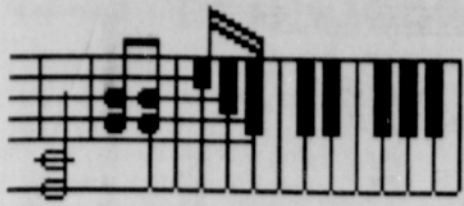


ENTERTAINMENT



Broadway Broad Report

by Garland Lee Thompson

THE 17TH ANNUAL AUDELCO BLACK THEATRE RECOGNITION AWARDS

The seventeenth Annual AUDELCO Black Theatre Recognition Awards was held at the Aaron Davis Hall - City College of New York Monday night, November 20, 1989.

The star-studded gala event honoring the best of Black Theatre was packed with emotions as the award for "Best Drama" went to "The Talented Tenth," a new play by Richard Wesley. It was produced by the Manhattan Theatre Club at the City Center Theatre of New York. In addition to "Best Playwright Award," other AUDELCO Awards were won by the Manhattan Theatre Club production of "The Talented Tenth," "Dramatic Production of the Year," "Best Director/Dramatic Production" (M. Neema Barnett), "Best Sound Design" (David Lawson), "Best Supporting Actress" (L. Tanya Richardson), "Best Lead Actress" (Marie Thomas), and "Dramatic Production of the Year."

EIGHT AUDELCO AWARDS FOR THE NATIONAL BLACK THEATRE

The National Black Theatre's musical production, "Song of Sheba," has captured eight 1989 AUDELCO Awards including: "Best Musical Production of the Year," "Outstanding Performance in a Musical by a Female" (Johanna Daughtrey), Clarice L. Thompson received "Outstanding Musical Director," Elmo Terry-Morgan received "Best Director for a Musical Production," "Outstanding Musical Creator" went to both Clarice L. Thompson and Elmo Terry-Morgan. "Best Choreography" was presented to Judith Samuel. "Best Lighting Design" went to Melody Beal.

"The Talented Tenth," is the latest play by Richard Wesley, who has been writing primarily for film and television in recent years ("Uptown Saturday Night," "Let's Do It Again" and "Native Son," etc.) His

last play to reach Broadway in New York was "The Might Gents," which this writer first produced Off-Off Broadway in 1977, under the title of "The Last Street Play," for the Frank Silvera Writers' Workshop. Both the Workshop and the Eugene O'Neill Playwrights' Center were given credit for assisting the development of that powerful Richard Wesley play.

Richard Wesley is a founding member and was on the board of directors of the Frank Silvera Writers' Workshop for a number of years in the seventeen years since this writer founded the Workshop in New York for development of new playwrights and the theatre.

The AUDELCO "Outstanding Pioneer" Award for this year went to actress/producer/director, Cynthia Belgrave, whose career in the theatre spans more than thirty years. She has appeared in the original New York production of "Take A Giant Step," "The Blacks," "Funnyhouse of a Negro," and Nobel Prize winner, Wole Soyinka's "The Trials of Brother Jero." Ms. Belgrave has directed and produced a number of important plays at her CBA Studio Theatre in Brooklyn, New York.

It was "old home" night for this writer, who had not attended the New York AUDELCO Black Theatre Awards presentation since 1985, when we, at the Frank Silvera Writers' Workshop, won AUDELCO Awards for "Best Actor" and "Best Supporting Actor" in the production of "Toussaint L'Ouverture, Angel-warrior of Haiti," starring Anthony Fagas.

The AUDELCO Recognition Awards was founded in 1973 by Vivian Robinson, who was formerly with the Amsterdam News, the largest African-American weekly newspaper in New York. The concept of the AUDELCO (Audience Development Committee, Inc.) is to salute and pay tribute to the many African-American artists and Black Theatre productions that are produced in the New York and the Tri-state area of New Jersey, Conn. and New York.

Oregon Symphony To Present "Holiday POPS"

The Oregon Symphony's Merrill Lynch Pops series presents "Holiday Pops" featuring the Portland Symphonic Choir and soprano Amy Dothman at 8 p.m. on Sat., Dec. 9, at the Arlene Schnitzer Concert Hall. Oregon Symphony assistant conductor Frank Diliberto conducts, to be repeated at 3 p.m. and 8 p.m. on Sun., Dec. 10; and at 8 p.m. on Monday, Dec. 11, and Tuesday, Dec. 12, at the Arlene Schnitzer Concert Hall.

Tickets are nearly sold out for all performances except the Saturday evening concert. Tickets are \$10 to \$23 and are available at the Oregon Symphony's ticket office in downtown Portland at

719 SW Alder, open weekdays from 9 a.m. to 5 p.m. Tickets may be charged by telephone at 228-1353. Tickets also are available at the Performing Arts Center Box Office, Monday through ticket

centers. The Portland Symphonic Choir, directed by Dr. Bruce Browne, is the official choir of the Oregon Symphony Orchestra.

The program combines a full blend of Christmas season favorites for the entire family including excerpts from Tchaikovsky's "The Nutcracker Suite" and a medley of music from the movie "Miracle on 34th Street." Other traditional tunes such as "Winter Wonderland," "Have Yourself a Merry Little Christmas," "We Wish You a Merry Christmas," "O Santissima," "Joy to the World," and "Away in a Manger," followed by a Christmas carol sing-along will surely bring on good cheer.

"A Celebration Of Duke Ellington" Is A Triumph For The Schomburg Center



From left, Howard Dodson, Chief of the Schomburg Center, Mrs. Felix Rohatyn, Mercer Ellington and Mrs. Edgar Bronfman, Jr., gather at Sardi's following "A Celebration of Duke Ellington." Mrs. Bronfman and Mrs. Rohatyn were General Chairmen of the event, which raised more than \$240,000 for the Schomburg Center's historic expansion project.

NEW YORK, NY--The Schomburg Center for Research in Black Culture recently held a 90th birthday tribute to acknowledge and celebrate the rich legacy of music left by composer, performer, conductor and arranger Edward Kennedy Ellington--better known as "The Duke." Connoisseurs of fine music from business, social and artistic fields came together for "A celebration of Duke Ellington," which raised more than \$240,000 for the Schomburg Center's historic expansion project.

The celebration was truly a family affair. Mercer Ellington, the only child of Duke Ellington, conducted the orchestra named for his father, while Mercedes Ellington, one of The Duke's granddaughters, directed and performed with her troupe, "DanceEllington." Early in the evening, Gaye Ellington, another of The Duke's granddaughters, displayed a series of her paintings inspired by her grandfather's varied musical themes.

Astor Hall, an elegant setting within The New York Public Library, was the site for the opening cocktail reception for 800 guests. A sold-out performance featuring The Duke Ellington Orchestra followed at the Shubert Theatre. Celebrities who participated in the program included John Blake, Ed Bradley, Rosalind Cash, Honi Coles, John Garcia Gensel, Savion Glover of Broadway's "Black and Blue," Dick Gregory, Phyllis Hyman, Morgana King, Denise Nicholas, Bill Taylor and Leon Thomas.

In his autobiography, Music Is My Mistress, Duke Ellington wrote: "Jazz is based on the sound of our native Heritage. It is an American idiom with African roots--a trunk of soul with limbs reaching in every direction . . ."

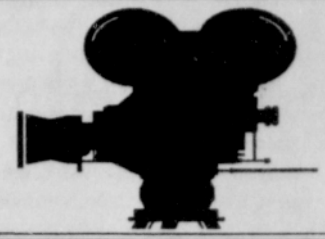
"Duke Ellington's contribution to the world of America's classical music, also called jazz, cannot be measured simply by his thousands of published and unpublished compositions," said Howard Dodson, Chief of the Schomburg Center. "Although the quality and quantity of his work indeed add up to a monumental legacy, that legacy is all the more intriguing once one begins to appreciate Duke the person. This evening, we are saluting Duke the artistic genius and Edward Kennedy Ellington, the human being."

The Schomburg Center, a research library affiliated with The New York Public Library, is a national symbol of the struggles, achievements and aspirations of Black people. It is one of the most widely used research facilities in the world devoted to collecting, preserving and providing access to materials that document Black life and promote the study and interpretation of Black history and culture. The Center has a vast collection of materials on Duke Ellington, whose work included more than 1,500 compositions, in a variety of formats (including records, cassettes, books and videotapes.)

Movie Reviews:

by Danny Bell

Harlem Nights and Sidewalk Stories



Harlem Nights is Eddie Murphy's latest effort in cinema, it also marks his first time as a director, along with increasing his credits as a producer, and leading man.

Harlem Nights has some of the elements of the godfather, Sting, and a little know Black film Baby needs a new pair of shoes. Harlem Nights is rated (R) primarily for the use of profanity. The film also has a lot of off screen violence, and death. Considering the subject matter, which is a white ganglord uninvited take over of a posh

Black owned speakeasy. The story seems credible, and holds the viewers interest.

In defense of Harlem Nights which has received some strident reviews, this is essentially adult entertainment and the screen play is plausible and there are some unexpected, but interesting turn of events.

Richard Pryor gave an understated and fine performance as Sugar Ray. Furthermore Red Foxx and Della Reese both turn adequate performances in their respective role as a croupier and madame.

On a whole Harlem Nights is entertaining, albeit it deals with an era that was less tolerant than today, and with the subject of crime during the 1920s.

The film "Sidewalk Stories" is a rare endeavor, in that it is a silent movie. Charles Lane writer, producer, and central character has produced a film that is intellectually engaging, whose story line is reminiscent of a children's fairytale.

"Sidewalk Stories" is about a homeless Greenwich Village street artist who inadvertently becomes a guardian of a child whose father is murdered.

The film also observes some of the dilemmas of living a homeless life.

The fairytale effect comes from the manner in which reality is suspended in otherwise bleak existence, and the relationship of the artist and woman baby boutique owner.

This is definitely an art film for those who appreciate visual metaphor and lyricism.

"Sidewalk Stories" musical score lends a lot to the movie, and shows an expansion of diversity accenting the various moods of the film.

If one is interested in a film experience from the ordinary "Sidewalk Stories" is mentally stimulating and provocative piece of cinema.



What A Week! It started with a star-studded tribute to Sammy Davis Jr., and just about everybody was there. There was Michael Jackson (who sang a song he'd written especially for Sammy), Frank Sinatra, Bill Cosby, Eddie Murphy (who served as host), Richard Pryor, Anita Baker, Shirley MacLaine, Steve Wonder, Jasmine Guy, Goldie Hawn (who recited a song), Whitney Houston, Rev. Jesse Jackson, Paula Abdul, Clint Eastwood, Dionne Warwick, Mike Tyson, Diahann Carroll, Ella Fitzgerald, Gregory Peck, Dean Martin, and believe it or not, the list went on. Proceeds from the event, honoring his 60 years in show business, went to benefit the United Negro College Fund. The highlight of the evening came when Davis took to the stage for a little tap routine with none other than Gregory Hines. Davis couldn't say much due to surgery for his throat cancer, but all could see how very touched he was "I got good news from the doctor," Davis said backstage in a barely audible voice. "In about four or five weeks of recovery, I'll be back yelling and screaming again." After the show, he invited 50 or so of the guests back to his Beverly Hills home for a more intimate celebration. (Incidentally the show was taped for broadcast on ABC sometime in January).

Just two days later, a star-studded crowd turned out for the 10th Anniversary of the UNCF's Parade Of Stars telethon.

Honorary Chairman Eddie Murphy came accompanied by (just good friend) Whitney Houston. Of course, Lou Rawls was also there, and it was so crowded you couldn't breathe. But what else can you expect when the type-written invitations signed by Murphy, imparted that he would be on hand to personally greet guests. Those who came out included Vanessa Williams, Suzanne DePasse, Sidney Poitier, Nell Carter, Quincy Jones, Jeopardy's Alex Travec (who received a special award), Jaceke, Rapper Jazzy Jeff, Marilyn McCoo, and Sheryl Lee Ralph. Later that night, Murphy turned up

at pal Arsenio Hall's promo party in conjunction with the release of his new MCA album, "Large And In Charge." Hall, as Chunky A, videotaped a special message to guests at the chicken-and-champagne bash. The very next night, Murphy's "Harlem Nights" opened to mixed reviews. The film which just could breathe life into the career of Richard Pryor and co-stars like Della Reese and Redd Foxx. But Murphy's first attempt at directing has not met with critical acclaim. Once major complaint has been the language, reminiscent of the humor that has at one time or another given himself, Pryor and Foxx bad reps on the touring circuit.

Honoring R&B Pioneers: Percy Sledge, Mary Wells Etta James and Ruth Brown were among those honored with Career Achievement Awards from the Rhythm & Blues Foundation at the Smithsonian Institution's National Museum of American History. Speaking of awards, the Hollywood-Beverly Hills chapter of the NAACP announced nominations in the categories of recording, movie and television industries for the 22nd Annual Image Awards Program. The awards ceremony, which is slated for Dec. 9 in Los Angeles, will be broadcast on NBC in January Oprah Winfrey was named "Entertainer of the Year," while Sammy Davis Jr., Ruby Dee and Ossie Davis will be inducted into the Hall of Fame.

In Short: "In The Heat of the Night" star Howard Rollins is taking it easy after chest pains left him hospitalized in Atlanta. The actor underwent tests to determine the cause but was released in "good condition" . . . Oprah Winfrey admitted to regaining 17 of the 67 pounds she lost last year in her celebrated diet. Still, however, she refuses to say just what her weight is . . . Whoopi Goldberg's daughter Alexandria gave birth to a six pound, 13-ounce baby girl on her mom's birthday. (Goldberg turned 40 on November 6).

The Colored Museum Back By Popular Demand At The IFCC

Last season The Oregonian called it "audacious theatre, challenging politics, and one of the best shows in town." Now the IFCC's critically acclaimed production of The Colored Museum returns, Nov. 15 through Dec. 17, complete with the original cast including Willie Award winner Brenda Phillips and jazz singer Shirley Nanette.

Eleven "exhibits" or sketches unfold against a museum background in this searing, satirical revue by George C. Wolfe. Sophisticated wit, song and chilling drama combine to explore and explode the stereotypes and myths surrounding Black America.

If you saw it last year, you'll want to come back and bring a friend. If you missed it last year, here's a second chance to enter one of the funniest, most enlightening museums around!

There are performances available to fit everyone's schedule and pocket-book: The preview on Nov. 14 at 8:00 p.m. is only \$5. Special performances on Nov. 15 and 16 are gala benefits for the IFCC to help replace funds lost in this year's City budget cuts. Tickets are \$25 per person and the event includes a post-show champagne reception with entertainment on Wednesday night by Art Alexander, and Thursday night by Janice Scroggins. The Colored Museum continues through Dec. 17, Friday and Saturday nights at 8:00 p.m. and Sundays at 2:00 p.m. Tickets are going fast so call 243-7930 for reservations today!

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