Grammy Awards...long confusing show

Grammy winners

Rhythm and Blues Field R & B Vocal, Female: Stephanie Mills for "Never Knew Love Like This Before".
R & B Vocal, Male: George Benson for the album "Give Me The Night".
R & B Vocal, Duo or Group: Manhattans for the single "Shining Star".
R & B Instrumental: George Benson for the "Off Broadway" track from "Give Me The Night".
R & B Song: Reggie Lucas and James Mtume for "Never Knew Love Like This Before".
Gospel Field
Gospel, Contemporary or inspirational: "The Lord's Prayer", featuring Walter & Tremaine Hawkins, Andrea Crouch and others.
Soul Gospel Contemporary: Shirley Caesar for the album "Rejoice".
Soul Gospel Traditional: Rev. James Cleveland and the Charles Fold Singers for the album "Lord, Let Me Be An Instrument".
Jazz Field
Jazz Vocal, Male: George Benson for "Moody's Mood" from "Give Me The Night".
Jazz Vocal Female: Ella Fitzgerald for the album "A Perfect Match, Ella and Basie".
Jazz Instrumental, Big Band: Count Basie and Orchestra for "On The Road".
Arranging
Instrumental Arrangement: Quincy Jones and Jerry Hey for "Dinorah, Dinorah" by George Benson.

George Benson won three Grammys. Best R&B Vocal Male, "Give Me The Night". Best R&B Instrumental, 'On Broadway" and Best Jazz Vocal Male, "Moody's Mood".

Count Bassie won Trustee Grammy and Best Jazz Instrumental Big Band.

Ella Fitzgerald Best Jazz Vocal Female

(Continued from Page 1)

By Ida Peters

The Grammy Awards presented by the 5,000 members of the National Academy of Recording Arts and Sciences is supposed to represent the highest accolades in the recording field and be truly representative of what's happening in the business.

Host Paul Simon who has won 12 Grammies put his finger on why the Grammy Awards have taken on blatant rascist overtones.

During the Gospel segment while introducing the interracial the Grammy winning Light group to sing "The Lord's Prayer", he explained that Inspirational Gospel was for white performers and Spiritual for black performers.

It is an unhappy note that the majority of black performers up for Grammies were lumped together in the R & B Group and most winners were not announced on national TV.

There has to be something wrong even to the casual music lover when the people who dominated the record charts throughout the year like Diana Ross, Michael Jackson, Stevie Wonder, The Commodores were not even nominated for Record of The Year, Album of the Year, or Song of the Year.

Yet, Frank Sinatra got a nomination in each of these categories. Was his claim to fame the Reagan Inaugral Gala? Is that why 5,000 members nominated him for a Grammy?

There has to be something fishy when Lionel Richie Jr. of the Commodores was the only black nominated for Record of the Year and Song of the Year for his production of Kenny Rogers "Lady".

Then while Paul Simon was giving the mandatory explantation as how the 5,000 members selected the nominees be mouthed the traditional words giving them a saracastic, speeded up reading.

For the uniniated casual music lover, Pop, Rock, and R & B are interchangeable but black folks have a hard time getting into "Rock" which means "white". The Pop Category also means "Crossover" which also means black and white audiences buy the record regardless of the color of the artist. It also means white radio plays black product.

Irene Cara was nominated for Best New Artist which was won by Christopher Cross. She was also nominated for Best Pop Vocal-Female, the Grammy being won by Bette Midler.

Miss Cara opened the Grammy show with a splendid rendition of "Remember My Name" from the movie "Fame". Aretha Franklin performing "Can't Turn You Loose" was one of the 13 musical performers to turn the audience on. The TV cameras showed the audience rocking and giving her a standing ovation.

However, when the Commodores announced that Stephanie Mills was the new R & B "Queen of Soul" winning the Grammy over Aretha, Roberta Flack, and Diana Ross a hush seemed to fall over the audience for a minute especially since Stephaine wasn't present.

It seemed so hard to believe but could the Diana Ross special coming up on Monday have anything to do with Stephanie's record company not having her present?

The Grammy winning presentation of "The Lord's Prayer" by Reba Rambo, Andrae Crouch, The Archers, Walter and Tremaine Hawkins and Cynthia Clawson was powerful. The group sang lined up on the huge stage with their hand in back silhouetted by a simulated sunrise.

The producers of the Grammies need to get their act together if they want to keep their awards prestigious. They can take lessons from the American Music Awards.

Their best bet is to trim the categories, cut down on entertainment or buy more TV time.

SHOWTIME

'The Mighty Gents'

'If you do not deal with reality, reality will deal with you'

Richard Wesley

Richard Wesley — His "The Mighty Gents" is drawing raves at Arena Playhouse.

By Ida Peters

Richard Wesley, 35, distinguished playwright of "The Mighty Gents", came to Baltimore a week ago and described his play:

"If you do not deal with reality, reality will deal with you" in answer to a question as to what his play is all about.

And, until you go see "The Mighty Gents" at the Arena Playhouse you won't know what he is talking about.

The play is a tragic story of a Newark street gang 10 years into adulthood. It is a story about people... among them Frankie, the one-time gang leader (played by Michael Kane and Clyde Brown). The years have left him jobless without hope and he looks back on an empty life of unfulfillment.

And, as he and his gang members gather daily on the corner, Tiny, Steve Hinnant; Lucky, Russell Owens and Eldridge, Floyd Gilliam taunt each other and fight over their inadequencies.

In their wine sotted brains they examine choices life has given them. A college education; menial jobs they feel too good for or a trip back to their roots in the South.

Richard Wesley, the playwright, best known for his screenplays for Sidney Poitier, "Up Town Saturday Night" and "Let's Do It Again" told the AFRO he is no stranger to Baltimore.

He has been visiting Baltimore since he was a young child to see his aunt and uncle, Mr. and Mrs. Elbert Williams. His mother Gertrude Thomas Wesley is one of 26 children and the family hails from Lewisburg, N.C.

Wesley is a graduate of Howard University where he received a bachelor of fine arts in 1967. He studied under Owen Dodson and Ted Schine.

"I couldn't heave been luckier or more fortunate. If I were born five years later I would have missed both of them".

While "The Mighty Gents" is not about his personal life, it is about people Wesley says he knows. The AFRO commented about the lack of curse words in his writing.

Wesley says he does not write a lot of MF in this because it is not necessary and it makes the play more acceptable to audiences.

In the play's opening Richard Wesley examines how "The Mighty Gents" gang was formed. Thoughtful playgoers may recognize that gangs... (clubs, fraternities, sororities, secret societies) are not just a black discovery but were formed for macho protection and companionship.

The Mighty Gents takes on the parent-teen relationships and Cornell Jones gives a brilliant reading to the father who wants a son not a savage.

Harold Cornish is suave and elegantly dressed as Braxton. He is representative of a large segment of successful black people. He knows where he is going, and as a pimp and numbers backer preys on his own people. He's still a loser while he looks down on the street people as "surplus".

Rita, played in a sort of low-keyed way by Nura Saleem-Bey represents the girls of The Mighty Gents. She's frustrated because she can't help her man and he can't help her. They agonize over whether a baby will help. In one poingant scene, while the gang is drinking and watching an Ali fight, she finally turns off their dream world TV set.

The real star of the play is Zeke, the drunk played by Marvin Sampson, milking the audience for laughs when the play is hitting the audience so deeply that they laugh feeling his pain, instead of crying.

Each character, the Gents, Rita, Braxton, the father and Frankie all have a chance in the spotlight to tell their story and Vinnie Covington, the director has managed to put it together in two hours with no intermission.

It is a compliment to this cast and director that they are able to grip the audience from a bare stage with very few props and overhead lights to set the change of scenes. "The Nightly Gents" is the best play in town this week.

Night Scene Seen

By Bob Matthews

Biggest news on the night scene this week is the press conference announcement at the Sportsmen's Lounge of a liaison with S & S Productions.

The intent is to bring in top name live acts on a regular weekend basis, plus the establishment of a two shows per night policy.

Beginning next weekend, March 6 and 7, the featured artist will be Dakota Staton, which will kick off the new policy. There will be a $5 cover charge for each show, although advance tickets for all 4 shows in March are $15.

Showtime is 10 p.m. and midnight, with the applicable show charge for each show. Dakota will be followed by: March 13, David (Fathead) Newman; March 20, Al Hibler; March 27, Charlie Rouse.

Maxine Smith, who in essence is S & S Productions, indicated that there is a possibility of bringing in such artists as Grover Washington, Jr., Art Blakey, Chris Connor, Melba Liston and others.

It is dependent on the response from Baltimoreans, and their acceptance of a new order of things. The per-show charge has been successful in many parts of the country.

In fact, it is common procedure for a lot of D.C. and N.Y. clubs. But the new policy takes effect next week.

This week at The Sportsmen's Lounge, Baltimorean Sonny Till and his Orioles is the featured attraction. The Saturday afternoon jazz jam will showcase Part II of the Battle of the Horns, with Andy Ennis, Harold Adams, and Arnold Sterling.

Another top attraction in town this weekend is pianist Ronnie Mathews, who will occupy the podium at The Bandstand.

He will be backed up by Kenny Washington, drums, and Steve Novosel, bass. Ronnie has played Baltimore many times, most recently as a part of the Johnny Griffin quartet.

The interesting thing about it is that Ronnie is one of the most respected pianists in the country today, yet does not have the name and public acceptance accorded lesser musicians.

Usually, he is a sideman, but when he leads his own group, as he will be doing at The Bandstand, it is really something to hear—and you don't have to be a slavish jazz lover to appreciate him.

IT'S OFFICIAL: There is a new order of things at the Monroe St. club which changed its name to The Spot just a few months ago. Bob Matthews, (no relation) is no longer the head honcho.

The new owner, is actually the old owner, Lydell Mitchell, and a new order of things is in the works.

Our spies report that Lydell is quoted as saying he does not plan to promote the backroom lounge, but the scheduled live entertainment for this weekend, Smooth and Co., will go on as advertised.

The big changeover came about this Monday past, and our abject sympathies go out to Bob, whose dream resulted in financial disaster. He is back in the car sales business—now selling Cadillacs.

Word has reached us that the Helen's Lounge, which was attached to the Club Harlem at Monroe and Harlem Ave., will cease to exist and Helen, along with Karen, will takeover the happenings at the club on Baltimore St. and Hilton.

The Just Us Band and Show will be featured at the new spot, but there seems to be some sort of controversy over featured artist George Jackson—we'll try to sort it out for you.

For fans of the Left Bank Jazz Society, this Sunday's concert is a stunner. If you had planned on going to see Ahmad Jamal, you are in for a disappointment, for he will not be there.

As we reported in last Tuesday's edition, he insisted that a Steinway piano be acquired for the set. On investigation, L.BJS discovered the cost to be around $900.

No Jamal. In his place will be an all-star group headed by Charlie Rouse. Kenny Barron will be on piano, and although Buster Williams is listed as bass player, we have learned it will be Rufus Reid.

Ben Riley will be on drums, and this should really take off and smoke!

The Ritz, this weekend, will have the group Sudden Storm as its main attraction. No word on the Billie Holliday room at the Gatsby's—but we bet Rhonda Melton will be there. 'Tis worth checking out.

You can look for new happenings at one of the established night scene places, Maceo's Tavern, on Monroe St., in the near future.

Maceo is bringing in a new manager, who plans to completely revamp the happenings at the club. More, as we learn about it.

Joy Cline at Gallery 409 Sunday

Pianist Joy Michele Cline will give a recital in the Chamber Theatre at Gallery 409, Sunday, March 1 at 5:00 p.m.

Joy Michele Cline now living in New York originally comes from Boulder, Col. where she was born in 1962. She started her piano lessons at the tender age of 5 and did her first public recital at the age of 6. Her family moved several times and Miss Cline subsequently was able to study piano under many teachers, all of whom she feels have greatly contributed to her growth as a concert pianist.

In 1976, she attended the Julliard Pre-college with instructor and master teacher Robert Harris. In 1977, she moved back to Colorado where she performed with the Colorado Philharmonic Orchestra.

Joy Michele Cline is currently living in New York and studying at Julliard with William Masselos. Her concert on Sunday, marks her Baltimore debut and she will be playing works by Bach, Beethoven, Chopin, and Prokofieff.

MISS BLACK AMERICA PAGEANT

The "Miss Black America" — Baltimore, Maryland pageant, a showcase for the beauty, talent and poise of black women between the ages of 18 and 25 has been scheduled for Sunday, April 26, 1981, in the auditorium of Coppin State College.

Eligible young women who are high school graduates interested in participating in the Baltimore, Maryland pageant should apply for an application at the following address:

MISS BLACK AMERICA
Baltimore Maryland Pageant
c/o Addison Enterprise
P.O. Box 5712
Baltimore, Maryland 21208
or phone (301) 944-4317
(301) 655-4403
or (301) 484-

By Ida Peters

First Class, Tony Yarborough, Sylvester Reddick, Harold Bell, Fred Brown, their band and the Softone girls, Terri Hollinger and Francena Harris, leave Dulles Airport Sunday, for three week engagements in Europe.

Accompanying them will be Ernie Donaldson of A & D Booking Agency. The trip costing more than $15,000 to fly the group overseas comes on the eve of the release of their new 45, "Don't Listen To Your Friends." Their new album for Parkway Records will be released at the end of the March.

First Class is booked into Club 38 in Geneva, Switzerland and Club 77 in Paris, France.

Band members making the trip are Ronald Thompson, guitar; James Buck, bass; Robert Woods, percussionist; and Gary Figeroura, drums.

Terri Hollinger speaking for the Softone girls says she plans to take one large suitcase and a shoulder bag. Designer Gloria Jennings has designed high fashion glitter costumes with plenty of chiffon and sequins. Dett Set is doing her Porcelaine nails which will last at least two weeks and they will be wearing braids for their act, so they won't have to put their hair up every night.

Before going overseas, the Softone girls have been playing a string of one-nighters in D.C., Philly, Delaware State College and in rehearsal for the Softones new 45.

Harold Bell, talking for First Class says they will take to Europe at least nine complete outfits. They have new Tux outfits in black with rhinestones and sequinns and white silk shirt sets.

They also have vests and pants sets in yellow, blue, green, and white. For the trip on the plane, they'll wear designers suits created by member, Fred Brown.

First Class has been working like mad, in and out of the studio until two days before they leave. They have appeared at Tiffany's, Wilmington, Ritz and with Wild Man Steve.

Their most asked for numbers include "Celebrate", "Hurry Up This Way Again", "If I Had My Way", "With You I'm Born Again" and of course their newest, "Don't Listen to Your Friends".

Edmondson Village born singers, First Class off to Europe.

First Class off to Europe Sunday

TV Watching

Charlene Jones on 'Hill Street Blues'

Charlene Jones

Actress Charlene Jones has been signed to appear in several episodes of NBC's newest hit series, "Hill Street Blues".

A member of the famed Actors Studio, Ms Jones first took acting lessons with Jeff Corey, and the late great Frank Silvera. She later graduated with a degree in Theatre Arts from California State University, Los Angeles.

Charlene Jones has also guest starred on ABC's "Movie of the Week", "The Billy Cosby Show", "Ironside" and such feature lenght films as "Butterflies Are Free", "Trouble Man", "Women Hunt" and "Myra Breckinridge". In addition to being a fine actress Charlene performs in jazz dance, ballet, poetry reading and is a sculptress. Her face has graced the pages of Ebony and Essence Magazines, the Los Angeles Times News Paper and also several European publications.

By Vanessa Johnson Presley

John Davidson: Guests include singing group The Fifth Dimension. 4:30-6 p.m. Ch. 13.

Sunday

Dallas: The unexpected arrival of Miss Kristin's cousin Trudi from Germany prompts a frantic Charlie, the CIA, has Pammy assisted that she's the Governor's wife. Starring Robert Guillaume. 8:00-8:30 p.m. Ch. 13.

NBA Basketball: The Washington Bullets take on the Bulls at Chicago Stadium. 4:30-10:30 p.m. Ch. 20.

World: "Midnight Offerings": TV movie about ordinary people endowed with extraordinary powers for evil and good. 9:00-11:00 p.m. Ch. 13.

Saturday

Fat Albert: Fat Albert helps a girl cope with her uncle's death. Hosted by Bill Cosby. 12:00-12:30 p.m. Ch. 2.

Soul Train: Performances by Gamble and Edmund Sylvers. 12:30-1:30 p.m. Ch. 11.

Movie: "Shaft": Richard Roundtree first played the role of detective in this story about the kidnapped daughter of a Harlem narcotics czar. Starring Moses Gunn. 1:00-3:00 p.m. Ch. 5.

Tony Brown's Journal: "Trouble in Paradise" examines an unofficial Harvard University report that alleges intellectual inferiority among Harvard's black students. 2:00-3:30 p.m. Ch. 11.

From Jump Street: Host Oscar Brown, Jr. is joined by Dizzy Gillespie and saxophonists James Moody in a show about influential jazz musicians and groups. 3:00-3:30 p.m. Ch. 22 & 67.

Sha Na Na: Singing group the Spinners sing "Cupid". 7:00-7:30 p.m. Ch. 2.

Bottom Line: A report on the heroin problem in the greater Baltimore area. 9:00-9:30 p.m. Ch. 2.

Love Boat: Isaac's never-do-well uncle is being closely watched by a Treasury agent. Starring Ted Lange and Demond Wilson. 9:00-10:00 p.m. Ch. 13, and ends up facing his product in story in business. Starring Rosey Grier and Herbie Hancock. 9:30-10:30 p.m. Ch. 9.

Hill Street Blues: Lattue invites Cynthia to a stakeout and Sandra has serious doubts about his police vocation. 10:00-11:00 p.m. Ch. 11.

We Ain't What We Was: In this one-woman show that she also wrote, Ivy Moss Jr. faces the struggle of blacks of achieve freedom and equality. 10:00-11:00 p.m. Ch. 22 & 67.

Sunday

Movie: "The Eiger Sanction": Clint Eastwood plays an ex-hit man lured out of retirement for another assignment. Starring Vonetta McGee. 12:00-2:30 p.m. Ch. 5.

Movie: "The Taking of Pelham One, Two, Three": Thriller about the hijacking of a New York City subway car. Starring Robert Shaw. 6:00-8:00 p.m. Ch. 5.

Is haunted. 8:00-10:30 p.m. Ch. 2.

Movie: "The Taking of Pelham One, Two, Three": Thriller about the hijacking of a New York City subway car. Starring Robert Shaw. 6:00-8:00 p.m. Ch. 5.

...more Happening

Oscar Brown, Jr. presents "Kicks & Co." this weekend at Compton Auditorium, Frostburg State College.

Wednesday night at The Ritz, Terri Hollinger celebrated her birthday on the eve of her departure to Europe with First Class.

Jazz Beat on WBJC Radio on Tuesday, March 3 at 12 noon features "Recordings from Baltimore". Robert Ford will showcase the talents of Baltimore's own Brenda Alford, Phil Woods, Larry Bright and others.

Infinity Rep, June B. Dashiell, executive director, presents "Intimity In Concert: A Confrontation with Life", March 14, 15, 21 and 22 at 8 p.m. at Gallery 409. They have been presented with a $3,795 grant from the City Arts Program. Excerpts from plays to be presented are "A Raisin in the Sun", "In the Matter of J. Robert Oppenheimer", "Black Girl", "Take A Giant Step" and "The Torture of Mothers".

Oscar Brown, Jr., currently garnering attention with the PBS series "From Jump street" is presenting his musical "Kicks & Co." in Compton Auditorium, Frostburg State College thru Sunday, March 1. He has been in residence the month of February. The 1961 play has been rewritten and new jazz arrangements have been made.

Kremah Gallery and the Cultural Arts Program of Gallery 409 is presenting an exhibition "Africas Sculpture from West and Central Africa" thru Sunday, March 1, at 1203 Druid Hill Ave.

"Guilts by Joyce and Elizabeth Scott" opens Sunday, March 8 with a reception, 3-6 p.m. at Gallery 409 with music by Joyce Scott. Also, Dr. Leslie King Hammond, dean of graduate studies, Maryland Institute College of Art will give a slide presentation and lecture at 4 p.m.

The S. Randolph Edmonds Players of Bowie State College presents "King Oedipus" nightly this weekend in the College's Robinson Hall Experimental Theatre.

Bessie Smith and the Quimbys, Georgia Sea Island Singers, will perform a free concert at the University of Maryland Baltimore County, Friday, Feb. 27, at 8 p.m. in UMBC's Fine Arts Recital Hall.

Part of the African American Studies Department Black History Month activities, the concert is cosponsored by UMBC's American Studies Department and is made possible by partial funding from the Maryland Committee for the Humanities.

The Georgia Sea Islands, a group of small islands off the coast of Georgia, once the site of large plantations, were used by the Union Forces during the Civil War to maintain a blockade of the Confederacy. The islands' slaves were freed and fugitive slaves found their way to the islands. After the war, relatively isolated from mainland American, the islands nurtured rich reservoirs of black culture.

Bessie Jones and the Quimbys have preserved that culture in songs, games, and dances, performing for many years throughout the United States, Canada, and Mexico.

The Baltimore Museum of Art will offer a unique series of art classes for 3 and 4 year old children focusing on hands-on-art activities with artists Tricia Frank and creative physical movement exercises with teacher Lee Gould. Each two-hour period will concentrate on art projects motivated by visits to the galleries.

Classes will meet on Fridays from 10 a.m. to 12 noon and the fee for one session is $16 for museum members and $20 for non-members. Two sessions will be offered: Session 1 beginning March 6 and continuing through March 27, and Session 2 beginning April 3 and continuing through April 24. For registration in-

Isy Monk, Towson State grad on PBS, Saturday.

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