

Mark your ballot Black

Because Greensboro Blacks have traditionally been meagerly represented in municipal affairs and because of the solid credentials of the following people, we should like to recommend four candidates for City Council in the Nov. 3 election—Prince E. Graves, Alexander Parker, Katie G. Dorsett and Dorothy Bardolph.

Graves, 58, is currently filling the council seat vacated by Jimmie I. Barber. According to reporter Melinda Lowery, Graves, the pastor of St. James Baptist Church, cites the need for more low-income housing as one of the city's most pressing problems. He advocates a coordinated effort by public agencies, civic organizations and businesses to end an emergency situation which is impeding municipal growth and contributing, in a variety of ways, to social ills.

Recognizing the dilemmas of unemployment, Graves urges the creation of imaginative programs to put citizens back to work and the use of incentives for the private sector to give young people summer jobs. The revitalization of downtown Greensboro would create more jobs and give the city an economic boost.

The pastor maintains that "illiteracy is growing in Greensboro." It can be counteracted "through the development of more adult basic education programs . . . Civic leaders, public and private industries can render assistance in developing these programs by providing facilities, establishing transportation services and recruiting volunteer services."

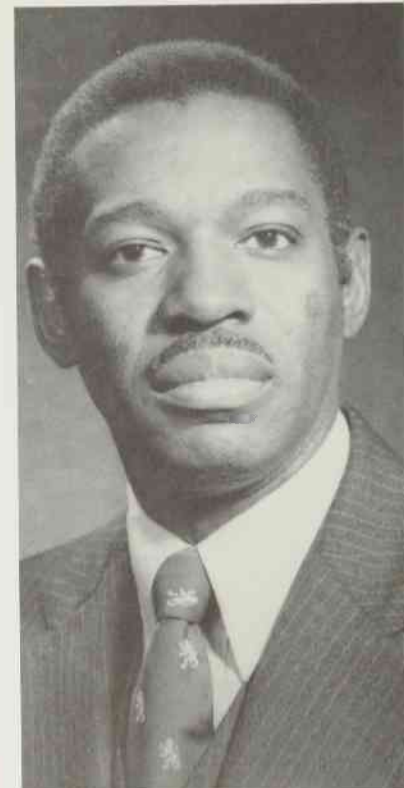
Parker, 48, owns Red Hanøer Formal Wear and the College Barber Shop. "I have been in business for 25 years," he says. "I started as a college student and grew from a small business with ten tuxedos in a dormitory room on (the A&T) campus to

a large business with nearly 80 tuxedos. I am not bragging. Instead, I want to stimulate other students coming from meager societies (such as Mount Gilead) to believe that with hard work and sacrifice you can reach your goals in life."

In an interview with reporter Diane M. Ewings, Parker listed affordable housing, job opportunities and water supplies for the future as major concerns which the next administration must solve. He favors the use of government subsidies to alleviate the housing shortage. On the issue of unemployment, he points out the "need to speak to the conscience of private sectors, to upgrade those (who are) under-employed and to address programs that will re-train (workers) to meet the needs of industry." Worried about water, Parker sees the city supply as "okay for now, but we need to start planning for 30 years down the road."

Bardolph and Dorsett are women of vision. The former is a Bennett College professor emeritus of history and government, who taught here for 21 years. Dorsett is an associate professor of business at A&T. Completing her first term in the council, Bardolph was the top vote-getter in the recent councilmanic run-off, gaining surprising support in all areas of the city. She and Dorsett are both well-versed in the problems troubling the Black community.

In the mayoral race, we back the candidacy of Vic Nussbaum over John Forbis. A long-time supporter of solving city housing difficulties and of an equitable ward system, Nussbaum will be a mayor that all segments of the Greensboro population can get along with. Forbis, on the other hand, serves the interests of the affluent northwest section of town—an area which has controlled city government for far too long.



Businessman Alexander Parker is among the councilmanic candidates that the "Banner" prefers. The others are Prince T. Graves, Katie Dorsett, and Dorothy Bardolph.

Duvall, De Niro explode

by Tamara

"True Confessions," starring Robert De Niro and Robert Duvall, is a triumph, a film that delivers on every promise made by its advance publicity.

The movie, distinguished by masterful characterizations, examines the intricate relationship between the two middle-aged Spellacy brothers—Desmond, a Monsignor (De Niro), and Thomas, a detective (Duvall). In the beginning, the former is pious and the latter profane, but, as the story progresses, the two seem to change roles. Yet, in the conclusion, the brothers, in separate ways, reach a moral balance, and the movie becomes a study of hard-won virtue.

There is a great deal for the Spellacys to fight—the demons within themselves as well as the corruption in their professional spheres. The necessarily lurid plot, a flashback framed by two present-tense scenes, focuses on depravity in Los Angeles in the post-World War II forties. The story opens with Duvall investigating the death of a priest in a whorehouse and then is complicated by the "Virgin Tramp" murder—the case of a prostitute whose corpse is discovered cut in half.

Duvall learns that powerful members of his brother's parish are implicated in the crime. The triumph of decency in "True Confessions" is revealed in the brothers' resolution of the case.

The narration succeeds by cutting constantly from the grim, mayhem-filled detective's world to the lavish, privileged princedom of the Monsignor. Gradually, the borders of the two territories touch, overlap and then merge.

The script, written by John Gregory Dunne and Joan Didion and based on Dunne's novel, presents two round, fully developed characters—a rarity in contemporary Hollywood where razzle-dazzle is far more important than the illumination of the human heart. Duvall, less celebrated than De Niro despite his brilliant portrayals in "The Great Santini," "Apocalypse Now," and "The Godfather," receives the richer, more complex role, and he takes command of the entire enterprise.

Thomas Spellacy is half-weasel and half-saint, and the greatest pleasure in viewing the film is for the audience to follow his spiritual progress. Thomas is an extraordinary figure because, as a previously corrupt cop, he profits from and overcomes his sin. Early in the tale, his heart seems to be packed in dry ice, but gradually an instinct for valor begins to scrape

away the ice as if the detective's soul has grown claws. If you listen closely to Duvall's taut, many-angled interpretation, you can almost hear the chipping sounds.

De Niro, playing a prelate who must renounce his love of power, is exceptional as always. He is the most versatile of American leading men, moving effortlessly from inarticulate characters like Jake LaMotta in "Raging Bull" and Travis Bickle in "Taxi Driver" to an articulate figure in "True Confessions." The only reason his performance doesn't match Duvall's is that Desmond Spellacy doesn't have as many edges as his brother.

The supporting cast is outstanding. The film resembles a first-rate novel that abounds in interesting characters. The famous British actor Cyril Cusack is excellent as a bishop who conducts himself like the chairman of the board of General Motors. Burgess Meredith is effective as a Monsignor who feels that he has lost touch with his calling.

Faculty Follies is a bash

by Karen Heck

Connoisseurs of night life received exclusive tables at Harlem's legendary Savoy during the annual Faculty-Staff Follies presented Oct. 3 on behalf of the United Negro College Fund.

Mrs. Blonnie Tipton imaginatively produced the show, implementing an idea by public relations officer Myra Davis. As always, Dr. Charlotte Alston was a prime mover at the piano. In contrast to previous Follies, the 1981 revue reduced the cast and showcased more genuine talent.

The show opened with an excellent rendition of Duke Ellington's "Take the 'A' Train" performed by a trio consisting of Carl Foster, Paul Foster and Jimmy

Letters to the editor:

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of Greensboro, and one doesn't have to walk too far to classes. The students seem to be friendly and serious about their educations.

All of my teachers are helpful, smart and seem to be dedicated to their work. I am proud to be a part of the Bennett body again and plan to complete my undergraduate studies here.

Good luck to all the Bennett sisters this year and always!

H. Stevenson-Smith

But it is Charles Durning who, as the villain, dominates the subordinate actors. Durning serves as a pompous, hypocritical, indescribably obscene layman who makes "contributions" to Desmond Spellacy's parish like a medieval orgiast purchasing papal indulgences.

In a movie loaded with blazing encounters, perhaps the most powerful scene involves the detective's discovery of the place where the "Virgin Tramp" has been bisected. Entering a dark, narrow warehouse used as a set for pornographic movies, Duvall strips the curtains off the windows to admit the light and find the evidence. In one sense, he is solving a heinous crime; in another sense, amidst the seedy trappings and the trail of blood, he is locating what is best within himself, for thereafter he turns his life around. Out of devastation, one man saves himself.

"True Confessions" is a modern morality play featuring two of the best actors ever to appear on the American screen. You can't afford to miss it.

Williams, Ellington songs are regaining popularity as a result of the Broadway smash-hit, "Sophisticated Ladies," which highlights the composer's musical career.

Ouida Scarborough, residence life director, gave an interpretation of "Birth of the Blues" that was both sweet and howling. The crowd crowed for an encore, and Scarborough gave the people more.

Another especially magnetic number was "I'm Looking Over a Four-Leaf Clover" rendered by the high-pitched, harmonizing Mills Brothers, played by President Isaac H. Miller, Jr.; Dr. Chelsea Tipton, dean of the college; Dr. John T. McDonald; and learning center specialist Reginald Treadwell.

Subsequent songs featured the crooning of heart-throb Miller with "They Try to Tell Us We're Too Young" and the soft, tenor voice of Treadwell's "In My Solitude." The young gentleman was sure to clutch the mike with his right hand, thus exposing his gold pinkie ring.

The women in the audience swooned repeatedly throughout the deliveries of Miller and Treadwell, the former possessing the style of a Joe Williams and the latter resembling Johnny Mathis.

The ladies in the revue provided equally winning vocalizations. Wearing a sparkling silver gown and long rhinestone earrings, Dean

James Baldwin's visit will include Bowling Green's Champion, Perry

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spends a term each year at Bowling Green as the distinguished visiting professor of ethnic studies, a department which Champion chairs and in which Perry serves as an

associate professor. According to Lucier, "Champion specializes in Afro-American literature while Perry specializes mostly in Black culture." The guest scholars plan to visit classes.

Fine novel fixes on family strength

by Karen Heck and Evelyn Sims

James Baldwin's "Just Above My Head" (1979) is narrated by Hall Montana who painfully and lovingly reveals his deep love for his younger brother Arthur, a gospel singer whose death provides the motivation for Hall's remembrances.

Shifting in locale from Harlem to the Deep South to Paris and containing several major characters, Baldwin's big novel has won the admiration of readers and reviewers across the country.

of Student Affairs Phyllis Forte Ethridge offered a saucy, shaking version of Fats Waller's "Ain't Misbehavin'." Although Savoy patrons McDonald and Ms. Motlalepula Chabaku, women's studies adviser in residence, tried to upstage Ethridge by dancing wildly, the new administrator kept command of the spotlight.

Associate professor Mary Jane Crawford, arrayed in a peacock-blue evening gown, sang "Satin Doll," and her energy rivalled the brilliance of her dress. She was a big blue flame that couldn't have been any brighter.

The most polished and professional act of the night may have been the dancing of physical education instructors Susan King and Inez Rovegno and staff members Carolyn Mark and Lisa Mitchell.

Perhaps the capstone of the evening was associate media coordinator Pauline Wyrtech's imitation of Moms Mabley. Wyrtech has been a stalwart trouper in past Follies, but this year she rocketed far beyond her previous stellar performances. Her raw humor brought everyone to hysterical laughter. She even sang and told jokes at the same time.

The grand finale, a dance revue including the whole cast, elicited choruses of cheers. The faculty and staff proved that the stage and bright lights can make anyone a star.

In many ways, the success of the book signals a comeback for one of America's most tenacious writers, for Baldwin's last novel, "If Beale Street Could Talk," was belittled and under-appreciated by some critics.

Late in the novel, Hall says: "In my experience . . . the strangest people in one's life are the people one has known and loved, still know and will always love." The attempt to define and understand these figures serves as Hall's mission.

There are two forces at war in the story. The first is violence, represented by racial murder and incestuous rape committed against Julia Miller, who is rescued by her relationship with the Montana family. The second is overwhelming love, which infuses the "blood" members of the Montana family and the victims who become their extended family.

The Montanas are one of the strongest, most devoted families in contemporary literature. Florence, the mother, constantly fights to relieve the suffering of those within her ken. Paul, the father, a jazz pianist, passes on his passion for music and his magisterial decency to his sons. Arthur becomes a singer; Hall becomes a protector and gentle watchman.

Two of the main characters are mildly talented—Arthur, who finds fame just before his death, and Julia, whose innocence is consumed by her precocity at preaching.

Sex complicates both young lives. Joel, Julia's weak and frustrated father, rapes Julia when she quits preaching and serving as his meal ticket. He then uses her often for his bedroom pleasures. She later becomes a model, and, in an attempt to find herself, interrupts a successful career for a stay in Africa.

Arthur, on a tour through the South with the Trumpets of Zion, falls in love with his boyhood friend Crunch. The portrait of the creation, growth and destruction of the Harlem quartet is one of the most powerful sequences in the novel. One beloved member, (See Page 4)