The "I'd Love To Meet New Edition" contest in pictures

Photos by Keith Godbolt Elyn Garrett

1.
New Edition speaks to the teens about the dangers of drugs at the Virginia S. Baker-Patterson Park Recreation Center the afternoon of the concert.

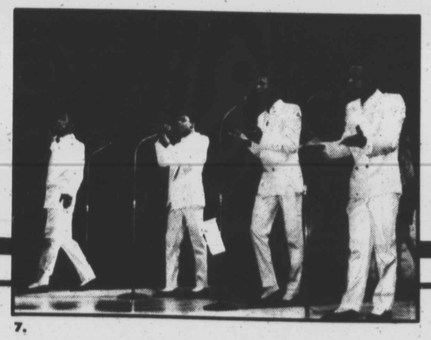
2.
Coca-Cola representatives Karl Green, Cynthia Badi and David Orr smile for the cameras at the recreation center. Coca-Cola is the sponsor of the "All for Love" tour.

6.
Cherrelle sizzles and dazzles the crowd with her portion of the show.

3.
Donna Fisher (the winner's mother), friend Wanda Hill and winner of the "I'd Love to Meet New Edition" contest, Donte Fisher head for the Civic Center in a limousine courtesy of the MANOR CLUB.

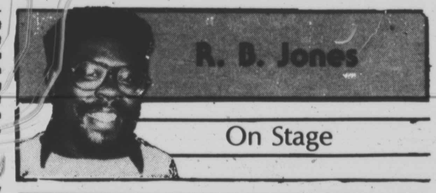
4.
Backstage before the concert, New Edition members Michael Bivins and Ricky Bell meet contest winner Donte Fisher (right) and Bonnie Matthews Butler (left) before the show. Michael and Ricky also receive some of the letters that were entered in the contest as they hold up Donte's winning entry.

5.
The show begins with the dynamic Force MD's singing and dancing while the fans went wild.



7.
And now, the stars of the show - New Edition - take to the stage with a showstopping performance.

"Buried Child," An intriguing play



"Buried Child," the current production at Center Stage, is a most intriguing theater piece. I am not sure that it is deserving of a Pulitzer Prize which it won in 1979, but it is both entertaining and involving despite the fact that its unresolved plot action and undeveloped characters do present some problems.

What makes the play so fascinating, yet ultimately unsatisfying is the fact that the play features realistic dialogue and situations with surreal occurrences and leaps from realism into the realm of illogical and irrational occurrences.

A decaying farm in the midwest is the setting. Dodge the patriarch is a shabby, debilitated figure lying on a ragged couch, watching an old television set. He is a test, cough-wracked old man, drinking from a half-pint whiskey bottle. He carries on a reluctant and terse conversation with his wife who is in the bedroom at the top of a staircase that seems long enough to reach the top of the Tower of Babel.

The wife Halie speaks with a voice that is as strong as Dodge's is weak and strained. There is still a kind of wonder in her voice as she describes the miraculous crops that are growing in the backyard.

Their marriage is in name only. Too much bitterness and decay has set in like that which has claimed the farmhouse which was once prosperous.

Tilden, a former All-America football player and son of Hallie and Dodge emerges from the yard carrying an armload of corn that Dodge cannot believe has come from the field in back of the house. Tilden has suffered some severe mental setback while living in New Mexico. Perhaps the hot dry climate has affected his brain. Yet, the corn is real.

Another son, one-legged Bradley comes over and cuts his father's hair while he is asleep. It is a brutal form of barbering that leaves his father's head cut and bleeding. Bradley is malevolent and taking his revenge on a father who brutalized him in earlier years.

Added to this cast of characters are Vince, the son of Tildon who has come to touch base with his family and his girlfriend Shelly the only character who is firmly rooted in reality. These characters trigger a drastic change in the household.

Halie's obsession is a monument to her favorite son who is dead and the theme of a dead child is one that haunts all the characters of the play. I won't give away the meaning of the title because I feel the play is worth seeing.

The play demands the attention of the audience because the changes from realism to surrealism are frequent and the play is full of symbolism. Traditional values that were once personified by farm families are turned on their heads.

Parental respect, sentimental attachment to family, the reinvigorating powers of clerics and reverence for the aged are reversed and their hateful opposites are brought to the surface.

I only wish that the Vince character who becomes the dominant figure at the end had been developed more. His transformation is sudden and unexplained, but perhaps that is the point of the play that resentment see them so powerfully under the candy coated surface of familial relations that when they break through the contrast makes them appear sudden and inexplicable when they were there all the time.

The performances were all up to standard. Bob Burrus as Dodge was both amusing and indicative of the bitter hate twisted man Dodge must have been when he was younger and able-bodied.

Coppin Players Martha Saunders, April Jenkins and Peggy Jordan rehearse a scene from "The Amen Corner" the production currently running at the James Weldon Johnson Auditorium May 1-4. The school is located at 2500 W. North Ave.

Mary Doyle gave Halie a kind of quiet yet relentlessly strong depiction. She never lost her composure, yet her persistence in talking to Dodge when he wanted the relief of watching television gave an indication of how she wore Dodge down in their marriage. He is decrepit, yet she is cheerful and still vigorous. Her deep powerful voice contrasted nicely with Dodge's weak, high old man's voice.

Larry Golden was appropriately strange as Tilden. Ironically, it is Tilden who unearths the family's shame.

Rancorous Bradley was played with appropriate menace by William Foeller.

Kyra Sedgwick did well as Shelly. Her character is the least dramatic and the most sane and so she was at a disadvantage dramatically. She did well in her part.

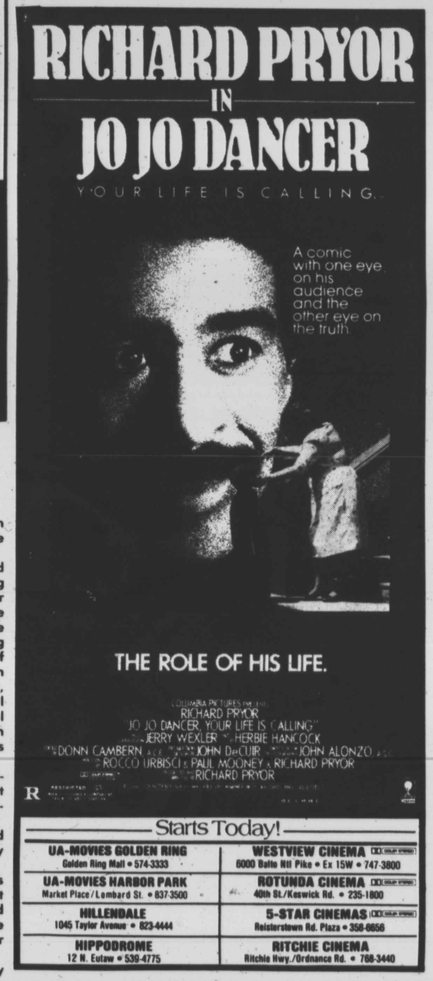
Tim Ransom was not very frightening as Vince, but perhaps that was the point. He resembled the fresh faced kid that one assumes is harmless. He became menacing however once he had a knife in his hand.

Frank Borgman gave an interesting performance as Father Dewis. He appeared shallow and vacillating. He also appeared to be Halie's lover.

Buried Child is no pollyana tribute to the American farmer but rather an examination of the cumulative effects of living out false expectations.

The play will run weekends until May 25.

Theater Morgan will present the American premiere of Gbana Bendu, An African Ritual dance drama by Yulisa Amadu Maddy. The production will be held in the Turpin-Lamb-Theater on the Morgan State University Campus May 1-4 at 8 p.m. For tickets and information call 444-3343 or 444-3313.

Cissy Houston In Concert

The St. Pius V Housing Committee, Inc. presents Ms. Cissy Houston in Gospel concert at St. Pius V Church, on Sunday, May 4 at 3 p.m. For further information, call 962-5508.