YWCA sponsors Lena Horne

The YWCA of the Greater Baltimore Area, Inc. will present an opening night performance by the legendary Lena Horne on Tuesday, March 20, 7:30 p.m. at the Morris Mechanic Theater.

This Tony Award - Winning Broadway Show "Lena Horne: The Lady and Her Music," will kick - off the YWCA's Second Century Capital Campaign. The performance will be followed by a gala reception sponsored by WJZ-TV for all opening night guests.

Tickets for this special performance will be sold exclusively through the YWCA. The prices, which include a contribution to the YWCA's Second Century Capital Campaign are: $35.00 for Orchestra and Dress Circle, $30.00 for Mezzanine I, and $15.00 for Mezzanine II. Persons interested in purchasing tickets should send a check or money order in the amount of the number of tickets ordered along with section requests to the YWCA Ticket Office, 128 W. Franklin Street, Baltimore, Md. 21201.

For the past 100 years, the YWCA of Greater Baltimore has helped meet the needs of women and their families with innovative and affordable programs. People of all ages, races, faiths as well as ethnic and socioeconomic backgrounds benefit from YWCA programs and services. In addition to health and recreation programs, YWCA services include child care, English to the foreign born, and food, shelter and clothing for homeless or displaced women.

Now as it begins its Second Century of Service to the Baltimore Community, the YWCA is in critical need of renovations to its Franklin Street facility. To restore the building, a $1.5 million capital campaign is underway. The opening night benefit of "Lena Horne: The Lady and Her Music" at the Mechanic is the first of several projects being sponsored by the YWCA to raise the necessary funds.

Friday Plus

The weekly entertainment leisure guide for the greater Baltimore and Washington areas. Published by the AFRO-AMERICAN NEWSPAPERS group.

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Best Bets

Capital Center

Shirley Caesar at Bethel AME Sunday.

The SMURFS will skate and sing their way into the hearts of Washington families once again as the lovable blue people star in Ice Capades, appearing at the **CAPITAL CENTRE** from Feb. 14 through 26.

Papa Smurf, Smurfette and the whole Smurf gang get into all new icy exploits in their latest production "It's Fun To Be A Smurf!" This wonderful return appearance is a memorable highlight of Ice Capades' 1984 revue "Dream World," which features World Champion and Olympic bronze medalist Charlie Tickner and guest stars **TAI BABILONIA** and **RANDY GARDNER**.

So, you may ask, who are the Smurfs? They are a band of adorable creatures who live in a tiny village somewhere between imagination and dreams. Their needs are simple, their work is easy, their antics zany and they have a way of finding mischief. Fortunately, Papa Smurf—with his charming and magical ways—is their reliable leader. But a black cloud hangs over Smurfdom. The evil wizard Gargamel plans to destroy Smurf life and make a big pot of Smurf stew!

Morgan University

Miss Coppin Deardre Hayes along with Miss Morgan at Coppin-Morgan Basketball game Saturday, Feb. 11 at Coppin 7:30 p.m.

FEBRUARY CALENDAR

Feb. 12—Motivating Forces — WEAA-FM - 88.9 — The Emancipation Program — 6:30-7:30 p.m.

Feb. 15—The Peabody/Morgan Black Music Symposium—Peabody Institute, "Black Musical Theater"—2/15/84 through 2/18/84.

Feb. 16—"Sojourner Truth Speaks!", Ms. Alice McGill, Dr. Samuel Banks, topic, Woodson's Miseducation of the Negro and "The Booker T. Washington Philosophy, 11-1 p.m., Jenkins 104.

Feb. 19—Motivating Forces—WEAA-FM — 88.9 — Paul Coats will present "A Dedication to Malcom X" — 6:30-7:30 p.m.

Feb. 23,—Institute for Urban Research—Research Refresher Seminar, McKeldin Ballroom—10:00-4:30 p.m.—"Research Methods," free lunch will be served.

Kwame Toure, (Stokely Carmichael), 11-1 p.m., McKeldin Center Ballroom.

Feb. 24—Institute for Urban Research—Research Refresher Seminar, "Individual Interaction On the Topic of Your Choice," 9:00 a.m. to 12:00 p.m.—McKeldin Center Ballroom.

Feb. 26—Motivating Forces—WEAA-FM - 88.9 — African-American Student leadership Forum Live Program with telephone participation. 6:30 p.m.-7:30 p.m.

Feb. 29—Office of Admissions, "Evening at Morgan" 5:30 p.m., Morgan McKeldin Center Canteen.

On our cover

Debbie Allen in 'Celebrity'

When actress Debbie Allen read for the part of black activist Regina Brown in NBC-TV's "Celebrity," (Sunday, Monday and Tuesday, Feb. 12, 13 and 14 (9-11:30 p.m. Sunday; 9-11 p.m. Monday and Tuesday, NYT) she knew immediately it was a role she wanted to play.

"I could identify with Regina completely. There were many parallels in our lives," says the Emmy Award-winning actress/choreographer who spent a portion of her hiatus from the syndicated series "Fame" to work on the provocative NBC miniseries.

"I know where Regina Brown was coming from because I was a teenager in Houston in the 1960s, and of course, that's the actual physical setting for the portion of 'Celebrity' I appeared in. Although the time frame for my part is in the 1950s," she explains, "I know what was happening then. I experienced racial tension in the 1960s, and although I wasn't a woman yet, I felt it."

Allen says that Regina, being aware and articulate, is intellectually much like herself. "She recognizes the growing racial problems and the time bomb they have created, and that's why she asks a sympathetic white journalist to take a look at the situation. In my own life, my mother raised me with a 'worldly identity,' a way of looking at life not just where we lived, but relating to the universe. I knew that in the deep South things were worse."

Allen's mother was a writer, and the actress says her influence was felt from the time she was a young girl. "Mom was beautiful and articulate — she was unusual for a black woman in her day. In a world that did not offer much room for expansion, she gave her children a special awareness. As a housewife she began to write poetry, and her first book was nominated for a Pulitzer Prize," says Allen proudly.

Despite Allen's success on Broadway in "West Side Story" and in films like "Ragtime," she says she is still not being swamped with movie offers. "That's because producers have to stop thinking just in terms of a role for a black woman,' " she says. "They should think of a role as being either for a woman or man."

Because of the success of "Fame," Allen says "I can't go anywhere and not be recognized. Last summer I literally created a ruckus in the Vatican when a group of fans spotted me. I was trying to have my own private religious experience, and before I knew it, I was being shown the exit by several official-looking people. 'Fame' is shown in many countries and it has helped my recognition factor.

"Being recognized is a nice part of performing," she continues, "But I take my acting very seriously. I have great respect for 'Celebrity' director Paul Wendkos and that's another reason I took the role. I believe that if I want to be 'great,' I have to look for 'great' parts and 'great' directors."

Debbie Allen's formula for eliminating prejudice? "It sounds idealistic, and it's been said before, but we have to realize we are all in this together. Flowers and trees live together in the forest and their roots meet under the earth and they are nourished by the same soil. We have to learn to live and grow together in the same environment."

Hollywood TODAY

By Vincent Tubbs

ALL SHOOK UP best describes how show business people feel in Tinseltown since a controversial movie entitled **"WHITE DOG"** began making headlines a couple of weeks ago.

Chances are you missed the fancy footwork that went on around the flick **"WHITE DOG"**—with a big studio, a TV network and a cable TV network ducking, dodging and ultimately disclosing the disturbing "payroll" involvement of a very important NAACP person.

You see, 'White Dog" is an expensive movie about a nice pedigreed German Shepherd master - trained to attack black people. That's why it has that title. Young **KRISTY MCNICHOL** stars, old gray-bearded **BURL IVES** co-stars, and then, there's good-ol-boy **PAUL WINFIELD** as the Brother whose presence in the picture is to retrain the dog so he won't act that way anymore.

The movie's director, Samuel Fuller, says the film is a condemnation of bigotry, and Sam is angry with the distributors for copping out to what he regards as minority meddling that "White Dog" could "cause/provoke unrest"???? The movie's producers have disclosed that when they decided to make the flick and the local NAACP spokespersons "trusted" them, they payrolled a couple of black consultants to guide them while filming was underway.

Since then, the completed movie production, released by Paramount Pictures, was tested for a week in Detroit but, suddenly disappeared . . . Apparently it was put on a leash out behind the barn. (Circa: 1982). But good old "White Dog" turned up again on a Los Angeles cable TV network a month or so ago (Circa: 1983-4) prompting NBC-TV (Circa: 1984) to buy it for $2.5 million and announce a February network airing. The pundits wise to Hollywood's ways say this movie was intended to attract all of YOU "Roots" watchers during **YOUR** history week, y'know and, incidentally, to pick up a couple of Nielsen rating points which are worth about $40 million each in revenue.

ZOUNDS! Overnight, big old NBC changed its fickle little ol' mind, forfeited its $2.5 million, and told "White Dog" to "sit" and "stay" . . . . And, while everyone in this town was asking WHY? Doggonit, out it pops that kinetic, young, politico - activist **WILLIS EDWARDS,** now president of the Beverly Hills-Hollywood chapter of the NAACP, was one of the consultants "payrolled" by the producers for "creative guidance

Paul Winfield in controversial "White Dog"

on sensitive material" during production. (The other consultant, **DAVID CRIPPENS,** veep of a local PBS outlet, has not been heard from . . . . **SO FAR.**)

The film's producer is upset by the NAACP prexy's public criticism of "White Dog" since (quote): "on an hourly basis, **WILLIS EDWARDS** was film after **"KRISTY McNICHOL"** (end quote) . . . That means Edwards was paid more than the other stars, Burl Ives, Paul Winfield, and the DOG. "I find it ironic," says producer John Davidson.

Asked by an **L.A. Times** newsman if he shouldn't have divulged his previous participation in the film when critizicing it after he became prexy of the local NAACP chapter, Edwards is reported to have replied that he worked on the movie as a private consultant. He inferred that *where he gets his bread has nothing to do with what he said* . . . which was that *the script was terrible* and that the director did a *terrible* job.

EDWARDS added (apparently to close any "double dipping" controversy): "I don't have to tell anybody where I've work!" Right??? . . . . Ri-i-i-gt and YOU think YOU just might never see it; right huh? . . WRONG! Don't be surprised if it pops up in your neighborhood theatre any day now

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ACADEMY AWARDS STUFF is what's happening on the San Andreas (earthquake) Fault now . advertisements for nominations, that "tout" contenders in trade papers are supposed to influence the members of the Academy of Motion Picture Arts & Sciences whose votes determine who gets those coveted Oscars. The Academy has a precious

Jayne Kennedy has been optioned to film bio on Dorothy Dandridge.

Dorian Harewood to do Columbia Pictures' "Against All Odds."

few blacks. While this writer is a member, **WILLIAM WALKER,** is one of its oldest and most respected . . . . Certainly there are more. But we speak now of talents being 'touted" **(not nominated)** for that trophy—meaning instant world-fame. Thus far:

BILLY DEE WILLIAMS has had Lucas Films ads in trade papers "touting" him for "best actor" in "Return of the Jedi," and—

GIBRAN BROWN, a youngster, is being "touted" as "best supporting actor" alongside **JOHN CASSAVETTES** "touted" for 'best actor" for their work in "Marvin & Tige." Gibran is described by critics as "outstanding."

EDDIE MURPHY, who has made just a couple of movies, is being "touted" by Paramount for "best actor" in "Trading Places," while **RALPH BELLAMY,** who has made dozens of pictures, is at the same time being "touted" for "best supporting actor" for the same picture. How about them apples?

SAMMY DAVIS, JR. will be a presenter during the Oscar ceremonies . . It will be Sammy's 5th appearance on the Show.

NOW, INCIDENTALLY: L.A. Lakers basketball star **KAREEM ABDUL JABBAR,** when asked who he would like to have been, said, *"I probably would have liked to have been Clark Gable, but since that didn't work out, I'll settle for who I am . . ."*

AND, gorgeous **LENA HORNE** will headline her "Lady and Her Music" revenue in the 1650-seat showroom of Atlantic City's Resorts International Hotel come April 12-15 with a hotel-wide redecoration reminiscent of Harlem's famed Cotton Club. . . .

AND, come March 21, the Los Angeles Urban League will bestow upon **ELLA FITZGERALD** the 1984 Whitney Young Award for all that the Queen has been and meant to all of us. . . . . .

AND, superstar **LIONEL RICHIE** will be the honored MAN of the Year performer come October when super-rich Denver entrepreneur **MARVIN DAVIS,** owner of 20th Century Fox etc., holds his annual star-studded Carousel Ball to raise bucks for diabetic children . . . . AND, **DENISE NICHOLAS-HILL** and **BROCK PETERS** are co-hosting the 8-hour radio documentary "Story of a People" airing nationally during Black History Month

NOT SO INCIDENTALLY: The late actress **DOROTHY DANDRIGE** now has her star implanted in the sidewalk of Hollywood Boulevard, thanks in no small measure to actor **JOEL FLUELLEN,** who honchoed the project for years. **SIDNEY POITIER,** and **FAYARD NICHOLAS,** of the famed Nicholas Brothers, were among the late actress star friends who turned out for the occasion . . . with dozens of others.

Meanwhile, **JAYNE KENNEDY** has optioned the Dandrige life story for a future bio film.

AND, LA. based concert promoter and record mogul **DICK GRIFFEY** and other Solar Records biggies were on the French Riviera again this year for the (6th time) for MIDEM (Marchie Internationale du Disque et de L'Edition Musicale) where the BIG music people get together to sell, just as Hollywood film folk do in the Spring at Cannes. Griffey's stated objective: "to discuss marketing and creative concepts to enhance black music worldwide, as we (Solar) sincerely feel that black music is universal."

AND, Bantam Books begins marketing the Jeff Rovin - written biography "Richard Pryor· Black and blue" this month, right while Poor Richard is up to his "personals" with applications from what black and white and other ethnic "insiders" described as the "weirdest sources you can imagine." This to replace Jim Brown, the Pryor-fired president of his Columbia Pictures - backed $41 million Indigo Productions Company. Stay tuned for the "down and dirty" details.

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WHO'S WORKING — RICHARD ROUNDTREE partners with BURT REYNOLDS in the upcoming "Kansas City Blues" along with CLINT EASTWOOD Gotta be a hit! But KAYCEE won't see "TREE" or "BURT" or "CLINT." Universal is spending $1 million to build a Kansas City replica on its blacklot.

DORIAN HAREWOOD is coming up in Columbia Pictures' "Against All Odds" due out March 22nd and Orion Pictures' "The Falcon and the Snowman" and HALL WILLIAMS last seen on the "Private Benjamin" TV-er is on the "Cooter's Confession" segment of TV's "Dukes of Hazzard. " and **D'URVILLE MARTIN,** currently co-starring with GARY BUSEY in "The Bear" filming on location in Atlanta, Ga., is also set for **FRED WILLIAMSON's** next Chicago - lensed "shoot-em up" titled "silent But Deadly" . and **BEVERLY TODD** is busy. She's got roles in the "Return to Hannibal" segment of "Mississippi" and the "Payload" segment of "Blue Thunder" and **ROY CAMPANELLA, JR.** is busy too. he just completed directing **BILL COSBY and JANE KENNEDY** in commercials for Coke and Tab and is writing "The Hit and Rub Play" segment of the "Simon and Simon" TV show.