

HAPPENINGS



The Sojourner Truth Theater & Dance Troupe, under the direction of Nyewusi Askari, presents its second production of "Voices From The Blackness Deep" at Portland Community College Auditorium (Cascade Campus), 705 N. Killingsworth, October 29, 30, and 31st. Special guests include: Rev. Ira D. Mumford, performing James Weldon Johnson's classic "The Creation." For ticket information, call 289-9278 or 288-6708. It will be an experience you will remember....



Don Quixote of La Mancha

Don Quixote of La Mancha, adapted for rod puppets, narrator and Flamenco guitar, will be performed by the Jarry Puppet Theatre on Sunday, October 31, at the Community Center behind St. Andrew's Catholic Church, 806 N.E. Alberta, at 2 p.m.

Don Quixote of La Mancha is the classic tale of a kind and confused man who tries to live his dreams by becoming a "knight in shining armor." Sancho Panza, a poor man of the earth, is Don Quixote's loyal friend, following him through the dusty, golden hills of long ago Spain.

The Jarry Puppet Theatre has adapted this rich parable for rod puppets, narrator and Flamenco guitarist in a production the entire family will enjoy. Bats and books and a giant windmill come to life as the adventure unfolds. Strains of the passionate Flamenco guitar underscore the comedy, sadness and hope that accompany Don Quixote and Sancho Panza on their journeys.

Ticket prices are \$2 per person, \$3 per couple and \$5 for a family.

Bill Monroe, "Father of Bluegrass"

Bill Monroe, recognized worldwide as the originator of Bluegrass music, will appear in concert with his Bluegrass Boys on Friday, November 5, at 7:30 p.m., in Grant High School Auditorium, 2245 N.E. 36th. Opening the show will be Beverly Cotton, a nationally-recognized clogger who frails the banjo, dances, and sings all at the same time. Also performing will be Sunny South and The Sawtooth Mountain Boys.

Bill Monroe forged the Bluegrass sound in the 1930s by blending the Appalachian string band music of his youth with other styles, most notably the country blues of Southern black people. His first band included Earl Scruggs and Lester Flatt, later to become Bluegrass stars in their own right. The band has always been the "graduate school" of Bluegrass musicians, and some of the notables who developed their styles while with Bill are Vassar Clements, Chubby Wise, Jimmy Martin, and the Osborne Brothers.

Monroe's mandolin style is definitive and his playing, at age 71, is as fine as ever. He has penned such songs as "Blue Moon of Kentucky," "Footprints in the Snow," and "Kentucky Waltz." In addition, Monroe is a recipient of a National Heritage Fellowship from the National Endowment for the Arts for development of a traditional folk art. A Pendleton saddlemaker was honored at the same ceremony.

The Bluegrass boys feature Kenny Baker, the dean of country fiddlers, who has many records to his credit as a soloist. Rounding out the band are Blake Williams on banjo, Wayne Lewis on guitar, and Mark Hembree on bass.

The concert is being sponsored by the Oregon Bluegrass Association, KWJJ, and Solardynamics Northwest. Ticket prices are \$7 in advance, \$7.50 at the door. Ticket outlets are G.I. Joe's Pioneer Music, Green Grass Pickin' Coop, and Everybody's Records.

For more information contact Steve Reischman, 284-7747.



Hearrrrr's GAP!

by Lanita Duke

Grassroot News, N.W.—Friday night the GAP band filled the holes left by soul isolation with their 16 piece revue. Charlie Wilson, the pen behind many of their tunes, explained where the Wilson brothers came up with the name GAP. "There were three streets in Tulsa, Oklahoma, that held black businesses. There was a riot back in the '30s and it almost burned those streets down. When we started we called ourselves the Greenwood, Archer and Pine Street Band. This was too long to put on a poster so we shortened it to G.A.P. As time went on we dropped the periods and became known as the GAP band."

How does the GAP band classify its music? "We all know where there is Disco there is Soul-co. and where there is Soul there is Funk to go. We feel that Disco was a fad, just like a dance. It goes out one day and the next there's a new dance. R&B will live on because our people originated this type of music, and this music will never die."

Wilson says that you can't please all the people, when questioned about the lack of social theme in contemporary black music. "I have no idea what all the people in the world want to hear. I only see some of the things and I write about them. I'll try to do better for my fans because we really feel a responsibility to them."

The highlight of the GAP Band show was a local sensation, Patrick Johnson. At eleven, this young man popped and waved the crowd with his body rhythms. The band was an array of colors and motions. And if you felt at times the sound wasn't right, do not blame the band. Blame the Paramount's sound crew.

The GAP Band was the first promotion of Crystal Cleer productions. Jimmie Washington and Asonzo Campbell formed C.C. productions three months ago out of a need. "A lot of soul concerts have had to cancel, in Portland, because of the lack of advance ticket sales. This is due to the lack of a 24-hour radio station. KBOO helped but isn't enough." Jimmie Washington said the first reaction to the GAP Band concert was disbelief. "Bue we want to tell Portland that if Crystal Cleer is promoting it, it will come. And as soon as people begin to buy advance tickets, the price of concerts will go down."

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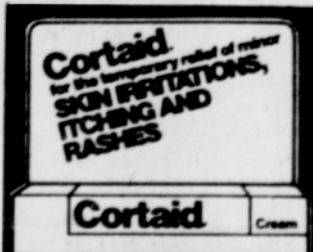
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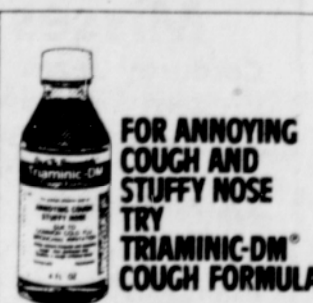
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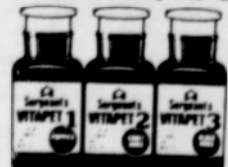


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