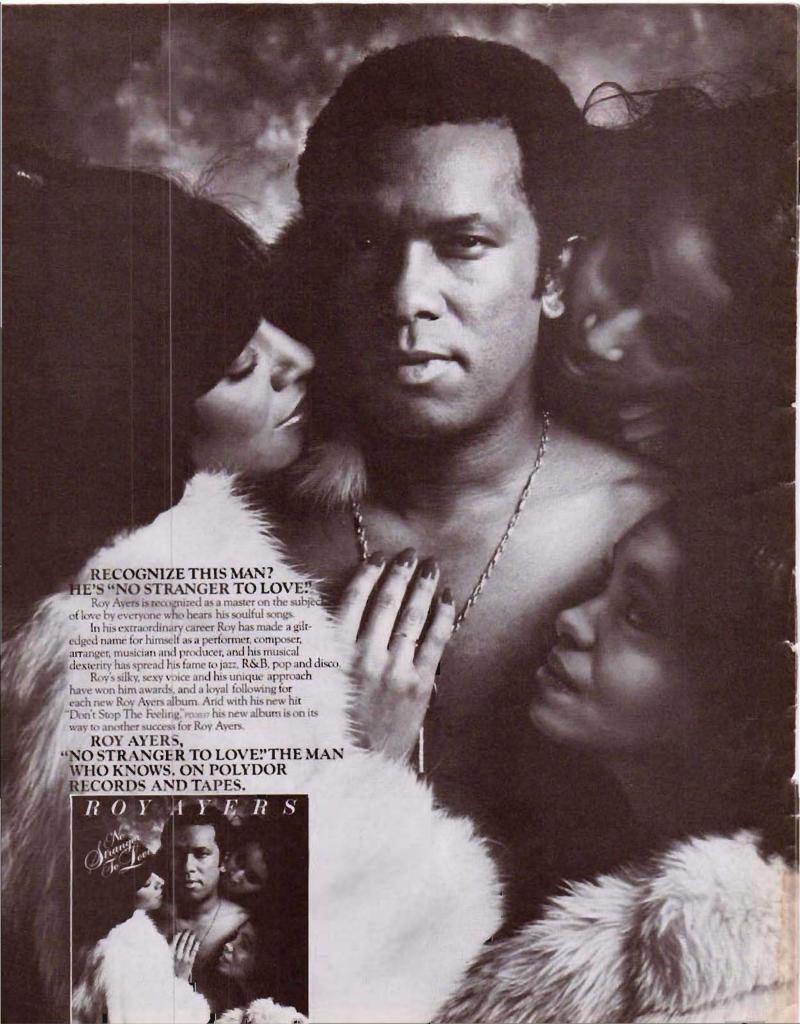
January 1980/\$1.25

ILLIE JACKSON: "RATED

- SYLVESTER:
 - BEYOND THE GIMMICK
- NICHELLE NICHOLS
 - "STAR TREKING"
- BASKETBALL:

NOT FOR MEN ONLY





ROUTES MAGAZINE, A Guide to Black Entertainment. . . Cover by Ron Slenzak

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JAZZ CONCERTS

•Jan 9, 16, 23 & 30 at 12:30 pm with the Jazzmen. Donnell Library Center, 20 W. 53rd St, Man. Jan 22, Colloquum III: An open forum featuring 3 drummers-Horace Arnold, Billy Hart and Freddie Waits. 3-6 pm: Clinic, 8 pm: Concert. Lucy Stone Hall, Rutgers University/Livingston College, New Brunswick, N.J. (201) 932-4150. .Jan 29, 8 pm: The Legendary "Classic" Innovators: Doc Cheatham, Panama Francis, Sammy Price and Slam Stewart, Lucy Stone Hall, Rutgers University/Liv-

COOKING CLASSES IN CHINESE CUISINE

ingston College, New Brunswick,

N.J. (201) 932-4150.

Jan 13, 2 pm: The Hunan Garden Restaurant will conduct a class on the preparation and cooking of Hunan dishes. 1 Mott St, Man. 732-7270.

EXHIBITIONS

 Con Edison Energy Museum-The age of electricity-past, present and future-comes alive. Tue-Sat 10 am-4 pm. 145 East 14th St. 460-6244

THEATRE

Jan 17-21, 7:30 pm: The Third World Teen Drama Class "Abraxas" presents two plays-"Home Cookin" and "Our Sides." Henry Street Settlement, Louis Abrons Arts for Living Center, 466 Grand St., Man. 766-9334.

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WORKSHOPS

 Jan 8—What Every Woman Should Know About Computers. Herman A. Washington, Associate Prof., Data Processing, LaGuardia Community College. Jan 15-Martin Luther King Birthday Program: The Movement and Where It's At. Staff and guests. *Jan 22-Women and Housing Discrimination, Wilhelmina Banks, Deputy Director, Open Housing Center, Fair Housing Project. Financing Higher Education for Working Women. Emile Roberts, Coordinator of Community Services for City University, and Cidy Bailey, Director of Financial Aid, Polytechnic Institute of New York. Two sessions will be held on each of the above dates; 12:10-12:50 pm and 1:10-1:50 pm. Friday Workshops, 10:30 am-1:30 pm-Focus on resume writing, effective interviewing and job search techniques. Sandra Beck, instructor. Career Planning Workshops: Jan 9—Setting a Job Objective Jan 16—Evaluating Experience Jan 23—Resume Writing. Jan 30—The Interview Sessions between 5:30-7:30 pm. Women's Center for Education & Career Advancement, a Program of the National Council of Negro Women, Suite 201, 198 Broadway, 964-8934.

Highlights



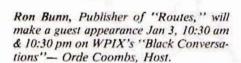
The Dance Theatre of Harlem



Sarah Vaughan



Betty Carter



Betty Carter will perform Jan 11 thru 13 at The Bottom Line.

Pearl Bailey and Louie Bellson will perform Jan 15 at Radio City Music Hall.

Chris Connor will sing Jan 7 thru Jan 13 at the Grand Finale.

Bill Evans will perform on keyboard Jan 15 thru Jan 20 at the Village Vanguard.



Helen Humes

Cecil Taylor will perform on keyboard Jan 15 thru Jan 22 at Fat Tuesday's.

Count Basie and His Orchestra will perform Jan 18 at the Village Gate.

Gerry Mulligan will perform Jan 22 thru Jan 26 at Fat Tuesday's.

The Dance Theatre of Harlem will perform Jan 9 thru Jan 27 at City Center.

Helen Humes will sing Jan 28 thru Feb 9 at Marty's.

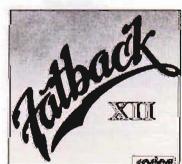
Sarah Vaughan will perform Jan 31 at Avery Fisher Hall, Lincoln Center.

Hear ye! Hear ye! All you freaks rise and get down with the rulers of the floor, Fatback and "King Tim III." (Personality Jock)



With their hit, "King Tim III (Personality Jock)," Fatback gets you into the funkiest, rappingest groove you've ever been in. And with cuts like "You're My Candy Sweet" and beautiful ballads like "Love In Perfect Harmony," Fatback's hot new album fits right in with every mood.

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DISCO

SYLVESTER: BEYOND THE GIMMICK



isco as a music and lifestyle has yet to be defined, even though we have been dancing and listening to it for almost five years. There was a time when it was just called dance music-music that made you get up and move even if the moves weren't exactly rhythmic. Then the disco era emerged and with it the disco artist, lavishly designed and expensive discotheques, disco departments in both record companies and retail outlets and disco charts. Records entered the disco charts, "crossed over" to pop charts, or vice versa, leaving radio station program directors in a state of confusion. Singers like Donna Summer, previously relegated almost exclusively to the "rhythm and blues" charts, entered the "disco charts," crossed over to the "pop" charts and penetrated the predominately white rock and pop radio stations. Also, rock singers, such as Rod Stewart, were able to revive their careers with disco-

oriented rock/pop fusion concoctions.

In a nutshell, disco has created a maze of confused concepts in a music world that up until now had pretty well-drawn boundaries, marketing targets and concepts.

As part of my ongoing attempt to unravel this puzzle, I talked with Sylvester, the disco troubadour whose new album, "Living Proof," recorded live at the San Francisco War Memorial Opera House, is currently making the rounds.

Sylvester's description of disco music is short and snappy. "Disco is the beat, the sound, the thump of the drums and bass." When he talks about disco, one gets the distinct feeling that he is talking about not merely a form of music but a frame of mind as well, a state of perpetual happiness that remains oblivious to the world around it. Sylvester, it seems, thrives on disco. "I love disco music a lot. I go out a lot and I dance a lot."

No wonder then that the San Francisco Examiner refers to him as "the embodiment of disco, also its voice; and its style and stance, too."

Sylvester further explains: "I want to do things that are fun. I enjoy what I do and other people enjoy it. It makes me feel something. That's what's important to me."

When Sylvester speaks of disco as possibly a distinct music form, one gets the feeling that when you strip away all of its shallow glamour, disco is just plain dancing music, music that, in one shape or another, has been around for a long time. It has been embellished, of course, by commercial entrepreneurs who have created disco formula recording principles, disco wardrobes, ad nauseam.

"Basically, disco is just a word," Sylvester lays it on the line. "The word 'disco' means 'record' in Spanish. That's all."

Sylvester has been a part of the West Coast music scene for quite some time, at first developing a cult following in the small nightclubs of San Francisco as a member of the singing group "The Cockettes"—an outrageous gay-oriented act that could only find full appreciation in such liberal-minded urban centers as San Francisco, Los Angeles and New York City.

But it wasn't until the disco era rolled around that many people were introduced to the man and his music. Sylvester was propelled to disco stardom in 1978, when the album "Step II" was certified gold and discos around the country bombasted patrons with You Make Me Feel (Mighty Real) and (Dance) Disco Heat. Sylvester mania didn't subside as the follow-up effort "Stars," with the hit single I(Who Have Nothing) continued the pace.

This new-found Sylvester television prestigious bookings both here and abroad. But the culmination of his success was probably his SRO performance at the San Francisco Opera House on March 11, 1979. The city's Supervisor Harvey Britt, successor to the murdered Harvey Milk, read the proclamation naming the date "Sylvester Day," while the disco star pulled up a stool and extravagantly cooled himself off with a giant pink fan.

Sylvester remembers that night as if it were only yesterday. "I remember exactly what was going on and how I was feeling at the time. It's very special to me."

The invitation said coyly, "black tie optional" and Sylvester recalls, "There was everything there from evening gowns to heavy black leather. Straight, gay, black, white—everything." The picture on the cover of "Living Proof" which shows patrons on an entrance plank attests to the diversity of the audience and also symbolizes the artist's everbroadening appeal.

Three of the four sides of "Living Proof," the live album recorded that night, feature the highlights of an evening that rocked the opera house to its core. The performance included his trademark tunes, as well as interpretations of the work of other musicians, including Allen Toussaint's Happiness, a laid-back dance number that fills you with tension, while urging you to get up and slip into a mellow rock or Patty Duke.

"I liked that song the first time I heard it, when the Pointer Sisters did it, so we put it in our show." Sylvester is always sure to say "our" show because the "Two Tons O' Fun" (Martha Wash and Izora Rhodes), with their swinging gospel backups, are an integral part of the Sylvester stage experience. He also uses their talents to pay tribute to gospel as the roots of much of contemporary music. At a concert at New York City's Roseland, he led Rhodes, Wash and his pianist Eric Robinson in an unaccompanied hymn. He introduced the song, saying, "If it wasn't for this kind of music, all the fabulous background singers you hear in disco would not have happened."

Sylvester should be heartened by the fact that he can do more than just croom disco and that he can find a job singing long after styles and trends have once again changed. For one thing, he has the heart and spirit to make ballads work. He sings, plays piano and writes and arranges much of his material, working closely with one of the most creative forces in contemporary popular music, Harvey Fuqua, the original Moonglow and co-father of the Motown Sound

Sylvester says that he isn't directly affected by any one musician "although there are certain musical styles that I lean toward, not because of anyone in particular, but because the style has been expressed through a particular performer, and I am able to hear it and to do it."

"I come out of gospel," he explains, "which is the basis of all black American music. My transition from blues to jazz to disco or whatever is easy because it all comes from the same foundation." He learned the rudiments of gospel at an



Sylvester and Bette Midler

early age, being raised in a large, churchgoing family that he now refers to as "upper-middle-class black bourgeois." He was considered a "child wonder" of the gospel by the time he was eight, touring the gospel circuit on the East Coast and in the South. Sylvester's active musical life also dates back to his high school days when he played the violin in his school orchestra.

"I love all kinds of music. The only kind that I'm not ready for at this point in my life—not saying that I won't ever be—is country and western." But he quickly qualifies the statement by interjecting, "Still, I have my favorite country and western artists, like Dolly Parton. I love her music."

I ask Sylvester if there are any musicians that he especially wants to work with. His answer is a bit surprising. "Donna Summer, Aretha Franklin, Benny Goodman, Sarah Vaughan, Carmen McRae, Esther Phillips; I'd like to work with a lot of people, but none of it has come to pass as of yet."

I am struck by the diversity of the list Sylvester presented. "I want to do things that are fun," he responds. "I said that I like all kinds of music. Constantly creating and having fun. That's important to me."

People respond to music and to entertainers differently, depending on which part of the globe the interaction occurs in. There are always comparisons made on how American artists are received here and abroad. Many recording artists from the United States, particularly black jazz musicians, report that they are received better in Europe than at home.

"We've performed in South America, Great Britain, France, Germany, Italy and Spain. Anywhere we have performed in Europe, there has been a better reception than in the United States," Sylvester asserts. "European audiences," he believes, "are a bit more sophisticated. They come to be entertained.

Once you are heard and loved there you can go on and on performing. I'm sure that long after my career is gone here in the United States, I could still go to Europe once a year and be successful."

Little does Sylvester know how true his statement and how far-reaching his popularity really is. I was in the Soviet Union this past summer, and among the disco jams heard in Moscow and its environs was his monster hit You Make Me Feel (Mighty Real). I heard the song again a few days later in Dushanbe, a small Muslim city in Soviet Central Asia, close to Afganistan and China. Although the guys and gals at the local record hop weren't doing the Patty Duke, they were enjoying Sylvester and this thing called "disco" in their own way.

This brings me back to the word "disco." Sylvester and I never really drew our discussion of its meaning to any substantive conclusion. But in the meantime, like the good people of Dushanbe, I'll listen and dance to his music just like everybody else.

-Ronald Tyson



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MUSIC



henever I hear Millie Jackson let loose her cutting monologues, I think of my cousin

Everybody has a Verne in the family-especially if you grew up in the traditions of a middle-American neighborhood like I did. Verne was the older of the kids. She would be the first to get married and move to another part of town.

Verne was earthy and seldomly hypocritical, quickly telling it like it is with a bitingly honest sense of humor that was as dry as the desert. Her home would hardly ever be on the list of Sunday afternoon family visits. Every now

and then, you would hear through the grapevine that her old man was giving her a hard time. We'd giggle at the stories that the two of them were seen running down a dirt road hurling obscenities at each other. A sigh of relief would overcome the kinfolk the day she got "that no good bum" out of her system.

But as we got older and entered budding adolescency, we found ourselves confronted with the true facts of life. All of a sudden, we discovered that Verne was a symbol of strength, wisdom and endurance-the kind of stuff that made her a Rock of Gibraltar, a heroine.

Millie Jackson, as an entertainer, has

MILLIE JACKSON: "X" RATED

created that kind of image for herself. Her sharp, street-wise stature is that of a woman from the school of hard knocks. Her wit and self-confidence (sometimes ill-defined as being "bitchy") has become a source of inspiration for young, troubled and lovesick females and a good number of males.

"I've heard all the stories," Millie quips, as she unwinds in a chair at her midtown Manhattan office for an inter-

view with Routes.

'In Detroit, a man hollered from the audience, 'She's not taking care of her homework!' So I asked, 'Are you taking care of yours?' His lady responded with an emphatic 'no!' And they started arguing back and forth until finally I said, 'Come up here,' and they came on stage to air out their problems. She was a young girl, and he was an older guy. So I said, 'Well, you've got an older fellow here. Does he partee'?" I said. 'Well, you've got a kind of older guy here, and those floors are kinda hard on his knees. Why don't you just sit her on a dresser? They agreed and then left the concert arm in arm. They didn't even go back to their seats."

Every once in a rare while, a member of the audience, caught up in the Millie Jackson spirit, may even get the best of her. She shared one such incident with me: "We were finishing up a tour, and I told the audience that my horn players were on their last night. I told the crowd they had to leave because after two years with me you gotta be parteeing, otherwise it's bad for my reputation. A guy from the audience shouted out to me, 'Do you need a horn player?' And I said, 'Yes, but you must come to the stage so that I can check your lips out first.'

"He got up out of his seat, came to the stage, pulled out his teeth and said, 'And I don't bite!" I swear, he was standing right in front of me with his lowers in one hand and his uppers in the other. That one got me. Everybody fell out in disbelief. But I guess that's the kind of reaction I have with people."

Millie's directness and sound logic have also created scary moments for her. "This one girl came to our show in Chicago and wandered backstage to tell me she had spent her last money getting to the concert. She threatened to commit suicide if I didn't help her. She insisted that I was her last resort." The woman, Millie explains, clung to a man who really didn't want her and treated her accordingly. "I just told her point blank that the man wasn't worth it-no man is worth it. He sure isn't worth killing vourself over. You'll find another man."

Whether it helped, Millie doesn't know and never found out. But she concedes that the incident had her terrified. "Man, that scared the living daylights out of me. I even took her phone number and later tried to call her."

Many men have accused Millie of breaking up their "happy" relationships. More than once, she has had a stranger walk up to her and charge, "If it wasn't for you and those records of yours, me and my old lady would still be together. But no. She was always sittin' around playing that junk."

Then there is the man in Brooklyn who keeps sending her letters."He thinks I'm spying on him." It appears as though the stories in her albums, "Caught Up," "Still Caught Up," "Feeling Bitchy" and "Get It Out 'Cha System," are tracing chapters of his

A small scar on her forehead has also led to repeated rumors concerning Millie's reputation. Often it is immediately associated with some bizarre incident that in all likelihood was provoked by her "get tough" image from stage and record.

"Actually, I got that scar in a car accident," she explains with a boisterous and gleeful laugh which contains that tell-tale drawl of her native rural Georgia.

Millie laughs a lot when talking about the contradictions between her onstage and offstage personalities. That laugh could easily be taken to reflect a I-don't-give-a-damn attitude, but if you observe her closely, you find it is more likely to serve as a security blanket for a singer seeking to maintain a sense of sanity.

Millie says that most of her audience are "lower income people and about 90-100 percent black. I guess that's because they understand me and I talk their language."

She finds it amusing that white patrons who wander into her shows enjoy her performances almost equally. "They like me when they see me, but most of them just didn't know that I exist-except maybe for a few used-to-behippies and the underground music people. But I'm getting quite a few gays now, too. They've got men problems also, you know."

"But I would say that basically the philosophy of my performance comes from my environment and not necessarily from personal experience. Having grown up in a black neighborhood, I can relate to the problems and I speak in a black language," she explains.

She assures me that in reality she just enjoys being herself. "I don't want to be a superstar; otherwise, I may just become the kind of Millie Jackson that everybody thinks I am."

I spoke with Millie again shortly after her duet album with Isaac Hayes hit the stores. This time, she reclined in her chair and announced, "I am mellowing in my older age. I am being nicer these days. Only when I am really provoked do I go off."

models and singers. Well, I listened to that b.s. for a while, and when I had enough, I said to her, 'Come with me, I got something fascinating to show you.' I took her to the ladies' room and whipped her ass-just to show her that I was not one of those little ladies she thought was such a 'star' that I had forgotten how to knock her out."

Somewhat perplexed by her candor, I seek to cover up my puzzled look by quickly asking, now will the real Millie Jackson please stand up!

"My grandfather once told me that you have to have at least two faces to survive," she explained."I have since



Betty Wright, Bobbi Humphrey, Anna Horsford & Millie Jackson

Then the lady threw me for another ringer. As I was waiting for her in the lounge, I overheard her tell some friends about how she got thrown out of the Wienerwald restaurant around the corner because she had asserted herself to a manager who had been disrespectful. She recounts the incident as we relax and then giggles, "I guess now you are going to think that the two Millie Jacksons are going to merge."

Millie assures me, "No, I haven't been in a gang fight, but if you push me, I will defend myself. I am not that much of a lady that I won't know how to knock the stuff out of you if you mess with me."

It seems that not too long ago a young lady, seeking to put Millie down in front of the singer's male companion, came face to face with the "other" Miss "We were sitting in this Jackson. restaurant, and the girl kept trying to put me down, saying to the man that he[her companion] had never had a real woman and that he only hung around

discovered that in the record industry you need at least four-because you need that many cheeks to turn.'

Whatever mood Millie Jackson may be in temporarily, you've got to hand it to her: she's got her head on straight and can call most of her own punches (pardon the pun, Millie). She heads up her own production company, Keishval Enterprises, Inc., the driving force behind the Millie Jackson/Isaac Hayes duet album, "Royal Rappin's."

That album introduced us to a mellower Millie, but she feels, "I wasn't all that nice, but I also didn't want to destroy Isaac's image either. So we met halfway. He got a little bit dirty and I got a little bit clean."

Millie was happy with many of the album's cuts, simply because they were a result of the duo's down-to-earth spontaneity. The tune Do You Want To Make Love, an old country standard, which the two of them turned into a lover's tour de force, was a case in point.

"We really didn't know what to do

with it. I had done the song on an album, and Isaac had known it as a country tune. It was only supposed to be the b-side of a record. So, we figured, 'Who gives a hell what we do with it?' We didn't even know the mikes were on when we went into the studio and started to sing and rap. We were just jiving around. When we got serious with the recording, it didn't work right. So we printed the one where we were playing around."

I suggest to Millie that the tune worked better for the two than the previous cut, Feels Like The First Time. "That's simple," Millie shoots back. "It's hard to say it feels like the first time when you haven't really had any!"

Millie Jackson products can rely on instant recognition and guaranteed minimum sales because of the following she has created through her string of successful albums and her fiery stage performances. But she is quick to tell you that her recording career didn't just happen overnight. She started singing in small nightclubs in 1964, and it wasn't until 1971 that she signed her first recording contract. In fact, one might say that fifteen years of stage experience are the key to her longevity.

After so many years on the road and almost ten in the studios, Millie Jackson speaks of the music industry with great authority and conviction. Of course, I couldn't resist the temptation of sounding out her feelings about disco.

"I hate disco because it is monotonous. It is boring," she announces. "And today all the record companies are crying because disco isn't selling. You hear it 24 hours a day, and its blocking the space on the airwaves."

"You have FM radio stations that have gone totally disco with uninterrupted shows. People can tape the top ten off the radio. So why go out and buy an album that might only have one song on it that you like it anyway?," she surmises. Millie speculates that the recent wave of record company layoffs ("and not just the errand boys" she underscores) are proof of disco's floundering. "They bought up all this junk that they can't get rid of."

Millie, however, doesn't take a merely one-dimensional view of disco. There is disco-muzak and then there are the message songs. "I think I Will Survive has survived," Millie notes. "It has lyrics and as long as you do songs with lyrics and people can dance to them, you're still safe."

What she doesn't appreciate is what she calls computerized disco music. "You know the strings are going to come now and play for eight bars and then fall out; then the horns will come in and play and then she [the singer] will sing again about an hour from now." Millie has one word for it: boring. "After an hour of this music you can go crazy from all that boom-boom. Ever since 'Ring My Bell,' everything is now going 'beeoom...beeoom.' It only has one beat on it. At least before you would get some syncopation. Now it's just beeoom!"

There have been some positive developments as a result of disco, Millie notes. "It got a lot of black artists play on pop stations they normally don't get." But she is very quick to add that "It has also gotten a lot of people with no talent a hit record."

In fact, Millie has come to the conclusion that disco has hurt the balladeers in the industry. "Nobody wants to go see a disco singer. They do nothing. You say to yourself, 'Oh well, I bought this record, but this is very boring to look at.' They realize, 'I'm not dancing now. I have to actually sit here and look at this boring song."

On the other hand, the actual singers in the industry, who used to work small clubs five or six nights a week, can't find gigs because their clubs have been turned into discos.

"I said to her, 'Come with me, I got something fascinating to show you.' I took her to the ladies' room and whipped her ass—just to show her that I was not one of those little ladies she thought was such a 'star' that I had forgotten how to knock her out."

Millie blames the public for part of the problem. "They accepted it, because they were willing to pay the same money to go in and dance to the same records all night that they could have danced to at home."

If there is such a thing as "live" entertainment in a disco, chances are the act will lip-synch their way through the show, unless, as Millie notes with a smirkish grin, "you want to go through the expense of hiring a light company, a choreographer and some dancers who will throw you around in the air while the music is doing all that other stuff. But who can afford it? In many instances, this is your first record and you won't get more than maybe \$2500 a night—and you're going to hire a light company for \$3000?"

Another reason for disco's phenomenal salcover could be found in its acceptance by the white record buying public, Millie speculates. "White people can dance to it. If you are going

four beats to a measure, they've got to hit one of them. What we were doing before was off time to them. This is the first thing they have been able to do since the Twist."

Millie also recalls that there was a time "when the little rich white kid, if he came home with a black record," would be scolded for "hanging out with those heathens—unless it was Nat King Cole or Sammy Davis Jr., and later it was hip to have Stevie.

But now since disco, you can come in with these same artists' records, and parents won't consider it a black' record, but a 'disco' record.'''

Looking ahead. Millie feels that music will change rapidly. "Within the next year, I would say, music will go back to being very radical, like the radical songs of the Vietnam War where everybody was preaching about unfairness." She feels the handwriting for such a change is on the wall. "Disco is a happy music. We all dance and we sing. But now that we are feeling the economic crunch, all the hatred will come back out. How long has it been since you heard of the last cross burning?" she asks. "The economy is getting bad and somebody's got to be blamed. Nobody will say, 'Yes, I'm the reason.""

Exhibiting some dark humor, Millie interjects, "Even if it ever came to where the whites and the blacks and the Puerto Ricans all got along, they'd all pick on the Eskimos."

After sitting across from Millie for several hours listening to her philosophies, I return home to examine the tracks of her new double album. recorded live at the Roxy Theatre in Los Angeles. The lady breathes fire and brimstone with every note. I try desperately to sort out the real Millie Jackson from the stage character. I finally give up, realizing that Millie Jackson is a synthesis of everything she stands for, on stage and off. Of course, her stage character is embellished with lines and jokes aimed at the funny bone. But like Richard Pryor, there is a message in whatever she does, no matter how ridiculous. Maybe she's a genius who has stripped away the walls of insecurity that each of us build around ourselves and has hung our wash out to dry without us even knowing it.

Anyway, it's nice to know that my cousin Verne, with all her ups and downs, has been immortalized on vinyl. And maybe Millie Jackson has brought home the realization that there is a little bit of Verne in all of us.

-Amadeo Richardson

Music Review

ON STAGE

Cissy Houston can best be appreciated either in church or in the sedate surroundings of an intimate nightblub. That may sound contradictory or even sacrilegious to some, but Cissy has a way with lyrics and melodies in both genres that is uniquely captivating.

Her gospel style is impeccable and as fiery as a Pentecostal ceremony. At the same time, she can sink her teeth into a secular ballad with no less fervor.

Cissy's ability to float between these two mediums is truly uncanny, as she proved during a recent engagement at Les Mouches's restaurant/nightclub. Belting out songs of love, disappointment, joy and frustration, she virtually turned the evening into a rousing prayer meeting. Her diction is clear and her message direct. She needs no choreography and gets her point across standing solemnly at the microphone. This she proved with her renditions of such standard tearjerkers as Tomorrow from the Broadway musical "Annie," Dan Hill's Sometimes When We Touch and He Ain't Heavy, He's My Brother.

Wisely, Cissy stayed away from disco, ignored the formula material from her last CBS-released album and chose instead to rock the audience with some "old time" religion when the occasion called for heavy action. She shook the West Side eatery, packed with fans and admirers, right down to its foundation.

Jerry Butler made the second annual benefit concert for the United Negro College Fund worth every penny of the ticket price. The "Ice Man" came on stage, following a rather lackluster performance by the otherwise titillating Marlena Shaw, and with a flick of the wrist, his voice held at times in suspended animation, Butler brought down the house.

Butler, dressed in a bright but simple suit, hit it off doing what he does best; stand ing there tall as a mountain, he sang with such personal depth and feeling that each tune became a dialogue between you, the listener, and Butler, the singer.

He shocked us all during his incredibly sensuous rendition of For Your Precious Love, which took on an unusually lusty yet eerie feeling. Butler stepped to the foot of the stage and, unaided by any electronic gadgetry, proceeded to warm the hall with his soulful timbre. The house rose to the occasion. Then, in an almost teasing fashion,

Butler moved around to the left and then to the right of the mike, always keeping at a safe distance. Despite his playful manner, he delivered some of the purest vocal interpretations of love and caring that I've heard in quite some time.

Two of Butler's former singing partners from The Impressions, Fred Cash and Sam Gooden, didn't fare quite as well when they brought a revamped version of the legendary group into Leviticus the week before.

The vocal blend of former Impressions's lineups, where sweet melodies flowed from their lips as smoothly as expensive amaretto, was markedly absent from this performance, which featured relative newcomer Reginald E. Torian. But it would be rather difficult anyway for three guys to produce the kind of sound and excitement that the ten-man strong Impressions captured in their

heyday. Perhaps some of the blame should be placed on the inadequate sound system the men had to contend with. But the group also looked bad. They need a choreographer, a light man, a costume designer and a musical director who will tell them to drop those overdone, trite dialogues about what they are going to do with their women when they get home.

The Impressions, whose act never really got off the ground, remained steadfastedly behind their mikes even though a barely half-filled house was emptying out little by little. If nothing else, their performance for this hard-to-please New York audience was a tribute to the group's perseverance to keep the dream alive and prevent it from turning into a nightmare. For this, they deserve credit and respect.

Amadeo Richardson

RECORDS



Two of the most tantalizing singers in the business have come together to serve you up one big dose of vocal intimacy. Millie Jackson, the blues-gospel dynamo, united with Isaac Hayes, "The Black Moses," for a special album, "Royal Rappin's."

Considering the individual styles of these two artists, this album could have been a monumental flop. Millie can be rough—very rough— when she breaks into a rap. And Isaac can be devastating in his own subtle way. So, the two could easily have each gone off on separate tangents, never to find a meeting of the minds, not to mention the hearts. Nothing doing. They prove to be a natural combination—at least from the sounds of this Jackson-produced outing.

Both sides of the album are basically soft and gentle, carefully avoiding any reference to disco. Their relationship grows quickly, and on the album's second side, they pop the inevitable question, Do You Want To Make Love. Then, with preliminaries out of the way. they embark on a personal, 10-minute lover's journey on intricately linked songs penned by Jackson, If I Had My Way and If You Had Your Way, which convincingly symbolize the give-andtake of human relationships.

The rappin's are quite humorous and sensitive and, most importantly, are delivered in a sophisticated style that makes the whole encounter believable, or better yet, delectable.

Millie Jackson and Isaac Hayes: Royal Rappin's-Spring/Polydor PD-1-6229



Melba Moore loves doing things in a grand fashion. So, when the pressures to put out a disco album became irresistible, she hired none other than Pete Bellotte to do the production honors. Bellotte, of course, is one of the creative powers behind the recording success of disco-queen Donna Summer.

However, despite Bellotte's efforts and Melba's thoughtful, self-penned tunes (neatly arranged by another Summer stalwart, Thor Baldursson), "Burn" misses the mark. Or to be more blunt, it is outright boring.

Melba's vocal range is hardly applied here to give this one-dimensional venture credibility. Even though Melba tries to disguise her voice on a couple of tunes, somebody left their creative juices at home.

The album's pick single, Miss Thing, (an over-used gay cliche) has Melba sounding like Mick Jagger. This song might become popular, but I doubt if many people will appreciate its strictly commercial motive.

Melba Moore: Burn-Epic JE36128

Scherrie Payne and Susaye Greene. formerly of The Supremes, also have a solo album out. Finally they have been allowed to write and produce their own material.

"Partners" is one of the most innovative works to have been released by Motown this year. Susaye, who is extraordinary, possesses five full octaves that are hanningly evocative of the late Minnie Riperton. She writes her material

to suit her voice and knows how to arrange the keys to tease the most gutteral sounds or highest operatic phrasing from her pipes.

Scherrie Payne is also a very talented lady, with a strong, earthy voice, richly textured and more commercial than her partner's.

The single Leaving Me Was The Best Thing You've Ever Done has a lot of spunk, but the absolute clincher here is Susaye's Luvbug, an outrageous takeoff on the Ray Charles style. Ray, in fact, chimes in as the mean little "luvbug" himself.

I first previewed this album over a midnight snack, and when Susaye soared all over the musical ladder on the ballad When The Day Comes Every Night, I nearly choked on my ham sandwich. Take the song, Susaye. Take everything I've got. Wow.

Scherrie Payne and Susaye Greene: Partners-Motown M7-920R1

Listening to Barry White's latest venture "I Love To Sing The Songs I Sing," one honestly can't help but wonder if the Maestro hasn't written himself into a rut.

The cuts on this album are indistinguishable from previously released material. Barry White's lush production ingredients are all there, but the feeling of deja vu has now become rather nauseating.

The album's strongest cut is, oddly enough, of a stripe least associated with the singer, I Love To Sing The Songs I Sing is a jumping little burner which sounds as though it came straight from the Smokey Robinson School of Music, Detroit, Michigan, 1963.

I would hate to predict that Barry is past his creative prime, but this album fails dismally to give even a shimmer of hope that he is on the brink of latching on to something new.

Barry White: I Love To Sing The Songs I Sing-20th Century Fox T-590

The O'Jays are one of those groups who have refused to lie down and play dead. They created a theme song for peace in 1972 with their classic Love Train. But not too long after, somewhere along the musical rails, their train, like the Silver Streak, hit a buffer at the depot.

Now they seem to be back on the right track with "Identify Yourself," a longoverdue effort. And again, they are hitting us with a message. And it's strong, Identify Yourself, the title cut, asks very straightforwardly: "Will you destroy or will you help?...Do you bring peace, do you bring war?" and draws the only logical conclusion: "There ain't no inbetweens." Heavy stuff.



Kenneth Gamble and Leon Huff (who else) wrote this telling opus, and the O'Jays sing it challengingly, conveying a deep sense of urgency that rips right through a solid, thumping and provocatively heavy rhythm arrangement.

However, much of the album's other material consists of cute little love tunes and standard disco-schlock. These songs are not particularly demanding but work well thanks to the O'Jays's strong command of vocal harmony and color. Among the ballads, Hurry Up And Come Back recaptures for me the kind of sensitivity associated with one of my favorite O'Jays ballads from 1972 -Who Am I.

The O'Jays: Identify Yourself-Philadelphia International FZ36027

While much is being said about the future of disco, one thing seems to be clear: disco will have to make some creative changes or it will be doomed. The enormous stockpiles of impersonal disco material attest to this fact.

Who then decided to rape the all-time classics of Sly and the Family Stone and rework them into the most mediocre of disco arrangements on "Ten Years Too Soon''?

The album's producer, John Luongo, could have come up with quite an interesting concept of a "disco-ized" Siy, but what we have here is devastating.

In an effort to petain some measure of archenticity, the original Sty vocals have been preserved, as have some of the horns. But the sound, Sly's landmark fusion of rhythm and blues and rock that first jelled on Dance To The Music, has been flattened and literally driven into the ground with a pounding boomboom, save for a few hand claps and timbales. Instead of resurrecting Sly,

this album has buried the man's music six feet under. Sly classics like Sing A Simple Song, Everyday People and Stand never sounded so monotonous.

I bettcha more albums could have been sold by simply re-releasing the original material, perhaps using the latest studio gadgetry to enhance the sound rather than to smother it. Did anyone bother to consult Sly or his Family Stone on this?

Sly Stone: Ten Years Too Soon-Epic JE35974

Amadeo Richardson

Hank Jones has a reputation for being the most self-effacing member of the musical Jones family, which includes famous siblings Thad and Elvin, Nevertheless, he is a consummate pianist. I had the opportunity to fully appreciate the range of his skills during his tenure at the Sherry Netherland's bar a few years ago. Hank handled requests for Debussy, Ellington and the latest pop tune with equal grace and sophistica-

"Love For Sale-The Great Jazz Trio," Hank Jones's latest outing, offers such standards as Love For Sale, Secret Love, Glad To Be Unhappy, Someone To Watch Over Me, Autumn Leaves and Gee Baby Ain't I Good To You, all no-nonsense selections. Love For Sale starts with an energetic vamp that is taken over by the left hand and leads into an arrangement with manly appeal. Someone To Watch Over Me with its lush harmonies and Glad To Be Unhappy with Buster Williams's tasty bowed counterpoint are also worthy of praise. Both Buster and Tony Williams give wonderful support, and the mixing is good. The result is flexible and refined music of the highest order.

Hank Jones, Buster Williams, Tony Williams: Love For Sale-The Great Jazz Trio-Inner City IC 6003.

Toshiko Akiyoshi is known these days primarily as a first-rate bandleader, composer and arranger. One rarely gets a chance to hear her keyboard technique anymore. So I imagine "Dedications," Toshiko's new album, will be welcomed by her legion of long-time fans. (Two of her most earnest admirers included Bud Powell and Hampton Hawes.)

Toshiko is the direct heiress of Bud Powell. Her playing is unadulterated bebop. Lightning runs highlight Solar and Tempus Fugit. She serves up fantastic triplets and grace notes reminiscent of Bud and Richard Davis, Jr., as

well as block chords a la Red Garland, on Oscar Pettiford's Swinging Till The Girls Come Home. Toshiko excels on fast tempi, and you'll appreciate her treatment of Israel and Two Bass Hits, compositions rarely performed in the 1970s. I must confess, however, that after listening to Hank Jones, I find Toshiko a little dry. While Hank Jones opts for mellowness, Toshiko Akiyoshi chooses flash. In the long run, Jones's economy of means achieves more of an emotional impact.

Toshiko Akiyoshi Trio: Dedications-Inner City IC 6046.

Gospel tunes rarely become national hits, even though an overwhelming number of black singers have their roots in the church. Tomato, that eclectic record label, which releases everything from rock to avant-garde jazz and contemporary music, must be commended for supplying us with a whole series of gospel tunes in "A Way Out Of No Way." Not too many companies would take that chance. Frances Moore wrote all but one of the selections and is the young lady whose photograph graces the back cover. Much of the album has power and drive, especially on The Blood and I Can't Let You Down. Stevie Wonder's I Wish A Way Out Of No Way is done with funky bass and organ.

Jesus Is cannot help but evoke images of Aretha Franklin, although I find Aretha's way with lyrics more exciting than what is offered here. On the whole, the album is pleasing but perhaps a trifle too commercial for gospel purists.

Frances Moore and the East St. Louis Gospelettes: A Way Out of No Way-Tomato, The John Daniels Gospel Series TOM -7026G.

motivations behind The "Individuals" are unabashedly commercial. I imagine someone's out to peddle "straight" jazz artists (Woody Shaw, Dexter Gordon, Bobby Hutcherson and The Heath Brothers), whose selling potential is nothing for tycoons to gloat over, by sluicing them down in an outpouring of fusion material (Ramsey Lewis, Jaroslav, Tom Scott and the like). The approximate ratio on this twofer: three funk for one jazz selection. As in any grab bag, some is good and some is bad. Funk lovers may find redeeming values. My guess, however, is that these CBS artists are too mismatched to truly satisfy anyone. As for the dull comments between each tune, I find them a real turn off.

Jazz Greats From CBS Records: Individuals-Columbia A25512. R

-Isabelle Ortiz

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MEDIA



he Starship Enterprise is on yet another leg of its five-year mission to "boldly go where no man has gone before." The regular crew is on the bridge. In the middle sits Captain Kirk, the Anglo-Saxon hero. At his side are the faithful Dr. Spock, the pointy-eared Vulcan and the irritable Dr. McCov. Looking like a pair of bookends, a Russian and an Oriental technician stand by the forward controls.

Over on the upper left-hand corner of the television screen, however, appears a statuesque figure that was the real reason my friends and I dutifully spent our adolescent Friday nights glued to the tube-Supercompetent Lieutenant Uhura. In a TV landscape barren of

black sensuality, Uhura was a cool, efficient turn-on.

Her sex appeal was never overt. She was a model woman: career-oriented, professional and maturely attractive. To me, Uhura was the stuff teenage dreams are made of.

Nichelle Nichols, the actress who embodied this strong vision of womanhood, was born in Robbins, Illinois, where she developed an early love of the theatrical world. "As a child, I was always writing plays and getting the neighborhood children to perform them in the street," she reminisced in an interview with Routes.

Her first break came at the age of 16, when the legendary Duke Ellington

NICHELLE NICHOLS "STAR TREKING"

arrived in Chicago for a series of nightclub dates. Nichelle had choreographed a ballet to one of his musical suites and was able to present it to him. Ellington was so impressed that he incorporated the number in his stage show and subsequently hired her as a dancer/singer.Suddenly she found herself singing with Billy Strayhorn and the other great musicians that were always gathered around Ellington.

Her next step up the ladder was a featured spot in the New York production of Oscar Brown Jr.'s "Kicks and Company," in which she had to sing, dance and act. Nichelle feels that the versatility she acquired from her stage and nightclub experience has been her greatest asset. "The problem of 'What will I do if there are no black parts?' has never bothered me," a confident Ms. Nichols declared. "If there were no parts. I'd just take to the nightclub circuit and sing or dance."

The next major breakthrough for Nichelle came when she was cast in Otto Preminger's "Porgy and Bess" (1959). "I had been signed on as a singer, but the set broke down. So I went to Canada for some nightclub engagements, and when I got back to Los Angeles, the parts had been recast." The casting department, however, auditioned her as a dancer and she was back in the film, in which she shared a graceful dancing sequence with Sammy Davis, Jr., who

portrayed Sportin' Life. During the filming, Nichelle developed an amusing and understanding relationship with producer Preminger, who is notoriously known for his manner of intimidating actors, "I saw through his manner and knew that it was just an act of his own. 'At heart,' I told him, 'you're really a very nice man.' He wagged his finger at me and demanded that I not go spreading such rumors around the set...Later it became a running joke between us that he would try to catch me not smiling. But he never did."

Other film roles followed, but nothing significant presented itself until Nichelle landed a supporting role in the television action series "The Lieutenant." The series was produced and written by Gene Roddenberry, who later created "Star Trek." "The Lieutenant" contained the kind of message script that helped spark the "Star Trek" cult. Rod-



Cast of "Star Trek-The Motion Picture"

denberry always stayed with the idea of having a message in the story. "I think that is how it should be," Nichelle concurred. "However, the message shouldn't overpower the story but complement it."

In 1966, Nichols was cast to play Lieutenant Uhura in "Star Trek." The series' inception was a rocky one, especially when the network announced its early demise. Petitions and write-in campaigns immediately got under way. Students from the University of California in Los Angeles went so far as to go on a midnight march to Paramount's studios to protest the cancellation.

For Nichelle too the series was something special. "The fans believed and still believe in those characters. The fan mail was incredible," she said, looking back. "We were affecting people's lives positively. This seemed especially true among young college-aged viewers. For most of the actors in the series, those roles were the highpoint of their careers. The series had sort of locked many of us into parts forever, even if we went on to do other things."

Her "Stav Trek" experience spurred Nichelle's interest in the nation's space program. During our interview, she recalled that NASA made a presentation at a 1975 "Star Trek" convention in Chicago. "It was then that I began to educate myself. I met some people at NASA headquarters and asked if I could get a guided tour of a NASA operation.... I saw that the space pro-

gram affected all our lives very positively.

If the public knew more about the space program," a reflective Nichelle continued, "they would understand that monies given to it serve all the people." Because of her keen interest, she is now a member of the Board of Directors of the National Space Institute and has become part of NASA's recruitment campaign to attract more women and minority members into its astronaut training program. She also heads her own production company, "Women in Motion," and has made a film for the Smithsonian Institute's National Air and Space Museum entitled "What's In It For Me?" Nichelle has even been an observer aboard a Kuiper C-141 (a modified airplane that serves as an airborne lab) on a mission designed to monitor the atmosphere of Saturn and Mars.

Nichelle is convinced that her acquired knowledge of outer space will add new dimensions to her performance in the just-released movie version of "Star Trek," directed by Robert Wise. According to Nichelle, the movie, which depicts the Enterprise crew ten years later en route to a special mission, will present many new dimensions to the Star Trek saga.

Nichelle Nichols may not be my idol Lieutenant Uhura in real life, but I did find her to be a very articulate, talented and accomplished lady.

-Nelson George

Media Review

Just Above My Head. By James Baldwin. 597 pages. Random House, \$12.95.

At the ripe young age of fifty-five, author James Baldwin has produced a mammoth testimonial to the many segments of his life, the life of America and the lives of black people.

In "Just Above My Head," the author's latest novel, Baldwin has returned to the subjects he knows best—black life in Harlem, the Church and how it affects its members. But the book does not confine itself to Harlem alone—it wanders to Atlanta, Washington, Birmingham, Africa, Korea and France.

Throughout this expansive (597 pages) work, Baldwin's familiar theme of love-its absence and its misuse-surfaces again and again. Love enters and disrupts the lives of all the book's central characters. These include Hall Montana, the chief narrative voice, and Hall's brother Arthur, an acclaimed singer, more popularly known as "The Soul Emperor." Arthur, along with Red, Peanut and Crunch, is a member of the youthful Trumpets of Zion gospel quartet. Narration is also provided by Sister Julia, the child preacher, who, after being raped by her father, leaves the pulpit to try her hand at modeling and prostitution. She journeys to Africa, like a pilgrim in search of a home, only to return disillusioned to the States to begin a new life as a Yonkers

By involving us in the heartaches, trials and triumphs of these characters, Baldwin sends the reader on an emotional roller coaster that never seems to come to a halt. Baldwin's writing attains dizzying heights when he describes the love scenes between Arthur and Crunch and plunges to the depths of raw bestiality when he depicts the violation of Sister Julia. At times, the language in the novel seems to flow on and on like the River Jordan. But just as the reader begins to be lulled by the fluidity of the prose, the sordid reality of life rears its head, warning us that we are about to drown.

In all of his previous books, Baldwin has relied heavily on black religion as one of his central themes. And "Just Above My Head" is no exception. Here, the author cleverly undermines the myth that God is some blue-eyed, white-haired being who sits in heaven waiting for his children to come home. To use a familiar biblical expression, Baldwin has



once again and bravely so "put his bread on the water." He recounts in his writing the intimate details of his life with tenderness and eloquence. Sister Julia's experience is akin to Baldwin's own childhood as a "pulpit sensation." Moreover, the localities of the noveltrace Baldwin's stomping grounds as an expatriate and political activist.

In a political and social sense, Baldwin's readers will not find much of the vehemence that characterized such earlier works as "The Fire Next Time" and "No Name in the Street." Instead, they may detect him working with a new form that perhaps only he can define. Although Baldwin's hostility and rage towards white America are still in evidence, there emerges from this man who has been in the forefront of much of this century's change-a cry for love, a cry for people, both black and white, to try to communicate with each other. Only then, Baldwin believes, will America have a chance to survive.

However, "Just Above My Head," more than any other Baldwin work, exists on a personal rather than a political level. Baldwin bestows upon all the characters in the book a protective, fatherly concern rooted in compassion and understanding. But he recognizes too that parents cannot protect their children forever; children must, at some point in their lives, go out and face the world. Thus, the author aptly moves his various child characters—Arthur, Crunch, Peanut, Sister Julia and Red—from the dawn of childhood to the eve of adulthood.

What Baldwin does with these characters, how he makes them act and react, evokes a nervous kind of pain and anguish. He portrays his older characters as visionaries who tell their children what their eyes have seen. The pain that comes through their voices is the same pain that Baldwin's sensitive eyes have seen and a pain that he is still reckoning with.

"Just Above My Head" abounds with the plaintive cries of black despair. While the book may not be considered Baldwin's masterpiece, it certainly testifies to the author's poetic eloquence and his consummate ability to make the reader feel.

"Just Above My Head" signals both an end and a beginning for James Baldwin. The book is the work of a teacher who has spent the last 30 years observing and living the black experience. In "Just Above My Head," James Baldwin is repeating cries that have gone out for many years—cries for love and salvation—cries that still, even today, hover just above our heads.

Kip Branch

Since the publication of Alex Haley's "Roots," there appears to be an increase in the number of books published by black authors. This is definitely an affirmative step toward tapping the growing readership market among blacks. In addition, the reading material that has become more readily available is informative and interesting for readers of all colors.

Haley's literary success enriched our lives with information about our past struggles and victories. From this milestone now blossoms another revealing glimpse of black heritage. Watch for the upcoming publication of "Some Time Ago" by photographer Chester Higgins, Jr., and writer Orde Coombs. It is an historical portrait in black, white and sepia tones of black Americans from 1850-1950. This one is destined to become a collector's item. (Doubleday, \$20, June, 1980 publication date).

Despite some recent progress, there sometimes are those unforeseen setbacks that occur, especially to new authors. The fate of "Spoonbread and Strawberry Wine," an Anchor Press/Doubleday publication, is a case in point.

I had a chance recently to chat with co-author Norma Jean, who was taking a short breather from the promotion of the book, which is the result of seven years of research that included traveling hundreds of miles to visit with relatives in Alabama, North Carolina, Ohio and Virginia. Norma Jean and her sister Carole have put together a collection of recipes, rare photographs, health and beauty secrets, as well as a recollection of special family celebrations and rituals.

The book was released in mid-

November, 1978. Because of the huge response, it was sold out before Christmas of that year. Perhaps the book's sudden unavailability in retail outlets was due to Doubleday's limited printing of it, having made a faulty prediction of the book's sale potential. In any event, the apparent marketing blunder forced Norma and Carole to postpone all scheduled promotion of the book, which meant cancelling television and radio talk shows, lectures and speaking engagements.

Finally, by the end of February 1979, a new shipment was available. But because of a time lapse of approximately two and a half months, sales and interest had dropped off. At that point, the women foresaw the book dying a "premature death" and decided to take to the roads to revive and re-promote it themselves.

Norma pointed out that most large publishing houses usually allot six weeks of promotion for any new book, especially when the authors are new to the market. She feels that these companies do not wage an aggressive enough promotional campaign for most books by black authors. The large publishing houses, she asserted, view the black market as representing a very small percentage of their overall sales.

Thanks to the authors' determination, the future of the book now looks much better. A paperback edition will be released by Fawcett in February, 1980. Fawcett will also oversee its promotion and hopefully avoid previous mistakes.

Keeping with the flow, I am happy to say that in November, 1979, Naomi Sims put another book on the market, entitled "How to be a Top Model" (Doubleday, \$12.95). Ms. Sims wrote the book in a question and answer format in which she talks about such topics as the history of modeling and TV game show modeling. There's also a section that provides health, beauty and excercise tips. Moreover, Ms. Sims offers advice on the nitty-gritty of how to find a job, put together a portfolio and spot a good agency.

Ms. Sims's previous best-selling book, "All About Health and Beauty for the Black Woman," was published in January, 1976. It's a fully-illustrated encyclopedia-type home reference book.

While on the subject of beauty, LaVerne Powlis, the beauty and health editor for Brides magazine, has a first published work on the market, entitled "The Black Woman's Beauty Book: A Complete Guide to Great Looks" (Doubleday, \$12.95).

Amanda Anderson

MEDIA

TELEVISION

Specials:

*Channel 2
Jan 2, 9 pm: Ohms
Jan 5, 8 pm: CBS News Hour on the Middle East
Jan 9, 9 pm: Seizure
Jan 14, 8 pm: Your First Kiss Charlle
Brown
Jan 20, 6 pm: Super Bowl Game 14
Jan 24, 9 pm: People's Choice Awards

•Channel 4

Jan 9, 8:30 pm: Live from Studio 8H Jan 27, 28, & 29: Martian Chronicles

•Channel 5

Jan 1, 10:30 pm Tournament of Roses Jan 3, 8 pm: Tarzan and His Mate Jan 6, 8 pm: Road to Moscow Jan 6, 11 pm: Wolper Jan 7, 11 pm: L.A.T.E.R. Jan 10, 8 pm: The Grass is Greener Jan 13, 9 pm: Woman of the Year Jan 18, 7:30 pm: Super Bowl Special Jan 20, 9 pm: Shirley Bassey, Number I

•Channnel 7

Jan 18, 9 pm: American Music Awards

•Channel 9

American Film Theatre: Jan 28, 9 pm: A Delicate Balance

Channel 13

The Dick Cavet Show(8:30 pm): Jan 1: Tony Perkins, actor Jan 2: The Heath Brothers Jan 3: John Houseman, actor Jan 4: Peter Half, Director

Jan 28, 9:00 pm; Conversations about the Dance, with Agnes de Mille and Joffrey Ballet

FILMS

Fourteenth Annual Filmmakers' Expo Jan 24, 25 & 26, 2 & 7 pm New School Auditorium 66 Fifth Av Man Jan 27, 10:30 am & 3:30 pm Metropolitan Museum of Art 81st St/Fifth Av

LISTINGS

COMMUNITY PROGRAMMING

*Positively Black—WNBC(Channel 4) Sat 1:30 pm. Carol Jenkins & Gus Heningburg.

Black News—WNEW(Channel 5) Sat 10:30 pm. Bill McCreary & Marion Etoile Watson.

*Like It Is—WABC(Channel 7) Sun, 1 pm. Gil Noble. *For You Black Woman—WABC (Channel 7) Sun 2:30 pm. Alice Travis.

Black Conversations—WPIX(Channel 11)
 Th 10:30 am & 10:30 pm. Orde Coombs.
 Jan 3, Guests: Ronald Bunn, Renee John Sandy, Robert Tate, Jr.

DISCO TV

 American Bandstand—WABC(Channel 7) Sat 12:30.
 Dance Fever—WPIX(Channel 11) Sat 7:30 pm.

*Soul Alive—WPIX(Channel 11) Sat noon. *Soul Train—WNEW(Channel 5) Sat. 1 am.

Braids

Braids

Keyes West Hair Fair Salon

Harlem YMCA, 180 West 135th St New York City, 690-1450.

ART

GLORIFIED THREADS

ehind the brick wall of a renovated Harlem brownstone, new discoveries from the annals of America's fashion history are being unraveled-facts, figures, drawings and samples showing the wealth of creative talent offered to the fashion world by black designers and seamstresses. These discoveries belie a widespread misconception that black people are newfound talent in the field of fashions.

Several years ago, a woman who knew better set out to correct this myth. On Sunday, Oct 21, 1979, Lois Alexander completed her mission to present to the world a museum that captures over a century of the colorful and fascinating world of black fashion. On that day in October, the doors of the Black Fashion Museum, located at 155 West 126th Street in Harlem, were opened to the public.

The museum, which rests in the shadows of the modern Harlem State Office complex, is the product of a labor of love. Witness, for example, the parlor's charming turn of the century decor accentuated by its shimmering, wavy patterned wallpaper, the polished wood floor and the mahagony wood trim around the doors and windows.

One of the first museum pieces to arrest the eye is a line for line copy of the inaugural gown worn by Mrs. Abraham Lincoln. It was made by a black seamstress named Elizabeth Keckley, a former slave who bought her freedom by sewing. (She created the First Lady's gowns the entire time Lincoln was in the White House). The dress is executed in electric blue velvet, with white satin and black lace trim on the off-shoulder and elbow. (The original is on view at the Smithsonian Institute in Washington, D.C.

The parfor fluor collection also includes a brown taffeta four-piece ensemble made in the 1850s, on loan from the collection of Mrs. Ann Lamb Davis of Greenshoro, North Carolina. From that same donor, the museum acquired a white silk two-piece ensemble with fringetrimmed bodice and bustle and an authentic brown, orange and white print slave dress (circa 1865), which is now part of the museum's permanent collection.



Inauguration Gown by Elizabeth Keckley



John Edwards, Jr(H.U.D.C.), Lois Alexander, Judge Bruce Wright.

Rosa Parks set the wheels in motion when, tired after a hard day's work, she sat herself down in the restricted section of a bus and refused to relinguish her seat. She was arrested, jailed and the rest is history.

Other items of interest are a white satin wedding gown from 1937, by Leona P. Thurman of Kansas City, a white ostrich-feathered and embroidered lace gown by Millicent Taylor and a stunning fire-engine red satin gown with rhinestone straps designed by Bernard Johnson of New York City.

Also featured on this floor is a display tribute to fashion designer Ann Lowe, who created and executed the wedding gown worn by Jacqueline Bouvier when she married John Fitzgerald Kennedy. Ms. Lowe, the great granddaughter of a white plantation owner and a black slave, is now in her eighties, partially blind and lives in Harlenn. Several of her creations are on display at the Metropolitan Museum of Art.

Various costume illustrations created by artist and curator Ted Smith add color and atmosphere to the exhibit space.

The museum's gala October opening brought out dozens of famous and notso-famous, as guests and well-wishers from around the country joined in the christening. A proclamation was issued by Governor Hugh Carey and Borough President Andrew Stein decreeing the day "Black Fashion Museum Day" in Manhattan. Civil Court judge-elect Bruce M. Wright performed the ribbon cutting ceremonies.

The Black Fashion Museum is an affiliate of the Harlem Institute of Fashion, which was founded by Lois Alexander in 1966. A \$20,000 grant from the National Endowment of the Arts enabled Ms. Alexander to embark on a cross-country tour to find garments, memorabilia and donations of museum quality to add to the collection.

The Black Fashion Museum will serve as a repository for items conceived and executed by black designers and items worn by famous black personalities. Ms. Alexander has the costumes from the Broadway version of "The Wiz" stashed away in an adjacent building and is looking to acquire garments from such entertainment luminaries as Sammy Davis, Ir. and the Supremes. The museum's offerings will be of both a temporary and permanent nature. Donations, financial and material, are always welcome and are tax-deductible if made out to the Harlem Institute of Fashion.

Dolores G. Wright

Art Review

The National Council of Negro Women recently sponsored a two-day conference entitled "Black Women in America." One of the discussions dealt with the subject of black women in the arts. Dr. Leslie King Hammon, Dean of Graduate Studies at the Maryland Institute of Art, was the moderator, and participants included Mary S. Campbell, Executive Director of the Studio Museum and Linda G. Bryant, Director of the Just Above Midtown Gallery.

...The Visual Arts Resource and Research Center Relating to the Caribbean (VARCRC) has moved from 22 East 54th Street into temporary quarters at the Phelps Stokes Fund at 10 East 87th Street. VARCRC Director Marta Vega has announced that the center will follow up their highly successful program on the African diaspora in the Caribbean with an exhibition of work by Abdias Nascimiento at the Taller Boricua in January. In conjunction with this exhibition there will be a symposium called "African Diaspora and Ritual Expressions." Contact VARCRC at (212) 427-8100 for more information.

...I hope that you didn't miss the exhibition "Afro-American Traditions in the Decorative Arts" which closed at the Museum of History and Technology in Washington in December. This was the last stop of the national tour which had been organized by the Cleveland Museum of Art, with funding provided by the Cleveland Chapter of LINKS, Inc.

...Artist Al Hollingsworth was the recipient of the Man of the Year Award from the South Bronx Branch of the NAACP.

...Artist Benny Andrews will moderate a panel on "Making It in the Arts" at the annual meeting of the College Art Association, to be held in New Orleans Jan. 30-Feb. 2 at the Hyatt Regency Hotel.

...Do you know about the African American Museum Association? Join today and become involved with black art institutions all over the country. Membership is \$25 a year. Contact the AAMA at 20 Walnut Avenue, Boston, MA. 02119.

...Do you have an 'artifact' or event that you would like covered? Send all pertinent information to Lowery Sims, c/o Routes Magazine, 230 West 4lst Street, New York, NY 10036.

-Lowery Sims

MUSEUMS

-Uptown

American Museum of Natural History 79 St/C.P.W. 873-1300 Mon-Sat 10 am-4:45 pm Wed 10 am-9 pm Sun & Hol 11 am-5 pm. Exhibitions: Thru Mar 18-Gold of El Dorado: The Heritage of Colombia. Thru Feb 10-The Art of Being Huichol. Thru Jan 27—American Gem Stone Jewelry Collection. Thru Jan 31—The Dowery Em-broidery of Greece. Thru Feb 26—South West Weaving: The Spanish Tradition. The People Center-Sat-Sun 1-4:30 pm: The People Center teaches anthropology to all members of the family through entertaining weekend presentations Tours: Mon-Fri: 1:30, 2 & 2:30 pm; Wed 6:30 pm; Sat 10 am-Noon, 1:30-3 pm; Sun & Hol; 11 am-Noon & 1:30-3 pm. Tours of selected exhibitions are given by trained volunteers. Hayden Planetarium

Thru Jan 8:"Star of Wonder", Mon-Fri 2 & 3:30 pm, Wed 7:30 pm, Sat & Sun 1 2 3 4 pm

112 E. 64th St. PL1-3210 Mon-Sat 10 am-5 pm, Th 10 am-8:30 pm, Sun 1-5 pm, Jan I7-Mar 16-Ch'ing Dynasty Costumer

Cloisters Fort Tryon Park 923-3700 Tu-Sat 10 am-4:45 pm. Sun 1-4:45 pm.

Center for Inter-American Relations 680 Park Av/68th St. 249-8950 Tu Sun I2-6 pm Jan I5-Mar 30-Realism from Latin America.

Cooper-Hewitt Museum Fifth Av/91 St 860-6868 Weekend Seminars, Exhibitions: Thru Feb 3-Furniture Collection Thru Jan 6- Smithsoman. Exhibit contains models of ships, planes trains: tools: measuring instruments; textiles and costumes; political memorabilia; patent models; weapons and other items of protections: tows and names: furniture and household otensits; copes and

postage stamps; paintings and prints; examples of ancient crafts; Indian and African artifacts; lossils; gems and minerals Jan 22-Apr 6-Ocean Jan 29-Mar 30-Tiles

Frick Collection I E. 70th St. 288-0700 Tues-Sat IQ-6 p.m.; Sun

Guggenheim Museum Fifth Av/89 St. 860-1313 Tue 11 am-8 pm, Wed-Sun 11 am-5 pm. Thru Jan 2-Joseph Seuys Jan II-Mar 9-Ad Reinhardt and Color Jan IB-Mar 9-British Art Now: An American Perspective

International Center of Photography Fifth Av/94 St 860-1777 Daily 11 am-6 pm, except Mon. Thru Jan 6-Atget's Gardens and Henri Cartier-Bresson Jan II-Feb IO-Lou Bernstein & 20 American Photographers

Japan House 333 E. 47th St. 832-1155 Daily and weekends II am-5 pm; Fri to 7:30 pm Thru Feb I0-Japan Photographs, I854-I905

Metropolitan Museum of Art Fifth Av/82 St 535-7710 Tue 10 am-4:45 pm, Wed-Sat 10 am-4:45 pm, Sun 11 am-4:45 pm Thru Summer 1980: Fashions of the Hapsburg Era: Austria-Hungary, Thru Jan 6: Japanese Ceramics from the Tanakamaru Collection. Thru Jan 20: Eliot Porter: Intimate Landscapes, Thru Jan 27: 17th century Dutch and Flemish drawings from the Robert Lehman Collection. Thru Jan-Samuel Colt Presents: Three Pistois for Cizar Nicholas. Thru Feb 3: Civfford Still: Paintings Thru Feb 10-Greek Art of the Aexpean Islands. 17hru Jane Aninyal Barro que Christmas Tree and Creche Display

El Muses dal Barrio 1230 Fifth Av. 831-7272 Tue-Fri 10:30 am-430 am., Sal-Sun 11 am-4 om

Museum of the American Indian Broadway at 155 St. 283-2420 Tu-Sat 10-5 pm Sun 1-5 Closed Mon & Hols. Thru Feb 29-Litjoko

dolls.

Museum of the City of New York Fifth Av/103 St. 534-1672 Tue-Sat 10 am-5 pm. Thru Jan 13-Exhibition: Hundreds of Dolls. Thru Feb I7-Paintings of NYC: Philip Reisman

National Black American Historical Museum 10 W. 139 St. 283,9189 Tue-Sun 11 am-5 pm. Exhibits and artifacts of blacks in American history.

New York Historical Society 77 SUC.P.W. 873-3400 Tue-Fri 11 am-5 pm, Sat 10 am-5 pm, Sun 1-5 pm. Thru Feb 29: Audubon and His World-original watercolors by John James Audubon, Jan 17-Apr I-Tiffany Silver

Studio Museum la Hariem 2033 Fifth Av/126 St 427-5959 Tue-Fri 10-6 pm, Sat-Sun 1-6 pm. Thru Jan 27 Richard Mac Donald works in clay, Jan-Mar. Barclay Hendricks' paintings

Whitney Museum of American Art 75th St/Madison Av 794-0663 Thru Feb IO, David Smith: The Drawings,6 pm. Thru Jan 6: Masami Teraoka exhibits: sixteen watercolor images that are ironic mixtures of the cultures of his native Japan and adopted America, Thru Feb 24: Matuika-sixty works by the artist (1916-1938). Thru Feb 24: Preston Dickinson 1889-1930. Thru Jan 27-Andy Warhol: Portraits of the '70s. Thru Feb 10-David Smith: Drawings. Jan 9 thru Mar 2-Maurice Prendengast: Concession tion

·Midle wa

African American 833 U.N. Plaza at 47 St 949-5666

LISTINGS Mon-Fri 9 am-5 pm, Sat 11 am-5 pm. Thru Feb 2-Art For and By

African Children Games, toys, dolls, puppets and wall hangings made for kids.

American Craff Museum

44 W. 53 St 397-0600 Mon-Sat 10 am-5 pm, Sun 1 pm-5 pm. Thru Mar 16: Young Americans: Metal/Enamel

American Museum of Immigration Statue of Liberty National Monument Liberty Island 732-1236 Circle Line-Statue of Liberty Ferry leaves Battery Park 9-4 p.m. every

Museum of American Folk Art 49 W. 53 St LT1-2474 Tue-Sun 10:30 am-5:30 pm, Th 10:30 am-8 pm. Thru Feb 24 - The Art of the Weathervane.

Museum of Breadcasting E. 53rd St 581,2474 Tue-Sat noon-5 om

Museum of Modern Art 11 W. 53 St 956-6100 Fri-Tu 11 am-6 pm; Th 11 am-9 pm. Thru Jan 28-Marc Chagall Prints. Thru Feb IO-Buildings for Best Products. Feb 4-Mar 16-Pollock on Paper Feb 6-Apr I-Elleen Gray. Feb 13-Apr I-Printed Art since 1965.

National Art Museum of Sport 4 Penn Plaza at 33 St Madison Square Garden 244-4127 Tue-Sat 10 am-6 pm.

Nikon House 620 5th Av/50th St 586-3907 Tue-Sat 10-6 pm. Jan 30-Feb 16-Iceland Ruriksson Mykonos/Colomban 3 Feb 20-Mast #8-Mardil Gras/Sariavite

Plerpont Morcian Library 29 E.36th St. 685-0008 Tue-Sat 10:30 am-5:00 pm; Sun I-5 pm Thru Feb I5-The Pirates of Penzance.

ART GALLERIES

Afro Arts Center 2191 Adam Clayton Powell Blvd Daily 9 am-8 pm B31-3922

The Atternative Center for International Arts 28 E. Fourth St 473-6072

Black Enterprise 295 Madison Ava 889-8220 5-7 p.m. daily Thru Feb 14: "Self-Portrait"

Burgess Collection of fine Art 530 Riverside Dr/122 St By appointment only. 535-9807

Cinque Gallery 2 Astor P Tue-Sat, 12:30-5:30 pm 254-9626 Thru Jan 11: Cinque Artists Series

Cordler and Ekstrom 980 Madison Av/76 St Tue-Sat, 10 am-5:30 pm YU8-8857

Gallery 82 National Urban League 500 E. 82nd St 844-8500 Thru Jan 11: The Child

Grey Art Gallery and Student Canter 33 Washington Pi 598-7603 Tue-Th 10 am-6:30 nm Wed 10 am-8:30 pm, Sat

I.Z. Timbe Gallery 56 East 66th St 839-1691 Tue-Sat 10 am-5:30 pm Specializing in African primitive art.

Japan House Gallery 1210 Lexington Av 288-2241 Thru Feb 20: Japan Photographs 1884-1905

Lever House Park Avi54th St Mon-Fri 10-5 pm & Hols. 1-5 pm Jan 7-21: Ward Nasse Jan 25-Feb II: Staten Island Artists and Craftsmen Feb I5 29: Black Artists Coalition

Rendall Gallackis 823 Madison Av/69 St 628-2097 Th 5-8 pm, Fri, Sat 9:30-5:30 pm

Vogue Arti Glaffery 141 E. 62:St 688-0967

FASHION

ZAGOBI: THE TOTAL LOOK



n today's highly competitive job market, personal grooming can impress a prospective employer as much as your resume, expertise and intelligence.

Whether you are looking to work in a department store, an advertising agency or in government, personnel managers often feel your personal appearance veflects how you think about yourself and those around you.

Elecause Zagnbi Beauty Care Centers recognize the importance of good grooming, they offer total beauty fashion care for women and men of all ages. The centers, established in 1975 by Laura Rodriguez and Phyllis Pitts, provide professional analysis, suggestions and personal assistance to help the blackmen and women of today to create new and exciting images.

"Our concept of total beauty care is designed to reflect our client's feelings and desires and to maximize self-esteem," Laura Rodriguez explained in a recent interview. For Zagobi centers, that means helping clients choose their individual look through consultation on hair, nails, skin care and fashion.

A client's day at Zagobi may begin with a haircut, set and manicure for \$25. For those with more time and money to spend, Zagobi offers a sauna, massage and a fashion boutique to help give you "the total look." This may cost anywhere from \$160 to \$200, but if "looking one's best" is important to your professional and personal life, it may well be morely wisely speut.

Zagobi centers are pioneers of sorts, offering middle income black clients a unique type of beauty care treatment that up until now had been reserved mainly for the well-to-do.

"Our clients range from little old ladies in Forest Hills to Teddy Pendergrass...and each one receives the same carefully regulated attention," Ms. Rodriguez emphasized.

At least 25 percent of the centers' customers are men, who are introduced to an innovative line of German-manufactured beauty products offered exclusively at Zagobi. These products, called biostetiques, were especially created by Ms.Rodriguez and are composed of scientific compounds and natural ingredients that can change hair texture without damaging it.

In the area of skin care, Zagobi offers clay masks, wheat germ and seaweed masks and a facial wash composed of sea kelp which removes impurities from the skin quickly, leaving the face moisturized and refreshed.

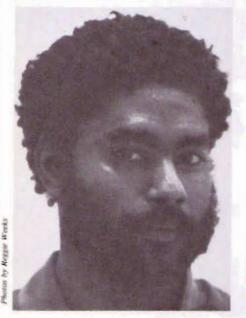
Zagobi's unusually high ratio of male clientele reflects the immense pressures that are now being put on men to "look good." "During the 1960s," Ms. Rodriguez explained, "men had large Afros which obscured their features. Today, men are cutting their hair closer to their heads and the emphasis is on the clean-cut style. While women can always use makeup to hide flaws, men cannot," she continued. "This is why we sometimes suggest face waxing instead of shaving. It leaves no razor bumps or stubbles."

Staff members will also offer some very important pointers on hair care, Zagobi's specialty. Maintaining healthy hair, by choosing the right conditioner, the proper haircut and having a trim every six weeks, is the key to keeping your stylish hairdo—stylish.

"Every look is not for everyone,"
Ms. Rodriguez went on, "but there is a
look for everyone. If a hair shaft is too
weak and chemically damaged from
straightening, we would not encourage a
client to have a commow."

Instead, they might suggest a Gerry Can', which is achieved by applying a mild relaxer that gently changes the texture of the frair to leave it in short, glistening curls, known popularly as "the wet look."

Although Ms. Rodriguez nonceded that men give her less problems in the initial beauty consultation than women. Zagobi's fashion bourique caters exclusively to the femining gender. Out fits





range in price from \$40 to \$60. Everyone who comes in for "the total treatment" is welcome to relax and watch the fashion show in the salon's plush and cozy atmosphere.

Zagobi has one location in Manhattan at 170 West 23rd Street (call 212-675-8169 for appointments) and two locations in Forest Hills, Queens: 106-11 Continental Avenue (544-2700) and 70-54 Austin Street (544-6383). There's also a Zagobi Beauty Center in Philadelphia at 1722 Walnut Street (215-546-3828).

Ms. Rodriguez, who runs the centers and rears a family at the same time, plans to open another beauty center in Washington and ultimately hopes to "expand throughout the United States and abroad."

Deborah A. Gillam

Fashion Review The Accent's on You For years, fashion editorials

For years, fashion editorials have told us: "chic is...style is...fashion is...fashion dictates...fashion commands...what's in...what's out...what's hot, what's cool, what's cold...what's good and what's batl...."

As if that weren't enough, slick magazine articles have besieged us with "the beautiful people...the radical chic...the 'now' people...the trendy...the upwardly mobile...and quiet quality." It all sounds like a hard sell

With so many do's and dont's, so many radical changes and so very many rapid transitions, the consumer understandably becomes quite confused.

Now that fashion no longer changes in seven year cycles, it appears that the "arbiters of fashion" are floundering. Check out the Paris collections of all the established designers these past four seasons. One need only look at the pages of Vogue, Essence, Women's Wear Daily, Men's Wear, L'Uomo and "W" to learn that even the hippest and richest are catching hell trying to find out what is in!"

Perhaps it is time for the individual to take a good look at the individual. Perhaps we will then discover what is "right" for us. It is time we began to regard fashion and style as not dictated, predicted and demanded by others but rather in the light of our own tastes, lifestyles and physical attributes.

Allow me to reiterate that "more money than taste" prevails as often as does "more taste than money." I opt for the latter. Just look at pacesetters like Josephine Baker, Gladys (Mrs. Lionel) Hampton, Lena Horne, Diahanne Carroll, Dionne Warwick, Leontyne Price, Bill "Bojangles" Robinson, Cab Calloway, Ron Dellums, Billy Eckstine, Billy Dee Williams and Bobby Short to witness the results of knowing what works for the individual. These stunners have had as much savvy to know what to wear as what not to wear. If these folks were ever afflicted with midriff bulge, cellulite, knock knees, unsightly legs and/or ungainly feet, they were never emphasized, if ever seen! Dressing well has never been directly related to following the trends completely.

Follow the example of the pacesetters. Discover you! Make fashion work for your body, face and lifestyle. Remember: the best barometer is when you are told "You look great" and not "That's a great outfit."

- Bernard Johnson



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THEATRE

IRVING ALLEN LEE



At a time when few black actors are finding steady work, Irving Lee can count himself among a small, lucky circle of peers who have overcome immense racial barriers to obtain regular employment in the insecure world of show business.

For nearly three years now, Lee has played detective Calvin Stoner in the long-running soap opera "The Edge of Night." At the same time, he has been

raking in impressive credits from the Broadway musical stage, where he performed in "A Broadway Musical," "Ain't Misbehavin,' " "Pippin' " and "Rockabye Hamlet."

All this sounds very impressive, but it hasn't always been smooth sailing for Irving. Earlier this year, Lee had a short-lived starring role in "A Broadway Musical," when the show closed after one performance. Yet rather than

becoming discouraged, Lee began directing a play by Woodie King (while simultaneously appearing in "The Edge of Night" and standing by nightly for Ken Page and Andre DeShields in "Ain't Misbehavin' ").

Once when Andre was on a week's vacation and his replacement couldn't cut it, Irving had to sing and dance his way through 32 songs each night—after a hard day's work in front of the

camera. "It was the most difficult thing I have ever done, but I enjoyed the hell out of it," he reminisces.

Irving Lee was born in Harlem 31 years ago but doesn't look a day over 19. "I have lost so many jobs because I was told that I was too young," he laughs.

As a child, Lee often spoke publicly in church, preparing for what he thought would be a ministerial career. As a youngster, he wrote and directed his own plays, and after graduating from high school, he took up acting and directing at Boston University.

Soon after graduation, Lee toured for two years with "Godspell." During the next two years, he portrayed the leading player in the Broadway musical "Pippin'," replacing Ben Vereen. "After ten rehearsals, I made my debut on Broadway," Lee recalls. "Ben had won the Tony. Then, during a matinee, the announcement was made, 'The role normally played by Ben Vereen will be played by Irving Lee.' I was shaking and sweating bullets," he recollects, " as the entire theatre moaned, 'ohhhh, nooooo!"' Lee went out on stage and did his best. At the end of the performance, the entire cast received a standing ovation. Lee's inspiring baritone voice and exceptional dancing helped do the trick.

The role which has given him the greatest exposure, however, has been that of the 22 year old television cop on "The Edge of Night." A soap opera part is ideal for actors, he notes, because it provides a consistent income. It allows them to pursue other projects "which may add to their growth but don't pay money." Directing showcases is one such project of interest to Irving. "Ultimately, I want to direct," he reveals. In the past, he directed the nightclub act of Formerly of the Harlettes, Bette Midler's one-time backup group, as well as local showcases in New York City and Boston.

Lee is a man of unrelenting ambition who apparently never ceases to polish his craft. He plans to continue to study acting because "an actor probably will not get consistently good roles until he's about 36 years old. It takes a certain amount of life experience before an actor's perception and his ability to express that perception can hit the same peak at the same time."

Lee speaks intelligently, choosing his words with care. He says he envisions acting as a means to influence society, rather than as simply entertainment. Portraying the character of Calvin Stoner has given the actor an acute sense of accomplishment: "I have been able to get him accepted on the same terms as



Francis Fisher(Deborah Saxon) and Irving Allen Lee(Detective Stoner)

the white characters...It became important to show that he was a human being on equal terms with the other characters."

Initially, Lee was one of two black actors in the series. Since he became the only black actor on the program, some uncomfortable situations have arisen. These were undoubtedly aggravated by a statement from the head writer declaring that "black actors don't have soap opera technique"-whatever that is supposed to mean. Lee's self-confidence has helped him brush such backward innuendos aside. Because soap operas, with their preponderantly white middle class characters and values, don't generally faithfully articulate black experience. Lee has consistently strived to maintain the freedom to make script changes. Furthermore, he has put pressure on the writers and producers "to either bring in black writers or to broaden their scope and learn."

Lee's expressed frustration with soap opera writers leads me to ask what he thinks of the possibility of an all-black soap opera. Immediately, enthusiasm lights a fire in his eyes. "I think it would be a wonderful idea... You could get into the enormous complexity of growing up in the ghetto, of being a minority in a society that historically has not thought very highly of you. There is such a wealth of emotion to be explored."

His excitement, however, is quickly tempered by a sober assessment of reality. "I don't think 'the powers that be' are willing to accept such a series. They will tackle a black issue in a two hour movie and show the film once or twice, but I don't know if they can be convinced to serialize black life and present it every week or every day...America should be washed out and hung up to dry daily..."

Lee is also skeptical about the future of black entertainment because he believes that America's "curiosity" with blacks has been sated. He feels that while the civil rights movement helped make black skin beautiful, Hollywood and Broadway cashed in on its "market value." That, of course, has brought a great many blacks into what had formerly been a predominately white arena. But Lee points out that today the climate has changed radically for the worse. The market for black talent has shrunk and in some areas doesn't even exist anymore.

Irving feels that "a new awareness has to be created by young artists who protested in the 60s." Today's youth, he worries, hardly know the names of the civil rights heroes of only ten years ago. "If you ask teenagers today who Stokely Carmichael is, they have no idea!" he snaps, holding down an inner rage. "That is one of the reasons why I want to train artists. I want to heighten their sensitivities, their awareness and their desire to do something for the world."

Ken Simmons

Theatre Review

Predominately black Broadway shows haven't fared too well on The Great White Way this season. The first of these to open and close this fall was Vinnette Carroll's "But Never Jam Today," an all-black musical loosely based on the popular fairy tale "Alice in Wonderland." The show lasted all of one week and had to close because of sparse attendance...Earlier in the season, "Daddy Goodness," starring Freda Payne, Clifton Davis and Ted Ross, was rumored to be the next huge Broadway smash. But after preview runs in Philadelphia and Washington, D.C., the big move to Broadway was abruptly cancelled. The Motown-backed production received unfavorable reviews in both cities and was continually plagued by major staff changes. The marquee at the Winter Garden Theatre which heralded the play's opening was removed two weeks before its scheduled premiere...Rehearsals for "Together, A Carver Celebration," have been postponed until early 1980. The musical dramatizes the life of George Washington Carver, the black Missouri scientist who rediscovered the peanut. Donald McKayle was to have been the director...So far the most promising theatrical venture of the season appears to be "Comin' Uptown," by Philip Rose and Peter Udall. The all-black musical opened recently at the Winter Garden Theatre. This liberal interpretation of Charles Dickens's "A Christmas Carol" will feature Gregory Hines ("Eubie") as Scrooge and a cast of thirty-two singers and dancers...Geoffrey Holder, director and choreographer of "Timbuktu," last season's colorful musical fantasy, and Tony Awardwinning director of "The Wiz," is off to Dallas to work on a new Broadway project that is expected to travel north to the Big Apple soon...Bernard Johnson, known to the Broadway and film world for his creative costume designs, is back from the West Coast, taking a slight breather after getting Deniece Williams's act together and taking it on the road. After the new year, Bernard will design and choreograph upcoming Broadway productions of "Indigo," "Suddenly The Music Starts," and "Bojangles," starring Ben Vereen...Ellen Steward's LaMama E.T.C., the world-famous off-Broadway theatrical complex in the East Village, recently celebrated its 18th anniversary. LaMama Theatre has launched the careers of many Broadway, television and film professionals....

-Raymond Patterson

Everybody knows what an arduous time black actresses historically have had in obtaining decent roles. Even Cicely Tyson, who has finally attained recognition as one of America's foremost dramatic actresses, struggled for twenty years before she reached her present status. Her case is an exceptional one. Quite often, veteran black actresses shoot into the limelight by capturing one plum role only to subsequently fade into movieland or theatrical oblivion. The careers of Beah Richards, so rich as Alex Haley's old aunt in "Roots II," Juanita Moore, "Imitation of Life" 's mother par excellence and Ethel Waters, Julie Harris's friend and surrogate mother in "A Member of the Wedding" bear witness to this all too prevalent trend.

But times seem to be a changin'. Nowadays, there are a substantial number of black actresses who have gained a certain measure of success, prominence and steady employment while still in their twenties and thirties. Nowhere is this more evident than in the theatre.

Dee Dee Bridgewater's first success was as a jazz singer, having warbled with such greats as Thad Jones, Mel Lewis, Dizzy Gillespie and Max Roach. Her three albums were well received, and she's won *Downbeat's* Vocalist of the Year poll twice.

It was Dee Dee's musical career that first brought her Broadway notice. She was awarded a Tony for her portrayal of Glinda the Good Witch in "The Wiz," in which she sang If You Believe. She must have believed in something, because it wasn't an acting performance so much as the good fortune to sing the play's climactic ballad which won her the coveted award. There were whispers in 1975 that the members of the Tony nominating committee had intended to choose Clarice Taylor or Mabel King (the other witches) over Bridgewater but couldn't tell the two apart.

Now appearing in "The 1940s Radio Hour," Bridgewater is one of the most memorable elements of the sweetly sentimental show. Her Rose of Rio and Night and Day numbers smolder as her character adds black glamour to Broadway. Even if she never enacts a dramatic role, Dee Dee Bridgewater has made her mark on the Great Black and White Way.

Dee Dee's co-star in the film "The Fish That Saved Pittsburgh" is Debbie Allen, who has thus far bubbled under full-fledged stardom. Josephine Baker told her she was the only one to play her as a young woman, but the film biography was never made.

Debbie returns to Broadway as Anita—the old Chita Rivera role—in the revival of "West Side Story," due in February. The role made Rivera a star, won an Oscar for Rita Moreno and should be a good vehicle for Allen, no matter how old the material may be. Her flash and spunk are perfect for the role, and with the electric Hector Mercado as Bernardo, she should tear up the stage with fireworks that will make the Fourth of July look like mid-January. The two of them should make even contact lenses steam up.

Talk of success always entails considering the compromises that were made along the way. The theme was developed in a television movie entitled "Hollow Image," which was broadcast in June. Hattie Winston played Ivy, a popular singer whose romantic and racial ties occasionally came undone. Winston herself doesn't have the problemsshe's deliriously happy being married to arranger composer-pianist Harold Wheeler and well remembers fainting while picking cotton in Mississippi. Twelve years ago, she was a founding member of the Negro Ensemble Company (NEC), and after several Broadway shows, she is right back with the Ensemble Company this season. Her roots are strong,

Hattie is an exciting singer. Her nightclub act three years ago was one of the best of that season. Recreating some fond memories, she opened with "I Got A Name," doing away with the notion of invisibility for good. She closed the evening with a rocking version of "By The Time I Get To Phoenix," which made you ready to buy tickets to wherever her little heart wanted to roam.

The NEC's first show of the season, Dan Owens's misconceived "The Michigan," let Winston laugh and cry with fellow con artist Douglas Turner Ward, but to little honest effect. She might have better luck with the second play in the series, "Home" by Samm-Art Williams (the actor whose play "Brass Birds Don't Sing" comes to off-Broadway next year, hopefully with the same power as it had at the Manhattan Theatre Club last season). Winston will co-star with L. Scott Caldwell and Charles Brown.

-Curt Davis

Dance

Having completed a successful New York City season, the brilliant Alvin Ailey Dance Company will embark on a cross-country and Canadian tour in February. So, all you dance lovers in Washington, Philadelphia, Amherst, Boston, Detroit, Tulsa and many other cities "put your feet to the beat" and go see this exciting company. They display elegant funk and boast stars the likes of Judith Jamaison, Donna Wood, Dudley Williams and Clive Thompson. This dynamic troupe has also just signed on the "quicksilver" Daniel Clark and the "Apollonian" Roman Brooks, a former member of the Dance Theatre of Harlem. If you missed the recent Alvin Ailey American Dance Theatre season here, it was truly a loss. It was quite wonderful

If pointe (toe) shoes are your bag or if they are not, it simply doesn't matter—you must visit the New York City Center on West 55th Street any (if not every) night from January 9th through the 27th. This is when the glorious Dance Theatre of Harlem will be in residence. This company is making history by doing what many said could not be done—DTH's women actually dance on their "tippy toes." The dancers also excel when they pull of their shoes and dance barefoot.

Classical dance enthusiasts will be happy to know that DTH will be dancing "Swan Lake—Act II" during their City Center residency. Casting Odette and Siegfried should pose no problems for this company of beautiful and technically strong men and women. The DTH production is being staged by Frederick Franklin.

If you think that "Swan Lake" is the only bit of spice that DTH will offer in January, think again. Franklin and the great ballerina Alexandra Danilova have staged "Paquita." Those who like their ballets modern shouldn't miss the upcoming American premiere of Glen Tetley's "Greening," to be performed by DTH. This is a mixed-media ballet originally choreographed for the Stuttgart Ballet. DTH will also stage a few wonderful revivals, including Lester Horton's "The Beloved," Jerome Robbins's "Afternoon of a Faun," George Balanchine's "Serenade," (who can forget the look of those gorgeous black women when the curtain rose!), Arthur Mitchell's "Holberg Suite" and Talley Beatty's "Caravanserai."

Do not miss taking advantage of this current dance season—it's bound to be an event.

-Walter Raines

LISTINGS

ON BROADWAY

A Chorus Line Shubert Theatre 225 W, 44th St 246-5990

Ain't Misbehavin' Plymouth Theatre 236 W, 45th St 730-1760

Annie Alvin Theatre 250 W. 52 nd St 757-8646

Bent New Apollo Theatre 234 W. 43rd St 921-8558

Betrayal Trafalgar Theatre 41st SI W. of Bway 921-8000

Bette! Majestic Theatre 44th St W. of Bway 246-0730

Comin' Uptown Winter Garden 1634 B way 245-4878 Ali black cast in jazz, gospel and disco musical.

Dancin' Broadhurst Theatre 235 W. 44th St 247-4636

Dracula Martin Beck 302 W. 45th St 246-6363

Evita Broadway Theatre 1681 Broadway 247-3600

King of Schnorrers Playhouse Theatre 358 W. 48th St 541-9820

Loose Ends Circle in the Square 50th St W. of B'way 977-9020

Mummenschanz Bijou Theatre 209 W. 45th St 221-8500

Night and Day Anta Theatre 245 W. 52nd St 246-6270

Oh! Calcutta! Edison Theatre 240 W. 47th St

Oklahomal Palace Theatre 1564 Broadway 757-2626

On Golden Pond Century Theatre 235 W. 46th St 354-6644 Peter Pan Lunt-Fontanne Theatre 46th St W. of B'way 588-5555

Romantic Comedy Barrymore 243 W. 47th St 246-0390

Strider Helen Hayes Theatre 210 W. 46th St 246-6380

Sugar Bables Mark Hellinger Theatre 51st St W. of Bway 239.7177

Sweeney Todd Urls Theatre 51st St W. of B'way 586-6510

Telbels and Her Demon Brooks Atkinson Theatre 256 W. 47th St 245:3430

The Best Little Whorehouse in Texas 46th St Theatre 226 W. 46th St 246-0246

The Elephant Man Booth Theatre 222 W. 45th St 246-5969

The 1940s Radio Hour St. James Theatre 246 W. 44th 51 398,0280

They're Playing Our Song Imperial Theatre 249 45th St W. of B'way 265-4311

OFF BROADWAY

Alice Through The Looking Glass The First All Children's Theatre 37 W. 65th St 673-6400 Thru Jan

Home
Thru Jan 6
La Grime Del Diablo
(The Devils Tears)
Jan 10-Feb 3
The Negro Ensemble Co.
St. Marks Playhouse
133 Second Av
674-3530

Head Over Heels Thru April Mixed Nuts Jan 20-Apr 13 The Richard Morse Mime Theatre 224 Waverly PI 242-0530

On Midnight, Friday The 13th New Heritage Repertory Theatre 43 E. 125th St 876-3272 Fri & Sat 8 pm, Sun 4 pm

Salt Lake City Skyline Opening Jan 4 Anspacher Theatre Marie & Bruce Opening Jan 8 Newman Theatre Goose & Tom Tom Opening Jan 9 Old Prop Shop Biclcietta Opening Jan 15 Lu Esther Hall Sorrows of Steven Caharal Tonques The Other Stane The Public Theatre 425 Lafayette St 508-7150

God's Trombones
Thru Jan 6
The Telephone
Jan 12 & 13
The Sign in Sydney
Brustein's Window
Jan 17
Music Concert
Jan 27
Richard Allen Center
for Culture & Art
36 W 62nd St
581-9110
Thru-Jan 6

Hit Tunes from Flop Shows The Atlantic Players Ward-Nasse Gallery 131 Prince St 242-3900 Jan 11, 12, 18, 19, 25, 26 at 6 pm; Jan 13, 20, 27 at 7:30 pm

•Brooklyn

Sistuhs Billy Holiday Theatre 1368 Fulton St 636-0919

DANCE

The Dance Theatre of Harlem City Center 131 W. 55th St Jan 9-Jan 27 246-8969

Net Horne Musical Theatra Jan 9-13, 8 nm. Mat Jan 13, 2 pm The Small Dance Co. Jan 17, 19 & 20, 8 pm To Kunaga Dance Ko Jan 16 & 18, 8 pm Mat. Jan 20, 2 pm. Pauline Konne Dance Consort Jan 23, 24, 26 & 28, 8 pm Mat. Jan 27, 2 pm The Du Moumement Jan 30, 8 pm Kelly Roth & Dancers Jan 31, B pm Theatre of the Riverside Church 120th St/Riverside Dr



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TRAVEL

SAMBA TIME IN BRAZIL



anuary and February are excellent months to take a very different and interesting winter vacation. Try Brazil during this period, when the entire nation becomes a gala festival. In an atmosphere of gaiety, pageantry and fantasy, visitors can momentarily discard their problems and surrender to the infectious excitement with complete abandon.

Three popular events which occur at this time are: Carnival, a wild and magnificent extravaganza that annually draws millions of spectators from all parts of the world to Rio de Janeiro, the Festival of Yemanja, an awesome tribute to the Goddess of the Sea; and the Festival of Bonfim, a purification rite at the Church of Bonfim.

These rituals, introduced in Brazil by African slaves in the 1500s still play an important role in the religious practices of the people of Salvador, the capital of Bahia, a coastal northeastern state. It was to this region that the Portuguese dispatched ships of slaves to work on sugar plantations, which explains the region's present large concentration of

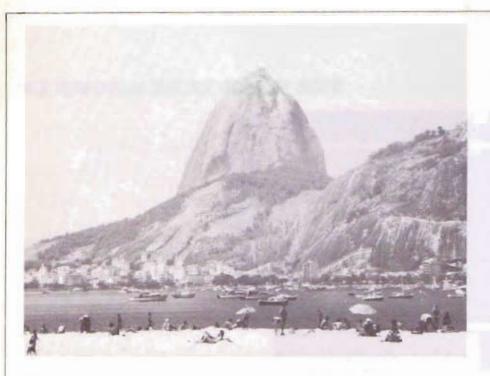
blacks. Modern day black Brazilians have preserved much of their cultural heritage in music, painting, sculpture and in folklore, which includes such figures as Mae Preta (the Black Mother) and Negro Velho (the Old Black Man). Also preserved is a profoundly Africanized Brazilian Catholicism. Therefore, one can combine fun in the sun (Brazil is famous for its ideal climate and beautiful beaches) with a rich, fascinating cultural experience.

Beginning on the Friday before Ash Wednesday, Rio becomes four days and nights of festive splendor. Carnival is an event staged in hotels, streets and public squares and in a display of huge, colorful floats, lavish costumes and elaborate headgear, some towering several feet high. Rio's street parades bring together thousands of people wearing glittering sequined shirts, crinoline gowns and clusters of beautiful ostrich feathers. They carry streamers, banners, colored pompoms and a rainbow of masks mounted on staffs. Elegant costume balls last until daybreak, and then move to the streets and onto the beaches. Carnival is the time when everybody

becomes a "Carioca"—a native of Rio—and dances wildly to the hypnotic beat of the samba.

The top attraction and greatest single show of the entire carnival is the Grand Parade of the Samba Schools. Thirty thousand dancers, acrobats and musicians fill the streets, playing catchy samba melodies especially composed for the occasion, and each school competes for the championship of the Carnival. With an incredible ease of movement, their bodies rock, twist and sway as they perform intricate steps rehearsed the entire year.

Originating in the black-populated districts, the samba schools are an outgrowth of the dancing parties given by Bahian women who came to Rio in the second half of the 19th century. As a tribute to those revered ancestors, each samba school on parade has a group of fancy-clad Bahian women enact a story independently of the other revellers. The first samba school, called "Let Them Talk," was founded in the 1930s in the Estacio de Sa district. Others soon developed, adopting enchanting names such as "We Do What We Can," "The



First Stop," "Every Year We Parade Better" and "The Gossiping Neighbor." These were early names of the now legendary Mangueira, Portela and Salgueiro. The schools are now inextricably woven into the fabric of Brazilian culture and are responsible for Brazil's most typical folk music; samba

Preparations for Carnival go on all year, and on weekends one can visit the yards where schools rehearse. Most hotels have information on the locations of the important schools and will tell you how to get there. Remember that the carnival season is extremely popular, and hotels are usually fully booked by late November to mid-December. Alternatives are renting an apartment or staying with friends, but, as a last resort, one can sleep in the streets, which is not an uncommon practice. After a long night of dancing, some participants simply drop to the pavements to catch a wink, blink and a nod before the next day's events.

There are also deluxe, first class and moderately-priced hotels. Those along the Copacabana and Ipanema beaches, where most tourists go, are usually expensive. On Flamengo Beach, near the black part of town, are the moderatelypriced hotels.

Nearly all hotels serve either European or American style breakfasts. Rio restaurants featuring international cuisine are, for the most part, expensive, while those which specialize in Brazilian cooking are generally less costly. You'll need to be well nourished to keep up with the festive pace and take in all the sights and sounds, so indulge yourself. On New Years Eve, hundreds of worshipers gather on Flamengo Beach to pay homage to Yemanja. Dressed in white, participants sing and dance to exciting drum rhythms. Candles are lit, and the beach is transformed into a spectacle of white figures illuminated by flickering beacons. At midnight, everyone rushes into the water to receive the blessing of good luck for the new year from the Goddess.

In Salvador, the Festival of Yemanja takes place on the beaches of Rio Vermelho and Itopoa on the second of February. Worshipers, also dressed in white, offer flowers and gifts to the goddess in return for special favors during the year. Loading several boats with flowers, they row out to sea to cast them into the water. Others stand on the shore and set adrift bouquets with written requests tucked inside. From a distance. the ocean looks like a floating floral quilt. Mirrors, perfumes, ribbons and combs are also set afloat. If they are accepted by the goddess, the worshippers believe that their wishes will be granted. However, should any of these offerings drift back to shore, it is considered a bad omen.

Starting on the Thursday preceding the third Sunday in January and lasting for ten days is the ceremonious festival called "Washing of the Church of Bonfim." Groups of women wearing colorful regional dress and carrying jugs with flowers and water come to the church to symbolically wash down the steps.

Bonfim Church is to the people of Bahia what St. Peter's is to the Romans. This ceremony is an expression of the deep faith Bahians have in "Nosso Senhor do Bonfim." In the church, there is a room of miracles, where wooden, silver and plaster reproductions of parts of the human body are hanging on the walls. These represent the miraculous cures performed by "Nosso Senhor." The activities culminate in a night of dancing and celebration.

Not to be missed is Candomble, a form of voodoo with African rituals dating back to ancient times. Here, women, dressed in white, dance frenetically to one of the fastest beats to be heard anywhere. They stomp, writhe, and whirl, working themselves into a trance waiting for the spirit of Candomble to enter their bodies., One woman is chosen to receive a crown and sceptre. Visitors can witness these public ceremonies which are usually held on Sunday nights around 8:30 pm. Some of the most important Candomble terreiros (temples) are Eugebho Velho, Voo Alfanya, Menininha do Gantois and Olva do Alekato.

Rich in African traditions, Salvador possesses other places of cultural interest. Largo do Pelourinho on Alfredo de Brito Street is the place where thousands of slaves were once sold. The Museu da Cidade, Pelourinho 3, has an interesting collection of Candomble figures in costumes weaponry and houses the world's largest collection of African ceremonial headgear for women. For folklore shows, one can go to the Centgro-Folclorico da Bahia at the Praca Castro Alves, where Bahian dances are presented daily.

In Salvador, there is the Model Market, where unusual products and handicrafts are sold. These include fish nets in various colors, voodoo charms, unusual musical instruments, statues of the Gods of Candomble, vases, jugs, jewelry, wood carvings, ceramics and trinkets. Salvador also has beautiful beaches of pale gold sand and charming tropical islands, where one can escape the din of the city to experience tranquil, unspoiled nature. There are several popular nightclubs that offer both regional and continental dishes, but one ought not leave Salvador without sampling authentic Bahian food.

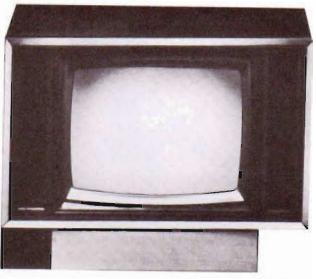
A word of caution: English is rarely spoken in Rio or Salvador. If you don't speak some Portuguese, an interpreter is essential. Bahiaturisa, the tourist board on Rua Mariscal Floriano I, Canela, provides interpreters. In Rio, they are a little more expensive.

So, brush up on your samba steps, and go experience one of the great festivals on earth.

Estelle Epps

KIDS

THE BOOB TUBE GROWS UP





hildren often have difficulty concentrating in school. But they don't seem to have any problem focusing on a television set for hours at a time, to be inundated with cereal ads, inane computerized cartoons and pure commercial garbage.

Up until now, parents have had to wage a frustrating, losing battle with the networks over who will have the greater influence over their children. Switching the dial of the television set has become a rather useless endeavor, when almost all the stations' bills of fare are served up from the same corporate executive kitchen, turning the set off entirely will bring no end to parents' headaches either, as the wails of their children soon rival the decibel level of the screeching from the screen.

Parents, take heart. Help is on the way. The 1980s are about to usher in a

drastic widening of home video options—a change that will not only transform the living room into a video classroom but will enable parents and children alike to have complete control over what is watched, when it is watched and actually how it is watched.

Electronics experts agree that the television set will soon become the anchor for an entire family of home video components—much the same way the phonograph evolved into the stereo

component system. In the near future, families will be able to purchase videocassette recorders, video-disc players, video games and at-home optical video cameras to insure quality education and entertainment programming in the

The biggest breakthrough will most likely be in home video instruction, as satellite TV systems, cable TV and pay TV bring more educational programming into the nation's living rooms. Video cassette recorders will be used more for "time shift," which enables viewers to record programming for playback at a later date.

But the most versatile at-home learning tool promises to be the video-disc player, which allows TV watchers total control over the manner in which a program is seen-either in slow motion, frame-by-frame, freeze-frame or instant replay.

Video-disc players may even be on the market as early as the latter part of 1980. Magnavox, for instance, plans to introduce its model, "Magnavision," in retail stores shortly. The \$775 player looks like a sophisticated phonograph unit and plays pre-recorded discs which resemble records. A tiny laser light beam in the player picks up images and sound from the disc and relays them to your home television screen.

No needle or stylus ever touches the disc, so that repeated handling (by kids with sticky fingers) or constant use won't wear out or diminish video-disc quality. In addition to producing a better picture than that available on most TV sets, the video-disc's stereo sound tracks can be played on your home stereo system.

The real educational value of videodiscs resides in the system's easy-to-use features. One of the many advantages of the system is that it permits you to learn at your own pace. Slip on the "Math That Counts" disc. Run through the explanation. If you don't understand something, replay it until you do. With a "how-to" disc, such as "How to Play Tennis," you have complete control over the speed of the action, so you can study stroke techniques at varying speeds, even frame-by-frame if you wish.

Analyze the way O.J. Simpson slips, tackles and turns corners, simply by stopping the action and viewing it in slow motion. Another valuable feature for educational use is the "freeze" technique. Each of the 54,000 frames on a half-hour disc can be found and isolated because each is indexed (like with microfilm). This means each frame can be studied independently, for as long as desired, without the jiggling ef-

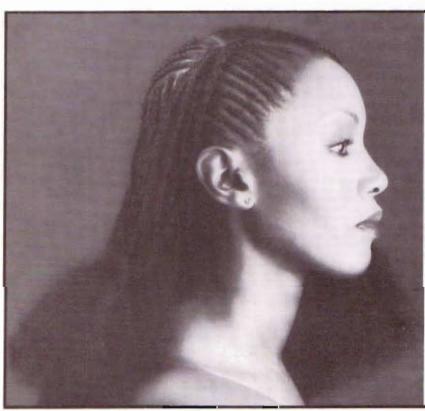
fort experienced with projectors. Thus, great art masterpieces can be isolated for study, and frames of underwater treasures can be frozen.

Educational discs will include such varied topics as the solar system, weather and working women. In addition to the instructional material, dozens of feature films will be available.

The video-disc joins other innovations in video technology as one answer for parents and consumer groups who have been voicing complaints about the quality and content of commercial television programming.

As video alternatives become more popular in the home, and lower prices make them more readily available to a broader buyership, greater variety of pre-recorded instructional material and programming can be expected. For example, by utilizing the video-disc's twochannel audio capability, discs of live musicals or concerts could be produced. Other disc possibilities include programs with questions on one channel and answers on the other or English on one channel and a language you want to learn on another.

Not only will the advent of the videodisc change the viewing patterns of your family, it will undoubtedly also force the networks to rethink their programming philosophy.



Hair by JOHN ATCHISON

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LEARNING CENTERS

Manhattan

American Museum of Natural History Central Park West/79th St 879-1300

The Discovery Room: Sat-Sun 12 Noon-4:30 pm—Thru the use of touchable specimens and imaginative "Discovery Boxes," this area is especially designed for young people to enjoy a personal learning experience in natural science and anthropology. Youngsters must be 5 years old and accompanied by an adult. Starting at 11:45 am, free tickets are distributed on a first-come, first-served basis at the first floor information deak. Alexander M. White Natural Science Center: Tue-Fri, 24:30 pm, Sat-Sun 14:30 pm—This center introduces young people to the plants, animals and rocks of New York City. A staff member is always present to assist and explain. See Art Listing for additional activities.

Children's Art Camival 62 Hamilton Terrace, Man 234-4093

Free: This program for children includes photography, sewing, filmmaking, figure drawing, painting, reading and career training (4-18 years and up).

Cooper-Hewitt Museum 2 E. 91st St 860-6868 See Art Listing.

• Brooklyn

Bedford Stuyvesant Restoration Corp. Center for Art and Culture 1360 Fulton St 636-3398 Permanent Gallery Museum for children's art. Jan 23 Ihru Feb: Photo exhibit from The Republic of China.

Brooklyn Museum 188 Eastern Pkwy 638-5000 Wed-Sat 10 am-5 pm; Sun Noon-5 pm. Thru Jan 6—Peter Milton:Prints; and a NY Album, Thru Jan 13—12 Brooklyn Photographers Jan 20-Mar 2—Brooklyn '80,

New Muse Community Museum of Brooklyn 1530 Bedford Av 774-2900 Tues-Fri 2-10 p.m Sat 10-6, Sun I-5

Tues-Pri 2-10 p.m Sat 10-8; Sun I-5 Jan 17, 8 pm: Manscor Sabnee in concert, followed by a lecture by Bathalum Akyan Jan 8-19, 4-8 pm: Registration for Winter classes in music and art. Jan 27, 12-3 pm. Musicians' Forum, Classes, are also held in ethnic drums, trumpets, trombone, art, dance, drama and other subjects.

• Bronx

Bronx Museum of Arts (6)st(Grand Concourse 681 8000) Mon-Fri 9 am-5 gm. Styn noon400 pm. Thru Jan 30: Devastation/Resumedicar, The Sputh Bronx. Bronx Zoo Fordham Rd & Southern Blvd 220-5100 Daily 10 am-4:30 pm.

Museum of Bronx History Bainbridge Ave. & E. 208th St. 881-850 Sat 10-4 p.m.: Sun 1-5 pm

•Staten Island

Inatitute of Arts and Sciences 75 Stuyesant PlWali St 727-1135 Tue-Sat 10 am-5 pm, Sun 2-5 pm. Thru Jan 20: Exhibitions: African Tribal Art.

• Queens

Storefront Museum
162/02 Liberty Av
Jamaica
523-5199
A museum of black history and culture.
Houses exhibitions of African and contemporary art. There are also art workshops.

Metropolitan Museum of Art Junior Museum Fifth Aw82nd St 879-5500

Tuesday/Wednesday afternoon/evening programs for families: Workshop (-5:30-6:30 pm. Ages: 5-12. Hour sessions in drawing, painting, sculpture or construction, based on discussions, of original works of art in the museums collections. Tickets \$1 materials provided). Meet in the Junior Museum Library, Jan 8, Shapes and colors; Jan 9, Lines, Lines, Lines; Jan 15, Sketching Jan 16, Cutouts; Jan 22, Paper Constructions; Jan 23, Color and Collage; Jan 29, Lines and Shapes; Jan 30, Sketching Constructions; Gallery Talk-7-8 pm. Each week a different Museum collection is discussed. Meet at the information desk In the Great Hall, Jan 8, Modern Painting; Jan 15, Greek Art; Jan 22, The Court of the Sun Kings; Jan 29, Knights in Armor, Weekend activities: Looking/Sketching-Sat, 11 am in the Junior Museum Library, Age: 5-15, A slide show presentation and discussion of art and artists in the museum's collections. Then participants look for, find and skelch from the original works of art in the museum's galleries. Art Tells A Story-Sat and Suri 1 & 2:30 pm in the Junior Museum Library, Age: 5-15. A slide show presentation and discussion of why and how artists have illustrated certain stories. Using a prepared map, they find the stories in original works of art in the museum's gallienes. Gallery Walk-Sat-Sun, 1:30 & 3 pm. Jan 5, Sunlight and Candlelight: Jan 6, Samson and the Lion Jan 12, English Portraits; Jain 13, The Trojan War; Jan 19, An Istamic Palaca: Jan 20, Musical Inserum enter, Jan 28, Greek and Roman-Jewelry, Jan 27, Dancers Studio Work shops-Sitt-Sun, 1:30 & 3 pm in the Junior Museum Studio, Age: 5-12. Hour sessions in painting sculpture, drawing, continuating or collage, based on discus-sions of original works of art in the museum's collections. Tickets \$1 Jan 5, Painting Night and Day, Jan 6, Fantastic

LISTINGS

Ctay Animals; Jan 12, Color and Atmosphere; Jan 13, Collage; Jan 19, Paper Sculpture; Jan 20, Inventing An Instrument; Jan 26, Wire Sculpture; Jan 27, Patterns in Color. Film Showings—Sat, 10:30 am, except Jan 12: The First Hundred Years(History of Museum). Sat, 12 noon, except Jan 12.: Films on Greek Art.

Jewelry Exhibit:Jan 26, 11 am-4 am: Instructors Kulicke-Stark Academy of Jewelry Art will demonstrate classical jewelry

SHOWS AND EXHIBITS

•Manhattan

The Dance Theatre of Harlem 486 W. 152nd St 690-2800 Open house every first Sunday of the month. Instruction in ballet, modern and ethnic dance.

The First All Children's Theatre 37 W. 65th St, 2nd Fi 873-6400

General Motors Exhibit GM Building Fifth Av/59th St 486-4518 Research, auto, appliance, engineering and future development exhibits.

J.C. Penney Company
1301 Av of the Americas
957-4840
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of corporate headquarters, visits to merchandise testing center, displays and
exhibits.

The New York Experience
McGraw-Hill Bidg(Lower Plaza)
Av of the Americas
896-0345
Mon-Th, 11 am-7 pm; Frl & Sat, 11 am-8
pm; Sun, Noon-8 pm. Sixteen screens,
45 projectors, 68 special effects present
the story of N.Y.C. past and present.
Shows hourly.

· Brooklyn

New York Aquarium
W. 8th St and Surf Av
Coney Island, Brooklyn
Daily 10 am: Giant sharks, whales, electric eels, dotphins, penguins and many
other varieties of sea animals.

Prospect Park Zoo Flatbush Av and Empire Blvd

Rron

New York Botanical Garden Bronx Park 185th St & Southern Blvd 220-8700 Daily 16 am to dusk. Offers garden crafts program for children.

•Queen

Queens Zoo & Children's Zoo 111th St & 56th Av Flushing Meadows Park





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DING



he Old World mystique has always intrigued Americans. Indeed, this nation has carried on a long-standing love affair with all things European. French culture, in particular, and specifically French food, has always represented the epitome of good taste. Every city has at least one French restaurant where the "creme de la creme" congregates to enjoy the finest cooking this side of heaven. While most foreign restaurants (Italian, Chinese, Indian) have Americanized their menus, the French restaurant has kept its menu shrouded in the mystery of a foreign language. Not only are the dishes hard to pronounce, what they are and how they are prepared defies the cooking comprehension of most laymen chefs.

However, the intricate style of preparing classical French food is beginning to lose ground to a simpler, faster method of cooking. Succulent cuts of meat are no longer being overwhelmed by excessively rich cream sauces; instead, they are quickly sauteed and enhanced by lighter, more delicate ones.

This nouvelle cuisine, just lately introduced in the U.S., has caught on quickly with our diet-conscious public. Some erroneously label it as low-calorie food. But while this new style of cooking is certainly lower in calories and cholesterol than its traditional counterpart, it is definitely not diet food.

The number of restaurants featuring this nouvelle cuisine is limited but growing, and some will prepare it to order if a call is made sufficiently in advance. Most of those that specialize in it cater to the posh East Side cafe society, busy midtown executives and tourists attracted to the more famous establishments. However, tucked away on a heavily commercial block in the City's Chelsea section is the Second Edition Restaurant, which offers its patrons a tasty and reasonably priced introduction to the latest wave in French gastronomy.

Billed as New York's most "novel" supper club, Second Edition, as its name indicates, has a literary theme. On its menu, which is presented in book form, appetizers are "Prologues," salads are "Essays," soups are "Outlines," entrees are "Great Expectations," desserts are "Epilogues," and the wine list is called "The Grapes of Wrath." There is a reasonable amount of latitude in the selection of food, but the owners would like to broaden the menu even more as the number of regular patrons increases.

In a recent interview, head chef Michael Moran explained that the new style of French cooking has been greatly influenced by the Oriental method of preparing food, in which certain basic steps are accomplished in advance, so that the final cooking process takes only a few minutes. An appropriate example is the Second Edition's Escallopes of Veal Chasseur-an exceptional combination of scallopini, tomatoes, mushrooms and shallots. The gravy makes full use of a pan stock, which is complemented by a previously prepared base. The quickly sauteed meat never loses its distinctive character to the sauce, which contains no cream. Longgrain and wild rice, cooked to a perfect consistency, and crisp, tender broccoli that retains its bright appetizing green color, so often lost to overcooking, accompany the veal entree.

SECOND EDITION

Another Routes recommendation is the Cream of Broccoli soup. Although it is rich with butter and cream—the staples of traditional French kitchens—it is not so heavy as to diminish the enjoyment of later courses. The house salad consists of a generous portion of crisp lettuce and fresh ripe tomatoes. A small charge for blue cheese dressing is worth the extra expenditure.

In contrast with the near-divine, there were some disappointments. The Shrimp Scampi was fresh but served without the famous butter sauce laced with garlic, making it too dry and flat. A well-aged Gruyere cheese elevated the French onion soup from palatable to savory.

If the diner is able to venture into the epilogue of this delectable tome (dessert, that is), Chocolate Mousse, Buttermilk Carrot Cake and Pumpkin Cheesecake are on hand for one's perusal. If your taste runs to the more delicate, lighter type of pastry, the Pumpkin Cheesecake will be more to your liking. The Buttermilk Carrot Cake had a heavy, shredded consistency and may be too filling after consuming a large meal. The mousse was not reviewed but provides a lingering temptation to return.

The Second Edition prides itself on the freshness of its food, which is purchased early each morning and individually prepared to order. Daily specials vary according to availability. Reservations are strongly recommended so that sufficient quantities are on hand.

The freshest, most exquisitely prepared food, however, loses some of its appeal if not served in the appropriate atmosphere. The Second Edition pampers its clientele with fresh-cut flowers, plants, candlelight, soft music and pink linens. Original artworks, which are for sale, adorn the exposed brick walls.

Whether you are a gourmet or a gourmand, the Second Edition's a-la-carte menu (prices for the various entrees range from \$4.95 to \$10.95, for desserts from \$1.50 to \$3.75) will accomodate you. The Second Edition is located at 251 West 26th Street (between Seventh and Eighth Avenues). All major credit cards are accepted, and parking is free after 7 p.m. The restaurant is operating on an abbreviated schedule, so one should phone in advance (924-2944) for lunch or dinner reservations.

-- Elna Seabrooks

1) N 1 N (-1

MANHATTAN

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Brannerie

100 East 53rd St A la carte L: fr. \$3.75 D: fr. \$4.75 AE.BA.CB.DC.MC Open 24 hours. 751-4840

The Cellar

70 W. 95th St. Columbus Ave 886-1200

Cheshire Cheese

319 W. 51st St. English cuisine. delicious cheese soup and sliced steak. A la carte. 1 - \$6.75-\$17.50 D: \$9.75-\$19.50 765-0616

The Cockeyed Clama

1678 Third Av. 94th St. Seafood fare, nautical decor \$4,00-\$7,00 Cash only Reservations suggested. 831-4121

Cotton Club

666 W. 125th St. Sunday Brunch 10 am-4 pm. Open daily All major credit cards

David's Pot Belly

98 Christopher St. Intimate atmosphere Delicious crepes; omelets; half pound hamburgers: numerous ice cream goodies. \$2.95-\$5.50. Cash only. Open until 5 am. 243-9614

Dobson's Restaurant

341 Columbus Av/76th St L: \$3; D:\$5. AE,V,MC accepted. Reservations re-362-0100

Elephant & Castie

68 Greenwich Av Great omelets and quiche; exceptional desserts. A la carte \$2-6. AF BA CB DC accepted. 243-1400

Estiner End

\$3.59. AE,BA,DC,CB,MC accepted. 673-0750

Feathers Restaurant

24 Fifth Av/9th St Sidewalk cafe and gas lighting.AF,DC,B,MC,

Genghis Khan's 197 Columbus Avi69th St. Quaint and colorful. L: fr \$2; D: fr \$12. AE, V, DC, MC accepted. Reservations suggested.

Glesson's

Public House 400 Columbus Av/79th St Fish, fowl and beef specialties, L: fr \$3.25; D: fr \$5.95. AE Accepted,

Horn of Planty

91 Charles St Lives up to its name; Southern food specialties. Dinner only-\$8.50-\$15.50. AE BA MC 242-0636

Hwa Yuan Szechuan Inn

40 E. Broadway Informal dining. Excellent beef and scallions and moo goo gai pan dishes. 966-5534/5535

Jack's Nest

310 Third Av/23 rd St Traditional soul food. \$4-\$7 MC AE V 260-7110

The Jamaican

432 Sixth Av/10th St Jamaican food specialties and seafood dishes. Dinner only, AE,DC,V,MC. Reservations suggested. 932-326

1279 First Av/89th St Warm atmosphere; international menu. AE,DC,V,MC.

Jock's Place

2350 Seventh Av Open from 3 pm daily.Continental and soul cuisines. 283-9288

La Familie

2017 Fifth Av Long established soul food eaterie 534-0090

La Teblita

65 W. 73rd St Italian cuisine. All major credit cards accepted. 874-9120

Las Panchos Cafe

& Restaurant 71 W. 71st 51 Spanish culsing 864-9378

Main Stonet

75 Greenwich Av Regional American cuisine. 929-1579

Marvin's Garden 2274 B'way/82nd St AE,MC,V accepted.

799-0578

Museum Cafe 366 Columbus Av Casual, artsy & colorful. L: \$2.50-5.00; D:\$5-\$10. 724-7509

Oenophilla

473 Columbus Av Sun brunch \$4.95-\$7.95 D: \$7.95-\$12.95 580-8127

The Only Child

226 W. 79th St Good Southern food. 874-8577

Parentheses

392 Columbus Av Continental cuisine AF MC V 787-6922

Peach Tree

557 W.125th St Southern food as reasonable prices. Cash only, 864-9310

Poletti's

2315 B'way/84th St Excellent Italian cuisine. A la carte. D:\$4,50-\$8,50. AE,DC,V,MC, Reservations suggested. 580-1200

Rene Pujol

321 W. 51st St South of France cuisine. Quiet and atmospheric, L:\$8.50-\$9.75 D:\$13.00-\$16.00 AE DC.V. Reservations required 246-3023

The Red Baron

201 Columbus Avi69th American and Continental cuisines L:\$3.50-\$6.75 D:\$6.00-\$10.00 AE,DC,V,MC. 799-8090

Red Rooster

2354 Seventh Av 283-9252

Rikyu Japanese Restaurant

210 Columbus Av 799-7847

Ruskay's

323 Columbus Av/75th Warre, candlelight duplex dining or sidewalk cafe. B. \$1.75; L:\$3.00; D:\$11.00. Cash only. Open 24 hours on L: on weekends only 874-8391

LISTINGS

Sea Fere of

the Aegean 25 W. 56th St Exceptional seafood L: \$9.25 and up; D: \$9.25-\$20. AE,CB,DC,MC 581-0540

Second Edition

251 W. 26th St French and Continental cuisines. AE,DC,MC,V. 924-2944

Taco Villa 368 Columbus Av

Mexican cuisine. L:\$2.50-\$3.50 D: \$5.50-\$6.95, AE MC V 580-7826

Teachers 2249 B'way/61st St

AE.DC.MC 787-3500

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Building) Spectacular view, continental service, international menu. D: \$12.95-\$19.50 AE,DC,CB,V,MC, Reservations required. 333-3800

The New Smalls Paradise

2294 Seventh Av Breakfast, lunch, dinner 283-8725

QUEENS

Carmichael's

117-08 New York Blvd Good home cooking. especially salmon croquette breakfast and nisquits. 723-6908

Lobster Tank

Seafood House 134-30 Northern Blvd Cozy atmosphere. Great lobster and steak. 359,9220

BROOKLYN

Gage & Tollner

374 Fulton St A Brooklyn landmark opened in 1879. Still serving excellent American dishes. Famous for steak and seafood. AE,DC,MC,V. 875-5181

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225 Ninth St Unusually atmospheric Fine food, menu varies daily. Dinner only \$10.95-\$12.95. Reservations required. 788-5883



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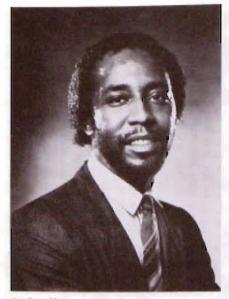
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PEOPLE



Ken Reynolds

More often than not, the media, whether electronic or print, seems impervious to our needs and feelings. Policies and decisions that affect our lives are made by executive boards who are not representative of society's broad spectrum. However, some encouraging inroads are being forged along the hallways of America, Incorporated. Recently, WABC-TV empowered Candace Caruthers, its former Editorial Director, with a position that will enable her to influence in-house policy. Ms. Caruthers has been named Contributing Producer of the station's live, weekday morning series, "A.M. New York." In her new position, Ms. Caruthers will participate in all phases of program planning and production, as well as supervise the recruitment and booking of talent. She will be responsible for miniseries and remote broadcasts, specializing in segments related to political and community interests. Phil Boyer, Vice President and General Manager of WABC-TV, commented on Ms. Caruthers's move into the programming area. Mr. Boyer noted, "Candy's involvement within the New York tristate area has given her a wide range of contacts and broad experience dealing with key issues and problems facing our region. This will be an invaluable asset to our morning program by giving it a more local approach."

On the other hand, to do battle with America, Incorporated requires a totally



Candace Caruthers

different type of talent and attitude. Toughness, broad community support and dedication are but a few of the tools needed when one enters the political arena. Diane Lacey, a name familiar to most activists, is a battle scarred but never-say-die fighter on behalf of the powerless. For the past fifteen years, she has been an activist in health and mental health issues. She also worked as Director of a Comprehensive Neighborhood Health Center in the South Bronx and served as Special Assistant to the President of Health and Hospital Corporation. Her efforts were justly rewarded when she was appointed a member of the Board of Directors of the New York City Health and Hospitals Corporation. (The Board makes policy for seventeen municipal hospitals with approximately 44,000 employees and an annual operating budget of over two billion dollars.) Of her appointment, Ms. Lacey noted that "The Board must make very difficult decisions in the days ahead, and I am prepared to seek solutions which will not compromise quality health care for New York City residents served by the HHC." In addition, she is also the Public Affairs Director at radio station WWRL. In this capacity, she oversees the station's editorial programming and acts as a liaison between the station and the community.

While most of us may be baffled by the complexity of the media, there are a few that walk through its maze with valiance and confidence. Ken Reynolds is such a man. As the National Publicist for Special Markets at Polydor Records, Inc., Mr. Reynolds is responsible for securing media outlets for all black artists contracted by Polydor. The ac-

complishment of this task demands from the taskmaster an all-around knowledge of the different facets of the press. It is the possession of this knowledge that enables Mr. Reynolds in his position to become an interlocking link in the chain that holds together the careers of such artists as Millie Jackson, Gloria Gaynor, Isaac Hayes, to name a few. The credentials that he brings to this new post reveal an array of achievements - Associate Director Press Information and Artists Affairs at CBS Records, Account Executive, Howard Bloom Organization, and Vice President, Take Out Productions, Artists Management Firm.



Diane Lace)

SPORTS

BASKETBALL: NOT FOR MEN ONLY

he outlet pass is on its way down the court even before the rebounder gracefully alights on the floor. A dribble around the back, between the legs and a twirl, and the player is airborne, releasing the ball at the height of the jump. The ball whizzes through the hoop, fluttering the net ever so slightly. Who has executed that masterful move? Is it Earl Monroe? Is it Tiny Archibald? No, it's Janice Thomas doing her thing for the New York Stars of the Women's Professional Basketball League.

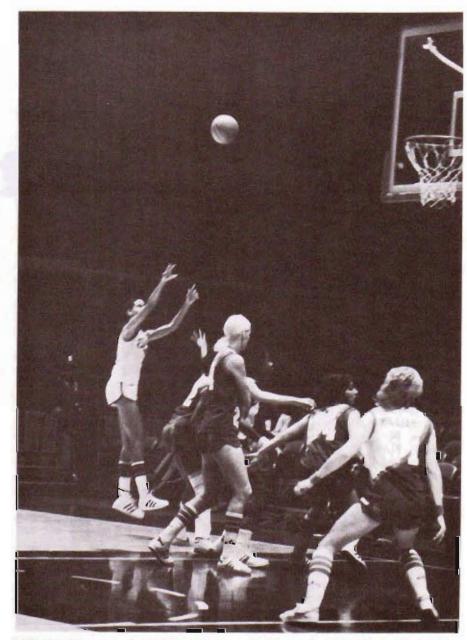
Now in its second year, the Women's Basketball League has already expanded from eight teams to a league with franchises in fourteen cities. With bigger arenas to play in this year, with better players and experienced coaches, the league has assured itself of ever-growing

fan interest and support.

Our local franchise, the N.Y. Stars, exemplifies this growth better than any other team in the WBL. Last year, their home was Iona College's field house (capacity 3,000), in New Rochelle, N.Y. This year, the N.Y. Stars will play eleven games in the main arena in Madison Square Garden: six games as part of a doubleheader with the N.Y. Knicks and five solo appearances. The balance of the season's games will be played in the Garden's Felt Forum.

To make the team more competitive (last season the N.Y. Stars finished second in the Eastern Division), the front office has signed on experienced free agents and promising draft choices. Ex-Olympian Gail Marquis, Denise Craig, the second leading rebounder in the league last season (the Stars Althea Gwyn led the WBL), and Gail Tatterson, who was the league leader in field goal percentage (64.6%), are some of the top free agents in the team's rejuvenated lineup. Draft choices Sharon Farrah and super-shooter Pearl Moore, the all-time highest collegiate scorer (4061 points), men included, will add even more firepower. These additions, along with the return of Althea Gwyn, the league's top rebounder (17.3 per game) and third highest scorer (23.2 ppg.), Kaye and Faye Young, those twin hotshots, and all-point guard Janice Thomas, may very well make this a championship season for the N.Y. Stars.

But a bigger arena and a gallery of superstars do not alone produce a



championship team. A third ingredient is needed: the coach. It is he who must mold all the team's different components into a smooth working unit. This task will be the harness of the man known to N.Y. basketball fans as Dean "The Dream" Meminger. Dean brings to his coaching duties some very impressive credentials. One of the only two high school players to make the all-city team 3 years in a row (Kareem Abdul-Jabbar was the other), Meminger was the star of Marquette University's team.

Under coach Al McGuire, he led the Warriors to a National Invitational Tournament championship at Madison Square Garden in 1970. Subsequently named the most valuable player in the N.I.T., Meminger returned to New York as the number one draft pick of the New York Knickerbockers and was very instrumental in helping the Knicks capture a championship in the 1972-73 season. While still a Knick, he shared backcourt duties with Walt Frazier and Earl Monroe. Later he was traded to Atlanta,

with whom he creditably winded up his playing career.

Playing under coaches like McGuire and Red Holzman helped Dean to form some winning theories about coaching. Meminger views learning the fundamentals, conditioning and a hard-line defense as the formula for producing victories this season. "Naturally, coaching women will be challenging for me," he says. "Women players aren't quite as developed as males in terms of understanding the concept and nuances of the game of basketball. If we're going to have women playing professional basketball, the fans are bound to expect a certain level of play. If we don't give spectators a quality game, we won't have any fans in the stands. I expect to mold a disciplined team-oriented club that will bring another championship to New York. One of the things I'm trying to develop in our players is toughness, a mental and a physical toughness. There are times when a player can compensate for lack of expertise by being mentally tough. But if you don't have the mental toughness, you're not going to develop it overnight," the rookie coach emphasizes.

How do the women players react to working under a male coach? (Ironically, all of the WBL coaches are male, the better women coaches having opted for college basketball which has also grown significantly in stature in recent years.) The players express the greatest respect for Dean's ability as a coach. Several of



Coach Dean "The Dream Meminger

the Stars note how he tries to improve their game rather than to change it. Denise Craig points out that "Dean is teaching us the things we don't know. Whatever you don't know, he'll teach. He's a hellified coach."

The players all are very optimistic about the WBL's second season. All-pro Althea Gwyn confides, "I'm really excited about our progress. The league is growing and women's sports are on the rise. We're playing in the Garden this year, too, which is very significant. By allowing us to play there, the men have shown that they finally take us women players seriously. Last year," she con-

tinues, "a lot of people had the attitude that we were a freak show, but by the end of the season, they learned to appreciate our game and became really dedicated fans."

Although there are no Dr. Js or Abdul-Jabbars in the WBL, the future looks promising. One potential star candidate is Janice Thomas, whose shake and bake moves are an exciting and integral part of the Stars's winning ways. Dean comments, "J.T. is just a natural leader out on the floor. She makes things happen for the N.Y. Stars." The former Long Island University player was an all-star for the WBL's East Team last season and also led the circuit in free throw percentage (.778). But the Stars really have no individual stars because every game, win or lose, is a team effort.

Coach Meminger, confident of the team's chances this season, states with a smile, "If we're going to struggle, let us struggle early in the season." His primary concern is that the team should not peak too soon and thus burn itself out before the playoffs. In the past, Meminger has won championships playing in high school, college and NBA reams. If the IN. Y. Stars win the coveted trophy this season, Mentinger's career will have come full circle. New York's basketball fans are hungry for a winner again, and the Stars could very well fill the void. Anyway, I'm going to wish upon a Star and see what happens. A

-Michael George



TELEVISION

·Channel 9

College Basketball Jan 5, 8 pm: Conn at St. Johns Jan 10, 8 pm; Boston college at Connec-Jan 15 St. John's at Boston College

Jan 26, 8 pm: Providence at Seton Hall Jan 30. 8 pm: Georgetown at Boston col-

NHL Game of the Week Jan 25, 8 pm: Chicago Black Hawks at

N.Y. Knicks

Jan 9, 8 pm: Vs Boston Jan II, 9 pm: Vs Milwaukee Jan 21, II pm: Vs Los Angeles Jan 23, 10 pm; Vs Phoenix Jan 25, il pm: Vs Golden State Feb I4, 8:30 pm: Vs San Antonio Feb 20, 8:00 pm; Vs Indiana Mar 5, 8:00 pm: Vs Detroit Mar 7, 8:30 pm: Vs San Antonio Mar 19, 9:00 pm: Vs Houston Mar 25, 8:00 pm: Vs Cleveland Mar 26, 8:00 pm: Vs Boston

Jan 23, 7:30 pm. Vs Detroit Jan 27, 7:00 pm. Vs Washington Feb I7, I0:00 pm. Vs Vancouver Feb 27, 8:00 pm. Vs Quebec Mar 2, 2:30 pm. Vs Pittsburgh

Mar 6, 8:00 pm. Vs Philadelphia Mar 9, I:30 pm, Vs Washington Mar I6, 8:30pm, Vs Chicago Mar 23, 7:00 pm. Vs Buffalo Mar 28, 10:30 pm. Vs Montreal Mar 30, 8:00 pm. Vs Quebec Apr I, 8:30 pm. Vs Minnesota Apr 4, 8.00 pm. Vs Atlanta

N.Y.Rangers Jan 2, 8:00 pm. Vs Quebec Jan 19, 1:15 pm. Vs Boston Jan 22, II:00 pm. Vs Los Angeles Jan 27, 9:30 pm. Vs Colorado Jan 31, 8:00 pm Vs Buffalo

Jan 3, 8:00 pm; Vs Atlanta Jan 16, 9:00 pm: Vs Houston Jan 24, 8:00 pm: Vs Washington

Jan 19, 1:30 pm; Super Memories of the Super Bowl

> MADISON SQUARE GARDEN 33rd St/Seventh Av 564-4400

·Basketball

Jan 1, Vs San Antonio Jan 3. Vs San Diego

LISTINGS

Jan 5, Vs Chicago Jan 8, Vs Philadelphia Jan 15, Vs Cleveland Jan IR Vs Spattle Jan 28. Vs Golden State

Jan 14 Vs Houston Jan 16 Vs Chicago

Collegiate Basketball Yournament Jan 17, Autgers Vs L.I.U.; Nevada/Las Vegas Vs Seton Hall

•Ice Hockey

N.Y. Rangers

Jan 4, Vs Philadelphia Jan 6, Vs Atlanta Jan 7, Vs Hartford Jan 14, Vs Colorado Jan 16, Vs Winnipeg Jan 20, Vs Chicago

•Tennis

Jan 9-13, Colgate Grand Prix Masters Tennis Tournament

·Boxing and Wrestling

Jan 21, Feb 18-Professional Wrestling Jan 29-31, Feb 5-7, 12-14, 19-21, 26-28-Golden Gloves Preliminaries

Jan 9-Vitalis U.S. Olympic Invitational Track Meet

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ROUTES' ROOTS



Black themes on the wide screen had their origins long before Hollywood producers discovered their market value. In fact, black film producers were around when the first silent pictures revolutionized American entertainment. Foremost of the black pioneer filmmakers was Oscar Micheaux, whose over 30 films were both ridiculed and imitated by the establishment.

Although his past remained a mystery for many years, today we know that he was born near Metropolis, Illinois in 1884 to former slaves. As a young man, he worked as a Pullman porter, traveling from the Midwest to the Pacific Coast. Later, he became a homesteader in South Dakota but eventually lost his land and blamed his then-father-in-law, a minister (who later became a character figure in his writings).

Micheaux then turned to writing and became popular for his pulp novels, which he sold, through his shrewd marketing skills, in black communities around the country. In a car loaded with books, he traveled across the country to lecture and sign new contracts. Micheaux became known as a hustler of consummate skill.

Micheaux's growing reputation among blacks brought his 1917 autobiographical novel "The Homesteader" to the attention of the Lincoln Company, one of the earliest black-owned film production companies. Lincoln's president, Noble Johnson, wanted to buy the film rights, so the two arranged to meet. On his way to the appointed rendezvous, Micheaux decided he should supervise the filming. Johnson, a veteran of many early Hollywood features, found this proposition unacceptable. As a result, two of the most successful early black filmmakers never worked together.

The aspiring film producer then headed back east and attempted to raise enough money to produce "The Homesteader" himself. He talked midwestern farmers into buying a piece of his yet nonexistent film company at \$75 a share. The investment scheme worked, and despite his lack of experience, the film was ready by 1919. It cost a mere \$15,000—a low budget even by early 20th century standards.

"The Homesteader" opened in Chicago and promptly stirred up a local controversy. The movie depicted a minister as a crooked and two-faced character—not the sort of portrayal expected from a black filmmaker. A scathingly cynical mockery of religious duplicity and corruption appeared frequently in Micheaux's work. It is said to have had its source in his

bad experience back in South Dakota.

There was an audience ready to buy what Micheaux was selling, but he had to have a theatre to show his creations. Independent filmmakers of that period, even more than now, were at the mercy of the major studios for film distribution.

These freelance filmmakers—especially if they were black—had virtually no chance of getting their products widely distributed. Even Hollywood's black productions, such as "Green Pastures" (1936), often couldn't get bookings in many parts of the country, particularly in the South.

One way Micheaux kept afloat during this period, when most other black-owned companies went bankrupt, was to align himself with Frank Schiffman, the white manager of the Apollo Theatre. Schiffman was able to provide some financial help, and Micheaux then got bookings with T.O.B.A., (Theater Owners Booking Association), a network of black theatres across the country that was later nicknamed the "Chitlin' Circuit."

In the South, Micheaux was often only able to get special midnight bookings, often frequented by curious white patrons eager to take in his "exotic" productions for a little risque fun. Several film writers have speculated that Micheaux included an abundance of nightclub and dancing scenes in his work not just to cover gaps in the plot's continuity (though he did that too) but also to satisfy the fantasies of his white theatergoers.

Even when Micheaux was able to show his films, he never was guaranteed a fair share of gate receipts. The white businessmen who had the circuit sewed up never shared profits equitably with the black artists who had created their business in the first place. Micheaux's most successful films, therefore, failed to bring him a fair return.

Artistically, Micheaux's films were less than stellar achievements. He had to work constantly on a shoestring budget with rented equipment. Four takes on a single scene could leave the production short of footage later. The technicians

he used were usually Hollywood castoffs from lily-white craft groups. Thomas Cripps, in his history of black filmmaking, "Slow Fade to Black," found that Micheaux's "Ten Minutes to Live" (1932) "typified the shoestring, race movie, with its tangled racial theme, sparse sets, snippets of vaudeville padding, and jagged continuity patched together with subtitles."

But that is not to say that Micheaux's films were flops. His "Body and Soul" (1924) featured the great Paul Robeson in his film debut. In it, Robeson appeared both as a drunken, lustful minister who desired a suitably innocent young girl and also as the young maiden's poor but very honorable suitor. Micheaux's narrative was quite confusing. But Robeson's double role presented a multidimensional view of a black man—a feat that Hollywood, in its long history, has rarely duplicated.

While some of Micheaux's films held a special appeal for black audiences, such as "Birthright" (1924), which demonstrated the need for black unity, and "God's Step Children" (1937), many of his works were only adaptations of white styles or early versions of blax-poitation movies. For example, "Underworld" (1936) could very easily have been a Warner Brothers' "action" film. Micheaux also mimicked Hollywood at

times by calling his players "the black Valentino" (Lorenzo Tucker) or "Sepia Mae West" (Bee Freeman). Reaction in the black community to Micheaux's work was often contradictory. Although Micheaux's dramas were criticized as working to promote the values of lighter, more middle class blacks, the established black press, which was controlled by that strata, was ironically often very hostile to his films.

This situation worsened after Hollywood made the transition to the "talkies." While all-black Tinseltown musicals like 'Hearts in Dixie' and "Hallelujah" were inspired by the successful films of Micheaux and other independents, the Hollywood films were technically superior to them. Unfortunately, the Amsterdam News at this time chose to ridicule Micheaux's low budget films, drawing unfair comparisons with Hollywood products, instead of paying tribute to his great pioneering efforts.

This intolerant reaction proceeded from a philosophy prevalent among some blacks that getting dark-skinned actors into Hollywood films, no matter how insulting the role, was more important than black-produced movies. Harlem Renaissance writers Alain Locke and Sterling A. Brown, like other black critics, tended to look toward

Hollywood for any compelling view of black life on film. For them, any sign of progress, no matter how small, was a ray of hope, since the option of promoting the indigenous black filmmakers wasn't even considered.

Subsequently, black audience attendance at films produced by blacks, just before and during World War II, started to dwindle. Hollywood had, on the one side, its small army of black maids and butlers, and on the other, its white businessmen, who, with greater funding and resources, were grinding out black B movies. The jazz shorts, for example, that we view today for a glimpse of Duke Ellington and the late Louis Armstrong were produced by these entrepreneurs.

Micheaux, by this time, didn't have the energy anymore for his boisterous promotional tours, and "Betrayal" (1948) was a dismal failure. But something else was beginning to happen. World War II had forced open U.S. segregated society, as black veterans, feeling they were good enough to die for their country abroad, came back ready to fight for equality at home. In their quest for equality and excellence, the seeds of the Sidney Poitier film persona were planted.

Nelson George

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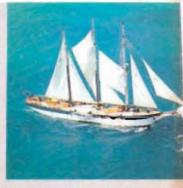
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