Best Bets

BSO AT PIER SIX
The Baltimore Symphony Orchestra will close out its summer pops performances on Sunday, August 12th at 7 p.m. with a program featuring the works of Bacharach, Gershwin and Foster. The Orchestra will be conducted by Eric Knight and pianist Jeffrey Chappell will also perform. Tickets for the performance are $12.00 front orchestra, $9.00 rear and side orchestra and $6.00 lawn and cabaret seating. For further information call 727-5580.

HISPANIC FESTIVAL
The Hispanic Festival starts Friday, August 10 and runs thru Sunday, August 12 from 11 a.m. to 9 p.m. in Hopkins Plaza. The featured attraction at the festival will be a Friday night Verbana beginning at 6 p.m. Other traditional entertainment and food will be on hand. For more information call 837-4636.

LITTLE PEOPLES PROGRAM
Ronald McDonald, that internationally known clown, will perform on Thursday, August 16 at 12 noon at the Inner Harbor Kaufman Pavilion for the Little Peoples Program. Children are invited to come and bring a picnic, play on the playground next to the pavilion and enjoy the magic of Ronald McDonald. For information call 837-4636.

WYNTON MARSALIS AT OREGON RIDGE
Wynton Marsalis, the two-time Grammy Award winning trumpeter, will be the special guest of the Baltimore Symphony Orchestra on Wednesday, August 15. Feet First Jazz and Tap Dancers, from Washington, D.C. will also perform. The concert begins at 8 p.m. and tickets are $6.00 for adults and $2.00 for children 12 and under. For more information call 837-5691.

CARIBBEAN FESTIVAL CANCELED
The Caribbean Festival, originally scheduled for August 10 thru 13 at the Camden Yard Lots has been canceled. For information on other festivals call 837-4636.

MALACHI THOMPSON IN D.C.
Malachi Thompson, trumpeter and composer, will appear Friday, August 10 and Saturday, August 11 at For Dupont Summer Theatre. Leon Thomas, Carter Jefferson, Kevin Toney, James King and Nasar Abedey will be featured. Fort Dupont Summer Theatre is located at Minnesota Ave. and Randall Circle, S.E. in Washington, D.C. For information call 202-231-3876 or 426-6700.

Monday Music at Mount Royal

The fourth annual Monday Music at Mount Royal series of free outdoor concerts will continue at the Maryland Institute, College of Art's Mount Royal Station. Scheduled are Maryland Pacesetters Orchestra, Monday, August 13; Mickey Fields & Friends, Monday, August 20; and Double Decker Stringband, Monday, August 27.

These popular concerts have been woven into the summer life of Mount Royal Center and represent the upbeat spirit of this emerging cultural district. Of widespread community interest, the informal concerts have in the past three years attracted 30,000 people (approximately 2,500 per concert) of all ages, from neighborhoods all over the city of Baltimore and beyond.

Cooperatively presented by the Maryland Institute and Baltimore Theatre Project, the 1984 Monday evening concerts will begin at 7:30 p.m., with Tuesdays as a rain date. Concertgoers are invited to bring blankets and settle picnic - style on the grassy slopes surrounding the Institute's Mount Royal Station to enjoy musical offerings that range from jazz and fiddle tunes to swing and Caribbean band music.

Mount Royal Station is located at Mount Royal Avenue and Cathedral Street. Parking is available in the area and is $1.00 at the University of Baltimore's Oliver Street parking lot.

Friday Plus

The weekly entertainment leisure guide for the greater Baltimore and Washington areas. Published by the AFRO-AMERICAN NEWSPAPERS group.

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Summertime In The Park In Washington, D.C.

CARTER BARRON AMPITHEATRE

August 11 — Gato Barbieri and Macho Uno
August 12 — Chi-Lites and Dybettes
August 18 — Melba Moore and Rock Tipton and Topflight Band
August 19 — Ray Ayers and Noel Pointer
August 25 — Dizzy Gillespie and Eddie Hayler Trio
August 26 — The Manhattans and Rae Harris

The Carter Barron is located at 4520 Colorado Ave., N.W. All shows are at 8:30 p.m. Tickets are $3.50. For more information call 202-829-3200.

FORT DUPONT SUMMER THEATRE

August 10 & 11 — Dianne Reeves, Malachi Thompson, Free Bop Band featuring Leon Thomas and Carter Jefferson
August 17 & 18 — Betty Carter and Lethumplay
August 24 & 25 — Tom Browne and Coz

Fort Dupont is located at Minnesota Ave. and Randle Circle, S.E. For further information, call 202-426-7723. The concerts start at 8:30 p.m. and admission is FREE.

Billy Dee Williams makes series debut on "Dynasty"

By Gillian George

When "Dynasty" returns to your television screen this fall, don't be surprised to see actor Billy Dee Williams front and center — and sporting some pretty snappy threads to boot. By accepting the role of a prominent recording industry executive on the popular series, Williams became the latest in the growing list of big-screen stars who have decided to try their luck as continuing characters on TV series.

Don't expect the dapper actor to be all daunted by the elaborate wardrobe that's considered de rigueur on "Dynasty." After all, he has been named one of the world's 10 best dressed men on several occasions, as well as one of the 10 most watchable men in America.

If that makes Williams sound superficial, make no mistake — he's anything but.

Behind him is an impressive acting career that began only seven years after he was born on April 6, 1937, in New York City, when he debuted in a Broadway musical called "The Firebrand of Florence." In a nice little showbiz twist, young Billy Dee was actually discovered by the show's producer while his mother, an aspiring opera singer, was working as an elevator operator at Broadway's Lyceum Theater.

Not too many years later, Williams was accepted into the famous Actors Workshop, where he studied alongside such future stars as Sidney Poitier. He returned to Broadway in a couple of forgettable plays but, in 1961, he scored a big hit in "A Taste of Honey" opposite Angela Lansbury and another in "Hallelujah Baby" with Leslie Uggams.


BILLY DEE WILLIAMS

Williams was only 22 when he made his first major movie, "The Last Angry Man," which was quickly followed by "The Out of Towners," starring Jack Lemmon and Sandy Dennis. Since then, of course, Williams has become well-known for such hit films as "The Empire Strikes Back," "Return of the Jedi," "Lady Sings the Blues," "Mahogany" and "Bingo Long and the Traveling All-Stars and Motor Kings."

"Dynasty," however, will by no means be Williams' television debut. His list of TV credits include his moving performance in "Brian's Song" and his role as a brave black sheriff in a redneck Southern town in last season's miniseries, "Chiefs."

New Musical "Quilters" at Terrace Theater

Quilters, a new musical by Molly Newman and Barbara Damashek continues at the Terrace Theater of the John F. Kennedy Center for the Performing Arts at 7:30 p.m.

American pioneer women hoarded patches of materials which they stitched together in bold, vivid patterns representative of the lights and darks of their childhoods, courtships, pregnancies, crises and rituals. The patterns themselves were given such names as "The Rocky Road to Kansas," "Windmills" and "The Tree of Life." **Quilters** explores the stories behind these patterns which are being pieced together to form one woman's "Legacy Quilt," a summation of the patchwork of her life.

The cast for this new production includes Evalyn Baron, whose credits include the original companies of **Scrambled Feet** and **I Can't Keep Running in Place,** Marjorie Berman, Alma Cuervo, seen on Broadway in **Bedroom Farce** and **Is There Life After High School?** Lynn Lobban, Rosemary McNamara, Jennifer Parsons and Lenka Peterson, whose 11 Broadway credits include **All The Way Home, The Grass Harp** and **Look Homeward Angel.** They will be joined onstage by musicians Melanie Sue Harby, John S. Lionbrons, Miriamn Mayer and Joseph A. Waterkotte.

Quilters will play Tuesday through Saturday at 7:30 p.m., with matinees on Wednesday and Saturday at 2 p.m. and Sunday at 3 p.m.



Arthur Johnson FLICKS

Movie Review: "Grandview, U.S.A."

Horror movie queen Jamie Lee Curtis (a veteran of "Halloween" and other assorted scream, slash and kill flicks and "Trading Places" with Eddie Murphy) makes a serious bid for screen immortality in "Grandview, U.S.A."

This exceptional drama with comedy about people in a small midwest American town is a delicious cross between "Terms of Endearment" and "The Last Picture Show." Not that "Grandview" copies these films (in many ways it is better than both), but the emphasis on character and setting is similar and rare in today's film marketplace in which humanity often takes a back seat to hardware.

Miss Curtis (daughter of actors Janet Leigh of "Psycho" and Tony Curtis of "The Defiant Ones") plays Mike (Michelle), the 27-year old owner of a failing demolition derby which she inherited from her deceased father. She is divorced and recently returned from California after deciding that she likes small town life after all.

Tim (C. Thomas Howell) is an 18-year old about to graduate from high school, but trying to find a way to make his family understand his desire to leave Grandview for Florida and become an oceanographer instead of settling in for a lifetime in a small town.

Patrick Swayze is "Slam", an outwardly boisterous and macho regular derby driver whose unhappy marriage to an unfaithful harlot of a wife (Jennifer Jason Leigh) is making a fool of him. To complicate matters, he is really in love with Mike, who has cut herself off from relationships following her disastrous marriage.

These three likeable people form the central triangle of "Grandview."

Like those Shakespeare comedies that begin with all the characters matched with "wrong loves", "Grandview, U.S.A." details the winding roads we sometimes travel in search of companionship, understanding and "the right love."

Though this description by itself may not entice you into the movie theater, rest assured that the wonderful mix of comedy that flows naturally from the characters, and the believable drama make "Grandview" an outstanding example of what can be done with a good script, a caring director and a camera. It proves that you don't need lasers, computer graphics, monsters and car crashes to make an engrossing film.

Writer Ken Hixon deserves an award or two for his literate, down to earth script in which the characters talk and react like real people. Director Randal Kleiser (who helmed "Grease" and "Blue Lagoon") should finally garner the respect of those who doubted he could break out of the teenage film genre.

Miss Curtis, with her boyish face and Marilyn Monroe figure is letter perfect. She never overplays her scenes to prove to us that she is acting. She always remains Mike, a tough young woman who is neither butch nor a caricature. Never will Miss Curtis have to ask Hollywood for a chance to prove her talents again. This performance and this film are Academy Award caliber.

You're crazy if you miss it!

"The Muppets Take Manhattan"

The third feature film starring that famous pig (Miss Piggy) and her favorite frog (Kermit) has hit area movie theaters. But despite its newness, "The Muppets Take Manhattan" seems sadly behind the times technically and barely limps along with its weak, disjointed and largely unfunny script.

The first Muppet film (creatively entitled "The Muppet Movie") seemed to be an exercise to see how t.v.'s popular marionette-puppets would translate to the screen. It was cautious and yet comical. But it was in the second Muppet film excursion, "The Great Muppet Caper," that the creators Frank Oz and Jim Henson hit paydirt.

"Caper" had a plot involving a daring jewel heist; Miss Piggy, who was in rare narcissistic form as she set her sights upon becoming a top fashion model but is framed for the robbery; and Kermit as the bumbling sleuth who saves her. Filled with as much humor for children as for adults, it boasted marvelous comic turns from Diana Rigg and Charles Grodin. The Muppets walked, rode, bicycled, danced in big musical productions (including an underwater ballet a la Esther Williams), climbed buildings and even rode motorcycles! The technical wizardy was astounding.

No such luck with "The Muppets Take Manhattan." It's almost as if this film were made before "Caper." Everything is cautious again, and almost amateurish. The legs of the puppets are rarely seen this time, and in fact, realistic Muppet movement seems to have been kept to a minimum.

In one scene Miss Piggy is being played (very obviously and carelessly) by a rather large woman in a Piggy outfit.

The plot involves Kermit the Frog's efforts to get his original musical, "Broadway Melodies", staged on Broadway. But New York City, which could have been the basis for a dozen comedic Muppet encounters, is barely utilized in the plodding plot.

And the guest stars in cameo roles (Brooke Shields, Elliot Gould, Gregory Hines, Linda Lavin, Art Carney, James Coco and Dabney Coleman) add almost nothing to the film with the exception of Joan Rivers who teams all too briefly with Miss Piggy in the film's one hilarious moment.

The entire production seems like a half-hearted effort to provide another Muppet film regardless of quality. But this is an acceptable family film, free of the profanity and sex that are staples in today's movies. However, "The Muppets Take Manhattan" is the type of bland, unimaginative fare that gives family films a bad name.


Jamie Lee Curtis stars as Michele "Mike" Cody, a young woman who becomes part of a teenage boy's fantasy in "Grandview, U.S.A.," a Warner Brothers release.



