISY" stars Julie Harris and Brock Peters.

Jessye Norman: An artist triumphant

By Herb Quarles
AFRO Staff Writer

World renowned opera singer, Jessye Norman, scored an artistic triumph in a recent recital at the Kennedy Center Concert Hall.

The superstar, a pupil of the late Carolyn Grant at Howard University, traversed the entire musical spectrum of nuances and emotions as she delivered selections by Beethoven (the program opener), Brahms, Debussy and Schuman.

After concluding what surely was a taxing program, Norman responded to approximately 40 minutes of ovation by singing five encores, which included "Deep River", and "He's Got The Whole World In His Hands". The audience was on its feet, asking for more — they refused to leave the auditorium, and Norman continued to oblige.

Norman chose the famous aria "Mon Coeur S'ouvre A Ta Voix" (My Heart at Thy Sweet Voice) by Saint-Saens as her fifth and final encore.

JESSYE NORMAN, Soprano

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