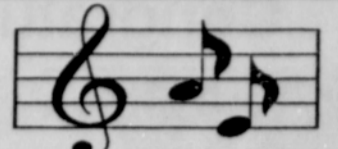




ENTERTAINMENT



KEY LARGO
31 NW First 223-9919

WEDNESDAY JUNE 12
Perfect 10

THURSDAY JUNE 13
Josephine Ocean

FRIDAY JUNE 14
Body & Soul

SATURDAY JUNE 15
Body & Soul

SUNDAY JUNE 16
Crazy 8s

MONDAY JUNE 17
Reason Why

TUESDAY JUNE 18
Rural Earl

ADVERTISE
in the
PORTLAND OBSERVER

4TH SESAME STREET LIVE
PRESENTS
Let's Play
SCHOOL

THURS., JUNE 13
THRU
SUN., JUNE 16
PORTLAND MEMORIAL COLISEUM

Thur., Jun 13	Fri., Jun 14	Sat., Jun 15	Sun., Jun 16
★ 7:30 PM	▲ 10:30 AM ● 7:30 PM	■ 11:00 PM ■ 3:00 PM	□ 1:00 PM □ 4:30 PM

★ **KOIN-TV/FRED MEYER FAMILY NIGHT** - Save \$3 on all seats.
▲ **Z100 JUICE & COOKIES MATINEE** All seats \$7.50 (no further discounts). Special treat for children after the show.
● **KPTV/PEPSI WATCH NIGHT** - Free souvenir watch for first 1,000 children.
■ **DePAUL DUCKY DERBY DAY** Portion of proceeds benefits DePaul Treatment Centers..

TICKETS: \$10 & \$8; \$1.50 per ticket discount for boys and girls 2-12 courtesy of JCPenney.
ON SALE NOW at the Coliseum, Performing Arts Center, Civic Auditorium & all G.I. Joe/Ticketmaster outlets (service charges may be added).
FOR INFO & CHARGE BY PHONE: 248-4496 (service charges may apply).
FOR GROUP DISCOUNT INFO: 235-8771

Schedule subject to change due to NBA Playoffs.

SESAME STREET LIVE featuring SESAME STREET CHARACTERS is presented by VEE CORPORATION in cooperation with CHILDREN'S TELEVISION WORKSHOP SESAME STREET CHARACTERS. ©Jim Henson Productions, Inc.

Father's Day cards designed by local artist Charlotte Lewis



Father's Day cards designed by local artist Charlotte Lewis are now available at Jabell's Beauty Supply House, the Urban League of Portland and the Portland Observer.

These cards were designed specifically for African American fathers because of their special attitude to blend a loving message with a positive health message which urges dads to take responsibility for their health. This is an especially urgent message since African American men have the shortest life span of any other segment of the American population. For it to be delivered by the children of the black community is especially meaningful.

The Father's Day card project was developed by the Portland African American Health Coalition. A Mother's Day card was issued by this group this past May. There is no fee charged for the cards, however, donations will be accepted at the above mentioned distribution outlets. Proceeds will be used to defray the cost of future projects. For more information about the coalition and its activities, contact: Theresa Williams-Stoudamire, 248-5183.

Bus Tour Offered Through Portland Parks Bureau

The Portland Parks Bureau's Outdoor Recreation department is offering an extensive program of bus tours exploring some of the highlights of summer in the Northwest. The tours, led by Outdoor Recreation Tour Director Bruce Watkins, are focused on the outdoors and require no extended walking.

On July 28 there will be a bus tour that boards the Sternwheeler Columbia Gorge at Cascade Locks for a buffet Sunday brunch while cruising the river. The fee is \$44 including the bus trip, Sternwheeler cruise and brunch.

ACTORS, SINGERS, and DANCERS

Retired actors, singers and dancers are being sought as cast members in the Oregon Senior Theatre. Interested persons must be 55 and older. Auditions will be held at the Hollywood Senior Center, 1820 N.E. 40 on Thursday, June 20 from 3:00 - 6:00 p.m. For more information, call 281-6141.

State Fair Announces Entertainment

The Oregon State Fair has booked the majority of its big name entertainment for the 1991 Fair. All acts will perform in the L.B. Day Amphitheatre on the fairgrounds.

The acts scheduled are: Paul Revere and The Raiders, Aug. 24; the True Value/GMC Truck Country Showdown with B.J. Thomas, Aug. 28; K.T. Oslin, Aug. 29; Stevie B., Aug. 30; Baillie and The Boys, Aug. 31; The Kingston Trio, Sept. 1; and Fats Domino, Sept. 2. These acts are free with the price of fair admission.

The acts planned for August 22 and 23 will be announced at a later date. All scheduled acts are subject to change.

The Oregon State Fair will run August 22 through September 2.

National Black Theatre Festival



James W. Johnston, chairman and chief executive officer, R.J. Reynolds Tobacco Company (left), and Larry Leon Hamlin, executive/artistic director of the North Carolina Black Repertory Company, participated in a recent news conference to announce Reynolds Tobacco's support of one of the most historic and culturally significant events in the history of Black theatre--THE NATIONAL BLACK THEATRE FESTIVAL, which will be held in Winston-Salem, August 5-10.

The company's contribution of \$100,000 will sponsor the festival's opening night gala, where Denzel Washington will be the featured guest. Other celebrities attending the festival are Avery Brooks, Glenn Turman, Esther Rolle, Moses Gunn, Danny Glover, Bill Duke, Beah Richards and Juanita Moore.

The National Black Theatre Festival was first held in 1989, when celebrity participants included Oprah Winfrey, Lou Gossett, Jr., Cicely Tyson, Ruby Dee and Ossie Davis, Roscoe Lee Browne and Antonio Fargas. The festival is a national outreach program of the North Carolina Black Repertory Company, one of America's leading professional Black theatres.

Camp Fire Day In The Park!

Come to Day Camp in the park. Camp Fire's Camp Tolinda is close to home this summer in beautiful Columbia Park (at Lombard and Chautauqua). It is easily accessible to North, Northeast and Northwest Portland. At Day Camp kids will hike, swim, sing, learn camp and nature crafts and meet with friends their own age. Parents who volunteer as a day camp counselor receive training, learn new skills and their children, ages 3 and above attend for free. Volunteer positions are open

to 8th graders through adults. Many more volunteer counselors are needed to make day camps available to more children.

Two eight-day sessions are available running July 8-18 and July 22-August 1. Each session is affordably priced at \$40 per child and is open to all boys and girls entering grades 1-7. Call Portland Camp Fire at 224-7800 for a counselor application or camp brochure and set off on a summer experience to remember.

His Love, Pain ...And All That Jazz

BY WALLACE TERRY
TAKEN FROM THE PARADE MAGAZINE JUNE 16, 1991
The legendary musician Lionel Hampton always has lived his life on the upbeat. But a time came when he was sorely tested.

ONE DAY, a 22-YEAR-OLD DRUMMER named Lionel Hampton was making a recording with his idol, Louis Armstrong, at NBC studios in Los Angeles. Armstrong pointed to an instrument sitting over in the corner and asked Hampton what it was. "It's called a vibraharp," Hampton said. NBC used it as chimes for intermission signals during radio broadcasts. "Do you know how to play it?" Armstrong asked. "Yeah," Hampton lied. "Play something" then," Louis Armstrong said.

Never having played a note on the instrument before, Hampton tapped out a solo he'd learned from an Armstrong recording. "Man, that sounds great," Armstrong said. "Let's put it on record." They did. "Memories of You" marked the first time jazz was played on the vibraharp. Hampton made sweet musical history and found his instrument.

I had set out to discover the secret of Lionel Hampton, a musical genius for six decades. What I uncovered was more than a portrait of a great man. I found a love story.

Today, at 83, Lionel Hampton--one of the last of the great big-band leaders--gives upward of 200 concerts a year here and abroad, a pace that might defeat someone half his age. Although he's a jazz legend, celebrity is no big deal to him, and he's very modest about his accomplishments. His zest for life is infectious. "I just love everybody, man. That's how I am," he said, that famous grin sweeping across his face.

But in 1971, Hampton faced a crisis that nearly ended his career. he was in Toronto on tour with his band when he got a phone call from Bill Titone, his record producer. "Lionel, I want you to be brave," Titone said. "Gladys is dead. Come on home."

Today, 20 years after the loss of his wife, Lionel Hampton can still recall the pain. "It felt like the world was coming to an end," he told me, as we sat in his apartment rising high above Lincoln Center and the Hudson River on New York's West Side. "I miss her," he said. "I miss her." Hampton had experienced untimely losses of loved ones before--his father, the grandmother who raised him. He had survived hard times and racial insults along his journey to international stardom. But nothing so tested his faith in music, in the power of love and in God Himself than the loss of Gladys. When she died, the music stopped. "I didn't want to play for a long time," he recalled.

Hampton is a man who, throughout his life, has deeply entrusted himself to women. Unusual for a man of his generation, he leaned on them; they guided him. His wife was his love, his friend and his mentor. How was Hampton able to put his life back together after his loss? To find out, you have to go back to the beginning, to the first woman in his life.

Lionel's first love was his grandmother, Mama Louvenia. An evangelist and healer in the Holiness Church in Birmingham, Ala., she took him to church every day and four times on Sunday. "She just taught me so much," he recalled. "She taught me to pray. Have love in your heart. She would be careful about keeping the Commandments. Do not steal. I can't take one penny from nobody. If I find out that someone has overpaid me, I tell the agent, 'Give it right back.' And share. When I was little, if I had five pennies, and you asked for one, I would give you two." Then a laugh broke from deep in his belly. "I never would share my drums, though. I'd keep them, man."

"I just loved my grandmother," he continued. "She took me everywhere. And she was everything to me." He lifted a sepia-toned photograph of a beautiful little girl from the polished top of his grand piano. "That's her, man," he said.

We walked slowly across the soft blue rugs of his living room and sat down at the kitchen table. I asked Hampton what kind of child he was. "I was born with music," he said. "I used to get up in the morning and beat on the pots and pans. I used the rounds from underneath the kitchen chair for my drumsticks. I always had rhythm in me. And I'm like that today."

He was born in Louisville, where his father had worked on the railroad. His father went off to World War I and didn't return, so Hampton and his mother moved back home to Alabama. When his mother remarried, Hampton went to live with her mother, Louvenia Morgan.

Little Hamp became Mama Louvenia's favorite. When he was felled by pneumonia, she prayed over him until the fever broke. When he suffered an attack of appendicitis, said Hampton, she prayed over him until the symptoms subsided. At church, he sat next to her in the first pew. One Sunday he made an audacious debut. He had just turned 9.

"They had a terrific band," he recalled. "Trombones, saxophones, guitars. And they had a sister that played bass drum. And she could play, man. When she would get happy, she would start to dance up and down the aisle and start rolling with the Holy Ghost. When she dropped the drumstick, I picked right up on the beat and started beatin' the bass."

He told Mama Louvenia he wanted

to grow up to be a drummer. She didn't object. Said Hampton: "She told me, 'God gave you the talent, so you must manifest it. If that's God's will and your desire, you will be a drummer.'"

In 1919 Mama Louvenia decided to follow the black migration to Chicago. She sent her son Richard ahead to prepare the way. "When Uncle Richard met us, he took us to this fabulous duplex," Hampton said. "We found out later he had hooked up with Al Capone. We stayed on one side, and they were makin' bathtub gin and whiskey on the other. To give the whiskey color, we'd pour in brown sugar. That's where the term 'bubblin' brown sugar' comes from." Hampton leaned back in his chair and laughed at the irony of Mama Louvenia's brood living off the profits of bootlegging. "The family lived good," he went on. "Funny thing about it. We never discussed where the money came from."

To escape the mean streets of their neighborhood, where gangs fought on their way to school, Mama Louvenia sent Hampton to Catholic school--the Holy Rosary Academy, near Milwaukee. One of the teachers, Sister Petra, taught him how to play the drums. "She really learned me too," he recalled. "She learned me all the 26 rudiments. You had to play them right, or else she would beat your knuckles."

Back in Chicago, his musical education was furthered by Maj. Nathan Clark Smith, a former bandmaster for Teddy Roosevelt's Rough Riders.

It was Hampton's love for Gladys that had helped him through the tough times. It was that love that helped him become world-famous. It was his love for Gladys that pulled him through even the shock of her death. And his love for her has sustained him ever since. "Gladys is still here," he said. "Not a day goes by I don't think of her."

Today, in her memory, he endows scholarships, helps to support a low-income housing project in New York City and takes his band to high schools to promote an anti-drug campaign.

"Music makes me happy, and I want to keep playing for her," Hampton told me. "I don't ever intend to retire." In his bedroom is a set of drums. Near the front door is a set of vibes. "I got up at 3 this morning to practice," he said. "I did some stuff on the vibes that scared me to death." He flashed that jack-o-lantern grin, then gave me a wink. "Remember what the Bible says: 'Blow the trumpet, beat the cymbals.' That's all I ever tried to do."