

ROWE

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"mind blower." The 3D vidclip stuff with choreography, is also a thriller and that's no play on Michael's biggest selling album in history . . .

. . . Has Harry Belafonte finally been offered a proposition he cannot refuse? Ask Jerry Weintraub who has been talking to him about producing at the new United Artists . . . Billy Dee Williams and Robert Carradine are two stars already cast for Cannon Films' "Number One With A Bullet." While Eddie Murphy has hit the set to begin

COSBY

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that involve real risk," she continued.

Washington said the program gives Americans an opportunity to see a black family in typical home camera tricks in "The Golden Child." Whoopie Goldberg has completed her emoting for "Jumpin' Jack Flash." The "BeeHives" are stinging the male imagination in the Big Apple at the Village Gate. Their "Tina Turner, Ikettes" musical numbers are eye as ell as ear openers . . . STAY LOOSE. Billy Rowe is a syndicated columnist.

situations, while the television screens in the U.S. in the 1950s showed all-white programs like "Mickey Mouse Club" and "American Bandstand." "We simply didn't expect to see a black Mouseketeer, nor did we expect that any of those thousands of black kids in Philadelphia, dancing in their dreams and in their homerooms, would ever appear on "American Bandstand"."

Washington said she asked a freshman English writing class to analyze "The Cosby Show." The class was split on the program's treatment of women, some pointing out that Clair

Huxtable (Phylicia Rashad) is an especially beautiful woman. "Isn't the message for women and girls that beauty is their ticket to the good things in life?" she asks.

The Boston educator thinks Cosby's series still retains "some subtle instances of leftover machismo." She cites the role of son Theo carving the family Thanksgiving turkey, thus perserving a family tradition performed by a male, and Cliff Huxtable (Bill Cosby) telling about competing in the Penn Relays. Theo (Malcolm-Jamal Warner) was the only child in the room when he

talked. "Where is the sense of a female tradition, of female camaraderie, of shared stories about their legendary and heroic past?" she writes.

Washington said Cosby handles the family's blackness with aplomb. "It is simply a given — neither ignored nor flaunted but written into the show as though blackness is normal — not exotic, not stupid, not shameful, not polemical," she said.

Her students, Washington said, puzzled over the question of the Huxtables' upper-class affluence. Students asked: "Why can't a black family be rich? You

always see blacks on television in the ghetto and suffering."

The Huxtables, she said, face the same dilemmas as many middle-class black families who send their children to integrated or mostly white schools. These parents worry that the children will lose their black identity, or are being given a message to separate themselves from poorer blacks

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Published: Las Vegas Sentinel-Voice
April 3, 1986

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