AMERICA'S GETTING INTO TRAINING.



This year, a lot of you got your travel plans into shape the easy way. You sat back in a plush Amtrak seat. And got into training.

THIS WAS THE YEAR THAT WAS.

After a solid year of proposals and counterproposals, hearings and debates—and a summer's worth of energy crises—Congress established guidelines under which trains would be kept. And for the first time gave Amtrak the long-term support we've needed to see those plans through to reality.

But really, it goes deeper than that. Because this was the year America took a long, hard look at its passenger trains. And decided to keep them. Improve them. And rely on them. Now it's up to us. And we pledge to improve the quality of service and performance.

INTRODUCING A NEW AMTRAK.

Today, there's a new route map. It's more efficient than before: yet, with the changes, Amtrak still serves 503 cities and towns in 44 states, border to border, ocean to ocean. Including yours.

More importantly, it's a passenger rail system that's here to stay. While eliminating some routes, we've added others and are improving the kinds of services on still more. We'll continue to build our system around you, your needs and your interests.

WHY WASTE ENERGY?

Yours or America's. The day when America could depend almost exclusively on the auto is fast disappearing. If it hasn't already. Trains are a real alternative—at their best when moving people between large cities and smaller ones.

This kind of transportation is exactly what America needs. And it's exactly what we do.

VISIT OUR NEW CAR SHOWROOM.

Come down to your local station. In most areas of the country, you'll find our new Amfleet cars. With wide, reclining seats, wall-to-wall carpeting and drop-down trays, they rival the best in the world. Today, two of every three Amtrak trains operate with Amfleet or equally modern Turboliners and Metroliner equipment. Expect to see more comfortable new cars in the years ahead.

On our Western routes, you'll soon find our new Superliners starting service this month and next. These exciting double-decker long-distance trains bring new coach, dining and sleeping car luxury to some of the most beautiful parts of our country. 284 of these cars will complete the fleet over the next 12 to 18 months.

On other routes, especially long-distance Eastern trains, new cars will be ordered soon. In the meanwhile, we're bringing the best of the West to the East—with a stopover in Beech Grove, Indiana.

IN BEECH GROVE, MINOR MIRACLES PERFORMED WHILE YOU WAIT.

At our service facility there, we're taking these solid cars and rebuilding them from the wheels up. Once stripped to their frames and chassis, we replace antiquated steam systems (that's right, steam!) with reliable electric air conditioning and heating. We put in new interiors—new everything.

Our people innovate as they go, and pass on their knowledge to our other repair facilities through a videotape training program originated and created right there. These people best reflect the growing attitude you'll find among all Amtrak employees—proud, productive and in tune with our bright future.

CARS ARE JUST ONE OF OUR CONCERNS.

When you take a train—or a bus or plane—you should arrive at your destination when the schedule said you would. We agree. We also agree Amtrak's on-time performance could be much better. And we're doing something about it.

Part of the solution is us. Getting reliable equipment. And maintaining it so it won't break down en route.

Some of the solutions are in the hands of others. All of Amtrak's trains outside the Boston-Washington Northeast Corridor, after all, are dispatched and controlled by private railroads over rails owned by them. If the tracks are allowed to deteriorate our trains can't keep their schedules. Clearly, if the railroads don't work together with Amtrak, our trains will be delayed. It's one of our most important challenges.

SO IS YOUR COMFORT AND CONVENIENCE.

An ill-kept station is no way to begin or end a trip. That's why we're actively renewing or rebuilding stations. We've also expanded our ticketing services, from the reservation agents you speak to on the phone—with their computer consoles that give you accurate information at the touch of a button—to the variety of fares and packages they can offer you to save you money. And because we believe strongly in an intermodal public transportation system, we're making our schedules work harder, so you can connect with buses, for instance, to continue your trip when necessary.

WE'RE GOING TO GET YOU INTO TRAINING.

There are no two ways about it. Amtrak management is going to get you on board and keep you coming back to our trains. And we're going to do it with an aggressive, vital, innovative commitment to you, the riding public. That means everyone, from our reservation and station agents to our on-board service personnel, and private railroad employees like engineers and conductors.

They're proud and dedicated people. Together, we promise to give you the first-class rail system you deserve. And, as we enter a new decade, the system you need. Welcome aboard.

BALTIMORE. TAKE ONE FOR A TEST RIDE.

Baltimore is served daily by Amtrak's Northeast Corridor Service, with over two dozen northbound departures to Philadelphia and New York (7:57 AM-10:55 PM, from 6:38 AM, M-F); and approximately the same frequency southbound to Washington (12:20 AM-10:25 PM) by Amfleet and premium-service Metroliners. Long-distance service to Florida, Chicago, New Orleans and points along the way, daily. For full schedules, fares and Metroliner reservations, call Amtrak or one of our over 6300 travel agents.

Amtrak

Pennsylvania Station, 1515 N. Charles St., Baltimore/ Call 539-2112 in Baltimore. Elsewhere in Maryland, call toll-free 800-523-5700.

Dionne...solid gold comeback!

By Mo Peters

Dionne Warwick whose last trip to Baltimore in 1976 provided a "really electrifying musical evening" with Isaac Hayes in a show," A Man and A Woman" that "tingled your toes and satisfied your soul, will be at the Civic Center (tonight) Friday.

She will be singing her new gold record "I'll Never Love This Way Again" her first Top Ten release since July, 1974 when she hit the number one spot, "Then Came You," a duet with The Spinners.

Dionne is making a solid - gold comeback in her appearances around the country and in an exclusive interview with the AFRO from the Sands Hotel in Las Vegas said "It feels wonderful to have everything going my way now."

For more than a decade, Dionne has been a red - hot singer of cold - hearted songs telling the world "To Walk On By" (1964), the independent first hit "Don't Make Me Over" (1962) to the prophetic "Once You Hit The Road" (1976).

Around 1975, Dionne Warwick's life changed sadder than her songs. First her marriage of 10 years to native Baltimorean Bill Elliott ended in divorce bringing much sadness to his mother Mrs. Am Doty (she lost her husband last year) and his other relatives in this area.

Then Hal David and Burt Bacharach, the song writing duo behind most of her best-sellers, broke up. Dionne sued claiming they had breached a prior agreement to produce her albums. The resulting maze of legal troubles were only recently settled out of court.



Dionne Warwick

"Going through two divorces at once was really heavy duty" recalls Dionne, 38. Her next five consecutive albums 1972 - 1977 bombed and she recalls thinking "I'm not a recording artist anymore."

Happily, the three years she spent not recording were a blessing, she says, because it gave her a time to grapple with personal problems.

Her new musical association at Arista records where her rapport with Clive Davis and the combination of the right material and the right producer, Barry Manilow, has put her back on top and in the gold.

Dionne says to tell her fans "thanks for hanging in there with me." She plans to spend three days in New Jersey before going on to concerts in Cleveland and Boston. She plans to spend Thanksgiving at home.

Home is a lavish two - story mansion in Beverly Hills shared with her sons David, 10 and Damion, 6. The last time we talked with Dionne, Damion was a baby and we spent our time in the Hilton Hotel lounge discussing the new birth methods.

There is a new man in Dionne's life and she says that it is a very private part of her life. She says she's very happy and is very confident about her future. "I've done film, records, personal appearances so "what else could I want from life."

She says her sons are her life now and on weekends they ride horses in L.A. or ski in Aspen. She cools out on needlepoint and spends her nights "discreetly." She combats "roads fever" with nothing more serious than shopping sprees.

SHOWTIME



Margaret Avery and basketball star, Julius Erving are romantically inclined in "The Fish That Saved Pittsburgh" opening area theatres.

Croxton at Catonsville

Darryl Croxton, Baltimore born, nationally known actor, will present a one person show, "Portraits in Black," at Catonsville Community College, 800 S. Rolling Road, on Monday, Nov. 12 at 8 p.m. The performance will take place in the Humanities Theatre.

Croxton attended the American Academy of Dramatic Arts and made his professional acting debut opposite Roscoe Lee Brown in the New York Shakesperian Festival's production of "Volpone" in 1967. In 1969 he was featured for the first time on Broadway with Stacy Keach in the American Premiere of Arthur's Kopit's "Indians."

A diversified performer with acting, writing and directing to his credit, Croxton was most recently featured for 10 months on Broadway opposite Robert Preston in "Sly Fox."



Native Baltimorean, Darryl Croxton.

PENN OPTICAL IS GIVING AWAY FREE EYE GLASSSES



SEE PAGE 2

Has America lost Paul Freeman?

By Dominique-Rene de Lerma

History should note already that Paul Freeman has proven to be one of the most influential individuals on her course. From his start as a conductor in his native Virginia, through his doctoral studies in Rochester, his work in San Francisco and then Dallas, every day was a move to a major career.

Then, about 1972, Dr. Freeman was appointed conductor - in - residence to the Detroit Symphony Orchestra. Initially this post might have been regarded as a finishing school. He had a training orchestra and conducted many of the children's concerts at first, but then began to blossom so brilliantly elsewhere that his gifts had to be acknowledged more substantially in Motown. After all, he had enjoyed the title of principal guest conductor with Finland's Helsinki Philharmonic, and was often seen on the podiums of major orchestras in Italy, Poland, Czechoslovakia, Iceland, England, Belgium, Germany, New York, Phoenix, Baltimore, New York and Cleveland.

As for recordings, I've been unable to keep track of how many there have been during the past few years. These are in addition to the nine albums within Columbia's Black Composers Series, which were prize winners.

Life in Detroit probably was a little hectic at times for Dr. Freeman, although he thrives on a multiplicity of things to do and think about. But I know there were many times we would meet when he would have a second suitcase with him, one containing a tuxedo, a baton, and scores, not knowing if he might receive a call later in the day to fly back to Detroit to substitute for an ailing conductor. One one such occasion he had to make a last minute return, change clothes in the taxi while being escorted by police at something weel over the speed limit. He ran into Ford Auditorium and up the stairs, directly onto the stage for the down beat, without a moment to spare.

In all of these jobs, despite his excellence, there simply had to be some kind of racial consideration with the American posts. And now, the some extent at least, it seems that we have lost Paul Freeman.

He has accepted the position of Music Director to British Columbia's Victoria Symphony Orchestra.

There are only two black conductors in the world who have that chief artistic position as music director. James de Priest is the other. Both of these posts are held in Canada. Maestro de Priest is in Quebec.

Canadian law requires the employment of a Canadian native in every instance when the applicants are of equal, merit. Dr. Freeman's appointment then is most certainly not because Victoria has any black quotas to meet. He has been engaged because he was by far the superior figure, surpassing the final ten conductors Victoria had been considering.

As for repertoire on that western island, ten percent must be by Canadian composers. Robert Nathaniel Dett was born in Canada, but was the composer of no purely orchestral work.

So, with his work with the orchestra or opera company, the inclusion of any music by a black composer or the engagement of any black soloist will be made on the same basis as that by which Dr. Freeman was hired: sheer, unadulterated quality. Of course we know that need not loosen the quantity of black representatives, because Dr. Freeman has always been allied with quality anyway.

What does that move to Canada mean to the United States? We'll have to wait and see. Because Dr. Freeman is a jet - set maestro, his work with American and European orchestra should not be minimished, but Detroit is certainly going to miss him badly.

When his tenure in British Columbia draws to an end, perhaps even toward the expiration of his first contract if America wants Paul Freeman back, it will take some doing.

Good luck, Paul. We all love you and admire you tremendously!

'Eden' at Arena

"Eden," the second attraction of the Arena Players' Twenty - Seventh Season, continues at the Arena Playhouse tonight (Friday) with the Willing Workers as hosts.

Groups planning theatre parties include Senior Choir - New Carmel Star Baptist Church, Nov. 16; Douglass High School Class of 1954, Nov. 17; Dunbar High School Class of 1959, Nov. 18; Jericho Freewill Baptist Church, Nov. 24 and Fell's Point Parish, Nov. 25.



Harold Cornish in "Eden"

Night Scene

Bob Matthews, who usually handles the Scene, is on a special assignment. Today's guest columnist is James Abraham, AFRO staff writer.

By James Abraham
AFRO Staff Writer

Whilemaking the rounds late one Saturday night, I decided to stop by my old stomping grounds in West Baltimore. When I reached Smallwood and Vine, the juke box was thumping, and I knew I was near Roots, Ltd.

Stepping inside, I challenged the owner, Donald Jackson, to prove the rumors that Roots was the best spot in town to meet the young ladies.

"Look around," he said. I did, and they were there! The place was packed, with chicks from all Points of Baltimore.

The floor was crowded, and although I'm a slim man, there seemed to be no room for the kid to get down, so I retired to the bar for my ration of gin and tonic.

Behind the bar was a tall draught of beauty, Trunelle, who calls herself Peachie. With her dark eyes and pleasant smile, she caused this reporter to ignore the dance floor for a while.

Heard an accent from Merrrie Olde England in the background, and upon investigation, found that it belonged to Barbara Jones, one of the Queen's best-looking exPorts in years. She added an international air to the bar and, when I expressed surprise at a black Briton, she laughed and said, "There's a lot more or us over there then you'd beleive." I made a personal note to book a flight on the next trans-Atlantic flight, to see if they grew any more beauties like her in Londontown.

After being chased out of the club at closing time, a friend and I decided to head up to the Electric Eye, located in the 6300 block ReisterstownRd.

The club has a BYOB policy, and since I had arrived wellstocked, my friend and I sat down and proceeded to get off. The crowd at the Eye is usually mixed, and tonight was no exception. Jeans and sequins, blazers and leathers, loafers and high-heels, all viedfor attention. According to the owner, George Mitchell, he tries to project an atmosphere of "come as you are", and encourages people to wear whatever they feel is comfortable to get down in.

Quite a night, to be sure, but like a true soldier, I made it through. Before I left, Mitchell reminded me to check out the Delfonics and the Softones, who'll be back next week for a few performances.

One thing I did find out, and continue to find out week after week, is that, contrary to what some may beleive, Baltimore's nightlife is alive and kicking.

MOSTLY FOR MUSIC

The Left Bank Jazz Society presents the Johnny Griffin quartet Sunday at the Famous Ballroom. This will be the final appearance of Griffin in this country before going back to Europe. He makes his home in Holland, and only occasionally plays concerts in the United States.

Goucher College is holding is second annual Jazz and Junk Food night Saturday, which will feature two Baltimore musicians, Mickey Fields, and Carlos Johnson and their groups.

The affair is a benefit for the Left Bank Jazz Society and will be held in Stimson Dining Hall at the college out on Dulaney Rd. in Towson. The student body is putting on the affair, which was a rousing success at its first outing last year.

Over on Gwynn Oak Ave., The Sportsmen's Lounge has adopted a new policy, presenting live jazz four nights a week, Thurs.-Sun. First attraction is organist Richard "Groove" Holmes, along with Marshall Booze, guitar Jerome McCardell, drums, and Vernon Wolst, vocalist.

Know that Vernon plays a swinging tenor sax, and was curious as to whether or not he intended to unlimber his horn, for the sets—he said no, he is strictly a vocalist this time.

The Saturday afternoon jazz set this week will feature Arnold Sterling, who will head up a trio. Harold Adams is on tap for Saturday, Nov. 17.

At The Bandstand in Fells Pt., Frank Wess will be in fronting a quartet which includes Reuven Brown, piano, and Dude Brown, drums. Chatted with Mike Binsky, who says that Reuven is a bit under the weather at this point in time, and will not be on hand for the first two nights, Marc Cohen will substitute, and hopefully, Reuven will be able to fill the rest of the engagement.

Out Reisterstown Rd. way, The Electric Eye is presenting live entertainment with the Delfonics and The Softones on hand for the Saturday and Sunday sessions.

The Bird Cage continues its live music policy, with The Congregation, featuring Lady Rebecca playing the upstairs lounge over the weekend. Monday nights are still devoted to the Johnny Polite, Mickey Fields and Shirley, along with Dennis Fisher on organ.

