

ENTERTAINMENT

Exhibit harkens back to Harlem Renaissance

Special to Sentinel-Voice
WASHINGTON

Seventy-five years removed from the cultural explosion of jazz, dance, film, poetry and painting it produced — and which blanketed the United States, western Europe and the Caribbean — the “Harlem Renaissance” is getting its first major retrospective in this country.

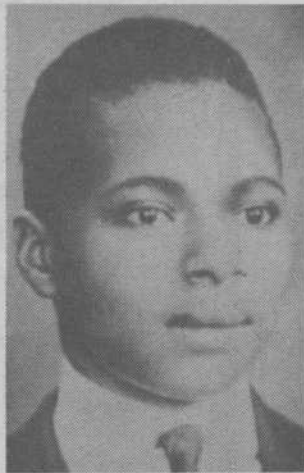
“Rhapsodies in Black,” a bow to George Gershwin’s “Rhapsody in Blue,” opened Saturday at the Corcoran Gallery of Art.

“It explores the Harlem Renaissance not as a phenomenon confined to a few square miles of Manhattan, but as an historical moment of global significance,” says the foreword to the catalog, written by Susan Ferleger Brades, director of the Corcoran, and Roger Malbert, senior curator of London’s Hayward Gallery.

The show begins with two films from the 1920s. One, about a lynching, was made by black novelist-turned-filmmaker Oscar Micheaux. The other, by French director Jean Renoir, is a fantasy about a black space traveler and a white woman, who expertly dances the Charleston.

Chicago artist Archibald J. Motley Jr., who died in 1981, has eight paintings in the show. In Paris, he painted the one called “Blues,” picked for the cover of the catalogue. Its tight image of dancers, musicians and instruments reflects French enthusiasm for “le jazz hot.”

One of the most striking sculptures in the show is by Edna Manley, the late wife and mother of prime ministers in the Caribbean republic of



Photos special to Sentinel-Voice

Writers Claude McKay (left) and Countee Cullen emerged during the artistic Harlem Renaissance period.

Jamaica. Though the Harlem Renaissance is often said to have ended with the stock market crash of 1929, organizers of the exhibit point to the importance of the Negro Theater Unit in the Federal Theater Project of 1935 as evidence its influence lived on. It was part of President Franklin D. Roosevelt’s program to end the depression that followed the crash.

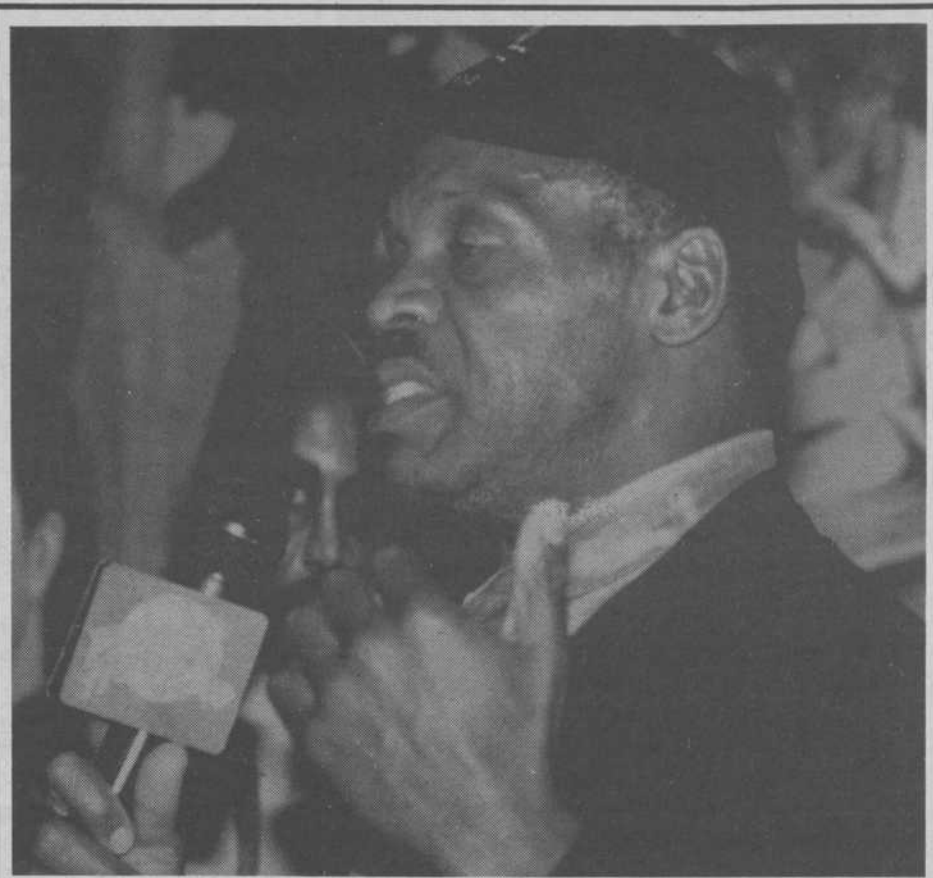
The black unit was headed by John Houseman. One production was Orson Welles’ landmark version of Shakespeare’s “Macbeth,” set in Haiti instead of Scotland, and performed with an all-black cast.

Henry Louis Gates Jr., a leader in Black Studies at Harvard, has also cited the “Black Arts Movement” of the 1960s and early 1970s as a new version of the Harlem Renaissance.

“Almost two decades later,” he wrote in 1994, “black writers and artists, musicians, dancers and actors find themselves in

an era of creativity unrivaled in American History.”

The exhibit will be in Washington until June 22; at the Los Angeles County Museum of Art, July 22-Oct. 19; and the Museum of Fine Arts in Houston, Nov. 22 to Feb. 14, 1999.



Lethal actor....

During the recent filming of Lethal Weapon 4 in Las Vegas, co-star Danny Glover visited Planet Hollywood to sign autographs and greet fans. Sentinel-Voice photo by Ramon Savoy

NAACP president Mfume condemns court action on affirmative action

Special to Sentinel-Voice

Baltimore, MD — NAACP president and CEO, Kweisi Mfume, expressed outrage with the decision of the three judge panel of the United States Court of Appeals for the District of Columbia in Lutheran Church-Missouri Synod v. FCC that eliminates the long standing and effective affirmative action programs in the broadcasting industry. The Court of Appeals ruled that the Federal Communications Commission (FCC) “failed to adequately explain how its equal employment opportunity regulations serve the public interest.” The FCC regulations are credited with promoting equal opportunity for African-Americans, minorities and women for nearly a decade.

“The ruling represents a narrow perspective of three judges and should be appealed to the full appellate court, Mfume said. President Mfume went on to say that, “[t]he broadcast industry is driven by profits. Profits are impacted by the choices of the consumer. Consumers will be looking day in and day out at the diversity, or lack thereof, of the broadcast industry in front of and behind the camera.”

Mfume pointed out that media has traditionally had problems, particularly in broadcasting. He added that there has been a dearth of minorities and women and there have been too few African-Americans, Latinos, women and other ethnic minorities in the industry. “Underrepresentation within the industry has been a problem that will not just go away, despite the thinking of the three judge panel,” Mfume said.

“The media is a primary visual and audio point of contact between millions of Americans and it is critical that the nation’s communications system accurately reflect the complexion of America,” said Mfume.

KCEP going television

Special to Sentinel-Voice

KCEP is going to the small screen. Beginning Tuesday, April 28, Las Vegas will get to match faces to the voices of the public radio station’s disc jockeys.

“The Soul of the City,” produced and hosted by KCEP general manager Sherman Rutledge, will center around KCEP and programming provided by the Economic Opportunity Board, which runs the FM station.

The show will air on Tuesdays at 7:30 p.m. on cable channel 42. Each week, a

KCEP on-air personality will be featured.

“It’ll be the hottest 30-minute television show in the city,” Rutledge said, adding that one of ideas behind the new show was to “put a social face on radio.”

The show will feature live call-ins, interview segments with recording artists and videos. This week’s spotlight: Rebbie Jackson and her song “Yours Faithfully.”

Rutledge says the show needs underwriters and that potential sponsors can call the KCEP.

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