SW-K-40 Stormtroopers discover See Threepio and Artoo-Detoo in a compartment on the Death Star in "Star Wars" a space fantasy based on old Flash Gordon serials.

Linda Blair undergoes hypnosis in "Exorcist II: The Heretic" and inferior sequel to "The Exorcist". Script includes Richard Burton in some goofy plot involving the Coptic Church of Ethiopia and James Earl Jones in a confusing sequence about locusts.

The attempt to capture the bridge at Arnheim in Holland in World War II is a complete failure and leads to destruction of dozens of armored vehicles in Joseph E. Levine's "A Bridge Too Far."

Liza Minnelli is back in the kind of film she belongs in "New York, New York" looking so much like her mother, Judy Garland, it's eerie.

Robby Benson plays the pee wee trying to make his college basketball team and defies his coach G. D. Spradlin, in sleeper movie "One on One". Majority of basketball players in this film are black and assistant coaches at Colorado U. They are unnamed in the credits.

Why are major movie makers ignoring blacks?

By Ida Peters

Starting this week, $130-million dollars worth of movie films will open in theatres around the country.

Obviously, these movie gambles constitute a critical situation and the box office results will determine the pace of production in the next six to 12 months...as well as the survival of many exhibitors according to a headline story in the movie trade paper, Variety.

Why then are the movie distributors ignoring black moviegoers? Take a look at the ads on this page and bear with me a little longer.

Does the lack of advertising in the black press indicate that the major distributors don't want black patronage?

Doesn't the fact that almost all of this $130 million film package is being placed in movie houses such as Yorkridge, Northpoint, Carrolltowne, Pikes, Patterson, Jumpers Cinema, Columbia City...tell you something?

Not only are they placing the product out in suburban white wasp neighborhoods but they are loading downtown theatres with porn and kung-fu which is an insult.

"The Deep" which is advertised in this newspaper cost Columbia Pictures $9.2 million to make. Columbia reports they are spending $4 million to promote it.

Other big films now playing in the Baltimore area include:

United Artists "A Bridge Too Far", $24 million cost; Warner Brothers "Exorcist II: The Heretic", $11 million; "Sorcerer" (U-Paramount), $10.8 million; Twenty Century Fox, "Star Wars" $10 million; "The Other Side of Midnight", $9 million; "Rollercoaster" (U-I) $9 million; "New York, New York", United Artists, $8.5 million.

This columnist has to believe that the AFRO's opinions are valued by the major film distributors. Otherwise, why would all these companies spend so much money sending us daily news releases making requests for interviews and inviting us to exclusive previews.

If it's important to advertise in the white press, it's important to advertise in the black press if you want results in the market served by the AFRO.

I have to put the blame on the ignorance of the local promotion people reporting the majors. They either don't know the demographics of this market comprised of 50 per cent blacks or they want to continue the old pattern of segregation. All you blacks stay downtown and wait for the goodies to come to your neighborhood theatres.

How else can you explain billions spent for promotion of a movie and none spent in the black press.

And to you readers who call regularly to complain to this columist about lack of information as to where they can go to see their favorite picture such as "Star Wars"...theatre, starting times and location. Don't call me complain to J. F. Theatres, Swaber Theatres, Rappaport Theatres. They're in your phone book.

Or, if you write me, I'll pass your letter along to the right people in New York and California.

More..

In **town today**, Baltimore's own **Eubie Blake** author of songs in "Bubbling Brown Sugar". He's coming direct from an engagement at NBC's Rainbow Room.

Arena Players' Dinner — When the Arena Players held their closing dinner last week (see complete report in Society) Avon Long's wife Gretchen was a special guest. After "Bubbling Brown Sugar" at the Mechanic closed, Avon "strolled on up to join the gala.

The crowd was struck with Louis Gossett Jr. His pictures do not do him justice. He's really tall and handsome.

Marie Henderson represented Mayor Schaefer and presented proclamations to each of the honorees. ...Gossett, Trazana Beverly and Robert Embry.

A statuette was presented to Mrs Ethel Day as the first recipient of the Sheldon D. Hoskins Humanitarian Award.

Mrs. Ethel Day was a member of the Negro Little Theatre founded by Sheldon Hoskins, a noted Baltimore dancer and dance theater; in the early 1930's.

The Negro Little Theatre met in the undercroft of St. James' Church on Safayette Square. Early members of this group, a forerunner of the Arena Players, were Sam Wilson Jr., Frances Tarter Eubanks, Julia Calloway, Cliff Sherrard, Marie Ellen Jones.

Also, Verinice Downs Matthews, Catherine Adams Vacoustess Payne, Mary Well Griffin, Samuel Phillips, Harvey Denamark and Leroy Bennett.

The biggest happening Independence Weekend from July 1-4 is **The Commodores, Johnnie Taylor at** the Take It Easy Ranch, an hour south of D.C. on Route 249 at Callaway, Md.

Also on the bill are Kool and th Gang, Tyrone Davis, The Sylvers, The Emotions, Gill Scott Heron, Brothers Johnson, Slave, Bohannon, Jimmy Castor, Michael Henderson and Walter Jackson Wow!.

Bob Crosby, Herman's Hermits and Patrice Munsel join the list of headliners scheduled to appear on One Stage Downtown, the city's free concert series which sounds off 8 p.m. on Wednesday, July 6.

Coming up next week. Beauteous **Pam Grier**, star of 'Greased Lightning' will be in town for press interviews. Also, **The Temptations** will be calling getting ready for their might visit to Shady Grove Music Fair, July 12.

Irving Charles is holding his "Roots" cocktail sip at Gatsbys with Olu Funmilayo Charley's Angels, Lynde Jordan, Natural Gass on July 3.

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PAM GRIER
Foxy Brown
NEW

'Guitar' Watson ... and all that jazz

... a real mother

By Vashti McKenzie

Meet on this particular warm summer day, Johnny Guitar Watson. He has a Big Apple hat over his AFRO, a diamond-inlaid, guitar-shaped ring on his right pinky and a watch with diamond studded numbers on his wrist.

His album, "A Real Mother For Ya," released on March 25, 1977, has been certified gold all within the first ten weeks of the album's release...and signifies that after all these years ... Johnny Guitar Watson has arrived.

This week-end, you can catch Watson in all his glory at the Palace Theatre in D.C.

He said in a recent interview:

"I like cars, I like nice things. I approach the business in a sophisticated manner. People expect if you're a star, you should look like one. I don't want to let them down. They deserve flash and flair...you don't play baseball with a tennis racket."

Johnny Watson was born in Houston, Texas in 1935.

Until he was 12, piano featured more prominently than guitar in his musical repertoire. It was only when his grandfather died and his grandmother gave him his old guitar that Johnny discovered a new medium for transmitting his love of the blues.

Clarence "Gatemouth" Brown, Lowell Fulson and T-Bone Walker were major influences in Johnny's growth.

Johnny's first big blues hit, entitled 'Lonely, Lonely Nights" came out on RPM Records. That followed the mild success of singles like "Highway 60" and "Motorhead Baby", but Lonely Night" had an impact which far surpassed any of Johnny's previous recordings.

He became on overnight R / B sensation, teamed with the legendary Guitar Slim. The two musicians played all round the South, mainly in large auditoriums and ballrooms, almost invariably to packed and appreciative houses.

During this period, the innovative instrumental, "Space Guitar" was cut. "I was doing extreme reverb, playing the feedback, things that Jimi Hendrix used to do later on." If you don't believe him, check it out. It's for real. The year was 1951.

Johnny then hooked up with Larry ("Bony Moronie", "Short Fat Fanny") Williams and hit the studios once more, this time for Columbia Records. A jazz trio album, "The Blues Soul of Johnny Guitar Watson" emerged. Johnny and Larry continued their association for some time.

Together with his manager, Johnny's album "Listen" was signed to Fantasy. The second Fantasy album "I Don't Want To Be A Lone Stranger," contained a hit single, "I Don't Want To Be A Lone Ranger."

Johnny Guitar Watson is signed worldwide to DJM Records and since his signing in early '76, his career has skyrocketed.

The release of his first DJM album "Ain't That A Bitch" made it to No. 4 on the Soul album charts and into the 50's on the Pop album charts.

Catch him at the Palace in D.C. this weekend.

* * *

The Edwin Booth Theater's summer workshop program will begin on July 5 under the direction of Beth Vaughan. The creative dramatics classes, designed for youngsters ages 7-14, will run for eight one hour and fifteen minute sessions.

By BOB MATTHEWS

The Newport Jazz Festival is underway in New York City—it runs through July 4. Jazz lovers are, of course, estatic over the lineup.

No matter what your taste for jazz—there is a portion of the Newport Festival dedicated to it.

In prior years, there were jam sessions, starting at midnight held at the huge Radio City Music Hall.

This year, the midnight concerts are being held at Carnegie Hall, and unfortunately, there is a 3 a.m. curfew.

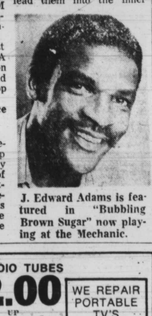
Was on hand last week for the midnight concert featurng Betty Carter and her trio; the Jones brothers, Hank, Elvin and Thad; the Thad Hines-Mel Lewis big band, and trumpeter Dizzy Gillespie.

Impressive lineup? You better know it.

Promptly at the stroke of midnight, the trio walked on stage — the lights dimmed — and John Hicks started vamping on piano.

After about 16 bars or so, on-stage swirled Betty Carter in ont of those skin-tight dresses she wear o n and in about 60 seconds well this one satiny whita, flat, she had the audience eating out of her hand.

It waw as though the audiece was just sitting there waiting for a messiah to lead them into the inner maelstrom of jazz and show them what it is all about.



J. Edward Adams is featured in "Bubbling Brown Sugar" now playing at the Mechanic.

Over the years, Betty has been known to run roughshod over a melody if it got in the way of her projection of a feeling—and run she did.

She took some of the tones she had recorded in the 50s, and brought them up to date.

Not only was her musicianship superb, her stage presence was ssimply magnificent.

At one point she started hopping, scatting and wailing. As you watched and listened, her arms seemed to be caressing a tenor sax, the gradually, her body—her entire being became that tenor sax, then sounds poured forth in swooping carcades electifying the beholder 2nd stuperfying the listener.

It was almost hynotic watching her control the audience —which was with her all the way. At one point she remarked, "took me 20 years to get here. .. but I'm here."

Man's Theory with Monopoly at the Palace, Friday and Saturday.

And so she was.

Every Newport Festival has one highpoint that everyone talks about.

Last years, it was the Herbie Hancock set — this year, it will have to be the Betty Carter stint.

Following Betty was the reunion of the Jones brothers. Hank, Elvin and Thad. Sam Jones was not there, place was taken by Rufus Reed on bass.

The set really never seemed to get off the ground. The ingredients were all there, it was adquate, but somehow not particularly inspired.

The Thad Jones-Mel Lewis big band was at its romping, stomping best. The group is beginning to sound stylized ...has an identity of it own.

Think the band's method of giving soloist and impetus via brass ensemble passage keeps the drive going and provides just a speak of inspiration.

Dizzy Gillespie joined the band for the last set of he morning, and as proficient as La LDiz is — again it just didn't all come togethes.

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