3,000 attend ordination at New Shiloh

NEW MINISTER — Rev. Harold A. Carter Jr., a theological college sophomore.

STANDING ROOM ONLY even in the balcony. The unprecedented crowd spilled out into the street until the chill of the winter night drove them away.

RYALES PHOTO

Pastor's son, 19, is 21st minister inspired by church

When Harold Alfonson Carter Jr. was ordained at his father's New Shiloh Baptist Church Dec. 21 a throng of over 3,000 relatives, members and friends started gathering at the Fremont and Lanvale location three hours ahead of time.

The crowd continued to arrive until the balcony and main auditorium were filled to standing room only and many persons remained on the steps outside until the frigid winter air drove them away.

The occasion marked the 19-year-old son's becoming the 21st member of New Shiloh to be inspired and called to preach the gospel.

HOLY CONCERT

The 5 p.m. ceremonies began with music by the more than 300 voices of six choirs and guest singers from the Morgan State University chorus, conducted by young Carter's uncle, Dr. Nathan Carter. Also directing was Victor Myrick, minister of music.

A special service preceded the ordination with Rev. Vincent Thompson, Dr. A.C.D. Vaughn, Miss Dorothy Carter, Mrs. T. Robert Washington, grandmother and grandfather, Dr. T. Robert Washington and other relatives participating through 9 p.m.

Dr. Washington, pastor of Second Baptist Church, Philadelphia for 35 years, a minister over 50 years, and Mrs. Washington are maternal grandparents.

Miss Dorothy Carter, paternal aunt from Selma, Ala. and a public school vice - principal, presented the family Bible from Rev. Nathan Mitchell Carter Sr. age 77, the paternal grandfather. The senior Rev. Carter has taught at Selma University one of the oldest theological schools for 46 years.

STANDING OVATION

A standing ovation and sustained applause came after the new Rev. Carter finished his first sermon. Expressions of gratitude came from his parents, Dr. and Mrs. Harold (Weptanomah) Carter and sister Weptanomah II.

Continuing the celebration, some 2,000 members and friends of New Shiloh gathered Christmas Eve at 7 p.m. to sing and pray at the site of the new church at 2100 North Monroe St. Ground for the multi-million edice will be broken soon.

The candielight ceremonies dedicated the grounds.

21 MINISTERS

The ministers who have come from New Shiloh include (alphabetical order) The Reverends:

1. Booth, Charles — Pastoring
2. Betts, James T. — In - Training
3. Burwell, Kenneth — Pastoring
4. Butler, Stanley — Pastoring
5. Carter, Cameron — In - Training
6. Clarke, Kenneth — In - Training
7. Fox, Melvin C. — In - Training
8. Fuller, James J. — Pastoring
9. Gaskins, Jay — In - Training
10. Green, Richard — Pastoring
11. Greene, Darrell — Pastoring
12. Hunt, Robert C. — Pastoring
13. Jackson, Ivan — Serving
14. McGuire, Major — Pastoring
15. Mason, Cleveland — In - Training
16. Rich, Quay T. — Serving
17. Thomas, Walter — Pastoring
18. Thompson, James — In - Training
19. Thompson, Vincent — Serving
20. Williams, Maurice — In - Training
21. Carter, Harold A., Jr.

FIVE WOMEN

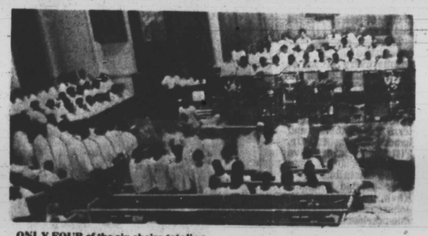
An equally impressive fact of note are the New Shiloh women who have seriously pursued — and are in the process of pursuing— in depth theological training for fuller Christian service.

1. The First Lady — Dr. Weptanomah W. Carter
2. The Minister of Christian Education — Mrs. Brenda Greene
4. Mrs. Robbin B. Clarke who is pursuing a degree in Theology
5. Miss Weptanomah B. Carter who is pursuing Christian Theological studies.

This list does not include other women, who were in spired through this ministry and are engaged in Christian studies - ministries in other cities, such as Miss Theresa Morris

FAMILY PORTRAIT — The new Rev. H. A. Carter Jr., his father Dr. Carter Sr., sister Miss Weptanomah Carter II and mother Dr. Weptanomah Carter.

RYALES PHOTOS



ONLY FOUR of the six choirs totaling over 300 voices are shown here. A concert was held prior to the ordination rites.

What happened

PROCLAIMED by his father, the new pastor is greeted by well-wishers.

A KISS from Mom

RELATIVES from far and near included Miss Dorothy Dean Carter, aunt, Selma, Ala., vice principal; Mrs. Jean Carter and husband, Dr. Nathan Carter and children Lynn and Ryan of Baltimore; Mrs. Marion Carter McKinney, Saginaw, Michigan and husband, Walter McKinney and daughters Sorouda and Sereua.

GRANDMOTHER Jacqueline Washington, Philadelphia; Mesdames Logan, Naomi Luck, Philadelphia friends of the family; Roger Wilmer, Mrs. Jacquiline Wilma, aunt and Zackeriah, nephew, all of Philadelphia.

THREE GENERATIONS — Rev. H. A. Carter Jr.; grandfather, Dr. T. Robert Washington, pastor of 2nd Baptist Church, Philadelphia, Pa. 35 years and Dr. Carter Sr., pastor of New Shiloh.

SHOWTIME

★ Theatre
★ Art
★ Music

'Whorehouse in Texas' Show Review

Audiences loved every cotton picking moment

By Ida Peters

The threat of a snow - storm, which usually brings everything to a halt in Baltimore, did not deter nary one of the capacity enthusiastic persons who filled every seat opening night at the Mechanic Theatre to see "The Best Little Whorehouse In Texas."

And a "whorehouse" (or as the madame, Miss Mona politely puts it, "boarding house") is a place where the farm girls and poor trash let it all hang out for pay supported by young and old good Christians.

And, they do it and do it and the audience just seemed to love every cotton picking, vulgar, ribald, cussed moment.

The musical is based on an actual incident involving the closing of a notorious Texas brothel called "The Chicken ranch" — poor customers paid in chickens when they didn't have the cash. and was co-authored by Larry King and Peter Masterson. It was produced by Universal Pictures and is now in its third year on Broadway and will soon be a major motion picture starring Burt Reynolds and Dolly Parton.

The action of the musical takes place in the State of Texas in the fall of 1973 and Lawrence Miller has designed a marvelous, versatile set made up of staircases and platforms where all the action takes place. And I do mean action.

Which reminds that the travel club of Madison Avenue Presbyterian Church went to New York to see "Whorehouse" and half left after the number "A Lil' Ole Bitty Pissant Country Place".

The musical numbers staged by Tommy Tune are outstanding and the large cast, headed by Francie Mendenhall as Miss Mona, the madam and Christopher Wynkoop as the sympathic sheriff put on a romping, stomping show.

Susan Beaubian is outstanding in "Twenty Four Hours of Lovin" and "No Lies".

You'll enjoy the Lone Star Strutters, a take off on the old black face minstrels in "The Dark Town Strutters". When the Houston television newscaster Melvin P. Thorpe played deliciously by Steven Earl-Edwards, decides to build a special around the whorehouse he has a chorus of men, the Dogettes, the Lone Star Strutters to the fight against the whorehouse.

They walk around with flashlights and when the house lights go out they shine the lights on their faces and their flourescent makeup turns to blacklace.

Best dancing in the show is by Susan Beaubian as the maid and by the male chorus in "The Aggie Song". The most laughter came in a joke about the country dog in the city and the best singing "Hard Candy Christmas" by Francie Mendenhall and Susan Beaubian.

This may be no news, but down at the Mechanic Theatre, there's a lot of doing going on.

Jewel (Susan Beaubian) leads the girls from "Whorehouse in Texas" in the showstopping "24 Hours of Loving" at Morris Mechanic running thru Jan. 24.

'A Wind Between the Houses' at Arena Playhouse

"A WIND BETWEEN THE HOUSES," a whimsical comedy, will open at the Arena Playhouse, 801 McCulloh Street, on Fri., Jan. 9, and will continue weekends through Sunday, Feb. 1, 1981.

Written by Maurice Hill, "A WIND BETWEEN THE HOUSES" involves an eccentric woman who keeps her late husband's ashes on the mantelpiece and acts as if he were still alive. This dynamic show will mark the reunion of four of Arena's stellar leading ladies. June Thorne, Christine Moore, Lorraine Brown and Nancy Barrick, all Arena Players of long standing, will return to the spotlight under the direction of Ed Terry. This production will attest that Arena's twenty-eight years of providing quality entertainment to the community is still a hard act to follow.

Performances are on Fridays at 8:30 P.M. and at 7:30 P.M. on Saturdays and Sundays. Sunday matinees will be announced. For ticket information, call 728-6500.

'A Tribute to Martin Luther King, Jr.'

Emmy-winning actress Cicely Tyson, tenor George Shirley, and maestro Julius Rudel, with the Buffalo Philharmonic Orchestra, join in a one-hour encore special, "A Tribute to Martin Luther King Jr., in honor of what might have been the 52nd birthday of the great black civil rights leader, Wed., Jan. 14 at 10 p.m. on stations 22 & 67.

Miss Tyson opens the program as narrator of the accompanying text to "The Testament of Freedom" by Randall Thompson. The words are from a speech by Thomas Jefferson with the theme "I shall not die without hope." She is accompanied by the Buffalo Symphony Orchestra, conducted by Julius Rudel, and the Sounds of the City Chorus, directed by Ronald Hilliard.

Miss Tyson then reads from the "I Have a Dream" speech by Dr. King and a poem by Langston Hughes "A Dream Deferred."

Maestro Rudel conducts the Buffalo Philharmonic Orchestra in a work by black composer Ulysses Kay, "Of New Horizons."

Miss Tyson then read a translation of Frederich Ruckert's poem "At Midnight," accompanied by Gustav Mahler's composition of the same name, as performed by the Orchestra with tenor George Shirley.

Mr. Shirley then offers two spirituals: "He's Got the Whole World" and "O Freedom," followed by Miss Tyson reading from Dr. King's "Mountaintop Speech.

The birth date of civil rights leader Martin Luther King Jr. is honored with an hour-long special featuring actress Cicely Tyson, tenor George Shirley and Maestro Julius Rudel with the Buffalo Philharmonic Orchestra, Wed., Jan. 14 at 10:00 p.m. on Channels 22 and 67.

Maximas Chess and Gammon Club

By Gerri Bobanan

"This is a home for ches players," says Ed Mosely. Mr. Mosely is a volunteer and member of The Maximus Chess and Gammon Club. It's the only one of its kind in the city of Baltimore.

The atmosphere is not one of icy silent or cold concentration, but rather of good music, comfortable surrounding and easy conversation. The owners, Charles Wilson-Bey and Gary Sturon opened the club after noting the limited and confined space game players were given. "We offer an alternative to the bar stools," they quipped "We offer great competition because most people play within a small circle of friends and this limits your game."

Members Charles Covington, keyboard player for Ethel Ennis Band and recognized chess expert proved this to many who thought their game was good. In November he played a 16 board simultaneous exhibition and only lost one game.

While the club is designed for the serious chess player, the novice and the occassional player will enjoy the good vibes. Classes are free and taught by Lee Carter. They are open to both children and adults. The classes are taught every other saturday morning.

Maximus is located at 2410 St. Paul Street and is open Monday-Friday 11 a.m. to 3 p.m. and reopens at 6 p.m. to 12 a.m. Saturday hours are 12 noon until 1 a.m. The club is closed on Wednesdays and Sundays.

Night Scene Seen

By Bob Matthews

The music scene has been extremely interesting over the past few weeks, with surprises galore.

For example, at the Famous Ballroom Sunday, the featured attractions were vocalist Dakota Staton and David (Fathead) Newman. In itself it sounds like a good lineup but leaves one unprepared for the really swinging event.

Fathead went on first and practically blew me away. The last time we heard him, he was deep into a rhythm and blues bag, with jazz overtones.

Had completely forgotten how the man can blow, and he really got down, first on tenor sax, then alto and finally flute.

The backup was all familiar: Marc Cohen, piano; Steve Novosel, bass, and Hugh Walker, drums. Hugh has just returned from a month-long European gig with Art Farmer.

After about an hour, the group went off, to be replaced after a short intermission by Hilton Ruiz, piano; NOVOSEL, bass, and Walker, drums. This was to be the backup group for Dakota Staton.

But first, Hilton came out smoking. The first tune was the Charlie Parker "Confirmation," followed in quick succession by "Green Dolphin St."

That set the mood, and after emcee Ruby Glover's short introduction, Dakota Staton took the stage.

The first tune was an uptempo "Summertime," which might have been a bit of a mistake because she had not yet warmed up.

As is true with most singers as they age a bit, Dakota's high note range was diminished somewhat, and a husky quality had crept into her voice.

But the intonations and phrasing remained the same as we remembered. Since most of the audience was thoroughly familiar with her recording, "Late, Late Show," most of the first set was compiled from tunes included in that album.

Next tune was "Trust in Me," and by now, her voice had begun to warm up. The vibrato became stronger and more controlled, the audience was with her and this translated into a bravura performance that made you overlook the slightly brassy edge her voice has developed.

It may be possible that this veteran performer was undergoing a bit of butterflies in the stomach but once she reached out for the audience and they were with her — the floodgates opened.

"Broadway," was the next tune in line, and now Dakota was rolling. The musicians, the audience — everyone within the sound of her voice was profoundly moved. Dakota was back home.

Ruby Glover added a welcome touch to the emcee chores, when she answered some of the questions various people in the audience had been asking.

For example, the last time Dakota played Baltimore was in 1964 when she did a one-night gig at the Lyric Theatre, along with Benny Goodman and Ahmad Jamal.

Many in the audience remembered her last appearance before that, at The Comedy Club on Pennsylvania Ave. The year, 1959.

So impressive was the pianistics of Hilton Ruiz in his stint, that Mike Binsky of The Bandstand hired him on the spot to play the club this weekend.

It will be the Hilton Ruiz trio Friday and Saturday at The Bandstand.

Didn't make it to the set last weekend to hear Big Nick Nicholas, but our spies were there and glowingly report that the drummer on the gig, who went by the name of "Little Billy," was a totally new person.

Slide Hampton

We had criticized him in the past, saying that if he devoted more time to his drumming, he could be really good. Our spies report that his performance is probably the most improved around.

Can't wait to hear him once again.

Have to give Maxine Smith of S & S Productions a great deal of credit, for she is heading up the presentations at the Famous for the next three Sundays.

She had a winner this past Sunday, and we hope people realize that there is really great music on tap. For example, this Sunday trombonist Slide Hampton will be the featured artist.

He is not only one of the most accomplished trombonists around, but is a top writer and arranger. Actually, he is responsible for a lot of the Maynard Ferguson material.

Before Maxine took over the ballroom for 4 Sundays, the Famous Productions pulled a coup that took a lot of Baltimoreans by surprise.

On two consecutive Sundays, they presented strictly local musicians. First was a sextet consisting of Arnold Sterling, alto sax; Marvin Cabell, tenor sax; and Harold Adams, tenor sax.

Rhythm section was Marc Cohen, piano; Donald Bailey, drums and Willie Barber, drums.

There was no question in our mind that Harold Adams, with his big round Coltrane-like sound was the surprise of the night. Not to us, for we had picked Harold as top tenor man for the year. This was a year ago.

But when he started to blow, that old LBJS magic took hold, and the musicians played as if inspired to the heights. Harold went outside, wove his way through intricate chord patterns, resolved chords—then lissandoed into new flights of sound.

It was so beautiful, the audience was completely speechless for just a second, before bursting into a standing ovation.

Marvin and Arnold were known quantities, and they too outdid themselves on this occasion—but in all honesty, it was Harold who really took off.

Actually, we were kinda amused, for we can well remember the set for LBJS when Harold and Jimmy Wells played opposite Buck Hill and a D.C. group at the Famous.

Harold shone that night too.

So, once again, for tenor sax player of the year for the "All That Jazz" award—we pick Harold Adams.

Other choices will be forthcoming in later editions.

Meet Showstopper Susan Beaubion

By Ida Peters

Tall, five foot seven, long legged, stacked Susan Beaubian is the maid, Jewel in Miss Mona's boarding house in the hit musical "The Best Little Whorehouse in Texas."

Of course you all know what they do in this boarding house but Jewel the maid who washes the dishes, makes the beds, fixes the girls' hair, has a different kind of life. Horrors! She gives it away free which she describes in her show stopping number, "Twenty-Four Hours of Lovin'."

And stop the show she does in her red jeweled fringed dress showing off her glorious gams which had the opening night audience tapping their feet. Delores Hall stopped the show on Broadway with a more comic rendition but Tommy Tune has designed a dance number for Beaubian which with her grace, youthful talent and dance experience works just as well.

Susan Beaubian is a native of St. Louis and the daughter of Waliette and Lewis Lynch. Her most recent accomplishments include two Off-Broadway appearances in "Jam" and "The Peanut Man" and a recent seven month tour in "Eubie."

In this she had the black outfit and the feather boa and sang "If You've Never Been Vamped By A Brownskin, You've Never Been Vamped At All."

Susan Beaubian attended University City High School in St. Louis and attended University College for two years where she majored in Modern Dance. She left when she felt that if she wanted to dance professionally she would have to leave academics behind. She could learn more by doing.

She traveled to Los Angeles where she studied for four years at the American School of Dance and Dupree School of Dance. Back to St. Louis she worked and studied under Joe Tremaine and Bill Frank and was a member of the Allin Nikolai Company. Michael Sims opened her world to professional dance, jazz and ballet and was an inspiration to her career.

Her first professional break was the year and a half she spent in "Selma," the tribute to Dr. Martin Luther King Jr. She recorded the cast album and while "Selma" did well in L.A. it was a financial disaster when it played the Baltimore Civic Center, but she had left the cast by then.

She then worked for the MUNY Opera, the outdoor theatre in St. Louis. She danced with Duke Ellington and his orchestra, before his death, in the 1970 "Sacred Music Concert."

And, the first time that Donna Summer appeared on the Merv Griffin Show, she was one of the four back up dancers. How did she feel? "We rehearsed like machines and I felt like a zombie doing the show."

How did she get the part in "Whorehouse?"

"When the casting call went out I decided to go to sharpen my auditioning skills" Beaubian said with a chuckle. "I decided I was going to enjoy myself and I did the routine with lots of gusto. The rest of the girls wore cowboy outfits but I came down front looking like a Las Vegas showgirl in my high heels.

"I knew that they only had one black in the show and I knew that I wasn't going to make it, but Paul Phillips (Production Supervisor) and Tommy Tune (The famous choreographer) asked for my resume and a month or two later I got a call and they asked me if I would like to audition for another company of "Whorehouse."

Backstage opening night, we asked Susan Beaubian her plans. This "Whorehouse" company opened in October and so far has played Wilmington, Pittsburgh and Washington, D.C.

In Baltimore, the musical is practically sold out and she says she plans to get in a lot of sleeping as they will be performing for two weeks without a day off plus matinees.

She has a younger sister, Robin Lynch, a senior at Howard University, and she was lucky to have her whole family together when she played D.C.

Around the Town

By Vanessa Johnson

Multi-talented artist Laurence Hurst, who has won wide recognition locally for his paintings, sculptures and drawings will have "Woman in Portraits, 1970-1980," a collection of paintings and drawings on exhibition at the Arena Playhouse, 801 McCulloh St., opening Fri., Jan. 9 thru Feb. 1.

Whether you're interested in full or part-time study, the Community College of Baltimore has courses to fit your busy schedule. Hundreds of classes will be offered this spring during the evening at both the Harbor Campus, Lombard St. at Marketplace and the Liberty Campus, 2901 Liberty Heights Ave. and nine off campus centers located throughout the city. General registration for CCB's 1981 spring semester will be held 9:00 a.m. to 7:30 p.m., Mon. thru Wed., Jan. 12-14 at the Harbor Campus in the Forum of the Bard building and Mon. thru Thurs., Jan. 19-22 at the Liberty Campus in the nursing building Student Lounge.

Each Sunday, during the month of January, S & S Unlimited Musical Productions, in association with Left Bank Jazz Society, will present a Jazz Extravaganza, at the Famous Ballroom, 1717 N. Charles St. Appearing this Sun., Jan. 11 will be the accomplished jazz composer, trombonist, Slide Hampton; plus jazz dancer Jimmy Slide. Future shows will include vocalist Johnny Hartman, the incomparable Al Hibbler and jazz saxaphonist supreme, Charles Rouse. Tickets for all shows are $8. Senior citizens, 65 and over, may purchase tickets at half price. For ticket information call 947-2813.

A new exhibit, "Barye's Animals," will open at City Hall Jan. 12 thru Feb. 20. A selection of Antoine-Louis Barye's bronzes can be seen in the City Hall's North Courtyard Gallery.

The Cultural Arts Program will be presenting paintings by Gabriel Sunday Tenabe, Gallery 409 Downstairs Exhibition Space, 409 N. Charles St. Opening reception Sun., Jan. 11, 3:00 to 5:00 p.m. Exhibition is on display through Feb. 6.

Laurence Hurst