

Community meets health problems

Riverside County Health Association, in the sprawling Coachella Valley some 70 miles from Los Angeles, serves a population of about 450,000. Its five desert communities include both ends of the economic spectrum: the very rich and the very poor. About 40 percent of the valley's population speaks only Spanish or has a limited knowledge of English. In one community, Coachella, 95 percent speak Spanish almost exclusively.

In 1971, a Minority Education Service Committee was established. It grew out of the need to improve detection and treatment of high blood pressure and prevention of a variety of heart diseases among the Spanish

speaking, the Blacks and the poor. Norris Fields, then minority program director at Riverside and now working in a similar capacity with the American Heart Association, surveyed the community. He learned that few in the poverty and ethnic pockets knew how to care for their hearts, or were aware of or took advantage of available health services.

Education and intervention — both top priority — were major thrusts of the multi-ethnic committee lead by a Black man, Ollie LeViege, associate dean of Western Division of Developing Programs, Antioch College. He recalls: "We were aware of our differ

ences, but we understood our mutual cultural needs. All of us — Black, brown (Mexican-American), red (Indian) and white — went from a 'one-ness' to a 'we-ness'.

One approach: Heart Health Homes. Residents of Black and Spanish communities put Heart Association displays in their windows and welcome signs on their doors. Inside, curious neighbors find eager housewives willing to explain the Association's services and provide locally-produced Spanish-language heart literature and material slanted to the Black communities, and to give down-to-earth heart health tips.

People listen, then ask: How can I help myself? Where can I go for help? In the beginning, the Heart Association messages were met by apathy: Why should I quit smoking? It's one of life's few pleasures. Give up pork fat with my greens? There's nothing more delicious!

"There was another problem," says AHA's Fields. "They didn't have jobs and didn't know how to apply for social and health services. At Riverside, we helped them by giving instructions on how to fill out forms, by cutting redtape, by screening for high blood pressure and other heart disease."

Out of the committee came another approach, The Clearing House Concept. This is a directory of information on services provided by some 75 health agencies in the Coachella Valley. Community health aides employed by the Riverside Heart Association brought the people together for discussions at which questions were answered, needs became known and frustrations were vented.

Book explores Black films

by Dick Campbell

It was inevitable that a book on Black films should appear at this time and James Murray, the first Black member of the New York Critics Circle, has written one. Murray is the film critic for the New York Amsterdam News.

"To find an Image" is the title of Murray's book, which is published by Bobbs Merrill Co., 4 West 58th Street in New York City, and sells for \$7.95. It's worth every penny. The title, however, does not really indicate all the plus values to be found in the book. Yet, it does offer Murray a theorem or reason for writing it, and at the same time indicates room for tolerance on the part of those of us who may be more critical of Black films than he.

Historically the book is a gem. It should find a place on the shelves of every public and private library in America. Murray writes without rancor against the Hollywood concept of Blacks in the film industry, but probes, and sometimes caustically elaborates on screen conditions over the past several generations and allows you to draw your own conclusions.

In effect, he does for Blacks in films what Loftin Mitchell did for Blacks in "theater." In Mitchell's "Black Drama," however, one finds a devastating indictment of the theater establishment in America where Blacks are concerned, while Murray piles on the facts as they were and are, and the dirty facts speak for themselves. You get the point either way.

Beginning with perhaps the first effort on the part of Blacks "to find an image" in

the flicks (when Emmet J. Scott, Secretary to Booker T. Washington, became so incensed over the infamous "Birth of a Nation" that he decided to do the kind of movie himself that Black people could view with pride), Murray carefully covers almost everything that ever happened to Blacks on the screen.

From the early Oscar Mischaux films of the twenties (Mischaux was the first Black producer of Black films) right on up through the Sidney Poitier portrayals of "Cleopatra Jones" and beyond, Murray writes for the record, and what a record he has compiled.

The first Black films of the late twenties, including King Vidor's "Hallelujah," which starred Nina Mae McKinney, Daniel Haynes and William Fountain, and Stepin Fetchit of "Hearts in Dixie," through the thirties and forties of Hattie McDaniel, Butterfly McQueen, Dorothy Dandridge, Louis Beavers, Lena Horne, Clarence Nurse and finally Sammy Davis, Belafonte and all the rest, in whatever they appeared in throughout their careers, Murray's story makes for extremely interesting reading.

The current generation could well consider "To find an Image" a must. Actually it should become a reference text in Black Studies programs wherever Afro-American culture and history is taught. The appendix alone, which has a complete annotated listing of Black films, stars, directors, producers, writers, screeners and companies from the early teens and twenties to the present day, is of monumental importance and value to anyone

seeking historic information on Black culture in this idiom.

Equally important to the young Black aspirant in film production is the informative material on the intricacies of film making. This is an area where Blacks are just beginning to emerge, as indicated by the recent films of Ossie Davis, Gordon Parks, Melvin Van Peebles, and others. Unless Blacks continue to develop as producers, directors, writers and technicians, Black movies will stay in the rut they are in now, and the effort "to find an image" will continue to elude.

We can breathe more freely now that a most inclusive story of Blacks in films has been told.

Attention

A free booklet for parents of mentally retarded infants and preschool children is now available from the National Association of Retarded Citizens.

"Make the Most of Your Baby" was written by a mother of two mentally retarded children and deals with the idea that children learn from play. The book tells parents how they can provide meaningful play experiences for their mentally retarded infants by being aware of the sequential nature of early childhood development. The author is June Mather of Wilton, Connecticut.

For help in obtaining a copy of "Make the Most of Your Baby," call the Multnomah Clackamas Association of Retarded Citizens at 223-7279.

Trinidad band visits city

Ambakaila, Trinidad Carnival and Steel Band and company of 60, brings to the stages of North America all the excitement, color and high spirits of an authentic Trinidad Carnival and projects in its program the many facets of Trinidad's rich and diversified culture. Ambakaila will be presented on stage at the Portland Civic Auditorium on Wednesday, April 3rd, at 8:15 p.m. under the aegis of Celebrity Attractions.

The varied and exciting music is provided by Trinidad's chairman steel band, the Trinidad All Stars Steel Band, the company's acclaimed folk drumming section, "The Mighty Duke," four times Calypso King of Trinidad and Tobago, and a folk choir. Although Americans have heard steel band music on records, this will be a first opportunity for most to hear it in person as performed by one of the world's great ensembles. Kelvin Pope, "The Mighty Duke," is a giant in the field of Calypso singing, having won his title four times.

The dancing will include the "Can Can Creole Dance," inspired by the French; "Grand Riviere," an extended dance which includes a number of shorter African dances; "The Aborigines" about Trinidad's original inhabitants, and dances of the Carnival itself: Ambakaila Dance and the "King Sailor Dance."

Ambakaila has been acclaimed in London and Paris and will follow this first extended tour of the U.S. and Mexico with a return engagement in Paris.

Tickets for Ambakaila on April 3rd, priced at \$5.50, \$4.50 and \$3.50, are on sale now at Celebrity Attractions, 1010 S.W. Morrison.

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Lena Horn visits Sesame Street

Lena Horne lends her voice and her sentiments to "Sesame Street" in a special guest appearance on the series Friday, March 22. She sings a comforting song to an uneasy Muppet about meeting people when you're shy.

Ms. Horne will help teach young viewers of the popular educational series about feelings by drawing out a timid Grover, who reluctantly admits that he's terribly unsure of himself.

Cuddling the furry blue Muppet in her lap, Ms. Horne tells him: "When you're shy you never give

people a chance to find out they like you and to tell you so," and then breaks into her rendition of "How Do You Do," a new song written for Sesame Street by Joe Raposo.

With lyrics that say "Smile and say 'glad to meet you,'" and "So very nice to meet a brand new friend of mine", the song is an approach to teaching about emotions, a curriculum goal that is receiving increased attention in Sesame Street's current fifth season. "I think the song has an important message," said Ms. Horne, who watches

Sesame Street regularly. "My granddaughter Amy, who is eight years old, used to be very shy."

On the same show, Ms. Horne also joins a chorus of "Anything Muppets" in a special version of the "Alphabet Song," which is used to teach letters to the show's preschool audience.

Sesame Street, produced by the Children's Television Workshop, is seen daily on the 240 stations of the Public Broadcasting Service and on about 50 commercial stations serving areas not reached by public channels.

DILL—A UNIQUE HERB, FAVORED FOR CENTURIES

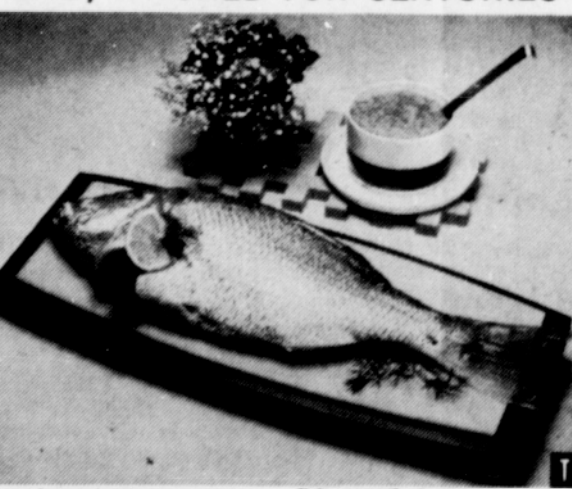
The history and folklore surrounding the many herbs and spices we use today is fascinating. Dill, for instance, a favorite herb in Russia and Scandinavia has been used for centuries throughout Europe. The word dill comes from the Norse term "dilla" meaning to lull. It is said that dill tea will help overcome insomnia.

The ancient Babylonians and Assyrians used dill for medicinal purposes. In medieval days the seeds were placed on wounds to promote healing. Dill was also popular in love potions and for casting spells. It was alleged to strengthen the brain, improve nerves, nails, hair and to aid digestive disorders.

Dill because of its truly distinctive flavor has many uses in cooking, adding a unique touch to a wide variety of dishes. Dill seeds give salads a special lift and dill weed is especially complimentary to fish, eggs and cheese. The feathery leaves also make an attractive garnish in place of parsley.

Many doctors are recommending that we eat more fish and poultry and less fatty meat, so that we reduce our intake of saturated fat and cholesterol. It is also a good idea to replace butter with a polyunsaturated margarine such as Fleischmann's.

Poached Red Snapper with Dill Sauce is perfect for such a diet. Dramatic to serve and delicious to taste, this dish also contributes substantial amounts of the R.D.A. for many nutrients, as the chart below indicates. The flavorful dill sauce makes a grand accompaniment for fish steaks or fillets too, if whole snapper is not available. Fish can easily become a family favorite when served in this manner. Sensible eating can be delicious.



POACHED RED SNAPPER WITH DILL SAUCE

4 quarts cold water
1/4 cup lemon juice
2 stalks celery, sliced
1 onion
1 carrot, sliced
1 tablespoon salt
3 peppercorns
2 bay leaves
2 whole cloves
1 (3-pound) red snapper, cleaned
Cheese cloth
Lemon slices
Parsley sprigs

In a fish poacher or large roasting pan combine water, lemon juice, celery, onion, carrot, salt, peppercorns, bay leaves and cloves. Bring to a boil, then simmer for 15 minutes.

Wrap fish in cheese cloth and place in bouillon. Simmer gently allowing 8 minutes for each pound of

fish, until done, about 25 minutes.

Carefully remove fish from poacher to a serving platter. Garnish with lemon slices and parsley or dill sprigs. Serve with Dill Sauce (recipe below). Makes 4 servings.

DILL SAUCE: Melt 2 tablespoons Fleischmann's Margarine in a small saucepan. Remove from heat. Blend in 1 tablespoon flour and 1 tablespoon chopped fresh dill or 1 1/2 teaspoons dill weed. Return to heat. Cook mixture until thick and bubbly, about 1 minute. Remove from heat; gradually stir in 1 envelope (1.5-ounce) instant chicken flavored broth mix dissolved in 3/4 cup boiling water. Continue to cook, stirring constantly, until mixture comes to a boil. Blend in 2 teaspoons lemon juice. Keep warm.

Nutrient	% of Recommended Daily Allowance (RDA) Per Serving
Protein	110%
Vitamin A	60%
Vitamin C	25%
Thiamine	20%
Riboflavin	15%
Niacin	140%
Calcium	8%
Phosphorus	70%
Iron	15%
Magnesium	25%

"External degrees" topic of survey

The Portland branch of the American Association of University Women is assisting the state AAUW division in launching a survey to determine the interest of Oregon citizens in obtaining off-campus or "external" college degrees.

In May of 1973, Oregon AAUW agreed to join with the Oregon Library Association in assisting the Oregon Division of Continuing Education in setting up resource centers around the state and staff them with volunteer AAUW mentors to help advise individuals wishing to pursue external degrees.

An external degree does not require meeting certain traditional standards as set by a residential college and may be granted by a college, a collection of colleges, or a state higher education body. Credit may be gained in a number of non-traditional ways such as by CLEP examinations (College Level Examination Programs), through intensive short term seminars, through work or travel experiences and correspondence or TV courses. The requirement pattern would be set up by the State Board of Higher Education, and the Division of Continuing Education would assist in implementing the program.

When AAUW came into the program, a plan for an external degree had already been proposed for a bachelor's in general studies to be granted by the Oregon State Board of Higher Education. Although no decision had been forthcoming from the Oregon State Board of Higher

Education, which was studying the proposal, in December of 1973 the first training session for volunteer mentors was held in Portland. Librarians and AAUW representatives from the tri-county Portland metropolitan area participated in a one-day workshop. Participants earned external degrees available outside Oregon such as the Regents External Degrees of the University of the State of New York and started training how to evaluate college work already begun but not completed and how to help non-campus applicants make appropriate educational choices.

Prospective mentors were told they would work largely with people in areas non-accessible to campuses, with those economically unable to live on a campus, with veterans returning to civilian life, and with those women whose higher educations had not started or been interrupted by family responsibilities.

Persons wishing to inquire about the external degree program are asked to write Donna Medish, 2064 Vicksburg Avenue, Bend, Oregon 97701, chairperson, Oregon External Degree Study Committee. In addition to name and address, field of study interest should be supplied.

Notice

The Portland Apprenticeship Information Center will be moving from its present location on March 23, 1974. The phone number 229-6080 will remain the same. The new address is as follows: Apprenticeship Information Center, 1437 S.W. Fourth Avenue, Portland, Oregon 97201. We will be open for business in the new location at 1:00 p.m. on March 25, 1974.

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