Harlem Globetrotters aim to please their many fans

Harlem Globetrotters World Tour stops at the Palace of Auhurn Hills, 1 p.m. Saturday, Jan. 30. Call (248) 645-6506 to charge tickets, or (248) 377-0100 for information for information. By Keely Wygonik Stary Writer Lwygonik@co.home

Half showmanship, half good

basketball, Hubert "Geese" Aus-bic knows all the Harlem Globe-tretter moves. He spent 24 years playing on the team, coming to the Palace of Auburn Hills this the Palace of Auburn. Hills this Saturday, before becoming a coach. He was recently promoted to a new position — Vice Presi-dent of Global Ambassadors. "Most of our shows center around kids," he said. "Over half

of the kids come with their parents and grandparents. Our fans are 3 years old up to 90."
An outstanding athlete, Ausbie joined the team in 1961 after joined the team in 1901 after competing against more than 500 players from around the country. He even turned down a pro baseball contract with the Chicago Cubs to pursue a cureer with the Harlem Globetrotters.

Ausbie relishes the role he chose. It's like home now, he said. It's something I love. I want to make kids happy. Entertaining goes hand-inhand with education. We tell young kids to stay in school, stay away from drugs and sleohol. We go to schools when we're on tour, and tell kids they can survive and have fun without drugs. We

are role models and try to be the best we can. We're using the tal-ent God has given us." Paul "Showtime" Gaffuey is

Paul "Showtime" Gaffucy is the current reigning Clown Prince of Basketball. He and his team will face the New York Nationals when the 1999 "Mem-ories, Always Different. Always Fun" World Tour visits the Palece

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"The Harlem Globetrotters have always been about million-dollar smiles," said Gaffrey. "You know there is nothing quito as thrilling and rewarding as the smile of a child who's enjoying a Harlem Globetrotter game. We've been making memories for more than seven decades. That's what makes the Globetrotters experience so special."

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There's variety. I ain't got no straight blues all the way through. I throw in a bit of some of the other things — jazz, blues. I really like jazz, but I can't leave the'blues. I'm the queen of the blues in Detroit, Michigan."

Adams was born Roborta Louise Coborne in the early 1920s in Indianapolis. Six months after Adams' birth, her alcaholic mether put her on a degret pelieving that someone clee could provide a better life for her baby.

It was an orphan. I never seen my father. He could be in here now and I wouldn't know. Somebody called my auntie in Boston and she picked me up and brought me to Detroit when I was 3 years old. I lived with her until I was 10 then I left her and I went to live with another cuntil." Adams explained.

"She had nine children. I got nothin' but the crumbs from the herend, the juice from the greena, no dessert. I went to a kehod with no stockings on. I had a hard life. I raised me myself. Sometimes I couldn't get a glass of water. Schoetimes I had to lay in doorways. This is why I'm singing the blues. I'm nothing but the blues. Adams first married when she was 17, but the relationship turned ugly after she gave birth to a child.

I was 17 and he was 29 or 30.

He winds up hurting me and I laid on my stomach in the hospital for about four months flat." Her 17th year echoed the life of Ella Fitzgerald, who grow up adancer in Hardem.ee. I was in a club dancing and the little girl that sang the blues had taken sick. The manager said, I don't know what to do about a singer tonight. I said let me sing. He said, Why don't you just keep or singing.

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Finally, telling him she know two songs, Adams persuaded him to give her a chance.

'Stay in your spot for the tap dancing and you can go and do them two tunes' he told her.

"I did them two tunes, and I stayed there five days. Ive been singing the blues ever since."

Other forays into music weren't so successful. Adams tried to become a chorus girl but was rejected because of her age. She even hid of a few times to get her foot in the door.

"I had this little costume on and I was singing, 'A tisket a tasket, I lost my yellow basket.' Ho that slange. She was too young.' I was determined to be in show business and hero I can."

Her talent led her to recording sessions with Chosa Records, which released 45 rpm singles of her music. She received no

money for her efforts.

"My manager (and drummer)
R.J. Spangler looked into it and
finally found MCA had my
records. Mr. Chess passed and
then his son passed. MCA's get
all the Chess Records. Eventually I'll be getting some of them
royalities, some of that money."
Adams has performed with
'the best. Her favorite aspect of
show business is the people that
she has been able to meet

—Dinah Washington, Sarah
Vaughan, Della Reess, B.B. King
and Duke Ellington.

"Boy, I can name them. I've
been around. I've been with the
Blues' her 'mirstele.

"I've got my own style. Nobody
can copy my style. I get showmanship. You got to have showmens of the show business. You can find singers a dime
a dozen. But you have to have
something to go with it. You got
to get out there and get to the
people, 'Adms said.

That she doos. Adams uses
Jahnny Bassett and the Blues
laurgents or the Blue Suit
Blues Blad as her backing musi-

Johnny Bassett and the Blues Suit Blues Band as her backing musicians, and is occasionally joined by her drummer/soc Rick Gould. (Her other son and daughter are

doctors.)
Wherever Adams goes, she brings the crowd to their feet.

"I play the Fox and Hounds. I went in there last year and the owner came up to me and said, 'You are the first lady to come in here and lift up these people.' See, I took off my shoes. I said, 'I'm genna get down with y'all.' When I was done I said, 'Where's my shoes?' The guy in the back said my shoes were out there,' Adams explained. "They were putting money in my shoe. Everywhere I go, they want me back. I get showman-nhip. See, you got to get through to the people. They come cut to see you and they awat to be a part of me." Duame Brady, the general

part of me."

Duane Brady, the general manager of the Fox and Hounds restaurant in Bloomfield Hills,

restaurant in Bloomfield Hills, agreed.

She's a diva. She really is. She's one of the old class acts. She's a very sweet lady.

Although Adams is content with life, the blues is still a part of her.

"You whole life ain't nethin but the blues. You just don't know it. All this snow right here that's blues to us. You couldn't get around, you can't get oct, you couldn't eat, that's the blues."

"I walked out one morning to go to the store and I got two flat trees. That's the blues. Every day from morning til the sun ges down, there's blues in your life. The blues will never die."

better peripheral vision; because they're gatherers they need to sean the landscape to see where the ripe fruit it is."

Women who talk and drive at the same time scare men. "We want to watch the road when we drive. We don't understand how women can turn to say something to someone. It's because they have better periphery vision. Women get in far fewer necidents than men, yet we're the ones staring at the road."

Men and women often don't see eye to eye, and that's the reason Becker saw a need to start "Defending the Caveman."

He was motivated partly by

"Defending the Caveman."
He was motivated partly by his wife, Erin. As they were planning their wedding, Erin showed him envelopes in lots of different shades and asked which one he liked best. Becker gave the wrong answer—"You go and pick it."

wrong answer — You go and pick it."

Erin was offonded and felt abandoned. Becker was confused. They still got married, and at home he began noticing that women's magazines had horrendous articles about men. Once he was even held captive at a party. "I was with a group of women, and they were dissing men in a big way like I want there," he said. "Then, someone said, 'Ho's a man, ask him.' I stood up for men, and they started laughing, and nodding."

It was the nodding part that got to him. He and Erin talked about it, and pretty seen Becker.

about it, and pretty soon Becker had a whole lot of material about the differences between men and women. "A lot of the anger start-

ed melting away, and she started liking me more and more," said Becker about his wife.

First he wanted to explain men to women. Then he started explaining women to men. 'I show how those differences affect our relationships, and cause misunderstandings," he said.

People really started laughing when Becker put himself into

when Becker put himself into the situation. "When I said, Til be honest, I hate to ask for direc-tions," the audience started roar-ing."

be honest, I hate to ask for directions, the audience started rearing."

Becker has been daing standup comedy since 1931. He makes
Frequent guest appedrances on
national radio and TV shows.

He wrote Defending the Caveman" over three years 19881991s a one-man show to make
people laugh.

"It's therapeutic in the sense
that laughter is the best
modicine," he said. The show,
which originally opened in San
Francisco, has been sold out in
Dallas, Washington, D.C.,
Philadelphia, Chicago and on
Breadway where it is the longest
running solo show.
"My goal," he said "is for people to stop trying to change each
other, and begin understanding
each other. The more we explore
our differences, the more we
come together. If we would spend
more time understanding each
other and less time trying to
change the other person, we
would spend less time fighting,
and more time laughing and
envoying each other's company."

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