Black Moses comes to town in style!

Oh wow! say AFRO reporters as they view Isaac Hayes' silver custom Cadillac outside of Painters Mill Music Fair where he's appearing through this weekend. Note over-sized headlights. Back windows are silver-mirror one-way glass.

Mrs. Carolyn Wainwright accepts check for $250. from Hayes to send youngsters to camp. Today Friday, he will entertain at the Maryland Pen.

By Vashti McKenzie

The last time Moses came down from the mountaintop it was in the holy lands before I was born. He wore long flowing robes and his hair curled about his shoulders.

Black Moses came riding over the rolling farm hills of Maryland riding a Harley Sportster 1000 bald headed, in jeans, bringing the soul-law of the land.

He didn't carry stone tables. Just the Isaac Hayes Movement, Hot Butter and Soul, Unlimited, two bodyguards on powerful cycles and his favorite 24 foot 8 inch silver custom Cadillac limo bearing the Tennessee license plate "Moses."

As the Moses "Mean Machine" pulled into the parking lot of Painters Mill, Isaac Hayes was expected to emerge be-jeweled and be-decked.

When the helmets and goggles came off, one of the muscular men wearing the denim "Tennessee Chopper" battle jackets" was "the Isaac" himself.

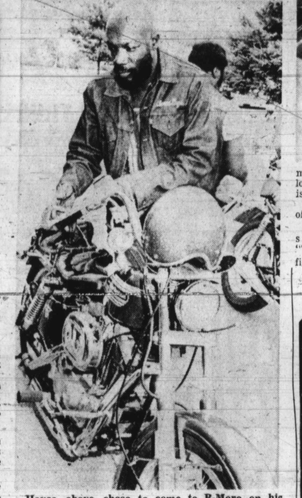
He made an impressive grand entrance to kick-off a week's presentation at the Mill through Sunday. Hayes is also starring as a modern-day-bounty hunter, skip tracer, in the new movie "Truck Turner" playing downtown.

"I've been interested in motorcycles for 2½ months now," said Hayes. "I've got five.

The orchestra and the Isaac Hayes Movement rehearsed in the background while Hayes relaxed after signing autographs for YMCA youngsters. He'd just presented the YMCA, Carolyn Wainwright of the new Center City Branch with a $250.00 check for 50 free memberships.

Hayes' cycles run the gamut from a Harley Full Dress, that's the works with saddle bags to an award winning custom "chopper" appearing on the front of Chopper Magazine.

A chopper by the way is a unique (funny looking) cycle usually custom colored with the rider sitting low and front wheels extended way out front. (Look, that's the best I could do!)



Hayes, above, chose to come to B-More on his Harley-Sportster 1,000 . . . one of his 5. He rides the highways between two bodyguards. Honest! Behind the silver limousine!

An entrepreneur businessman, Hayes is concentrating more on his acting career and running his new studio . . . adding a label, his music publishing company and his management company featuring lots of unknown fresh artists.

"Acting is easy and lots of fun," said Hayes.

"Truck Turner" is his second feature movie. "Tough Guys" was his first.

"The role is on the side of the law, and it's good for the image," he said of "Truck."

"Yes, it is a blackploitation movie. It's got pimps and all that, but my

(Continued on Page C-25)

The star of "Truck Turner" lives up to his film role. AFRO reporters Vashti McKenzie and Michelle McRea lounge on the back seat of his car. Note ceiling and curtains are red velvet; carpeting red shag, upholstery, red leather. Limousine is equipped with inter-com systems, closed circuit TV, color TV, tape deck, refrigerator and mobile telephone.

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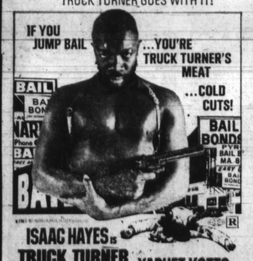

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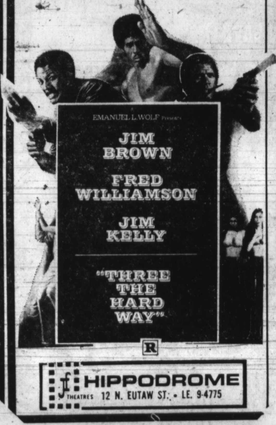

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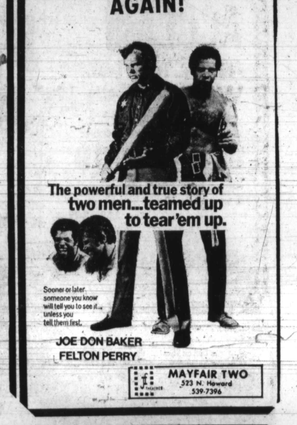

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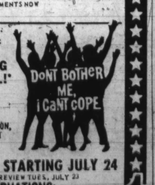

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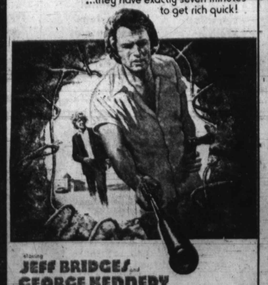

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The McKenzie report

Part 2 - Jim Brown Interview

By Vashti McKenzie

Everything you wanted to know about turning big men on but were afraid to ask . . . Jim Brown.

Brown, star of "There the Hard Way," is a complex man, "the baddest dude I know."

He says he is more of a super hero off screen than on. He loves being dragged by a jeep in the action film and running away from speeding cars in a parking garage.

He had to jump on the hood of that stunt car to keep from being killed.

Brown was in town recently promoting the new thriller co-starring Fred Williamson, Jim Kelly and sexy Sheila Frazier.

"I was excited, the first time I did it," said Brown with a twinkle in his eye.

"I was padded and everyting and it worked out fine. It was lots of fun in a way. It was one of those man things, gets the adrenaline pumping again for real."

Brown unfolds his muscular body relaxing in his downtown hotel suite. He's trim and hard, even though it's been years since he dazzled the sports world as a football running back for the Cleveland Browns.

An intelligent businessman, he lives in a world of tinsel and glamour where everyone is a star. He plays tennis and basketball with Bill Cosby.

He goes to receptions at Barry Gordy's and rubs the ears of Playboy bunnies at Hugh Hefner's Playboy mansion. He attended Supreme Mary Wilson's wedding in Las Vegas just after sipping cocktails at the anniversary party for the male nudie May "Play Girl."

Bill Russell and Elliott Gould are going to be bridegroomsmen at his October wedding to 19-year-old Diane LaVern Stanley of Philadelphia.

It's just as easy to fall in love with a rich successful man in California as a poor one in Baltimore. How do you turn these men on? And do you really want to.

"First a woman has to be neat, intelligent and digs herself," said Brown describing what turns him on.

"On the physical side, I like small women."

That takes care of the general female requirements.

In his opinion, black women have been discriminated against. They just don't get that many opportunities and have to overcome many more social and emotional obstacles to adjust in society.

Then, the black women have to compete against the white women for the black male.

"I look for a black woman who can function within the society intelligently," he said. "She has to overcome her negative feelings and feel good about herself and not be bitter."

He warns that if a woman approaches him with bitterness, she can't expect him to accept her act and go looking inside her for the warmth.

Brown doesn't look at Miss Stanley as being black or white "she's just a lady."

"When my kids grow up, look back and see the quotes on me, they might say "You weren't so hip but you're more hip than some of those people who don't go out with white women," he said.

Times are changing and as soon as we (blacks) get our freedom, there will be no more white black.

"As long as you get your butt kicked, you'll feel that way about everything white," he said.

"We're no Africans, we're black/white Americans. And the quicker we learn that, the better off we'll be.

"We don't have anywhere to go like the Chinese or the Japanese."

Brown says there are so many tribes and countries in Africa and you really have to be into a heavy cultural thing to begin to figure where you came from or if you did.

"Do you realize that's how we got here," he said. "There were tribal wars and our "brothers" sold us to the slave traders, they turned us in. As soon as we realize that we're Americans and get on to doing our thing, the better off we'll be, Brown added.

"When I'm in my house lonely as a dog, I want my woman and we get along. I don't care whether she's black or white," said Brown.

"All of this sounds very big hearted, but Brown is not without his prejudices.

"I wouldn't marry one." (white woman) he said. "That's just one of my little prejudices I guess.

"I don't need to marry one just to have her around. Marriage is a different thing, giving honor to my woman."

There are obvious differences between black and white women and also in Brown's treatment of them.

"The white girl, and there are lots of them on the west coast, you can deal with generally," he said. "The level of black women I deal with, will be into herself.

"The black woman is specific and demand more specific and demands more are many extremes in a black woman."

If Brown is just jiving around, he deals with a general white woman.

"I've just got this idea that I don't want to mess over a good black woman, they don't have that many opportunities.

"I don't care about the white woman, she'll get over."

In other words, if Brown wants to go slumming, he goes white. When he wants to deal, he'll deal black. If he wants sex, he buys it.

Brown has made headlines in newspapers in the past not only on the sport pages either. He's been accused of beating up women, throwing one off a balcony and fathering someone's child. Most, if not all the women involved, were black.

"If I did everything they said I did, how can I still be walking around free," he said.

He is headstrong and controversial and as soon as a girl prefers not to press charges, he's accused of paying her off.

"I couldn't buy my way out of all the things they said I did. I got out of a paternity suit without even being there. The judge took one look at the kid and said 'uh uh.'" said Brown, sraking his head.

Time for lunch. Brown gulps down the rest of his drink and we make the journey down through the hotel lobby.

He smiles at the passing ladies and signs autographs for giggling fans. Would you believe a hotel employee ran up to Brown just to shake his hand. He thought Brown was the soul singer James Brown.

In the cool dark plushness of Brown's limousine speeding towards the Chesapeake Restaurant, Brown discloses the key to what many women want to know.

"If you see the baddest man in the world and you like him, then rive of yourself and see what you can do to him," he said. "You'll turn him into a baby."

What kind of man are you.

"I'm nervous. I'm a weak man," he said.

He also bites his nails. So what's new pussy cat?

What's Happening

By Ida Peters

Congratulations are in order. Our special writer, (jazz and all that) Fred I. Douglass . . . he's a direct descendant of the late great Frederick Douglass . . . was married this past Sunday to Miss Beverly Jane Cooper at New Metropolitan Baptist Church.

Word is that Max Julien is in town. There has been no announcement to date, but, it looks as if there will be no sequel to "The Mack" made in our town. Is there a problem with the script?

Slappy White who stars with Moms Mabley in "Amazing Grace" tells us that she is better but she must rest and watch her diet.

Coming up in October, Warner Brothers is planning the premiere of "Hang-Up" in Baltimore which stars our own Bill Elliott.

Hot Rod will tell us the bare truth about his leaving WWIN . . . and he's not retired. His Miss U.S. Teen Contest is this Sunday at 4:30 p.m. at Langsdale Auditorium of U. of Baltimore.

Eastbo, the East Baltimore Community Fair will be held July 13-14 at Wolfe and Orleans near Johns Hopkins from 10 a.m. to 6 p.m. Saturday and Sunday 12 p.m. to 6 p.m.

About 40 booths will present displays on health, city services, food and live entertainment. The affair is being spnnsored by Johns Hopkins Community Relations in conjunction with Model Cities Agencies.

"Hair" the curly, fuzzy, snaggy, and shaggy," is now playing the Mechanic Theatre, thru Saturday, July 13.

Widely heralded as America's greatest musical hit, "Hair" is a loving, living realistic look at the world's flower children, with bells, beads, costumes, dreams, freaking out and turning one another on with love and a whole set of new values. It is set to joyful music with lyrics that shout "I Got Life" and "I Belive in Love." They sing the praises of "Hair" and "What A Piece of Work Is Man." Among the standard hit songs sung by the tribe are "Age of Aquarius," "Good Morning Starshine" and "Let the Sun Shine In." Sometimes hedonistic and sometimes spiritual, the beautiful people in "Hair" tell it all with love, rather than a leer.

SIDNEY POITIER

This special engagement at the Mechanic Theatre will be a celebration of the 7th annual reunion of the tribes, from the original Broadway company, Willie Windsor (Claude); Larry Marshall (Burger); Shelley Plimpton (for whom the original part of Crissy was written); Mary Seymour, Denise Delapenha, Debbie Offner, Stephen Penning, Jonathon Johnson and others from the National and Special companies.

Sidney Poitier, a Bahaman, has been made an honorary Knight Commander of the Most Excellent Order of the British Empire in Queen Elizabeth's birthday honors issued on behalf of the Bahamas this year.

Ann Corio, Queen of Burlesque coming to Painters Mill

By Frederick I. Douglass

Mayor Schaefer proclaims July 1-8 as Isaac Hayes Week in Baltimore.

When Isaac Hayes opened his week long engagement at Painter's Mill, he was accorded this honor for his outstanding services to the impoverished youths of America as well as for his phenomenal rise to being a superstar in several fields.

Mr. Hayes announced that he was giving $250.00 to the YMCA for 50 children to attend summer camp. Carolyn Wainwright, Public Relations director of the YMCA, presented Mr. Hayes with the proclamation from the mayor, a lifetime membership to the YMCA and Brother Isaac reciprocated by giving Ms. Wainwright a mighty bear hug.

These ceremonies took place during the intermission of a rollicking show that had a very appreciative audience springing to its feet time and time again to applaud Hayes' wizardry.

The theater was filled to capacity with an integrated audience and the vibrations that went down were beautiful. While Hayes usually performs in huge theaters like the Civic Center, he is even more effective when he plays in a place where "I can reach out and touch the audience." And that's exactly what he did especially when he did a gutbucket version of the immortal blues classic "Rock Me Baby."

Performing a number of his greatest hits like "Walk On By" and others, Hayes also knocked the folks out of their seats with driving, pulsating jams that he scored as the sound tracks for his flicks "Three Tough Guys" and "Truck Turner."

Isaac Hayes is more than just a man — he is a movement, a synergy that works smoothly and efficiently. He readily admits that without his band and background singers, he could not accomplish his musical magic. His band is superlative, particularly the lead guitarist whose sizzling riffs punctuate Hayes' every statement and who seem to always be able to anticipate the genius's next move.

Hot, Buttered, Soul and Unlimited are his female vocalists. The sisters sing divinely and dance provocatively enough to scorch Fatima's veils and to put out Blaze Starr's pale flame.

The highlight of the evening was an extended sax solo by Hayes. Clutching his golden alto sax, he wailed away at "Ain't No Sunshine Since You're Gone" and let the place out. I knew the man played reeds and heard him play something on the horn on his "Live at Lake Tahoe" LP, but I had no idea that he had achieved such mastery on the instrument. Making subtle use of electronic devices, Hayes combined echo and reverb affects with his unbridled talent and power to create some mollen riffs that Charlie Parker or Cannonball Adderley would have been proud of.

When the show was over, Hayes went into the audience to shake hands with the people. He was besieged by females who wanted to hug him and to kill his bald head. Hayes is, after all, a man for the people.

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