—Drunken driving

Continued from page 1

coin. He feels the bill would be disadvantageous to persons related to repeat offenders.

In many cases there are wives who are joint owners of vehicles who may have no other means of transportation, Brailey said.

"So what happens when the husband is picked up for driving while intoxicated and the family car is then sold by the State?" he wondered.

Sen. Clarence Mitchell, III (D-39), shared Mr. Brailey' s belief that the problem is not being met head-on.

Mitchell said the repeated offenders should be locked-up and stiff criminal penalties imposed.

Taking away a citizen's car will not prevent him-her from obtaining another one, he explained.

"Mothers Against Drunk Drivers," MADD, also an of dvocate the bill, is an organization of men and women is an organization concerned with problems that victims of accidents face.

Jean T. Heald, director of MADD's Anne Arundel County Office told the AFRO she feels the bill is appropriate and fair and should infact be directed towards repeat offenders who drive on suspended and revoked licenses.

Ms. Heald said her organization deals with individuals who have been injured in accidents caused by drunken drivers and it focuses on helping the victim make the necessary physical, psychological and economic adjustmentsafter an accident.

In 1980, Ms. Heald's son, then in his early 20's, was one of four critically injured in a collision caused by drunken driver.

She said the driver was operating without a license and was not insured. As a result of injuries, her son lost all use of his right side. He also suffered permanent brain damage.

She is convinced that the current bill will be effective in stopping some fatalities.

It is her feeling that should confiscation of a car present problems for other family members, alternative methods of transportation are available.

Amendment to another bill by the Administration that would require a breath test in almost all cases of drunken driving passed through the Senate by a vote of 30-11.

The original bill would have allowed the police to decide whether motorists would take a blood test or a breath test. In its present form, the measure states that a blood test will only be given in cases where the driver is unconscious or is taken to a hospital for treatment.

Brailey said the bill in its original form was "a little too broad because it gave the police the power to decide over the citizen."

He said further that such a measure would have the potential of getting out of hand and that officers, once given the power, might harass low income blacks.

According to Sen. Clarence Blount, (D-41), drunken driving is without a doubt a problem.

"I think most citizens would agree, we need to get drunken drivers out of the cars and off the ," Blount said.

His strong objection to the original bill was expressed because he did not feel police should have the right to decide the type of test citizens should receive.

"I think the police should enforce the law, but not determine the type of test citizens will take," Blount added.

He agreed with Brailey that the amended bill will not allow the possibilty of inscriminant enforcement.

Del. Pete Rawlings, (D-40), said he is also in favor of the Hughes amendment, and feels that too many allowances have been made for this serious offense.

—Redistricting

Continued from page 1

population to the northern, eastern and western sections in the last decade. His plan was based on this assumption, Lunsford said.

While the city's residential shifts resulted in an increased black population in the 3rd and 5th districts in Northeast and Northwest Baltimore, Lunsford said, the mayor's plan would shift black voters from these districts into the already predominately black 2nd and 4th.

Their removal would retard the development of black councilmanic representation from the 3rd district, and would threaten the lone black fifth district councilmanic encumbent, Lunsford said.

The Green Plan would alter the present map as follows:

The 3rd district would lose 6,469 mostly white residents from precincts 35, 36, and 37 of ward 26 to the first district.."

The shift would leave in the 3rd district an area of growing black political strength near Memorial Stadium which the mayor's plan would move to the 1st district.

The 5th district would cede to the 4th district 2,445 mostly white residents in the 3rd and 5th precincts, 13th ward, and would cede 4,875 mostly white residents from precincts 18,19 and 20, ward 28 to the 6th district.

The only other change in the Green Plan would shift precincts 2 and 3 of the 4th ward from the first to the 6th district.

By shifting white residents from the 5th to the 4th district the Green Plan could counter an objection often expressed with the mayor's plan.

Boundary shifts suggested in the Schaefer submission would make the nearly all black 4th district even blacker, from about 96 percent to about 98 percent black.

A second plan, offered by Ashburton resident John Clark, similarly addressed objections to the mayor's proposal.

The NAACP and others have challenged the creation of the virtually all black 4th district, saying it concentrates blacks in one councilmanic district while diluting it in other areas of the city.

The redistricting is mandated by the City Charter. Council must submit its own councilmanic map by April 1 or accept the mayor's proposal intact.

The Charter mandates the redistricting to balance populations for the six districts at roughly 131,000 in accordance with residency shifts reflected in the 1980 U.S. census.

—Production co.

Continued from page 1

He points out that the difference between advertisers buying his programs rather than other black programs on television is "with them you are buying the station. With Vanita Productions, you are buying black."

Turned down from banks he hoped would sponsor the venture, the 37 - year - old entrepreneur used his personal funds plus modest investments from two friends "to open the doors and keep operating until cash flow builds up."

Wickham said he approached several banks about funding but they declined for "traditional reasons." They say they are committed to minority enterprise but the terms are demanding," he said.

If they put the same demands for collateral and equity showings on Brazil and multi - national corporations as they do for black entrepreneurs the banking institutions would not be in the position they are in today with potential for default," he surmised, adding that "it's a double standard that keeps blacks out of the businessplace."

Vanita is not the only beneficiary of the WBAL contract. Malcolm Potter, the station's general manager and vice president, sees both companies coming out ahead:" WBAL reduces its production costs and a black business gets a head start," he observed.

Other help came from Control Data which provided "a very generous lease" that Mr. Wickham said recognizes the first few months of a new business are crucial for generating cash flow.

—Tea

Continued from page 1

Also two tickets each go to Bryan Watkins, of the 2000 block of Hollins St.; Tiffany Diggs, of the 110 block of North Carrollton; Latony Fitch, of the 900 block of North Calhoun; Jerome Campbell, of School No. 28; Danielle Bullock, of School No. 28; and Kelvin Lowrey, of the 10 b block of North Fremont.

All winners are being notified and they may pick up their tickets at the AFRO office, at 628 N. Eutaw St., Monday and Tuesday between 10 a.m. and 4 p.m.

Project Forward Step

Your arrest could land you in school

Citizens who are arrested for misdemeanors as burglary and marijuana possession, if placed on probation by a court, may find themselves back in the classroom as a result; that is, if they have not completed high school.

A progsam in operation since November, 1982, funded by the city Adult Education Division, and conceived by Judge William H. Murphy Jr., gives adult probationers the opportunity to obtain a high school equivalency diploma and a marketable trade as a condition of probation.

The four-month old program currently has 66 participants—60 men and six women—and is coordinated by city school officials with the local Probation and Parole Dept., and its state counterpart, the Division of Parole and Probation.

A University of Baltimore law school intern who is coordinating the program for Judge Murphy said 129 adults have participated in the program since its origin.

Ms. Donna Jackson, the intern, said, "Some of the participants were just referred to us and wasn't a stipulation for those people to attend, or probation was dismissed for various reasons.

The majority of the 66 people have taken their Graduate Equivalency Diplomas (GED's) and are now awaiting results. If a court orders a person to participate in the program, he or she must do it. If they don't participate, the probation is violated and the person must again appear before a judge."

Until Project Forward Step, the AFRO learned, no program existed in the state to provide adult probationers such opportunities.

"Project Forward Step gives the trial judge a useful tool to lessen the possibility of repeated criminal conduct by increasing the motivational self-awareness, employability, and choice spectrum of the probationers.

Each probationer is guided from his existing educational level to the G.E.D. level, or to those probationers who begin as functional illiterates, to a e level of literacy," Ms. Jackson declared.

Significant violations of the probation are reported bi-weekly to Judge Murphy, she said, as well as to the person's probation case agent so that the trial judge might impose swift and full discipline.

According to Ms. Jackson, "The probation agent working with the project will monitor the time interval between reports of violations and the issuing of summons or warrants by the judge. This is in order to keep the time limit between infraction and discipline as short as possible."

Trial judges will be encouraged to use short sentences for violations so that the probationer will be able to return to the program as soon as possible with a better attitude, she said.

"It is important to remember that only serious viotors of probation will be reported to the trial judge. Especially important is that no probationer will be enrolled in the program without his or her consent after a brief explanation of both the requirements of the program and the consequences of breach of program discipline."

To make participation in Project Forward Step a condition of probation the trial judge should do the following, Ms. Jackson said:

1. Explain the project to the defendant and obtain his or her consent to participate by having them execute an application in open court.

2. Impose a five-year period of supervised probation (under the standard conditions of probation) and add as a special condition that the "defendant shall successfully complete 'Project Forward Step under the supervision of the Division of Parole and Probation."

Questions about Project Forward Step should be directed to Judge Murphy's office, 396-3100, or to:

1. Mrs Brenda Purnell (the probation agent specially assigned to Project Step), 2100 Guilford Ave.(659-6480)

2. French Mackes, Regional Administrator, Region II, 2nd floor, American Building, 231 E. Baltimore St., (659-4101).

3. Ms. Shirley Jones, Calvert Adult Education Center, Room 203, 200 W. North Ave., (396-0675).

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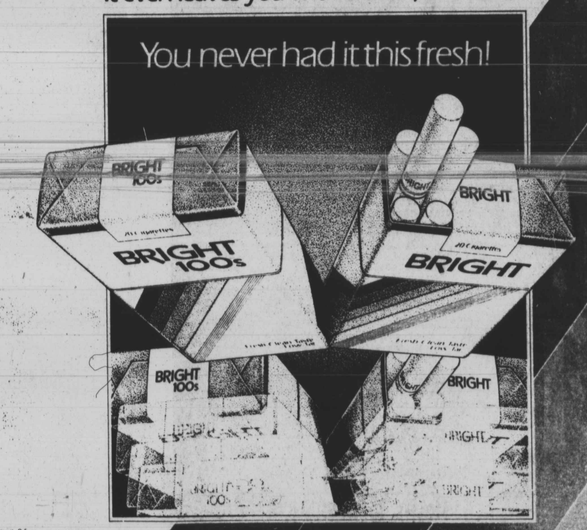
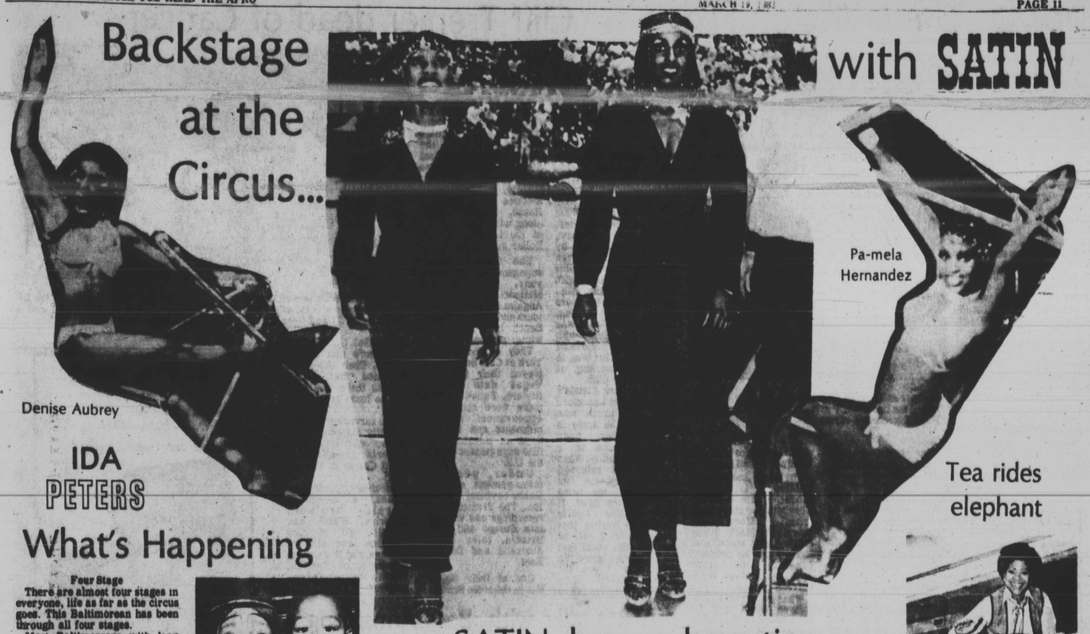
You never had it this fresh!



1 mg. tar 0.5 mg. nicotine av. per cigarette by FTC method

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Backstage at the Circus... with SATIN



What's Happening

Four Stage

There are almost four stages in everyone, life as far as the circus goes. This Baltimorean has been through all four stages.

Most Baltimoreans with long memories remember the circus when you took a street car to East Baltimore and the circus played in tents and it was a long all-day excursion. The elephants and other animals were housed outside a main tent with a straw floor. The main tent was flanked with sideshows which featured the Fat Lady and a Man with Two Heads among other freaks. The side-show was only ten cents and spectators sat on bleacher seats. If you didn't sit still you would fall thru.

Second stage— This occurred when your children decided they would rather go with school friends and you had to capture nieces and nephews in order to go to the circus. By this time, the circus was still in tents out near Easterwood Park. A long street car ride.

Third stage — A grandchild came along who loved the circus. This one brought his own money and leaned more to hot dogs, cotton candy and a pennant. No big deal. By now the circus was inside in the downtown Civic Center in comfortable seats.

Fourth stage — Two messy, hyperactive 8-year olds into

Antwyon Williamson, 2, is carried away with Clown, Sean Cash.

peanuts, hot dogs, cotton candy. Before we could see the show they had to have a flashlight which they were more interested in flashing than watching the astounding aerial artistry of Satin or Miss Lisa, or the world-famous Liberty Horses by Gunther Gebel-Williams.

To the mothers in Stage One with babes in arms...my sympathy. To mothers and grandmothers in Stage Four.... congratulations.

Many mothers in Stage Four turned their youngsters over to teachers and school buses on Thursday and Friday and went off to enjoy a quiet day away from the maddening crowds.

However, one day you circus lovers will get your nerves together and go back to Stage One just for the love of it all.

SATIN...brown beauties debut with Greatest Show

By Ida Peters

Before the ringmaster intoned...Ladies and Gentlemen and children of all ages...welcome to the Ringling Bros. and Barnum Bailey Circus, the 113th Edition of The Greatest Show on Earth...the AFRO was backstage in the carvernous Civic Center, Tuesday night.

We were greeted with smiles by two gorgeous brown beauties, Denise Aubrey and Pa-mela Hernandez, known as Satin, who started as showgirls and are making their debut as the first black aerial display with a daring "helicopter spin" as the device is lowered to the floor.

The question the AFRO wanted to know was did these two beauties get a feature act with The Greatest Show?

Well, Denise and Pa-mela are first cousins and boast a Jamaican background. Their mothers are sisters who were born and raised in Jamaica.

Denise who was born in Los Angeles is 27, 5'4", a Scorpioand daughter of Martha and Jessie Aubrey. She joined the circus in 1979 as a dancing showgirl and Pa-mela was hired the following year.

Pa-mela, 25, a Leo was born in New York City, the daughter of Maisie and Harold Hernandez. She weighs 127 and is 5'8".

They both told the AFRO that it is very hard for people not born of circus families to break into aerial acts. "It was very hard, but the doors are open if people want to do it, they should go for it," said Pa-mela.

Pa-mela recalls that they would work two shows a day and over a three year period developed and rehearsed until 3 and 4 in the morning.

"Before we could even start rehearsing, we had to work out with weights for several months to build our strength. It was difficult and exhausting, but it was worth it", said Pa-mela.

Relying on friends in the circus for advice, the duo received guidance from Armando and Anna Farfan, former trapeze artists. Band members Dave King and Bob Martin critiqued their rehearsals via videotape and arranged music for their audition for Irvin Feld and Kenneth Feld producers and owners of the circus.

After the Felds saw us and supported us we were on our way for our debut this season.

Denise is a native of Los Angeles, and danced professionally in many West Coast productions before joining the circus. She was a dancer with a Bob Hope USO tour and a contestant in the Miss Black America competition in 1979. Pa-mela is also from Los Angeles, and was a serious dancer by age 16. She studied drama for four years in Hollywood, and toured with the Bob Hope USO campaigns for three years. She was third alternate in the Miss Black America competition.

Before embarking on a circus career, Denise and Pa-mela danced with a Latin American group called The Quada La Coo Dancers, who won Entertainer of the Year Award on the USO tours.

Tea rides elephant

Well, almost that is!

It was a lovely, sunny day in Baltimore Tuesday when we joined mama, poppas and little children in front of Camden Station in downtown Baltimore.

Little bitty children sat on the cold curbs oblivious of the huge trucks lumbering past. However, we waited patiently as we watched the vendors ply their souvenirs.

Suddenly there was a big shout! Here come the elephants!

We were waiting in the wrong place. Just as well!

When we arrived at the Civic Center, the Ringling Bros. Barnum and Bailey Circus folks gave our gal Tea Montier who toils on the National AFRO desk and on Sunday, hosts the National News Desk on "City Line," WJZ-TV Ch. 13, a private ride.

She had her own private ride around the Civic Center plus she had her choice of an Indian or African elephant.

And from the pictures on this page...she had a grand time!

Dr. Eva Jessye... keeper of Gershwin score

Dr. Jessye in 1979.

The opening of "Porgy and Bess" at the Lyric Opera House by the Baltimore Opera Company and the opening of George Gershwin's classic this Saturday March 19, at Radio City Music Hall in New York City prompted us to call Dr. Eva Jessye at her home in Pittsburg, Kansas.

Dr. Jessye, now 88, has total recall and has written a history of "Porgy and Bess" from the Boston tryout in 1935 up to now and she has kept in touch with all the companies. It will be called "Fill Up the Saucer" from the burial scene in the opera.

Dr. Jessye, educator, lecturer, teacher, writer and director formed a small choral group, the Dixie Jubilee Singers in 1926 which grew into the Eva Jessye Choir. Her choir formed the chorus for Gershwin's "Porgy and Bess" which opened at the Alvin Theatre, Oct. 10, 1935 with Todd Duncan as Porgy and Baltimore's Anne Brown as Bess. John Bubbles was Sportin' Life. She remembers that Anne's father, the late Dr. Harry Brown was very upset to learn his daughter was in a Broadway play

She was also choral director for "Porgy and Bess" in a 1942 revival and of the group that toured Europe during World War II. George Gershwin made her the keeper of the original score. This is part of her collection of black music she turned over to the University of Michigan School of Music while she was Artist - in - Residence there.

She returned to Pittsburgh State University, Kansas bringing 8,500 pounds of memorbilia to be displayed in their new constructed library. In 1981, she was Artist - in - Residence at Clark University in Atlanta.

In 1981 also, CBS - TV did a special "46th Anniversary of Porgy and Bess" featuring Todd Duncan retired Howard University professor and William Warfield. Dr. Jessye says the film crew came to Kansas and then filmed William Warfield at the University of Illinois.

Dr. Jessye was brought to Morgan State University, then College, by the late Dean William Pickens upon her graduation from Langston University in Oklahoma where she received a teaching certificate. She was appointed director of the music department in 1920 and in 1925 worked for the Baltimore AFRO - AMERICAN Newspapers as women's news, music notes and poetry.

One of the first projects of the Eva Jessye Choir was the vocal dialogue for the film "Uncle Tom's Cabin." From 1926 - 29 the choir appeared on major radio shows. In 1929, Dr. Jessye went to Hollywood to direct the choir in King Vidor's "Hallelujah," the first black musical film. Before she did "Porgy and Bess," she was choir director for Virgil Thompson's experimental opera "Four Saints in Three Acts" with text by Gertrude Stein.

She received the Audelco Theatre Award in New York in 1981 and Oct., 1982 was honored by The Association for the Preservation and Presentation of the Arts in ceremonies at Howard University.

The AFRO asked Dr. Jessye if she had been consulted on the Baltimore Opera Lyric presentation or the New York production since she is the keeper of the original score.

She says no, these modern young people go on and do their own thing although they consulted her when the Houston Opera put on their production a few years back.

Friends have called her about the production in Chicago where Baltimoreans Damon Evans, Veronica Tyler, and the Eubanks, father and daughter are in the huge cast.

Dr. Jessye's greatest wish is to come back to Baltimore and be an Artist - in - Residence at Morgan State University (Dr. Andrew Billingsley note).

On April 2 she will be at Glassboro College, N.J. to put on a May 8 production of her opera "Job." She just returned from Fisk University where she attended a salute to Cab Calloway (another "Porgy and Bess," Baltimore Sportin' Life the other was Avon Long).

She was guest of Jester Hairston, Fisk University choral director she trained in New York years ago.

—BOB MATTHEWS Night Scene Seen—

Dropped in at the King of France Tavern of the Maryland Inn, where Betty Carter will be the featured performer through Sunday, March 20.

The intimate setting of the tavern proved ideal for the stylings of Betty, and with the new sound system, the opening set was simply superb.

After a couple of tunes by her backup group, which consisted of Khalid Moss, piano; Lewis Nash, drums, and David Penn, bass, Betty appeared, wearing a stylish see-through blouse and a thoroughly professional air.

She launched immediately into one of her original tunes, "All I Got" and as usual interspersed introductions of her group into the lyrics.

It was indeed a genuine pleasure to watch the pro that she is work the audience. She established a rapport that produced an absolute silence in the assemblage—with wild applause at the conclusion of each tune.

And those tunes ran the gamut with originals such as "Tight" "With No Words," "I've Got Love to Give" to some of her previously recorded standards such as Cole Porter's "Most Gentlemen Don't Like Love"

Betty Carter

Of course one of the high spots, and to us the piece de resistance, was her renditions of two classics, "Trolly Song" and "Music, Maestro Please."

Got a chance to chat with Betty following the first set—which lasted over 1½ hours. She admitted that she really gets carried away while performing, and sometimes forgets about the time.

Discovered too, that she and I went to the same junior and senior high schools in Detroit, Mi. In fact, she grew up just a few blocks from my childhood residence. Not the same years, however.

Found out too, that the bass player in her group is a student at St. John's College in N.Y., who drove down for the set after his Wednesday night classes.

One of the most interesting things she reported to us was the desire on her part to perform at black colleges. She says they have not asked her.

She also confided that she has not been invited to appear at the Left Bank Jazz Society sessions here in Baltimore. Naturally, we lost no time in passing the word, so an appearance here is a definite possibility LBJS indicated.

This Sunday at the LBJS set, vibist Gary Burton brings in his quartet consisting of Jim Odgren, alto sax; Mike Hyman, drums and Steve Swallow, bass.

Tonight (Fri.) at the McKeldin Center at Morgan State College, a benefit concert and dance featuring guitarist O'Donel Levy takes place beginning at 9 p.m.

The Douglass High School music careers scholarship fund are the beneficiaries of the concert which is being presented by the Ali Foundation

Over in D.C., the Charlie Jazz Society is presenting violinist Joe Kennedy in concert with vibraharpist Clement Wells in the auditorium of the Ellington School of the Arts, 35th and R Sts., NW in Georgetown.

The Baltimore New Music Festival continues tonight and tomorrow at the Gallery 409Eubie Blake Cultural Center. More than 60 local artists running the gamut of electronic, new wave, jazz and fusion will be appearing.

Vaudeville song and dance man Curly Reid appears tonight at the Bread and Roses Two Coffeehouse at 426 E. 31st St., where he will be playing his guitar and singing.

Tomorrow (Sat.) Jamaican Reggae recording artist Carl Dawkins will appear at the Coffeehouse, along with local teen folk-rocker, Scott Henkle.

Sunday at the Gentlemen Ten, 5 - 9 p.m., Jimmie McGriff and Arnold Sterling will be appearing. The club over on Edmondson Ave., is in the throes of making Sunday afternoon their jazz time.

Also on Sunday, March 27, the Eric Kloss quartet will be appearing in a free concert at the Chesapeake Center Theater of the Harford Community College.