Las Vegas SENTINEL, June 17, 1982

Entertainment

The Platters Are Back This Time At Dunes After a four-year ab-

sence from Las Vegas THE PLATTERS are back home again and The Dunes Casino Theater is filled with their Gold!

Fresh from a trip to Japan where the internationally famous group was met with open arms and strong audience approval, THE by rewarding him with strong, rousing applause during and after each selection. What a mainstay for the group! Gene Williams, the bass singer who has a strong stage presence, is "dish rattling" with the group's latest recording "I Do It All The Time," a beautiful love ballad by Buck Ram.



PLATTERS backed by excellent musicians, are taking Las Vegas audiences on a trip into A TIME TO REMEMBER. Yet, THE PLATTERS also include some very upbeat and update material in their exciting show.

Hitting the stage looking like they mean business with the four fellows in white tuxedos and "the dish" in a beautiful sequined gown, the group sings "Let The Music Play," and from that point on its all 16 Gold Record Music!

Monroe Powell is tremendous whether its doing his leads, or just melting with the others in background music. His leads in "Only You," "My Prayer," "The Great Pretender" and "Smoke Gets in Your Eyes" are outstanding. He puts his all into the music and the crowd knows It

The Platters The most noticeable thing about THE PLAT-TERS' performance is that each and every member of the group looks like they are en-Joying what is going on. They groove with the show, the smiles are very real, and the audience feels part of the motion and excitement that is happening on stage.

Under Buck Ram's 28 years of coaching, and Jean Bennett's 28 years of management, THE **PLATTERS' show is well** put together as it features each member of the group and yet covers the "oldles" that bring In the crowds. The new numbers are added at just the right moment in order to feature new sounds and new ideas. This is the show not to miss! THE PLATTERS are sure to "Reach Out and Touch You."

Black Cinema Catalogue Released

The Black Filmmaker Foundation, a National **Endowment for the Arts** (NEA) media arts center, will release the second edition of its Black Cinema Catalogue In June. The Foundation received direct funding for the catalogue from Warner Communications. The Catalogue contains seventy productions by Black Independent film and video makers which are available for rental or purchase through The Black Filmmaker Distribution Service which receives support from NEA, New York State Council on the Arts, and the Rockefeller Foundation.

Ayoka Chenzira, Program Director for The Black Filmmaker Foundation says, "There is a definite Black Independent Film Movement presently growing by leaps and bounds. Our first catalogue was released in 1980 and contained 33 productions. We've added two new categories: Animation Film and Video and Experimental Film and Video; there are now sixteen women representing twenty-three productions and we have feature length films. The number of fiction films has tripled, the subject index has expanded and included are works on the Black experience from Latin America, Britain and Africa, in addi-tion to the United States. After a long history of being denied access to the media arts and distribution outlets, **Black Independents are** growing stronger, challenging the traditional stereotypes of Black people on the screen and presenting the rich multiplicity of the Black experience."

The Catalogue will make its debut at The American Film Festival, June 14 through 19. Thereafter it will be available, free of charge,

BILLIE ROWE'S NOTEBOOK

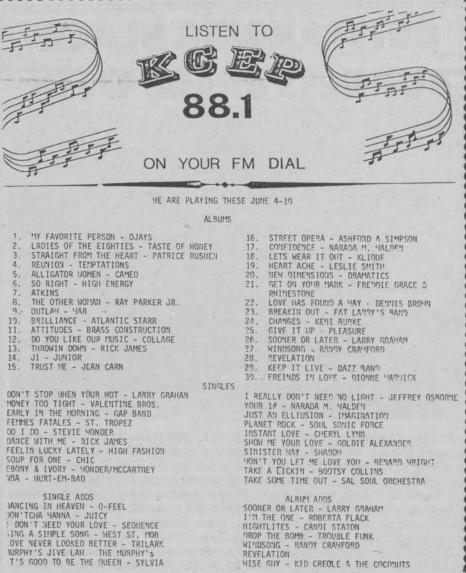
NEW YORK, NEW YORK - The excitment. The electrical anticipation in the whirl of the legitimate theatre has been heightened by the nominations in 19-competitive categories, for the American Theater Wing's 1982 Antoinette Perry (Tony) Awards. They are the lucky choices of a committee of 13 theatre journalists and professionals appointed by the League of New York Theatres and Producers to carry out this chore. Then the hard part, whereby 620 members of the theatrical profession and journalists will mark the winners on ballots which have been mailed to them. The announced winners and presentation of awards took place Sunday, June 6th, on a visual nationwide

CBS telecast from the stage of the Imperial Theatre In the 9:00-11:00 p.m. (EST) timeslot. It was spiced by the usual superstar glitter and glamour in a colorful and emotionally tinged atmosphere.

This sixteenth consecutive telecast of the 36th Annual Tony Awards was written and produced by Hildy Parks with Alexander H. Cohen, of "The Nite of 100 Stars" fame, as executive producer. In addltion to production numbers with the original casts of the four new Broadway shows nominated as this season's best musicals, there was a melodically lush and excitingly performed tribute to the wonderful musical comedles which have played the Imperial Theatre

during its sixty-year history. It was at this theatre, in the 60s, that Sammy Davis, Jr., made a historic run in "Golden Boy." Lola Falana attracted attention in that show in a non-censoring figure fitting pair of gold pants.

"Tony" has always been more of an equal opportunity awarder than "Oscar," its moviemakers' counterpart. To my recollection only Sidney Poltler has won an Oscar. The one given to the late Hattle McDaniel was a special and the late Jimmy Basgette got one for the "Uncle Remus" series. There have been a few other blacks who received nominations like **Diana Ross, Howard Rollins and Cicely** Tyson, but I believe that Is where it stops. Now, "Tony" graces the award cases of Ben Verneen, Claudia McNell, Dee-Dee Bridgewater, Melba Moore, Douglas See ROWE, Page 15



ALBUPI ADDS SOONER OR LATER - LARRY GRAHAM I'M THE ONE - ROBERTA FLACK NIGHTLITES - CANDI STATON OROP THE BOMB - TROUBLE FUNK WINDSONG - RANDY CRAMFORD REVELATION HISE GUY - KID CREOLE & THE COCCMUTS