



ASK DEANNA! Real People, Real Advice

Ask Deanna! Is an advice column known for its fearless approach to reality-based subjects!

Dear Deanna!

My best friend that I grew up with stabbed me in the back and started dating my daughter's father. They are now married and we don't talk at all. The only thing I want from her is an apology. She's a Christian and has ruined my church life completely. I haven't talked to my friend in over three years, and I don't want my daughter in the middle of this. What suggestions do you have to help me deal with this?

Saddened
Las Vegas, NV

Dear Saddened:

Accept the fact you probably shared enough about your former boyfriend to make her go after him. She owes you an explanation if you didn't see this happening. Your daughter still has to interact with them, so this needs to be addressed and put to rest. Christian or not, you're personally responsible for your soul and church life. Since you're the concerned one, take the first step by addressing the issue and seek a solution that you both can deal with.

Dear Deanna!

My 20-year-old daughter had been living with her dad and his wife. He informed her that she would have to move out at the end of year, so she didn't pay her car payment for two months. Her car got repossessed and although I'm in a bad place myself with two minor daughters, I tried to support her. My daughter is now angry with me, which is making me feel guilty. Am I wrong to feel guilty about my daughter?

Anonymous
Los Angeles, CA

Dear Anonymous:

Your husband had the right idea of making your daughter independent and responsible. At age 20, there's no excuse for not paying her own bills, so losing the car is her fault. As a mother you feel her pain but as an adult you have to allow her to mature, make mistakes and grow up. If you're struggling, she should be trying to help you. Realize that your daughter is an adult while you focus on the small kids that need you and keep it moving.

Dear Deanna!

I've met an older White guy who treats my son and me very well! He gives me the attention I've longed for in previous relationships. I'm cautious about pursuing a serious relationship because of past hurts. He tells me that he will never hurt my child or me and will treat me as a queen. My question is should I lower my wall and allow a relationship to happen?

S.B.
Online Reader

Dear S.B.:

If this situation has the potential to be a healthy relationship for you and your child then take the risk. However you have the responsibility of discussing goals, your child's future and the long-term prospects of this relationship. You're in the honeymoon phase right now and everything looks and feels good. Take your time, pay attention and if this is what God has for you then it will be.

Ask Deanna is written by Deanna M. Write Ask Deanna! Email: askdeanna1@yahoo.com or write: Deanna M, 264 S. La Cienega, Suite 1283, Beverly Hills, CA 90211 Website: www.askdeanna.com

Tap guru Fayard Nicholas dies

LOS ANGELES (AP) - Fayard Nicholas, who with his brother Harold wowed the tap dancing world with their astonishing athleticism and inspired generations of dancers, from Fred Astaire to Savion Glover, has died. He was 91.

Nicholas died Tuesday at his home from pneumonia and other complications of a stroke, his son Tony Nicholas said. "My dad put Heaven on hold and now they can begin the show," the younger Nicholas said last week.

The Nicholas brothers were still boys when they were featured at New York's Cotton Club in 1932. Though young, they were billed as "The Show Stoppers!" And despite the racial hurdles facing Black performers, they went on to Broadway, then Hollywood.

Astaire once told the brothers that the acrobatic elegance and synchronicity of their "Jumpin' Jive" dance sequence in "Stormy Weather" (1943) made it the greatest movie musical number he had ever seen. In the number, the brothers tap across music stands in an orchestra with the fearless exuberance of children stone-hopping across a pond. In the finale, they leap-frog seamlessly down a sweeping staircase.

The two were vaudeville brats who toured with their musician parents, Fayard stealing dance steps as they went along and teaching them to his brother, who was seven years younger.

"We were tap-dancers, but we put more style into it, more bodywork, instead of just footwork," Harold Nicholas recalled in a 1987 interview.

Harold, who died in 2000, once said of his older brother's dancing, "He was like a poet... talking to you with his hands and feet."

Their dancing portrayed



A Fayard Nicholas show was all energy and excitement.

not only creative genius but the athletic marvel of what no one else would dare attempt.

Their trademark no-hands splits — in which they not only went down but sprang back up again without using their hands for balance — left film audiences wide-eyed. The legendary choreographer George Balanchine called it ballet, despite their lack of formal training.

"My brother and I used our whole bodies, our hands, our personalities and everything," Fayard Nicholas said in an interview last year. "We tried to make it classic. We called our type of dancing classical tap and we just hoped the audience liked it."

The great dancer and actor Gregory Hines, who died in 2003 at age 57, once said that if a film were ever made about their lives, the dance numbers would have to be computer-generated because nobody could duplicate them.

Fayard, born in 1914, and Harold, born in 1921, learned to dance watching vaudeville shows while their parents played in the pit orchestra.

"One day at the Standard Theater in Philadelphia, I looked onstage and I thought,

'They're having fun up there; I'd like to do something like that,'" Fayard recalled in a 1999 interview.

"We worked up an act called 'The Nicholas Kids,' and did it in the living room. Our father said: 'When you're dancing, don't look at your feet, look at the audience. You're not entertaining yourself, you're entertaining the audience.'"

The brothers were good enough by 1928 to debut in vaudeville. In 1932 they made their film debut in the short "Pie Pie Blackbird," and were booked at the Cotton Club, which became their base.

They were allowed to mingle with the White celebrity patrons before going home to bed at 5 or 6 a.m. They would sleep until 3 p.m., when their daily tutoring began, then return to the club by chauffeur-driven limousine for the first show at midnight. Fayard was 18, Harold 11.

Movie mogul Samuel Goldwyn spotted them at the club and cast them in the Eddie Cantor musical "Kid Millions" (1934).

Their polished urbanity and classic good looks made

them film stars despite the celluloid segregation that relegated them to non-speaking parts and dance sequences that could be easily cut for racially squeamish audiences in the South. They finally danced with a White star, Gene Kelly, in their last film together, "The Pirate" in 1948.

"If you were Black, you experienced (prejudice)," Harold Nicholas once said. "It wasn't a real horrible thing for us; we went through it."

In later years, Harold did solo work in Europe, then returned to Broadway in "The Tap Dance Kid" and "Sophisticated Ladies" and to film in "Uptown Saturday Night" (1974). Fayard won a Tony award in 1989 for his choreography of "Black and Blue," and the brothers were awarded Kennedy Center Honors in 1991.

The two remained close throughout their lives, despite their different personalities. Fayard was known as the more outgoing of the two, the one whose optimism kept the act afloat. Harold was more withdrawn and introspective.

Both brothers had tumultuous personal lives. Harold admitted that his first marriage, to famed actress Dorothy Dandridge, collapsed because of his relentless womanizing. Dandridge, the first Black woman nominated for a best-actress Oscar, died of a drug overdose in 1965 at 42.

In an interview for A&E's Biography in 1999, Fayard said wistfully, "I tried to be a good husband and father. ...I don't know what happened."

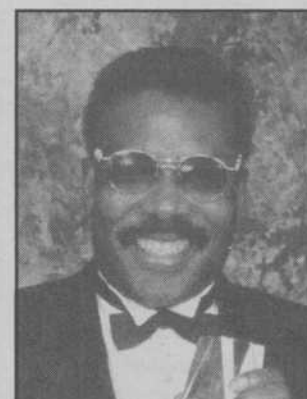
But he remained on good terms with his first wife, Geraldine, and by all accounts, had a long and happy marriage to his second wife, the late Barbara January. He married dancer Katherine Hopkins in 2000.

Pickett remembered as poet, teacher

LOUISVILLE, Ky. (AP) - Wilson Pickett was remembered by friends and family Saturday as a singer who fell somewhere between a poet and a preacher, laying the groundwork for artists after him.

"One way or another, Wilson was going to move you with his music," the Rev. Steve Owens told about 800 people gathered to mourn the singer of such hits as "In the Midnight Hour" and "Mustang Sally."

Pickett, known for his



WILSON PICKETT

raspy voice and passionate delivery, changed the course of music and paved the way

for such artists as Diddy, Will Smith and Eminem, singer Little Richard told the crowd at Canaan Christian Church.

"He didn't just belong to us - he belonged to the world," said Pickett's brother, Maxwell.

The Alabama-born Pickett got his start singing gospel music in church. After moving to Detroit as a teen, he joined the Falcons, which scored the hit "I Found a Love" with Pickett as lead singer in 1962.

He went solo in the early

1960s and rose to stardom with hits recorded at Stax Records in Memphis, Tenn.

In 1965, he linked with soul producer Jerry Wexler at Stax Records and recorded "In the Midnight Hour." Other memorable hits include "634-5789" and "Funky Broadway."

Pickett died Jan. 19 after a heart attack in a Virginia hospital. He was 64.

Survivors include a brother and five sisters who live in Louisville. He was to be buried next to his mother.