

Students find jobs in media

Students and former students of Portland Community College's Radio and Television Broadcasting program have found the job market more generous than most college graduates these days. As indicated by the following list, many PCC students are now working with the media in the local area: Ken Crockett, KVDO Ch 3, Salem - camera operator, switching trainee, and booth announcer; Phil Muthersbaugh, KPAM-PM, Portland - part time d.j. and traffic; Harold Johnson, KPTV Ch 12, Portland - sportscaster and booth announcer; Gerry Durham, free-lance production for Portland area radio stations; Joel Miller, KQIV-FM, Lake Oswego - chief engineer; Dwight Smith - KOAP-FM, Portland - announcer; Modestos Rios, KPTV Ch 12 - production of minority program (Mexican-American); Rick Hillgaertner, KSLM-AM, Salem - program director, also programming station in Albuquerque, New Mexico; Judy Schneider, KATU-TV Ch 2, Portland - receptionist; Marilyn Smith (Smitty), KISN-AM, Portland - receptionist; Etienne Lamme, salesman; Mike Ervine, public relations; Mike Michalowski, KBOO-FM, Portland; Edwin Wolfe, promotions director for Moyer Theaters; Mark Rossman, representative for George Carson, Inc., booking agency in Portland; Mike Elliott, production assistant for TV station in Chicago; Jim Wilson, regional representative for ABC tape sales and service in Portland; Andrew Thomas, KOIN-TV Ch 3, Portland - staff announcer; Chuck Rogers, KPTV Ch 12 - engineer; Hunt Decker, president of TV production company in Portland; Marta Wieskopf, representative for George Carson, Inc.

The PCC Radio and Television Broadcasting program is a two-year associate degree program consisting of a first year basic program with three second year options: Radio Broadcasting for those who are interested in announcing, production, or advertising sales for radio; Television Production for those who want to have the same responsibilities in television; and Radio-Television License Preparation for those who want to concentrate on preparing for the First Class Radio-Telephone Operator's License test.

The new Communications building at Sylvania, to be ready for occupancy Fall term of 1972, will offer the most up-to-date studio training facilities for students wishing to work in media. For more information about the Radio-Television Broadcasting program, call Portland Community College, 244-6111.



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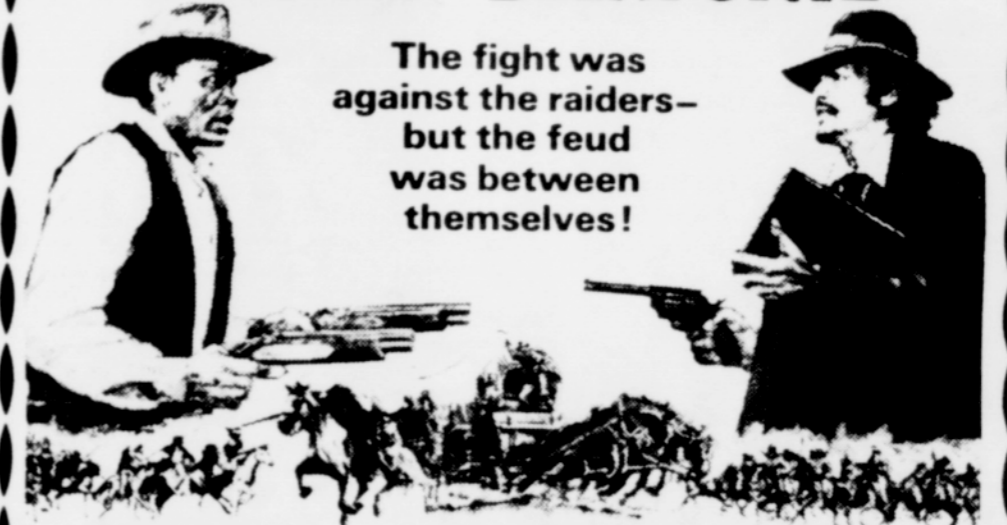
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"Buck and the Preacher" important to blacks

As Columbia Pictures' "Buck and the Preacher" comes to movie screens across the country, it will emerge as an innovative production for several reasons. For one, it marks the first time during their long and illustrious careers that Sidney Poitier and Harry Belafonte have appeared together in a movie picture. It also marks the first time either of them has ever made a film in Mexico, where the entire production was shot. And it is the first time Poitier has ever directed a motion picture.

Set in the turbulent days following the Civil War, the E & R Production Corporation and Belafonte Enterprises, Inc., film produced by Joel Glickman, stars Sidney Poitier as Buck, a former Union cavalryman turned guide for ex-

slaves planning to homestead in the West, but who are thwarted by whites eager to keep the newly freed Blacks in the South as a source of cheap labor.

Harry Belafonte stars as a phony preacher with something less than the fear of God motivating his haphazard involvement with Buck. Co-starring in the film are Ruby Dee as Ruth, Poitier's woman; Cameron Mitchell as the leader of a band of white night riders trying to force the Blacks to return to the South; Denny Miller as a cruel killer and a member of Mitchell's band; and Nita Talbot as the madame of a western bordello.

Another unusual aspect of this production, and a highly important one as relates to the over-all minority labor situation in the motion picture in-

dustry, is the fact that Poitier and Belafonte brought to the film six minority trainees: Jason Starks, editorial; Esperanza Vasquez, script supervisor; Sidney Baldwin, camera; Eddie Trujillo, sound; Kris Keiser, director; and Drake Walker, who is learning to become a film director and who wrote the original story on which "Buck and the Preacher" is based. Trujillo is an American Indian, Vasquez is Mexican-American. The others are Black Americans.

In addition, there were four regular, union members of the crew who were also Black (Ermon Session, men's wardrobe; Jim Morris, assistant editor; Harold Melvin, men's hairdresser; and the film's publicist, Walter Burrell). The majority of these people worked with Poitier on Columbia's "Brother John" and with Belafonte on "Angel Levine."

"Buck and the Preacher" is a very important film for the black community for two reasons. It is the first time Poitier has directed a film and it is the first time Poitier and Belafonte have collaborated on a motion picture. The film was co-produced by Poitier's E & R Production Corporation and Belafonte Enterprises, Inc. This is the first major film owned by blacks, who will receive the profits of the production. The film is distributed by Columbia Pictures. The film reverses the traditional stereo-types. The only significant white roles are those of prostitutes, gun-crazed killers and an impotent white sheriff. Blacks shoot it out with whites and win. It demonstrates the special relationship that developed between blacks and Indians, both of which were persecuted by the whites.

Last do-wah played by Smokey Robinson

William (Smokey) Robinson, whose soft, high-pitched oo-oo-oo and do-wahs with strings created a new sound and set a special mood in "soul" music for young, primarily black audiences throughout the sixties, has oohed his last do-wah with his group, "The Miracles" at the Apollo.

As a farewell to fans who, like Smokey, first went to the Apollo as teen-agers and, now brought their children, he sang what they told him to. "Bad Girl," they shouted. And Smokey crooned: "She's not a bad girl because... she wants to be free."

"Shop Around," they shouted. And Smokey wailed: "Just because you've become a young man, now..."

"There's still some things that you don't understand, now..."

"Baby, Baby," they shouted. And Smokey barely whispered: "Oo-oo-oo, baby, baby..."

And the Miracles - four of them were right in there, as they had been as classmates of Smokey's at junior high school in Detroit. Sweet. Quiet. Harmonious.

Actually, neither Smokey nor the Miracles - who made their professional debut 13 years ago at the Apollo when processed hair and zoot suits were in - are really retiring.

As a unit, now wearing smartly tailored jump suits and Afros, they have two more dates before the Miracles find a new lead singer and Mr. Robinson, who is a vice president of Motown, the black entertainment conglomerate, goes on to "do other things." "Other things" will probably include more writing - he has written most of the songs the group has recorded - and more producing. Over the years, he has produced, in addition to the Miracles, other Motown groups, including the Supremes. Smokey not only produced their latest album, "Floy Joy," but wrote the songs as well.

Behind him, are such hits as "Tears of a Clown," for which he wrote the lyrics and melody (Stevie Wonder and Hank Cosby put the notes to it), which sold two million records in the United States and one million abroad.

Other records that sold a million or at least made the Top Ten that he wrote and sang with the Miracles include, "I Second That Emotion," "The Tracks of My Tears," and Motown's first million-selling record, written jointly by Smokey and Motown's founder, Berry Gordy, "Shop Around."

But when Smokey Robinson leaves the Miracles, whatever their future, an era will have ended, an era marked by sit-ins, Freedom rides, school desegregation and Freedom songs. And one in which thousands of students in the movement relaxed from protest activities by listening to what the black historian Roscoe Brown calls "popular soul," produced by such groups as Smokey's.

"If I had known that Smokey was going to be at the Apollo for the last time, I would have come up just for the show," said State Julian Bond of Georgia, who was active in the Student Non-Violent Coordinating Committee in its heyday.

"I've always said, if I could only sing like Smokey..."

Mr. Bond, who at 33 is two years older than Smokey and

a poet, recalled the singer's popularity with the "Movement people."

"We'd close up the student office (in Atlanta) on one side of town and go all the way across town to this little place where they had a juke box and sit for hours talking about the Movement and listening to Ray Charles and Smokey Robinson and the Miracles."

"Ray gave us soul and Smokey gave us soul and poetry, too. He was kind of the romantic poet of my generation."

In the South, Mr. Robinson said there were times "when we were lucky to come out alive. We'd stop at a filling station - if they'd let us stop, and people would pull guns on us just because we wanted to go to the bathroom. They had signs that said, Men, Women and Colored."

But Smokey feels that experiences like this are responsible for the group's endurance, its longevity. "It was like they hit you in the face and said, 'Take this and see if you can get back up.'" Smiling at this, Mr. Robinson, soft-spoken and rail-thin, leaned back in his chair, and continued:

"When you work for it, and you grind out those miles and those hard times, it makes you realize, 'Hey, man. You just another cat. And because you sing and in show business does not make you any better than the grocer, 'cause his son's got 10 of your records and if he didn't have 'em, you wouldn't be nothing.'"

Another advantage of the perspective of years, as Smokey sees it, is the insight it gives on the business end. In 1958, Barry Gordy decided to start his own company because he and the people like Smokey with whom he was working "weren't getting accurate counts of the records we were selling."

"We did two fairly good records for one company, and after the writing, producing and singing for both of them, they sent us a check - Barry and us - for \$3.19."

From the beginning, Mr. Robinson and Mr. Gordy worked closely, trying new formulas in music and business. And what started out as a family affair has blossomed into one of the largest companies in the music industry.

When asked about Motown's assets, performer Smokey puts on his other hat, his voice gets heavier and businessman Smokey replies: "Just say millions."



Black poets read

Local black poets will read their works at the Albina Art Center on July 9th at 7:00 p.m. Those participating are Ocum, Flooney, Ophelia, D. Chinn, Al Harris and Mrs. O. J. Gates.

Music will include hand drumming and piano. An art display will feature the works of Tom Hardy and Al Goldsby.

The public is invited and there is no charge.

A showing of the works of local black artists opened on July 4th. Painters whose works are in the show include Sylvia Gates, Fran Allen, Earl Debnan, Lionel Cutliff and Byrd Pettis. Photographs by Robert Mitchell will be displayed.

Workshops planned

A series of intensive one-week workshops is planned for this summer, to include book-binding, stained glass, raku pottery, weaving, gourmet cookery, leathersmithing, calligraphy, dance, photography, painting, sculpture, typography, dollmaking, macramé, printed textiles and patchwork.

Instructors include well-known local craftsmen and artists, and several outstanding experts coming from the East coast, California and Washington. All-day workshops include home-made lunches and teas (several also include other meals). The format provides participants with ample opportunity to exchange ideas with one another and with guest artists and scholars who will arrange slide lectures and discussions. These informal

interchanges are supplemental to the concentrated instructional program.

Of the five sessions scheduled, two will be at Hillside Center in Portland, one on the Rycraft farm near Corvallis, one in Mt. Hood National Forest, and one at Cascade Head Ranch on the Oregon Coast. Fees vary according to location, and camping facilities are available except at Hillside Center. Both beginners and advanced students will profit from working alongside experienced craftsmen.

Registration is limited to ten students per workshop. For further information contact Bridget Berle at 228-2555, or write Summer Workshops Northwest, 651 N.W. Culpepper Terrace, Portland, Oregon.

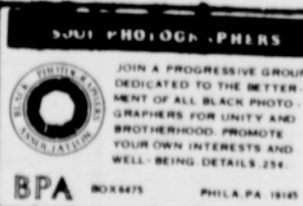


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