

ENTERTAINMENT

# HAPPENINGS

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## COMING ATTRACTIONS



Gene Diamond



Gene Holmes

Gene Diamond and Gene Holmes in a Pair of Genes will appear together at the Jantzen Beach Red Lion Inn on October 29th at 8:00 PM



Charlie Owen's "Ink Spots"

Charlie Owen's Ink Spots! will be at the Show Place Lounge, Sheraton-Airport on October 22 through 27.



FOUR FACES OF MUHAMMAD ALI -- As Gideon Jackson, Muhammad Ali plays a man who rises from slavery to distinguished congressman in "Freedom Road" on KGW-TV Monday, October 29 and Tuesday, October 30.

Muhammad Ali made history on September 15, 1978 when he became the first man to win the world heavyweight boxing championship three times. Less than a month later, Ali made history again as he began production of "Freedom Road," his first starring role in a made-for-television motion picture, which NBC-TV will telecast Monday, October 29 and Tuesday, October 30 (9-11 p.m. NYT).

"Freedom Road," based on the bestselling novel by Howard Fast, tells the story of a black man's rise from slavery to a seat in the United States Senate during the post-Civil War Reconstruction.

The champ, as the cast and crew called him, found it impossible to keep in tiptop physical shape during production. The daily filming schedule often called for him to arrive on the set at dawn and usually ended long after nightfall. But whenever he could, he jogged.

Living in a large and spacious house loaned him by a physician in Natchez, Mississippi, Ali jogged through the neighborhood and talked.

"You see," he said, "I do get some breaks during the work day, maybe an hour or so. But I can't do any strenuous exercise because I'd ruin the makeup, the wardrobe and my hair. They put all these extra gray hairs on my head. Now mind you, I don't have any gray of my own. I don't want people out there to think the champ is getting old."

Rounding a corner, Ali continued, "We work six days a week and often on weekends. I make personal appearances, like I did some campaigning for Charles Evers (Evers is a Mississippi black man who last fall battled unsuccessfully for a U.S. Senate seat) and on another weekend (the city of) Jackson had 'Muhammad Ali Day.' There's always something to keep me from training."

He continued: "What I have to keep telling myself is that the kind of physical training I do is preparation for boxing and there's other kinds of training for actors. That's what I have to do."

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## Gwinyai highlights conference

by Linda Bullard

Entertainment for the Northwest Conference on South Africa, has been designed to enhance the program's educational value by providing a rich experience in the culture of Southern Africa. An all women's ensemble called "Gwinyai" will perform traditional and contemporary African music at 8 p.m. Saturday, at the Instep Studios, 221 W.E. 11th & Pine. The leader of the group, Lora Chiorah, came to the United States from Zimbabwe (Rhodesia) nine years ago, bringing her special talent in the music of her people, the Shona. She and the other four members of the group came together in 1974 at the women's festival at the Evergreen State College in Olympia. They took the name "Gwinyai" which in Shona means "to be strong," because they knew that's what they were going to have to be if they were to make themselves heard. And Gwinyai they have indeed become. The group has performed and given workshops throughout the Northwest and Bay Area and has been invited to numerous regional and national music festivals, where their unique and vibrant shows are always enthusiastically received.

A Gwinyai performance is more than a concert: It involves the playing of instruments, singing, dancing, storytelling and drumming, all of which the group executes with both precision and abandon. Their primary musical instrument is a type of MBIRA, or thumb piano, called the NYUNGA-NYUNGA, which is closely related to the Kalimba. They are backed rhythmically by congas and beaded gourd rattles called HOSHOS. These instruments have remained essentially unchanged in form for thousands of years, as has the music which is played on them. The songs in Gwinyai's repertoire have been notated -- it was not necessary to put them on paper because they were so integrally bound up with the everyday experience of the people, who faithfully passed them on from generation to generation. Much of Shona music describes and celebrates activities common to all generations: Songs about harvest time, weddings, children, and animals. However, some of the music was inspired by historically specific events which affected the entire society. For example, Gwinyai does a piece entitled "chemtengure" which tells the story of the arrival of the first Europeans in Zimbabwe. The sounds used in the refrain are intended to imitate the sinister noise of the creaking wagon wheels which brought the white settlers and the era of foreign occupation.

In Zimbabwe and the rest of Africa musical and literary expression are

not split into "audience" and "performer," as is the case with much of Western culture. Everyone joins artistic enterprises in whatever way they feel called upon. Gwinyai maintains this tradition by attempting to transform their spectators into participants: There are parts for everybody.

A Gwinyai concert is a treat for the eyes as well as the ears, for the members are costumed in traditional African dress. Watching them is like seeing an African fashion show: The colors, fabrics, and designs are as bold, riotous, and full of joy as is the music itself.

There could hardly be a group more appropriate than Gwinyai to provide the cultural dimension to the Northwest Conference on Southern Africa. Their music is an authentic product of the creative vigor which is now surging through the demands of African people for full and equal rights of their own land. Furthermore, Gwinyai testifies to the importance of women in maintaining the cultural vitality of a society besieged, and they underscore the role of women in the liberation struggles currently being waged.

One of the members of Gwinyai has just given birth to a son, so the duration and spacing of the concert will be accommodated to his needs, in keeping with the Zimbabwean concept that life and music are part of the same process. Also in accordance with that notion, no childcare is necessary during this performance (although it will be provided for those who desire it), as children are encouraged to attend. Gwinyai's concert is not limited to conference participants, although the one event provides a context for the other. (\$2 is requested for non-conference participants.) Gwinyai is one of a kind—and not to be missed!

The Northwest Conference on Southern Africa will take place this weekend, October 26-28, Westminster Presbyterian Church, 1817 N.E. 17th, Friday night with 7:30 and 9 o'clock showings of a new film entitled "The Nuclear File," which documents the role of the United States in the development of nuclear energy in South Africa. "The White Laager" will also be offered at 9:00 in a separate room. This film vividly depicts South African apartheid by focusing on Afrikaner thought and history.

Saturday will begin with an update on Southern Africa (Namibia, South Africa, and Zimbabwe) presented by John Banda of Malawi and will be followed by workshops, dinner and the evening program.

Workshop topics include: U.S. corporate role in South Africa; South Africa and energy; Liberation movements; racism; and Zimbabwe.



David Cameron in "Ain't Misbehavin'". The show plays at the Civic Auditorium on October 24 through 27.

## jazz de opus PRESENTS

### EDDIE HARRIS



SUNDAY, NOV. 4th  
5:00 P.M. — \$6.00  
9:00 P.M. — \$6.50

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