

# Arts

# ENTERTAINMENT

The Portland Observer

## Disney Names New President For TV

Dennis F. Hightower has been promoted to president of Walt Disney Television and Communications, replacing Richard Frank.

Hightower previously worked as a Disney executive for consumer products for Europe and the Middle East.

He is credited with elevating the quality and creativity of Disney products in the region and boosting retail sales from \$650 million to \$4.5 billion over an 8 year period.

"His proven skills as a leader and builder match up well with the talented and creative staff cultivated under the leadership of Rich Frank," said Disney Chairman Michael D. Eisner.

During Hightower's tenure, Disney's European publishing operations grew from 120 different Disney



Dennis F. Hightower

magazines and comics published in 16 different languages to 180 magazines and comics published in 27 different languages.

He also established Disney creative centers at strategic locations

around Europe.

Hightower said he is looking forward to his new assignment.

"The Disney brand has never been stronger worldwide and I am excited to be part of a team who will make it ever more successful," he said.

Before joining the corporation, Hightower was a partner and managing director of Russell Reynolds Associates, Inc., an international executive consulting firm.

Earlier, he was with Mattel as vice president of corporate planning and as a corporate officer. He also worked for Xerox, the consulting firm of McKensey and Co. and General Electric.

He holds a bachelor's degree from Howard University and an masters of business administration from Harvard Business School.



## SPEARHEAD

## Author Says Women Have Betrayed Women

Are today's "second wave" feminists fighting for women's rights -- or simply perpetuating male bashing? Who Stole Feminism?: How Women Have Betrayed Women (Touchstone Books/A Simon & Schuster Trade Paperback, \$12) by Christina Hoff Sommers answers that question in a way that is sure to spark controversy and debate nationwide.

Sommers, philosophy professor and self-proclaimed feminist, exposes the convictions of the radical new fanatics who she believes are hijacking classic feminist theory and transforming it into poorly researched, highly inflammatory arguments that set women against men in all spheres of life.

Challenging influential women such as Gloria Steinem, Naomi Wolf,



Christina Hoff Sommers, author of Who Stole Feminism?

Susan Faludi, and Marilyn French, Sommers evaluates the feminist institutions and ideologies currently in

control of disseminating public information about women.

Sommers sees herself as a member of the "equity feminists," whose main goal is to achieve equity between the sexes, especially within politics and education. She argues that "gender feminists," such as Catherine MacKinnon and Patricia Ireland, whose doctrine states that women, even modern American women, are under siege by the system of male dominance, portray women as victims and lack a grass roots constituency. To rally women in support for their cause, the gender feminists seek ammunition bolstering their belief that our institutions -- schools, families, workplace -- oppress women by operating under the notion that men are the dominant sex.

When it comes to making records, former basketball and perennial artist of conscience Michael Franti is a leaper. Just as the avant-garde junkyard funk of The Beatnigs (his first crew) could hardly have predicted the aggressive industrial rap of the Disposable Heroes Of Hiphoprisy (his second crew), so the music of Hiphoprisy is a far cry from the soul-based hip hop of Spearhead (his new crew). No longer a simple member of -- or partner in -- a band, Michael is the founder and leader of Spearhead. "Spearhead is my vision," he says. "I wanted to make a record that you could listen to from start to finish, again and again -- at home or

in the car." His goal was the timeless durability of his own musical heroes, artists like Bob Marley, Curtis Mayfield, Marvin Gaye, Stevie Wonder, and Sly & the Family Stone. "Hiphoprisy was about gettin' in people's face," he notes. "Spearhead is more about seduction."

Indeed, Home, Spearhead's Capitol Records debut, is the warmest, funkier and most exuberant album of Michael's career.

Instrumentally, it combines and recombines soul, jazz, and reggae flavors. Vocally, Michael the rapper is flowing better than ever and singing for the first time. He's joined on the mike by fiery singer Mary Harris

and by rasta chanter Ras I Zulu. Rounding out Spearhead's lineup are Liane Jamison, keyboards, background vocals; Keith McArthur, bass; James Gray, drums; and David James, guitar.

Key to the realization of Michael's new musical ideal was Joe "the Butcher" Nicolo, who co-produced Home. The engineer on smash albums by Cypress Hill, House Of Pain, and Kriss Kross, Nicolo "taught me an incredible amount about making records that sound really warm and really phat -- records that make people feel good," says Michael. He summed up the Butcher's role "groove approver."

The Portland Observer

## America's Only Black Arts Magazine Premieres

**Collage:** The National Journal of African Americans in the Arts makes its national debut in March as the only magazine in the country devoted entirely to coverage of African Americans in the visual, literary and performing arts. David B. Brown, Publisher and Editor-In-Chief of Collage said, "there are certainly other publications that cover limited areas of the arts or include arts coverage with general editorial or travel and leisure features, but Collage will focus only on the too often overlooked, but highly sought after work of African Americans in the arts."

The cover story, entitled May The Forces Be With You, focuses on the Forces of Nature Dance Company whose unique works enjoy a formidable reputation on the East coast but lacks national exposure. Brown says, "Our selection of 'Forces' was quite calculated. We want our readers to know that Collage will always offer something different. It's our job to present the full spectrum of African American artists--not just the household names but the brilliant artists whose work might not otherwise survive the fierce competition for the limited arts pages in the mainstream media."

Collage recently hired eight new editors to coordinate coverage in each of the specific arts disciplines that will be highlighted in the publication. The editors, Kim Jack Riley, former Executive Editor of Sazz (Executive Editor); Francesca Simon, a veteran celebrity interviewer and media professional (Editor-At-Large); K. Leander Williams, a jazz critic and writer "with several pages of feature credits including everything from the Village Voice to Jazziz" (Jazz Editor); Thomas DeFrantz, a dance critic and doctoral candidate at NYU (Dance Editor); Sharon Skeeter, a poet; lecturer and former Editor-in-Chief of Black Elegance (Poetry and Literature Editor); and Linda Armstrong, a member of Drama Desk, who has spent the last eight years as a theatre writer for New York's Amsterdam news

and others (Theatre) are currently working on the second issue of Collage. Highlights include an interview with Dorothy West, the acclaimed Harlem Renaissance author of The Wedding, the Harlem Festival Orchestra, the only professional African America symphony orchestra in the world, in-depth coverage of the second annual International Conference on Blacks in Dance and much more.

Collage will be published six times per year with an initial circulation of 30,000. The annual subscription prices are \$19.95 for individuals, 29.95 for organizations and \$39.95 for libraries. For more information, call 212-267-1110.

Advertise in  
The Portland Observer  
call (503) 288-0033

**Music Millennium**

32nd & E. Burnside  
231-8926

23rd & NW Johnson  
248-0163

**MUSICIANS BAILL**

Presented by Henry Weinhard's Private Reserve

"What we play is life"  
Louis Armstrong

77 bands on 11 stages

**Saturday April 22 1995**

**Portland Memorial Coliseum**

tickets at Ticketmaster outlets statewide or charge by phone (503) 224-4400

produced by The Portland Music Association

presented by: Henry Weinhard's Private Reserve • sponsored by: the Oregonian's A & E, KRON 92.3 fm radio, New Rock 94.7 fm radio, KWJ radio, Pyramid Air, BMI, Music Millennium & Ticketmaster of Oregon

A WONDERFUL ENTERTAINMENT VALUE. SUITABLE FOR FAMILIES. FREE PARKING. FAST-MOVING. SMOKE-FREE. HATE-FREE. FUNNY. CLEAN.

**COMEDY SPORTZ**

NICE PEOPLE. GOOD LAUGHS. LITTLE ROXY THEATRE. 1953 NW KEARNEY STREET. EVERY FRIDAY & SATURDAY 9:00PM. IMPROV COMEDY AS A SPORTING EVENT. CALL 503-236-8888 FOR RESERVATIONS. \$7/\$6 WITH A CAN OF FOOD FOR THE OREGON FOOD BANK

The 37th Annual **EBONY FASHION FAIR**

Presents *The Shining Hour Of Fashion '94/95*

Sponsored by

PORTLAND CHAPTER THE LINKS, INC. Benefit of LINKS EDUCATIONAL SCHOLARSHIP FUND

OREGON CONVENTION CENTER  
Friday, April 21, 1995 8:00 p.m.

Tickets available at:  
Mrs. C's Wigs - 281-6525  
707 N.E. Fremont  
House of Sound - 281-1502  
3606 N. Williams Ave.  
J. Kurl's & Co. - 282-5809  
2948 N.E. MLK Blvd.  
One Stop Records Shop - 284-2435  
1612 N.E. Killingsworth  
Ticket Price: \$30.00

WIN A TRIP TO ANY DESTINATION SERVED BY AMERICAN AIRLINES OR AMERICAN EAGLE IN THE DOMESTIC 48 STATES  
(Includes 1yr. subscription to EBONY/EM or 6-month subscription to JET)

MARCH 18 - APRIL 15

Division Street  
by Steve Tesich

ONE WAY

IN THE INTERMEDIATE THEATRE OF THE PORTLAND CENTER FOR THE PERFORMING ARTS  
1111 SOUTHWEST BROADWAY

Box Office (503) 274-6588  
Tickets \$9.00 - \$33.00

Tickets also available at Fred Meyer FASTIXX

Portland Center Stage  
FORMERLY OREGON SHAKESPEARE FESTIVAL PORTLAND  
This production generously sponsored in part by TCI Cablevision of Oregon, Inc.