

Black Festival to start Sunday

by Mary Claire Blakeman
Assistant Feature Editor

"Habari Kwa Afrika" Translated, it means "Message from Africa." That message will find a means of expression through the numerous events of the second annual Black Arts Cultural Festival which begins Sunday.

The festival will focus on the Black experience in America through literature, drama, music, dance and ideology. It is co-ordinated by the Cultural Committee

of the Black Student Movement. Janice Mills, BSM publicity committee chairman, said, "The message that we will emphasize is that the influence of Africa on the culture of the Black American is still very much alive and functional."

Performances by the Opeyo Dancers and the BSM Gospel Choir will highlight the opening day of the festival. Both groups are composed of UNC students. Memorial Hall will be the setting for the events, with the choir singing at 2 p.m. and the dancers performing at 8 p.m.

Emphasis on the Black Theatre is included in Monday's program. Playwrights Ed Bullins, Douglas Turner Ward and Philip Hayes Dean express the Black man's struggle in America through their plays, "Clara's Old Man," "Happy Ending" and "The Owl Killer."

Karen Dacons directs BSM students in "Clara's Old Man," while Mrs. Linda Norfleet will direct the Ebony Expression Community Players in the other two productions.

Another artistic event is slated

Wednesday night when poet Don L. Lee will speak in Memorial Hall. Lee, a lecturer at Howard University, is author of "Don't Cry, Scream" and "Black Pride."

Relating the lives of blacks to political realities, Ben Gurira of Southwest Africa People's Organization (SWAPO) and Melba Smith of the United Nations will speak Monday night. Their topic is "Black African's Liberation Struggle in Angola and Namibia."

Chapel Hill mayor Howard Lee and Owusu Saudakai are scheduled to speak on "The Role of Education in the Cultural Survival of Black People." Saudakai is the founder of Malcolm X Liberation University.

In a lighter vein, a musical group, "Funk Train and the Four Fellows" perform Tuesday night. The group grew out of a youth program under the guidance of "Your Own Thing Theatre" in Durham.

More musical presentations and entertainment is on tap for the closing days of the festival. The African Cabaret, featuring Chocolate Buttermilk, is scheduled for Saturday night, April 6. Admission is \$1.

The next night, Sunday, the "Bar-Kays" will appear in concert, with a party at the Upendo Center following. Admission to the concert is \$2.

Closing out the festival is a review of the "Message from Africa" as seen through the various events. It includes performances by the BSM Ebony Readers, Opeyo Dancers, and Gospel Choir. Sponsors of the festival look on this event as a reiteration rather than a termination of the week.

As chairman Mills put it, "The impact of this festival, in terms of exploring the Black Experience, should live on and on..."

Black Arts Schedule

Sunday April 1

2 p.m. BSM Gospel Choir, under the direction of Francine Randolph, Memorial Hall.
8 p.m. Opeyo Dancers, under Herman Mixon, Memorial Hall.

Monday April 2

4 p.m. Ben Gurira of the Southwest Africa People's Organization and Melba Smith of the United Nations will speak on "Black African's Liberation Struggle in Angola and Namibia." Room 217, Carolina Union.
8 p.m. Three Black Theatre presentations: "Clara's Old Man," with BSM students under Karen Dacons, "Happy Ending" and "The Owl Killer" with the Ebony Expression Community Players under Mrs. Linda Norfleet. Great Hall of the Union.

Tuesday April 3

8 p.m. Concert with Funk Train and the Four Fellows, from Durham's Your Own Thing Theatre. Great Hall.

Wednesday April 4

8 p.m. Poetry reading by Don Lee. Co-sponsored with the Fine Arts Festival. Memorial Hall.

Thursday April 5

8 p.m. Owusu Saudakai and Mayor Howard Lee will discuss "The Role of Education in the Cultural Survival of Black People." Hamilton Hall Auditorium.

Friday April 6

10 p.m. The African Cabaret with Chocolate Buttermilk. An opportunity to delve into the African Experience through fashion, music and dance. African-oriented attire. Admission \$1. Great Hall of the Union.

Saturday April 7

8 p.m. The Bar-Kays in concert. Memorial Hall. Admission \$2.
11 p.m. Party at the Upendo Centre.

Sunday April 8

8 p.m. A consortium featuring the BSM Ebony Readers, Opeyo Dancers and Gospel Choir. A reiteration of the festival's Message "Habari Kwa Afrika." Memorial Hall.

He makes jazz a Fine Art

by Adrian Scott
Feature Editor

Dizzy. What can you say about a man like Dizzy Gillespie?

In any book about jazz you will find his name. In any record store you will find his albums.

But neither the books nor the records can convey what the man is all about. They can't tell you about the clowning, the endless small-talk, the obvious enjoyment he has in what he's doing.

Dizzy Gillespie came onto the stage of Memorial Hall last Wednesday feeling very, very good indeed. He was loose, man.

When he came to the microphone for the first time I don't think even he knew what he was saying. It was just a stream of words, the longest and most outrageous words he could think of.

Then he introduced the members of the band. To each other, of course, with everyone shaking hands with everyone else.

In fact, the whole band was pretty happy.

And, when the music began, so was the audience.

Right now, Dizzy is playing as well as or better than he ever has. His music is logical, but always surprising; disciplined, but loose; and it's always superlative jazz.

His sidemen are no slouches either. Mike Longo has been Dizzy's pianist for a while, and he has always been a highly respected figure. Al Gafa is a nothing short of amazing guitarist. He was at his best in a long number called "Ole," which Dizzy wrote as a tribute to some gypsies he met in Spain.

Few drummers will ever have the ability of Mickey Roker. He is the complete jazz drummer, and he got his chance to shine towards the end of the concert in a long and dazzling solo.

Earl Ray, the newest member of Dizzy's band, is an unusual bassist, in that he plays a bass-guitar left-handed without reversing the strings. He was disappointing. His sound was muffled and unclear, and his style of playing is too

busy to come through effectively.

Dizzy's bent-up trumpet ("I dropped it") sounded incredibly fine, with his incomparable phrasing, dazzling high notes and smoky low register. And his cheeks were as firmly puffed out as ever, a fact which is a mystery to all brass-players everywhere.

A high point of the concert was what Dizzy called, eventually, the "Wallow in Degradation Blues," featuring the sensitive piano playing of Mike Longo.

Another "Summertime," words by Gillespie.

"Your Daddy's rich, And your Mommy's good-looking, (That's why your daddy's rich!)"


Perhaps the best thing of all was the final song, a low-down, basic blues kicked off by trumpet, featuring Dizzy's vocal talents, which are considerable.

Thank God for Dizzy. It's no cliché to say that jazz wouldn't be the same without him.

And thank God for the Fine Arts Festival and Peter Ingram of the Frog and Nightgown for bringing him here.

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ELLEN: I'D LIKE YOU TO MEET PHRED. HE USED TO BE ONE OF THE ENEMY. HI YA MA'AM.

I'M PLEAS'D TO MEET YOU! PHRED MY HUSBAND HAS TOLD ME SO MUCH ABOUT YOU VJET CONE! NOTHING BAD, I HOPE.

HEE-HEE! NO, NO! WELL, WE BETTER BE GETTING BACK TO THE BUS. IT'S BEEN NICE TALKING TO YOU.

AND IF YOU'RE EVER IN SIOUX FALLS... I WILL RIGHT THANKS. I WILL.

PEANUTS

THIS IS SOME TEAM I'VE GOT THIS YEAR..

A BEAGLE AT SHORTSTOP..

A SECOND BASEMAN WITH A BLANKET..

AND A LEFT FIELDER WHO'S STILL ON THE BOTTLE!



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