

WILLIAM GRANT STILL COMMUNITY  
ARTS CENTER

California VF.

THE WILLIAM GRANT STILL COMMUNITY ARTS CENTER  
*A model for the 1980's*

OLD ENGINE CO. NO. 67

WILLIAM GRANT STILL COMMUNITY



## *A Word From Our Councilman*

It hardly seems possible that one year has passed since the doors of the William Grant Still Community Arts Center opened to the public.

Named after the prolific, highly acclaimed and widely respected composer, the late William Grant Still, this center has proved to be a worthy namesake and an excellent example of how government and community cooperation and participation can be melded in order to resolve some of the problems currently confronting our inner cities and urban areas.

Old Fire Station 67, which was built in 1929, had outlived its usefulness in a growing urban area. However, refurbished with funding from the federal government and with cooperation from the local government and citizenry, it has become a very vital and integral part of the community as the home of the William Grant Still Community Arts Center. Here local residents are able to enjoy and participate in a myriad of artistic and cultural activities, among them: arts and crafts classes, workshops, exhibitions and festivals.

The staff and dedicated professionals at the center strive to weave the fabric of art and culture into the everyday tapestry of life. Art should not be something that is only viewed in a museum, but rather an integral dimension of our daily lives.

Happy Anniversary to the William Grant Still Community Arts Center! May it enjoy many more years as a meaningful part of our community's culture.

*Sincerely,*



Dave Cunningham  
Councilman, Tenth District

4.

William Grant Still was not born the great American Composer that we so admire today. He was born with a prodigious talent that was nurtured in an environment of special encouragement from his parents and mentors. The idea of a "special environment" is the basis for the arts center that bears Mr. Still's name. We are proud to have the new William Grant Still Community Arts Center dedicated to the memory and the spirit of the most famous resident of the West Adams community. The Center is and will be a resource to nurture artistic talent and to expose new audiences to the arts and by extension to the joy of living in our exciting City.



Rodney L. Punt, General Manager  
*Municipal Arts Department,  
City of Los Angeles*

As the center enters its second year of operation, we are becoming a model for other community arts centers in the nation. Perhaps City government may recycle other vacant buildings for community use as an alternative to demolition of useful real estate. With the help of local, state and national governments, and the private sector, the Municipal Arts Department anticipates a bright future for the William Grant Still Community Arts Center in the 80s.

This is a documentation of the Center's program development. It's also an expression of the love that the artists and residents of Los Angeles have demonstrated.

We will continue to present quality art workshops, exhibitions, festivals and related programs as a tribute to the late William Grant Still who fused many cultures through his music.



Hakim Ali, Director  
*William Grant Still Community Arts Center*



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WILLIAM GRANT STILL COMMUNITY ARTS CENTER



6. *William Grant Still*  
1895 - 1978

Known as the Dean of American Negro composers, William Grant Still was not only a legend in his lifetime but one of this country's foremost Writers of Music. Born in Woodville, Mississippi, around 1895, Dr. Still took an early interest in music and became a popular band leader at Wilberforce University. As his college years came to an end, he began to orchestrate popular music for W.C. Handy, Sophie Tucker, Artie Shaw and Don Voorhees. He studied with George Chadwick at the New England Conservatory, with modern composer Edgar Varese, and was the recipient of Guggenheim and Rosenwald Fellowships. Many of his compositions were cited by various orchestras around the nation, freedom



foundations and music associations. His *Festive Overture* (1944), *To You America* (1953) and *The Peaceful Hand* (1961) were all recipients of special recognition. Additional praise was paid him by the many universities that honored him with degrees, including Wilberforce, Howard, Pepperdine, USC, Peabody Conservatory and the University of Arkansas.

The cliché, "Behind every good man is a good woman" applies equally well to Dr. Still. In 1939, he married journalist Verna Arvey, who became his principal collaborator through her literary contributions.

Dr. Still was "first" in many ways; first Negro to conduct a major symphony in America (1936) and in the deep South (1955); first to conduct an all white orchestra in New York City; first to have an opera produced by a major company in the U.S. (1949).

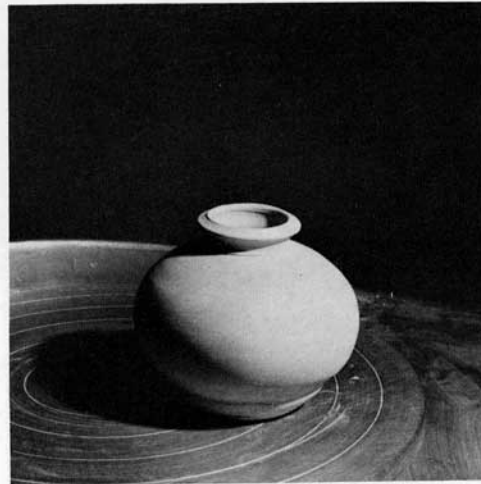
A popular figure on the college lecture circuit, Dr. Still was also the subject of "William Grant Still and the Fusion of Cultures in American Music," a book by Robert Haas (Black Sparrow Press, 1972). After a long and productive life, Dr. Still died in late 1978.

*WORKSHOPS*



8.

The William Grant Still Community Arts Center has an exceptional staff. The instructors are both artists and community arts specialists providing technical assistance to the center's education and gallery programs. They offer classes in painting, drawing, pottery, voice instruction, fiber (macrame), jewelry, crafting, or drama sessions. In addition, they aid in organizing events, providing exhibitions and presenting lectures.



*Amani Carille*  
*Fiber Arts*

Amani Carille teaches adults and youth the various techniques of macrame, box weaving and the African art of wrapping at the Still Center. She was educated at Antioch University and the Center for Basic Human Problems in Washington, D.C. In addition to an American education, Carille has also studied in Paris, France, and Nairobi, Kenya. Her work has been exhibited all over this country and in Africa.

She was featured in a tribute to Ruth Waddy and a showing at the Ocean Park Church in Venice called "Hovering Over the Waters." She also participated in "Ten Large Works," a special showing in commemoration of Black History month at the University of Southern California.

*"Art is as important a part of the community as medicine or business. Our projects consist of batik, hair sculptures, African motifs and various international weaving techniques."*





10. *Beverly Joy Hazelton*  
*Drama*

Beverly Joy Hazelton is a graduate of South Carolina State College with a B.A. degree in dramatic and speech arts. An actress, model, dancer, poetress and choreographer, she has appeared in productions of "Tobacco Road," "Ceremonies for Dark Old Men," and "God's Tabourine." Her many endeavors have taken her around the world with performances in Labrador, Iceland, Newfoundland and Greenland. She's also a published poet and has appeared in the movie, "For Thine Own Kingdom."

She is currently serving as an intern in the Public Relations Department of Operation Push where she is involved in developing a program for artists to come into high school as well as coordinating student tours to view the Still

Center exhibitions.

*"Drama students have the opportunity to study self-exploration through the applications of characterization, pantomime and improvisation. The classes are taught theatre terminology and history as well as stage placement."*



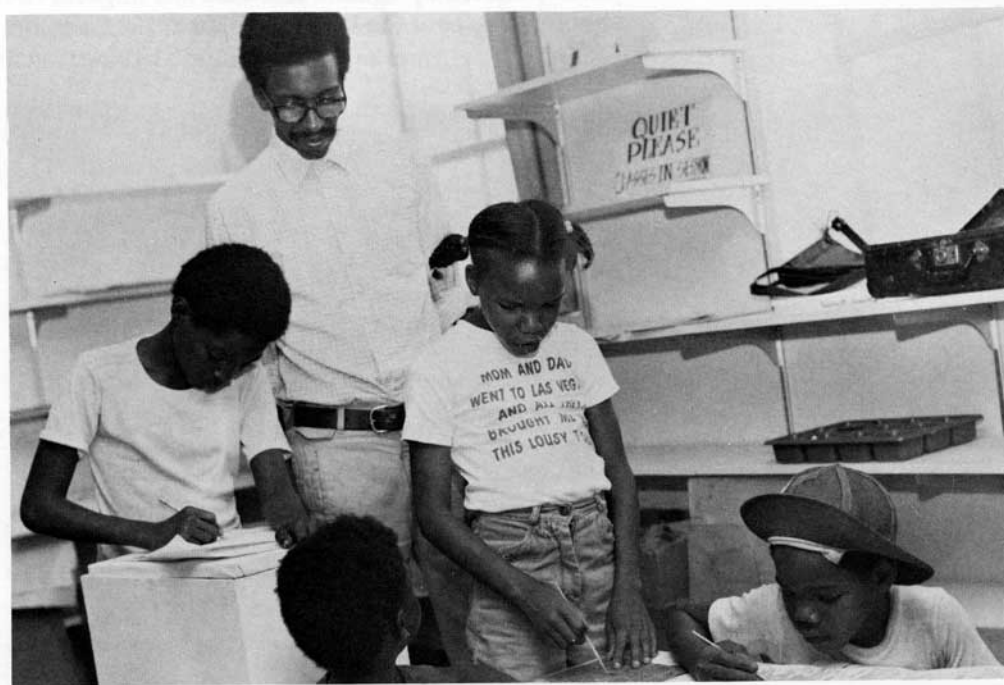
*Michael Perry*  
*Drawing and Painting*

Michael Perry was born in Los Angeles and earned his Master of Fine Arts degree from the Otis Art Institute in Los Angeles. He was associate professor of Art at Albany State College, Albany, Georgia. A member of the National Conference of Artists and the Southwest Georgia Art Association, Perry has exhibited in a variety of shows in the Georgia and Los Angeles area. He has published works in "Prints by American Negro Artists," by the Los Angeles Cultural Exchange Center, and "Black Artists," by Lewis and Waddy, Volume I. Recent exhibitions include a one-man show at the Compton College Library and being featured in a tribute

to Ruth Waddy, a remarkable 71 year old artist who is the co-author of "Black Artists on Art." The tribute was presented at Southwest Community College.

*"New experience for beginners and added knowledge for those acquainted with art studies are provided in my classes. The compositions vary from natural forms to man-made objects implementing different styles and materials. This workshop began as an urge to find a creative outlet for the seemingly endless energy of young children to draw and paint about their vision of the world and their part in it."*

11.



12. **Sikadwimfo**  
**Creative Jewelry**

Sikadwimfo is a self taught jeweler who specializes in the art of wire shaping. He has shown his work all over this country and Nigeria, including the First Annual Black Historical Exhibit and Cultural Festival, Nairobi College in Palo Alto, an African Liberation Day Celebration in Oakland and Chicago's 57th Street Arts Festival.

After switching careers from mail carrier to jewelry maker, "Sika" opened his first shop in Chicago through a grant from Gwendolyn Brooks and Haki-Madhubets Sika. Jazz artists Roy Haynes, Pharoah Sanders, Alice Coltrane, Nina Simone, Roberta Flack and Miriam Makeba regularly request jewelry crafted by "Sika." His wire shaping classes at the William Grant

Still Community Arts Center enjoy great interest.

*"My class involves wire shaping, basic rhythm and design techniques as well as cooperative projects with the fiber class creating jeweled wall hangings. Art and music is an important part of the life of this community. I have learned much from my students."*



## David Starr Pottery

David Starr became interested in pottery while attending California State University at Long Beach. He completed his Masters degree at Cal State, Los Angeles.

Starr has participated in various shows throughout the Los Angeles community in the last five years, including Cinco de Mayo, Music Center, 16th of September Art Exhibit, East Los Angeles City College and Four Artists, Galeria Otra Vez, Self Help Graphics.

*"We use all types of low fire glazes and other decorative methods to enhance the many cups, bowls, whistles and plaques we create on the pottery wheel. Pottery is a joy to me! It allows me to give expressions of my inner thoughts and emotions, through creative activity from the keen awareness of the fundamental elements of earth and water."*

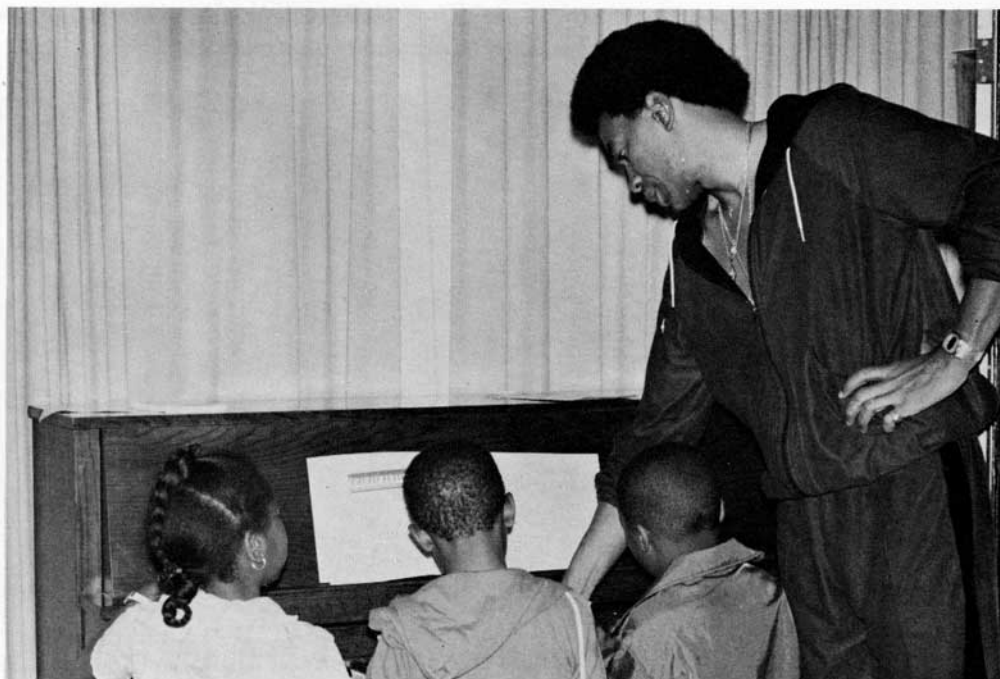


14. *Gene Townsel*  
*Voice, Piano and*  
*Music Theory*

Gene Townsel was born in Florida and received a Bachelor of Science degree in music from Florida A & M, a noted Black university. He has served as arranger, copyist and/or orchestrator for Ray Charles, the Platters, D.J. Rogers and Lon Fontaine. He has also provided his own theatrical productions. He was the choral director of the Metropolitan AME Church of Los Angeles. He is also the director of the Gene Townsel Studio of Theatrical and Musical Arts. His recordings include the album "Time Wounds All Heals." His singing engagements include the Ritz, Acapulco.

*"My students at the William Grant Still Arts Center are a source of constant inspira-*

*tion for me. They come from various segments of the community with varying degrees of musical knowledge and experience. Yet, there is that common bond, the hunger for knowledge. I sometimes find myself in awe of the youngsters and their ability to catch on so quickly. As we move past our first anniversary, the classes are stronger than ever."*



## Other Artists

### *Dean Dresser* *Drawing and Painting*

Dean Dresser was born in Cleveland and attended Antioch University in Yellow Springs, Ohio, which has a reputation for its innovative community experience programs. Dean's works, a marriage of painting and fiber, have been shown in Europe, New York, Cleveland, Yellow Springs and California.

### *Musa Khalifa* *Sculpture*

Musa Khalifa is a Sudanese artist with a Bachelor of Fine Arts degree from the University of Khartoum. He also has a Master's degree in Fine Arts and is currently a P.H.D. candidate at UCLA. As a working artist in residence, he spends his time between Brockman Galleries, Watts Towers Arts Center and the Still Center teaching, recruiting and providing technical assistance. Musa's work has been shown all over the world including Africa, Asia, Europe and the United States.

### *J. Michael Wilson* *Drawing and Painting*

J. Michael Wilson was born in Toledo, Ohio. He studied at the Toledo Museum and University of Toledo and has permanent exhibits at the Creative Arts Workshops and First National Bank of Toledo. His work has also been shown at Heidelberg College and at the Simon Gallery in Boston, Massachusetts. Wilson has served as a consultant for the Institution of Contemporary Art and the "People Spaces" public art project. He joined the team of Ron Moore and Michael Perry to create the mural on the south wall of the William Grant Still Center. Entitled "Look To The Rainbow," it represents the rainbow at the end of the storm and was inspired by a song of the same name by Al Jarreau.

16. *Outreach Dance Program*

During the spring months, a four week multi-ethnic cultural outreach dance program was launched at the Challengers Boys Club and the Southern Area Boys Club.

Over 150 enthusiastic children, ages 8 to 19, participated in dance and costume workshops.

Dance organizations represented in the program included the Nirkoda Dance Company, a Koto Player and Kinnara Buddhist Drummer from popular music group Hiroshima (a Brockman Gallery CETA project), Inesita Flamenco Troupe, and the R'Wanda Lewis Afro-American Dance Company.

The program was produced in cooperation with Saturday, Inc., an organization presenting multi-ethnic programs for children, operating with a

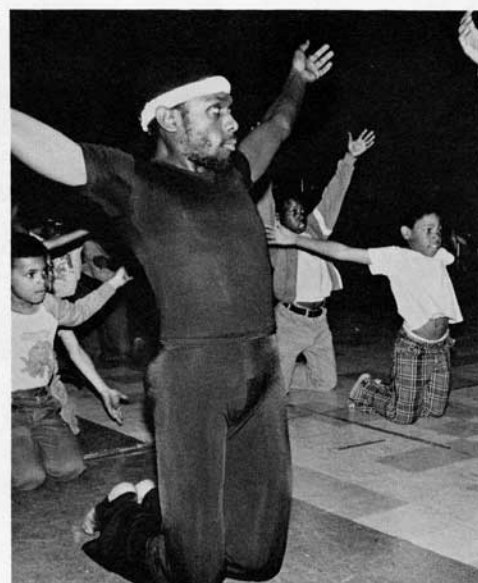
grant from the National Endowment for the Humanities.

The aim of the outreach program was to provide art experience to neighborhood centers, boys clubs, and various other recreational facilities in the city.

This was the beginning of many outreach programs planned for the future.



A *The famous Flamenco dancer, Inesita, demonstrates her art of dancing before the Southern Area Boys Club.*



B *R'Wanda Lewis Dance Company at the Challengers Boys Club.*



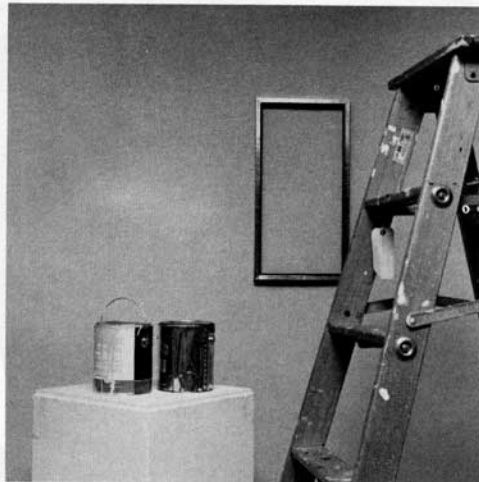


18.

In keeping with the multi-cultural emphasis of the center, the exhibition schedule included a kaleidoscope of aesthetic expressions and styles. This eclectic schedule was designed to give the center's patrons a contemporary picture of what artists are producing in Los Angeles.

Each show was curated by a different curator with experience reflecting the full range of the visual arts community. Highlights of the schedule included the Contemporary Asian, Latin American, Black Women, Richmond Barthé shows and other exhibitions.

The center is indebted to the many participating artists and friends who aided in the installation of shows and hosting our receptions. We are proud to be a part of the evolution of the Los Angeles art scene.



*Inaugural Exhibition*  
*March 11 - April 15,*  
*1978*

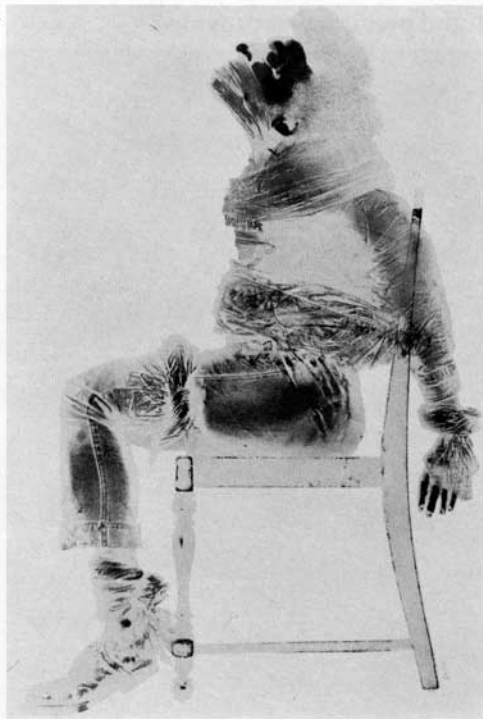
The Center's inaugural art exhibition was presented with the help of many community groups and individuals concerned with perpetuating the world of art. It opened with the Center on dedication day, March 11, 1978. Among the dignitaries participating in the dedication were Mayor Tom Bradley, City Councilman Dave Cunningham, Board of Education Member Diane Watson, Miriam Mathews, Mrs. William Grant Still, and Municipal Arts Department General Manager Kenneth Ross. A musical tribute to William Grant Still was presented by Albert Dominguez, pianist, the Dorsey High School Band,

Ronald Clark, violinist, and Ralph Cato, baritone.

The exhibition featured many Los Angeles community artists and partons.

19.

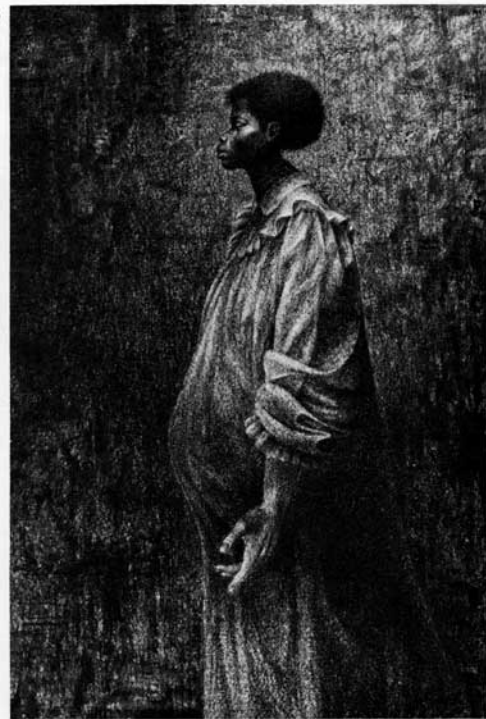
A



A *"Injustice Case,"* 1970, by David Hammons. Mixed Media Print. 63" x 40 1/2". Lent by Los Angeles County Museum of Art.

B Detail from *"Seed of Love,"* 1969, by Charles White. Ink drawing. 36" x 51". Lent by Los Angeles County Museum of Art.

B

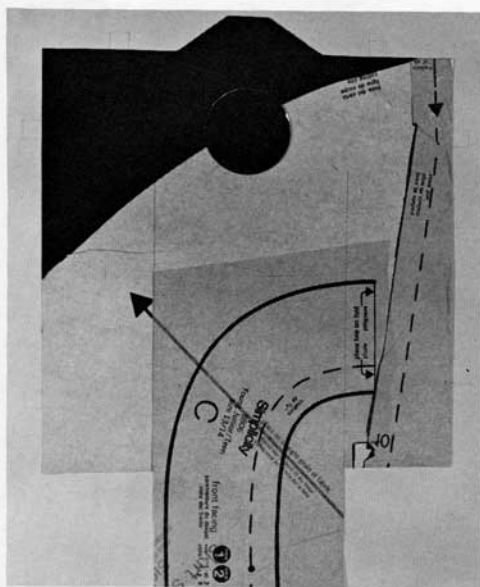


20. *Contemporary Asian  
Art Exhibition*  
*June 5 - July 1, 1978*

This was another example of the Center's on-going art exploration of various cultures that compose Los Angeles. Asian art is often associated with delicate beauty and Oriental tradition, and curator Wayne Kuwada constructed a Contemporary Asian Art Show exposing these as well as new forms and concepts. The exhibition left one undecided whether to call it humorous, sarcastic, ironic or sardonic.

Participating artists included Stephen Baba, David Cho, Shiro Ikegarua, Waynna Kato, Candy Lee, Kathy Oshima, Kamal Tossananchalee, Masomi Teooka, David Yamaguchi, Bruce Konemoto. Entertainment during the reception and preview was provided by Hiroshima, a jazz ensemble pre-

sented through the Brockman Gallery CETA program.



*"In-Sight," 1978, by Wayne  
Kuwada. Mixed Media. 16" x 20".*

*Black Arts: East/West*  
*July 1 - July 15, 1978*

This event consisted of a slide show depicting the various art festivals in Pittsburgh, Chicago and Watts that rose out of the ashes of the riot-torn 60s to give Blacks an art that would touch them and turn around the hopelessness of that era.

The idea behind the show was also to give an historical view of community arts. Most viewers learned that today's art festivals use much the same format, but with a significant difference. These

affairs used to be primarily Black oriented; now they reflect more of the multi-ethnic collage of today's dynamic urban scene.

21.



A *Black Arts, St. Paul, 1975.*

B *"Chicago, Home of the Pharoahs"*  
*musical ensemble, Chicago, 1970.*



22. **Larry Stokes Drawing  
and Painting Exhibition**  
July 29 -  
August 5, 1978

The unique drawings and acrylic paintings of Larry Stokes were on exhibit at the center during the summer music festival. His art, expressed in both still life and portraiture, is indebted to the works of Cezanne and reminiscent of Harlem Renaissance artist Aaron Douglas.

Stokes, who received his Masters of Fine Arts degree from the Yale University School of Arts, has been the recipient of many awards, including the Peter T. Bowan Drawing Awards, Director of the Kansas City Museum Painting Awards in 1972 and 1973 and the Long Beach Art Association Award. He has exhibited at the Kansas City Art Institute, the National Traveling Exhibits and "30

Miles of Art" presented in Kansas and Missouri.



A Larry Stokes

B "Hellman Street," 1976. Oils.  
24" x 30".

**Latin American  
Artists' Exhibition**  
October 14 -  
November 11, 1978

The City of Los Angeles is the home of many Latin American artists who possess an expressive view of life in vivid and bold forms. Eleven artists were featured in the Latin American show, including Carlos Almaraz, Michael M. Amescua, Ray Bravo, Isabel Castro, Yreina Cervantes, Luis Serrano-Cordero, Cynthia Honesto, Judy Miranda, Teddy Sandoval, John Taboada and Emigdio Vasquez.

These painters, sculptors, printers and photographers displayed diverse examples of the artistic excellence which has enhanced the flavor and strength of the growing Latin American art community in Southern California.

Guests were entertained during the reception by the Latin sounds of the Johnny Nelson Band and Carmen Marino.

23.



A "Mutilated Beauty," by Judy Miranda. Photography. 8" x 10".

B "Homaje a Frida Khala," by Yreina Cervantes. Watercolor, oils and pastels. 11" x 14".



24. **Richmond Barthé  
Exhibition**  
*January 12 -  
February 9, 1979*

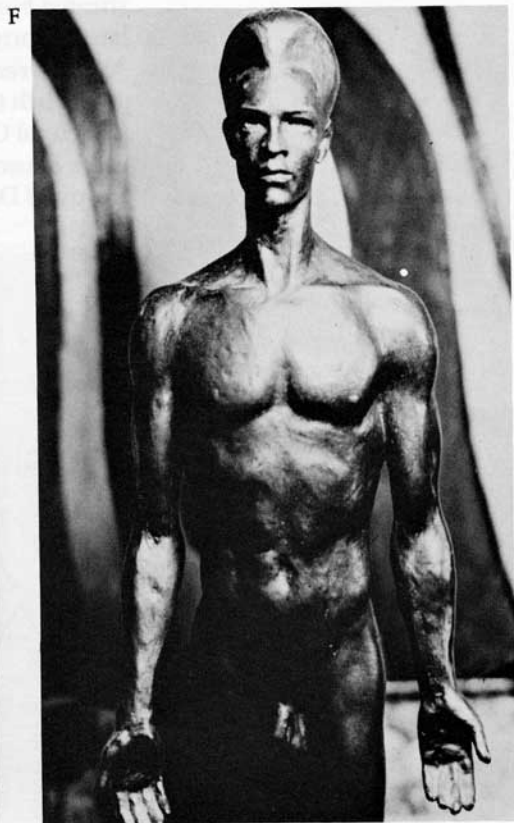
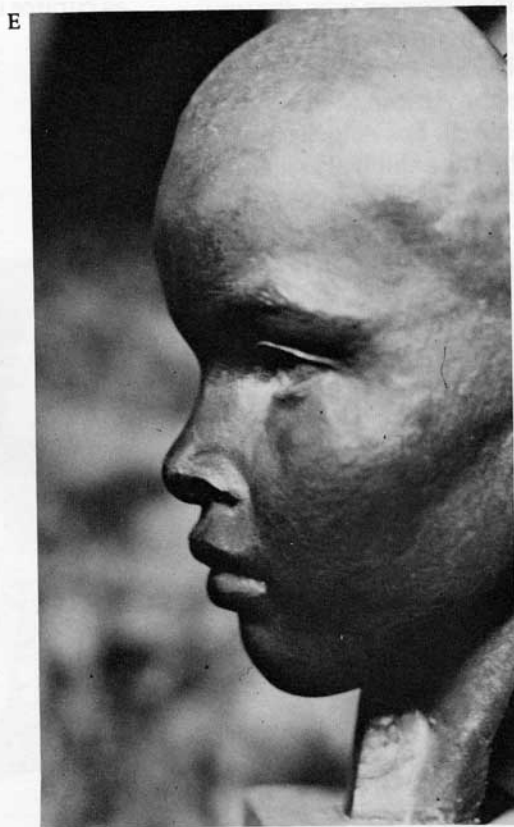
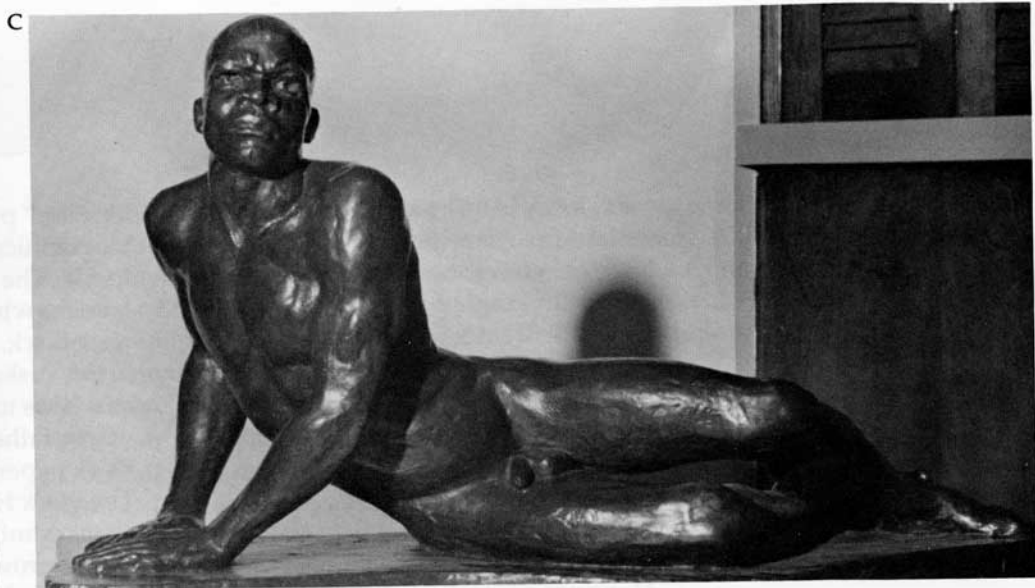
The Still Center was the site of an exhibition by Richmond Barthé, the first American showing of the internationally recognized sculptor's work in thirty years. The Center's galleries were graced with pieces celebrating Black heroes and heroines (Henry Tanner, Mary McLeod Bethune), Black Hope (Africa Awakening) and the mysterious fantasy surrounding the mythical little people (Pan).

Barthé began his career as a painter before turning to sculpting in 1928. His many awards include the coveted Julius Rosenthal and Guggenheim Fellowships. The Smithsonian Institution, Metropolitan Museum, Schom-

berg Collection and the Jamaica Public Library all have his works displayed in their collections. Many of Barthé's pieces are owned privately and this exhibit featured contributions from Mr. and Mrs. Eddie Albert, William Marshall, Mr. and Mrs. Clem Glass and the W.A. Noll family. Suzanne Jackson, Ron Moore and Sky Bell served as guest curators for the exhibit. They are members of Brockman Gallery's NEA and CETA program.



A *Richmond Barthé receiving resolution from Councilman Cunningham and City Council President, John Ferraro.*



B *"Mary McLeod Bethune,"* 1946. Bronze. Lent by Heritage Gallery.

C *"Africa Awakening,"* 1966. Bronze. Lent by Dr. Richard Sugiyama.

D *"Iolaus,"* 1960. Bronze. Lent by Heritage Gallery.

E *"Julius,"* 1943. Bronze. Lent by Mrs. Clem Glass.

F *"The Seeker,"* 1958. Bronze. Lent by Richmond Barthé.



26. *Black History  
Exhibition  
February 15 -  
August 1, 1979*

February is the traditional month when Afro-Americans pause to reflect upon the contributions of their ancestors. In keeping with the spirit of the times, the Center's Black History month exhibit focused on famous Black Americans with emphasis on noted Black Californians whose efforts contributed to the history of our state.

Those remembered included Bessie Burke, the first Black school teacher and principal of Los Angeles Public Schools. Also remembered was Biddie Mason, a shrewd businesswoman who accumulated a fortune in downtown Los Angeles real estate. It was her home that gave birth to the African Methodist Episcopal Church, Los Angeles' first Black church. The exhibit also featured a copy of Deliah Beasley's book, "Trail

Blazers," published in 1919, the first biographical history of Blacks in California. The author states that of the 44 families who settled Los Angeles, 26 were Black. This exhibit also paid tribute to the Tuskegee airmen of World War II as well as to author Charlotta Bass, whose father founded California's first Black paper, "The California Eagle." The Black History exhibition changed every month to honor those responsible for the growth of our nation. Art education consultant Cecil Ferguson served as curator of the event.



A African Methodist Episcopal Church, first black church in Los Angeles, at 8th and Towne Streets. (Historical Monument No. 71.)  
Photographer unknown.

B Bessie Bruington Burke (1889 - 1968). Photographer unknown.



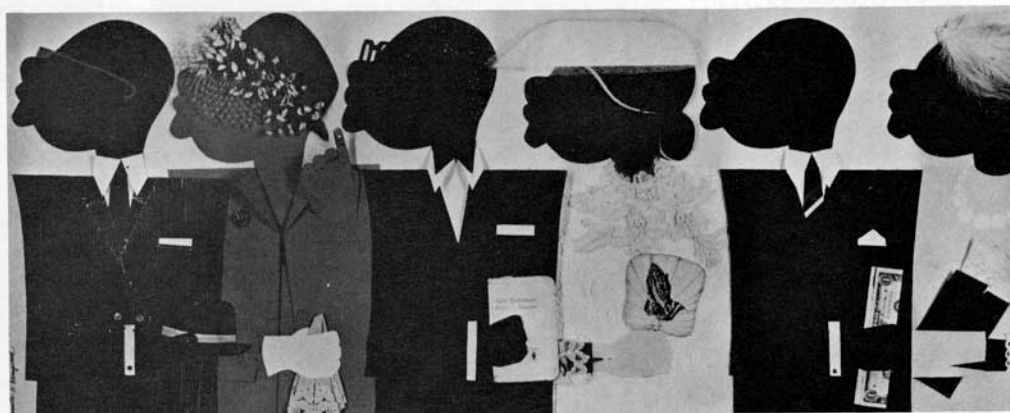
*Secrets and  
Revelations II*  
March 9 -  
March 30, 1979

"Secrets and Revelations II," the Black Women's Exhibition, consisted of revelations in prints and paintings that gave new life to old concepts, while the photography and sculpture inspired many conversations on style and technique.

This multi-media exhibit represented participation from a wide variety of artists including Carroll Parrott Blue, Maren Hassinger, Varnette Honeywood, Barbara McCullough, Yvonne Cole Meo,

Joie Montgomery, Asungi Smith, Jennifer Ray, Alice Ward, Cynthia White and Cathy Cyrus. The Pearl C. Wood Gallery provided the guest curator, Greg Pitts, for this event.

27.



*"Sabbath," 1978 by Varnette P.  
Honeywood. Lithograph. 18" x 35".*

28. *Sengstacke and Sykes  
Exhibition*  
*May 18-June 8, 1979*

Robert Sengstacke is one of the nation's most acclaimed photo journalists. His family owns the Sengstacke chain of Black newspapers which include the "Chicago Defender," long recognized for its struggle to better the conditions of Blacks. Consequently, his work provides in-depth views of the impoverished, the hucksters, Black college life, civil rights struggles, the city of Chicago and young lovers and children.

Sengstacke has developed quite a reputation for candid shots, leading one on-looker to exclaim, "He must be a ghost." He has received many special honors including the National Negro Press Association Best News Photography Award (1974) and an assistance grant from the Woodrow Wilson National Fellowship Foundation in 1967. He was exhibited in various places through the years including Michigan, Tennessee, Illinois and the Soviet Union.

Larry Sykes has been called the master of manipulative images. The original picture he takes with a camera may not always be reproduced as one might expect. The slang term "what you see is what you get" takes on a new meaning with Sykes. By using double negatives, he brings alive the different worlds of the African Continuum, including the mysteries of Haiti and the Caribbean. It's also said that his magnificent collages seem to induce the spirits of Haitian rituals. He has exhibited in Minnesota, West Virginia, New York and Kumasi. He is currently an instructor of photography and filmmaking at Rhode Island College in Providence.

A Detail from "Milk Love," Chicago, 1973, by Robert Sengstacke. Photograph.

B Detail from "Clean Up Time," Decatur, Alabama, 1970, by Lawrence Sykes. Photograph.



## *Other Exhibitions*

### *Alonzo Davis Exhibition November 18 - December 9, 1978*

Davis' exhibition consisted of prints and mixed media drawings emphasizing the infinite ways of stretching one's senses. Entitled "Mental Space," his work shows what can happen when an artist becomes the coordinator, director, producer and sole performer for his many creations. A highlight of the exhibit was the collograph print, "Flight," that Davis called, "an idea that proves harmonious creativity can flow no matter what the experience."

Co-founder of the Brockman Gallery and its production arm, he has an extensive art background. He has studied at Pepperdine College, UCLA, USC, Los Angeles City College and the Otis Art Institute. His works have received national attention at shows throughout the country.

### *Meant for Children December 16 - January 6, 1979*

This cheerful, holiday exhibit featured the ingredients that would surround a child's dream in colorful fantasy. Exotic displays of Ethiopian art from the collection of Asrat Getahun and contributions from local artists Suzanne Jackson and Ron Moore were hung at a child's eye level, causing adults to bend and stoop to view the works. The spirited exhibit was presented as part of the Brockman Gallery Productions NEA and CETA Multi-Media Public Arts Program. Councilman David Cunningham dis-

tributed 250 Christmas gifts during the holiday party. 29.

### *William Grant Still Community Arts Center's Instructors' Exhibition February 16 - March 2, 1979*

This exhibition featured the Still Center teachers who exhibited some of their most outstanding works. There was a jewelry display by Sika, several fiber pieces by Amani Carille and David Starr's pottery display. Other staff represented at the show included drawing and painting specialists Michael Perry and Michael Wilson and voice and piano instructor Gene Townsel. Guests attending the opening night reception were treated to an exciting dance number by drama teacher Beverly Hazelton.

### *Dorsey High School Exhibition April 6 - April 27, 1979*

As part of continuing efforts to gain more community participation in the arts, the center collaborated with the local Dorsey High School to present various art works of its students. This added another dimension to the students' studies and provided, for many of them, the first opportunity for their work to be hung in a public gallery. Dorsey High has been an important source of community pride because of high educational standards it maintains to prepare its students for the future. Known for its football team, Dorsey High School's artistic talents were also given wide exposure.

Dorsey art instructor, Dale Davis, helped arrange this exhibition, in conjunction with Brockman Galleries.

*Asian/Pacific Photo Contest  
May 1 - May 10, 1979*

As part of the celebration activities of the Asian Pacific Cultural Heritage Week, the winners of the Asian Pacific Black and White Photo Contest were exhibited at the Still Center. The judges of this competition were Tom Garver, Director, Newport Harbor Art Museum; Desmond Nakano, Screenwriter; and Producer Tony Bill.

*Union Oil High School Competition  
June 11 - 13, 1979*

This contest among Los Angeles high school students originally had its roots in the "Festival In Black" formerly held at MacArthur Park. Since Proposition 13 eliminated the funding for the festival, the competition was left without a home. Joe Johnson of Union Oil is coordinator of the event and through his efforts, the program will now use the Still Center as a base for the annual event.

*Student's Exhibition  
June 15 - July 6, 1979*

This exhibit is where Still Center art students got to do their thing! All of the budding artisans had this chance to exhibit their work. The show featured works of jewelry, pottery, macramé, drawings and paintings.

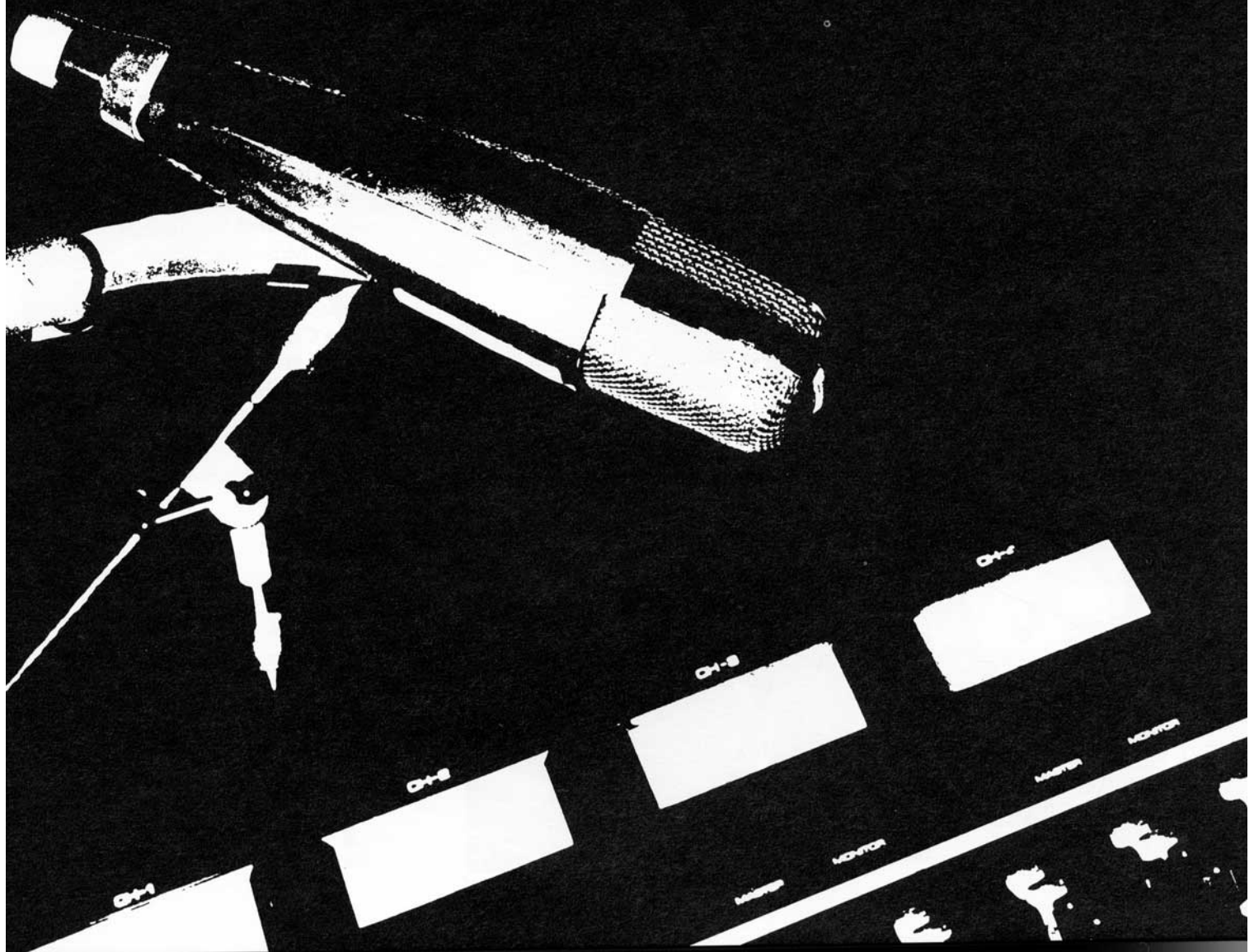
*Ron Moore's Mural*

Ron Moore was the primary force behind the mural on the South wall of the William Grant Still Community Arts Center. The mural's theme is reminiscent of the rainbow at the end of the storm. It was inspired by the song "Look To The Rainbow" by Al Jarreau. The song's title refers to a statement by the late Dr. Martin Luther King reminding oppressed people to be as an eagle who raises his wings and flies above the storm.

The mural symbolizes that words, music, and the visual arts are always there to help them keep their eye on the promised dream. Moore, representing Brockman Gallery Productions, was assisted with the mural by Still Center art instructors, Michael Perry and Michael Wilson.

A native of Alabama, Moore attended the University of Cincinnati, Pasadena City College and California State University. His work has been featured in one man shows all over the country including Los Angeles, Alabama and New Jersey. Dame Judith Henderson and Thomas Terbell, Jr. are among the collectors who have works by Ron Moore. He is also featured in the book, "Black Artists on Art" by Lewis and Waddy.

MUSIC FESTIVALS



During its first year, the Center staged music festivals, featuring sounds for every taste, on four consecutive Saturdays opening June 22nd, 1978. Highlighted were the popular sounds of Free Spirit, Jimmy Witherspoon, Martin Yarbrough, Ras Interpretation and Hiroshima. As the musicians played, marionette master Bob Baker entertained the young people with a delightful puppet show. At the same time, visitors were admiring the works of ten contemporary Asian artists in the Center's gallery.

On July 22, it was Big Band Day. The bands participating were the Roger Neuman Orchestra, Johnny Nelson Salsa Band and the Leslie Drayton Orchestra.

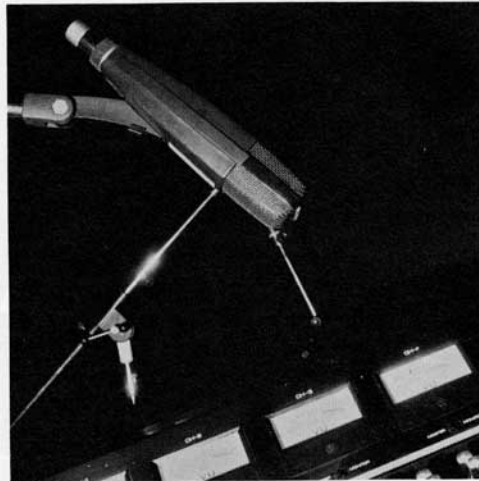
"Jazz Day" was celebrated July 29th and proved that jazz was still alive and well despite the growing popularity of the disco sound. The Day featured the

Tootie Heath Quintet, the Bobby Bryant Sextet, Spanky Wilson and the Esoteric Art Ensemble Sabulawadi.

August 5th was devoted to classical chamber music. Those in attendance were entertained by the Watts Symphony Orchestra, the Janice Gower String Quintet, and the Los Angeles Music Center's Woodwind Quintet.

The summer's grand finale August 12th was a unique "Hands and Feet Exhibition" by the R'Wanda Lewis Afro American Dance Company. This was a special event demonstrating the performance and works of dancers who are also artists. Music was provided by "Powershift Connection."

Music festivals are a very important part of the Center's year long program. This section gives you a sample of some of the festivals that have been held.



*Jazz Day  
June 24, 1978*



33.



- A *Hiroshima*  
B *Martin Yarbrough*  
C *Frank Morgan of "Frank Morgan Septet."*  
D *Performance by Bob Baker Marionettes.*



34. *Big Band Day*  
*July 22, 1978*

A



B



A *Roger Neumann featured in the "Roger Neumann Band."*

B *Horn section of "Leslie Drayton Orchestra."*

*Jazz Day  
July 29, 1978*



- A Performance by "Los Angeles  
Mime Guild."  
B Bob Bryant of "Bob Bryant Sextet."  
C Spanky Wilson  
D Don Myrick of "Free Spirit."

36. *Classical Music Day*  
*August 5, 1978*

A



B



C



- A *Watts Symphony.*  
B *Music Center Woodwind Quintet.*  
C *Piano being played by a member of  
the "Watts Symphony."*

*Hands and Feet  
Exhibition  
August 12, 1978*



37.



A R'Wanda Lewis Dancers.  
B Onages of "Powershift Connection."  
C R'Wanda Lewis Dancers' "Limbo Time."

38. *Music Festival  
Coordinators*

*" . . . Whereas, Earth, Wind, and Fire's participation in the concert series provided our young people with a glimpse of the world of music which cannot be observed via radio, television, discos, or concerts; . . . Whereas, Earth, Wind, and Fire's positive thinking for happiness, peace, and success contains an important message for all to hear and practice to the best of one's abilities and says, "Feel Good About Yourself, Relate to God and nature in all their forms, You get from the World what you put into it . . ."*

— Excerpt from City Council Resolution presented to Earth, Wind and Fire.

Don Myrick and Louis Satterfield comprise the horn section of the popular recording group, Earth, Wind and Fire.

They're also music instructors at the Still Center and almost single-handedly orchestrated the spectacular Summer Music Festival. Enlisting aid from other members of the group, they provided the Still audience with all types of entertainment.

When Myrick and Satterfield aren't busy with Earth, Wind and Fire, they're in the recording studios with Johnny Nash, the Jacksons, the Emotions, and others. They have recently returned from an international tour that included stops in Japan, Europe and Egypt.



Mayor Bradley and Councilman Cunningham presenting a resolution from City Council to members of "Earth, Wind and Fire." (Left to right): Councilman Cunningham, Johnny Graham, Don Myrick, Lou Satterfield, Verdin White, Mayor Bradley.

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