

'Stella' picks up three at NAACP Image Awards

THE ASSOCIATED PRESS

PASADENA, California - "How Stella Got Her Groove Back" won three honors, includ-

ing outstanding motion picture, at the 30th NAACP Image Awards ceremony.

Angela Bassett was named outstanding actress and co-star

Whoopi Goldberg earned outstanding supporting actress honors at the awards ceremony sponsored by the National Association for the Advancement of Col-

ored People, a leading civil rights group.

The ceremony took place on Saturday and Sunday; Sunday's presentation was taped for a March 4 telecast on the Fox network.

"Beloved," nominated for six awards, picked up just one - outstanding actor in a motion picture for Danny Glover. Morgan Freeman won best supporting actor in a motion picture for his role in "Deep Impact."

In the television categories, "The Young and the Restless" also received three awards - outstanding daytime drama series, and outstanding actor and actress, for Shemar Moore and Victoria Rowell, respectively.

"Cosby" won two awards, one for outstanding comedy series and Jurnee Smolett won best youth actor/actress.

Lauryn Hill won outstanding new artist, outstanding female

artist and outstanding album, "The Miseducation of Lauryn Hill."

A partial list of winners chosen by a special committee of industry professionals and national leaders of the NAACP:

• MOTION PICTURE: "How Stella Got Her Groove Back."

• MOTION PICTURE ACTOR: Danny Glover, "Beloved."

• MOTION PICTURE ACTRESS: Angela Bassett, "How Stella Got Her Groove Back."

• MOTION PICTURE SUPPORTING ACTOR: Morgan Freeman, "Deep Impact."

• MOTION PICTURE SUPPORTING ACTRESS: Whoopi Goldberg, "How Stella Got Her Groove Back."

• GOSPEL ARTIST: Kirk Franklin, "The Nu Nation Project."

• MUSIC VIDEO: "Just the Two of Us," Will Smith.

• SONG: Kirk Franklin, "Lean on Me," performed by Kirk Franklin.

• ALBUM: Lauryn Hill, "The Miseducation of Lauryn Hill."

The show airs locally the March 4 on the FOX network.



L-R: Will Smith, Mariah Carey, Michael Jordan, Blair Underwood and Lauryn Hill at The 30th NAACP Image Awards.



Kweisi Mfume, NAACP President and CEO.

Performers relive black Vaudeville

By MARY CAMPBELL
THE ASSOCIATED PRESS

NEW YORK - The black vaudeville circuit may not have been fun for the performers, but "Rollin' on the T.O.B.A.," now at the off-Broadway 47th Street Theater, provides an evening of delightful entertainment today.

In the show, Sandra Reaves-Phillips is the singer and Rudy Roberson and Jeffery V. Thompson are the comedy team and dance men booked by the Theater Owners Booking Association, T.O.B.A. The vaudeville circuit of theaters that presented black performers to black audiences was called tough by those who toured.

"Rollin' on the T.O.B.A." is basically a revue. In the thread of plot, Reaves-Phillips, as star Bertha Mae Little, has booked Roberson and Thompson to travel and entertain with her in 1931, near black vaudeville's end.

The better-known comedy teams of black vaudeville, like Miller and Lyles, made recordings, and Roberson and Thompson deliver some of those routines. The jokes are so old most people now never heard them, and they again strike the funnybone.

Roberson and Thompson do a couple of clever mime sequences, playing checkers and playing poker, to a recording of the Ellington Band playing "Black and Tan Fantasy." And they run through a hilarious Pigmeat Markham and Seals routine, saying they plan to steal it for their show with Bertha Mae.

Most of the evening is accompanied by pianist David Alan Bunn.

Reaves-Phillips sings in a big, rich voice which remains musical, having no need to belt. She sings "Travelin' Blues"; "St. Louis Blues"; a double entendre blues, "One Hour Mama and "A Good

Man Is Hard To Find." Her theater credits include: Mama Younger in "Raisin" on Broadway, "Black and Blue" in Paris and a national tour of "One Mo Time!"

In "Rollin' on the T.O.B.A.," she plays a Butterbeans and Suzie vaudeville comedy routine with Roberson as her husband.

The three performers sing the title song and "Let the Good Times Roll." Sometimes they're seen on stages, sometimes on an ancient, shabby, train chair-bench as they travel to the next town.

Though there are references to segregation - the men talk about being hungry and finding no place marked "colored" to eat - the troupers complain very little about the hardships of their life.

Instead, they talk about enjoying entertaining and throw themselves into very heads-up performance.

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