

# ENTERTAINMENT

## 'Hot, Spicy & Mild' Restaurant

by Danny Bell

'Hot, Spicy, and Mild' is a Carribean Island Cuisine restaurant. It is a family enterprise that evolved out of authentic West Indian style food (primarily Jamaican) not being available in the Portland metropolitan area.

According to Pauline Lawrence one of the principles in the restaurant. After living in Portland for twelve years, and missing the availability of West Indian food she and other family members decided to embark on this venture of establishing a West Indies theme restaurant. However the central figure to the success of the restaurant lays with her brother who is the executive chef of 'Hot, Spicy and Mild'. Mr. Donald Washington executive chef has study under the tutelage of Patrick Clarks, a close personal friend and internationally reknown chef based in New York City. Mr. Clark has also been featured in Ebony magazine among his many other accomplishments.

The evening I was at 'Hot, Spicy & Mild', I was treated to unique ethnic culinary experience starting with appetizers of peppered Shrimp, which is Shrimp sauteed in butter, onion pepper collage, garlic and choice of hot, spicy or mild sauce, and West Indian turn chicken; chicken wings, Carribean style serve with special barbeque sauce. An entree of hot pepper steak was served with side dishes of peas & rice, (red beans and rice with shredded coconut), fried plantain (bananas), and hot pepper steak slices in a sauce that included red pepper, and bean sprouts. The rustic appointments of the restaurant and amiable service combined to create a truly enjoyable culinary experience.

'Hot, Spicy & Mild' is located at 7540 N.E. Glisan, open from 5:30 p.m.-10:30 p.m., Monday through Friday. Private parties by reservation only - Saturdays and Sundays. The prices are affordable and I would encourage those who enjoy the more exotic in their diet to patronize this establishment. You will find good food served and well worth your while. Bon Appetite!



Melba Moore

*I'm In Love* is a shimmering album showcasing Melba Moore. *I'm In Love* is songs, words, emotions, and simplicity; and that's what Melba is about. *I'm In Love* reflects a new richness, resonance and experience in the voice of an artist already at the top of her field. *I'm In Love* is an album that takes the same course that love takes, honestly reflecting the feelings that are experienced in everyone's life. A voice living what she's singing—from the magic of a new duet with Freddie Jackson, "I Can't Complain" (the first single), and "Keeps Me Running Back," to "Love & Kisses."

Melba Moore is recognized throughout the entertainment world as one of its most prolific and multi-talented superstars. Her career has included stage and screen roles, Tony awards and Grammy nominations, hit songs, and over a dozen albums. Her last album, *A Lot Of Love*, contained two #1 hits—the duet with Freddie Jackson, "A Little Bit More," and "Falling" (which featured a top requested video).

Melba Moore once again has worked with the multi-production team of Gene McFadden, Rahni Harris, Kashif, Howard King, and Shelley and Brian Morgan to produce a stellar, growth-reflective new album, *I'm In Love*.

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'Kool and the Gang' was really Kool, Funky and Down-To-Earth last Thursday night at the Arlene Schnitzer Concert Hall.



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A portion of the proceeds from the sale of this album, cassette and compact disc will go to benefit the United Negro College Fund.



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Popular singer Morris Day recently performed as part of the King Cobra Presents concert tour at the Paramount Theatre in Oakland. Shown with Day backstage at the concert are (left to right) Will Boyette, sales supervisor, Horizon Beverage; Lisa Walker, sales rep, Horizon Beverage; Derrick Frederickson, area manager for Anheuser-Busch, Inc.; Day; Ces Butner, co-owner, Horizon Beverage Company; and Bill Jones, division projects administrator, Anheuser-Busch, Inc.

## "Broadway Bound"

by Garland Lee Thompson

It has been thirty years (1958) since Lorraine Hansberry's Broadway play, "A Raisin In The Sun" (the first, by a black woman playwright), directed by Lloyd Richards, who is now the Dean of the Yale School of Drama, and who more recently, directed, "Fences" and "Joe Turner's Come and Gone". It took twenty years after Hansberry, for Ntozake Shange's Choreo-poem play, "for colored girls, who considered suicide when a rainbow is enuf," directed by Oz Scott, to reach Broadway, produced by Joseph Papp.

After "Raisin," Lloyd Richards directed a Kitty Fringe play, "The Long Dream," with Al Freeman Jr., Helen Martin (TV series, "227") and Isabel Cooley (with whom I first worked in the West Coast production of "Simply Heavenly," a musical by Langston Hughes). It was Richards' "big push" to be a director of all types of plays and playwrights, such as Kitty Fringe (who is a white author).

It was a good idea "on paper," but it took years before "the racial and economic climate" altered and for Broadway to accept Richards again (he directed August Wilson's "Ma Rainey's Black Bottom," originally from the Yale Repertory, where I first saw it in New Haven, Conn.).

Charles Fuller ("A Soldier's Play and the film, "A Soldier Story"), won the Pulitzer Prize, to become only one of three black playwrights to do so (Charles Gordon for "No Place to Be Some-



Garland Thompson (left), Charles Fuller ('A Soldier's Play') and Pat White

body" and August Wilson for "Fences"). Fuller chose not to move to Broadway from Off Broadway at the Negro Ensemble Company, because, as he personally told me in New York after, "A Soldier's Play," won the prize, he wanted the show to run, tour and have a longer "life" away from Broadway. We had all seen far too many plays by black as well as white playwrights, go to what we called, "the graveyard," Broadway.

Producer, Joseph Papp, took Gordon's play, "No Place," to Broadway in 1970, at the ANTA Theatre for three weeks only, to qualify for the Pulitzer, under the old rules of "Broadway selections only" (I Stage Managed the play later when the show returned from the National tour to the

Morosco Theatre in 1971). After the Pulitzer rules were changed and an Off Broadway play won the prize, "Crimes Of The Heart," by Beth Henley, Charles Fuller won it, while also Off Broadway at Negro Ensemble Company (NEC) in 1980.

Now Richards (who is black and has three recent "hits" on Broadway, with two currently running), is now "the Dean of Broadway," as well as Yale Rep. Is this the future or just a phenomenon of "the fates" and events? As Fats Waller only said, "One never knows, do one?"

Since "Shuffle Along," (1921) by Noble Sissle and Eubie Blake (the first "book show" with lyrics on Broadway), black shows produced and directed by whites,

have appeared on Broadway, only after many other white shows failed, and generally opening in the heat of the summer. Broadway was not air-conditioned in those days. Langston Hughes opened his show, "Simply Heavenly," in August, 1958.

Helen Martin, black actress and my first landlady in New York, 1971, was recently quoted in *Ebony* Magazine, "Racism (in theatre) gets to me even now. I'm still having to deal with it. Nothing has changed. It's just in technicolor now." Racism will always exist, she suspects. But it never has and never will get in the way of her acting. "all I know is that I love it," she says, and I agree, Amen.

In 1940, she and a number of other black performers, such as Frank Silvera, Ruby Dee, Ossie Davis, Loftin Mitchell, Hilda Simms and Max Granville, formed the American Negro Theatre (ANT), in the Schomburg Center Library in Harlem, (where else?) to help the situation for black actors in the American Theatre.

We founded the Frank Silvera Writers' Workshop in 1973, like Douglas Turner Ward and Robert Hooks founded the NEC in the 1960's, for the same purpose: Black survival in the Arts!

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