

# Galveston's yearly Mardi Gras started as a small-town party

**GALVESTON (AP)** — Five years ago, when this Gulf Coast resort literally was picking up the pieces after taking a direct hit from a hurricane, an unprecedented freeze and an oil spill that blackened its beaches, the grand opening of a renovated old hotel served as the backdrop for a small-city celebration.

Organizers chose a Mardi Gras theme in commemoration of a traditional but long dormant pre-Lenten festival.

In 1867, for example, the city — then the most prosperous in Texas — staged the state's first public Mardi Gras. It continued annually until World War II, after which the celebration dwindled to a low-key affair for a social club and private school.

"We expected 15,000 to 20,000 people," Don Schattel, executive director of the Galveston Park Board of Trustees, said, recalling the 1985 event renewal. "What surprised us was a crowd in excess of 150,000. And we saw what a great thing this could be for the island."

In 1986, the crowds grew to 200,000 for the second Galveston Mardi Gras. And in every year since, the throng has grown and the celebration that started as a single day has expanded. It now spans nearly two weeks for the island city about 50 miles southeast of Houston.

When this year's celebration climaxes Feb. 4 with the Grand Night Parade, some 350,000 people are expected to jam the island along the 4-mile parade route.

And Galveston merchants, in what normally would be a slow winter period, will be tallying receipts estimated at \$45 million from what organizers say has become the nation's third-largest Mardi Gras, trailing only the long-established parties in New Orleans and Mobile, Ala.

"It's been very successful," said Schattel, whose board oversees the 12-day affair. "It's a smashing success."

It's so successful it's the only event at any time of the year when operators of the island's 4,000 hotel and motel rooms can insist that guests who want one night's lodging must remain for two.

"We've accomplished our goal of filling up our hotels," Schattel said. "Now we're trying to spread it out over a longer period of time."

"Every year we learn from it," Schattel said. "And while we learn, we improve. We improve logistics. The first year, we had one parade. Now we have six."

One of the lessons learned from the earlier festivals was that you can't have several hundred thousand party-inclined people line the streets for a parade and not want to join in.

The parades got so bogged down in the mass of humanity that the parks board erected fences to keep spectators back and allow parades to get through.

"Personally, I don't like the fencing," says Mardi Gras spokesman Deborah Hartman. "But so far it's the best thing we've been able to come up with."

Restaurant and hotel operators stand to gain the most from the affair, while gift shop owners say they do better during a pre-Christmas festival called "Dickens On The Strand."

"It's probably something you just have to come to once and decide whether you like this kind of thing," said Beth Martin, manager of Crabtree & Evelyn Ltd., a gift shop. "It's just a mess of people. If you sell T-shirts or food and beer, you'll do OK."

She says the young crowd is more intent on partying than buying gifts.

"I'm looking forward to making money," adds Lida Zavalla, manager of Bubbacito's Tex-Mex Open Air Cafe. "People get really wild and I like it. I'm hoping for a big day."

"People must like it or they wouldn't come back," said Patsy Murray, who runs the Curiosity Shoppe, another gift shop. "It sure brings in the crowds. But it just isn't my kind of day."

In the dozen days of Mardi Gras, there are probably 70 events, from masked balls to giant street paintings to concerts and the parades.

"It does not get stale," Schattel said. "It has a new theme every year. We do additional events. We do more artistic things."

This year's theme is the celebration of the bicentennial of the French Revolution. For Texas, France was important because it was the first country to recognize the Republic of Texas, which gained its independence in 1836.

Besides making money for local business, the Galveston Mardi Gras so far has made money for itself, ensuring that the following year's festival can continue to grow.

Twenty percent of the ticket revenue from the balls and from seats sold along the parade routes, along with \$5 from each occupied hotel room each night, are combined with private and public donations to come up with the \$500,000 that will be raised to put on this year's Mardi Gras.

Galveston City Manager Douglas Matthews estimated it would cost \$400,000.

After all the bills were paid, the Mardi Gras Galveston Fund started this year \$200,000 in the black.

## Director believes play 'Raisin in the Sun' deals with topics still relevant

**LOS ANGELES (AP)** — Actor Bill Duke, the director of a new version of "A Raisin in the Sun," says Lorraine Hansberry's landmark play about a black family's struggle to escape life in a big city ghetto is still relevant today.

The play, to be televised Wednesday on public television's "American Playhouse," reached Broadway in 1959. It won the New York Drama Critics Circle Award that year and the film version in 1961 won the Cannes Film Festival award. The musical "Raisin" took the Tony in 1974.

"It's the story of the American dream," says Duke. "I think Lorraine Hansberry used a particular family in Southside Chicago in the 1950s to tell the story. But it's more than just about this one family."

"This play is as relevant today as it was then," he says. "It can still be an issue when blacks move into white neighborhoods. We're talking more about levels of consciousness than the passage of time. I think we're afraid of change. As a result, we do things that aren't complimentary to our humanity."

Danny Glover plays Walter Lee Younger, whose dream starts to turn to dust. Esther Rolle portrays his stoic and sometimes tyrannical mother.

Kim Yancey plays the daughter yearning for a better life and Helen Martin is the nosy neighbor who enjoys hearing about the family's misery more than their good fortune.

The TV version goes back to Hansberry's original script and restores some sequences cut from the stage version. Her play was so far ahead of its time that some of her themes didn't become widespread until after the civil rights movement — such as the rise of black identity and feminism.

"This was one of the first serious plays about blacks," says Duke, who's also a noted film and television actor. "The show was a landmark for the kind of atten-

tion it got. Lorraine Hansberry was really a scholar as much as a writer. She was interested in a theater movement that went beyond the plays. She was ahead of her time."

Hansberry, who wrote "A Raisin in the Sun" when she was only 26, died of cancer in 1965 during the run of her second play, "The Sign in Sidney Brustein's Window." A portrait of her in her own words, "To Be Young, Gifted and Black," was the longest-running off-Broadway drama in 1969.

In early January, Duke flew to Washington to direct an episode of the new ABC series "Hawk," a spinoff from "Spenser for Hire," starring Avery Brooks. He also stars with Keith Carradine in "Street of No Return."

Duke's first directorial assignment for "American Playhouse" was "The Killing Floor." He'll soon start work on his third, "The Meeting," based on the play by Jeff Stetson about a fictional meeting between Martin Luther King Jr. and Malcolm X.

Duke made his film debut as Abdullah in "Car Wash." Other film roles have included "American Gigolo," "Predator," "Commando," "No Man's Land" and "Action Jackson." He starred for two years in "Palmerstown, USA," the series created by Alex Haley.

He frequently plays villains, although in "Street of No Return" he plays a police detective.

"When you're a character actor you have a much different way of looking at things than a leading man," he says. "My criteria is making the character I'm playing an interesting person."

Duke experienced an upbringing totally different from Walter Lee Younger in his hometown of Poughkeepsie, N.Y.

Duke attended junior college in Poughkeepsie, did his undergraduate work in theater arts at Boston University and got his master's degree at the New York University School of the Arts.

## Top Ten

The following are the top record hits as they appear in next week's issue of Billboard magazine.

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- HOT SINGLES**
1. "When I'm With You" Sheriff (Capitol)
  2. "Straight Up" Paula Abdul (Virgin)
  3. "When the Children Cry" White Lion (Atlantic)
  4. "Born to Be My Baby" Bon Jovi (Mercury)
  5. "Wild Thing" Tone Loc (Delicious Vinyl)
  6. "Armageddon II" Def Leppard (Mercury)
  7. "The Way You Love Me" Karyn White (Warner Bros.)
  8. "Don't Rush Me" Taylor Dayne (Arista)
  9. "All This Time" Tiffany (MCA)
  10. "Two Hearts" Phil Collins (Atlantic)

- TOP LP'S**
1. "Don't Be Cruel" Bobby Brown (MCA)—Platinum (More than 1 million units sold.)
  2. "Appetite for Destruction" Guns N' Roses (Geffen)—Platinum
  3. "Traveling Wilburys" Traveling Wilburys (Wilbury)—Platinum
  4. "Open Up and Say Ahh" Poison (Enigma)—Platinum
  5. "G N' R Lies" Guns N' Roses (Geffen)
  6. "New Jersey" Bon Jovi (Mercury)—Platinum
  7. "Hysteria" Def Leppard (Mercury)—Platinum
  8. "Giving You the Best That I Got" Anita Baker (Elektra)—Platinum
  9. "Shooting Rubberbands at the Stars" Edie Brickell & The New Bohemians (Geffen)—Gold (More than 500,000 units sold.)
  10. "Rattle and Hum" U2 (Island)—Platinum

- COUNTRY SINGLES**
1. "What I'd Say" Earl Thomas Conley (MCA)
  2. "Song of the South" Alabama (RCA)
  3. "Burnin' a Hole in My Heart" Skip Ewing (MCA)
  4. "Big Wheels in the Moonlight" Dan Seals (Capitol)
  5. "I Sang Dixie" Dwight Yoakam (Reprise)
  6. "Life As We Knew It" Kathy Mattea (Mercury)
  7. "Deeper Than the Holler" Randy Travis (Warner Bros.)
  8. "I Still Believe in You" The Desert Rose Band (MCA-Curb)
  9. "Don't Waste It On the Blues" Gene Watson (Warner Bros.)
  10. "Highway Robbery" Tanya Tucker (Capitol)

- BLACK SINGLES**
1. "Can You Stand the Rain" New Edition (MCA)
  2. "Can You Read My Lips" ZLooke (Orpheus)
  3. "Superwoman" Karyn White (Warner Bros.)
  4. "So Good" Al Jarreau (Reprise)
  5. "She Won't Talk to Me" Luther Vandross (Epic)
  6. "Baby Doll" Tony! Toni! Toné! (Wing)
  7. "Wild Thing" Tone Loc (Delicious Vinyl)
  8. "This Time" Kiera (Arista)
  9. "Roni" Bobby Brown (MCA)
  10. "Take Me Where You Want To" Gerald Alston (Motown)

## Fan's boyhood dream fulfilled with chance to join rock band

ASSOCIATED PRESS

When synthesizer player Paul Haslinger was 12 or 13, and living in Austria, he liked the band Tangerine Dream. Now, at 26, he's a member.

Haslinger says, "At that time, I started to play around with electronic keyboards."

"I wasn't a particular fan, in the sense I had idols. That made it easier for us to start working right away when I joined them."

He got the job with the German leaders in electronic rock "by the usual mixture of accident and luck," Haslinger says. "A friend got in contact with the band in the autumn of 1985. They asked me to play on their United Kingdom tour. I was happy. We just started to work together. So far, it has turned out to be good teamwork."

"Three years ago, I was doing two parts in Austria — classical studies and studio jobs as a session player."

The group's latest album is "Optical Race on Private Music. Peter Baumann, who founded the record company, was a member of Tangerine Dream from 1971 to 1977."

Tangerine Dream began as an instrumental trio in 1968, with roots in psychedelia. Haslinger and 44-year-old founder Edgar Froese, whose guitar playing was influenced by Jimi Hendrix, were interviewed before the group began a 24-city U.S. tour.

Froese says, "There was the question at that time: was a dream or day life more real? We figured out what color would describe a certain state of consciousness — the color tangerine and the dream."

"It was a big wake-up call, that period of time," Froese says. "Many people fell asleep again after it. The

thing was to touch the shoulder of people bound to a limited way of using their brain and say, 'Have you thought about your life?'"

Tangerine Dream still attempts to raise consciousness, Froese says. "If you follow up what was explored as truth, you will be on that energy level for all time."

Froese is accompanied on tour by his wife of 20 years and their son. Ralph Wadeup has replaced longtime member Christoph Franke.

"We had just two records which did contain lyrics," Froese says. "Both, unfortunately, were received very badly. The people didn't like it. The last one was 'Tyger,' one year ago. It contained some lyrics by William Blake, a poet we love."

"We're well-known as an instrumental band, and people want to keep it that way. Even if you are in the business for awhile, you still learn."

"We use electronic instruments," Froese says, "to expand the sound

and that is now 20 years back."

Froese has made nine solo albums. Tangerine Dream has made another 25, and more than a dozen sound tracks, the most recent being "Miracle Mile."

Writing for films began, Froese says, when Bill Friedkin visited Munich in 1976, heard the group's records and invited them to compose for "The Sorcerer." They declined.

"The first thing we thought about was 'The Exorcist,' which we didn't like," Froese says. "The record company said, 'You shouldn't say no.' We met him in Paris, wrote the music. He liked it, and that's where the thing started."

"We had to learn how to compose short pieces. At that period, we performed one piece for three hours or more. On record, we had just two sides of music."

"From there on, there was a huge interest in Hollywood to sign us for sound tracks," Froese says. "We had to refuse a few because of very tight schedules. We've turned down a few offers where the money was incredible, we just didn't like them. We did 'Risky Business.' That gave us another push."

Tangerine Dream has studios in Berlin and Vienna, and sometimes works in Los Angeles.

"When we do a sound track, we edit so people get a real album," Froese says. "We are musicians. I don't like those sound track records of 30 seconds of blips, one minute of screaming and a bass note, which makes no sense."

Haslinger says, "We have themes for the film. We take out certain parts for certain scenes. For the sound track, we take the themes and create three- and four-minute pieces of music."

## Faith inspires paralyzed man to lead largest congregation for handicapped

**MOUNT OLIVE, N.J. (AP)** — Kenneth Young found his peace at 50 mph on a blind curve 12 years ago. He crashed through the windshield, his body left frozen from the neck down.

It was during nearly 1.5 years in and out of hospitals that Young became devoutly religious. He later gave up his painting job and took to the pulpit. Now he is head of the largest Assemblies of God ministry for the handicapped in the world.

Young's flock are the blind, the crippled, the immobile. Each year his Hope for the Handicapped Inc. reaches tens of thousands of people in the United States, Canada, South America and Europe, through taped sermons and newsletters.

Young also crisscrosses North America preaching to the handicapped and encouraging them to worship.

Come spring, his followers hope to have a home. Construction began in October on the Bethesda Christian Center though the building fund is only half way to its \$350,000 goal.

"We're building by faith as we go along," says Young. "We'll just have to trust the Lord to provide it."

The word "Bethesda," Young notes, is Hebrew for "God's place of hope." The building is to include a chapel for 400 worshippers, support services and a training center for

marketable skills.

Saturday services are planned so volunteers can come from other congregations.

"Our real effort," says Young, "is taking the gospel message and introducing disabled people to the hope that Jesus alone can give."

"I know of no one (in the church) who's doing what he's doing," says the Rev. Joseph Beretta, director of missions for the New Jersey District Council of the Assemblies of God. "He's the first."

Young, 34, operates his ministry from the home he shares with his parents, Arthur and Ida Young. It is filled with gadgets, sophisticated recording devices, computers and copying machines, all geared to reach some of the 18 million shut-ins in the United States.

"We want to bring in people who don't normally get out to worship," he says. "What we need to do is create in the people a desire to get out there."

At the age of 22, Young never had much of that desire himself. Raised as a Presbyterian, Young says his faith dwindled.

While hospitalized — he suffered a broken neck, broken jaw and serious internal injuries — Young was visited by a layman from a nearby mission who spoke to him about God and religion. Young later became a born-again Christian. His devout-

ness grew, and he soon felt the call to preach.

"I was 95 percent paralyzed, yet the Lord gave me perfect peace," says Young. "That's not something that comes normally."

He took courses at Northeastern Bible School in Essex Fells, N.J., via telephone and graduated from Berean Bible College, a correspondence school in Springfield, Mo.

Young was licensed by the Assemblies of God in April 1981 to preach, and by June had started planning his ministry for the disabled.

Young tapes two 30-minute sermons a week and, with a mouthstick and personal computer, writes a quarterly newsletter. He estimates his sermons and newsletters reach about 3,000 people each week.

His ministry costs more than \$60,000 a year and is funded mostly through contributions.

Ima Jean Kidd of the Division of Education and Ministry in the National Council of Churches says there has been a growth in recent years in the number of denominations ministering to the handicapped. The council, the largest ecumenical organization in the country, does not represent the Assemblies of God churches.

"The church is not complete unless all the people are there," she says, "including those with disabilities."

## Modern version of Bible written for easier reading

**CLEBURNE (AP)** — The names have been changed for easier reading, and the locations made more familiar, but the messages and teachings remain the same in "The Word Made Fresh," a version of the Bible written by Dr. Andrew Edgington of Kerrville.

Biblical characters like Mahlon, Jehoshabetha and Maacha have been renamed Charles, Florence and Marjorie.

The Mediterranean resort village of Haran is called Palm Springs to help the reader more closely identify with the Biblical setting.

"If readers don't understand what's going on in the Bible, they quickly get bored and lose interest, depriving them of the joy of the scriptures," said Edgington, president emeritus of Schreiner College, in a recent interview.

There are no hard words in the book; hard words are in the notes, Edgington added.

"My version was never intended to take the place of more traditional versions, Edgington said. "My version is meant to be a vehicle that runs along side and leads people to the Bible."

Edgington is a lifelong educator and Bible scholar.

His grandfather was a minister and his father was a judge who taught Bible studies.

"I came up in a church family," Edgington said.

He took two years of Bible studies in a college in Memphis, Tenn.

He was one of 25 students in a one-week Bible class taught by the Rev. Billy Graham in the early 1950s.

He received his doctorate from Austin College in Sherman, and was president of Schreiner from 1950 to 1971.

Edgington began his career in education as a high school and college coach. He developed the first year-round sports program at a federal correctional institution at Alabama State Penitentiary in the 1930s.

Edgington is known to sports historians as the first high school coach to allow women to play varsity football when he trained a female student to kick field goals in the late 1930s.

He served as a captain in the U.S. Navy in both the Pacific and Atlantic theaters of World War II.

In the early 1950s, Edgington testified before the U.S. Supreme Court on the teaching of Bible lessons and prayer in public schools, based on his research of constitutional laws in the 48 states.

While serving as president of Schreiner College, Edgington taught classes in Bible studies, English and psychology.

"I always thought the president of a college should teach a class," Edgington said.

He used the modern names and

more familiar locations while teaching Bible classes at Schreiner.

"My students encouraged me to write the account of the Bible as I had taught it," Edgington said.

"The Word Made Fresh" was not written as a scholarly, word-for-word study of the Holy Scriptures, but rather as a means to get people reading the Bible and understanding the word of God, Edgington said.

Rather, it is meant to provoke its readers into reading more traditional texts, such as the King James version, by shedding new light and understanding on the age-old lessons, Edgington said.

Edgington said, as an educator in the 1930s, he discovered the archaic language found in older Bible translations often clouded the meaning of the lessons for his students.

"My Bible classes were often decorated with colorful narratives, and students quickly grasped more of an understanding of what the ancient authors were saying," Edgington said.

"Students would tell me, 'If you find a Bible that reads like you teach, I'll read it.' That was the beginning of 'The Word Made Fresh,'" Edgington said.

The first volume of "The Word Made Fresh," spanning Genesis through both books of Kings, was published in 1972. Volume 2, containing the remaining books of the Old Testament version was published in 1976.

The New Testament version followed in 1976.

A recent set of "The Word Made Fresh," containing both the Old Testament and New Testament, has been published. It contains all 66 books of the Bible in two volumes.

"The books have been accepted very well by many denominations," Edgington said. "I'm not saying it is the Bible. It is a vehicle to lead people to read the Bible."

The book is described by James L. McCord, former president of Princeton Theological Seminary, as "lively and provocative — a happy combination of wit and wisdom."

Newbold College Scholars of Oxford University in England were sufficiently impressed with Edgington's manuscript to request permission to excerpt 2,500 words.

They call the text a "Down to Earth Version of the Bible," Edgington said.

The latest printing came after seven-and-a-half years of work.

"To prepare myself, I copied the King James version of the Bible in longhand. It was a task and it really prepared me," Edgington said.

Edgington frequently presents Bible lectures to church and youth groups, and he also does motivational lectures for companies.