

## TROP

from page 15

much ahead of time about the show that producers Lenny and Mickey Martin had put together — but it didn't take long to realize they'd found some magic, both from "within" the small cast to the selection of music.

Harkening back to the golden days of Harlem, when it was alive with the greatest jazz musicians living, the show moves from one old jazz standard to another.

Led by some veteran singers, there are no ups and downs — it just keeps getting better — through the 14-number production.

Bobby Wade, who came to fame as a rock and roll musician back in the 1960s when he took over the famed Imperials after Little Anthony went on his own, stuns people who are used to his rock image. Decked out in a white tux, Wade sings "Low Down Blues" and "Midnight Sun" solo and he sounds like he grew up in the '40s, singing that sort of great music all his life.

The other male in the cast is a young dancer-singer named Ivery Wheeler, a local product

who has a notable background in working on TV specials and stage productions, he makes his debut as a principal performer in a revue in this one.

An auspicious debut at that, especially as he dances his way through the old Fats Waller tune, "Feets Too Big."

Each of the six performers is highlighted in a song or two and veteran jazz singer, Doris Troy leads off the evening then comes back with excellent versions of "A Train" and "What A Difference A Day Makes." She and Wade teamed for a couple — "Let Me Off Uptown," the opening number and "Route 66," along with the rest of the cast.

They've even got a new face that seems destined for a lot of work in this town. She's Valerie Jackson, a young singer who has a lot of experience as a background singer — and one very well-received appearance recently at Caesars Palace's Cleopatra's Barge — but this is her first real shot in Las Vegas. She has a voice that's soon going to be compared to some of the great jazz singers of the past.

Not only that, she's

beautiful. Her "Mean To Me" was simply outstanding. So was the "Honeysuckle Rose" duet with Wade.

Jackson, Ausserita Mathis and Wade combined for a different version of "Satin Doll" and Ausserita came back with a touching "Misty."

Then there's Norma Miller who does the vocals on "Feets Too Big" and, with the rest of the cast, really gets into a gospel medley — an idea the performers themselves suggested, by the way, during rehearsal — that winds up the show.

The music provided by the Terry Ryan Trio is as good as the rest of the evening. Others in the group are drummer Eagle-Eye Shields and Rudy Aikels on bass. Ryan is on the keyboard.

Ryan and Lenny Martin teamed to do the arrangements and vocals and the production is staged and directed by Jerry Jackson and the rest of 'em had better not have any other plans in the near future. They're going to be around for a long time with this one.

The show plays at 10 p.m. and midnight with a special 2 a.m. performance on the weekends.

## HILL ROWE

from page 3

programs are being run by ultra-leftist extremists. Rather it suggests that the legal aid system is truly defending the interests of the poor.

Our system has prided itself on its basis in equal protection under the law. The unfortunate consequence of President Reagan's proposed elimination of the Legal services Corporation is that it will lead to greater bitterness and alienation. It will serve to exacerbate class and racial tensions.

Conservatives have claimed that well-intentioned programs designed to deal with poverty have often resulted in consequences more harmful than the benefits that have been provided.

What we will learn from the Reagan era is that the elimination of certain government programs may have consequences which are in the long-run more costly and damaging than the immediate budgetary savings that they bring.

from page 15

and hurt. He was our balm in Gilead."

"Joe Louis, our messenger of hope, defied the odds, faced a headwind and won! History put Hitler and his theory of Aryan's racial superiority on trial against Joe Louis and Jesse Owens. The jury can bring in a verdict now. The shadow of Hitler's long arm of venom has cast a dark chapter on history, but when it is dark, the stars shine most clearly. It is difficult to explain the phenomenon of Joe Louis. Joe grew to manhood in the surging currents of the corner life that made up the climate of the Detroit ghetto of his day. To place Joe against the background of his time is, by no means, sufficient to explain him. But who can explain any kind of genius?"

"The historical setting, the psychological mood, the temper of the age, the state of black America and the

economic and social predicament of Joe's family. All of these are important, but they themselves are not able to tell us precisely the thing that we most want to know. Why was he so different from others in the same setting. Uniqueness always escapes us as we undertake an analysis of character. Joe was great! To be famous is merely to be well known; to be great is to serve. Joe was great by virtue of his character and made famous by virtue of his ability."

"In the fullness of time, God sent Joe, from the black race, to represent the human race. With a combination of diplomacy, detonation and timing, he could not be denied. Joe Louis was a hero by appointment, not by appointment. The nation did not choose its doctor and could not refuse its doctor. Against the backdrop of Jack Johnson and the anti-black mania that his lifestyle created, and a Harry Wills, a ringmaster who never got the chance to fight for the title, Joe could not be denied." *Con't next Wk.*

## IN APPRECIATION

Perhaps you sent a lovely card,  
Or sat quietly in a chair,

Perhaps you sent a funeral spray,  
If so, we saw it there,

Perhaps you spoke the kindest words,  
As any friend could say,

Perhaps you were not there at all,  
Just thought of us that day,

Whatever you did to console our hearts,  
We thank you so much whatever the part.

The family of Jamey Jarmel Walker.

*Eleanor E. Walker*

Eleanor E. Walker



## Insurance Corner

By ALEX THOMAS

Ebony Insurance Agency

## SPRINKLER LEAKAGE INSURANCE

Fire prevention and control technology made a giant step forward when automatic sprinkler systems were developed. They are commonly seen in manufacturing plants, warehouses, mercantile establishments and even residences.

Sprinkler systems make fire a watchman, "telling on" itself by triggering one or more "heads." The heads are the small, oval-shaped units that stick out of the ceiling at intervals. They are designed to open and release water when the temperature rises to a pre-determined point.

Water damage that occurs during a fire is covered under the property damage fire policy. But what happens if a sprinkler head goes off accidentally — when there isn't any fire? The usual fire policy doesn't cover this damage, and therefore the sprinkler leakage contract is written. This covers direct property damage or loss from accidental leakage or discharge of water from the head. It also covers damage from leaking tanks, pumps, valves, pipes and supply mains.

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