

FROM BELAFONTE TO GALLERIES

Call it All-Media and you have a better idea of what this column is all about. The reason is the increasing interrelation of all visual and performing arts — the same reason that they are fascinating wherever you go and no matter how they're labeled. Naturally involved are life styles present and past.

The Harry Belafonte show at the O'Keefe Centre in Toronto was an example. One moment Belafonte was dipping into deep knowledge of music to sing Suzanne with a vocalism of the purist "civilized" artistry. The next, Letta Mbulu was imitating the sounds of wildlife on a plantation in her native South Africa as she sang the song of overworked black "slaves". Then Ella Mitchell brought American Negro music — and Belafonte brought typical minstrel show jokes and gestures. She wore a long gown and turban associated with Sunday-go-to-meeting black women which originated in the dress styles of their white employers of a few decades ago.

You could shut your eyes and enjoy the sound — laugh, cry, feel uplifted. But the eyes told of Belafonte's snuperb mime — every gesture marvelously timed — that was necessary to the complete success of the show as either the music or spoken words. The three media belong to Belafonte's charisma — that rare magic which defies analysis, it's true, but does depend on more than a chemical quality in the personality.

Belafonte is gone, but over at the art Gallery on Ontario an exhibition to July 18 (also to be seen at the National Gallery of Canada in Ottawa from Oct. 1 to Nov. 7) speaks of more than painting, graphic art and sculpture. The exhibit consists of 148 works from the collection of 400 given by the collectors, Ayala and Samuel J. Zacks, to the AGO.

Everyone can have his favorites in this storehouse of treasures. But staying with the multi-media "kick" you can

see a boy against a blue sky leaping over green rooftops, or a black-attired Jewish elder afloat over rooftops in another painting by Chagall and remember he produced the decor for Massine's ballet *Alceste* in 1942, Bolm's *Firebird* in 1945 (both Ballet Theatre), did paintings for the ceiling of the Paris Opera and paintings for the new Metropolitan Opera in Lincoln Center.

Picasso is represented by an interesting early work, *Payans*, besides *Nude Girl*, one of the most beautiful paintings ever done of a girl with or without clothes — it is Grecian — like in its classicism and its quietness lit with an inner fire of youth. Picasso should be remembered as not just a painter of pictures, though.

He did the decor and costumes for *The Tree-Cornered Hat*, choreographed by Massine, and designs for many Diaghilev ballets between 1917 and 1924. He traveled with the company to Rome, Naples, Florence and Barcelona and his trips to Italy are considered responsible for the strong classical flavor of his figure compositions of 1919-1925.

The work of Matisse in different periods is of high calibre. None of it is from 1949-51 when he worked on the chapel at Vence, France, but the seriousness of purpose is there, an attitude which doubtless helped with his success as a decorator of a place of spiritual worship.

Rouault the painter of religious themes and characteristics is absent. The collection, instead, contains a treasure from his other studies — *Circus Woman* — with definite reminder in style that Rouault started as designer of stained-glass windows.

Playing favorite, without thought of other media, I'd go back just to see the landscape by Bonnard, the textural painting of Dubuffet, sculpture by Etrog and Giacometti Manzu's *Girl*, Marquet's *Pont Neuf in Summer*, a Utrillo street and works by Tapies and Balla.

Moving to Ontario Place, you may see the National Ballet of Canada performing every Wednesday night at the 8,000 seat Forum. It reminds you that Kraanerg, with music by Xenakis, had Vasarely do the decor and costumes. Appreciation of that full-length ballet, which opened the National Arts Centre in Ottawa in 1969, depended on knowing the art of the Hungarian — French Victor Vasarely.

His art was so important to that production that one critic

deplored absence of the designs in the exhibit, Vasarely in *Retropect*, which opened in June at the Rothmans Art Gallery of Stratford and will continue into September. It is impossible to be cognizant of theatre today without knowing the latest in the visual arts.

So it is good to end all this with the announcement of a stunning array of artists in many musical and theatrical media who will perform in the Rothmans gallery at Stratford this month and next, amidst sculptures by Carl and Heidi Bucher and Vasarely work.

Music at Midnight, as the series is titled, will be presented every Thursday in August.

The music is piped throughout the gallery and outdoors to enable listeners to wander and look as they also use their ears.

It's Dick Williams, The Actor In 'The Anderson Tapes' Drama

If the name Dick Williams rings a bell, yet stirs confusion among show business buffs, those close to the talented and versatile young man can readily understand. To some he is Dick Williams the actor . . . to others, the director . . . producer . . . author . . . poet . . . singer . . . In truth, Dick Williams is all of these!

For the record, he is Dick Williams the actor in *THE ANDERSON TAPES*, the widely-acclaimed Robert M. Weisman Production for Columbia Pictures. Dick is cast in the role of Spencer, a "cool" ex-con who teams with a gang of robbers in the suspensefully dramatic story of an epic million-dollar heist of a luxury apartment house on New York's fashionable East Side.

Starring Sean Connery, Dyan Cannon, Martin Balsam, Alan King and Ralph Meeker, *THE ANDERSON TAPES* is based on the best-selling novel by Lawrence Sanders. The screenplay by Frank R. Pierson was directed by Sidney Lumet on various locations in New York City, with music by Quincy Jones.

Williams is well remembered from the off-Broadway production *BIG TIME BUCK WHITE*, in which he starred in the title role and directed. He portrayed a Black militant

in *UP TIGHT* under Jules Dassin's direction, and *THE LOST MAN*, starring Sidney Poitier. The tall and handsome young stage and screen artist also played Stokely Carmichael in the stage production, *NIGHTLY COMES THE HURT* *ING TIME*, in California, directed *THE PIG PEN* by Ed Bullins at New York's American Place Theatre, and has starred on television, including the *DRAGNET* and *IRON-SIDES* episodes.



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All Black Corporation

HUNTSVILLE, ALA. - The rapidly expanding data processing industry has spawned so many success stories that another "growth company" may sound old hat.

But when the company is owned and managed by blacks it's worth another look.

Furthermore, the company story is a case history of what can be achieved through joint action by community leaders, private industry and the Federal government.

The firm, DP Associates of Huntsville, received 51% of its financial backing from a local black-owned organization chartered to promote new job opportunities for minority people. The remaining 49% came from Computer Sciences Corp. which maintains a major operations center here.

Fath Of L

by BOB JOH
Associated Press Sp

Stamford, Conn. thought life was a dropped out. He became a drug

But finally, as he got his head to

He was like a lo except his father Robinson, college first black player i league baseball, business executive

Like a lot of fat Robinson found was useless in d his son. It even h

"You know, you lose a boy after f lose him again and feel it," Robinson

There are ref Jack Robinson Jr less:

The letter from old addict who wro Jr. helped him f perspective of lif

The visit from old addict who s

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