Willie Hutch on "Soul Train"

Music session recalls 'Great Lake Experience'

By
D. ANTOINETTE HANDY

A recent session held at Carbondale, Ill. recalled the work of Len Bowden, the black musician who 30-odd years ago organized black musicians in the segregated Navy during a time when black participation was highly restricted in all phases of American life.

Carbondale is near Great Lakes, Ill., which during the 40's served as headquarters of the Ninth Naval District, the largest in the U.S. Camps Moffett, Lawrence and Smalls, of the numerous Great Lakes Camps, were designated for blacks. All Navy recruits were trained at one of the three.

One Navy member in the early 40's was the St. Louis arranger, conductor, and composer Len Bowden, who was a warrant officer. Self-appointed "Chief of the Morale Division" for blacks, Bowden assembled the original 17-piece Great Lakes Naval Training Station Band and served as the leader for approximately 135 black musicians stationed at the Naval Center between the years of 1942 and '45. An illustrious assemblage it was.

Acceptance into the band was by audition or professional referral. "Ship's Company" was the appropriate 45 piece-band that remained at Great Lakes, servicing Camps Moffett, Lawrence and Smalls, and training others "for further transfer."

During the weekend of May 25, 1973, about 20 of the 1942-45 assemblage gathered for some social and musical reminiscing at the Southern Illinois University School of Music at Carbondale. The convener was Samuel Floyd, SIU associate professor of music. Though not a Great Lakes participant, Floyd's interest followed a chance meeting with Bowden, and a subsequent meeting with Great Lakes participant Malvin Moore, presently SIU professor in education administration. Acting chief for what was called "The Great Lakes Experience" was the original ('42) convener Len Bowden. Said the Southern Illinoisan, "They came to talk, picnic, and reminisce. But mostly they came to play jazz together again."

Thirty years later, the reuniting musical aggregation included the following, as only a few living and available for the historical event at Carbondale: Jasper "Jap" Allen, bassist, featured in the book "The Pictorial History of Jazz;" Brenton Banks, violinist, formerly on the faculty of Tennessee State University, now solely a "top of the business" free-lancer in Nashville; Dudley Brooks, staff arranger, MGM; Al Gray, trombonist, member of Count Basie's Band and "Booty" Wood, trombonist with Duke Ellington; Louis Barnett, tenor saxophonist and Major Holly, bassist, "top of the business" freelancers in Detroit and NYC.

Also included were "Billy" Horner, trumpeter, the only black with Stokowski's Youth Orchestra, presently a member of the Wayne State University faculty and a regular substitute with the Detroit Symphony; Charles Burrell, bassist, formerly Los Angeles Philharmonic, presently with the Denver Symphony; Donald White, cellist, Cleveland Symphony; and Thomas C. Bridge, violinist, Richmond Symphony; Richard Jones, violinist, presently touring with Tom Jones; and Jimmie Nottingham, trumpeter and staff musician with CBS.

Music Chairmen, Russell Boone (Mississippi Valley College) and Howard Brockington (Delaware State College) Huel Perkins, presently dean of the school of humanities (Southern University). Trombonist William Sims is now president of Langston University.

"The most illustrious members of the 1942-45 Great Lakes Experience were Luther Henderson and Clark Terry. Following Great Lakes, Henderson served as musical director of such TV spectaculars as "High Button Shoes."

Also included were the following black college administrators: Department "Bachelor." "The Helen Morgan Story" and the weekly NBC Polly Bergen Show, all in the late 50's. He continues to be one of the "top of the business" musical directors on both the East and West Coast.

Clark Terry, former lead trumpet with the Tonight Show, is presently free-lancing as a performer, lecturer, and clinician. He is a highly sought after college Artists Series feature and a top biller for the country's various Jazz Festivals. Terry was the principal coordinator for the Great Lakes Experience's playing sessions.

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Book Review

'Revolutionary Suicide'

By
FREDERICK I. DOUGLASS

Martin Luther King Jr. once said that "if a man hasn't found something he will die for, he isn't fit to live." Huey P. Newton takes the same attitude toward life, death and revolution.

Basing his philosophy on Emile Durkeheim's classic study, "Suicide," Newton differentiates between two types of self-annihilation, revolutionary and reactionary. Revolutionary suicide demands that one aggressively defend one's rights, beliefs and dignity regardless of the consequences. Reactionary suicide is the response of a man who has allowed himself to be degraded and dehumanized and takes his own life in despair and helplessness.

• • •

Revolutionary suicide is Newton's "way of liberation." "It is better to oppose the force that would drive me to self-murder than to endure them," he says. "Although I risk the likelihood of death there is at least the possibility, if not the probability, of changing intolerable conditions . . . But before we die, how shall we live? I say with hope and dignity; and if premature death is the result that death has a meaning reactionary suicide can never have. It is the price of self-respect."

"Revolutionary Suicide" is the autobiography of this daring and dazzling leader, who helped form the Black Panther party and helped articulate its ideology. With Eldridge Cleaver, Bobby Seale and others Newton developed a network of communication and self-defense for residents of the Oakland, Calif., black ghetto. Armed with shotguns and clad in black leather jackets, berets and gloves, their very appearance outraged conservative blacks and whites while inspiring others to seize control of their destiny.

• • •

Serving as a leader and spokesman of a movement that inflamed the passions of virtually every American, exacted a heavy toll. Barely literate when he graduated from high school, he taught himself to read. His constant companion has been a dogeared law book which he has read to police during his numerous arrests. Convicted of the voluntary manslaughter of an Oakland policeman in 1968 he credits his experience in prisons with forcing him to learn to control his body and mind.

"Revolutionary suicide" articulates the frustrations of a Twentieth Century revolutionary. It is a book that must be read by those who would understand the Sixties.

"Revolutionary Suicide," by Huey P. Newton. 333 Pages. Harcourt Brace Jovanovich. $8.95, 1973.

Enoch Pratt SUMMER HOURS

Monday and Wednesday, 12 noon-5:30 p.m.
Tuesday and Thursday, 12 noon-8 p.m.
Friday, 10 a.m.-5 p.m.
Brooklyn. Edmondson Avenue, Forest Park, Light Street and Patterson Park:
Monday and Wednesday, 12 noon-8 p.m.
Tuesday and Thursday, 10 a.m.-5:30 p.m.
Friday, 1 p.m.-5 p.m.
"The Hampden center will close for renovations on July 2.
Remodeling should be completed by early September.
Broadway, Clifton, Gorsuch Avenue, Hollins-Payson, Kirk Avenue and St. Paul Street:
Monday and Wednesday, 12 noon-8 p.m.
Tuesday and Thursday, 12 noon-5:30 p.m.
Friday, 10 a.m.-5 p.m.
Pennsylvania Avenue:
Monday, Tuesday, Wednesday, 12 noon-8 p.m.
Thursday, 12 noon-5:30 p.m.
Friday, 10 a.m.-5 p.m.
Northwood and Reisterstown Road:
Monday, Wednesday and Thursday, 12 noon-9 p.m.
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Friday, 10 a.m.-5 p.m.
Hamilton:
Monday, Tuesday and Wednesday, 12 noon-9 p.m.
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Friday, 10 a.m.-5 p.m.
Herring Run:
Monday, Tuesday and Thursday, 12 noon-9 p.m.
Wednesday, 10 a.m.-5:30 p.m.
Friday, 10 a.m.-5 p.m.
Roland Park:
Monday and Wednesday, 1 p.m.-9 p.m.
Tuesday and Thursday, 10 a.m.-5:30 p.m.
Friday, 10 a.m.-5 p.m.
Waverly:
Monday, Tuesday and Thursday, 12 noon-9 p.m.
Wednesday, 10 a.m.-5:30 p.m.
Friday and Saturday, 10 a.m.-5 p.m.
Pratt's Bookmobile I will be off the road July 9-July 27. Bookmobile II will be off the road August 13-September 3. Both bookmobiles will be in service from July 30-August 10.

Coming Events
(Week of June 24-June 30)
Monday, June 25

"J.T." film at the Pratt Library's Dundalk Avenue Branch, 1:30 p.m.

"The Olympics," "Permutations," "Sky Capers" and "Turned On!," films at the Pratt Library's Edmondson Avenue Branch, 7:00 p.m.

Tuesday, June 26

"Peewee Had a Little Ape," "Ti-Jean Goes Lumbering" and "The Town Musicians," films at the Central Pratt Library, Wheeler Auditorium, 2:00 p.m.

"The Legend of Sleepy Hollow," film at the Pratt Library's Gorsuch Avenue Library Center, 2:00 p.m.

"The Caterpillar and the Wild Animals," "Evan's Corner," "Many Moons" and "The Marvellous March of Jean Francois," films at the Pratt Library's Hollins-Payson Branch, 2:00 p.m.

Wednesday, June 27

"Blood and Sand" and "The General," films at the Central Pratt Library, Wheeler Auditorium, 2:00 p.m.

"The Cat in the Hat" and "The Red Balloon," films at the Pratt Library's Kirk Avenue Library Center, 2:30 p.m.

"Karate," film at the Pratt Library's Forest Park Branch, 6:00 p.m.

Thursday, June 28

"Next Stop, Maryland" and "Watermen of the Chesapeake," films at the Pratt Library's Broadway Branch, 1:00 p.m.

"Elsa the Lioness" and "Evan's Corner," films at the Pratt Library's Walbrook Branch, 3:30 p.m.

"Malcolm X: Struggle For Freedom" and "The Weapons of Gordon Parks," films at the Pratt Library's Walbrook Branch, 6:30 p.m.

ESSEX

Group discount tickets for a recently announced summer theatre at Essex Community College are being made available to local civic, service, and community organizations through "Cockpit in Court" at the college. The tickets provide the organizations with an opportunity to organize a fund-raising project with little effort.

The "Cockpit in Court" summer theatre in residence at Essex Community College has scheduled three productions for its initial season. The performances will use professional actors and actresses who will utilize the newly-constructed College Center Theatre.

Productions scheduled include "Celebration," a new musical by the creator of "The Fantasticks;" "Motley," a review of original songs by Joyce Stoner; and "The Importance of Being Ernest," Oscar Wilde's timeless farce. Presentations will begin June 22 and run through July 29, with four presentations scheduled

ART MUSEUM

THROUGH JUNE 24

Contemporary American Masters — Selections of 20th-century art from the museum's collections augmented by examples from the Weisman and other private collections and including works by Clyfford Still, Larry Poons, Kenneth Noland, David Smith and Frank Stella.

THROUGH SUMMER

Barnett Newman — 18 Cantos — Newman's first major undertaking in lithography. This portfolio is a portion of the Weisman Collection now on loan to The Baltimore Museum of Art.

THROUGH SUMMER

Robert Rauschenberg: Dante's "Inferno" — An exhibition of 34 facsimiles of Robert Rauschenberg's drawings executed from 1959 to 1960 after having read Dante's "Inferno." These facsimiles are from the Weisman Collection, now on loan to the Baltimore Museum.

THROUGH SUMMER

A Tribute to Picasso: Watercolors, Prints and Drawings, 1904-1909 — A selection of early works by Picasso, loaned from the Cone Collection, which is rich in works on paper of this period.

WALTERS

Barbara Banks, assistant in the education department of the Walters Art Gallery, will conduct a lecture tour of the gallery's current exhibition, "Indian Art," at noon Wednesday (June 19).

1938 poem describes America in travail

Poet Jessie Lundy of 2409 block Brookfield Ave., penned the following poem in 1938 — 35 years ago. The message, however, is as modern as the lesson Americans are learning from the recent confrontation at Wounded Knee between U.S. Marshalls and members of the American Indian Movement.

Here is "The Neo-Ethnic American People" in its entirety.

THE NEO-ETHNIC AMERICAN PEOPLE

America in travail gave
birth to a people.
A stalwart, a new, a versatile people.
She conceived it in a spasm of joy
Weim from Africa's shores
she slaves did employ.
Into its veins she poured
the blood of the races
And endowed its head with
all of their graces.
She nourished this people
with love and hate
And rocked it in a cradle
marked "unknown fate."
She left it with her States
to enslave and to keep.
Some filled it with hope,
some caused it to weep.
Some lashed its body with
rod and thorn,
Some maimed its soul with
prejudice's scorn.
Some tore at its heart with
desires to kill.
Some blessed this people
for its courage and will.
This people in great pain
cried against its plight
To its young mother country,
which after a fight
Released it from the enslavers' hold
Only to eject it from the nation's fold.
For a moment she watched
it without thought or care,
But she learned that this
race would not despair.
Today this American in its
homeland abides
With its discontent still
surging on many sides
Within this nation that gave
it birth
A nation proclaimed, 'the
greatest on earth.'
The witching hour for this
people is past,
Yet shadows of bigotry,
dire and vast,
Still darkens its path. While
liberty hovers near and
far
Harassments dim the light
of that beckoning star.
Working and fighting, and
ever growing strong
This people keeps pace in
America's throng.
It climbs the steps of honor
and fame.
On its country's shield it
engraves its name.
An inevitable truth: This
new American's 'unknown fate'
Is bound up with that of its
native state.
America in travail gave
birth to this people.
A stalwart, a new, a versatile people.
Into its veins she poured
the blood of the races
And endowed its head with
all of their graces.

Music

NEW YORK

New York City

Thru June 23 — Metropolitan Opera June Festival. Lincoln Center.

Thru June 24 — Neighborhood Concerts. New York Philharmonic. Various sites around city.

June 20-Sept. 7 — Central Park Music Festival. Wolman Skating Rink.

June 20-Aug. 12 — Guggenheim Memorial Concerts. Goldman Band in Parks.

June 26-July 7 — Metropolitan Opera. Concert-operas in parks.

June 29-July 8 — Newport Jazz Festival. Various sites around city.

Saratoga Springs

Thru Aug. 21 — Summer Music at Southampton College.

Kaionah

June 23-Aug. 26 — Caramoor Festival.

Tarrytown

June 28-Aug. 11 — Symphony concerts at Lyndhurst.

Chautauqua

June 28-Aug. 26 — Chautauqua Institute.

Asirondacks

June 30-Aug. 28 — Adirondack-Champlain Festival.

NEW JERSEY

Morristown

Thru Aug. 15 — Masterwork Chorus events.

Telegraph Hill Park

Thru Sept. 23 — Garden State Arts Center. Symphony concerts, ballet, pop concerts.

Princeton

June 24-28 — Harpsichord Festival at Westminster Choir College.

Columbia

June 30-Sept. 1 — Watergap Chamber Concerts. Delaware Watergap-National Recreation Area.

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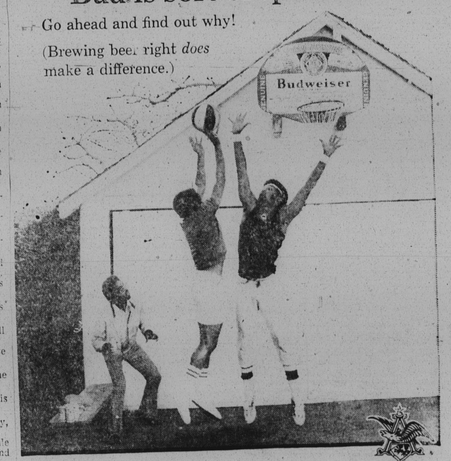

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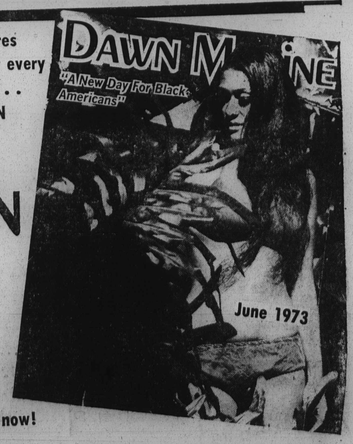

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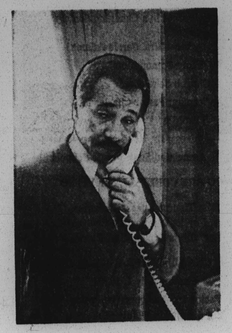
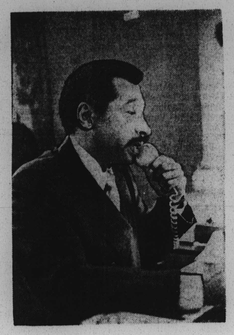
Congressman Mitchell (right) hammers home point on presidential impeachment with Rep. Thomas M. Rees (D-Calif.). "We must educate House members on impeachment proceedings . . . ."

In the wake of Watergate, Cong. Mitchell predicts, "The political careers of black elected officials will come under attack . . ."

No Blacks In Watergate, But...



"Emerging fascism, that's the the real danger of Watergate . . ."



When all the finger-pointing and blood-letting by those naughty young men in 3-button gray suits has ended and national attention must seek new scapegoats, Congressman Parren J. Mitchell (D-7-Md.) fears, it is black elected officials who will feel most of the political sting of a Watergate 'blacklash.'

As if disclaiming as impostors, so called, larger than life bad guys' appearing daily in wide screen on 'Live at the Watergate,' Mr. Mitchell makes the sternly apprehensive prediction "that in the long run it will be the integrity of black officials that will be questioned."

WHO WILL BE SCAPEGOAT

Several weeks ago Cong. Mitchell was quoted as saying, "It is generally true that national scandals require a scapegoat, a person or a group, in no way related to the scandal, to bear the brunt of frustration of the majority group when it discovers curruption and scandal in high places of government."

Such speculation grows out of consideration for what Mr. Mitchell describes as a state of "emerging fascism existing with the federal administration." "That desire for absolute power in the administration is obviously anti-poor, anti-black in posture," he said.

In noticeably non-specific terms, he suggests, "The political careers of black citizens will be brought under attack using any kind of method." One need only recall the startling revelations of the past session of the Maryland General Assembly for substantiation of Mr. Mitchell's sweeping accusation.

TWO QUESTIONS

Viewing spiraling exposes of corruption within government (both on local and national levels) as but a prelude to a larger, final drama, Mr. Mitchell asks two questions of the Nixon administration:

Is "white America" naively to be made to believe that vast portions of the political process are, as recent administration denials would seem to indicate, without corruption?

And second accepting that some wrong-doing may exist, is not the kind of corruption being exposed "ont unusual but part for the course"

The answers to both questions, Mr. Mitchell contends, may ultimately be found as underlying motives in a course of government action perhaps already set in motion.

WHITE POLITICS

Repeating an earlier admonition, Rep. Mitchell again suggests that one administration solution would be "to find another group, another category of politicians who have done things so terrible, so immoral that what happens in 'white politics seems in consequential by comparison."

Aware of how quickly the "American mind forgets," he forsees the relentless fury of the government being turned on black elected officials "a year or two after Watergate . . . in the waning days of the Nixon administration when there is little or no accountability."

Congressman Mitchell insisted "A president who has been so repressive and oppressive in his treatment of minorities is not going to change his pattern when confronted with a crisis. His natural reaction would be to fight even more, thereby, becoming even more repressive."

NO NIXON IMPEACHMENT

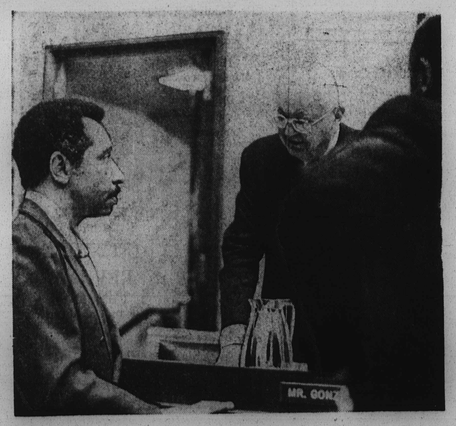
In light of prevailing thinking on Capitol Hill where many feel at a time of crisis the institution must be preserved, Congressman Mitchell dejectedly admits that "unless some miracle takes place, the President will not be impeached . . . not even censured."

Regarding those already ensnared in the tentacles of the Watergate monster, he said, "The courts will likely take the position that here are men in high public trust, larger than life public figures who have been exposed and shamed. That in itself is punishment enough. (Thereby) offsetting the need for criminal sentencing."

Rep. Mitchell sees black citizens ultimately "hurt in yet another sense."

Noting an already strong feeling of "lack of credibility in the system of government, especially among younger blacks," he fears that the effects of Watergate can only heighten that feeling.

He cautions those blacks who may have adopted an attitude if it's alright for them then it's alright for us that "with this administration, any recourse to full scale protest against the government would unleash the fury of the military and para police apparatus."



Congressman Mitchell confers with Wright Patman (D-Tex.), chairman of the influential House Banking and Currency Committee (center) and Edward I Koch (D-NY) on developments in the spiraling Watergate affair.

Photos and story by Fletcher Roberts