—Partyline

(Continued from Page 9)

Poetess Dorothy Alves read several poems from her latest published work, "People Talk." Diane Mason, a resident and Coppin State College student, rendered a dramatic version of Paul Lawrence Dunbar's "In De' Mornin'" and James Weldon Johnson's "Go Down Death."

Valerie Nichols gave a dramatic, religious speech about "The Missionary and President Teddy Roosevelt." Terry Scott sang the moving hymn, "Precious Lord, Take My Hand," accompanied by John L. Lewis, director of Joy and Devotion. Lewis also sang a rh thmic gospel selection entitled, "I Feel Good."

Two other female vocalists from Joy and Devotion performed. Ms. Carol Lightner and Ms. Ruby McClendin sang the familiar "Let's Just Praise the Lord" and "Give Them All to Jesus" respectively.

A trio selection brought the evening's activities to a close. Lewis and Ms. Clendin were joind by Perry Wainwright in singing "Oh How He Loves You and Me" after which Ms. Bailey gave closing remarks.

Other Parent Group members include Mesdames Marie Geraghty, Kay Reed, Isabelle Quilen, Mary Patterson, Ann Carter and Dorothy Rutherford; also Clarence Smith, residentand Harold Rusk, Urban Services Liaison.

Farewell dinner

Student and faculty of the Pimlico Adult Evening Center culminated the school year by going to Burke's Restaurant for dinner recently.

Richard J. Brown is principal. Ms. P. S. Jackson, of the school staff, greeted the group with a lighthearted, but profound message, which was done up in poetic form, and which was dedicated to the students from the faculty.

All who attended the dinner enjoyed a delightful evening with good food and fine friends.

Teachers in attendance were: Mrs. Virginia Backmon, Ms. June Brown, Ms. Niki Boyd and Ms. P.S. Jackson. They were joined by Herman Barrett, G.E.D. Resource Person, Mrs. Dolores Cornick and Jay B. Grant.

Students attending were: Mr. and Mrs. Julius McManus, Lynne Eckery, Kenneth Brown, Daisy Adams, Mary Price, Yvonne Nelson, Ulisses Jones, Loretta Morton, Mary Holloman and Eulalia Robinson.

SCHOLARSHIP WINNER—Kim Watts, daughter of Mr. and Mrs. Wade Moragne El III, 1500 block of Lakeside Ave., has been named a recipient of an Armco Inc. scholarship. She is a student at Western High School. Kim has received Baltimore's achievement award in science and has been active in student government, sports and the yearbook. She is also a Sunday school teacher

Children's art fair planned

The secon Annual WETA 26 Children's Fair Art Project, which this year recognizes the International Year of the Child, has scheduled its exhibit and recognition ceremony for Saturday June 16 from 1 to 5 p.m.

The fair willbe held at the Art Barn in Rock Creek Park under the sponsorship of the Friends of WETA and the Art Barn Association, Inc. Art works will be on display at the Martin Luther King Library later in the summer.

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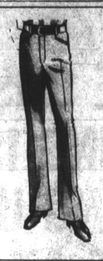

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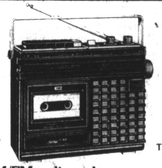

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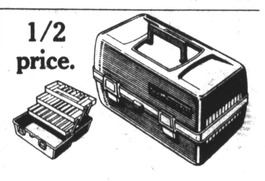

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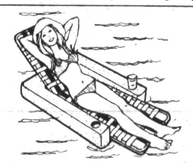

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SCIENCE AND YOU

What Is Solar Energy?

Solar energy is the light and heat that we get from the sun. If this energy can be collected, it will be very useful. Many scientists believe that solar energy will someday provide a lot of America's energy.

How Can Solar Energy Be Used?

Solar energy can be used to heat or make electricity in two ways. The heat of the sun can be used directly to heat homes and water, replacing the furnace and the water heater. There are practical solar home and water heating systems, but they are still too expensive for the average consumer. These systems work well in the sunny parts of the United States.

Scientists are also trying to find ways to make electricity out of solar energy. This is much harder to do. Making electricity from solar energy may cost a lot more than making it from nuclear energy or coal.

Why Is Solar Energy So Expensive?

There are three reasons. First, only a small amount of energy is in the sunlight that falls on a square foot of ground. This means that solar energy must be collected over a wide area if it is to be useful. If we tried to light a single 100 watt light bulb with solar energy we would have to collect the sunlight that falls on a square two and a half feet on a side. The more solar energy that we try to use, the larger the collection area. As the collectors get larger, they get more expensive. A solar water heater now costs about $1000.

The second reason is that there must be a way to provide energy when the sun doesn't shine, at night or when it is cloudy. This means that, along with a solar water heater, must either be able to store enough hot water to last whenever the sun isn't shining or have a water heater running on gas or electricity as a back up.

The last reason is that new products are often expensive until they can be mass produced. It will take a lot of money to start up an entire solar industry.

How Much Energy Will Solar Provide?

Scientists have made many different guesses about solar energy. Since solar energy will be used mostly to heat homes and water, it may be 1% or 2% of all the energy used in the United States by the year 2000.

Is There A Large Scale Solar System In Use In The U.S.?

Yes, it is the GEORGE A. TOWNS ELEMENTARY SCHOOL in Atlanta, Georgia. Under the sponsorship of the National Science Foundation, Westinghouse and its associates designed, constructed and tested the solar heating and cooling system in use.

Westinghouse

SHOWTIME

★Theater
★Arts
★Music

Black Music Association meets in Philly

'Preserve, protect, perpetuate'

By Roger S. Glass

The resolute, almost somber aura that surrounded last week's White House tribute to black music proved indicative of the Black Music Association's (BMA) single-minded approach to their goal to "preserve, protect and perpetuate black music."

The same serious, business-like attitude evidenced at the White House persisted at the young association's founding conference on the days immediately following.

Held in Philadelphia, the BMA's conference sought — and attracted — participation of performing artists, record company executives, disc jockeys, concert promoters and other members of the music industry.

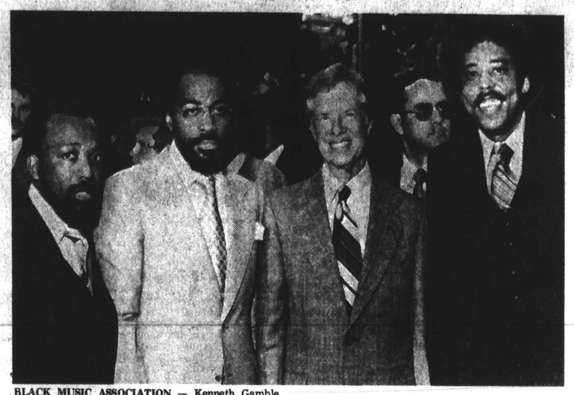
In the opinion of many conferees, the gathering silenced skeptics who maintained that the social aspect of the conference would dominate the weekend.

"Kenny's remarks on the opening day set the tone for the conference," stated Jules Malamud in reference to BMA's President Kenneth Gamble's comments making clear the serious nature of the weekend and the importance of the BMA.

"We purposely downplayed the social end of the conference and we were overwhelmed by the results," stated BMA's Managing Director Malamud on the last day. "The participation in the workshops and sessions was excellent."

The conspicuous absence of display booths, hospitality suites and other activities often associated with conferences, drew praise from participants who agreed with Gamble's analysis that there is "a lot of work" ahead for the BMA.

(Continued on Page 19)



BLACK MUSIC ASSOCIATION — Kenneth Gamble (2nd from left) and Edward W. Wright (right), the two top officials of the Black Music Association, flank President Carter on the south lawn of the White House where a special tribute to black music was held Hosted by the President and his wife, the affair helped celebrate Black Music Month. Also shown is Leon Huff)Left), Gamble's partner at Philadelphia International Records.

(Photo by Milton Williams)
SINGER BARRY WHITE answers questions from the press about the recently formed Black Music Association. White, who was in town to attend the tribute to black music, is joined by his lovely wife on the left.

White House highlights

By Vashti McKenzie

Who's who in the black music industry gathered on the lawn just beyond the Rose Garden of the White House, last Thursday, as President and Mrs. Jimmy Carter saluted the Black Music Association.

President Carter felt that this was an ideal time on the eve of the BMA Convention in Philadelphia to recognize the impact of black music on American life -style.

Buffet dinner was was served on picnic tables on the Rose Garden lawn covered by red and white and black and white checkered table clothes. The strawberries were fresh and there was real whipped cream. The traditional picnic fried chicken was missing but there was roast beef and a nice fresh salad.

Barry White was there in a gorgeous black velvet suit, trimmed with rheinstones . . . very handsome, very debonaire and swuave. His wife, Glodine, was right by his dide, almost in a gold shimmering outfit, displaying all her charms.

Pattie LaBelle, Candi Staton, the Ice Man Jerry Butler, Billy Paul, and Kenny Gamble co-founder and president of BMA were there.

Tons of record executives, promoters, marketing officials were there representing most of the major record labels including LaBaron Taylor, CBS; Gentry McCarey, Lite Records, Tom Draper, Warner Brothers, Carol Baker, Warner Brothers former Baltimorean.

The entertainment was supposed to represent various facets of black music.

Sarah Jordan Powell, gospel diva out of Texas opened with "The Lord's Prayer" and "Amazing Grace."

Then Chuck Berry, representing the 1950s. He and his guitar danced all over the stage singing all his old hits made famous from his recent black, "American Hot Wax."

Then came Mr. Smooth, Billy Eckstein. He just reminded everybody as to why he's so great. His lovely, talented daughters sang background.

Bringing disco, 19 - year - old, looking all - grown - up, Evelyn "Champagne" King sang songs from her new RCA album. She thanked the audience for picking her out - of - the - crowd by inviting her to the White House.

LThen the star of the evening and the one that brought everbody to their feet was Andrae Crouch and His Disciples, proving that progressive gospel is making a positive impression on the American.

He sang a new place "It's going to Rain," and "Soon and Very Soon." Then in the flow of twilight with the Washington Monument and the Lincoln Memorial as a backdrop the prayer meeting started at the White House.

The crowd shouted more, more, while President and Mrs. Carter and Amy went up to the stage to congratulate him on a fine performance. The crowd and the president borught Crouch back for two more songs including "It won't Be Long."

Atlantic Starr . . . straight to point

On their debut four last year, Atlantic Starr's volcanic concerts began with drummer Porter Carroll, alone on stage, laying down a stirling beat. Clifford Archer's bass would soon join in and then, step by step, the other members would take their places on stage and in the music.

This presentation is and was a perfect metaphor for the group and its unique sound: Atlantic Starr is a group of individuals, each with an equal say and investment in its future, who assembled themselves from various backgrounds to form this perfect vehicle for their talents. And the music, with all its vitality, is always based on can't - stop rhythm that'll boogie you until your feet blister.

With their debut album, succinctly titled "Atlantic Starr," the group established itself as a real contender. All of the elements of greatness were present in its nine members: Four lead vocalists, including a sultry lady named Sharon Bryant whose voice could melt a boulder; a rhythm section with the unstoppable power of a cavalry charge; a horn section so tight they gave you chills; and a production team headed by MFSB guitarist Bobby Eli.

Now, with their new album, "Straight to the Point," Atlantic Starr fulfills all of the potential their startling debut had so emphatically displayed. Their relationship with producer Bobby Eli evolved from seasoned pro showing talented newcomers the ropes to one of equal partnership and this partnership has created a mature, energetic album of music the group likes to call "classy funk."

Atlantic Starr was born from the merger of three bands in Westchester, N.Y. Studio owner Earl Cole Jr., became their manager and moved with the ambitious band to California where he brought them to A & M in 1977. The group includes three brothers, David, Jonathan and Wayne Lewis (playing guitar, trombone and keyboards respectively); Archer and Caroll on bass and drums; Bill Suddereth on trumpet; Damon Rentie on sax; Joe Phillips on flute and congas, and Sharon Bryant sharing lead vocal chores with David, Wayne and Porter.

"They have a vibrancy you can feel," says Earl Cole describing Atlantic Starr. "You can just tell they love what they're doing." Both qualities have never been more evident than they are on "Straight to the Point." The album opens with "Let's Rock and Roll," one of the four Wayne Lewis tunes included. It is, like another Lewis competition, "Straight to the Point," a rousing, incendiary disco track ornamented by the band's classic sung-shouted vocals.

Lewis also wrote the lp's only ballard, the plaintive "Losing You." Atlantic Starr shows is versatility on the jazz-flavored "Bull's Eye" and on "What You Feel Inside," a tune they describes as "country funk." But whatever label you might want to apply to any or all of this band's music, be aware the sheer quality of its performance will transcend any simplistic categorization.

Atlantic Starr has a direct line to the heartbeat of the contemporary sound. The pyrotechnics of their performances are built on the solidest of foundations: mutual love and respect, impeccable chops, and that ineffable spirit that makes the transformation of raw talent into a polished and unique sound possible in the first place. Make room room on your record shelf and turntable: once they've visited there, Atlantic Starr will be there to stay.

The group will be at Capital Centre, Saturday June 16 with the Average White Band, Mass Production and Tycoon.

ATLANTIC STARR

Photo show at Gallery 409

Gallery 409 is opening a photographic show on Sunday, June 17 featuring the works of John Clark Mayden and Cary Beth Cryor. The show will run for a month and is sponsored by the Cultural Arts Project-Urban Services Agency. Gallery 409 is located at 409 North Carles Street and is open from noon until 6 p.m., Monday through Friday and from 10 a.m. until 6 p.m. on Saturday.

Mayden is a local Baltimorean whose photographs have been included in both Volumes One and Two of the "Black Photographer's Annual" as well as in "Literature Lives," published by the MacDougal Press. He hasl also had a One Man Show at the Baltimore Museum of Art, been part of a group show at the Corcoran Gallery in Washington, D.C. and a traveling show in the Soviet Union.

Ms. Cryor is also a native of Baltimore who teaches art at Coppin State College. Her most recent exhibit was at the Enoch Pratt Free Library which was entitled: "An Expression of Gratitude and Pride to Ancestors Who Have Carved My Future." In 1977 she traveled to Guyana, South America where she recorded the land and people the followers of Jim Jones never saw.

The opening reception on June 17th runs from 2 p.m. until 6 p.m. and is free to the public. For more information call 276-4646.

Night Scene Seen

By Bob Matthews

Lee's Lounge

The scene here remains almost the same as the last time we visited, with Marguerite James still holding down the bar chores and keeping everyone happy and satisfied.

Disco is the order of things seven nights a week, with a minimum door charge of $1.00 after 8:30. On Thursday nights, they feature steamed crabs, which sell for 50 cents each. Had to check on the price of drinks, so can report that a 7-ounce beer costs 65 cents.

According to Marguerite, the the regulars who made the lounge a swinging place, are still on hand, but the crowd is a wee bit younger than previously.

Two deejays share the duties Barnett and Demon, and couldn't help but notice that the lighting is a little brighter in the place. But then, when the disco starts, they have all the flashing lights and other paraphernalia which goes with the scene.

Brice's Hilltop

Disco is the name of the game at Brice's Hilltop, with the Neptune Lounge devoted to it. On weekends, they have live music beginning at 9:30 on Friday nights.

Currently, the MEE Company is featured, which is an 8-piece group, of musicians, rated one of the tops in town. Haven't heard them in person yet, but plan to drop in—probably this weekend so as to bring you a report.

On Monday through Thursday, there is a free disco going on at the lounge, with deejays Nixon and Goodie keeping things flowing. And on Friday and Saturday, they have free disco from 5 until 9 a.m., with happy hour bar prices.

Night we stopped in—on our Wednesday tour—Juanita Hamlett was holding down the barmaid activities, and although she professed to a bit of shyness, we nonetheless prevailed on her to let us snap a picture for Sceners.

Juanita Hamlett
Brice's Hilltop

Juanita Thompson
Sportsmen's Lounge

Sportman's Lounge

To Gwynn Oak Ave. on a Tuesday night to chekc out the scene, since we usually show up at the Sportsmen's Lounge on weekends. Eddie Gough Jazz 4 are featured on this night, with singer Earlene Reed.

They usually do weekend duty at the Sphinx Club, but Tuesdays is Sportsmen's night, and must confess—anything can happen.

When we walked in—spotted a man hooking up a snythesizer keyboard, who proceeded to get into a groove along with Eddie, Chico Johnson on organ, and Chico Blair on drums.

Turned out to be Richard (Groove) Holmes, who just felt like gigging, along with his buddy Mickey Fields, who also showed up. They got on the stand, and proceeded to blow like there was no tomorrow.

Nita was smiling her way around the bar, taking care of business. Got her to pause for a moment for a Night Scene picture. 'Tisn't generally known, but Nita not only tneds bar on occasion, she is also one of the owners of the club, along with Bob Haynes.

Mostly for music

The weekends at The Sportsmen's Lounge is filled with live jazz music, with Arnold Sterling and Mickey Fields together again for the Saturday afternoon jazz jam. Friday and Saturday nights, Carlos Johnson nad his group are featured.

Sunday night, Jimhimi Johnsun, is leading a group composed of Joe Clark, tenor sax; Mack Rucks, tumpet and flugelhorn; Andy McKee, bass, and Leroy Hawthorne, keyboards.

The Left Bank Jazz Society presents Sun Ra and his Myth Science Swing Arkestra and show Sunday at the Famous Ballroom. Checked with some LBJS people, who said that the air conditioning will be working this week.

And well it should be, for patrons will arrive early for this concert. As a tip, the best positions will be where you can see in front of the stage, for Sun Ra always brings along singers and dancers to complete his production.

The Banstand is featuring the Groove Holmes Trio, with Orville Saunders on guitar and Hugh Walker, drums. Caught their opening night, and can report that this is a treat for both lovers of jazz organ, and those to trip out on electronic sounds.

Groove has a full-range Moog Synthesizer hooked up, and at times dips into the bag popularized by Herbie Hancock and Chick Corea, he was a bit apprehensive over how far out he could go.

After testing things on the first set, he discovered that The Bandstand audiences are hip—so he can go full steam ahead—and he does.

JUN