Adult Learing Center uses computers instead of teachers

LEARNING BASICS — Students at the Adult Learning Center refine their math and reading skills by using a computer.

Michael Cannon had just finished entering his secret code to start up his PLATO computer. For the next 20 minutes he decided he would answer questions from the language skills part of the terminal.

"Which of the words follow the correct grammatical form?" the terminal asked. Cannon rubbed his thumb on the screen to indicate which answer he preferred. "Terrific," the screen flashed and Cannon was on to his next question.

At age 29, Cannon, who is employed by the city government said he reached the eleventh grade and then dropped out of high school. He is now on the road to obtaining his General Education Development (G.E.D.) test certificate.

"If this had been available to me while I was in school, it would have been some help," Cannon said. "It is something new for students to get into. This is my teacher."

Cannon is a participant in the Adult Learning Center, a joint venture of Commercial Credit Company and the Mayor's Office of Manpower Resources. It is located on the fourth floor of the YMCA building at 24 W. Franklin St.

Cannon said he spends three days a week in the morning for two hours at the Center which contains three classrooms, a lounge, and 10 computer terminals.

Roughly 60 percent of the PLATO learning process is computer - based, the balance is audio - visual lessons and workbooks.

PLATO stands for Programmed Logic for Automatic Teaching Operations, developed during the 1960s by researchers at the University o. Illinois and Control Data.

Control Data, the parent company of Commercial Credit, provided the computer terminals cost - free to the Center. In return they are getting free publicity from countless news articles (such as this).

The computer dinosaur also faces the possibility of selling a multitude of terminals in other school systems, libraries, etc.

The initial 30 students, who entered the program on February 1, are being paid minimum wage salaries while they train and study.

The Mayor's Office of Manpower Resources has contracted with Baltimore's Hamilton Busines School to implement a clerical - training program, which operates in conjunction with the PLATO basic - skills curriculum.

One of the first and most famous PLATO programs began during 1976 at Baltimore's Walbrook High School. Students became so interested a group of them began sneaking into the school at night to use the computer terminals.

Close to $450,000 has been committed to the Learning Center by Commercial Credit. This figure includes the two - year lease on the computer terminals, transmission costs for linkage with the main computer in Minneapolis, and the payment of technicians, who introduce the computer system to students and are responsible for the hardware's maintenance.

The Center is also supported by close to $200,000 provided by the Comprehensive Employment and Training Act (CETA).

These funds cover wages paid to the students, administrative costs and the costs of the clerical skill training contract with Hamilton Business School.

Still the PLATO system seems to be an impersonal way of teaching. And no matter how spruced up the answers the computer gives (i.e. terrific) it still does not beat instruction by a human being who has feelings. — FRED HINES

U of Md. professor says 'why not ?'

Sex after 60?

Is there sex after 60? An assistant professor of psychiatry at the University of Maryland says yes.

Dr. Sharon Satterfield, of the University of Maryland, showed Maryland social workers a film of an elderly couple having sexual intercourse to impress upon them that the elderly enjoy sex as much as anyone.

"Our country is in the top third of the world's most sexually repressive cultures," Ms. Satterfield said. "Our country is also extremely youth - oriented and we tend not think about the sexual needs of older persons."

"In actuality, makes and females are capable of sexual potency until they die," she said.

Citing a recent survey of a group of Americans, aged 17 to 23, who believed that sex is not important to older persons or that older people are incapable of performing sexually, Ms. Satterfield said most people have the mistaken impression that one loses interest in sex in later life.

On Wednesday, she showed the film, "A Ripple in Time," to medical personnel and social workers at Levindale geriatric center. The coupie, a 63 - year - old man and woman of comparable age, engaged in oral sex and sexual intercourse from various positions during the 40 - minute movie.

Dr. Noel List, administrator at Levendale, said the problem is the "destruction of sexuality by institutionalization."

"The state legislature passes a patient's bill of rights, which allows cohabitation of married couples in institutions," List said.

"But this legislation forgot the List said. "But this legislation forgot the other 99 per cent of the residents of institutions who are not married.

'Should unmarried persons be allowed to cohabit? he asked. "Should there be sex rooms in institutions?"

List said on occasion one of his employees reports that an elderly person is masturbating, and asks List what to do about it.

"I tell the person not to do anything," he said. "Masturbation is a normal practice. I explain that it's just as normal for a 90 - year - old as it is for a teenager."

But List said he is considered "somewhat perverted" because of his views.

He also said there are no easy solutions to the problem.

"How do you explain to the family that their 70-year - old father or grandfather wants sexual intercourse and this is perfectly normal?" he asked.

City officials seek more money

Baltimore Health and School officials are seeking additional funds and work crews to insure that health standards are maintained in city schools and food establishments.

Superintendent John L. Crews said last Thursday he has authorized rodent control workers and kitchen staffs to work overtime to eliminate state health code violations at nine school cafeterias, which received unfavorable reports from the State Bureau of Food and Drug Control.

He said the violations should be eliminated by next week.

The bureau inspected randomly chosen schools earlier this week and reported that nine out of 10 failed to meet minimum health standards.

According to the report "severe mouse and - or roach infestations were noted in all cafeterias surveyed."

The inspection also found that dishwashers were not functioning properly in nearly all the schools and dishes were not sanitized in the final rinse as required.

Despite the violations, Ronald Nelson, chief of the state food bureau, said the schools' cafeterias remained open because the reviews were not "enforcement inspections."

Crew said school officials will begin reviewing sanitation conditions at all public schools.

In another report issued by the bureau this week, city inspectors were criticized for not maintaining health standards at restaurants, bars and food stores.

John Dehoff, of the City Health Commission, said he will seek additional budget money to pay for more sanitary experts.

Dehoff said manpower shortages caused by fiscal restraints of the city budget had reduced the department's ability to regularly inspect food establishments.

Dehoff said, "I am not content with the situation."

He said the city food control bureau's 13 inspectors are responsible for 6,000 establishments, or 461 per inspector, compared to the recommended ration of one inspector per 300 establishments.

HEW gives agency OK to plan for area

The U.S. Department of Health, Education and Welfare gave the Central Maryland Health Systems Agency Inc. full responsibility to determine long range health plans for the Baltimore city metropolitan area.

The "full designation" title granted to the agency by HEW allows the group to assume increased decision making responsibility in health affairs affecting Baltimore City and the five surrounding counties.

Under the new designation, the agency can recommend to federal health officials approval or disapproval of federal health grant proposals and to locally administer health service development funds.

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SHOW TIME

Theatre, the Arts, Movies, Music

Ella at Lyric Sunday

Still the 'First lady of song'

The "First Lady of Song" is Ella Fitzgerald. And . . . she will be singing in cert Sunday, April 30 at the Lyric Theatre accompanied by the Tommy Flanagan Trio with special guests, The Billy Taylor Trio.

The concert is sponsored by Young Audiences Inc. to aid i its Concerts In the Schools Program."

Ella Fitzgerald has been a singer of dazzling versatility and artistry for almost 44 years. In the fickle world of popular music, she has been a measuring stick for consistency in taste and unhurried change.

She first gained popular attention in the late 1930's in the Swing Era when she was dicovered and adopted by Baltimore's Chick Webb and rose to fame singing "A Tisket, A Tasket."

Chick Webb was the legendary drummer and bandleader who rose from a newsboy in East Baltimore to King of the Drummers. At his funeral in Baltimore in 1939 from Waters AME Church it took 40 policeman to handle the crowd of 10,000.

She took over Webb's band for awhile after his death and finally moved on to center stage on her own, bebopping in the '40s.

The '50s saw her alternating between jazz and popular music. She was at home seat singing or caressing a Cole Porter lyric in a chic supper club.

Pop music underwent changes in the '60s and Ella Fitzgerald adapted. She didn't shun the new music, she adapted, singing songs like Smokey Robinson's "Oooh Baby" and Burt Bacharach's "A House Is Not A Home."

By 1972 she was performing Marvin Gaye's "What's Going On" and Carole King's "You've Got A Friend."

Ella Fitzgerald has never been outmaneuvered by the ever - changing pop scene.

This past January, 1978 she was given The Award of Merit at the Fifth Annual American Music Awards in recognition of her outstanding contributions to music.

The First Lady of Song has received the major award of "Best Female Jazz Singer" from Downbeat Magazine for 18 consecutive years. She has received the Playboy Magazine "All - Time Favorite Jazz Singer," 13 consecutive years. Als) "Woman of the Year," from the Los Angeles Times and the "Golden Needle Award" from the East Berlin Government.

Ella Fitzgerald

Jarreau at Morgan

The audience loved him, music

By Fred Hines

Imagine someone's voice dancing with sounds from instruments and then seducing them with fluctuations that just cannot be imitated with man - made musical devices. It's possible.

Next, visualize a man who performed for three hours only to prove that his voice can achieve unhuman feats and temporarily cheat the three musicians on stage with him out of their parts.

Then picture Al Jarreau. Because this is what he did last Saturday night at Morgan State University during two separate shows and the capacity filled audiences loved him for it.

But the unforgiveable was that the Milwaukee raised singer, deemed vocalist supreme by many, dictated to the audience what type of emotions he wanted them to display.

That is what made the Al Jarreau concert. That is what prompted the audience to give two standing ovations.

But gone are the days when Jarreau comes out on stage — like last year at Howard University — and asks that the houselights be turned on because he "likes to see who he is performing for."

Now his concerts are marked with confidence, he uses his wooden capaca less, and the talks to the audience (even inviting responses).

"Morgan I'm telling you," he boasted to the audience after he finished his first song, "you're making me fell too good tonight. I'm telling you this is unbelievable."

To get a good idea of what a Jarreau's Saturday night performance was like, you could listen to his latest release, "Look to the Rainbow." But like all wax, the record became only an imitation of his MSU performance.

He also promised the audience that he would soon be releasing a new album. The concert was sponsored by the Student Government Association.

Before Jarreau came on stage, Heavy Weather, a group that originates from Camden, New Jersey did a spunky job of building the audience up.

During their rendition of a song by the popular music group, Earth, Wind and Fire called "I Write a Song For You," the audience helped the lead vocalist along when he reached some of the phonic perils of the song.

Al Jarreau

'Pippin' is all about war, sex, sin

LARRY RILEY AND Friends dance about glories of war in "Pippin" the Tony Award winning musical hit staged by Bob

By Ida Peters

Well . . . yuk, yuk and doo dah!' "Pippin", Bob Fosse's Tony winning musical comedy now playing at the Mechanic Theatre, is a modern - day minstrel show dressed in outlandish Early Roman costumes.

Supposedly set in the time of Charlemagne about 780 A.D. or thereabouts in the time of the Holy Roman Empire the story is not a child's fairy tale or for children, for that matter.

It's the search of a young man to find fulfillment and with expert dancers it takes on the evils of war, excessive sex, sin, pretensions of the world against Stephen Schwartz's excellent score which combines rock, gospel, minstrel, R and B, Salsa . . . you name it.

Larry Riley has the role of The Leading Player. Dressed all in black and with a down - home accent, he keeps the play moving with his nimble patter and inspired dancing and sexy gyrations.

(Continued on Page 14)

Spotlighting Baltimore talent

New faces

FLUTIST — Byron Brown, 17, has been playing the flute for eight years. He began with lessons in elementary school and is still taking lessons at Milford Mill High School, where he is a junior. Byron, son of James and Glorian Brown, has studied at Oral Roberts University, Tulsa, Okla. for the past four summers. Byron also plays the piano and has played the piccolo for the Baltimore Colt band for two years. He was chosen for the Maryland All - State Choir and performs at the Church of God, 4310 Edmondson Ave. Byron and his parents live at 7402 Allmont Ave.

Undine Moore, musical matriarch

On black classical music Dominique de Lerma

Dr. deLerma is professor of music at Morgan State University. He also hosts a radio show, "Melodies, Notes and Lyrics," Sunday, 11 a.m., WEAA-FM.

If we were to ask the country's black musicians for a list of our major music educators, I've not the slightest doubt but what every list would include the name of Undine Smith Moore, and perhaps every list would have her name at the top.

While there are many teachers in our schools whose contributions to their students were not limited to classroom instruction, how many teachers have nurtured the quality of students Dr. Moore has?

There is Billy Taylor, that ever youthful pedagogue and pianist who has for years been a leader in jazz performance.

And there is Leon Thompson, educational director of the New York Philharmonic who appears none too rarely as a conductor in his own right.

Then there is Phil Medley, publisher and composer, on whose tunes Chubby Checker rode to the top of the charts.

And Camilla Williams, soprano, whose recorded performance of Bess (Odyssey 32360018) remains a classic in Gershwin discography.

And there is William Terry, an excellent pianist, now engaged in research and development for Virginia State College, when he is away from the keyboard.

And, of course, there is also Kenneth Keeling, who joined the music faculty of Morgan State University in 1977 as professor of clarinet and departmental chairman.

Dr. Moore's father, a brakeman for the Norfolk and Western railroad, decided to buy a piano for his daughter, and it was this stimulus which initiated her career.

She secured her high school diploma from Fisk University in 1921, when only 16, and stayed on to begin undergraduate study under the guidance of John W. Work II.

In her sophomore year, she was notified that she had won a scholarship to the Juilliard School of Music. Before her formal education was over, she secured training also at the Eastman School of Music and Columbia University, earning her master's degree from the latter institution.

When Virginia State College engaged Dr. Moore, her role was to be that of pianist and organist, but she was immediately given the campus choral groups as well. This provided her with an opportunity to expand on her experiences from Fisk and to remain active with the tradition of spirituals, with which she had grown up.

In 1938 she married Dr. James Arthur Moore, chairman of VSC's physical education department. In time, they engaged a student of Frank Lloyd Wright, F. T. Hyland, to design their home. In addition to its architectural artistry (on that basis alone, the structure is one of Virginia's acclaimed buildings), the home provided the meeting place for their students, colleagues and many celebrated guests, including Duke Ellington.

After the death of her husband in 1963, Dr. Moore began a close collaboration with the late Altona Trent Johns, establishing on the Petersburg campus in 1970 a documentation center on black music history — which — like that at Indiana University — was terminated in 1972 with the end of federal funding. After many years of service to Virginia State College, Dr. Moore then submitted her resignation.

Since that time, Dr. Moore has by no means retired. She is teaching at Virginia Union University and is often visiting professor at the colleges of St. Benedict, St. Johns and Carlton, all in Minnesota, and has continued her activities as a composer of both vocal and instrumental music.

Many of her works have been recorded by the Virginia State College Concert Choir, the Fisk Jubilee Singers, Illinois Wesleyan University Choir and the Trio Pro Viva.

She holds two honorary doctorates and was honored in 1972 by a day-long "gala" at Town Hall in New York, presented by large numbers of her devoted former students and colleagues, which event included a special concert and special commendations from John Lindsey, then mayor of New York.

A dignified, but modest and warm person, Dr. Moore has firmly established standards as a musician and as a teacher toward which we might all hope to aim.

The Morgan State University Choir, conducted by Nathan Carter, will begin their concert at the Lyric Theatre, Sunday, May 7, at 5 p.m. with a series of choral works by Undine Moore, who will be in the audience. A sampling of her compositions can be heard that morning on WEAA-FM at 11, on "Melodies, Lyrics and Notes."

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