

# Entertainment

## CROCKER ART MUSEUM HOSTS HARLEM RENAISSANCE

The only West Coast showing of the "Harlem Renaissance: Art of Black America" will be at the Crocker Art Museum in Sacramento, through March 6.

The Harlem Renaissance, from 1919 to 1929, was a time for the talents of black Americans to flourish; in

music, literature, dance, drama and the visual arts. To celebrate the rich variety of accomplishments from that era, the Crocker Art Museum has joined with over 40 local performing arts groups and galleries to promote a community-wide calendar of events.

Plays, concerts, poetry readings, dance performances and seminars will be held in Sacramento, Davis and Roseville. Local galleries will also display works by black artists.

The exhibit "Harlem Renaissance: Art of Black America" features paintings

by Aaron Douglas, William H. Johnson and Palmer Hayden, sculptures by Meta Vaux Warrick Fuller, and photographs by James Van Der Zee. Photographs by arts patron Carl Van Vechten are included to provide an historical context.

Over 40 paintings, sculptures, woodcuts, and 50 photographs will be included; works that had usually gone undocumented and unexhibited until the late 1960's. Prior to this exhibit the bulk of these key artists' works were in private collections with the exception of the National Museum of Art and several black colleges.

Organized by The Studio Museum in Harlem and circulated by the American Federation of Arts (a merging of the Art Museum Association

of America and the AFA), the exhibition is sponsored by Philip Morris Companies Inc. Additional support has been provided by the National Endowment For The Arts, the National Endowment for the Humanities, the New York State Council on the Arts and the New York State Museum.

Although in the 1920's, black musicians had already created "The Jazz Age," visual artists were just beginning to express the black experience in America.

"Black painters and sculptors joined their fellow poets, novelists, dramatists, and musicians in an outpouring that establishes Harlem as the international capital of black culture," Dr. Mary Schmidt Campbell wrote in

the introduction to the book which accompanies the exhibit.

A Family Festival celebrating the Harlem Renaissance will be held at the museum, Sunday, January 24, and the Crocker's Sunday concert series will highlight performances by black musicians, including a gospel group. Slide presentations will be made in four local school districts, reaching fifth through twelfth grade students.

Museum hours are Wednesday through Sunday, 10 a.m.-5 p.m., Tuesday from 1-9 p.m., and closed on Mondays. Admission to the Museum is \$2.00 for 18-64 years, \$1.00 for 7-17 years, 65 and older; 6 years and under free.

### FREE CONCERT AT CCCC

The Clark County Community College will present the Las Vegas Marimba Quartet in a free concert, Sunday, February 28 at 3:00 P.M. in the main lobby,

Cheyenne Campus, Clark County Community College, 3200 East Cheyenne Ave., North Las Vegas.

The instrumental music for this occasion is made possi-

ble by funds supplied by the Recording Companies of America through the Music Performance Trust Funds, a public service organization created under agreements with the American Federation of Musicians. The grant for this performance was obtained with the cooperation of Local #369, A.F. of M. Co-sponsor for the concert is the Liberal Arts Division of Clark County Community College.

For further information, contact: 643-6060, Liberal Arts Division, ext. 280.

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## RONNIE LAWS REMAINS A FORCE IN JAZZ

He calls it *All Day Rhythm*, but Ronnie Laws' new Columbia album has much of the flavor and feel of the night, with all its mystery and anticipation. This time out, the brilliant saxophonist, composer, and vocalist has come up with the perfect soundtrack for the hungry heart.

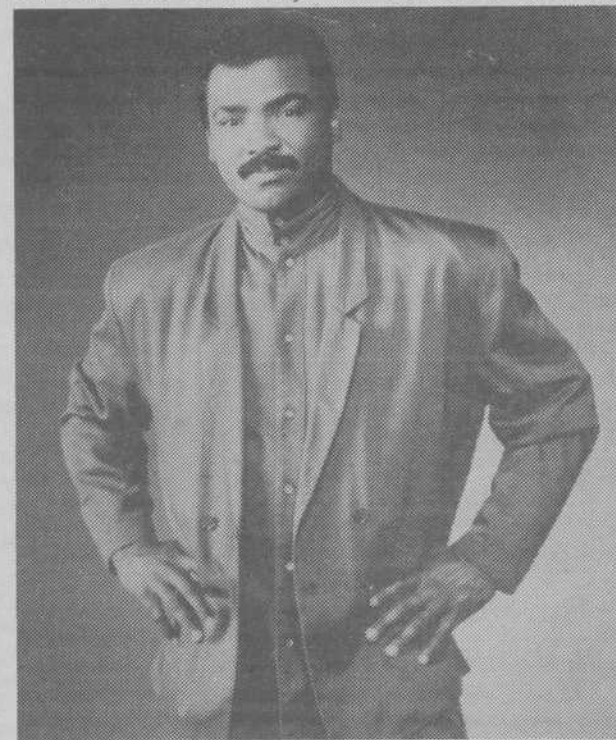
*All Day Rhythm* has Ronnie Laws venturing further than ever before into polyrhythmic funk, Urban street sounds, and joyfully danceable pop. Few artists combine Ronnie's level of virtuosity with the kind of broad-based commercial appeal found on *All Day Rhythm*. It just goes to show why Ronnie Laws remains, despite so many imitators, one of the premier bellwethers of popular music.

The album was co-produced by Ronnie with lifelong friend and colleague Wayne Henderson, a founding member of the Crusaders. It was Henderson who produced three of Ronnie's early ground-breaking LPs in the 70s, *Pressure Sensitive*, *Fevr*, and *Friends and Strangers*. Of their latest collaboration, Ronnie says, "It worked out fine. We have a great working formula."

In this case, all work AND all play. The music on *All Day Rhythm* overpowers with its rhythmic and melodic invention. Whether it's on bal-

lads like the debut single, "Rhythm of Romance," "Distant Eyes," and "Dreams I Dream," or slam-dunk funk like "Junior Boy," it's clear that on *All Day*

sax playing: deft, comfortable, and self-assured. Guest vocalists on *All Day Rhythm* also turn in some pretty hot performances. Sister Debra Laws takes the



Ronnie Laws

*Rhythm*, Ronnie Laws successfully retains the unique spirit which typifies every LP he's ever done.

For several years now, Ronnie has been evolving into a commanding vocalist, but never more so than on the new album. In some ways, his singing mirrors his

lead on the lilting yet spicy title track. Patryce Banks, who many may know as "Chocolate" from her work with Sly Stone and Larry Graham, lends a hand on "Junior Boy." Ronnie also introduces yet another generation of musical Laws'

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