

ENTERTAINMENT

# HAPPENINGS

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Jimmy McGriff will bring his keyboard wizardry and his quartet to the Royal Esquire Club for 7 days, April 15th thru 17th, and April 22nd thru 25th. Tickets for performances will be \$6.00 in advance and \$7.00 at the door. For information call 284-8250.

## "The Best Of The Blues" Jimmy McGriff to Swing In Portland

A band which has been receiving rave reviews from critics across the country... a 1980's blend of the blues in a new hit album... and 20 years experience in making sure his audiences are moving to the feelings of the "get down" music basics—that's what Jimmy McGriff is all about these days.

And that's what Jimmy McGriff will be bringing into Portland for two weeks beginning Thursday, April 15 thru Saturday, April 17 at The Esquire Club, then on to the Lung Fung Restaurant from Sunday, April 18 thru Tuesday, April 20 and then back to The Esquire Club on Thursday, April 22 thru Sunday, April 25.

Jimmy McGriff, the jazz organ wizard, burst on to the national music scene in the early '60s and has since become a well-recognized star with staying power. His musicianship, originality and special way with the blues place him head and shoulders above the competition.

Currently playing club and concert dates all over the world, Jimmy is known as a top-flight entertainer who can draw the crowds and keep them stamping their feet for more. He celebrated his 20th year in the music business with the release of two of his finest albums ever—*City Lights* and *Movin' Upside The Blues*—both of which have become special favorites with listeners across the country. *City Lights* hit the national airplay charts in August, 1981 while *Movin' Upside The Blues* hit those airplay charts an incredible four weeks after it was released in October and then led the charts during the last weeks of November.

Born James Harrell McGriff in Philadelphia, Pennsylvania, he comes from a musical family; his father, Harrell and his mother, Beatrice, both played the piano. By the time he had finished Roosevelt and Germantown High Schools, Jimmy was playing bass, drums, sax and vibes. Yet, despite all of this musical prowess, Jimmy had the idea he was big enough (6 ft, 165 lbs.) to become a policeman and enrolled at the Penn Institute of Criminology in his hometown.

Jimmy McGriff started playing in public at a small club in south Jersey. He augmented his 'hands on' experience with studies at Philadelphia's Combe College of Music and at The Juilliard School in New York. He landed his first professional job in the mid '50s with Big Maybelle and soon after cut his first record in Scranton, Pennsylvania with a group that included Charles Earland (also now a well-known organist) on tenor sax. Today, Jimmy numbers some of the best known jazz musicians in the world among his colleagues: as a leader he has recorded with Kenny Burrell, Frank Foster, Jerome Richardson, Eric Gale, J.J. Johnson, Grady Tate, Blue Mitchell, Joe Newman, and Mel Lewis to name just a few. He has also toured extensively with Buddy Rich, Toots Thielmans and Stanley Turrentine.

Jimmy's records have been best sellers since the McGriff version of the Ray Charles tune "I Got A Woman" hit the international spotlight in 1962. In fact, his two newest releases bring the total number of albums on which Jimmy McGriff is the leader to the magic golden number of 50... and included on those many sides are over 80 original compositions—many of which have been used by other jazz greats on their own impressive records.



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by Harris Levon McRae

Dancing is a natural means of expression. It is almost impossible to listen to music and not want to move to the rhythm. We tap our feet, clap our hands, and sway our bodies. When this natural response is carried to its ultimate expression, you get the Dance Theatre of Harlem (DTH). The feeling of many of the people that saw Saturday afternoon's performance at Civic Auditorium was that the dancers were nothing short of magical.

"They were fantastic, the response of their bodies to the wide variety of expressions that the dances called for was really something to see," one person said.

"We can all dance a little bit and after watching those great dancers you find yourself wanting to do high kicks and pirouettes for a living," another viewer commented.



One piece that people in attendance really found moving was *Equus: The Ballet*. At the heart of this drama was a crime: For no apparent reason the 17-year-old hero blinded six horses. Instead of being sent to jail, the boy is sent to a child psychiatrist. The drama unfolds to the accompaniment of music as the dancers put all their energy into expressing love, joy, and grief with the movement of their bodies.

The dancers portraying horses were particularly excellent. Their heads moved in one rhythm, the shoulders in another and the legs and feet in still another. Their dancing was text in motion.



Dance Theatre of Harlem (DTH) was started by Arthur Mitchell, former principal dancer with the New York City Ballet, as his personal commitment to the Harlem community following the assassination of Martin Luther King, Jr. Incorporated in February, 1969, it began in the basement of a Harlem church. In 1971 they received a donation that enabled DTH to purchase its present home.

Arthur Mitchell and Karel Shook, DTH co-directors, have created a ballet company which has made two command performances before the Queen Mother of England; has broken attendance and box office records during three separate performance series at London's Sadler's Wells Theatre; has become the

first foreign major classical ballet company to perform in Dublin, Ireland since 1957; has made four successful tours of Europe; has toured the Caribbean; made numerous national tours and has had five New York seasons on Broadway. Dance Theatre of Harlem belongs to the international community and is an organization to which all people desiring cultural enrichment can turn.



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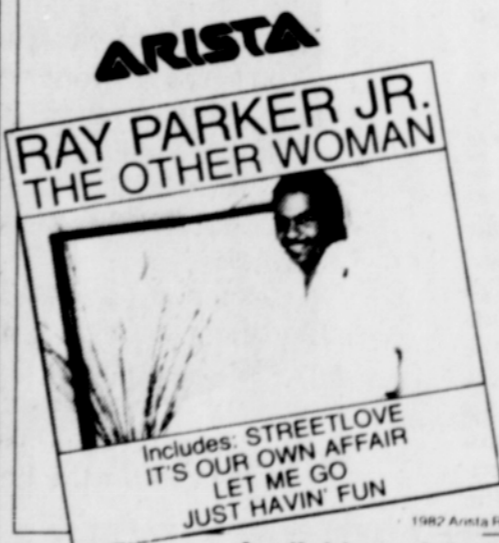
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