



ENTERTAINMENT



BROADWAY BOUND REPORT



Actor Paul Winfield Goes To Broadway

by Garland Lee Thompson

I first worked with my friend and actor, Paul Winfield (who, like me, lived in Portland as a boy), in the West Coast production of Imamu Baraka's (LeRoi Jones) play, "Dutchman" and "The Toilet," 1965, at the Warner Playhouse in Hollywood, Ca.

Just away from UCLA, Paul, played in "The Toilet," with myself (like many black high school kids). He understudied Al Freeman Jr., (of "One Life To Live," TV soap fame) in "Dutchman," and later in San Francisco, I covered Paul in the role. I still played in "The Toilet," until after the Watts Riots of 1965. We teamed up again at the Actors Studio West in a play of mine, "Sisyphus And The Blue-Eyed Cyclops," starring with D'Urville Martin. We did other shows and companies and now he is going to Broadway in Ron Milner's new play "Checkmates," this fall '88 season, produced by Woodie King Jr. (check Broadway listings and dates).

Welcome, Paul, you're "Broadway Bound." My first on Broadway was, "No Place To Be Somebody," and my first Landlady was black actress, Helen Martin, who now stars in sit-con Television ("227"). She and Frederick O'Neill, are founding members of the American Negro Theatre (1940-'50's) and our "Famous Faces" of the week.

The Juice News Dept.

Woodie King's New Federal Theatre is apart of the first New York Festival of The Arts, '88 and the Negro Ensemble Company of Fuller's ("A Soldier's Play") new play, "Sally," opening June 30th, 1988, at the National Black Arts Festival in Atlanta, Ga. (Fuller's play, "Zooman and The Sign," will play Portland, October 29th - November 20th, in the Winningstad Theatre, a Storefront Theatre production, directed by Rick Jones).

The National Black Theatre in Harlem, presenting Gordon Nelson's gospel musical, "The Legacy," begins its second year. The NBT, in its twentieth year, has been cited as "one of the most important arts institutions in America."

The longest running black musical in New York, "Mama I Want To Sing," is still at the Hecsher Theater (Off Broadway) on 104th Street an Fifth Avenue (fifth year). But the show is facing eviction notices by Mayor Ed Koch of New York, who claims that the building was designated for nonprofit use only (but he took the rent money was five years, \$100,000 annually, dig it!). The show, written and co-produced by Vy Higginsen, who is also the only black woman co-producer currently on Broadway with the Tony Award-winning drama, "Joe Turner's Come And Gone," by another black Pulitzer Playwright, August Wilson ("Fences").

It's "Easter" In July

Mary Moore Easter makes dances, writes poems and performs both. This guest resident, black choreographer, will be featured in the Oregon Dance Consort's special benefit performance entitled, "Metamorphosis," opening Thursday, July, 7th, 8th, 9th, at 8:00 p.m., and 2:00 p.m. on Sunday, July 10th. Also appearing are actors, Anthony Armstrong, Nyla McCarthy, Sam Mowry, members of the Jefferson Dancers and Northwest Afrikan American Ballet.

It's a "must see" event for Dance and Theatre-goers in Portland and the Pacific Northwest. The North/Northeast Boosters, City Commissioner, Mike Lindburg's office and the Oregon Dance Consort are sponsoring a group of Upward Bound Students from Portland State University, to see for the first time, a benefit opening in the new Portland Performing Arts Center.

Obie Award-Winning Playwright Silenced

Miguel Pinero, "whose plays dealt with life in prison, is dead at 41." Mr. Pinero, who was born in Puerto Rico, won an New York Village Voice News, Obie Award and the New York Drama Critics Circle Award as best American play in 1974 for his play, "Short Eyes." The memorial service was held at the Public Theater at Noon, Friday, June 24th. Ciao, Miguel!

Theatre Buff Quiz: Who was the first Black Pulitzer Playwright? Win two tickets to see Langston Hughes' musical, "Simply Heavenly," opening August 18th, 1988, at the Lincoln Hall Theatre of Portland State University, in downtown Portland. Send your answers to us, c/o "Broadway Bound Report," P.O. Box 3137, Portland, Oregon 97211, (503) 288-0033.

Marlon Jackson, Vanity And Avery Brooks On The 'Showcase'



Marlon Jackson and host Darryl Dennard (left).

Marlon Jackson's one-man music creativity, sexy Vanity's acting and singing talents and the diverse artistic talents of "Spenser: For Hire" star Avery Brooks are profiled on EBONY/JET SHOWCASE the weekend of June 24-26th (consult your local listing for date and time).

Marlon Jackson's first solo album, featuring the top single, "Don't Go," is proof that the artist is more than just Michael Jackson's brother. "No one really knew what Marlon Jackson sounded like or what he was planning to do," notes Jackson, now discovering what he calls his broad sound. Jackson, a father of three who is enjoying his 13-year marriage to Carol, discusses how learning to give and take has helped their marriage.



Avery Brooks (left), Vanity (middle), and Deborah Crable (right).



"It was a crazy, happenin' thing," reflects actress/singer Vanity of her romance with rock star Prince. She comments on how the two are "like brother and sister" and points out their common traits. The sexy star of "Action Jackson" also gives woman pointers on getting a man.

"Spenser: For Hire" actor Avery Brooks plays steel-cold Hawk on the TV drama, but says he is "shy by nature" in real life. Off the set, Brooks keeps busy as a college professor "in the classroom, yelling and screaming," playing such on and off-Broadway roles as Paul Robeson and Othello, and refining his music talents. Brooks comments on what Blacks must do to change their portrayal on television.

Also, cartoonist Morrie Turner sketches the story of his famous strip, "Wee Pals."



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MARY EASTER'S 'SOME PEOPLE'

Pictured are: Patti Cage, Mary Easter, Michell Burch, Althea Williams, Ruby Burns, and Angela Logan.

Womack And Womack First Album In Over 2 Years

Womack and Womack are about to put out their first album in over two years — **Conscience** (on Island Records).

Long before they ever made an LP together, Womack and Womack had already amassed an awesome track record. Cecil Womack had written The Rolling Stones' first hit, "It's All Over Now," when he was in his early teens, and had played with Jimi Hendrix, Box Scaggs, Mary Wells, The O'Jays and Stephanie Mills. His wife Linda had written gold singles for Aretha Franklin, Wilson Pickett and James Taylor ... also when she was just a teenager. Together, the duo had written and produced hits in the late '70s and early '80s for artists like Teddy Pendergrass and Patti LaBelle.

When Cecil and Linda Womack released their debut album in 1984, **Musician Magazine** called it "incandescent" and the **Seattle Tribune** dubbed it "a breakthrough of momentous proportions." Womack and Womack's records were named the best of the year in England's **New Musical Express**, **Melody Maker** and **City Limits**. **Billboard** called Womack and Womack's songs "exceptional," and the **LA Herald Examiner** termed their music "rapturous."

Then, in 1986, Womack and Womack disappeared. In that disappearance is the story of the upcoming LP **Conscience**. You see, Womack and Womack slipped out of the public eye to return to their musical roots. Cecil Wo-

mack is the third generation of a family that began singing gospel in the coal fields of Virginia. His grandfather mined by day, singing over his pick, and organized a gospel group at night. Womack's father followed in the family tradition, making a living in the coal mines, but organizing gospel groups that toured on the weekend. Cecil and Linda Womack have spent the last two years going back to that mining tradition. In 1985, Cecil and Linda settled on a farm in Virginia coal country, sought out the sons of the men who had sung in the coal pits with Cecil Womack's father, then asked the former miners to sing the stories of their lives. Those songs formed the foundation for **Conscience**, the new Womack & Womack LP.

Says Cecil Womack, "We come from West Virginia. We're not the only ones down here. We're just the only ones you hear. Our story is their story. Their father is my father. My dad told me how they used to sing and chop. Every time they hit an axe, they hit a note. That's what happened to their fathers, that's what happened to mine. These guys are conscious. Their story is everyone's."

The resulting Womack and Womack album — **Conscience** is strikingly contemporary, rich in melody, and breathtaking in the simplicity of its style. From the foundations of their past, Womack and Womack have fashioned a musical great leap forward.

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