

THEATRICAL WORLD

NEW YORK—Hattie Winston, who starred in the lead role in "Two Gentlemen of Verona," has joined the nine-member TV acting company of "The Electric Company," television's Emmy-winning series for beginning readers. The program's third season begins Monday, Oct. 22. Hattie will also join a long list of stars on the Steve Allen-Jayne Meadows WOR-TV telethon Oct. 13 and 14 for Assn. for the Help of Retarded Children.

The 1950's are being recreated on at least two fronts. The Pointer Sisters are bringing it all back in a rush by their widely-appreciated singing. And the new movie, now in production, "The Education of Sonny Carson," recreates another aspect of the '50's: the gangs, the styles, the life in the ghetto.

Ten influential Blacks have endorsed Paramount's "Save the Children," the musical-documentary of last year's Black Expo, sponsored by Operation PUSH. They include Manhattan Borough President Percy E. Sutton, Mrs. Betty Shabazz, widow of Malcolm X; M. Carl Holman, president, National Urban Coalition; Rep. William Clay of St. Louis, Mayor Richard Hatcher of Gary, Ind.; Lisle C. Carter, Jr., chancellor-elect of Atlanta University; Mrs. Rachel Robinson, widow of Jackie Robinson; Rep. Charles B. Rangel of NYC; Miss Dorothy Height, president, National Council of Negro Women, and Rep. Louis Stokes of Cleveland, chairman of the Congressional Black Caucus.

Warner Bros. "Mean Streets," which deals with youngsters growing up in New York's Little Italy is expected to draw as much interest among Black audiences as the recent surge of Black-oriented films. The conditions of the ethnic problems in city living are similar. The film opens in NYC Oct. 14 at Cinema I, following its showings in the New York Film Festival.

Paramount Pictures is selling "The Education of Sonny Carson" as a somewhat typical story of many of today's youths who are caught up in the trials and times of ghetto living. "What happens to Sonny Carson," says Producer Irwin Yablans, "could, and does happen in far too many cities and to far too many Black youths across the nation."

Calypso singer Johnny Barracuda has temporarily given up the life of an entertainer. He's now teaching photography at Brooklyn's Wingate High School.

A coroner's jury finally ruled that Kung Fu film star Bruce Lee died of an accidental death. The suspicion is that he took too many blows doing his own stunts in his several Hong Kong-made movies in which he demonstrated Kung Fu, the ancient art of Chinese boxing. His last was "Enter the Dragon" with John Saxon and Jim Kelley.

Ivan Dixon's "The Spook Who Sat By The Door" looks like another of those films which the white critics deride and which will do extremely well at the box office, mainly due to word-of-mouth praise from Black fans. Film was based on controversial best selling novel of Sam Greenlee.

"Cleopatra Jones" continues to enthrall viewing audiences. In New York's metropolitan area it's now playing a total of 42 theaters—all to good boxoffice returns.

For album lovers, Lalo Schiffrin has composed a good instrumental score for "Enter the Dragon," the biggest Kung Fu movie today. The soundtrack album (Warner Bros.) is now available. Also available is "Sesame Street Live," on Columbia label with the large cast delivering over a dozen catch songs in bright style.

The death of Jules Podell, manager of the Copacabana nightclub recalls the years when the barred Black patrons from the famed club. But in the past five years it's been Black entertainers and Black champagne-buying ringsiders who kept the club in operation. It has been rumored it might become a Black-operated club.

Hollywood NAACP Plans Nat'l TV Showing For Image Awards

The next NAACP Image Awards program set for January 19, 1974 at the Hollywood Palladium, will be bigger and better than ever before, and will probably be televised nationally.

That was the prediction made this week by Bill Lane, president of the Beverly Hills-Hollywood branch of the national civil rights organization.

The entertainment-oriented branch initiated the annual Image Awards program which makes awards to those in show business who have contributed notably to the artistic and economic uplift of black minorities.

"Not only will the program be bigger and better," Lane added, "it will project awards of unquestioned merit and meaning. And we are currently negotiating to have the program aired over network television."

To implement the "new image" in Image Awards the Hollywood branch has appointed a blue-ribbon production staff "to construct a program that will make the whole nation proud."

Chairman of the Image Awards Committee is Bob Jones, Manager of Public Relations of Motown Record Corporation. Co-producers are television producer Lin Hilburn, director of minority affairs of Golden West Broadcasters, and LeRoy Robinson, writer-producer of television's "Black Omnibus" and the feature motion picture "Stagolee."

Executive producers are Joe R. Hartsfield and Edgar Charles. Hartsfield is head of Chocolate Chip Productions, the black-financed firm filming "The House on Skull Mountain" and "Stagolee." For several years Hartsfield was publicity chief on the CBS-TV "Gunsmoke" series. Charles is a television director.

Truman Jacques, a longtime

TV talk-show host, is a production assistant. Lillian Cumber, theatrical agent, was named talent coordinator. Other members of the working production staff are to be named by Hilburn and Robinson. Honorary chairmen of the show will be named shortly by Bob Jones.

Directors for the Palladium program named by Lane were Bene Greene, tickets and seating; Roscoe Williams, trophies; Atty. Geraldine Green, legal; Bennie Liggins, budget; Inez Douglas, hostesses; Maggie Hathaway, L.A. vice chairman, and A.S. "Doc" Young, the sports author and film publicist, named publicity chairman of the Image Awards.

The corporate advertising firm of LeRoy Jeffries and Associates will supervise the layout and ad solicitation of the Image Awards Souvenir Book.

The Beverly Hills-Hollywood NAACP boasts among its membership entertainment figures Flip Wilson, Curtis Mayfield, Otto Preminger, Sammy Davis, Jr., Ava Gardner, Norman Lear, Ruth Buzzi and John Levy.

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Record Rap

"Brother and Sisters on Capricorn Records, the fifth album by the Allman Brothers Band has been certified as a gold record by the industry. The album, after 4 weeks, is currently reaching the million unit mark and is No. One in Billboard, Record World, and Cashbox.

Lalo Schiffrin's Theme From Enter The Dragon (Warner Bros.) was selected as the "pick of the week" in Cash Box, the Bible of the record industry. From what is supposed to be the most adventurous of all Kung Fu films comes this powerful theme song. Don't be surprised if this one slips into the hit column mighty soon.

Martha Reeves has been signed to sing the title song for "Willie Dynamite," a Zanuck-Brown-Universal production. The picture, which has completed filming, will star the late Diana Sands.

Supersax, Capitol Records' nine-man group, on alto, tenor and baritone sax; trumpet, bass, piano, and drums, have started on a wide range of personal appearances.

They have appeared on the Merv Griffin Show and at the Monterey Jazz Festival. A two-week booking at Jimmy's, New York's top-rated jazz club, will begin October 15. The first week of that engagement Supersax shares the bill with Dizzy Gillespie.

The group's latest album, "Supersax Plays Bird," was released in May.

When there is no sidewalk, pedestrians should walk on the left side of the road facing oncoming traffic.

Tony Brown Gets Award at PUSH Expo '73

Tony Brown, host and Executive Producer of BLACK JOURNAL and Dean of Howard University's School of Communications, has received the 1973 P.U.S.H. Award of "Communicator for Freedom."

When accepting the award in Chicago, Brown said, "Black people in America are not oppressed by a police force. Black people in America are oppressed by the ideas white people have been able to teach them. Black people in America have been unable to unteach and take back our minds. The only mechanism that we possess is the Black press and Black people in the white press."

Brown, who is considered a pioneer by bringing the Black perspective to television was recently chosen by Ebony magazine as one of the "100 Most Influential Black Americans." Ebony editors annually select 100 men and women "whose positions affect a sizable number of Blacks," either by commanding "a widespread national influence among Blacks," unusually influencing white policies and practices significant for Blacks, or affecting "the lives, thinking and actions" of Blacks.

A recipient of the 1972 Media Workshop Award "for innovation and excellence in television broadcasting," Brown has been Executive Producer of the Emmy



SCENE FROM "NO PLACE TO BE SOMEBODY"—Phillip J. Chenevert (left) as Gabe, Nafiskas Johnson (right) as Cora, and Julius Knight as Johnny celebrate in a scene from the North Carolina Central University production of "No Place to Be Somebody." The Pulitzer Prize-winning drama will run October 17 through 19, at 8:15 in the school's B. N. Duke Auditorium.

"No Place To Be Somebody" Opens NCCU Drama Season

The Pulitzer Prize-winning play "No Place to Be Somebody" by Charles Gordone will open the 1973-74 theatre season at North Carolina Central University.

The play, being produced by the school's Department of Drama, will run for three performances, Wednesday, October 17 through Friday, October 19 in B. N. Duke Auditorium.

Curtain each evening will be at 8:15. "No Place to Be Somebody" was first produced in New York in 1970 with actor Ron O'Neal in the leading role. The story deals with the owner of a New York bar, Johnny Williams, who is a small-time racketeer awaiting the return of a buddy from prison so that the two of them can cash in on their "big plans."

Gordone, the author, calls the play a "black-black comedy," despite its serious theme. One reviewer described it as a "cruel, compassionate, and funny portrait of blacks and whites together."

Linwood Taylor, an NCCU drama instructor, is directing the production which includes a large cast of students and townspeople from the triangle area.

Johnny Williams will be played by Julius F. Knight, a Durham native who is a sophomore at NCCU. Phillip J. Chenevert, an NCCU senior from Detroit, Michigan, will be

Award-winning BLACK JOURNAL series since 1970. Transmitted by PBS, the Public Broadcasting Service of 222 stations, BLACK JOURNAL is the only national public affairs program for Blacks.

In developing countries, children under two are found to be ill 30 percent of the time. UNICEF is working to lower that percentage through its mother and child health projects.

Black Filmmaker Pays Tribute to Four Black American Composers

WNET/13 filmmaker William L. Gaddis has produced a special 90-minute documentary on classical Black composers and their contribution of contemporary music. The program, entitled "The Black Composers," will air over the Public Broadcasting Service on Saturday, October 13 at 8:30 p.m. (In New York City, the program will air on WNET/13 at the same time.)

"I was moved to tears and choked with pride and I cried because in all of my years throughout high school, college and classical music appreciation in Europe, no one ever told me there were blacks who rivaled Stravinsky, Copeland, and Ravel in composing serious music," says 35-year old Gaddis.

Stephen Chambers, Ulysses Kay, William Grant Still and George Walker are the black artists featured in the program and the Dallas Symphony Orchestra under the direction of assistant conductor Paul Freeman and the Bishop College Choir of Dallas perform.

In each of the program's four segments, a performance of the composer's work will be followed by his comments on the achievements and problems of the black composer.

George Walker charges that, in general, the major symphony orchestras have failed to consider the value of music composed by blacks. William Grant Still, who at 79, is probably the dean of black composers, comments on what constitutes black music and notes which well-known conductors have and have not encouraged black composers to develop their music.

Gaddis states that although there are more than 3,000 black composers of symphonic and chamber music active in their profession today "they are little known to most Americans." Through the program, he hopes people will learn that "black music does not solely consist of blues and jazz."

Performances in the special include: "Sound Images" by Stephen Chambers; "Marketing: A Tribute to Day Hammarkjold" by Ulysses

Kay; "Danza de Panama" from William Grant Still's "Afro-American Symphony"; and "Pascaglia" by George Walker, from his "Address for Orchestra."

William L. Gaddis has produced several films for BLACK JOURNAL and BILL MOYERS' JOURNAL and has written three screenplays. His 1968 film "Children of Cardozo," was shown at the New York Film Festival. In addition to being writer, producer and director of "The Black Composer," he is the film's editor and narrator.

"The Black Composer" was originally broadcast over WNET/13 as a SPECIAL OF THE WEEK presentation. "The Black Composer" is a production of WNET/13, produced and directed by William L. Gaddis. Film imagery by cinematographer Charles Blackwell. This program was made possible in part by grants from the Irwin-Sweeney-Miller Foundation, the Music Performance Trust Funds and the 500 Club of Dallas.

Three out of four children live in areas where mortality rates among one to four year olds are about 40 times higher than in the developed countries. UNICEF means help and hope for those children.

Homes

(Continued from front page) and the insurance companies providing the coverage. Many new and imaginative methods are now being employed, and an important value of a modern state regulated system, the National Commission said, is that it is closer to the injured people and can be more responsive to their needs.

Almost all the state workmen compensation systems need some improvement, according to the National Commission, and legislators, employers, labor, and the insurance industry are working to modernize the various state systems, the L.I.I. says. Some favor switching to a federal system, but the National Commission urged that the states be given a chance to upgrade to meet new needs so that the special values of a good state system, close to the people, would not be lost.

Fifth, if you contract any occupational disease in 13 of the state, you will receive workmen's compensation benefits, although the benefits vary widely among the states. In the other seven states there is limited occupational disease coverage.

So, when you are listing your assets, don't forget your workmen's compensation coverage just because you don't pay the bill. It could be the biggest dollar asset you have.

ON STAGE

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Book and Lyrics by OSCAR HAMMARSTEN II

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By the way...

by Joe Black

I've become more and more concerned lately about a situation that could become quite serious, unless we all stop and think a minute.

It seems to me that, in the minds of many Blacks today, Big Business has come to mean somewhat the same as Big Daddy.

Especially, if a company has Blacks in key positions.

Big Daddy. Someone to ask for help. And expect it.

Well, this can't always be the way it happens. Just as Big Daddy doesn't always have all the answers, neither can Big Business be expected to.

Most certainly, many large corporations have come a long, long way, recognizing the problems of minority groups. Others have a long way to go.

But many are acting in a responsive, responsible manner. And a lot has been accomplished. Among other things, we're seeing more Blacks being placed in decision-making positions.

But there is no one corporation or Black executive who can handle, solve, or decide on all the problems that beset Black people today.

Many of these problems, we must think out and begin to solve for ourselves. It isn't easy, of course. But, as we work things out for ourselves—as we help ourselves as realistically as we can, we'll all discover something important.

We'll find that others are standing by—ready to help—as realistically as they can.

Joe Black
Vice President
The Greyhound Corporation

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THE AMOBA

ON MAY 26, 1967, ERNESTINE RAMBOA WAS SITTING GRAVEL ON A SMALL MOUNTAIN MINING CLAIM IN THE AFRICAN KINGDOM OF LESOTHO WHEN SHE FOUND A LARGE BROWN STONE WHICH TURNED OUT TO BE A DIAMOND. HER HUSBAND PETRUS WAS AWED. HE WALKED FROM HIS VILLAGE OF LETENG-LA TERA, THRU THE MOUNTAINS TO REACH THE

601-CARAT

CAPITAL CITY—MAGERU THE CHIEF DIAMOND MARKET. THE GOVERNMENT OFFICIALS WERE AMAZED WHEN IT REALIZED THAT ERNESTINE HAD FOUND THE 7th LARGEST DIAMOND IN THE WORLD—601 CARATS. THE LESOTHO DIAMOND WAS AUCTIONED OFF FOR \$102,400 AND THE POOR COUPLE RECEIVED THE LIONS SHARE, FROM A 50-50 P.C. CLAIM RENTED FOR \$6 A YEAR. IT WAS RESOLD TO A NEW YORK JEWELER WHO ESTIMATED THE GEM COULD YIELD CUT STONES WORTH OVER A MILLION DOLLARS.