

ARTS & ENTERTAINMENT

Atlanta artist uses exhibit to help injured student

By Winfred B. Cross
THE CHARLOTTE POST

What do Spike Lee, NFL linebacker Cornelius Bennett, "Roots" author Alex Haley and actor Dorian Harewood have in common?

The all own paintings by Atlanta artist Sidney Carter.

Carter, whose work has been sold in more than 100 galleries from Seattle to Washington, D.C., will hold an exhibit 6-9 p.m. Saturday at the Afro-American Cultural Center. Part of the proceeds will go to The Unseld "Bingo" Smith Foundation medical fund.

A meet the artist reception will be held at the 12:30 p.m. Friday at the Government House Hotel and Conference Center, 201 S. McDowell St.

Carter, a former University of Tennessee-Martin football player, describes his paintings as "nostalgic."

"I reach back into our roots," he said. "I like to do older people interacting with young people. It doesn't matter the color. These are experiences everyone has gone through. It's the simple things, how things used to be and how I wish they still were."

Two of Carter's newest pieces will be shown at the show. One of the pieces, "A Tribute to

Black History" depicts a slave with a whipped-scarred back, shackled with the American flag. The other, "A Mother's Prayer" is far less political but just as striking.

Carter's been involved in art since he was in kindergarten. While a first-grader at Springfield Elementary School in Panama City, Fla., his art work was recognized by the city's mayor during Children's Art Month.

Carter won first place in the Collegiate Sports Information Directors Association's national contest for a cover he designed for UTM's 1988 media guide.

Despite early achievements, Carter's career had plenty of bumps.

"I used to make Xerox copies of my work and sell them for \$20," he said. "This was black and white, mind you. I invested that money into my work."

Carter got a big break in 1990 while pledging the Omega Psi Phi Fraternity in Oak Ridge, Tenn. His chapter, Zeta Gamma Gamma, commissioned him to do a painting of the fraternity's founders, which became "Living Legacy."

"That allowed me to get more prints made," he said. "They really backed me on that one."

Carter moved to Atlanta,

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SIDNEY CARTER

Cover 2 Cover

Everybody Say Freedom: Everything You Need to Know About African-American History
Richard Newman and Maria Sawyer Ph.D, Foreword by Henry Louis Gates Jr.
Plume Publishing
\$12.95



By Jeri Young
THE CHARLOTTE POST

Who were Lemuel Haynes, Lucy Terry Prince and George Herriman? Answers to these and others can be found in "Everybody Say Freedom: Everything You Need to Know About African-American History," written by prominent historians Richard Newman and Marcia Sawyer.

The third in a new multicultural series from Plume Publishing, a subsidiary of Dutton Signet, "Everybody Say Freedom" attempts to shed light on the mystery of the history of African Americans from the arrival of the first indentured servants in 1620 to the present.

Written in a question-and-answer format, "Everybody Say Freedom" is easy to read and insightful. In 301 pages, Newman and Sawyer cover many of the most important movements and inventions of African Americans. The authors also discuss various schools of thought on the exclusion of African Americans as "citizens." They also explore the attitudes of whites, especially those in power, toward blacks.

Newman and Gates seek to understand the origins of racial discrimination as well as its consequences. The book boasts an impressive bibliography as well as sectional "For More Information" texts that provide the reader with ample opportunities to further explore topics of special interest.

"Everybody Say Freedom" is a good starting point in anyone's examination of African American history. The book can be easily understood by students, each chapter has an opening set of "test questions" and is an excellent reference for school projects. The book is careful to include many unknown and important African American heroes.

Of course, in a mere 301 pages, Newman and Gates can not go into great detail, but manage to convey the historical significance of the topics covered.

By the way, Lemuel Haynes was a minister and soldier during the Revolution who wrote one of the first essays that argued

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SOUNDS

By Winfred B. Cross

Joe Sample
Old Places, Old Faces
Al Schmitt and Joe Sample,
producers
Warner Bros.

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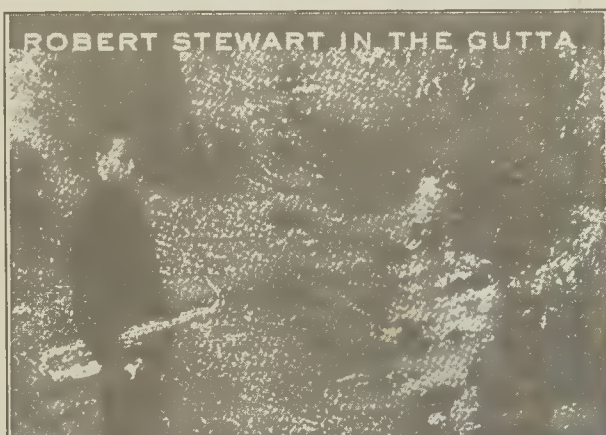
Joe Sample is on a mission to keep jazz and soul alive through the 21st century. "That's a big part of

what this album is about," Sample said recently. "Frankly, I believe the 21st century is going to need a lot of soul."

He may be right, and someone may still be playing this CD in 2001. It's that good. No, it's that great.

Sample has always shied from indulging into pop-jazz. He's always been a traditionalist and a minimalist, even with his super group the Cursors.

What he's created on **Old Places, Old Faces**, his latest for Warner Bros., is nothing short of brilliant. He's dug deep into the roots of his soul to deal with demons and fond memories with melodies that linger hours after the song's



ROBERT STEWART

finished.

The CD is moody, almost brooding. It's far from depressing, however. In fact, it's uplifting to see someone so committed to a genre. There's passion coming from Sample's talented fingers.

There isn't a synthesizer or drum machine to be found on this work. Sample has asked some of the best to jam with him and the results are as vivid as a Monet painting. Each song has its own story, its own place in Sample's private history.

It's hard to point to favorites when all 10 songs are a stunning achievement in their own right. The title tune is the most reflective and may best display Sample's gift as a pianist and writer. "Stones For Ben" makes you want to find a corner of a smoky jazz club and just chill. "Hippies On A Corner" has an in-your-face defiant strut that makes your right foot pat joyously.

It's only March, but this could easily end up on my "best of list" for '96.

Robert Stewart
In The Gutta
Robert Stewart and Craig Morton,
producers
Qwest/Warner Bros.

☆☆☆☆



O'JAYS



JOE SAMPLE