

# ROUTES

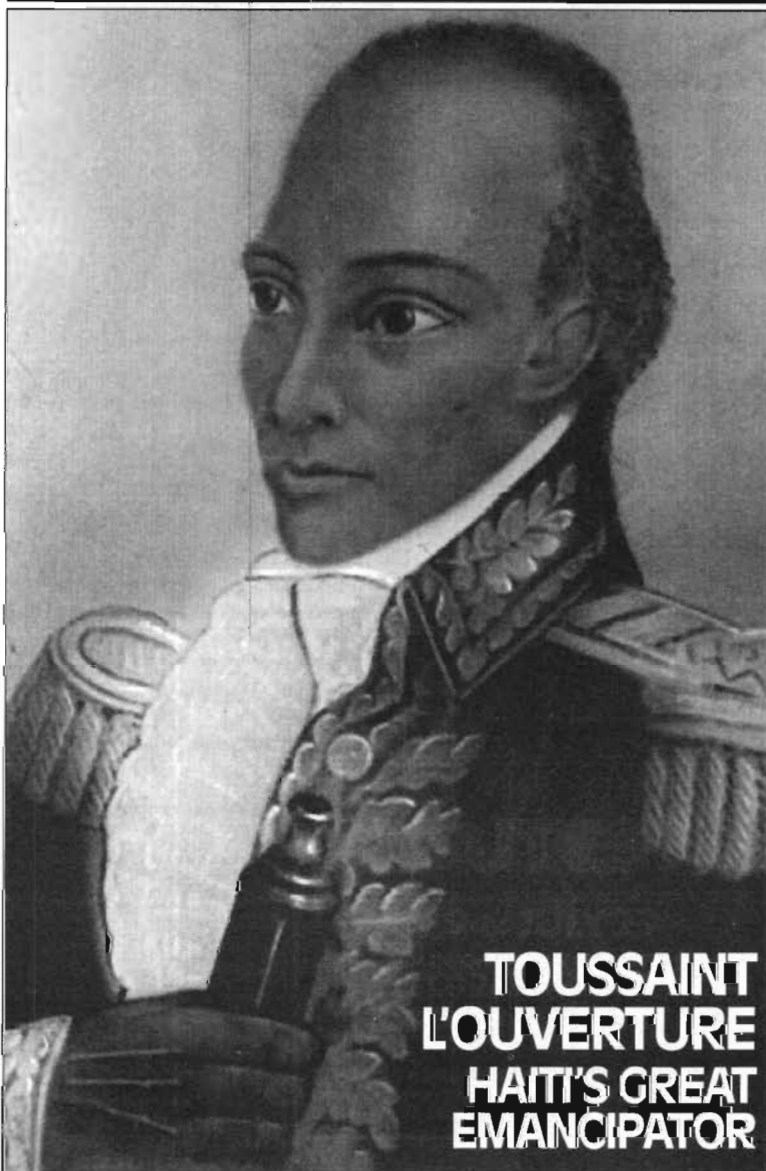
The Biweekly Guide to African-American Culture

March 29-April 11, 1994 • Volume 3 Number 22

\$1.00

**LISTINGS INSIDE:  
NEW YORK**

**THEATRE • GALLERIES • MUSEUMS •  
CONCERTS • CLUBS • AND MORE!**



**TOUSSAINT  
L'OUVERTURE  
HAITI'S GREAT  
EMANCIPATOR**

# Jazz at Lincoln Center

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Wynton Marsalis premieres his  
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with special guest vocalist  
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# TOUSSAINT L'OUVERTURE HAITI'S GREAT EMANCIPATOR

BY TIM CAVANAUGH

Discontent was everywhere in Saint-Domingue in 1791, and as the dog days of summer slunk across the Caribbean, it should have been clear that some blood was about to be spilled.

Of course, spilling blood was nothing new. Among the planters, farmers, managers, *grands blancs* and *petits blancs* who ruled the French colony of Saint-Domingue (what is now called Haiti), it was a way of life. Although the Caribbean was a great place to get rich – at the time, Saint-Domingue was doing a larger and more profitable export business than the United States – the quality of mercy was in short supply. Burnings at the stake, consumption by ants, hanging by the ears, mutilation, amputation, crucifixion and innumerable humiliations were the standard methods for subduing slaves.

But in August of 1791, there was a new kind of tension in the air, what we might now call the sound of chickens coming home to roost. The king of France, Louis XVI, (ironically, one of the few Europeans interested in assuring decent treatment for Haiti's captive people) was in jail, with only a year and half to live. The colonists, having been stung by the revolutionary bug, were agitating for the same kind for independence from France. Given the recent birth



Library of Congress

Lieutenant Governor Toussaint L'Ouverture in 1801 reading the Constitution of the Republic of Haiti.

of the United States and the spreading chaos in the French republic that independence movement could become a big problem.

In order to neutralize the threat the French Government was about to employ the tried and true strategy of destabilization: by stirring up the African and Creole populations, the loyalist National Assembly hoped to scare the colonists into toeing the line. A plan was hatched at the Brada plantation near Cape François, wherein some charismatic leader would instigate an uprising among the slaves; but just as chaos seemed imminent, government troops would step in, crush the rebellion and restore order, thereby winning back the loyalty of the relieved plantation owners. There was even a provision made for faking the attack against the rebels and assuring their surrender. In exchange for their cooperation, the rebellion's leaders would be free; the troops would be lucky enough to get an extra day off per week and a

reprieve from the lash. In its way, it was an elegant scheme, a Machiavellian plot of the first order. All that was needed was a straw man, a charismatic nemesis to lead the rebellion.

And the magnificent twist of history is that the National Assembly chose as its puppet leader a man who could turn the tables on the puppeteers, a Machiaveli with more surprises than a Christmas tree, more real revolutionary spirit than Jefferson and Robespierre combined. François Toussaint, soon to be known as Toussaint L'ouverture for his ability to find openings in enemy lines, had spent the first forty-seven years of his life in slavery, but he would spend the remaining twelve changing the course of history, controlling and being controlled by the great events around him, and opening the doors of freedom to the people of Haiti, and to people everywhere.

By the time of his death, April 7, 1803, Toussaint L'ouverture would become Haiti's George Washington, its Abe Lincoln and its Nat Turner. Haiti would be remade from an enslaved colony into a free republic, (though admittedly still a republic "protected by France"). If one man did more to ensure Haiti's emancipation – seventy years before the United

States' – it is Toussaint L'ouverture.

François Dominique Toussaint was the eldest boy of eight children born to a slave woman named Pauline and Pierre Baptiste Simon, a free descendant of the Arada tribe. Employed at the Breda plantation, Pierre was something of a curiosity; while working with the Jesuits in his childhood, he had learned to read and write, acquired a little Latin, and converted to Roman Catholicism.

He passed his faith on to François, who grew up a devout Catholic, shunning voodoo. Few of François Toussaint's peers were Catholic; whites in Haiti gave little attention to the religion of the slaves. Their chief concern was the suppression of voodoo, especially of a popular song,

Eh! Eh! Bomba! Heu! Heu!  
Canga, bafio te!  
Canga, moune de le!  
Canga, do ki la!

Which translates as: "We swear to destroy the whites and all they have; We swear to do this or die."

Like his father, François Toussaint also learned to read and write. But he was always more comfortable with the Creole patois, and his French was shaky at best. Thus François grew up at the fringes of several cultures. Though he was both a slave and an outdoor worker, he seems to have been spared many of the hardships

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**CONTENTS: COVER STORY: TOUSSAINT L'OUVERTURE, HAITI'S GREAT EMANCIPATOR** BY TIM CAVANAUGH • Listings: Theatre, 7; Film, 8; Galleries, 8; Museums & Cultural Centers, 9; Lecture/Reading, 12; Workshops, 12; Dance, 12; Clubs & Cabarets, 12; Youth, 12; Concerts, 13; Gospel Music, 14; Free-For-All, 14;

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and cruelties that such a life entails. Though he spent large portions of his public life fighting against the French, he considered himself to some extent a Frenchman.

Was it this background that allowed Toussaint to act with such flexibility? Whatever the reason, he revealed an uncanny ability to play both ends against the middle.

That was the right ability for a man in Toussaint's position. The rebellion that began on the French drawing boards quickly spun out of control, became conflated with other, smaller and larger rebellions in the colony, and revealed thousands of faultlines.

But Toussaint's first act of leadership was foremost an act of mercy. While the slave revolution burned, taking with it over 1,000 plantations and thousands of lives from every "race," Toussaint stayed at the Breda farm, using his influence to protect the property and the lives of his former boss' family. When it became clear that he could no longer protect his charges, Toussaint escorted them to the Spanish colony and then reported to a plantation at Gallifet where the revolution was being commanded by Jean-François and Biassou.

As revolutionary men, the commanders left something to be desired, and while Toussaint worked for them with enthusiasm, he quickly spotted that the army needed something more. The commanders augmented their fancy titles with lovely uniforms and cavalry uniforms, while the troops wore rags, loincloths or stolen clothes and carried machetes, sticks or knives. Although it is generally believed that both Jean-François and Biassou were appointed by the government and received money from French and Spanish sources, weapons had been pur-

chased for only a third of the troops, who had no training anyway.

Toussaint gave his energy to the grueling task of training an army. With assistance from captured officers, he devised a system of tactics that was part-Clauzwitz and part Ho Chi Minh. He reined in the appetite for revenge and laid down the law, by force when necessary. Years later, the chief of staff of Napoleon's expeditionary force would testify to the discipline of the troops:

"Never was a European army subjected to severer discipline than Toussaint's. Officers commanded pistol in hand and had the power of life and death over their subordinates. It was remarkable to see these Africans, the upper part of their bodies bare and equipped only with an ammunition bag, a sword and a musket, give the example of strictest self-control. Returning from a campaign during which they had lived on a few ears of corn, they would, when quartered in a town, not touch any of the provisions exposed in the shops."

In 1793, Toussaint and Biassou were leading the slave revolution, having broken off from Jean-François and allied themselves with the Spanish in neighboring Santo Domingo (today, the Dominican Republic). By this time, Toussaint began to see that the road to independence lay not in purchasing his own freedom, not in getting the French government's guarantees of "civil rights for mulattoes," but in smashing the chain forever, achieving emancipation for all people in Haiti.

But what Toussaint had most was political acumen, the ability to stay afloat in the sea of disputes: disputes between royalists and republicans, colonists and separatists, rich whites and poor whites, planters and mulattos, British and French, French and Spanish, mulattos and

**RESTAURANT QUARTERLY DEBUTS**  
**APRIL 12, 1994**

*Routes* is pleased to announce that the April 12-25, 1994 issue inaugurates *the Routes' Restaurant Quarterly*. This special issue will feature information on establishments located throughout the NYC Metropolitan Area.

blacks. The colony was dissolving into infinite shades of meanness, and Toussaint needed more than just savvy to achieve his ends.

Sometimes skepticism served best. After long and complicated parleys between the black army and the Civil Commissioners Polverel and Sonthonax, emancipation was declared for the entire black population in 1793. But Toussaint refused to go along, correctly divining that the commissioners' power was limited and the emancipation was at least partially intended to enlist the blacks against the new governor, General Galbaud. Toussaint threw in his lot with the Spanish.

At other times Toussaint showed considerable flexibility. Seeing that the French were in trouble, and that the biggest dangers might be coming from outside, he accepted the emancipation proclamation in 1794, and smoothly switched sides, defeating the Spanish and British, and becoming lieutenant governor in the process. A few years later, he saw a way to get rid of the British by negotiating a separate peace even though his own country was still at war with Britain. This began a period of lucrative trade with Britain and the US that helped build the Haitian economy.

And at times he used the ability to wipe out his rivals. He maneuvered out the governor Etienne Laveaux, and forced Sonthonax to leave a few years later. Next went the replacement governor Hedouville and the

mulatto leader Rigaud. By the time Napoleon rose to power, Toussaint had overrun the Spanish colony and freed its slaves, becoming leader of the entire island.

There isn't space here to recount the complete

adventures of Toussaint L'ouverture, or even to hit the main events. The end came after the continuing suspicions of Napoleon led to an expedition to the island of General Leclerc, during which the mulatto leaders and even some of Toussaint's own generals, went over to the other side. It was a massive invasion and Toussaint agreed in May 1802 to cease fighting, provided the abolition of slavery would remain in effect. A few months later he was arrested for conspiracy and sent to Fort-de-Joux in the French Alps, where he died in 1803.

But what makes Toussaint's story so compelling is not the simple history, but the ambiguity at its center. Toussaint was not a perfect hero; he could be duplicitous and even harsh at times. But this was the tenor of the age: there was nothing black and white in Saint-Domingue. The story is bound up with the complicated rivalries of the European powers, with the mutual resentments of the different white classes, and most tragically, with the politics of miscegenation that plague Haiti to this day. Interestingly enough, though he always hoped for emancipation of all slaves, he came to the cause of freedom gradually, pragmatically. In an age of revolution, the true genius of Toussaint L'ouverture may be that he knew how to play politics while holding up an ideal of equality for all. In this sense, Toussaint L'ouverture may be the first truly democratic leader of modern history.

**THEATRE**

**Manhattan: (212)**

**Looking For Love in Darkness**

Through Mar. 30

**Anne L. Thompson-Scretching's** play about AIDS, misinformation and irresponsible sexual behavior in the young African-American community. American Theater of Actors • 314 W. 54th St. • 581-3044

**Lenin's Breakdown**

Through Apr. 10

V.I. Lenin, a homeless man, with the help of a psychiatrist works through the traumas of his life to see if it was at all worthwhile.

Castillo Theatre • 500 Greenwich St. • 941-5800

**A Brief History of White Music in America**

Through March

Three African-Americans sing "White" music. Created and produced by **David Tweedy** and **Dee Dee Thomas**. Directed by **Ken Roberson**. Starring **Sheyvonne Wright**, **Tyrone Davis** and **Julia Lema**.

The Duplex • 61 Christopher St. • 255-5438

**Black**

Through Apr. 3

Debra O'Donnell, has invited her ex-husband, Jonathan Boyd, an edgy photojournalist, to dinner to meet the new man in her life, Lew Claybrook - stable, well-educated and black.

Intar Theatre • 420 W. 42nd St. • 873-3767

**Twilight: Los Angeles 1992**

Through Apr. 3

A living documentary of the 1992 riots in South-Central Los Angeles. Written and performed by **Anna Deveare Smith**.

Joseph Papp Public Theater • 425 Lafayette St. • 598-7150

**The Personals**

Through Apr. 16

A satire about the personal ad columns. Written and directed by **Kimberly Gilchrist**.

Josephine's Restaurant • 248 W. 14th St. • 924-6974

**Tales From Our Side**

Through Apr. 3

*Five one act plays*

**•Contribution**

**Ted Shine's** fast paced drama that looks at the 60's Civil Rights Movement.

**•Shoes**

**Ted Shine's** drama depicting the wide gap in value judgments of the old men and the young men working in a restaurant.

**•Solomon's Way**

**J.E. Franklin** examines the pain and frustration of two elderly orphans in the autumn of their lives.

**•Two Mens' Es**

**Daughter**  
A mulatto woman who has refused to pass for white during her life and claims paternal roots from her black step-father only. By **J.E. Franklin**

**•Our Sides**

**Clay Goss** journeys into the community; what we mean to each other and the old meaning of community.

Lambs Theatre • 130 W. 44th St. • 997-1780



(L. to R.) **Doug Miranda**, **Fred Newman**. See Theatre Section "Lenin's Breakdown."

**Mother Jay**

Apr. 8-17

A contemporary drama about the journey of a Jamaican priest as she struggles to make sense in a world that can make no sense of her.

Mint Theater • 311 W. 43rd St. 5th Fl. • 315-9434

**Uncle Vanya**

Through Apr. 2

Anton Chekhov's "Uncle Vanya" centers around a love quadrilateral. Vanya is in love with Elena; Elena is married to Vanya's brother-in-law; a neighbor, Dr. Astrov, has a passion for Elena too. Dr. Astrov is played by **Lyle Waylord**.

National Shakespeare Conservatory • 591 Broadway (bet. Houston and Prince) • 219-2085

**Avenue X**

Through Apr. 3

An a capella musical set in 1963 Brooklyn, two friends unleash racial tensions when they attempt to bring an interracial singing act onto the stage of Brooklyn's Fox Theatre. Written by **John Jiler** and **Ray Leslee**. Stars

**THEATRE**

*(Continued from Page 7)*

**Ted Brunetti, Chuck Cooper, Alvaleta Guess, Colette Hawley, Keith Johnson, John Leone, Roger Mazzeo and Harold Perrineau.**  
Playwrights Horizons  
• 416 W. 42nd St •  
279-4200

**Freefall**  
Through Apr. 3  
A stormy reunion of two brothers long estranged. Their widely varying lifestyles in the gritty, seamy side of a big city results in an explosive situation that sets brother against brother and tests the boundaries of love and loyalty.

Theatre Row Theatre •  
424 W. 42nd St. • 695-  
5429

**Brooklyn: (718)**

**Brothers and Sisters, Husbands and Wives**  
Through May 1

A **Celeste Walker** comedy about "family matters" at the funeral of a long lost well to do aunt. Stars **Alicia Davis, Peggy Harris, April Jones, and Bobby Siverls.**

Billie Holiday Theatre  
• 1368 Fulton St. •  
636-0918

**Queens: (718)**

**The Amen Corner**  
Through Apr. 24

**James Baldwin** gospel drama about a Harlem storefront church and their spiritual leader **Sister Margaret.**

Black Spectrum  
Theatre • 119th Ave &  
Merrick Blvd. • 723-  
1800

**FILM**

**Manhattan: (212)**

**April '94 Black Film Festival**

Apr. 8-10

- **Haiti: Killing The Dream**
- **Death of A Prophet: The Last Days in the Life of Malcolm X**
- **Quilombo**
- **Dr. Jeffries' Albany Lecture**
- **The Came Before Columbus**
- **Mau Mau**
- **History of Minstrels and Blackface**

Art Gallery at Adam  
Clayton Powell, Jr. State  
Office Bldg. • 163 W.  
125th St. • 873-5040

**Modern Days Ancient Nights**

Apr. 8-23

2nd Annual  
Celebration of African  
Cinema. *See inside  
Back Cover for details.*  
Walter Reade Theater  
• Lincoln Center • 165  
W. 65th St. • 875-5600

**Brooklyn: (718)**

**The Pawnbroker**  
Apr. 10, 12:30pm

This urban drama juxtaposes a present tense with a World War II past. It is structured by flashbacks that reflect how the mind works.

Iris & B. Gerald Cantor  
Auditorium at The  
Brooklyn Museum • 200  
Eastern Pkwy. • 638-5000

**GALLERIES**

**Manhattan: (212)**

**Cinque's 25th Anniversary**  
Through Apr. 21

In addition to works on paper by the founders **Romare Bearden, Ernest Crichlow and Norman Lewis,** works of artists associated with the gallery over the years are featured: **Edward Clark, Melvin Edwards, Manuel Hughes, Alvin Loving, Lorenzo Pace, Helen Ramsaran and Vincent Smith.**

Cinque Gallery • 560  
Broadway (at Prince St.)  
5th fl. • 966-3464

**Contemporary Ethiopian Art**  
Through Mar. 29

Works of contemporary Ethiopian painters. **Skunder Boghossian** and artists well established in Europe..

Contemporary African Art • 330 W. 108th St.  
• 662-8799

**Vintage Photographs**  
Through Apr. 30

James VanDerZee.  
Howard Greenberg  
Gallery • 120 Wooster  
St • 334-0010

**Watercolors by Hughie Lee-Smith**

Through Apr. 5  
Hughie's watercolors exhibit the beauty and the surreal drama of human loneliness.

June Kelly Gallery • 591  
Broadway • 226-1660

• **Amagams**  
Through Apr 30  
Mixed media art by  
**Gregory Coates.**

• **Gerald Jackson.**  
Through Apr 30  
Canvas and works on  
paper.

Kenkeleba Gallery • 214  
E. 2nd St. • 674-3939

• **Government and the Arts**  
Through May 2



GALLERIES  
(Continued from Page 8)

The government has played a significant role in sponsoring the performing arts in our country, including park concerts, and any of the thousands of performances sponsored by the National Endowment for the Arts, state arts agencies, and local arts councils.

Main Gallery

• **Shared Journey: Jewish and African Concert Music**  
Through May 2

Exploring efforts of Jewish and African American composers to create a new social framework for music.

Amsterdam Gallery

• **The House I Live in: American Performance in the Era of Blacklisting**  
Through May 14

Focusing on the mechanisms of anti-communist blacklisting in the 1940s and 1950s, its effect on the artists who were kept from working, and its impact on the broadcast entertainment industry.

Vincent Astor Gallery

New York Public Library  
for the Performing Arts •  
40 Lincoln Center Plz.  
• 870-1630

**Zulu Form and Function**

Through Mar. 30

Traditional pottery and household objects pre-dating 1900.

Robertson's African Arts • 36 W. 22nd St.  
• 4th fl. • 675-4045

**Black Art**

Original artwork, fine prints, limited editions and sculpture.

Savacou Gallery • 240  
E. 13th St. (bet. 2nd &  
3rd Aves.) • 473-6904

**Brooklyn: (718)**

**Sculptural Drawings**  
Through Apr 17

Works on paper by  
**Jamillah Jennings**

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

**New Rochelle: (914)**

**Illuminations**

Through Apr. 17

Photographs and  
paintings by **Adger  
Cowans**.

Castle Gallery at The  
College of New  
Rochelle • 29 Castle  
Pl. • 654-5423

**MUSEUMS &  
CULTURAL  
CENTERS**

**Manhattan: (212)**

**Raven Chanticleer's Wax  
Museum of Black Heroes  
and Personalities**

Busts of **Whoopie  
Goldberg**, Rev. **Jesse  
Jackson**, **Iron Mike  
Tyson**, **Mother Hale  
and baby**, **Michael Jackson**,  
and **Louis Armstrong**.

Life-sized statues of  
**Malcolm X**, **Adam  
Clayton Powell**, **Martin  
Luther King, Jr.**, **Nelson  
Mandela**, **Josephine  
Baker**, **David Dinkins**,  
**Fannie Lou Hamer** and  
**Magic Johnson**.

Woodcarvings and oil  
paintings. By appoint-  
ment only. Open Tues.-  
Sun 1:00pm-6:00pm.

African American Wax  
Museum of Harlem •  
316 W. 115th St. •  
678-7818

**Cape Town/New York  
Sharing Our Lives**  
Through March

A multi-media exhibit  
including photographs,  
video's, letters and art-  
work from the homes and  
neighborhoods of NYC  
and the Townships of  
South Africa.

Aaron Davis Hall •  
135th St. & Convent  
Ave. • 650-6900

• **Uncommon Beauty  
in Common Objects:  
The Legacy of  
African American  
Craft Art**

Through June 12

Over 100 objects –  
ceramics, furniture, tex-  
tiles, baskets, quilts,  
glasswork, and jewelry  
created by more than 70  
contemporary artists.

*Family Workshops*

• **Ceramic Portrait Pots**

Apr. 9, 11:00am

Using a variety of clay  
techniques such as hand,  
slab, and coil constructions,  
participants with **Darlene  
Barkley-Wilson** will use  
their imaginations to create  
their own portrait pots.

American Craft Museum  
• 40 W. 53rd St. • 956-  
3535

• **The Year of Africa: The  
Continent and Its Art**  
Through Apr. 9

The Met houses one of  
the world's greatest col-  
lections of the arts from  
the African continent. Its  
holdings span several  
thousand years and  
many different cultures.  
Public Lectures: Sat.,  
10:00-11:00am in the  
Uris Center Auditorium  
570-3710

• **The Gold of Meroe**  
Through Mar.

The treasure hoard of  
Nubian Queen  
**Amanishakheto** of  
Meroe (an ancient king-  
dom that flourished

MUSEUMS & CULTURAL...  
(Continued from Page 9)

on the Upper Nile in the area now known as Sudan). Bracelets, head ornaments, and rings, found in a hidden chamber of the queens' pyramid at Meroe in 1834, are on view.

Metropolitan Museum of Art • 1000 5th Ave. (at 82nd St.) • 570-3951

**Marian Anderson Gowns**

Indefinite

Eleven gowns and one coat worn by Marian Anderson in concert over a period spanning the 1930's to the early 1950's.

Museum of the City of New York • 5th Ave. at 103rd St. • 534-1672

**Gesture and Pose: 20th Century Photographs From The Collection**

Through Apr. 5

An exhibition surveying photography's ability to capture the expressive attitudes of the human body. Includes **Jewels Allan, Roy deCarava, and Chester Higgins Jr.**

Museum of Modern Art • 11 W. 53rd St. • 708-9400

**• Fusion: West African Artists at The Venice Biennale**

Through Aug. 7

Featuring 28 works by 5 of West Africa's most talented contemporary artists.

**• Outside Museum Walls**

Through Apr. 10

This exhibit presents 30 pieces of traditional African art.

Museum for African Art • 593 Broadway • 966-1313



*Alvin Ailey Repertory Ensemble, See Dance.*

**Bad Girl**  
Through Apr. 10

An exhibit questioning gender, race class and age by overturning conventional ideas about motherhood, fashion, food, sex, beauty, work, and childhood. Including works from **Camille Billops, Coreen Simpson, Xenobia Bailey, Joyce Scott and Barbara Brandon.**

The New Museum of Contemporary Art • 583 Broadway • 219-1355

**Seeds of Discord: The Politics of Slavery**  
Through Apr. 24

The issue of slavery in American political life — from the founding of this country to the Civil War — is examined through a selection of 40 historical documents, letters, and manuscripts from Harriet Beecher Stowe, Abraham Lincoln, Frederick Douglass, George Washington, and others. The exhibit includes a manuscript copy of the 13th Amendment, which abolished slavery, also a letter from James Madison espousing a proposal to colonize freed slaves in the unsettled lands of the West.

Pierpont Morgan Library • 29 E. 36th St. • 685-0008

**African Zion: The Sacred Art of Ethiopia**  
Through Mar. 29

This exhibit explores the history of the oldest seat of Christianity on the African continent through art dating from the 4th to the 8th centuries A.D.

Schomburg Center • 515 Malcolm X Blvd. • 491-2200

**• Recent Acquisitions and Selected Works from The Studio Museum in Harlem Collection**  
Through Jul. 3

**• Elizabeth Catlett: Works on Paper 1944-1992**

Through May 8  
Studio Museum in Harlem • 144 W. 125th St. • 4500

**Golden Element Inside Gold**

Through Jul. 1

New drape paintings by **Sam Gilliam**. Large unstretched canvases gathered and hung like curtains from walls and ceilings.

Whitney Museum of American Art at Philip Morris • 120 Park Ave. • 570-3633

**Queens: (718)**

*Exhibits*

**• Creative "Blue" Prints: A Tribute**

(718) 527-9809



## CHANCES LOUNGE

*The Place To Be*

George Wallace

192-20 Linden Blvd.  
St. Albans, N.Y.

## L I S T I N G S

*MUSEUMS & CULTURAL ...  
Continued from Page 5*

### to Bob Blackburn Through May 21

An exhibition which underscores the dynamic parallels between music making and printmaking traditions is offered as a tribute to Bob Blackburn, the guiding light of the Printmaking Workshop. Master print works by **Camille Billops, Melvin Clark, Vincent Smith, Robert Blackburn, Betty Blayton, Marion Brown** and others.

### •Blades

Through May 21  
**Linda Stein's** sculptural works evokes an association of magic, ritual and mystery. Stein uses materials in such a way as to bridge gaps between time, place and culture.

Jamaica Arts Center •  
16104 Jamaica Ave.  
•658-7400

### 1994 Women's Caucus For Art Honor Awards Through Apr. 3

Featuring the work of six women that chronicle the rich heritage of the arts. The exhibition includes the celebrated *Tar Beach* quilt series created by **Faith Ringgold**.

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

### Brooklyn: (718)

#### Egyptian Reinstallation (Permanent Installation)

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.

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

### Bronx: (718)

#### •Beyond the Borders: Art by Recent Immigrants

Through June 12  
The exhibit challenges stereotypes about both immigrants and the art they produce. Works by Haitian artists **Arnold Etienne, and Jean Dominique Volcy**, from Ghana **Mike Gyampo**, and **Moses Daramola** from Nigeria.

#### •Passages: The Immigrant

#### Experience

Apr 9, 1:00pm

Presenting films and videos that explore the immigrant experience in the U.S. The program also looks at how new cultures have influenced and transformed the American landscape.

#### •Curator's Talk

Apr. 9, 3:00pm

**Betti-Sue Hertz**, curator of *Beyond the Borders*, leads a tour and discussion of the exhibition. An opportunity for an in depth look at the artists and their art.

Bronx Museum of The  
Arts • 1040 Grand  
Concourse • 681-6000

#### Changing Sights: Art by Immigrants Living in the Bronx

Through Apr. 30

The exhibition features paintings, photography, works on paper, fabric and sculpture by nine artists from eight countries. From Jamaica are works by artists **Osbourne Rattray** and **Claudette Brown**.

Longwood Arts Gallery  
• 965 Longwood Ave •  
931-9500

MUSEUMS & CULTURAL CENTERS  
Continued from Page 11

**Long Island: (516)**

**Masterpieces by William Sidney Mount Through June 26**

This exhibition includes 16 of the internationally acclaimed artist's most famous paintings. This is the first time in several years that so many of these masterworks have been on exhibition at one time.

The Museums at Stony Brook • 1208 Route 25A • Stony Brook • 751-0066

**LECTURE/  
READING**

**Manhattan: (212)**

**Moment's Notice Jazz in Poetry and Prose**  
Apr. 4, 7:30pm

A reading featuring **Art Lange, Nathaniel Mackey and Lynne Thigpen**, with music by **David Murray**.

City Center • 131 W. 55th St. • 645-5848

**A City of Neighborhoods: Harlem**

Fridays Through Apr 8

**Designers and Students as Partners and Catalysts for Community Development**

Apr. 8, 6:00pm

**Alan Feigenber, Karen A. Phillips, and Joseph Pupello**, focus on the neighborhoods of central Harlem and the dynamic interrelationships between people and the built environment. Advance registration is required.

Cooper-Hewitt National Museum of Design • 2 E. 91st St. • 860-6868



*Darlene Love, See Clubs and Cabarets.*

**WORKSHOPS**

**Queens: (718)**

**Adult Workshops**

- **Photography**  
Saturdays, 10:00am
  - **Afrikan Dance**  
Saturdays, 2:30pm
  - **Dance-r-cise**  
Thursdays, 6:30pm
  - **Vocal Music**  
Wednesdays, 6:00pm  
& Saturdays, 3:00pm
  - **Modern/Jazz Dance**  
Saturdays, 1:00pm
  - **Creative Writing**  
Saturdays, 3:30pm
  - **Painting Drawing Thinking!**  
Mondays, 9:30pm
- Jamaica Arts Center • 161-04 Jamaica Ave. • 658-7400

**DANCE**

**Manhattan: (212)**

**Alvin Ailey Repertory Ensemble**  
Apr. 8-10

The ensemble celebrates its 20th anniversary. Aaron Davis Hall at City College • W. 135th St & Convent Ave. • 650-7100

**Open House Performances by Dance Theatre of Harlem**  
Apr. 10

466 W. 152nd St. • 690-2800

**Fresh Tracks**

Apr 5, 8:00pm

Works by choreographer **Aleta Hayes**.

Dance Theater Workshop • 219 W. 19th St. • 924-0077

**Djoniba Dance**

Apr. 1 & 2, 9:00pm

Performances featuring African dance and drumming, jazz and hip hop.

Djoniba Dance and Drum Centre • 37 E. 18th St. 7th fl. • 477-3464

**CLUBS AND CABARETS**

**Manhattan: (212)**

- **Maynard Ferguson & Big Bop Nouveau**  
Mar. 29-Apr. 3
- **Stanley Jordan Band**  
Apr. 5-10

Blue Note • 131 W 3rd St. • 475-8592

**Darlene Love: Portrait of A Singer**  
Every Tuesday

Do you remember "Da Doo Ron Ron," "He's A Rebel," or "The Boy I'm Gonna Marry"? The show is Hot!

**Darlene Love** with **Vivian Cherry, Ula Hedwig, and Dennis Ray**.

The Bottom Line • 15 W. 4th St. • 228-7880

# L I S T I N G S

## *CLUBS & CABARETS* (Continued from Page 12)

• **Judy Carmichael** on piano and **Mike Hashim** on bass  
Mar. 30-Apr 2

• **Joanne Brackeen** on piano and **Cecil McBee** on bass  
Apr. 6-9

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

**Ron Burton Trio** with vocalist **Anette St. John**  
Fri. & Sat.

Lickety Split • 2361 7th Ave. (138th St.) Harlem • 283-9093

**Sarah McLawler**  
Thur-Sat  
Vocalist & keyboards.  
Novotel Hotel in Cafe Nicole Lounge • 226 W. 52nd St. • 315-1000

**Jimmy "Preacher" Robins**  
Wed-Fri, 4:00-8:00pm  
Rib'n & Blues Bar & Grill • 390 8th Ave. • 971-9037

**The Many Comedy Faces and Fast Costume Changes of Beverly Bonner** featuring **Rick Reid**  
Apr. 4, 8:00pm  
Steve McGraws • 158 W. 72nd St • 388-2496

• **Nancy Lamott**  
Mar. 29-Apr. 3

• **Tommy Flanagan**  
Apr. 5-17  
Tavern on The Green Chestnut Room • 66th St. & Central Park West • 873-3200

### **Queens: (718)**

**Chances Lounge**  
192-20 Linden Blvd. • St. Albans • 527-9809

**Vintage Inn Jazz Club**  
180-25 Linden Blvd. • Jamaica • 525-9300

### **Long Island: (516)**

**Moments**  
793 Elmont Rd. • Elmont • 285-6211

**Jackie's Le Club**  
Where mature & friendly people meet.  
90 Guy Lombardo Ave. • Freeport • 379-3030

## YOUTH

### **Manhattan: (212)**

**Ringling Brothers and Barnum & Bailey Circus**  
Through May 1  
Madison Square Garden • 2 Penn Plaza • 307-7171

### **Queens: (718)**

#### **Concert**

• **Cecilia Smith Quartet**  
Apr. 9, 1:00pm  
Cecilia and her trio bring their mix of vibraphone, guitar, bass and drums to perform sounds of bebop, blues and jazz.

#### **Spring Workshops**

- **Intermediate Tap Dance** (Ages 8-11)  
Saturdays, 1:00pm
- **Advanced Tap Dance**  
Saturdays, 2:00pm
- **Junior Music and Dance Combo** (Ages 4 & 5)  
Saturdays, 12:30pm
- **Children's Afrikan Dance**  
Wednesdays, 4:30pm
- **Modern Dance** (Teens)  
Saturdays, 11:30am
- **Photography** (Teens)  
Thursdays, 4:00pm
- **Cartooning** (Teens)  
Wednesdays, 4:00pm

• **Art Explorations**  
(Ages 5-8)  
Saturdays, 9:30am

• **Ceramics** (Ages 8-13)  
Tuesdays, 4:00pm

• **Patterns and Beadwork A Wearable Art** (Ages 8-13)  
Saturdays, 12:00pm

• **Children's Theatre Workshop**  
Saturdays, 10:00pm

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

### **Brooklyn: (718)**

**African Walking Songs**

Apr. 9, 3:00pm

**Roy Mueller** moves to Africa to look at the relationship between people, music and the natural world, as children create a song together and get a taste of African tribal life.

The Brooklyn Children's Museum • 145 Brooklyn Ave. • 735-4400

## CONCERTS

### **Manhattan: (212)**

• **On Commission: Wynton Marsalis World Premiere**

Apr. 1 & 2, 8:00pm

See *Inside Front Cover*.

• **Jazz for Young People**

Apr. 2, 11:00am & 1:00pm

See *Inside Front Cover*.

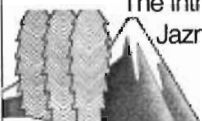
Alice Tully Hall • 70 Lincoln Center Plz. • 875-5050

**B.B. King & Bobby Blue Bland**

Apr. 8, 7:00 & 11:00pm  
Apollo • 253 W. 125th St. • 864-0372



# Jazz Blues Soul



Mt. Airy **Poconos** April 28th – May 1st  
 The Intruders – Ray Schinnery – Little Jimmy Scott  
 Jazmyn – Seleno Clarke – Preacher Robins  
 Ron Anderson

Cruise 1 • 2 Nights – **Jazz and Blues Cruise**  
 July 16th – July 18th  
 Bill Doggett – Charles Earland – Melvin Sparks  
 Bobby Felder



Cruise 2 • 4 Nights – **Jazz and Blues Cruise**  
 Sept. 5th – Sept. 9th  
 Harold Melvin – Noel Pointer – Jimmy McGriff  
 Seleno Clarke – Bartlett Contemporaries

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## The Hilton Ruiz Trio

Apr. 8, 8:00pm  
 Pianist **Hilton Ruiz**,  
**Marlon Simon**, drums,  
**Andy McCloud**, bass,  
 and flutist **Dave**  
**Valentin**.

Miller Theatre •  
 Broadway at 116th St.  
 • 307-7171

## South African and African-American Musical Ties

Apr. 10, 3:00pm  
**Larry Ridley** and the  
**Jazz Legacy Ensemble**  
 featuring **Bheki Khoza**,  
 guitarist from Natal.  
 The Schomburg Center  
 • 135th St. & Lenox •  
 255-9607

## Westbury: (516)

**The O'Jay's, Lavert,  
 The Whispers**  
 Mar. 31  
 Westbury Music Fair •  
 Brush Hollow Rd. •  
 334-0800

## New Jersey: (201)

**Jazz Jam Session**  
 Apr. 8, 6:30pm  
 For all jazz instrumental-  
 ists and vocalists.  
 Sponsored by National  
 Association of Small,  
 Minority and Women-  
 Owned Businesses.  
 Radisson Inn of  
 Paramus • 801-9130

## GOSPEL

### McDonald's 10th Annual Gospelfest Preliminaries

For information (212)  
 309-0646

- Apr. 9, 12:00pm  
 Calvary U.F.W.  
 Baptist Church •  
 1520-30 Herkimer St.  
 • Brooklyn
- Apr. 9, 7:00pm  
 First Church of God in  
 Christ • 187-10 Baisley  
 Blvd. • St. Albans,  
 Queens

## Yonkers: (914)

**Gospel Concert**  
 Apr. 6  
**L.D. Frazier**, compos-  
 er, musician, singer,  
 and lecturer takes a  
 toe-tapping journey  
 through the history of  
 African-American gospel  
 music.  
 The Hudson River  
 Museum • 511 Warbur-  
 ton Ave. • 963-4550

## FREE FOR ALL

### Manhattan: (212)

*Concert*  
**The Jazzmen**  
 Apr. 7, 14, 21 & 28,  
 12:30pm  
 Donnell Library Center  
 • 20 W. 53rd St. • 621-  
 0615

**ALVIN AILEY REPERTORY ENSEMBLE**  
**SYLVIA WATERS, ARTISTIC DIRECTOR**

*Celebrating its 20th Anniversary with the Company Premieres of  
**Hex by Eleo Pomare, Three Dances with Army Blankets by  
 Shapiro & Smith, plus Escapades, an Alvin Ailey work  
 never-before-seen in the U.S.***

April 8 at 8pm, April 9 at 2 & 8pm, April 10 at 3pm

**TICKETS ON SALE NOW AT BOX OFFICE**

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 CALL TICKETMASTER AT (212) 307-7171

INFORMATION: (212) 650-7100  
 GROUP DISCOUNTS (10 or more): (212) 767-0590 x326

Aaron Davis Hall's Marian Anderson Theatre  
 City College, W. 135th St. & Amsterdam Ave., NYC.

Lana Gordon & Kevin Boseman. Photo by Beatriz Schiller



These performances are part of the AILEY Dance '90s

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**Modern Days Ancient Nights**  
**The 2nd New York African Film Festival**

**April 8-24, 1994**

**MORE TIME**

8th: 6:30 / 9th: 6 / 12th: 2

**IN THE NAME OF CHRIST**

8th: 9 / 9th: 4 & 8:10 / 12th: 4

**AMA**

9th: 10:10 / 10th: 4 & 8:45

**SABABU**

10th: 6:30 / 13th: 2 & 6:30

**HERITAGE AFRICA**  
 13th: 4:15 & 8:30 / 15th: 10

**LAADA**

14th: 2 & 6 / 15th: 4 & 8

**TILAI with DENKO**

14th: 4 / 15th: 2 & 6

**JIM COMES TO JO'BURG**

16th: 4 / 17th: 6:30

**MAPANTSULA**

16th: 2, 5:15 & 10 / 18th: 4

**THESE HANDS with  
 SHIDA AND MATATIZO**

16th: 7:30 / 17: 4 & 8 / 18th: 2

**IN DARKEST HOLLYWOOD:  
 CINEMA & APARTHEID**

18th: 6:15 and 9 pm

**WEND KUUNI with**

**AIDA SOUKA and PICC MI**

17th: 2 / 19th: 2 & 6:30 / 20th: 4

**MONDAY'S GIRLS with**

**FIRE EYES**

19th: 4 & 9 / 20th: 2 & 6:30

**JOM, THE STORY OF A PEOPLE**

20th: 9 / 21st: 2 / 22nd: 10 / 23rd: 2

**LA VIE EST BELLE**

21st: 4 / 22nd: 2 & 6

**TA DONA / FIRE!**

21st: 6:30 / 22nd: 4 & 8

**LE BALLON D'OR**

23rd: 6:45 / 24th: 4 & 8:45

**HANDEBENE with COICHER**

23rd: 4 / 24th: 6:15

**RUE PRINCESS**

23rd: 9 / 24th: 2

American Airlines is the official airline of the African Film Festival.

**WALTER READE THEATER**  
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