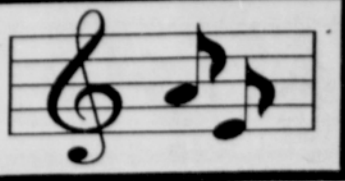


ENTERTAINMENT



Popular music group Club Nouveau earned a Grammy award in 1987 for its rhythmic rendition of the song, "Lean On Me." Two of the group's members, Jay King and Kevin Irving, explain why exploring different types of music

breeds staying power in the '90's, and give their opinions on when a singer knows he or she has achieved success in the industry, on this weekend's Ebony/Jet Showcase

NEA CONDEMNS PGA FOR PLANS TO PLAY CHAMPIONSHIP ON COURSE BARRING BLACKS

The National Education Association has condemned the Professional Golf Association for "its persistence in planning to play the annual PGA championship in August at a golf club that refuses membership to African Americans." The PGA championship is scheduled at the all-white Shoal Creek Country Club near Birmingham, Ala., Aug. 9-12.

NEA Executive Director Don Cameron, in a letter to PGA President Patrick J. Reilly, said:

"It is dismaying to see the prestige of the Professional Golf Association marred with so unseemly a blemish. News accounts of this matter indicate that your organization intends a review of its policies regarding the choice of golf courses used for PGA activities. I urge you to act expeditiously.

NEA, with more than two million educational employee members, "has a long and proud history of leadership in securing civil rights for all Americans," said Cameron. "If we can be of assistance in resolving the current dispute in the interests of equality for all, please contact us."

The NEA action was adopted by the 8,300-member Representative Assembly, the Association's policy-making body, at its annual meeting earlier this month.

FIREHOUSE CULTURAL CENTER

North Portland's Interstate Firehouse Cultural Center is one of only 50 arts organizations in the United States to be selected to participate in phase one of the national Endowment for the Arts' Advancement Program.

City Commissioner Dick Bogle, who oversees the IFCC, said selection of the 50 organizations was based on "exceptional artistic merit."

Under phase one of the program, the NEA will provide technical assistance over the next 15 months to help the IFCC develop a cohesive plan for long-term administrative and financial stability.

Bogle said once the first phase is completed, the IFCC will become eligible to apply for a phase-two matching grant to help implement the plan.

According to Bogle, the NEA's technical assistance will address such areas as fundraising, marketing, board and staff development, public relations, financial systems, programs, and facilities needs.

A regionally-based consultant will schedule regular visits to Portland to work with IFCC Executive Director Sue Bushby and her staff. Specialists in various fields also will be available for consultation, as needed.

Bogle said one of the strong points of the Advancement Program is the fact that each arts organization is approached individually, and each plan is tailor-made.

LYNN MINTON REPORTS: Fresh Voices

'Yo, No, Don't Try It'

Ice-T is a popular rap artist who used to belong to a street gang but got a chance for another life and took it. Now, many of the raps on his albums and videos have an anti-crime or anti-drug message. They also have explicit language, sexual references and imagery, and in some cases display sexist attitudes; Ice-T has been strongly criticized for that. We asked him why he does all this, emphasizing the vulgarity, and why he quit the gang. Here are his answers:

"I was sprung out there on the streets, into crime and things like that. And I didn't really have a fear of going to jail, because I didn't have anything better. I didn't have any family or anything. But one night I was in a club rapping—which was just something I picked up—and this producer walked in. He was making this movie about breakdancing, and he said, 'I want you in it.' I looked at him like he was crazy. 'I ain't being in no movie, man.' I had the attitude that all white people want to do is exploit me. But my friends told me, 'Ice, man, go for it, man. White people like you, man. You don't have to be in here.'

"Since then, all of them have been to prison. A lot of them are dead—I've got to go to a funeral this weekend. It's like the devastation that the streets bring. And every time I might have thought that I wasn't going to make it in the music business—maybe I should go back to the streets—somebody else would go under. I found out that drugs were nowhere, from other people's experiences.

"I'm very lucky. I got a chance. And what my music is really made of is me explaining what I thought I wanted vs. what really happened. I say that I wanted to do down this particular road, the fast life, be a hustler, make my money, be rich and never work. That's the road a lot of minority kids feel they've got to go. Because the other road has applications and interviews that we just somehow never seem to be able to get past. There's no applications down this road. You just go for what you know. But at the end of that road, I found out, there's a big cliff.

And all my friends fell off of the cliff. "So I'm like yelling back to the kids: 'Yo, no, don't try it. It might look like it's a shortcut, but it's not.'

"I never did drugs or drank anything—and, in a gang, if one person doesn't get high, people don't push him. They're kind of happy. They're like, 'Okay, Ice'll be the guy who can talk. He'll know where the door is.' Kind of like a designated driver. But if I catch one of these kids out here who wants to hustle drugs, I won't say, 'Don't get involved with it.' I'll say, 'Look, man, I know this guy, man, and he had bad cars and money and jewelry, and he went to Vegas and gambled a lot...' And the kid goes, 'Yeah, yeah.' And I say, 'That night, he was getting ready to make a million dollars, cash, but he OD'd off heroin.'

"Of course, no matter what I say, they think, 'It's not going to happen to me.' But the only thing you can do is try. Now, there are people who say, 'No use in trying. These kids in gangs, they're no good. Just line 'em up and shoot 'em.' But, see, I was that kid. They would have lined me up and shot me. And now I'm in a position where I can try to help.

"So I tell them, 'Go to school. Finish what you've gotta do. You're not going to beat the system. The same way the Japanese did. They didn't come back and try to do another war—they're buying up this country.'

"And I tell the kids, 'You can use the same skills it takes to be criminal.' People say to me, 'Have you ever been to business school? You have insight, wit and tac.' And I say, 'Have you ever sold hand grenades in an alley? What they're talking about is something that came from a business school. What I'm talk-

ing about is a business that used to be handled with people with guns.

"Now, I rap to the kids in a very hard-core fashion. I swear at 'em a lot. And I did a song called 'Lethal Weapon' where I said go to school and get more ammo and go to the library and load up your gun. Because, I said, the wars of the '90s aren't going to be fought with hands—they're going to be intellectual wars. When I was going to school, carrying a book, you were a sissy. But I tell 'em, 'This is your ammunition. I give kids on the street another way of looking at it.'

"What I'm dealing with is an unconventional enemy, and it takes unconventional tactics. Really, adolescents are an unconventional enemy. They don't go for the reasoning that adults try to use with them. When you're an adult, you can listen to a record and say, 'Oh, that's terrible. Kids shouldn't hear that.' But you're forgetting that when you were 13, the records you wanted were the records your mother definitely did not want you to have. Parents don't hear anything but the swearing. But are you going to get hung up on the offensive words, or are you going to think about the message? When your mother says, 'Don't take that goddam car! she doesn't mean 'God be damned.' She just wants to get your attention.

"And, yes, some of my raps have sex rhymes. One time I did a clean show, and girls came up to me and complained, 'Why'd you stop doing those nasty raps?' That's when I realized it's part of Ice-T—you know, the political rhymes, the gang rhymes, fun rhymes and sex rhymes.

"I know my rap is not for everybody. But if you were dealing with a kid from Beirut, he'd rap about car bombs, terrorists, that type of life. You can't expect me to rap like Bryant Gumbel. If I want to reach kids in gangs, I know the route I have to go. These are kids who want to be hoodlums. So the best way for me to do it is just deal with them as a hoodlum and say, 'I'm an intelligent hoodlum. I've learned.'"

A Benefit For
PIONEER COURTHOUSE SQUARE
7:30 pm FRIDAY, AUG 17



Henry Weinhard's Private Reserve Presents.....

The FABULOUS THUNDERBIRDS

MITCH RYDER
And The DETROIT WHEELS

CURTIS SALGADO
And The STILETTOS

MEIER & FRANK

The Oregonian 1190 KEX Willamette Week

Tickets are \$18 plus service charge available at Powell's Travel Store and G.I. Joe's Ticketmaster outlets

CALL 222-7425 FOR MORE INFORMATION
A Public Service of the Downtowner.

ONE STOP TOP 10 SINGLES

NO	TITLE LABEL & NUMBER	ARTIST
1	Make You Mine Motown 20444	MC Trouble
2	Ruff Rhyme Capitol 15583	King Tee
3	Someone to Love MCA 24061	MAC Band
4	Do Me MCA 24061	Bell Biv DeVoe
5	Treat Them Like... MCA 15822	Father MC
6	Lies Atlantic 86168	Envogue
7	Thieves in the Temple Paisley Park 19751	Prince
8	Jerkout Paisley Park 19750	The Time
9	Vision of Love CBS 73348	Mariah Carey
10	MyMyMy Motown 2033	Johnny Gill

ONE STOP RECORDS

1615 NE Killingworth
Portland, OR
(503) 284-2435

KEY LARGO

31 NW FIRST 223-9919

AUGUST

Wed. 15

Brothers of the Baladi

Thurs. 16

Troubled Tribe
Baton Rouge
Babylon A.D.

Fri. 17-Sat. 18

Crazy 8s

Sun. 19

Richard Burdell's
Birthday Fund
Raiser

Mon. 20

The Electric Boys

Tues. 21

The Cleveland

Key Largo was called by Brothers of the Baladi's Michael Beach "Portland's best place to play at"

Support our Advertisers SAY YOU SAW IT IN

THE PORTLAND OBSERVER

...And Justice For All

by Angelique Sanders

Will the Real Spike Lee Please Stand?

This week, I want to respond to an article regarding Spike Lee in this month's *Gentlemen's Quarterly* magazine.

Walter Kirm, the author, opens his article by complaining, "There was a time in the entertainment business when artists were happy to do what they did best. Actors acted, dancers danced, singers sang...but Spike Lee, who has made a mark as both an actor and a director, isn't satisfied even with that; he'd rather be the self-appointed conscience of his race: Malcolm X with a distribution deal." Mr. Kirm, what you seem to be criticizing Spike for is expanding his talent. If actors are also talented at singing, for instance, does this mean they should shrug their shoulders at singing and say, "Well, shoot, I'm an actor; I shouldn't sing, too?" Malcolm X had a lot of practiced talents beyond assisting his race; should he have ignored public speaking and narrowed his abilities? Spike chooses his movies as an outlet for promoting a message, whether it be how racism affects African Americans or simply giving whites a cross-section of Black life (as in *Mo' Better Blues*): are you saying, Mr. Kirm, that Spike Lee get off his schtick and do a mindless flick, unmounting his directing/writing soapbox and "keeping in his place" as a director?

You also criticize Lee for "scolding his peers", as you put it, "for falling away from some incorruptible standard of Blackness." You say his

radicalism is an act. I believe what Spike Lee is attempting by lashing out at Arsenio Hall's and Michael Jackson's artificialities, is encouraging brothers and sisters to keep Black culture intact. I doubt Spike is acting when he intimates this "whitening" of Black culture seems wrong to him. If he is indeed only posing an artificial concern, at least he is exemplifying a positive role model.

Additionally, you say that Spike should stop condemning racism because "...if everyone is a racist, no one is. Equal guilt means equal innocence." To this, I respond: even if everyone was a racist—which Spike is not saying; he's simply pointing out that racism is out there—it doesn't mean we should settle back and presume it's right. If everyone was guilty of murdering, is everyone then innocent of immorality?

Kirm goes on to cut Lee for choosing, as he says, roles that "show a person of humble station outsmarting all around him, getting off all the good lines while being charmingly unpretentious." Good timing on this article, Kirm: it just heads up Spike's new film. Regrettably, if you had had the opportunity to see *Mo' Better Blues* before you'd written it (in fact, I notice the article was placed under the head "movies" as if to say it deals with Spike's latest picture, when in fact it completely overlooks it), it may have changed your opinion on Spike's role-choosing...he plays a crooked gambling-addicted manager that is looked down upon by most every character, and who's ultimate undoing is being vio-

lently thrashed. That doesn't sound like a very glamorous role to me...

The final criticism I have of your article (I'm not finished complaining, but my next critiques I have are directed at *G.Q.*) is your closing statement that if Spike doesn't stop pushing Blackness, so to speak, that he'll become to society a passing novelty act. Mr. Kirm: I doubt Spike is concerned.

To *G.Q.*: that depiction you ran of Spike obviously intended to degrade him and make him look foolish. All the other articles featured legitimate photographs and not merely distorted line-drawings...if *G.Q.* does not have a photograph of Spike Lee, please write me—the *Observer* would be more than happy to supply one.

To readers: I have sent a copy of this to William Kirm at *G.Q.* to give him the opportunity to respond. I will print whatever I hear.

Item: Burger King recently began serving Coke products (a supporter of Apartheid, as mentioned in last week's column). Personally, I'm boycotting Burger King for this reason; if this action is not feasible for you, though, I'd at least recommend you refrain from purchasing Coke products there. If you want to complain about the "Coke switch", here's the address to issue complaints to: Bill Ostric, Vice President of Operations Restaurant Management Northwest, Inc. 1410 S.W. Jefferson Street, Portland, Oregon 97201.