

BEHIND THE SCENES

with Lisa Collins



Cosby Cornelius LaBelle St. Jacques

Soul Train Awards--A Smash: Don Cornelius' Third Annual Soul Train Awards proved to be the season's best award show featuring live and in person Michael Jackson, Elizabeth Taylor, Eddie Murphy, Patti LaBelle, New Edition, Bobby Brown, Lou Gossett, Heather Locklear, Sheena Easton and more. Once again, the awards went off without a hitch. The night's big winners included Anita Baker with three awards including Best R&B single (female), as well as album of the year (female). The night's honoree Micheal Jackson walked away with two including best R&B single, (male). Other winners included E.U. (Best R&B group or band); Al B. Sure (Best new R&B artist); New Edition (R&B album of the year, group); and Bobby Brown (R&B album of the year--male). Most of the star-studded crowd dined and danced at a reception immediately following the show. Seen on the dance floor were Stephanie Mills, Mike Tyson, The Boys, "A Different World's" Dawnn Lewis (who was really cutting up), Robert Townsend, and producer-actor Keenan Wayans, who says he was rather disappointed that there was no real push behind "I'm Gonna Git You Sucka", his first film. Said Wayans, "they didn't put anything behind it. They just let it die." In spite of that, the film has grossed \$12 million to date, costing only \$3 million to make, and added Wayans, "it did all it was supposed to do for me. It opened a lot of doors." Wayans is presently working on another film deal, and has committed to a TV show for the Fox network. The show, titled "In Living Color", is "a black Saturday Night Live." Wayans will exec-produce and write, as well as appear on the show.

\$2 Million Lawsuit Filed Against LA & Babyface: Promoter/manager Don Taylor filed a Breach of Contract lawsuit in Los Angeles Superior Court last month against top record producers Antonio "LA" Reid and Kenny Edmonds ("Babyface"). The suit charges that LA & Babyface, who are part of the R&B group The Deele, are legally tied to Taylor's Tammi Music through July 19, 1989. According to Taylor, since he's put the team together, they've sold in excess of \$10 million. In the last year alone, the hit duo has produced number one hits for Sheena Easton, Karen White, and Pebbles. Said Taylor: "we tried to negotiate but my good friend, Dick Griffey, tried to play mediator and it didn't work out." And so, it seems, they will settle the matter before a judge.

A Celebration of Life: Natalie Cole read a poem, Vidal Sassoon spoke, as did powerful California assemblywoman Maxine Waters, while Stevie Wonder rededicated his "I'll Be Loving You Always", at the memorial service celebrating the life of Malik Smith, the 18-year old son of actress Beverly Todd ("Lean On Me"). Those turning out to support Beverly included Lou Gossett, Bob Guillaume, Lynn Whitfield, Knots Landing's Lynne Moody, Sidney Pottier, Sheryl Lee Ralph, Dionne Warwick, Rosalind Cash, 227's Hal Williams, Roger Mosley, Telma Hopkins, Judy Pace, Raymond St. Jacques, A Different World's Cree Summer, and Generations Taurean Blagues...**Speaking of Generations,** co-star Taurean Blagues says all are pleased with the show thus far (even if the ratings show that TV's first regular daytime serial with equal black and white lead actors scored last among the daytime soap operas), and that he is looking forward to the show being extended to one hour. **Short Takes:** Grace Jones was arrested in Jamaica last week. The 37-year old singer-actress-model was charged with possession of cocaine... **Bill Cosby, Sidney Pottier, Carl Weathers,** Bob Guillaume, and Dave Winfield were among the 1700 on hand as the LA Urban honored the Laker's Magic Johnson... **Alfre Woodard and Mario Van Peebles** will team as a formerly married couple in a two-hour drama, titled "Orleans". In this potential series pilot, Woodard will star as a district attorney who moves her teen son from LA to New Orleans where he can be supervised by his dad, a cop... **Next week: Jasmine Guy signs a recording contract?**

Vendors Need To Apply Now For WestFest '89

By HERB WHITE
Post Staff Writer

The deadline for vendors to apply to WestFest has been extended one week. Sam Young, coordinator of the annual festival, said applications will be accepted through April 29 to insure that late entries get a chance to participate. The festival will be held June 2 at Mill Road and Beatties Ford Road beside Johnson C. Smith University. "We're looking for this to be the biggest and best one yet," Young said. "We wanted to make sure we gave minority vendors a chance to get involved." Young anticipates the festival will draw about 45,000 people, which should insure an increase in the number of vendors and the amount of money to be made. "Applications are still coming in," he said. WestFest has had minority vendors since its inception three years ago, Young said, and has tried to insure their representation. "We've always had black vendors at WestFest, but we want to

make sure all those who want to participate have the chance," he said. Thirty vendors sold their goods at last year's festival, Young said, and most of them were invited back. Unlike SpringFest, an uptown festival, WestFest hasn't had the controversy surrounding its vendors program. Earlier this year, SpringFest changed its policy, which excluded Carolyn Mason, a balloon vendor who was the only African-American to participate the previous year. After a public outcry from the black community, SpringFest reversed itself and Mason will sell balloons at the April 28-29 festival. Last year's WestFest roster was mostly African-American, and, Young said, many of them got their first experience there. To apply for WestFest's vendors credential, applicants must complete the application form which outlines the festival's rules and regulations. For more information, call Sam Young at 568-5440.

Black Writers Speak

On The Writing Life:

- Getting started
- Getting published
- Advice for beginning writers
- Networks and resources

David Bradley, author of *The Chaneyville Incident* and winner of the PEN/Faulkner Award for fiction, will read from his work in five cities in North Carolina during April as part of the Black Writers' Program sponsored by the North Carolina Writers' Network (NCWN). At each of the readings, Bradley will be joined by one of the five winners of NCWN's first writing competition for black writers. The winners will also read from their work.

Bradley will be in Charlotte, Wednesday April 26, 6 p.m. at the Afro-American Cultural Center. He will be joined by Glore Rogers of Durham.

Rogers, 44, is a winner of the NCWN's writing competition. Her winning entry is *Glore's Man*, a short story.

Rogers' first writing contest win occurred with her winning the 1964 Hillside High School Journalism class poetry contest.

That event ignited her writing desires. However, she put her writing on hold after high school for marriage and a family. Glore studied Secretarial Science at Durham Business College in 1968 and in 1977 she earned a LPN degree from Durham Technical Institute. She also attend-



Rogers

ed Duke University's continued education writing classes.

In 1984, Mrs. Rogers began to pursue her writing career and was first published in the 1985 edition of *The American Poetry Anthology*, edited by John Frost. Her short story, *The Crinoline Slip*, taken from her award-winning autobiographical novel *Love, Or A Reasonable Facsimile*, was excerpted in *A Living Culture In Durham*, an anthology edited by Judy Hogan. The short story, *The Demon*, was excerpted in *Obsidian II*.

Bradley was born in Bedford, PA. He is a graduate of the University of Pennsylvania and Kings College in London. He is an associate professor of English at Temple University and is currently Distinguished Foundation Professor at UNC-Wilmington.

He has authored two novels, *South Street* (1977) and *The Chaneyville Incident* (1981).

During his career as a fiction writer, Bradley has worked as an editor, professor of English, and a freelance magazine writer. A frequent reviewer for the *New York Times Book Review* and the *Washington Post Book World*, his articles have also appeared in such diverse publications as *The Village Voice*, *Quest/77* and *Savvy*.

According to Valerie Smith of Princeton University, "David Bradley ranks among the most sophisticated stylists of his generation. His two novels present



Bradley

subtle and original perspectives on issues that traditionally have concerned significant African-American writers; the meaning of community, the effects of racism, the shape and substance of history."

During the program next Wednesday at the Afro Center, the readings will be followed by a panel discussion featuring the readers and other black writers speaking on the craft of writing, advice for beginning writers, and suggestions on how to get published.

Packets of information about

markets for writers and events of particular interest to black writers will be available to all who attend.

The evening will conclude with a reception.

"The Black Writers' Program is in the NCWN tradition of connecting writers and would be writers and bringing them out of isolation," says Marsha Warren, NCWN Executive Director. "In addition, we hope the April reading will encourage reading and writing. NCWN's theme for 1989 is "Writing and reading: Everybody's Art."

"Field To Factory" Exhibition On Black Migration Makes History In Own Right

WASHINGTON - A major Smithsonian Institution exhibition on the migration of American Blacks from the rural South to industrial centers in the North is currently making history on its own.

Called "FIELD TO FACTORY: Afro-American Migration, 1915-1940," the exhibition premiered during February, 1987 and was originally scheduled to run for one year.

"FIELD TO FACTORY" proved to be so popular that one year later, its stay at the National Museum of American History, 14th Street and Constitution Avenue N.W., Washington, was extended indefinitely. In addition, two touring versions of the exhibit were created to criss-cross the nation at least through 1992.

Dr. Spencer Crew, curator of the exhibition, estimates that more than five million persons have seen FIELD TO FACTORY in Washington while millions more have seen touring exhibitions to date in Birmingham, AL, Fresno, CA, Jacksonville, FL, Atlanta, GA, Boston, MA, Baltimore, MD, Rochester, NY, Worthington, OH, Hampton, VA and State College Park, Philadelphia and Pittsburgh, PA.

Crew also noted that at least one major university is looking into the creation of educational materials based on "the great migration" that could be used as a teaching tool in inner-city schools. In addition, officials of a mid-Western city have asked for advice on how to create an exhibition on the movement of blacks into that city.

Crew, who holds a Ph.D. in history from Rutgers University, maintains that the success of FIELD TO FACTORY is due, primarily, to "the human element - it tells the story of a people."

He said: "Many people alive today can remember the migration and with many others, they have heard their parents or grandparents talk about it. The exhibition tells this story in a true, dignified and fascinating way."

Crew said FIELD TO FACTORY grew out of discussions between himself and colleagues at the museum and he worked on the project for about four years, the final year on a full-time basis.

As it continued, Crew said, he found financial support for the project from both Pepsi-Cola Company and from the Delta Sigma Theta Sorority, an organization of more than 125,000 black women.

"We felt it was most important to support FIELD TO FACTORY," said John Moorhead, vice president, marketing services, Pepsi-Cola Company. "This exhibition marked the first time an in-depth Smithsonian exhibition has focused on a period of America's overall social and demographic history from an African-American perspective."

Moorhead said: "A better understanding of one group's history will prove vital to all Americans in our pluralistic society."

"The exhibition represents a

highly significant slice of African-American life and history," said Dr. Josie Johnson, the former chairperson of the sorority's Committee on Arts and Letters. "It helps to raise interesting questions -- was the movement that created large black enclaves in industrial centers good or bad for our people? The exhibit opens this question for discussion now and in the future."

The exhibition recreates scenes from wooden farmhouses, train stations, beauty parlors and a Philadelphia rowhouse among its more than 400 objects and photographs as well as audio visual presentations.

One of the traveling exhibitions is currently on display at The African-American Museum

of Cleveland where it can be seen through April 23, 1989. That exhibition will be on display at this same facility for a second time from May 13 through June 11, 1989.

The other touring exhibition of "FIELD TO FACTORY" is currently on display at the National Afro-American Museum & Cultural Center, Wilberforce, Ohio, where it can be seen through April 30. The same exhibition can be seen at the same facility from May 20 through June 18, 1989.

In each city where FIELD TO FACTORY appears, Pepsi-Cola bottlers and local Delta sorority chapters have hosted special receptions for community leaders, schools and church groups.



FROM FIELD TO FACTORY! This 1940 photograph of a mother and son waiting to start the long drive from rural Florida to a Northern city, is one of the hundreds of pictures, oral histories, personal artifacts, brochures and educational materials that illustrate the exhibit, "FIELD TO FACTORY: Afro-American Migration 1915-1940." Most other black families moved North by bus or by train. The permanent exhibition is at the

Smithsonian Institution's National Museum of American History in Washington, D.C. Two traveling exhibitions are currently on display at both the National Afro-American Museum & Cultural Center, Wilberforce, Ohio, and the African-American Museum of Cleveland, Ohio. Photo Courtesy Library of Congress National Archives and Records Administration.