

ENTERTAINMENT



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by Lisa Collins

It's Back to The Home Base For Janet Jackson: "We got away from some things but anything we might have done was absolutely unintentional," were the words of A&M Records president Herb Albert, as he addressed members of the black media at a recent luncheon. The occasion was to reacquaint Jackson with black media and to let them know that she (and/or A&M) had not forgotten them or the black community. And they did it with style at Chasen's—one of Beverly Hill's most elegant restaurants. Among those on hand were producers Jimmy Jam and Terry Lewis. Word had it that while Janet's crossover success was phenomenal, she wasn't getting the same kind of coverage in the black market. On this day, however, Albert spelled out Janet's thrust. "She gives back to the community," he said. "What Rhythm Nation album was talking about was a chill bump. She's addressing what is happening in the world today and I'll tell you that takes a lot of courage. She could have easily gone back to the future with 'Control II'. With that, a casually clad Jackson, who had been escorted by steady, Rene Elizondo, made her way around the room, shaking hands, greeting and taking pictures with all on hand.

Family Matters: Is there no end to what some people won't do to get a story? Even I was shocked to hear that a publication paid big dollars to Oprah Winfrey's half-sister—presently being treated for drug abuse, for revelations that Winfrey (allegedly a wild teenager?) became pregnant at 14. (The baby was born prematurely and died shortly after birth. C'mon you guys! Everyone's entitled to some privacy. Meanwhile, all personal matters aside, it's business that's keeping Winfrey show the beginning of the week and her new ABC series, "Brewster's Place", the latter half of the week. Later this month, ABC executives will decide if the show, which airs on Wednesday nights, will make the fall lineup.

Whatever happened to "Flashdance" star, Jennifer Beals? Aside from some spectacular dance sequences, one star and one star alone made "Flashdance" a box office smash. Her name was Jennifer Beals, and she fascinated all who watched. But just as suddenly as she appeared, she disappeared, taking time to concentrate on her schooling. Now, Beals is back, having capped a lead role in "Blood and Concrete," an

erotic thriller in which she plays a singer caught in a string of bad relationships and hung up on an aphrodisiac . . .

In other casting news, Eriq LaSalle, who replaced Denzel Washington as Michelle Pfeiffer's love interest in "Love Field", has now too been replaced, by Dennis Haysbert (who practiced voodoo in "Major League"). Washington quit in a dispute over the development of the character. No word yet on why LaSalle (who played Shari Headley's stuck-up boyfriend in "Coming to America") was replaced . . .

Short Takes: Milan Williams, one of the founding members of the Commodores, filed suit in Los Angeles against three of its current members. The lawsuit seeking \$150,000 in compensatory damages and unspecified punitive damages, alleges that the three conspired to fire him and subsequently deny him a share of profits he was due . . . Family Matters co-star Telma Hopkins shines opposite Joan Rivers in the upcoming movie-of-the-week, "Bad Times In Beverly Hills", airing later this month on CBS.

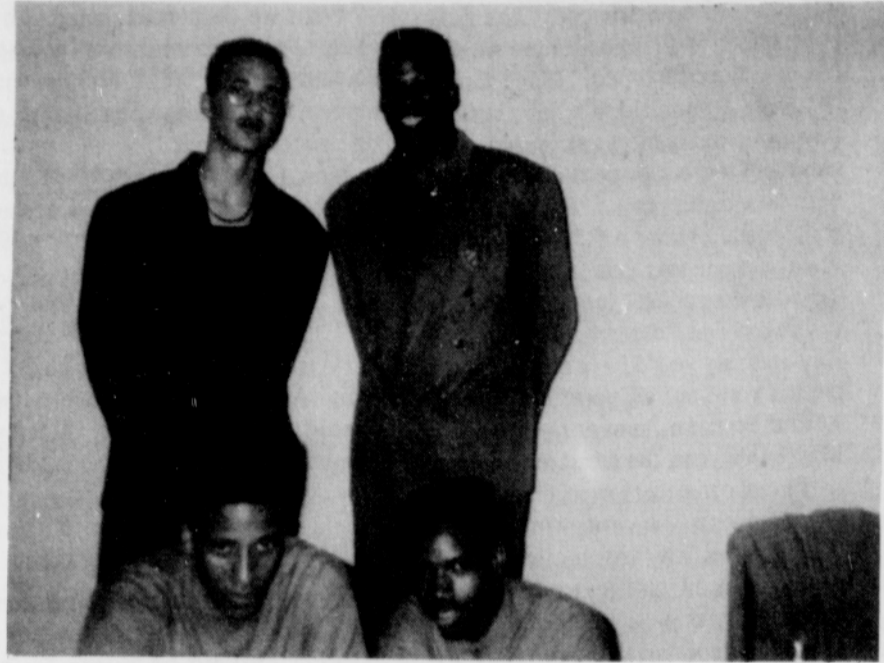
Krowd Kontrol: Another Home Grown Product

by Tony Washington

Another home grown product is quickly emerging as stalwart in the music industry.

Krowd Kontrol, graduates of Jefferson High School (Class of '83) claim not to be just entertainers but also hope to be role models for the community. Krowd Kontrol's producers are Marlon McClain, Mike Maverolos and Larry Bell.

Eric Smith, spokesperson for the four member group credits other local groups such as the U-Krew, Biz Markey, Rob Base for helping them to gain exposure. Along with other members Solomon David, Krisdryer, and Connell Ferral, the group, according to Eric, "Hope to convince teens to avoid drugs and gangs and to stay in school. The only way this can happen is, kids must do the right thing," he adds. Krowd Kontrol recently appeared at the P.I.T. Club with an outstanding performance.



Krowd Kontrol

Theatre Review: A Couple White Chicks Sitting Around Talking

by Danny Bell

The play "Couple of White Chicks Sitting Around Talking" is about a suburban yuppie housewife (Maude), and her new neighbor (Hannah Mae). It examines the relationship between these two women and how it evolves from an unwanted invasion of privacy into a genuine friendship.

Hannah Mae, played by Elaine Garner, is a wacky, extroverted Texan who forces her companionship upon Maude, played by Sharon Knorr her aloof and distant housewife neighbor.

Eventually the play moves full circle with both women exhibiting growth and maturity.

Both actresses have impressive credentials with Knoff having performed in Los Angeles in a variety of venues ranging from stage to film. Garner has been nominated for the local Willie award presented by the Willamette Week for the theatre arts.

The level of their performance was indeed above the average community theater performance which Portland

seems to be growing out of.

Once they had established the characters of Maude and Hannah Mae the actresses create a serious-comic world which gives the audience an interesting look into modern suburban culture.

By combining elements of alienation, adultery, revelation, reconciliation and redemption with a dose of vigorous physical action and a dash of sight gags, "A Couple White Chicks . . ." is at times humorous and thought-provoking.

Danny Glover Hopes to Help Inner City Kids By Projecting A Positive Black Image Through Both Black And "White" Roles

Actor Criticizes Eddie Murphy for Kinds of Images He Promotes

"The only way to change poverty is through education," declared actor Danny Glover, who believes that by becoming a positive black role model he can help inner city kids.

In an interview to be published this Sunday in Parade magazine, Glover, who has starred in such films as "Lethal Weapon", "The Color Purple", and "Places in the Heart", criticized Eddie Murphy for the kinds of black images his films project.

Discussing "Harlem Nights", which Murphy wrote, directed and starred in, Glover said, "Once again blacks are portrayed as foul-mouthed, crap-shooting gangsters having a good time in Harlem. These are acceptable conditions to most audiences, since we've been seen often enough in these circumstances. At least in this film, Murphy allows the blacks to solve their own problems."

A '60s activist who still believes in those ideals, Glover decided to use his acting talents to pulverize such stereotypes. "I realized I could use art to create change," he explained. "Art is confrontational in that it challenges someone's way of thinking," he added. "Granted, it doesn't create sweeping

changes immediately. I played Mandela (in a 1987 HBO movie), and he stayed in jail. I couldn't change that, but at least more people knew about him."

Glover, who plans to spend approximately one month a year lecturing to children and young adults about their problems, said, "I've always felt the need to talk with kids, to talk about the importance of reading as the core of education and about the deadliness of drugs, or anything else they want to discuss."

A resident of the same San Francisco neighborhood in which he grew up, Glover had never considered moving away. "People ask me if I think it's okay for successful blacks to move to the suburbs rather than remain in their old neighborhoods. I don't think that's the issue. The issue is maintaining a relationship with that community, no matter where you live, and working and fighting to help kids change their lives. It's harder now than ever since kids have made heroes of Mercedes-driving, gold-chained drug dealers. It's imperative to tell them they have other choices, to make college available for them."

Discussing his first major film role

in "Places in the Heart," which may have been considered stereotypical by some, Glover said, "Blacks and picking cotton have a historical relationship, so I didn't feel like I was feeding into a stereotype. It wasn't like I shuffled."

Glover showed the film to his maternal grandparents, who are Georgia farmers and were always puzzled by his career choice. "My grandfather watched the film," he recalled, "looked up at the end and asked with a big smile, 'Where'd you learn to pick cotton like that?' Of course, he knew the answer. He had taught me."

Glover, who had played several black roles, said he is now being approached for roles that could also be played by whites. "I'm doing 'Predator II' instead of Schwarzenegger," he exclaimed. "I hope that will continue to change some people's perceptions of blacks. It's not a black or white part, it's just a good role."

"The other day, I shocked myself. I was thinking about taking on a role, and I found myself questioning, 'Is this a part for a black man? Then I realized that's crazy. This is a role for a human being. That's what's important.'"



House Party '90

The TV show called *Dancing With Doc*, on FOX TV 49 since July 1989, is a weekly project. Party will be the creation of a four-month series, the first taped May 26, 1990. The Portland Observer will have a drawing for the May 26 show. If you are 17-25 years old, call Tony Washington at 288-0033.

"Pulse & Impulse": An Exuberant Sampler of Modern Dance

On June 8-10, at the Intermediate Theatre of the Portland Center for the Performing Arts, Oregon Dance Consort presents the third annual festival of modern dance choreography, Pulse & Impulse. In two completely different programs, ten of Portland's finest choreographers will offer an exciting introduction to the thought-provoking exuberance of contemporary dance. Showcasing the diversity of Portland's multi-cultural professional dance community, Pulse & Impulse is one of the premiere events of the contemporary dance season. From the high-flying whimsy of Robin Lane's *Do Jump!* Movement Theater to the dramatic intensity of Sue Brantley, Pulse & Impulse is a smorgasbord of imagery guaranteed to delight the senses.

Tickets for this not-to-be-missed event may be purchased at the PCPA box office and all Ticketmaster outlets. To see a single program, it's \$14; to take in all ten choreographers in Programs A & B, it's \$21, or half-price for the second



show! There is a \$2 discount for students, seniors, Dance Coalition and PATA members. Substantial discounts are also available for groups of 10 or more: call 255-2783 for more information.

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