

ROUTES

The Biweekly Guide to African-American Culture

December 6-19, 1994 • Volume 4 Number 15

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Listings Inside: THEATRE • GALLERIES • MUSEUMS •
NEW YORK CONCERTS • CLUBS • AND MORE!

The Whitney's
"BLACK
MALE"
IT'S
A
SHAME,
GIRL

THE PUBLIC THEATER

OUR PAST:

FOR COLORED GIRLS . . .
SPUNK
NO PLACE TO BE SOMEBODY

TWILIGHT: LOS ANGELES, 1992
THE COLORED MUSEUM
FIRES IN THE MIRROR

OUR PRESENT:

THE DIVA
IS DISMISSED

Now through December 11.
Co-written and performed by Jenifer Lewis.
"The Queen of Camp Cabaret!" *NY TIMES*

SOME PEOPLE

Now through December 11.
Written and performed by Danny Hoch.
Multi-Character Extravaganza.
"Hilarious!" *NY TIMES*

A LANGUAGE
OF THEIR OWN

March.
Lovers become ex-lovers
become enemies become friends,
in this intimate, painfully funny
work by a gifted new writer.

DANCING
ON MOONLIGHT

March.
Harlem. The early 1960's. Change
is in the air. A 20th Century Greek
tragedy à la Chester Himes.

THE
PUBLIC
THEATER



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PROMISE EXCEEDS PERFORMANCE

by
Charles. E. Wilson

The Whitney's "BLACK MALE" IT'S A SHAME, GIRL

DON'T GET ANGRY

by
Rhonda R. Penrice

"Black Male: Representations of Masculinity in Contemporary American Art" is a widely heralded, eagerly awaited, well funded show that promises far more than it delivers, and covers far less than it should. This exhibition will probably be best remembered for what it leaves out and misinterprets, and for the debates it provokes. It tells more about a select group of artists, curators and interpreters than it does about blacks, African-Americans, masculinity and the business of image making.

"Black Male" is a small show of uneven quality, but—through its sponsorship of supportive activities, such as discussions and film presentations—the Whitney casts a wide net. A study in contradictions, the show is Eurocentric and colonial in its protest mode, even as it rails against both of these attributes; it seems to protest against the popular depiction of men of color as objects of sex, crime and sports, yet it uses the very same images. At times, "Black Male" is a clever, witty and incisive show, as demonstrated by Carl Pope's installation *From the Trophy Collection of the Indianapolis Police Department and*
continued on page 4

The exhibit "Black Male: Representations of Masculinity in Contemporary Art," on display at the Whitney Museum of American Art through March 5 and curated by Thelma Golden, director of the Whitney's Philip Morris branch and one of a handful of African-American curators in the United States, sets out to explore aesthetic as well as personal and political questions about how black men are represented in art, media and society. The social construction of black masculinity is key here and the images selected are intended to serve as presentations of these "faulty" constructions as well as critiques of them.

While the exhibit is immensely successful in presenting the stereotypes of the black man as athlete, criminal and stud (heterosexual and homosexual), it does not fare so well in its critiques of these stereotypes, at least not in the art portion of the exhibit. I do not, by any means, want to suggest that there is no value here. Many provocative works are featured in the exhibit. The issue I have is with the context in which they are presented.

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Promise Exceeds Performance

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The Office of the Marion County Sheriff's Department. At other times, however, it sinks to the level of purposeless grossness, such as in its inclusion of numerous works by Mapplethorpe.

Yet, for a number of reasons, despite its serious limitations, this reviewer recommends that you see the "Black Male". Attendance will breed response, which, in turn, may prompt the Whitney Museum to address some of the serious issues regarding access, thrust and outreach that it frequently chooses to ignore. The show underlines the fact not much has changed in the close to 25 years since Harold Cruse's *The Crisis of Negro Intellectual*, was published: some black artists and cognoscenti are still in crisis.

Moving through this exhibition, smart viewers will note that black males are still largely invisible—the strivers, the parents, the friends, the home boys, the saga boys, and the working class folk, the men who live out their lives in wordless desperation remain uncaptured in their human luminescence.

"Black Male" tries to tackle a serious societal problem, one of the direct consequences of the society's

structural inequality, but it uses the basic model (colonial) and the same old venue (downtown) from which to send its message. To live up to its intriguing title, "Black Male: Representations of Masculinity in Contemporary American Art," the show needs breadth and depth, but it delivers superficiality by emphasizing a single segment of African-Americans—the Hip Hoppers—at the cost of a substantive penetration of the world of black males.

At the Heart of the Matter

"Black Male" will probably raise the hackles of the homophobic, because its organizers focus the show's intensity on the gay black male, leaving little room for images of the heterosexual, except for those who loudly protest, those who are the most athletic, and the super machos. This emphasis also betrays the promise inherent in the exhibition's title.

The exhibition also fails to link the threads and patterns of African-American, Black, Negro, Colored Life, and art. A *New York Times* reviewer asked rather plaintively where the works of Romare Bearden, Jacob Lawrence, Alice Neil and Kerry Marshall were. Are not these figures a part of the art picture of the past thirty years? Does their work not

CONTENTS: COVER STORIES: THE WHITNEY'S "BLACK MALE": IT'S A SHAME, GIRL, DON'T GET ANGRY BY RHONDA R. PENRICE AND PROMISE EXCEEDS PERFORMANCE BY CHARLES E. WILSON. LISTINGS: Theatre, 7; Television, 8; Film, 8; Galleries, 8; Museums & Cultural Centers, 9; Clubs & Cabarets, 11; Kwanzaa Festivities, 12; Dance, 12; Concerts, 12; Youth, 13; Good Deals and Free-For-All, 14; In Memoriam, 14.

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represent the life and times of African-Americans?

This is not an ordinary, installed exhibition in which the works speak for themselves. In fact, the brochures, press releases, film showings and lectures form an intrinsic part of the overall exhibition. Important components of this weave are a host of films from the Sixties, Seventies and Eighties, as well as conversations, seminars and teacher workshops led by some of the leading names of black art, literature, and academic disciplines. So much is going on at so many different times that few people will actually see the entire show. Most of the articles in the attractively crafted catalogue are well-written, but there are also inclusions of dense, academic prose.

The catalogue's last quarter is devoted to the hip hop phenomenon. It is difficult to accept these new warriors and troubadours of rhyme as anything more than a fusion of the

Sixties' Soul Brother Pretenders and the Seventies' five-percenters with the reincarnation of the "get over" dudes from every era since Emancipation. What seems to distinguish this "new segment" is their technine mentality, a seeming disdain for thought and study, and a thinly disguised wish to repel everyone.

The battle lines will surely be drawn by this show, which I recommend that you attend with open eyes and your mind tuned to what there is to blackness, masculinity, and contemporary American Art. Don't be taken in by the surroundings. Let your eyes behold and your mind absorb the images and their meaning. If you are of African descent, it matters not so much whether you like the show or not, the important thing is that you understand how you are being viewed. The show is not just about art or politics—it's also about the limits of our acceptance.

Don't Get Angry

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Gary Simmons's *Lineup*, for example, is an alluring piece. Using a model of an actual police lineup as his backdrop, Simmons replaces actual bodies with gold-plated sneakers. Though no bodies are physically present, we are, through the gold-plated sneakers, able to imagine them and symbolically fill them into the lineup. While Thelma Golden views this piece as "a critique of our commodified culture and as an embodiment of urban masculinity... [which] ...conveys a highly theatrical treatment of the inner-city equivalent of the casting call," I am not so sure that the non-traditional museum audience the Whitney hopes to attract will con-

clude this, especially when presented in the context of so many other works consumed with depictions of black men as studs, criminals and athletes.

Noble intentions are not enough here. When *Lineup* is viewed in the same exhibit as Dawn Adar DeDeaux's *Rambo*, a depiction of a shirtless young black man in a vulnerable but cautionary stance holding a pistol in his left hand while a miniature pistol, held up by an impressive gold chain, is nestled securely in his chest, and Jeff Koons's *Moses*, a framed Nike ad featuring NBA great Moses Malone, the stereotypes of black men as criminals and athletes take on mammoth proportions. Robert Amerson's

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Special Assistant to the President, an oil portrait of Willie Horton, the inmate furloughed by 1988 presidential hopeful Massachusetts' governor Michael Dukakis who became a recurring image in the Republican campaign to portray Dukakis as weak on crime at the expense of perpetuating the stereotype of "African-American men as licentious and criminal," doesn't help either. Instead, it propels the motif of black men as criminal thus reinforcing the assumption that the black man's only options are jail or the NBA. And considering that there are several pairs of sneakers and only one poster of Moses Malone, even in this limited world of options, more brothers seem destined for jail cells than for the Garden.

In the catalogue, Golden, herself, says "Media fascination around black masculinity is almost always concentrated in three areas: sex, crime and sports" so presumably her job here is to dispel this. But how does one dispel by reaffirming? The preponderance of the rambos and the Willie Hortons dilute some of the most emotionally charged pieces in the exhibit. In Carrie Mae Weems's *Untitled (Kitchen Table Series)* a black working class couple, seated at a kitchen table, grope with everyday existence. The piece is accompanied by powerful fragmented stories which highlight the most basic of power struggles, those between men and women. Sometimes there is tremendous love and, sometimes, there is tremendous pain. Although I personally love this piece, in the context of this exhibit, even it can be misconstrued. When I viewed this work for a fourth time, a middle-aged white woman standing nearby

explained to her husband that this piece unlike other pieces in the exhibit was a positive portrayal of black men. "It shows the black man loving and caring," she cooed. And yes it does, but it also alludes to domestic violence and the strains chronic black male unemployment places on a relationship. If an observer, a white observer in particular, gets the loving and caring part without getting the social commentary as well, then a very great opportunity has been missed. The uninitiated can easily view *Untitled* as a portrait of the "down and out" black man who continues to try but is doomed to fail without ever identifying the substantial barriers blocking his success, *without ever* seeing how she or he contributes to the fortification of those barriers.

In all fairness, however, there are several works that do make this point. A number of Adrian Piper's works successfully identify white paranoia concerning black men. Particularly poignant is Piper's *Vanilla Nightmares #18*. Here Piper draws a sea of ghost-like black male faces onto an American Express ad featured in *The New York Times* which reads "Membership has its Privileges." Here "privileges" can be construed in a number of ways. It can symbolize the economic oppression of black men as well as articulate white fears of the potential havoc of that oppression. And while I do agree that these are important statements to make, what is really missing in this exhibit is the black man himself.

He is so much more than Robert Mapplethorpe's sometimes erotic but often exploitative nude images of him. What of the black man who is a father, a lover of both men and

women, a businessman, a farmer or a college professor? The Whitney's answer to this question is a tiny room off to the side at the very back of the third floor where the exhibit is housed, called, the Contributions' Room. Here pictures of black men as insurgents, bankers, congressmen and so forth lay alongside a timeline of major achievements, considerably small given the enormity of the black man's contributions to just the United States. Even then, there are mistakes. Particularly disturbing is a description of John Singleton's remarkable depiction of everyday black male urban existence in *Boyz-n-the Hood* as a breakthrough film "about gang violence." Where are the pictures of the black men with their children, their fathers and

grandfathers, their mothers and grandmothers? Why is he alone in this struggle?

The ultimate question is not does the Whitney do a good job of representing black men. We, as black people, cannot look to the Whitney to represent us. If you go to the exhibit with the understanding that "Black Male" is about how White America views black men then you won't be shocked; the message here is as consistent as the covers of *Time* and *Newsweek*. To make the experience worthwhile, might I recommend that you view the exhibit by alternating between seeing the excellent film series, reading the mostly well written and extremely provocative catalogue and then look at the art. Otherwise you will only get angry.

L I S T I N G S

THEATRE

Manhattan: (212)

Jelly Roll! Open Run

Vernel Bagneris portrays Jelly Roll Morton in this narrative of life around his music, capturing the essence of the composer, lyricist and performer.

47th St. Theatre • 304
W. 47th St. • 239-4331

Kiss of The Spider Woman

Through Jan. 31

Broadway musical featuring **Vanessa Williams** and **Brian Mitchell**.

Broadhurst Theatre •
235 W. 44th St. • 239-
6200

Still on The Corner Opens Dec. 9

A musical that looks at the relationship between

a group of homeless people living in Riverside Park and their middle class neighbors on Manhattan's Upper West Side. **Cece Waterman** and **L. Thecla Farrell**.

Castillo Cultural Center • 500
Greenwich St. • 941-
1234

The Blue Stories: Black Erotica About Letting Go and Shoehorn Dec. 8-18

In "Blue Stories," **Rhodesa Jones**, in a series of personal recollections, examines sexual awakening, rage, love, death and redemption. In "Shoehorn," **Idris Ackamoore** and tap dancer/actor/comedian **Mark Goodman** spin a tale of a two-man "salt and pepper" entertainment team. One is African American descent, the other is of Jewish American descent—and

their struggle to overcome prejudices and succeed.

La MAMA E.T.C. •
74A 4th St • 475-7710

Faith Journey Open Run

A love story musical set in the tumult of the civil rights movement under the leadership of Dr. Martin Luther King Jr.

Lamb's Theatre • 130
W. 44th St. • 997-1780

The Preacher and the Rapper

Through Jan. 1

Presented by **Ishmael Reed** and directed by **Rome Neal**.

Nuyorican Poets Cafe
• 236 E. 3rd St. • 465-
3167

Ballad For Bimshire Through Jan. 1

A Caribbean musical by **Irving Burgie** and **Loften Mitchell**.
Performed by **The Negro Ensemble**

THEATRE

(Continued from Page 7)

Company.

Players Theatre • 115 MacDougal St. • 582-5860

Zooman and the Sign
Opens Dec. 11

A young girl accidentally caught in the cross-fire of gang warfare is fatally shot in full view of friends and neighbors. But will the community own up to witnessing the murder? Written by **Charles Fuller** and directed by **Seret Scott**.

Second Stage Theatre
• 2162 Broadway at 76th St • 239-6200

•Some People

Through Dec. 11

A multi-character extravaganza. Written and performed by **Danny Hoch**.

•The Diva is Dismissed

Through Dec. 11

Part cabaret, part autobiography and part fantasy. Written and performed by **Jenifer Lewis**.

The Public Theater • 425 Lafayette St. • 598-7150

3 One-Act Plays

Through Dec. 18

•The Lottery

Adapted by **Brainerd Duffield**. From the story by **Shirley Jackson**.

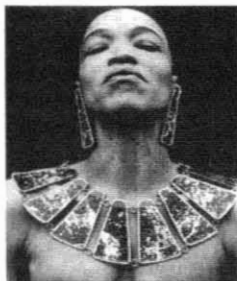
•The Death of Bessie Smith

Chronicles the death of the famous blues singer who died in the south in 1937 after being refused admittance to a "whites only" hospital. By **Edward Albee** and directed by **Van Dirk Fisher**.

•The Sum of Us

This production deals with a society in which people are reduced to mere numbers; individuals are oppressed and their sexuality repressed. By **Van Dirk Fisher**.

The Riant Theatre • 161 Hudson St. 4th Fl. • 925-8353



Rhodessa Jones, See Theatre

TELEVISION

•The Unforgettable
Nat King Cole

Dec. 7, 9:30pm

Dec. 9, 10:00pm

Chronicles the life of the late Nat King Cole.

•Great Performances:
Natalie Cole's

Untraditional Christmas

Dec. 10, 6:25pm

Dec. 11, 5:30pm

•Great Performances:
Baroque Duet

Dec. 14, 9:00pm

Performances by **Kathleen Battle** and **Wynton Marsalis**.

•Marcus Roberts:
Among Giants

Dec. 14, 10:30pm

PBS • Channel 13

FILM

Manhattan: (212)

African Diaspora Film Festival

Cinema Village • 22 E 12th St. • 924-3363

Come West

Through Dec. 18

A tale of coincidence, intrigue and murder, the play involves two hapless young men brought together by fate. Nigerian playwright **Akeh Ugah Ufumaka**.

TNC • 155 1st Ave. & 10th St. • 254-1109

GALLERIES

Manhattan: (212)

•Booksigning: Sweet Swing Blues on The Road

Dec. 15, 8:00pm

Wynton Marsalis and **Frank Stewart**.

•The Second Transition, 1947-1951

Through Jan. 1995

An exhibition of nine paintings by abstractionist **Norman Lewis**.

A.F.T.U./Bill Hodges

Gallery • 24 W. 57th

St. • 6th fl. • 333-2640

Art Exhibit & Sale

Through Dec. 10

Paintings, sculpture and wall hangings.

The Bratton Gallery • 20

Cornelia St. • W. 4th St. & 6th Ave. • 675-5203

Caribbean Artists

Camilo Franqui &

Eduardo Moras

Through Dec. 1

Carib-Art Gallery •

584 Broadway • 343-2539

Worlds Envisioned

Through June 1995

Rare contemporary art by **Franklin Sirmans**.

Dia Center for the Arts
• 155 Mercer St. • 431-9232

• A Return To Beauty

New works by **Allen Stringfellow**.

• "Maestro" of the Harlem Renaissance

Works by painter, sculptor and teacher **Charles Alston**.

Essie Green Galleries •
419A Convent Ave •
368-9635

Art in Africa: Continuing in Traditions

Through Dec. 24

An exhibition of classical and contemporary African art.

Skoto Gallery • 25
Prince St. • 226-8519

Robert Blackburn: Inspiration and Innovation in American Printmaking

Through Dec. 24

Focusing on the work of artist, master printer and educator, **Bob Blackburn**.

Wilmer Jennings Gallery
at Kenkeleba • 219 E. 2nd
St. • 674-3939

Brooklyn: (718)

Screen/Monoprints by Eli Kince

Through Dec. 27

Clinton Hill Simply
Art Gallery • 583
Myrtle Ave. • 857-0074

Children of Haiti

Through Dec. 19

Featuring **Francks Deceus** series of acrylics on wood with nails and steel wiring. In this medium, the artist forces the viewer

to contemplate the politics and social conditions that currently surround Haiti.

Medgar Evers College
Library • 1650 Bedford
Ave. • 270-4873

MUSEUMS & CULTURAL CENTERS

Manhattan: (212)

• Revivals! Diverse Traditions: 1920-1945

Through Feb. 26

Documenting the important, yet sparsely and erratically recorded, contributions of African Americans: quilts, basketry, and ironworks.

American Craft
Museum • 40 W. 53rd
St. • 965-3535

• The Worldview of Katherine Dunham

Through Jan. 1995

• Katherine Dunham in Cuba, 1947

Through Jan. 1995

Caribbean Cultural
Center • 408 W. 58th
St. • 307-7420

• Pharaohs' Gifts: Stone Vessels from Ancient Egypt

Through Jan. 1995

A selection from the Museum's exceptional holdings of ancient Egyptian stone vessels, made of alabaster, anhydride, obsidian and other, often rare, materials. The vessels show Egyptian stone-working on the highest artistic level. Stone vases served as cosmetic containers, funeral equipment, and royal gifts to worthy individuals.

• Lecture & Performance: Artists, Praise-Singers, and Social Identity in Mali, West Africa

Dec. 18, noon

Lecture by **Barbara Frank**, Assistant Professor of Art History, State University of NY, and Traditional **Griot Music of the Gambia**. Performed by **Al-Haji Papa Susso**.

Metropolitan Museum of Art • 1000 5th Ave. • 570-3951

• Exhibition-ism: Museum and African Art

Through Feb. 26

Examining specific areas in which Western museum practices contradict art as understood and experienced in Africa.

Museum for African Art • 593 Broadway • 966-1313

Every Picture Tells A Story: Word and Image in American Folk Art

Through Jan. 15

Paintings by **Sam Doyle**, **Nellie Mae Rowe**, **Gertrude Morgan** and **J.B. Murry** are highlighted as is the **FREEDOM** quilt by **Jessie Telfair**. Several early works documenting slave life such as a plantation book from South Carolina and **Lewis Miller's** watercolors are also included.

Museum of American Folk Art • Columbus Ave. (bet 65th & 66th Sts.) • 977-7298

• Invoking the Spirit: Worship Traditions in The African World

Through Jan. 16

Photographs by **Chester Higgins Jr.**

L I S T I N G S

MUSEUMS & CULTURAL CENTERS
(Continued from Page 9)

• **Art in the Service of the Lord: Sacred Art of the Black Church** Through Jan. 16

An exhibition of works by 15 artists.

• **Performance: Ask Your Mama: Twelve Moods for Jazz** by Langston Hughes Dec. 6, 7:00pm

Featuring Rawn Spearman and Vinie Burrows.

• **Exhibition Forum: African Foundations of World Religion** Dec. 7, 7:00pm

Speakers: **Dr. Yosef benJochannan** and **Dr. John Henrik Clarke**.

• **Common Ground Forum: Bringing Our Children to Read and Write**

Dec. 10, 4:00pm

Panelists: **Tonya Bolden, Tom Feelings, Lindam Hellebaron**, and moderated by **Marie Brown**.

• **Poetry Series: New Voices**

Dec. 13, 7:00pm

Poets: **Tony Medina, Tracie Morris, Willie Perdomo** and **Kevin Powell**. Hosted by **Raymond R. Patterson**.

The Schomburg Center
• 515 Malcolm X Blvd.
• 491-2265

• **Hale Woodruff Memorial Exhibition** Through Dec. 31

This memorial exhibit, in honor of the late artist and teacher highlights the work of 8 emerging artists: painter **Yolanda Sharpe**, sculptor **Therman Statom**, installation artists **Marie T. Cochran, Sandra Rowe** and **Radcliffe Bailey**, photographers **Willie**

Wynton Marsalis & Frank Stewart

autographing copies of
"Sweet Swing Blues
On the Road"



Thursday, 8-10 PM
December 15
A.F.T.U./

Bill Hodges Gallery
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New York, New York
(212) 333-2640

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Includes signatures of
Mr. Marsalis and Mr. Stewart

AN AFRICAN-AMERICAN
OWNED GALLERY

Robert Middlebrook and **Othello Anderson**, and printmaker **Thom Shaw**. The artists' works represent a unique cross-section of contemporary art from across the U.S.

Studio Museum in Harlem • 144 W. 125th St. • 864-4500

Black Male: Representations of Masculinity in Contemporary American Art Through March 5, '95

This exhibit presents 70 works by 29 visual artists of the '70s, '80s, and '90s. These works are presented in conjunction with five programs of independent and mainstream films, independent videos and commercial television series.

Whitney Museum of

American Art • 945
Madison Ave. (at 75th
St.) • 570-3676

Bronx: (718)

Maiden Voyage
Through Dec. 31

A new series of oil paintings by artist **Martin Soto**. The personal lives of jazz musicians **Max Roach, Dizzy Gillespie, Charlie Parker** and others are referred to in his work.

Longwood Arts Project
• 965 Longwood Ave.
• 931-9500

Brooklyn: (718)

• **Egyptian Reinstallation**
Permanent

More than 300 works, ranging from approximately 1350 B.C. through the end of the Ptolemaic period; the regime of Cleopatra; and an innovative presentation of nearly 70 objects organized around the central themes of temples, tombs, and the Egyptian universe.

• **African Objects as Art**
Permanent

One of the finest African art collections in the world.

The Brooklyn Museum
• 200 Eastern Pky. • 638-5000

African Sculpture

Collection of African carvings, jewelry, free form sculptures and masks.

Simmons African Art Museum • 1063
Fulton St. • 230-0933

Queens: (718)

• **Louis Armstrong: A Cultural Legacy**
Through Jan. 8

Armstrong's life from childhood in New Orleans to his later

L I S T I N G S

years in Corona, Queens. Numerous artifacts, including photographic portraits and the original, handwritten, unedited manuscripts of Armstrong's autobiography.

• **Concert: Traditional Masterpieces and New Horizons**
Dec. 11, 2:00pm

The Brazilian jazz ensemble **AMAZONA** features the music of Louis Armstrong arranged in traditional and contemporary Brazilian styles.

Queens Museum of Art
• Flushing Meadows
Corona Park • 592-9700

New Jersey: (201)

Folk Art and Artifacts

A selection of research materials, including programs, bibles and photos collected from black churches and a 1827 edition of *Freedom's Journal*, the first black newspaper in the U.S.

Afro-American Historical and Cultural Society Museum • 2nd fl. of the Greenville Public Library
• 547-5262

CLUBS AND CABARETS

Manhattan: (212)

Great Divas of Gospel
Wednesdays
Gospel music revue paying tribute to: **The**

Davis Sisters, The Clara Ward Singers, Mahalia Jackson, Albertina Walker.

Cotton Club • 656 W. 125th St. • 663-7980

The Jenny Burton Experience

Through Dec.
Jenny performs original material of composer and lyricist **Peter Link**. She's accompanied by a choir of 9 backup singers, all of whom are accomplished entertainers. They'll stir ya up!

Don't Tell Mama • 343 W. 46th St. • 757-0788

Ronny Whyte, piano and **Dean Johnson**, bass
Dec. 7-10

Knickerbocker Bar & Grill • 33 University Pl. • 228-8490



JAZZ SAXOPHONIST
CAUSE AN AFFECT

CLIFF STROBE PRODUCTIONS' RECOGNITION '94 AWARDS

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- MANHATTAN PROPER
- SUGARHILL

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- RUSSELL LATIMORE
- SAM TUGA
- MELVIN FRANCIS
- LINCOLN SASSONS
- SPARKLE ENTERTAINMENT
- JIM HOLLOWAY & ONE STEP CLOSER



HOST:
VAUGHN HARPER,
WBLS FM



KEITH "THE DESERT SAX" DORSETTE



VOCALIST HÅLSA

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5:30 PM
U.N. INTERNATIONAL CENTER
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L I S T I N G S

CLUBS & CABARETS

(Continued from Page 11)

•World Saxophone Quartet

Dec. 8, 8:00 & 10:00pm

Hamiet Bluiett, Oliver Lake, David Murray and Eric Person.

•The Don Byron Quintet

Dec. 16, 8:00pm

Knitting Factory • 47 E. Houston St. • 219-3055

The Revival of Swing

Tuesdays, 9:00pm

Featuring Doc Wheeler and his 17 piece big band.

La Famille Jazz Club • 2017 5th Ave. • 534-9909

Harlem All-Star Band

Saturdays, 8-11:00pm

Haywood Henry, reeds, **Laurel Watson** vocals and **Johnny Williams**, bass.

Louisiana Community Bar/Grill • 622 Broadway • (S. of Houston St.) • 460-9633

•Chuck Berry

Dec. 8, 9:15pm

•Bo Diddley Jr. & The Black Widow Band

Dec. 10, 9:15pm

Manny's Carwash • 1558 3rd Ave. • 369-2423

After Work Comedy & Live Music

Tuesday's, 7:00pm

Perk's Supper Club • 553 Manhattan Ave. • 666-8500

Angela Bofill

Dec. 10

Sweetwaters • 170 Amsterdam Ave. • 873-4100

McCoy Tyner Trio

Dec. 6-11

Avery Sharpe, bass and **Aaron Scott**, drummer

Village Vanguard • 178 7th Ave. S. • 255-4037

•The Brad Mahldau Trio

Dec. 8

•Cecil McBee Quintet

Dec. 14-17

Visiones • 125 MacDougal St. • 570-7037

KWANZAA CELEBRATIONS

Manhattan: (212)

Kwanzaa Holiday Expo

Dec. 16-19

Afro-centric market place.

Jacob K. Javits Convention Center • 34th St. & 11th Ave. • (718) 992-5908

Family Kwanzaa Workshop: Kente - The Fabric that Speaks

Dec. 10, 2:00pm

Learn about the history of the Kente cloth of the Ashanti tribe of Ghana.

Studio Museum in Harlem • 144 W. 125th St. • 864-4500

DANCE

Manhattan: (212)

Alvin Ailey American Dance Theater

Dec. 7-Jan 1

City Center • W. 55th St. bet 6th & 7th Ave.'s • 581-1212

The Nanette Bearden Contemporary Dance Theatre

Dec 16, 7:30pm

This evening's benefit events is hosted by Dr. Billy Taylor.

John Jay College Theatre • 899 10th Ave • (718)N448-1863

CONCERTS

Manhattan: (212)

•Chango Festival: A Tribute to Mongo Santamaria

Dec. 11, 3:00pm

•Rejoicensemble!

Dec. 14, 10:30am

•The Pickney Players Harambee!

Dec. 15, 10:30am & 12:30pm

Malika Lee Whitney's holiday stories drawn from a variety of cultures motivate the human spirit.

•New York Jazz Today!

Dec. 18, 3:00pm

The Carl Allen Quintet featuring **Vincent Herring** and **Nicholas Payton**, **The Tess Marsalis Quartet**, **The Eric Reed Trio** and others.

Aaron Davis Hall at City College • W. 133-135th Sts. & Convent Ave. • 650-7100

The Colors of Christmas

Dec. 6, 8:00pm

Peabo Bryson, **Sheena Easton**, **Roberta Flack** and **James Ingram**.

Carnegie Hall • 57th St. & 7th Ave. • 247-7800

The Uptown String Quartet

Dec. 18, 7:30pm

Jazz, ragtime, blues,

and the classics.

Lafayette Avenue
Presbyterian Church •
85 S. Oxford St. • 834-
8150

The Louis Armstrong Continuum

• **Jazz on Film:**
Celluloid Satchmo
Dec. 14, 7:00 &
9:00pm

Featuring clips from the
over 50 popular films
Armstrong made
throughout his career.
Walter Reade Theater

• **Jazz Talk: The
American Genius of
Louis Armstrong**
Dec. 15, 6:30pm
Musicologists **Albert
Murray** and **Dan
Morgenstern** discuss the
"King of the American
Canon," combining per-
sonal anecdotes,
encounters and observa-
tions.

Stanley Kaplan
Penthouse

• **Jazz for Young
People**
Dec. 17, 11:00am &
1:00pm

Wynton Marsalis and
special guests look at
how the magic of
Armstrong's music has
influenced every genera-
tion.
Alice Tully Hall

• **The Revolution of
Swing: The Small
Band Music of Louis
Armstrong**
Dec. 17, 8:00pm

Showcasing music from
Armstrong's small band
repertoire with his **Hot
Fives** and **Hot Sevens**
ensembles, and **The
King Oliver Creole Jazz
Band**. Featured musi-
cians include **Wynton
Marsalis**, **Jon Faddis**,
Doc Cheatham, and **Dr.
Michael White** others.
Alice Tully Hall

• **Louis Armstrong:**
**The Master
Interpreter**
Dec. 19, 8:00pm

Featuring songs made
classic by Armstrong,
with performances by
**Lincoln Center Jazz
Orchestra** conducted
by **Wynton Marsalis**,
Jon Hendricks and
others.

Avery Fisher Hall
Lincoln Center • 721-
6500

• **Evening of Warmth,
Jazz, and Vocals**
Dec. 9, 6:00pm

Featuring the jazz
musicians **Cause An
Effect**, **Corrdarryl
Faulkner** and the tal-
ented artist **Hälsa**.
Hosted by **Cliff Strobe**.

Manhattan Center
Grand Ballroom • 311
W. 34th St. • 340-4659

• **Terence Blanchard
Quartet**

Dec. 9, 8:00pm
Terence Blanchard
and his quartet featur-
ing **Troy Davis**, drums,
Chris Thomas,
acoustic bass, and
Edward Simon, piano.

Miller Theatre at
Columbia University •
Broadway at 116th St.
• 854-7799

• **Saxophone Quartet**
Dec. 18, 2:00pm

Performing holiday
music in the jazz style.
Museum of the City of
New York • 5th Ave. at
103rd St. • 534-1672
ext. 206

Brooklyn: (718)

• **Music For the Healing
of Our Community**
Dec. 10, 7:30pm

Featuring **The ARC
Gospel Choir**.

Boys & Girls High
School • 1700 Fulton
St. • 453-9432

Long Island: (516)

• **Gladys Knight**
Dec. 9, 8:00pm

Westbury Music Fair •
960 Brush Hollow Rd.
• 334-0800

YOUTH

• **On Tour with Roy
Hargrove** (at various
locations)

This workshop helps
students develop skills
of perception related
to the performing arts
in general. After Mr.
Hargrove and his
Quintet perform, an
interactive question
and answer session
follows. • 875-5535

• Dec. 6, 10:30am
PS 32 • Clark Studio
Theater • Jersey City
• NJ

• Dec. 7, 10:00am
Central-MR •
Mamaroneck • NY

Tarrytown: (914)

School Exhibit Programs
(reservations required)

• **Forging an African
American Identity**

Students explore the
lives of the 23 enslaved
African people who
lived and worked at
Philipsburg Manor in
the 1740's.

• **From Slavery to
Freedom**

A dramatization of the
story of *Rose and
Caesar*, two enslaved
African-Americans who
lived on Van Cortlandt
Manor in the 1790's.

• **Slavery in the Land
of Freedom**

Learn how emancipa-
tion finally came to
New York's enslaved
African-Americans.

•African Americans In Search of Freedom

Follow the history of African-American people in the Hudson River Valley through the 17th, 18th, and 19th Centuries.

Historic Hudson Valley
 • 150 White Plains Rd.
 • 631-8200

GOOD DEALS & FREE FOR ALL

Thelma Thomas
 Reader and Storyteller
 (212) 807-1570

- Dec. 8, 7:00pm
 Brooklyn College •
 Campus Rd at E. 26th
 St. • Brooklyn
- Dec. 18, 3:30pm
 Poets Inc • 155 Bank
 St. • Manhattan

The Be One Storytellers
 (at different library
 locations)

Original stories and
 chants highlighting the
 principals of the
 Kwanzaa holiday.

- Dec. 10, 2:30pm
 Countee Cullen
 Branch • 104 W.
 136th St. •
 Manhattan • 491-
 2070
- Dec. 13, 4:00pm
 Francis Martin
 Regional Branch •
 2150 University Ave.
 • Bronx • 295-5287
- Dec. 14, 3:00pm
 West New Brighton
 Branch • 976
 Castleton Ave. •
 Staten Island • 442-
 1416

**DON'T MISS
 THE ROUTES
 THEATRE
 PARTY IN
 MARCH '95!**

- Dec. 17, 1:00pm
 Allerton Branch •
 2740 Barnes Ave. •
 Bronx • 881-4240

Manhattan: (212)

New Performance in Found Spaces:

Documentary Photographs

Through Jan. 28

Displaying images of
 performance artists
 and groups including
Merce Cunningham
 and **Dancers in Grand**
Central Station, Bill T.
Jones/Arnie Zane and
Urban Bush Women.

NY Public Library for
 the Performing Arts •
 40 Lincoln Center Plz.
 • 206-5400

Queens: (718)

*Films for young adults
 & children*

- **Africa Is My Home**
 Nov. 28, 4:00pm
- **African Dances**
 Nov. 28, 4:00pm
 Baisley Park Branch •
 117-11 Sutphin Blvd.
 • 529-1590

- **Modern/Jazz Dance**
 Saturdays, 1:00pm
 This workshop intro-
 duces various modern
 and jazz techniques in a
 fun and noncompetitive
 setting.

- **Afrikan Dance**
 Wednesdays, 6:30pm
 This course features
 strengthening exercis-
 es and live drumming
 as it focuses on tradi-
 tional and modern
 techniques of West
 Afrikan dance.

Jamaica Arts Center •
 161-04 Jamaica Ave. •
 658-7400

Long Island: (516)

- **Community Chorale**
 Concert
 Dec. 18, 2:00pm

Presenting traditional
 holiday music from
 various lands.

•Training for Tomorrow's Career To-Day

Dec. 19, 10:30pm
 A Senior Connections
 program for those
 over 55 looking for
 work and not finding
 it in their field, or
 those interested in
 part-time work to
 supplement their
 income.

Freeport Memorial
 Library • S. Ocean
 Ave. & W. Merrick Rd.
 • Freeport • 379-3274

Job Club Meetings

6:30pm (register in
 advance)

*Presenting topics
 which are relevant to
 job seekers' needs.*

•Refining Your Interviewing Skills

Dec. 8, 6:30pm
 Hempstead Public
 Library • 115 Nichols
 Ct. • 481-6990

In Memoriam

- **Carmen**
McRae, 74,
 Singer,
 November 10,
 1994

- **Cab Calloway**,
 entertainer,
 November 18,
 1994

- **Wilma**
Rudolph, 54,
 Olympic
 champion,
 November 12,
 1994

- **McHenry**
Boatwright,
 74, Baritone,
 November 19,
 1994



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ROUTES and OTHER VOICES are seeking
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CELEBRATING THE SPIRITUAL

In the African-American Experience
In honor of James Weldon Johnson

DEADLINE: January 9, 1995

PRIZES: \$100 for Best Poem and \$100 for Best Lyric

QUALIFICATIONS: Writer must address the theme

Poems and/or lyrics in any style or format (published or unpublished), 500 words or less, and written within the last year (1993-1994) will be accepted. If the piece has been published before, writer must control reprint rights.

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