



## James Earl Jones Once Stuttered Terribly

LOS ANGELES — In an exclusive interview for PLAYERS Magazine, March 1976 issue on sale February 10, James Earl Jones, one of the consummate actors in the world today, speaks on many of the events and circumstances which caused his becoming the star that he is. Born on a farm and encouraged to become a doctor or lawyer (anything but an actor), while in college, James Earl Jones followed his instincts and took the far more uncertain path toward footlights and greasepaint.

When asked why he first tried to perform in front of other people, we learn that he stuttered tremendously from the age of seven to the age of fourteen. It was this inability to communicate adequately that first gave him the desire to pursue the skills that would eventually become his bread and butter. He built an incredibly impressive track record on New York's prestigious off-broadway circuit and developed the typically New York stage disdain for movie actors. Now that he is considered a motion picture star, he says: "Hollywood hosts a great many brilliant actors. I think the profession of film acting has great nobility and I'm just now learning to respect it."

His first movie part was that of a crewman in Stanley Kubrick's 'Doctor Strangelove,' and since then the roles have increased to leading roles in 'The Great White Hope' (adapted from his award-winning performance in the Broadway play of the same name), 'The Man', and more recently, 'Claudine' and the soon to be released, 'Bingo Long.' In spite of his success, he feels that he is at a disadvantage in the current wave of athlete cum actor. "On the football players first time around," says Jones, "they'll do anything asked of them. The producers need that kind of control. If they got actors like Raymond St. Jacques and Roscoe Lee Browne or James Earl Jones, they'd have to deal with our knowledge of theatre and acting, and they're not ready for that."

In this exciting interview, James Earl Jones also speaks on the current phenomena of various political organizations attempting to censor films for any number of reasons. He speaks on the role of the Black press, the Black intellect, and the Black critic and how each one of these can do his or her job better. This is an important interview by an important man who has much to say that we need to hear.

## A STAR REBORN

By Mona Bryant  
Times Staff Writer

DY-NO-MITE! Not even Webster could have found a more descriptive word for that inferno of talent, better known to the public as Marvin Gaye.

The casual observer wouldn't notice anything extraordinary about this less than casually attired, toboggan wearing young man. But anyone who has ever seen Mr. Gaye perform quickly changes any negative or nonchalant attitude to one of complete positiveness. The magnetism displayed by this giant in the music world is remarkable. You might say he is the Pied Piper of music lovers — young and old.

Gaye was born in Washington, D. C. some thirty-odd years ago and began developing his musical career, or at least a part of it — his voice, in a church choir there. This church choir was, incidentally, at the church where his father, Rev. Marvin Gaye, Sr., was minister.

Marvin acquired the talents of playing the piano and organ at Randall Junior High School and Cardozo High School, also the nation's capital. The dazzling performer has been noted as saying he doesn't know what he would have done if he'd been left out of any musical programs while in school. It certainly paid off.

At the young age of seventeen, Marvin Gaye began singing professionally with a local group called 'The Moonglows' after being discharged from the Air Force in his quest to become a pilot. While with 'The Moonglows', Gaye gained national exposure and a name for himself — so good a name in fact that when his group performed at a Detroit nightclub, Motown Records' President, Berry Gordy went to see exactly what this young performer could do. Well, Mr. Gordy liked what he saw and asked Mr. Gaye to sign a contract with Motown — without the other 'Moonglows' of course. Gaye accepted and so began the great career of a fantastic performer.

Marvin became one of the super superstars produced by Motown of the early sixties, blossoming with such greats as the "Temptations", "Four Tops" and "Supremes".

After singing solo for about six years, Mr. Gaye decided to team up with young Tammi Terrell. It was a wise decision. Together, the best of each performer's abilities emerged. Fame and fortune were theirs until Tammi's tumor illness and eventual death.

Marvin Gaye was deeply grieved over his partner's death and consequently went into seclusion for several months. He eventually began singing at top supper clubs across the nation such as New York's Copacabana and the Coconut Grove in Los Angeles. He also made many television appearances during this period. Gaye began to question the purpose of his existence not too long after this and decided to go into exile — this time for three years. While in exile, Gaye got into himself and into God.

The next time the public heard from Marvin Gaye was when he released the dynamic album, "What's Going On" in 1971. Soon after that, he released another by album "Let's Get It On" and the heat was on.

Oakland felt the rancor of this heat wave when he gave the first live performance he'd given in years at the Oakland Coliseum Arena in Oakland, California. Oakland's Mayor, John Reading proclaimed that particular day "Marvin Gaye Day." Marvin hadn't been forgotten by his fans — ladies screamed, men applauded and the arena was filled with the love and acceptance any great star deserved.

Since that time, Gaye has been doing it to death. He even did an album with the famed Diana Ross which turned out to be a tremendous success. He also co-starred in 'The Ballad of A Jay Crocker,' a film produced for television and "Chrome and Hot Leather", a feature length motorcycle flick.

The public has finally regained its lost love and an extraordinarily versatile performer. Marvin Gaye is back to stay.

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