

Entertainment

BILLIE ROWE'S NOTEBOOK

DAVIS-WONDER APPLAUD NAACP'S SINATRA EMBRACE

LOS ANGELES: — Accepting the L.A. Branch NAACP's "Life Achievement Award" Frank Sinatra labeled South Africa's P.W. Botha "A Bum" and dubbed his apart-hate nation a "Police State." Sammy Davis, Jr., and Stevie Wonder'ful relied on definitive adjectives in hi'lighting "Ole Blue Eyes'" dedication in behalf of equality long before it became a priority on the political and social agenda of America. Supporters of the event crossed a picket line of

some 40/50 dissidents who were actively teed off by the decision of the NAACP's local arm to embrace the world class entertainer who sometime ago had violated the UN's cultural boycott of South Africa by entertaining in that nation's created complex, "Sun City." He said he does not intend to ever return. Assembly person Maxine Waters and entrepreneur Danny Bakewell, who were slated for awards, boycotted the event. Warner Communications chair,

Steven Ross intro'ed the honoree and reiterated Sinatra's deep seeded commitment to civil rights. Personally, this "write" hand applauds "Ole Blue" for his long stance against racial intolerance, a subject he became conversant with before it became the litany of demonic demagogues and politicians seeking office in ethnic power based communities. His recording, "The House I Live In," and lectures in schools during periods of racial unrest are legendary. One this score card, despite some in-house disputes, the NAACP is the team to field when discrimination and bigotry are battery mates, intolerance is cleanup batter and the umpire is bias blind.

SUPER TID BITS: — Mary Hatwood Futrell is one of 33-interim members named to the Carnegie Forum Nat'l Board to certify Teachers. She is prexy of the Nat'l Education Ass'n. \$50 million is the ball park figure required over the next 5 years to develop assessment methods, according to associate director David Mandel... August Wilson's B'way smash, "Fences" is an odds on favorite to cop B'way's triple honors. It has now shelved the Drama Critics Award to keep the company of its Pulitzer Prize, which long since became an honored guest of August Wilson. The greatest new author on the block, has reserved a space for the Tony. James Earl Jones stars in this "Best Play" directed by Yale's legit miracle man Lloyd Richards... Eye-viewed "I'm Not Rappaport" with its second team of Ossie Davis and Hal Linden, and they are terrific. They are so marvelous in the roles that they continuously rock the

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Ray, Goodman & Brown

Coming to Moulin Rouge, June 14



Ray, Goodman & Brown

Clearing the air of all that funk; black-pop has finally returned to its roots — lyricism, full-bodied arrangements, and singing so finely meshed it evokes a deep response. Ray, Goodman & Brown, together for 19 years have never left it. No amount of freakish good luck, no series of promotional blitzes, and no repertoire of management ploys can by themselves keep performers on the pop scene for that long (most get three to four years if they're lucky). It takes exceptional talent and not changing styles to suit the whims of music fashion. Over the year there's been no hard-rock, punky, funky or disco Ray, Goodman & Brown. "We're a bonafide singing group," says lead vocalist Harry Ray. On any record of theirs, you can always expect sophisticated seduction, and

for them to strike an emotional affinity with the listener that transcends time. The performing longevity is remarkable, but check the singles this group, formerly the Moments, has collected. Ever since 1969's "Not On the Outside But Inside Strong," they have charted consistently with classics like "Look At Me I'm In Love," "Love On A Two Way Street" (covered by Stacy Lattisaw), "With You," "Happy Anniversary," and "Special Lady," one of A.S.C.A.P.'s most performed songs of 1980. More are on the way via their new LP Take It To The Limit. The album is a reaffirmation by one of the great vocal groups — the lead and background voices still caress and console, resonating effortlessly outside the sensess. Like a good massage they're

universally therapeutic. Warm in a non-threatening way, they have the ability to hit a fella's soft spot and to make women feel comfortable. On a signature ballad like "We've Got Tonight," for example, Billy Brown's flexible tenor can easily catch a female off guard, making her easy prey for the 'let's-get-it-on' lyric. The other totally modern, totally Ray, Goodman & Brown tracks are seductive too. The start of a new chapter in their career, they combine more soul than ever with sequencers, and on the title track, heart with stomp. Ray, Goodman and Brown will be appearing at the Moulin Rouge for two shows — 10 p.m. and 1 a.m. on Sunday June 14. Also appearing on the performance will be saxophonist Najee. The show is a M.O.W. Production.



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1. I am easily irritated when required to stand in line.
2. My level of refinement is average.
3. Off-color language is embarrassing.
4. Perfection is often just an accident.
5. Most people would consider me unsophisticated.
6. I dislike having to get dressed up to go out.
7. Early hotel check-out times are annoying.
8. People place too much emphasis on sex these days.
9. Moral values are lower now than ever before.
10. Love and commitment should precede sex.