

JUN 17 1980

ROUTES

June 1980/\$1.25

SCHOMBURG
CENTER
NYPL

- **FRENCHIE:**
MAKING GOOD LOOK BETTER
- **ISLEY BROTHERS:**
20 YEARS & GROWING
- **SHIRLEY HEMPHILL:**
MORE THAN A MILLION

36515 2/81
 New York Public Library
 Schomburg Center
 103 W. 135th St.
 New York NY 10030

IT TOOK HEAVEN TO MAKE THE BEST RUM ON EARTH.



Rain. It doesn't fall on the Virgin Islands very often. But when it does, it's a heavenly blessing. Not only for our greenery. But also for our rum.

Because before Cruzan reaches the peak of mellowness, we add a little rain to every barrel.

As a result, light-bodied Cruzan is not only extremely smooth, it is exceptionally clean tasting. As clean-tasting as the rain water it's made with.

Mix Cruzan White or Gold in your favorite rum drinks. Or try it on-the-rocks.

Either way, there's a little bit of heaven in every sip.

Send for your free Imported Rum Recipes booklet: Cruzan Rum Distillery Co., P.O. Box 215, Frederiksted, St. Croix, V.I. 00841

Cruzan Rum Distillery Co., St. Croix, V.I. 80°



CRUZAN

The Virgin Islands Rum
made with Virgin Rain.



CONTENTS

ROUTES

Ronald Bunn
Publisher/Editor

Agnes O. Bunn
Senior Editor

Amadeo Richardson
Managing Editor

Gerrie E. Summers
Copy Editor

Ernest Crichlow
Art Director

Betty Acosta
Asst. Art Director

Contributing Editorial Staff

Chris Albertson
Amanda Anderson
Erik Bailey
Mark Bego
Audrey J. Bernard
Dwight Brown
Curt Davis
Ernest W. Ellis
Estelle Epps
Michael George
Nelson George
Darryle Alvin Hawes
Zachary Howard
Sharon Y. Lopez
Isabelle L. Ortiz
Raymond Patterson
Walter Raines
Amadeo Richardson
Sandra Rogers
Elna Seabrooks
Barbara Silverstone
Lowery Sims
Laconia Smedley
Robert Toomer, Jr.
Ronald Tyson
Christopher Vaughn

Photographers
Morris Mercer
Reggie Weeks

Advertising Sales Consultant
Patrick M. Prout

Advertising Sales Staff
Connie Divack
Charles Avery

Circulation
Jackson Gill

Promotions
Leo Collins
Director

Gainelle Bunn
Administrative Asst.

FEATURES

- 7 **Lipps Inc.: Looking for Funkytown**
- 10 **Isley Brothers: 20 Years and Growing**
- 17 **Black Broadway: Old Meets New**
- 20 **Shirley Hemphill: More than a Million**
- 24 **Buli Master: Africa Rediscovered**
- 28 **Central Park: Take a Close Look**
- 31 **Soccer: Soccin' it to the USA**
- 35 **Jamaica: Reggae Sunsplash**
- 37 **Strange Fruit**
- 41 **Frenchie: Making Good Look Better**

- Marc D. Hawthorne
- Ronald Tyson
- Sharon Y. Lopez
- Nelson George
- Lowery Sims
- Darryle A. Hawes
- Michael George
- Christopher Vaughn
- Barbara Silverstone
- Gerrie E. Summers



Page 10



Page 17



Page 43



Page 45

DEPARTMENTS

- 4 **Free For All**
- 5 **Highlights**
- 6 **Routes Response**
- 13 **Classical Corner**
- 13 **On Stage**
- 14 **Off Stage**
- 14 **Records**
- 18 **Theatre Review**
- 19 **Dance Scenes**
- 22 **Book Beat**
- 23 **Film Takes**
- 26 **Artifacts**
- 42 **Looking Your Best**
- 43 **En Route**
- 45 **Routes' Roots**

LISTINGS

- 9 **Disco**
- 16 **Music**
- 19 **Theatre**
- 22 **Media**
- 27 **Art**
- 30 **Kids**
- 33 **Sports**
- 39 **Dining**

Volume 3, Number 9 by Colli-Coleman Publishing, Inc. 1980. **ROUTES** is published monthly at 230 W. 41st Street, N.Y., N.Y. 10036. Subscription Office—Box 767, Flushing, N.Y. 11352. Editorial and Circulation Headquarters, 230 W. 41st St., N.Y., N.Y. 10036. Telephone (212)840-7290. **SUBSCRIPTION RATES:** In the United States and possessions \$12 per year. Elsewhere \$15. Printed in U.S.A. Foreign Subscriptions payable in advance. All Rights Reserved. Cover and contents may not be reproduced in whole or part without prior written permission. Second class postage paid at New York, N.Y.

FREE FOR ALL

WORKSHOPS

Lunchtime Mini Workshops:

- Jun 8—Sources of information for Career Planning. Donna Abbaticchio, Supervisor and Librarian, Job Opportunities and Information Center, Mid Manhattan Library.
- Jun 10—How to Develop a Network That Works for You. Elisa Fredericks-Brown, Charles of the Ritz; Jane Galvin-Lewis, Director, Natural Resources Employment Program.
- Jun 17—Vocational and Aptitude Tests: How Useful Are They? Barry Lustig, Guidance Counselor, Federation Employment and Guidance Service.
- Jun 24—The Realities of Starting Your Own Business. Cynthia Anchild, Co-Owner, The Bath House. Two sessions will be held on each of the above dates: 12:10-12:50 pm and 1:10-1:50 pm.

Tues. Workshops: Focus on Resume Writing, Effective Interviewing and Job Search Techniques. Sandra Beck, Instructor. 10:30 am-1:30 pm.

Career Planning Workshops:

- Jun 4, 11, 18— Planning a Job Change
 - Jun 4—Targeting Prospective Employers.
 - Jun 11—Redesigning Your Resume.
 - Jun 18—The interview.
- Registration limited to participants who can attend all three sessions. Sessions held 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.

HAIR COLORING

Mon-Fri, 9 am-2 pm: If you're a woman of any age or race, with no more than 25 percent gray in your hair and a wish to try some soft, subtle highlights, the Clairol Test Center is looking for you. Products used have passed all medical and safety tests but are being market tested and evaluated for wearability. After coloring, Test Center patrons

are given a free hairset or blow-dry. Call for an appointment. The Clairol Test Center, 345 Park Av. 644-3960

EXHIBITIONS

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

MUSIC CONCERTS

Jazz:

- Jun 8, 2 pm: Unique concert with Jane Adler, mime, and Andrew Bolotowsky, flute. Donnell Library Center, 20 West 53 St, 790-6463.
- Jun 8, 2 pm: With Strings Attached—Original stories & music with the Story Concert Players Fordham Library Center, 2556 Bainbridge Av, Bronx, 220-6573.
- Jun 8, 2 pm: Vocal Jazz, Inc.
- Jun 15, 2 pm: Folk songs & presidential campaign songs with Peter Janovsky. St George Library Center, 10 Hyatt St, Staten Island, 442-8560

LECTURES

Record Industry Program Series (7 pm):

- Jun 3—Why Some Groups Sound Better on Records than Live. Preston Powell, Management Trainee, T-Electric Records, and Travis Millner, Management Trainee, King Karol Records.
- Jun 10—Common Misconceptions About Life in a Recording Studio. Rosa Howell, Assistant Engineer, Sound Works Studio.
- Jun 17—What You Should Know If You Want To Be An Engineer. Gene Berman, Assistant Engineer, Weisberg Sound and Rosa Howell, Chief Engineer, Arapesh Communications.
- Jun 24, Minority Productivity in the 80's. Preston Powell Management Trainee T-Electric Records, and Dennis Rivera Management Trainee King Karol Records. 225 E. 118th St, Man. 831-8035.

GUIDES AND BOOKLETS

- House Plants—Plant Care Leaflet. United Fresh Fruit and Vegetable Assn., N. Washington at Madison St., Alexandria, Va. 22314. Single copy free with stamped, self-addressed, business-size envelope.
- Travel Accommodations—A 17 page booklet on Tips for Travelers. Send a stamped, self-addressed, business size envelope to Public Relations Dept., American Hotel & Motel Assn., 888 Seventh Ave., New York, NY 10019.
- Populations—1979 World Population Estimates Wall Chart. Single copy free with stamped, self-addressed envelope to The Environmental Fund, 1302 Eighteenth St., N.W., Washington, D.C. 20036
- Surgery—A Free 5 page booklet on facing surgery? Why not get a second opinion? Request by postcard from the Consumer Information Center, Dept. 575H, Pueblo, Colo 81009.

- A Guide to Small Appliance Cookery with Potatoes. Write to: Idaho Potato Commission, P.O. Box 1068, Boise, Idaho 83701.
- Burpee's New 1980 Seed Catalog—The new 184 page comprehensive planting and growing guide with over 1800 vegetables, flowers, shrubs and trees. Burpee Seed Co., 4760 Burpee Building, Warminster, PA 18974
- Chocolate Lovers Handbook. Write to: Chocolate Manufacturers Association of the U.S.A., Inc., Suite 1900, 40 W. 57th St, New York, N.Y. 10019
- New York State Travel Guide of Hotels, Motels and Resorts. Write to: N.Y.S. Hotel and Motel Association, 141 W. 51st St., New York, 10019.
- Nursery Catalog—Provides information on various plants and flowers. Write to: Kelly Brothers Nurseries, 225 Maple St., Dansville, N.Y. 14437.

CARIBBEAN MUSIC AND DANCE

- Jun 29, 2-4 pm—The Ron Roach Caribbean Ensemble and the BWIA Steel Orchestra present an afternoon of Caribbean music and dance. Central Park Bandshell, near the fountain.

Highlights



Sounds in Motion



Frank Sinatra



Freda Payne



Stephanie Mills



Abbey Lincoln



Ramsey Lewis

Chick Corea will perform Jun 8 at My Fathers Place.

Johnny Hartman will perform Jun 10-22 at the Grand Finale.

Stephanie Mills will perform Jun 11-13 at Carnegie Hall.

Della Reese will perform Jun 16-28 at Marty's.

Frank Sinatra and Sergio Mendes perform Jun 19-22 and Jun 24-26 at Radio City Music Hall.

Ramsey Lewis Trio will perform Jun 24-29 at the Grand Finale.

Freda Payne will perform Jun 25-29 at Les Mouches.

Charles Moore Dancers and Drums of Africa will perform Jun 26-28 at the Theatre of the Riverside Church.

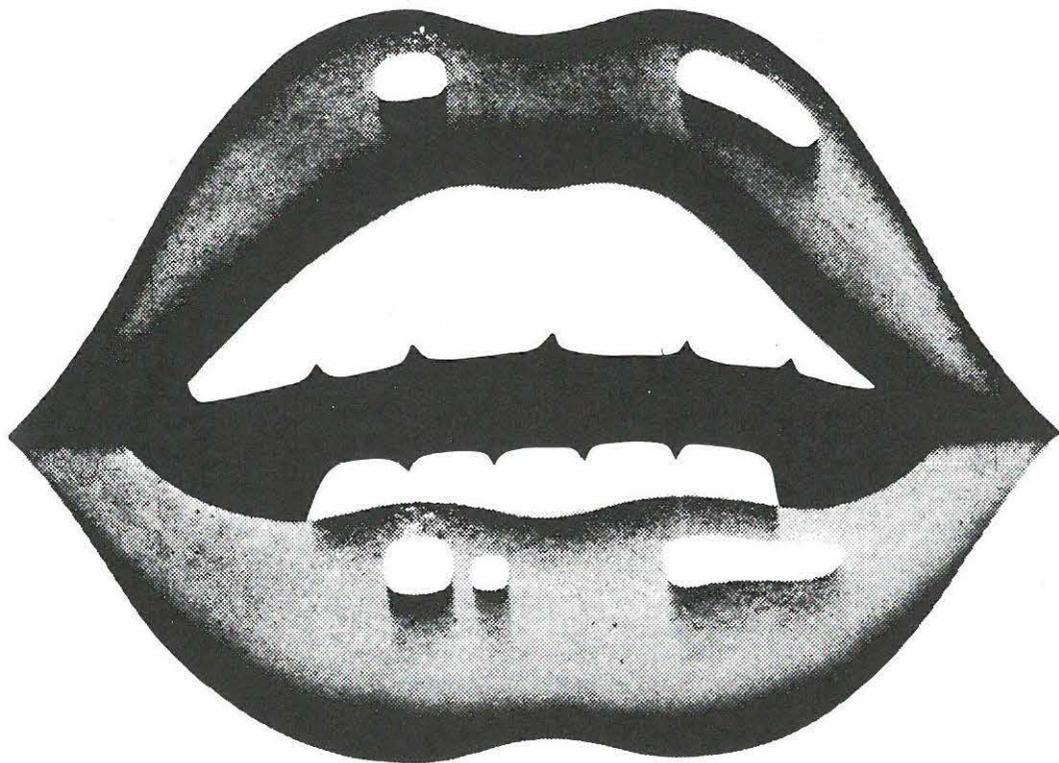
Newport Jazz Festival Jun 27-29. See Music listing.

Budweiser Summerfest. Jun 29 at Giants Stadium/Meadowlands. See Music listing.

Dianne McIntyre & Sounds in Motion and Max Roach, Abbey Lincoln, Gary Bartz, Arthur Blyth, Hamiet Bluiett & Oliver Lake will perform Jun 13 & 14 at Symphony Space.

DISCO

LIPPS INC.: LOOKING FOR FUNKYTOWN



For over a month now, a piercing soprano has been pleading with you to take her to "Funkytown"—the name of a place, and the title of a tune that carries as its signature, hard-driving, synthesized vocals and a strong, hypnotic dance beat. Since the record has been dominating the disco airwaves, *Routes* decided to find out exactly where "Funkytown" is, and who, if anybody, lives there.

Our search took us first to Casablanca Records, where, to our amazement, we found that the group, Lipps Inc., had no photos or biographical information available. We were steered to Steven Greenberg, the album's producer, who, it seems, has placed Lipps Inc., among the ranks of fictional groups like Musique, the Ritchie Family, Silver Convention, and the Archies—groups in name only, who, through some stroke of luck found their studio product suddenly, and perhaps quite unexpectedly, in high demand.

"Lipps Inc., is a production kind of thing," explained Greenberg in a

telephone interview with *Routes* from his Minneapolis home. "This is the first recording studio experience I've had where the record came out exactly how I conceptualized it."

Like so many other producers, Greenberg was in the right studio at the right time with the right idea. The 29-year-old musician is Lipps, Inc., because on "Funkytown," he is drummer, bassist, guitarist, and pianist—all at the same time. He also plays the synthesizers and percussion instruments.

Through multiple-track recording, Greenberg divided himself up into neat little pieces and boogied his way to Funkytown.

Once he arrived in the mythical land of dancing and good times, Greenberg needed a name. He explained the origin of Lipps Inc., this way: "I always had a thing about lips and I needed a name. At first I thought of 'Lip Sync,' but then I decided to spell it 'Lipps Inc.'"

Greenberg said he was pleased with the final result and the entire album, "Mouth to Mouth."

"I liked the music and I wanted to have a vehicle to get a record out there. Even I was surprised about how good the song was doing on the pop charts, but I always felt it was a hit," a confident Greenberg said.

"Funkytown," he boasted, "is definitely a mass appeal record and it's the best sounding record that I've ever heard."

From talking to Greenberg, I got the distinct impression that he's a cut above the average studio producer who slaps a fictitious group name onto a product made, essentially, by studio musicians.

There have been many instances in the past, where studio musicians got together, perhaps just for the hell of it, to cut a record. Silver Convention, for instance, was an integrated group of Munich-based musicians and singers, many of them from Africa. When their hit *Save Me*, struck gold in the United States, the original musicians were given the boot and three pretty ladies were shipped to our shores to essentially lip-sync their way to stardom.

Similarly, the big band "Ritchie Family" that produced *Brazil*, the disco version of an old classic, was left out in the cold when promoters wanted a group of three attractive ladies to tour with the name and the hit. Odder still, when the producers got tired of the first set of three lovely girls, they went out and hired three new ones.

And then, of course, there were the perennial Archies, cartoon characters, not musicians, who through some mysterious metaphysical transformation, were putting out hit records, among them the now classic *Sugar, Sugar*.

More recently, Musique, the young ladies who "pushed, pushed in the bush," on stage, were not the same lovelies who lent their vocals to the original studio recording.

There have, in fact, been many cases where the "group" for whom the public paid premium prices to see, were, in fact, *not* the group on the actual recording. They were picked, we later found out, solely on the image that the particular record company wanted to have. The pretty ladies chosen to go on tour or appear on television, usually couldn't reproduce the vocals that *sold* the original recording because they weren't accomplished singers. They were just nice to look at.

Though Greenberg's Lipps Inc., may have been borne out of a similar set of

circumstances, the musical dynamo promised that the public, once the "group" tours, will not be totally cheated.

For one thing, Cynthia Johnson, the Funkytown singer (Greenberg can't sing soprano—and if he could have, he may have done that, too), will be a part of a Lipps Inc., touring group. But Greenberg explained that he will use several musicians to round out the unit, since, onstage, he'll only have two hands, two feet, and no multiple-track reproduction device.

As of this writing, Greenberg informed me that the touring band is pretty much in place. Most of the musicians will come from his native Minnesota. "We'll be even better live," Greenberg promised. "I have excellent musicians and it'll be hot—a pleasant surprise."

Greenberg's story started long before he got to Funkytown. Influenced by groups like the Temptations, the Supremes, and the Four Tops, he spent most of his teen years as a drummer in rock 'n roll bands. He was partner in a production company for several years and started Minneapolis's first mobile disco—aptly called the "Disco Mobile." The first hint that he would become a one-man disco group became evident when he parted company with the mobile. "I grew tired of telling everybody what to do and them not listening."

Thus, Greenberg, on his own, went in-

to a studio and produced a tune called *Rocket*, where, for the first time, he not only played all the instruments, but promoted it until it reached the top of the local radio disco charts. The song impressed the budding Casablanca Record Company wizards enough to offer him a contract. As a result of their business marriage, Greenberg's first album, "Mouth to Mouth," and, of course, *Funkytown*, saw the light of day. And it didn't take long for both—the album and the single—to near gold status.

Rocket was originally released a year ago, but will be re-released on the Casablanca label as the next single release from the album.

And as millions of people are slowly finding out who "Lipps Inc." really is, Greenberg is back in the studio preparing Lipps II, his next album. He said it will include a ballad, since "I'm not just into disco."

In the meantime, many of us will continue to search for Funkytown, in the same way that Dorothy searched for the Emerald City. From New York to California, and even to Minneapolis, the trail might be somewhat discouraging, but through perseverance, we will have found what we are looking for.

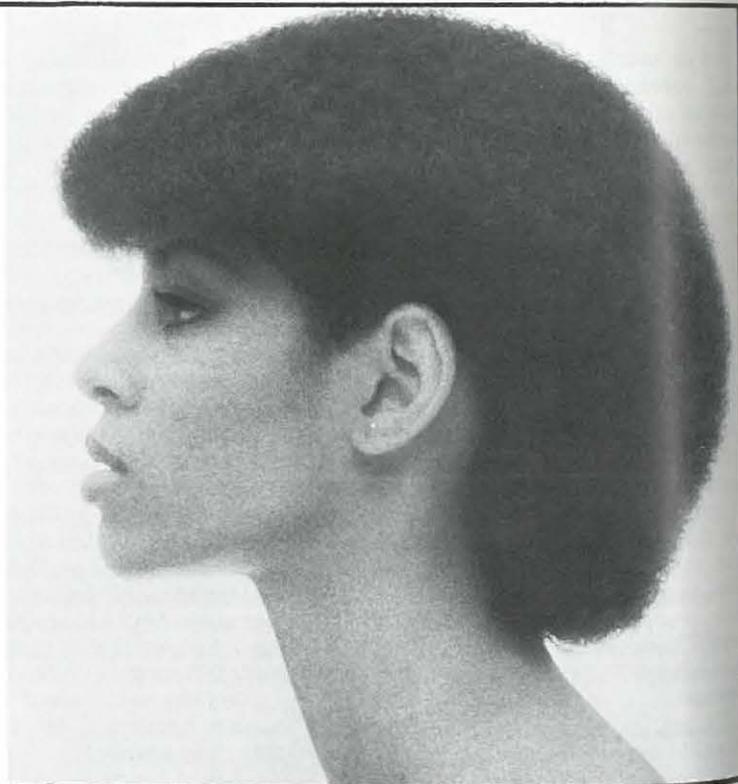
Greenberg assured me that Funkytown is "Anywhere you want to be." ^B

—Marc D. Hawthorne

Hair by

JOHN ATCHISON
SALON

44 West 55 Street
New York City, 10019
Telephone: (212) 265-6870



DISCO

LISTINGS

BROOKLYN

Brown Sugar
433 Sumner Av
574-5615

Ecstasy
527 Eastern Pkwy
756-6800

Goofy's
685 Broadway
388-0488

The Red Plum
520 4th Av
479-7073

BRONX

Club Fantasy Island
2268 Grand Concourse
Disco Fri-Sat \$5
minimum. Swimming
pool, theatre, game
room, sauna, bathing
suit and jacket rentals.
Casual.
364-8972

MANHATTAN

Adam's Apple
1117 First Av/62 St
Casual, two dance
floors: singles
downstairs, couples
upstairs. Minimum
varies nightly(\$6-\$12).
371-8650

Collibron
19 W. 27th St. Wed-Fri 5
pm-until; Sat 10 pm-6
am. Ladies 23 and over;
Gents 25 and over.
689-2969

Cotton Club
666 W. 125th St.
Mon-Sun 10 pm-4 am,
\$10 admission; Ladies
admitted free on Sun
and Mon.
MO 3-7980

Entrance
227 E. 56 St
Shows Tue and Sun at
9:30; Wed-Sat 9:30 &
11:45 pm. Cover charge
varies. Disco after mid-
night. Mon cocktails
only.
421-5511

Hippopotamus
405 E. 62nd St
Jackets and ties re-
quired. \$12 Cover
charge. Open 10 pm-
4 am daily.
486-1566

Ice Palace
57 W. 57th St
Age:18 and over.
Open 10 pm-4 am.
838-8557

Illusions
24 E. 22nd St
674-9177

Impanema
240 W. 52nd St
Age: 21 and over. Daily
9 pm-4 am; Fri-Sat
9 pm-6 am.
765-8085

Justines
500 Eighth Av
Jackets required. Age:
25 Gents, 23 Ladies. Fri-
Sat \$5 Minimum.

G.G. Knickerbocker
128 W. 45th St
Open Mon-Sun 9 pm-4
am.Sun-Th 7:30 pm-
until. 2 drinks minimum
after 9 pm.
246-1898

Laff's
161 E. 54th St
Age: 21 and over.
223-0540

Le Cocu
152 E. 55th St
Disco Tue-Sun 10 pm-
4am. Casual attire. Fri-
Sat \$8 minimum. Age:
21 and over.
371-1559

Le Farfalle
209 W. 48th St
Duplex dance emporium
with an excellent sound

system and lounge sur-
roundings. Draws a
well-dressed, mature
crowd. Free buffet Th 5
pm-6 am(\$6).
582-0352

Le Freak
327 E. 48th St
\$10 Cover charge—all
drinks are free.
Fri-Sat, 10 pm-4 am
Casual attire.
759-350

Leviticus
45 W. 33rd St
Jackets required. Age:
25 Gents, 23 Ladies.
Disco: Fri & Sat. Th: live
entertainment. Minimum
\$5-\$7 Wed & Fri.

Magique
First Av/61st St
935-6060

Manhattan
1436 Third Av/81 St
Tue-Th 9 pm
Fri-Sat 10 pm
Sun 9 pm
737-4144

Melon's
120 E. 16th St
777-8106

New York New York
33 W. 52nd St.
Casual attire. Age: 18
and over. \$15 Cover

charge. Open daily
10 pm-4 am, except Sun.
245-2400

Pegasus
1230 Second Av
Jackets required. Age:
25 Gents, 23 Ladies.
535-8004

Reflections
40 E. 58th St
Bi-level disco with
cocktail area high atop
the dance floor. Fri-Sat
10 pm-4 am. Lunch and
cocktails. Mon-Fri
Noon-9 pm.
688-3365

Regines
502 Park Av
Mon-Sat 10:30 pm-4 am.
Cover charge Mon-Th
\$10, Fri-Sat \$12.
Reservations required.
Jackets and ties for
men and evening attire
for women.

Thursdays
57 W. 58th St
Excitingly decorated
multi-level spot for din-
ing and dancing from 10
pm. Informal attire;
open for lunch & dinner.
371-7777

QUEENS

Gemini
21 20 Queens Blvd
Kew Gardens
520 9898

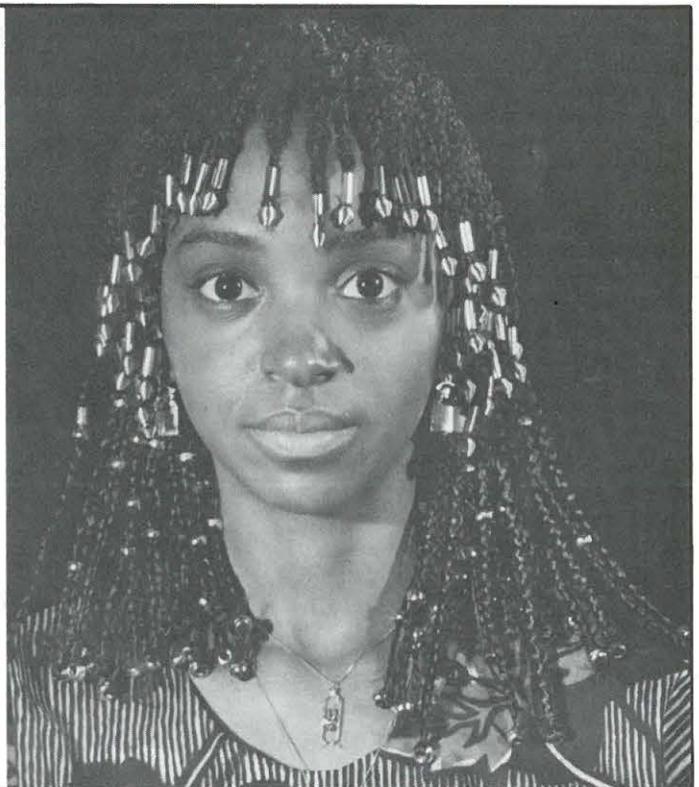
Lemon Tree
70 34 Austin St
Forest Hills
263 2850

SUBURBAN

Ruling Class II
142 So. Fourth Av.
Mt. Vernon, N.Y.
Disco and Restaurant.
(914) 668-0220

NEW JERSEY

Zanzibar
430 Broad St
Newark
(201)643-8338



HEYES WEST

Hair Fair Salon

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

MUSIC

In 1959, three brothers made a name for themselves with an in-house production entitled, "Shout!" Little did Ronald, O'Kelly and Rudolph Isley, know that they were setting the stage for a musical act that would survive the 1960s, the new-wave and psychedelic 1970s, and start off this decade with yet another smash hit. Over the years, the Isley Brothers shifted a few gears, made a few adjustments here and there, and remain among the most creative groups today.

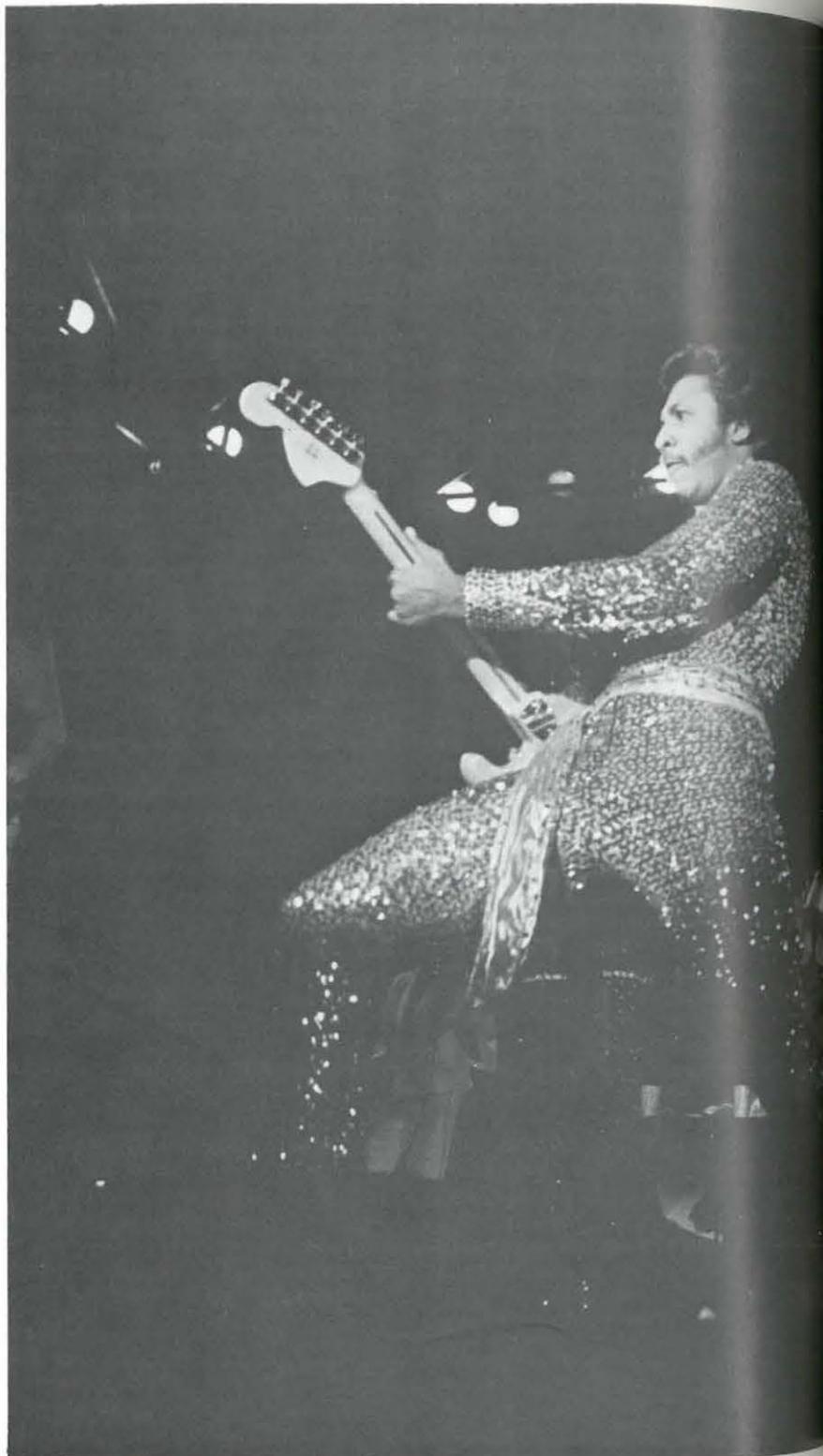
The group's major change involved personnel, and with it came new ideas and a large pool of creative minds that would give the record buying public something new to look forward to. The personnel change also meant a name change: The Isley Brothers became simply the Isleys, as they were joined by younger brothers Marvin and Ernie, and brother-in-law, Chris Jasper. The result was a "total act," as Marvin Isley described it.

When I spoke with Marvin, the family was preparing for their date with the 20,000 that are expected to fill Madison Square Garden for an Isley concert in June. Marvin was in the mood to talk about music and I was a more than willing audience.

After all, the Isley's are all about music. It is difficult to complain after one hears an Isley album and next to impossible to gripe after experiencing the group live. Few can resist the gut-level funk of their foot stompers; and fewer still can claim not being moved by their sensual tunes. It is, in fact, fascinating to witness them make those smooth transitions from the I-gotta-dance music to the turn-off-the-lights stuff. In fact, Marvin says—with a smile—the group recorded *Fight The Power* and *For The Love Of You*, from their album, "The Heat Is On," during the same studio session.

"When we do something, we *do* it," Marvin explained. "Whether it is in the studio or on the stage, we say to ourselves, 'okay, let's make them feel this one,' and when we get into it, the audience response or the record sales tell us that people are into the music as much as we are."

"When we feel a fire," he continued, "we recreate it for mass consumption." Mass consumption is the term that



The Isley Brothers

ISLEY BROTHERS: 20 YEARS AND GROWING

would be appropos for *Don't Say Goodnight*, the pleading ballad from their album, "Go All The Way." Marvin attributed the success of the single to the group's philosophy of getting under your skin. "We are talking to the audience. They know it, and they respond," he said.

"We view our art as a total thing, not just a foot-stomping thing, and that is why we mix it up. No one wants to dance all the time. There are different moods and different feelings. And we put all of that into our music."

Marvin hit on a point that seems to be increasingly obvious to trendsetters. Audiences are becoming more sophisticated and it is getting to be tough to manipulate tastes. "There are a lot of guys," he said, "sitting behind desks, pushing papers, who don't know what is happening. The people are deciding what a hit song is. No executive in the world can make a bad song good, no matter how it is packaged, triple-mixed or otherwise gimmicked up," Marvin reflected.

"If a good song comes along, people are going to buy it no matter what anyone says.

The Isley's have, in fact, been resistant to fads or so-called "in" trends. They have remained almost stubbornly independent. Their non-conformity made their stay with Motown Records a rather short one, especially since the bulk of their material was limited to remakes of the hits of other Motown stable artists. The Isley's were the first Motown group to leave and make it successfully on their own, as a series of hits catapulted them to heights never dreamed of by the original Isley Brothers, whose greatest claim to fame at that time had been *This Old Heart of Mine (Is Weak For You)*, *Shout*, and *Twist and Shout*, which the Beatles copied.

The Isley's wanted to be independent, Marvin asserted. "That is why we started T-Neck Records. So that we could do our own thing when and how we wanted to do it. If we don't feel like playing, we don't play."

Brother Ronald Isley, said at the time: "We're businessmen now, we really are. We feel we have a sound and a thing that is new...While we were at Motown we

learned an awful lot about production, arranging and, even more, about writing. We always wrote songs...Now we are going to do our own stuff."

Own stuff, they did. And the title of their first major independent record splash, was aptly declared *It's Your Thing*, which became an anthem for the "do your own thing" mood that prevailed in the aftermath of the turbulent Sixties.

One music historian remembered that when the song first hit Great Britain, popular DJ Tony Blackburn, not knowing the Isley Brothers had completed their first solo production, smart-alecked, "I wish artists' former companies would not insist on dipping back into their vaults and reviving old, inferior material."

Such remarks were never heard of again as the Isley's charted their musical course through the 1970s. The Isley's didn't mind having dry spells, while, according to Marvin, many other artists "were forced by release dates to throw a bunch of songs together on an album, and the result is a mediocre album. Nobody is going to say that the Isleys put a bunch of junk out there. Music is important to us. We want to have class and style, so we do it all ourselves."

The Isley's seem to have successfully resisted that pressure, choosing instead to release good material when the group thought they were ready.

In addition to being creators and relying heavily on their own inspirations and musical innovations, the Isleys have never had a problem interpreting the music of others. "We put *Summer Breeze* on the '3 plus 3' album, because we thought that Seals and Croft had a good tune. And we were right because people still like our interpretation of it."

The "newer" Isleys, Marvin, Ernie and Chris Jasper, all went to C.W. Post College, Long Island University, where they received bachelor's degrees in fine arts. It was there that Marvin first came in contact with jazz pianist Billy Taylor. "It widened my scope," Marvin reminisced. "I heard different kinds of music and was exposed to different artists."

I asked Marvin what he thought about today's musicians, especially his fellow singers/composers and here are some of his observations:



**TAKE CHARGE OF
YOUR CAREER!
POSITION
YOURSELF TO GET
AHEAD.**



Our clients, "Fortune 500" firms have retained us to search for individuals with experience in

- Marketing
- Accounting
- Finance
- Data Processing
- Sales

If you desire to discuss these challenging opportunities, call us or send your resume now!

Don't leave your career to chance!



INTERSPACE PERSONNEL, INC.

527 Madison Ave
New York, N.Y. 10022
(212)421-8390

"THE CAREER BUILDERS"



Isley Brothers

Bernard Edwards and Nile Rogers: "They have a good feel for music. They're really talented and have a lot to say that is worth listening to."

Nick Ashford and Valerie Simpson: "Two great songwriters. It is beautiful that they've started to perform together. Watch out for A & S, because they're going to figure prominently in the music of the 1980s."

George Clinton: "His music speaks for itself. Very funky. Definitely an innovator."

Rod Templeton: We toured with Heatwave in 1977, and I got into his music then. (*Groove Line, Boogie*

Nights). Very talented writer, as the success of Michael Jackson's album shows. He's another one to look at in the 1980s.

Bill Withers: "The group worked with him in 1971. He wrote the tune *Cold Baloney* that is on the "Giving It Back" album my brothers did. He's a great individual, a warm person and a songwriter who really communicates with people."

Patrice Rushen: "She is a terror on the keyboards. I like her new hit very much."

Buddy Miles: "I'm glad you asked about Buddy, because he is overlooked. He's versatile. He was a leader in the rock stuff, but he gets overshadowed by Hendrix and other musicians."

Chuck Berry: "Hey, he was the original rocker. A heavy influence on everything that came later. Chuck Berry, Bo Diddley, Little Richard: those guys were doing it first."

James Cleveland: "Speaks for himself. When you talk about the Rev. Cleveland, you're talking about the basic roots of the music, the foundation."

Earth Wind and Fire: "Maurice White is really a genius. Groups like Earth Wind and Fire and the Ohio Players were the forerunners of what we are hearing now. Earth Wind and Fire will continue to be the ones to beat."

Bette Davis (the rock musician/composer): "I haven't heard much from her lately. But her music is really funky. And she isn't often considered to be one of the leaders in rock. But she definitely is. ®

—Ron Tyson

Music Review

Classical Corner

Soprano **Jessye Norman** has certainly come a long way since I first heard her about eight years ago. She has made great strides both vocally and artistically, which she showed off eloquently at her recent concert at Avery Fisher Hall. One could anticipate a moving musical experience from the moment she stepped on stage. We were not disappointed.

Opening with a cantata by Joseph Haydn, "Ariadne a Naxos," she held you to the drama of the forsaken Ariadne, who had been deserted by her beloved Theseus. The five Johannes Brahms songs, "Botschaft," "Wie Melodien zieht es mir," "Auf dem Kirchhofe," "Immer leiser wird mein Schlummer," and "Von ewiger Liebe," were endeared with her own personality and color and proved to be exquisite.

Jessye Norman also treated us to three songs by Maurice Ravel, "Chansons Madecasses," with flutist, **Carol Wincenc**, cellist **Marcy Rosen**, and **Dalton Baldwin** on piano. The highlights of the program, however, were five songs by Richard Strauss: "Heimlich Aufforderung," "Ich trage meine Minne, meinem Kinde," "Seitdem dein Aug' in meines schaute," and "Kling!" I was indeed hard pressed to recall the cycle of Strauss songs sung more beautifully.

Jessye Norman belongs to that rare group of singers who can also call themselves artists in the truest sense of the word. In every generation of singers, there are a few whose musical commitment, personality, and spirit reach deeply into that sacred place within their hearts to transform a song into a unique musical experience. Norman is one of them.

—*Laconia Smedley*

Onstage

Stepping onto the stage at the Winter Garden Theatre, the inimitable **Patti LaBelle** took New York by storm again last month. Hot on the heels of the charted entrance of her fourth solo album, "Released," she displayed a stylistic sophistication and a focused brand of showmanship befitting the persona of a star.

Performing an emotional exorcism, Patti bolted from the wings to deliver a frenzied rendition of her hit song "Release," to a standing ovation. Patti was visually and vocally commanding.

There were, however, some technical



Patti LaBelle

bugs that got in the way of an otherwise splendid performance. Onstage monitors failed to function properly. Phillip Woo's mass of electronic keyboards blew a fuse right in the middle of his synthesizer solo. Instrumental levels were off. And to top it off, Patti, at the height of her musical peak, completely broke off her spiked pump heel!

Throughout these complications, Patti retained her composure, and released the tension on both sides of the stage by making light of the difficulties, and carrying the situation in true trouper-like fashion.

She tantalized the crowd with new musical offerings like *I Don't Go Shopping*, *Give It Up*, as well as her recent hits. The raucous *Music Is My Way Of Live* as well as the sensitive ballad, *Little Girls*, were stamped by her every move with the word "professional." Patti chose to draw all of her material from post-LaBelle recording sessions. But the showstopper proved to be her rousing signature song, *You Are My Friend*, which she dedicated to former singing partners Sarah Dash and Nona Hendryx, who cheered her on from the audience.

Attention lovers of Kurt Weill and the divinely decadent mood of Berlin in the 1930s: There is a weekly revue, performed every Saturday night, made just for you. The place is a tiny, antique-laden bar and restaurant called the Nimrod Cafe (413 East 70th Street, 650-9687). The place has an authentic German flavor and features, in revue, vocalists **Gideon Poe** and **Martha Arnold**, and alternating pianists **Betsy Maxwell** and

Mitchell Cirker.

The Nimrod Cafe has only seven dining tables and a bar, but the atmosphere and charm of the music make the intimacy of the show entitled, "Un Petit Potpourri," a wonderful blend of cabaret and theatre. Weill's *Mack The Knife*, *Zuhälterballade*, and the famous *Bilbao Song* set the tone of the act, while the compositions of Fats Waller, Jacques Brel, and Noel Coward are interspersed with equal appeal to produce a delightful, yet slightly sinister evening of bittersweet cabaret entertainment.

—*Mark Bego*

...Back in 1956, a young organist stunned the "hard bop" world with his supercharged, improvisational embroideries. The Hammond organ hasn't been the same since. The incredible **Jimmy Smith**, now 24 years older and all the more polished, has rid himself of the Powell-Silver influences only to find a less than enthusiastic crowd at the French Quarter on 52nd Street and Seventh Avenue. Smith, who hasn't played New York in seven years, had little to offer the stodgy patrons of this midtown jazz club. However, despite the cold-shoulder reception, Smith seemed to have fun running through his early hits. Notable, "The Sermon," with its frenzied tempo and sustained one-key runs, gave the band, (**Harold Vick** (saxophone), **Ted Dunbar** (guitar), and **Grady Tate** (drums), a chance to strut their stuff...

...**Patrice Rushen** gave patrons of the Bottom Line a slight taste of a musical genius with unlimited marketability. It seems that Rushen can do it all. Even the disco-haters were able to get out and



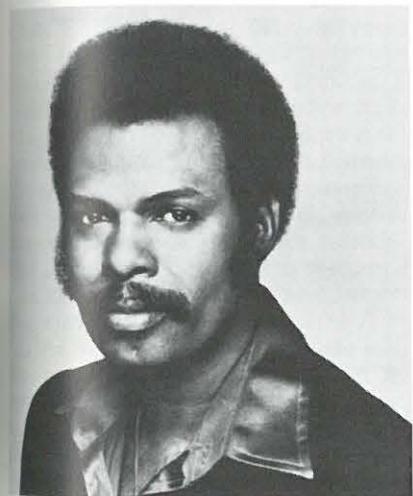
Patrice Rushen

breathily than usual these days, giving the album a slight overdose of slickness. But then Gladys Knight and the Pips are one of the slickest, most professional groups around. It's nice to see them together again.

Gladys Knight and the Pips: *About Love*—Columbia JC 36387

Sooner or later it was bound to happen. Everybody and their grandmother has had their tunes disco-fied, so it was just a matter of time before it would happen to the **Supremes**. Motown's disco riot, "Medley of Hits" by the world's most popular female trio, isn't all that bad, compared to how the classic tunes of other artists have fared under the disco hammer.

All the voices have been retained, and the musical arrangements have not been tampered with. The producers have merely added some additional drums, a la Mother, Father, Sister, Brother (MFSB) of Philadelphia fame. And of course, the bass has been brought up and doubly reinforced. The sound just about knocks you off your feet during *Love Is Like An Itching In My Heart*.



Leon Haywood

The only real problem with the production is the editing. It appears to have been done quickly and quite sloppily. It might be wise to send the producers back into the studio and try it again, with a little more care. The idea is terrific and the first attempt quite commendable.

The Supremes: *Medley of Hits*
—Motown M00035P1

Nile Rodgers and Bernard Edwards of Chic, have done some good things for **Sister Sledge** in the past. That cannot be said, however, for the group's latest Chic-produced album, "Love Somebody Today," which has "Chic" and "We Are Family" written all over

it.

On this album, Sister Sledge have, for all intents and purposes, ceased to be a group with a unique identity, but appear to function solely as vocal coloring for Edwards's bass and Rodgers's guitar. The ladies sound more like your neighborhood glee club than a group, that a couple of years ago could sing any kind of song and sing it well on the defunct "Musical Chairs" television game show.

If you already have other Chic or Sister Sledge albums, this one will sound quite dull and repetitive. Monotony is the main course and boredom the dessert. The girls deserve much better.

Sister Sledge: *Love Somebody Today*—Cotillion SD 16012

Patti Labelle is the lady of the day and her new album, "Released," the finest collection of songs of her still budding solo career.

Patti has shed the last remnants of that "bad girl" image of *Lady Marmalade*, to tackle some difficult vocals and make them shine. She is remarkably



Diana Ross and The Supremes

strong on ballads and gives Peter Allen's *I Don't Go Shopping* new depth and meaning. After listening to this album, I am convinced that Patti can walk off with just about any ballad.

The only odd-ball in this well-conceived album is her hit single, *Release*, which, sandwiched between delicate ballads, kinda sticks out like a sore thumb.

The background vocals on these tracks are used sparingly, so as not to tamper with Patti's angelic vocals. Kudos to producer Allen Toussaint and to Patti, herself, who helped write most of the tunes on this standout album.

Patti Labelle: *Released*—Epic JE 36381
R —Amadeo Richardson

Jazz

The **Art Ensemble of Chicago's** integrity has remained intact through the thick and thin of a period in music that has seen some of our finest jazz players sell out to the junk merchants.

The Ensemble's latest album, "Full Force," is the antithesis of all the junk that has been heaped upon us in the name of jazz over the past few years. It is a rare, beautiful flower of striking currency, and as it blooms before our very ears, we perceive that its roots bury themselves deeply in the rich soil of jazz. If you add one real jazz album to your collection this year, I heartily recommend you consider "Full Force."

The Art Ensemble of Chicago: *Full Force*—ECM-1-1167

The style of Trenton-born alto saxophonist **Richie Cole** is not instantly recognizable, but he knows his jazz and can execute it with dazzling technique. He also knows how to surround himself with talent that is appropriate for the task at hand.

On "Hollywood Madness," a jazz album with a touch of tinsel, we hear just enough of the pop vocal group Manhattan Transfer to throw us back into the Sixties for a few bars, but not enough to offend the purist. There is a slickness about the whole album, however, and that might put some intellectuals to sleep, but amid the accessible fare are perky morsels for the soul.

Richie Cole: *Hollywood Madness*
—Muse MR 5207

Singer/guitarist **Albert Collins** began making a reputation for himself some twenty years ago, but only within the limits of blues circles. He is an exciting, if not original blues artist, who impresses more with his guitar than with his voice.

"Frostbite" is a fine collection of urban blues, brimming with energy from a youthful, and that knows its funk and delivers it in a meaningful way.

Albert Collins: *Frostbite*—Alligator 4719

Miles Davis once said that he would "rather hear Thad Jones miss a note than hear **Freddie Hubbard** make twelve." On his new album, "Skagly," Hubbard misses a lot more than notes, but he is not the only culprit.

The whole album is a dreary, lethargic exercise in predictable pap, played by musicians who, on more inspiring occasions, have demonstrated an ability to generate exciting, valid music. What happened here? I won't even speculate.

Freddie Hubbard: *Skagly*—Columbia FC 36418 R

—Chris Albertson

boogie after hearing some of Rushen's disco renditions. It's no coincidence Jazz was where it all began for her. Being the true entertainer with one helluva voice, she sat center stage and lovingly strummed her guitar on ballads such as *I Found Love*, making you almost want to reach out and touch her...

...If one were to give an award for the city's jazz club with the best decor, it might go to Green Street (101 Greene Street), a stuffy looking SoHo jazz niter that's anything but stuffy. The atrium-influenced club can work wonders for the dreamer. All you need is a good musician to pull it off. **Toots Theilmans**, guitarist-harmonica-whistler, was there to set the mood. Theilmans, who penned the classic *Bluesette*, displayed a workable niche for the harmonica despite its tonal limitations. Accompanied by **Kenny Barron** (piano), and **Paul Weston** (bass), Theilmans rendered other classics, including Duke Ellington's *Sophisticated Lady*. Barron expressed a lithe tenderness on the generally MOR jazz ballads... @

—Darryle Alvin Hawes

Off Stage

...Contrary to the popular rumor that Smokey Robinson will produce the next album for supreme Supreme **Mary Wilson**, *Routes* has learned that Mary will record her second solo LP in Great Britain with Elton John's producer, Gus Dudgeon...

...Record sales weren't too hot for **Sarah Dash's** last album, "Ooh La-La, Too Soon," partly because the public was not too enthused about buying an album whose title cut carried a melody heard every hour on the hour on commercial television. Jeans apparently don't sell records. Undaunted by the commercial failure, she's got lots of new plans. "Right now, I'm working on new songs and new material," she told *Routes* recently. "I'm going through my list of producers for my next album," and she hopes to be back in the studio and on the right track by the beginning of July. "I'm not performing at all," she confessed. "I was hoping to perform around the end of the summer. It takes about two to three months of preparation," she added. Meanwhile, she will offer her services to publicize Black Music Month...

...**Three Ounces of Love**, Regina, Elaine and Ann Alexander, have completed recording in Detroit and are rumored to be on the lookout for another record deal since they are no

longer with Motown Records. The three sisters, managed by Benjamin Ashburn, haven't released an album since their self-titled album was put on the market in 1978...

...Ashburn's other group, **Platinum Hook**, are due for an album release this month...

...**James Mtume**, who along with Reggie Lucas brought us the new Stephanie Mills, chart-bound Phyllis Hyman, and recently Gary Bartz, is in the studio with a new group called **Ozone**. The timing of Mtume's group is definitely off because Motown has already released an album by a group with the same name...

...The **Jones Girls** have interrupted their recording schedule and have postponed until mid-June the arrival of their long-anticipated second album...

...Budweiser beer will sponsor a music festival at the Meadowlands June 29, featuring **Teddy Pendergrass, Ashford and Simpson, Phyllis Hyman, Roy Ayers** and some surprise guests. These concerts may have the edge over the Kool Jazz Festival's pop extravaganza, since it isn't scheduled to hit New York until August 23...



Sarah Dash

...**Rick Morrison** has formed his own public relations firm which will tell the world about **The Emotions, Beverly Johnson**, and **Odyssey**, who are contemplating a nation-wide tour...

...RCA recording group **Machine**, hopes to score with their new hit, *Power and Reason (Mr. Exxon)*, even without **Claire Bethe**, who left the group for the greener pastures of a solo career. The lovely **Darlene Davis** now shares lead with group leader **Jay Stovall**, on the new tune that they hope will duplicate the success of their controversial disco hit, *There But For The Grace Of God Go I...* @

—Marc D. Hawthorne

Records

One hit a star doesn't make. That's what's happened in the case of **Leon Haywood** whose single, *Don't Push It Don't Force It* is getting considerable airplay. The album from whence the former came, entitled, "Naturally," is a gross disappointment. Haywood has borrowed music formulas, most notably from Al Hudson and the Partners, who used the firm bass, thumping out 8th notes to give disco a new little twist. Haywood uses the 8th notes, making at least two of the long-winded disco tunes on the album sound like clones of the Partners's *Get Up and Do Your Thing*.

Continuing his plagiaristic binge, Haywood offers us *Lover's Rap*, a copy of the Sugar Hill Gang's disco-talk formula. A lone flute breaks the monotony—but only temporarily.

This album's good for dancing, but then, so are a lot of other, more inspired productions.

Leon Haywood: Naturally—20th Century Fox T-613

The on-again, off-again career of **Gladys Knight and the Pips** is on again. They are reunited on Columbia Records



Gladys Knight and the Pips

and offer a marvelous collection of tunes on their new album, "About Love," written and produced by the dynamic duo, Nick Ashford and Valerie Simpson. With a team like that, not much can go wrong.

Though this is not Ashford and Simpson's strongest effort, the melodies are pleasant, even though at times, complicated, such as on *Bourgie, Bourgie*, one of the album's best produced disco cuts.

All the dance numbers have Simpson's snappy signature, with Gladys's piercing vocals and the Pips's firm backing, well couched in full symphonic sound.

Gladys is sounding a little more

MUSIC

LISTINGS

CONCERTS

*Jazz

Manna House Jazz Ensemble
Jun 8
Manna House Workshops Inc.
338 E. 106 St
722-8223

Newport Jazz Festival
Jun 27, 28, 29
Carnegie Hall
881 Seventh Av
397-8750

Jun 27, 28, 29
Avery Fischer Hall
Lincoln Center
65th St/Broadway
580-9830

Jun 27, 28, 29
Town Hall
123 W. 43rd St
840-2824

*Pop

Johnny Hartman
Jun 10-22
Ramsey Lewis Trio
Jun 24-29
Grand Finale
210 W. 70th St
362-6079

Freda Payne
Jun 25-29
Les Mouches
260 11 Av
695-5190

Frank Sinatra
Sergio Mendes
Jun 13-26
Stephanie Mills
Jun 11, 12, 13
Carnegie Hall
881 Seventh Av
397-8750

Budweiser SummerFest
Teddy Pendergrass
Ashford & Simpson
The O'Jays
GQ
Phyllis Hyman
Rick James
The Barkays
Giants Stadium/ Meadowlands
935-4477
Jun 29

Chick Correa
Jun 8
My Father's Place
Bryant Av Roslyn
Village LI

Tom Jones
Jun 1
Westbury Music Fair
Brush Hollow Road
Westbury
(516)333-0533

Max Roach
Oliver Lake

Gary Bartz
Arthur Blythe
Hamiet Bluiett
Jun 13, 14
Symphony Space
95th St/Broadway
865-2557

The Heath Brothers
Jun 7
Beacon Theatre
74th St/B'way
874-1718

JAZZ

Hazel Scott
Tu-Sat
Tony Reynolds
Sun-Mon
Ali Baba
First Av/59th St
688-4710

Della Griffen
Th-Sun
Blue Book
710 St Nicholas Av
694-9465

Lou Reed
Jun 1 & 2
Chick Correa
Jun 3-5
Buddy Rich
Jun 6 & 7
The Bottom Line
15 West 4th St
228-6300

Helen Humes
Mon-Sat
Marlene Verblanc
Sun
The Cookery
21 University Pl
674-4450

Ahmad Jamal
Jun 3-7
Jackie Kain & Ray Kral
Jun 10-14
Hank Crawford
Jun 17-21
John Ambercrombie
Jun 24-28
Fat Tuesday's
190 Third Av
533-7902

Lynn Oliver
Mon
Vince Giordano
Tu
The Stan Ruben
Swing Band
Wed
Sol Yaged
Th
John Booker
Fri
Bob Cantwell
Sat
Sol Yaged Quartet
Sun brunch
Sol Yaged
Sun
Red Blazer Too
Third Av/88th St
876-0440
Mel Torme
Thru Jun 14
Della Reese
Jun 16-28

Marty's
Third Av/73rd St
249-4100

Pet Yellin
Jun 1 & 2
Harold Vick
Jun 3-7
Rolland Alexander
Jun 8 & 9
Art Farmer
Jun 10-14
Albert Dally
Jun 15 & 16

Lou Donaldson
Jun 17-21
Ronnie Boykins
Jun 22-23
James Moody
Jun 24-28
Sweet Basil
88 Seventh Av So
242-1785

Louis Hayes Quartet
Sun
Gene Lewis Jun 2
Dwight Mitchell and-
Willie Ruff
Jun 3-7
Aaron Bell and Trinity
Jazz Ensemble
Jun 5
Freddie Harris and-
WABNE
Jun 10 & 11
Reggie Workman and-
Top Shelf
Jun 12-14
Aaron Bell Quartet
Jun 15, 16
John Lewis Sound
Jun 17, 18
Connie Crothers
& Lenny Popkin Duo
Jun 19-21
Syncopation
15 Waverly Place
228-8032

Dwight Gassaway
Quartet
Jun 3-7
Pepper Adams Quartet
Jun 10-14
Barry Harris Trio
Jun 17-21
Houston Person-Etta
Jones
Jun 24-28
Walter Davis
Sun
Ira Jackson Quartet---
Jam Session
Mon
Village Gate
Bleecker and
Thompson Sts
GR5-5120

Bill Evans
Jun 3
Mel Lewis
Jun 9
Warren Marsh
Jun 10-15
Mel Lewis
Jun 16
Jim Hall Trio
Jun 17-22
Mel Lewis
Jun 23
Illinois Jacquet
Quartet
Jun 24-29
Mel Lewis
Jun 30

Village Vanguard
178 Seventh Av So.
255-4037

Richard Sudhalter
Quintet
Thru Jun 24
Phil Woods Quartet
Jun 23-Jul 12
French Quarter
The Sheraton Centre
Seventh Av/52nd St
581-1000

*New Jersey

Gulliver's
821 McBride Av
West Paterson
(201) 684-9589

JAZZ CLUBS AND CABARETS

*Manhattan/Uptown & Westside

Angry Squire
216 Seventh Av
242-9066

Breezin' Lounge
Amsterdam Av (Bet
143 & 144 Sts)
368-6914

Brody's
798 Columbus Av
850-4400

Clifford's Lounge
151 W.72nd St
874-8586

Eddie Condon's
144 W.54th St
265-8277

468 W. Broadway
468 W. Broadway
260-6799

Harlem Performance
Center
Seventh Av/137th St
862-3000

Mikell's
780 Columbus Av
864-8832

Sha Sha House
338 W.39th St
736-7547

Studio Wis
151 W.21st St
243-9278

Sweet Basil
88 Seventh Av So
242-1785

West Boondock
Tenth Av/17th St
929-9645

West End Cafe
2911 Broadway
666-9160

*Manhattan/Eastside & Downtown

All's Alley
77 Greene St
226-9042

Drawing Room
510 Greenwich St
431-9478

Jazz Emporium
Fifth Av/12th St
675-4720

Jazz Mania Society
14 E. 23rd St
477-3077

Knickerbocker Saloon
9th St/University Pl
228-8490

Ladies Fort
2 Bond St
475-9357

Lainie's Room
Playboy Club
5 E. 59th St
752-3100

Motivations
476 Broome St
226-2108

New Rican Village
101 Av A
475-9505

*Queens

Echo
137-35 Northern Blvd
Flushing, Queens
961-1111

Gerals
227-02 Linden Blvd
732-8590
Jazz Fri-Sat

NEW ACTS AND SHOWCASES

The Bushes
23 W. 73 St
874-8091

COMING
in
SEPT. ISSUE

New Low Rates
For Listings
Call:
Cynthia Williams
840-7290
TODAY
TO HOLD
YOUR SPACE

THEATRE

BLACK BROADWAY: OLD MEETS NEW

Arousing celebration of the treasures of the Black musical artists who made it on Broadway was indeed a highlight of theatre life in May. Produced by George Wein, "Black Broadway" took a stroll down memory lane, bringing together the children of Broadway from yesterday and today. Produced in association with Honi Coles, Bobby Short and music historian Robert Kimball, the show paid tribute to Irving Berlin, Eubie Blake, Duke Ellington, George Gershwin, James Weldon Johnson, Cole Porter, Noble Sissle, Fats Waller, Bert Williams, and the many other composers and lyricists whose works were popular in the earlier half of this century.

The Town Hall stage became a living souvenir of the days of cabarets, coon songs, the Charleston and the Cotton Club. Elisabeth Welch (who appeared with Josephine Baker in Sissle and Blake's "The Chocolate Dandies"), recalled Cole Porter's *Love For Sale*, while Edith Wilson, the original Aunt Jemima, and one of the first black artists to record for a major record company, kept the memories of Florence Mills alive. And the still glamorous Adelaide Hall contemplated the past as she sang *I Can't Give You Anything But Love* and *Digga Digga Do*.

John W. Bubbles, known as the man who revolutionized tap dancing and the father of syncopated tap, has had to hang up his dancing shoes, due to a stroke which has left him partially paralyzed. But nonetheless, his eyes still dance and he was filled with a good dose of vitality and humor people half his age couldn't muster up. Onstage, he reminisced about Sportin' Life, the role he created in George Gershwin's "Porgy and Bess." Backstage, in his dressing room, Bubbles told *Routes* about his start in theatre.

"I was born in 1902. When I was seven years old, I sat in a theatre watching a show. I went backstage, told the manager I could do that and was told to come back the next day. I sang *I'm So Glad My Mama Don't Know Where I'm At* and got the job. Been on the stage ever since," he said.

Bubbles also told me about the history of tap dancing, informing me that "it came from the South. The slavemasters wouldn't allow us to play the drums, so



Adelaide Hall, Bobby Short and Nell Carter

we clapped our hands and stomped our feet. The plantation shows displayed it."

"Black Broadway" was narrated by the effervescent Bobby Short, who took you through the production in words, songs and that ever smooth piano playing. He would leave the theatre in the middle of the performance because of an "important engagement uptown." Short, is of course, the performer-in-residence at the Cafe Carlyle. And he's not the only one that's busy. For this reason, "Black Broadway" only ran for three weeks. All of the performers are still getting offers and have other commitments.

Short told *Routes* just before the curtain went up, that the show had originally been performed as a concert during the 1979 Newport Jazz Festival. It was received so well that producers huddled to conceive an expanded version of the concert and bring it to the theatrical stage complete with lighting, set designs and choreography. And so "Black Broadway" was born.

The magic and beauty of "Black Broadway" lies not only in the quality of the performers, but in the fact that it has brought together several generations of Broadway entertainers who make light of the so-called generation gap and share with each other the mysteries from the past, and the limitless optimism of the future.

Broadway's favorite new face, Gregory Hines, once part of Hines, Hines and Dad, who recently starred in "Eubie," and "Comin' Uptown," appeared side-by-side with Charles "Cookie" Cook, star tap dancer for over 50 years, and Leslie "Bubba" Gaines, who brought fame to the rope dance when he started to tap dance while jumping rope, and doing so at a speed that turned the rope into a whizzing blur. All three looked so great together, showing off their talent and challenging one to outdo the other.

Nell Carter, one of the stars of Fats Waller's "Ain't Misbehavin'," made a hilarious presence when she saluted

Ethel Waters and other Broadway greats, while Duke Ellington's granddaughter, Mercedes, appeared as one of the chorus girls, giving lots of leg and adding flair to the authenticity of the show.

"Black Broadway" provided an op-

portunity to experience the artistry of those who first created a musical style, those who picked it up and added the finesse of their period, and those who are still developing it today. The styles shall never be forgotten, even as new styles continue to evolve.

Perhaps the producers of "Black Broadway" will see the value of bringing the show back next year or at a time when it could have a longer run, allowing more people to share these precious memories. *R*

—Sharon Y. Lopez

Theatre Review

... "Horowitz and Mrs. Washington" closed at the Golden Theatre in early April after playing for less than one week. The play, about a retired Jewish bigot, portrayed by **Sam Levene**, and his attending nurse, **Esther Rolle**, had a predictable plot and in the eyes of many observers offered only a weak treatment of the anti-prejudice theme...

... **Bertolt Brecht's** "Mother Courage" has undergone a new American adaptation by **Ntozake Shange**, the author of the Broadway hit, "For Colored Girls Who Considered Suicide..." Her version is currently running at the Public/Newman Theatre of the New York Shakespeare Festival on Lafayette Street. **Morgan Freeman**, Tony nominee for "The Mighty Gents," and **Gloria Foster**, of "Coriolanus," head the cast under **Wilford Leach's** direction...

... The musical "Reggae" closed April 13 after running only eight previews and 21 regular performances at the Biltmore Theatre. Producer **Michael Butler**, in what may be a Broadway first, plans to reopen the musical in early June at another theatre after necessary script revisions have been made...

... **Antonio Fargas** was signed to perform in Paramount Picture's "The Roast," after **Sherman Hemsley** dropped out of the lineup before its Boston debut. The **Carl Reiner** comedy opened at the Winter Garden Theatre May 8...

... "The Blood Knot," Athel Fugard's sensitive two-character drama about the life adventures of two South African brothers—one white, one black—was recently revived at the off-Broadway Roundabout Stage Two Theatre, with **Danny L. Glover** and **Cotter Smith**... *R*

—Raymond Patterson

Broadway not only represents the establishment, commercialism, and compromise; but also exposure and some sort of analysis. So a whoop should go up for the Samm-Art Williams lyrical ode, "Home," which has moved from the off-Broadway Negro Ensemble Company to Broadway's Cort Theatre.



Liscott Caldwell, Michele Shay and Charles Brown in "Home"

It is the story of Cephus Miles, a young landowner in North Carolina, who loves his land, his family, and young Pattie Mae. She goes off to school, he goes off to jail for refusing to go to Vietnam, and life's plans are in disarray.

Cephus eventually is lured by the noise and lights of the big city, to the land were blues and jazz cry all night long, and heads for a "very, very large American city." It is all the New York's, all the Los Angeles's—all the places far away from a tranquil country home. Soon he needs the roots to pull him back to his feet.

The play is basically structured as a stream-of-consciousness narrative. Miles reminisces and narrates, and the people move in and out of his story, some to return, others never to be seen again. The author often uses poetry to represent the past, the lure to the city, and as a rhythmic ritual to tease Cephus's memories of the land he left behind.

Charles Brown is excellent as the

youthful, somewhat naughty but principled Cephus. He is both funny and sympathetic, richly complemented as a character and as an actor by **Michele Shay** in the role of the various women in his life. Shay, who two years ago would have been at her best in retirement, has worked at her craft and deserves the recognition she is now getting.

"The More You Get, The More You Want," which recently closed at the Black Theatre Alliance deserves to reopen anywhere as soon as possible. Produced by the Frederick Douglass Center, this snappy, pointed parable about the fulfillment of life's dreams, is one of the best musicals of the season. Although adapted by Dan Owens from a Robert Louis Stevenson story, you can hear Peter Allen's *Don't Wish Too Hard* threading the fabric of the tale.

"More..." is a joy and a blessing, and technically one of the most professional off-off Broadway shows in ages. It succeeds thanks to Otis Sallid's crackerjack choreography, Bernard Johnson's costumes, and Lucia Victor's direction, whose schizophrenic career has ranged from the horrors of Pearl Bailey's revival in "Hello Dolly!" to the liveliness of AMAS Repertory's "Helen."

In the story, a snack vendor buys a bottle of Mateus Rose that is inhabited by an imp, who grants wishes and tries to teach his partners the real values of life. Of course, Darryl Stewart (**Nat Morris**) eventually gets too greedy, even after he realizes that one man's rise is another's demise. Johnny Brandon's score is sizzling composite of ballads and production numbers. Two songs, however, are derivative: a manager's *Slow Burn* seems to copy *Shall I Tell You What I Think Of You?* from "The King and I," and *Songwriter is Songbird* from an old Barbra Streisand album.

But the cast is just fabulous. Special cheers for **Jeffrey V. Thompson** as the imp, Morris, with his amazing vocal range, his sidekick **Ben Harney**, whose hands are as expressive while dancing as in dialogue, **Kimberly Vaughn** as the manager and **Brick Hartney** as a fake evangelist trying to make it in the music industry. *R*

Curt Davis



Dance Scenes

...Karel Shook, co-director of the Dance Theatre of Harlem, was the recipient of an Award for Excellence and Dedication signed by President Carter and Secretary of Education, Shirley Hufstедler at a White House celebration, "Salute to Learning" last month. Shook was nominated for the award by Arthur Mitchell, founder and director of the Dance Theatre of Harlem who described Shook as his mentor and first ballet teacher. A performance of Mitchell's ballet, "The Greatest" was also offered at the celebration.

...The Marie Brooks Dance Research Theatre hosted the Wulomei Dance Company of Ghana at the United Nations in May. The company performed the folk opera "Sasbonsam" to international dignitaries at the Dag Hammarskjöld Auditorium. The Wulomei company's performance reflected their desire to preserve the music and culture of Ghana and share it with the rest of the world. Their UN appearance marks the company's second trip to the United States. They toured here in 1975 at the invitation of the Smithsonian Institute.

The Wulomei Dance Company is under the direction of Saka Acquaye, noted sculptor, artist and musician, who is also a member of the Arts Council of Ghana...

...The Alvin Ailey American Dance Theater brought their recent spring engagement at City Center to a rousing conclusion, after treating New Yorkers to two weeks of fine dancing, featuring works by Kathryn Posin and leading Ailey dancer Ulysses Dove.

Posin choreographed a group work entitled, "Later That Day," to a section of Phillip Glass's opera, "Einstein on the Beach." Dove recently made his New York choreographic debut with a work created for the Alvin Ailey Repertory Ensemble. For the spring season, he created a solo for Judith Jamison, entitled, "Inside (Between Love...and Love)," performed to a commissioned score by Robert Ruggieri, with special poetry by Robert Maurice Riley.

Alvin Ailey's group work "Memoria" was well received as were such popular works as "Revelations," "Suite Otis," "Masekela Language," "Cry," "Night Creature," and "Flowers." Ailey's performances in New York are always a special treat and dance lovers are already looking forward to their speedy return.®

LISTINGS

ON BROADWAY

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

**A Day in Hollywood/
A Night in the Ukraine**
Golden Theatre
46th St/W. of B'way
246-6740
Jun 17 moves to:
Royal Theatre
45th St/W. of B'way
245-6750

Aln't Misbehavin'
Plymouth Theatre
236 W. 45th St
730-1760

A Kurt Weill Cabaret
Bijou Theatre
209 W. 45th St
221-8500

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

Barnum
St. James Theatre
44th St W. of B'way
398-0280

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

Betrayal
Trafalgar Theatre
41st St W. of B'way
921-8000

Billy Bishop Goes to War
Morosco Theatre
217 W 45 St.
246-6230

Blackstone
Majestic Theatre
247 W 44th St
398-8383

Children of a Lesser God
Longacre Theatre
220 W 48th St
246-5639

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

Deathtrap
Music Box Theatre
239 W. 45th St
246-4636

Evita
Broadway Theatre
1681 Broadway
247-3600

Gemini
Little Theatre
240 W. 44th St
221-6425

Home
Cort Theatre
138 W. 48 St
489-6392

I Ought To Be In Pictures
Eugene O'Neill Theatre
230 W. 49 St.
246-0220

It's So Nice to be Civilized
Martin Beck Theatre
302 W. 45 St
246-6363

Morning's at Seven
Lyceum Theatre
149 W. 45th St
246-0220

Musical Chairs
Rialto Theatre
1481 B'way/43d St
354-5236

Nuts
Billmore Theatre
261 W. 47th St
582-5340

Of The Fields Lately
Century Theatre
235 W. 46th St
354-6444

Oh! Calcutta!
Edison Theatre
240 W. 47th St
757-7164

Oklahoma!
Palace Theatre
1564 Broadway
757-2626

Past Tense
Circle in the Square
50th St W. of B'way
581-0720

Peter Pan
Lunt-Fontanne Theatre
46th St W. of B'way
586-5555

Radio City Music Hall
A Rockette Spectacular
50th St/6th Av
246-4600

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

Sugar Babies
Mark Hellinger Theatre
51st St W. of B'way
239-7177

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

Tally's Folly
Brooks Atkinson Theatre
256 West 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 Music Man
City Center
131 W. 56th St
246-8989

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

West Side Story
Minskoff Theatre
45 St/B'way
869-0550

**Your Arms Too Short to
Box with God**
Ambassador Theatre
215 W. 49 St.
541-6490

OFF BROADWAY

**A Tribute to
Josephine Baker**
Symphony Space
95 St/Broadway
865-2557
Jun 16

**The Store
Asylum**
**The Rodeo Stays In Town
for At Least a Week**
Ensemble Studio Theatre
49 West 52nd St
Jun 1, 2, 4, 6, 7, 2

FOB (Fresh off the Boat)
Martinson Hall
Thru Jun 15

The Golden Fleece
Nat Horne Theatre
440 W. 42nd St
362-0470
Jun 2, 9, 16, 23

*Brooklyn

He and She
Thru Jun 15
The Marriage Dance
Jun 3-15
Brooklyn Academy
of Music
30 Lafayette Ave
636-4100

Tambourines to Glory
Billie Holiday Theatre
1368 Fulton St.
636-0919

DANCE

**Dianne McIntyre and
"Sounds In Motion"
with Max Roach, Abbey Lin-
coln, Gary Barth, Hamiet
Bluiett, Arthur Blyth & Oliver
Lake**
Jun 13, 8 pm & Jun 14, 11 pm
Symphony Space
2537 Broadway
348-2460

New York/Dance Ensemble
Jun 4 & 6 at 8 pm
Jun 7 & 8 at 2 pm
**Carol Conway Dance Com-
pany**

Jun 5, 7, 8 at 8 pm
**Mary Anthony Dance
Theatre**
Jun 12, 13, 14, 15 at 8 pm
Jun 14, 15 at 2 pm

New England Dinosaur
Jun 18 & 20 at 8 pm
Jun 22 at 2 pm

**Choreographer's Night/Da-
mian Stevens, Carol Fonda
Phillip Grosser**

Jun 19, 21, and 22 at 8 pm
The Mercury Ballet

Jun 25 & 27 at 8 pm
Jun 22 at 2 pm
**Charles Moore Dances and
Drums of Africa**

Jun 26, 28 and 29 at 8 pm
Theatre of the
Riverside Church
120th St/Riverside Dr
864-2929

MEDIA

SHIRLEY HEMPHILL: MORE THAN A MILLION



"One In a Million." (Left to Right) Keene Curtis, Shirley Hemphill & Richard Paul.

The hefty black woman performer has unfortunately been a figure of controversy throughout the history of film and television in the United States. During Hollywood's heyday, she was, almost without exception, cast in the role of maid or surrogate mother—seen by critics as subservient characters.

The connection between a big woman and negative stereotypes remains strong today. The *Amsterdam News* called "Ain't Misbehavin'" a "coon show" because, among other things, it used two well-proportioned, talented ladies as central characters.

Does size therefore, automatically make a black woman a joke or stereotype? The debate, which still rages, has not spared Shirley Hemphill, the bossy waitress who proved to be crucial to the success of ABC's "What's Happening" during the mid 1970s.

More than once, Hemphill has heard the criticism that she and her fellow ac-

tress on the show, Mabel King, project negative, stereotyped images. Shirley, for one, doesn't like the static.

"If you're thinking negative," she notes, "then you can pick any program apart, because you don't like this or that. I don't think Mabel or I got our parts due to our appearance. You'd think they'd want to avoid that connection. We got those parts because we had the qualities those characters needed. Blacks have a hard enough time getting on television without having to fight that battle."

Shirley, understandably, has not let the debate over her roles get the best of her. The talent she talks about and which she showed off on "What's Happening," caught the eye of her ABC bosses who starred her in a short-lived sit-com, "One In A Million." The show's plots centered around the adventures of a cab driver who inherits \$10 million from a fare and finds herself

elevated to the post of corporate president. Even though the show ran for only a few weeks, the experience on the set was rich indeed, and it is that experience that Hemphill is ready to let off steam over. Constructive, artistic steam.

In an interview with *Routes*, Hemphill said the ordeals of "One In A Million" were enough to make her "never want to star in a series again."

"Shooting that program was the toughest 12 weeks of my life. I knew I wasn't the only black woman in a comedy series, because Isabel Sanford was on 'The Jeffersons.' I knew that Dianne Carroll had been the first black woman to have her own show, but I was the first in this time period and I'm not good at being the first. It was nice financially," she reflects, "but I could never relax during the shooting."

She had no reason to be calm, because the show was put together quite hastily. "The pilot was pretty good," she ad-

mits, "careful schedul this year pilot, winter: Usua months prepare shows Friday. charact Questio somebc million ment?" At th of "On air, eve yanked is now episode more, s improv this will a televi Does After a at anot televisio just fee role wi carry t charact work f There y viable enough one se another Hem "pink pursue another contrac prevent other n And busines repecti North Tom V worker comed she co time w series. routine encour vitation Usin ed to I limous was a time p was w Wils

mits, "because the script had been carefully done. The show wasn't scheduled to be aired until February of this year. Instead, two weeks after the pilot, ABC said they wanted it for the winter season."

Usually, she explains, "there are a few months during which a show is prepared. So they were literally writing shows on Wednesday that were taped Friday. There was no development of characters nor supporting players. Questions went unanswered. Why would somebody who had just inherited \$10 million still live in a raggedy old apartment?"

At the time of our interview, the fate of "One In A Million" was still up in the air, even though it had been temporarily yanked from ABC's schedule. Hemphill is now awaiting word on whether more episodes will be shot. If ABC wants more, she'll return, "if there are some improvements," she adds. Otherwise, this will have been her last leading role in a television series.

Does Hemphill have an ego problem? After all, who would turn down a crack at another leading role on prime time television? Well, she has her reasons. "I just feel I function better in a supporting role without having to feel I have to carry the entire show. Besides, leading characters get cancelled. There is always work for a good supporting player." There you have it. Hemphill is in the enviable position of feeling confident enough to move from the starring role in one series to a supporting role in another.

Hemphill, in fact, hopes to get a "pink slip from ABC," so that she can pursue a major supporting role in another situation comedy. She's under contract with ABC until July, which will prevent her from taking any offers from other networks at this time.

And to think she's only been in show business eight years! She was a medical receptionist in her native Asheville, North Carolina, the home of novelist Tom Wolfe. She used to crack up co-workers and patients with impromptu comedy routines. A supervisor suggested she contact Flip Wilson, who, at the time was starring in his own television series. She sent Wilson a cassette of her routine and he responded with roses, an encouraging letter, and best of all, an invitation to visit him on the set.

Using most of her savings, she travelled to Los Angeles, where Wilson sent a limousine to bring her to the studio. "It was a real thrill," she recalls. "The only time people in Asheville rode in a limo was when somebody died!"

Wilson gave her a tour of the studio,

explained the mechanics of putting together a television show, advised her on the pitfalls of show business and introduced her to ex-basketball star Bill Russell, whom she claims was "the tallest man I had ever seen."

She returned to Asheville just long enough to tell her mother Mozella, that she was tearing down her North Carolina tents and moving West to California to become a performer.

She flew to Los Angeles and landed a day job at a fast food joint. At night she frequented showcase clubs, including the famed Comedy Store to sharpen her comic skills. Jane Murray, casting director for Norman Lear's Tandem Productions, was impressed enough to get her a non-speaking part in the just aired "Good Times."

Of her early California experiences, Hemphill sums up, "First I was standing in the unemployment line behind somebody. Then three years later I was on 'Good Times'—again as a juvenile delinquent." Lear, it was rumored, planned to take the character and spin off another series. While the move was being contemplated, Hemphill did the pilot of "What's Happening!" which did well

in the ratings for most of its tenure at ABC. With all its faults, Hemphill looks back on "What's Happening!" with optimism. "It gave many black actors much needed work as well as using the black director Mark Warren. People don't know he directed most of our shows and was the original director of "Laugh-In."

"Sometimes the show didn't do what people wanted it to," she continues. "There was not going to be a message in every show. It was a comedy and its main job was to entertain, which I think it did most of the time. Compared to what is on the air now, I wonder why they took it off! ABC would give its eye teeth to have our ratings now!"

While awaiting the final disposition of her status with ABC, Hemphill spends her time playing tennis, rooting for the Los Angeles Lakers and looking for a new condominium. She's also busy with stand-up comedy work and she's planning a few little changes.

"I'm on a protein diet and getting a shag cut for my afro. It's time for a new image." ☺

—Nelson George



Shirley Hemphill and Mel Stewart "One Million."
Ann Weldon, Keen Curtis, Carl Ballantine, Mel Stewart
and Richard Paul (background, left to right).

MEDIA

LISTINGS

TELEVISION



Specials:

•Channel 2

Jun 3, 9 pm: Siege
Jun 4, 8 pm: Captain America
Jun 4, 9 pm: A Killing Affair
Jun 7, 9 pm: Won Ton Ton, The Dog Who Saved Hollywood
Jun 10, 8 pm: Captain America
Jun 10, 9 pm: M Station: Hawaii
Jun 11, 9 pm: Framed
Jun 17, 9 pm: Getting Married
Jun 18, 8:30 pm: That's Entertainment, Part 2
Jun 21, 9 pm: The Islanders
Jun 25, 8 pm: Charlotte's Web (animated)
Jun 25, 9 pm: The Last Giraffe

•Channel 4

Jun 6, 10 pm: NBC Special Report: The Shape of Politics
Jun 8, 9 pm: The McIntosh Man
Jun 9, 9 pm: Women in White, Part 1
Jun 10, 9 pm: Women in White, Part 2
Jun 15, 9 pm: The Bridge at Ramagen
Jun 16, 9 pm: Little Women, Part 1
Jun 17, 9 pm: Little Women, Part 2
Jun 22, 9 pm: The Steel Cowboy
Jun 23, 10 am: Premier: The David Letterman Show
Jun 23, 9 pm: Debbie Boone Special
Jun 23, 10 pm: Tom Snyder Celebrity Spotlight
Jun 29, 9 pm: Every Day Was the Fourth of July
Jun 30, 9 pm: A Woman Called Moses, Part 1

Jul 1, 9 pm: A Woman Called Moses, Part 2

•Channel 5

Jun 1, 6 pm: Catholic Telethon
Jun 1, 11 pm: The New Jersey Primary
Jun 5, 8:30 pm: Hawaii
Jun 5, 8:30 pm: This One's For Dad
Jun 6, 8 pm: Magic Night
Jun 7, 3 pm: America's Athletes 1980
Jun 8, 8 pm: Club Fighter
Jun 8, 9 pm: Olympiad
Jun 11, 8:30 pm: Hawaiians, Part 1
Jun 13, 8 pm: Go Tell It
Jun 16, 8 pm: PM Magazine
Jun 18, 8:30 pm: Hawaiians, Part 2
Jun 25, 8:30 pm: Mother Daughter Beauty Pageant
Jun 28, 4 pm: Glass Slipper
Jun 29, 8 pm: PM Magazine Special

•Channel 7

Jun 1, 8 pm: Hal Linden's Big Apple
Jun 10, 10 pm: Barbara Walters Special
Jun 15, 7 pm: John Denver: The Higher We Fly
Jun 15, 9 pm: King Crab

•Channel 9

Jun 2, 8 pm: Hollywood Goes to War (episode 4)
Jun 2, 9 pm: Tom Jones (movie)
Jun 3, One to One Telethon
Jun 9, 8 pm: Hollywood (episode 5)
Jun 18, 19, 10 pm: Special on Alcoholism
Jun 23, 8 pm: Hollywood (episode 6)
Jun 26, 10 pm: The Boat People
Jun 30, 8 pm: Hollywood (episode 7)

•Channel 11

Jun 5, 9 pm: The Presidents: 80 Years on Camera
Jun 6, 8 pm: 20 Years of Rock 'N Roll
Jun 21, 9 pm: Radio Picture Show

•Channel 13

Odyssey: 8 pm

Jun 6, The Chaco Legacy
Jun 8, Cree Hunters of the Mistassini
Jun 15, Key to the Land of Silence
Jun 22, The Sakudde!

Non-Fiction Television: 10 pm

Jun 6, Service Entrance and Man of Wheat
Jun 13, Paul Jacobs and the Nuclear Gang
Jun 20, Rising Up in Motor City
Jun 27, Taylor Chain

FILMS

The Newark Black Film Festival

There will be six weekly screenings of significant contemporary and historical films about the black experience opening on Jun 18 thru Jul 23. Introducing the first program will be WABC television commentator Gil Noble and civil rights activist Ben Chavis.

Book Beat

Students, educators, and everyone fascinated by the people who determine the course of history, will want to include "The Dictionary of Biography" (Laurel Paperback Original, \$2.95) in their library.

Editor George Kurian has compiled concise biographical entries on 3,000 prominent statesmen, authors, scientists, religious leaders and other important movers and shakers. Arranged in easy-to-use alphabetical order, the dictionary is cross-referenced and supplemented with a pronunciation key and other essential guides. Each biographical entry includes the person's place of birth, nationality, principal achievements, plus major publications and creative work.

...With summer approaching, there's definite emphasis on toning up the body and cutting down on calories. For all the do's and don'ts, read, "Recipes for Busy People," by Kelly Services. (Warner Books, 256 pp., &2.50 soft-back). The publication offer an assortment of quick recipes for after-work diet

delights, and dishes for large parties...

...While on the subject of diets, there is also "Short Rations, Confessions of a Cranky Calorie-Counter" by **Joan M. Scobey**. (Holt, Rinehart and Winston, 206 pp., \$9.95 hardcover)...

...In case you are searching for that perfect Father's Day gift, if dad is a sports enthusiast, give him "They Call Me Assassin," by **Jack Tatum** with **Bill Kushner**. (Everet House, 251 pp., \$9.95 hardcover). The topic of violence in sports has been treated many times, and this book, already in its third printing, gives Tatum's views...

...For all the men who always wanted to know something about sewing but were afraid to ask, get "Sewing Hints For Men" by **A. Jay Abrams** and **Sandra R. Albert**. (Van Nostrand Reinhold, 128 pp., \$9.95 hardcover)...

...A landmark book that delves into the art of black textiles is "Into Indigo, African Textiles and Dyeing Techniques" by **Claire Polakoff**. (Anchor Press/Doubleday, 269 pp., \$7.95 soft-back). This publication by a professor of

History and Art at Yale University probes the history, myths and magic surrounding the five major techniques of dyeing...

...the answer is reading.

The question? How do we gain knowledge without experience. Reading is the key to open the many doors of achievement and success. And it is a two-way street. We'd like to know what you think. Are books or authors being overlooked? Are your interests among those highlighted in this column? Let me know...

—Amanda Anderson

Brown Sugar

By Donald Bogle
Harmony Books, \$15.95

They're the "dark divas," "red hot mamas," "bronze beauties," and "colored cuties." They appear on opera stages and disco floors; on the silver screen and in smokey cabarets. The history of America's black female superstars has finally been brought together by Donald Bogle, and the

reader should be quite happy for the telling.

They're all here—The Supremes and Labelle; Donna Summer and Dinah Washington; Marian Anderson and Leontyne Price; Cicely Tyson and Dorothy Dandridge; "Ma" Rainey and Sarah Vaughan. These women and scores of others trace a history of America's attitudes on race and sex. Each possesses a talent that commands respect and the majority have triumphantly survived, while some have suffered tragic personal failures.

Bogle comments on their public images and personal styles, their private lives and outspoken personalities. He offers a behind-the-scenes view of the trials and triumphs of superstardom, and casts light on a seldomly explored aspect of this nation's cultural history. The book contains over 250 illustrations—some never before printed—and even the pages are sepia-toned for congruity.

The many legendary ladies in "Brown Sugar" give the reader a stimulating peek at the black female performer and the effect she had on her respective period in history.

Ghost Story

By Peter Straub
Pocket Books, \$2.95

If novels about vampires, witches, and things-that-go-bump-in-the-night are your cup of tea, "Ghost Story" will seem like ambrosia to you. It's a classic horror story that rivals "Dracula," "Rosemary's Baby," and "The Shining" in sheer terror and suspense.

"What is the worst thing you've ever done?"

I won't tell you that, but I'll tell you the worst thing that's ever happened to me...the most dreadful thing..."

Four elderly men in a small town meet regularly to drink good whiskey, eat good food and tell good ghost stories. On one particular evening—exactly one year after a member of their group had died of a heart attack (or was it fright)—they begin to discover that the "most dreadful thing" had not yet happened, but was about to occur.

From their common guilt of long ago—the accidental death of a woman—the four begin to share the same nightmare where they see each other's death. Suddenly, the town itself is gripped by an unknown evil force. Livestock, and then people, are found dead and mysteriously drained of blood. A school boy who died years before suddenly reappears.

One by one, the four men die horrible deaths, until one last man is pitted against the nameless terror—and his own fate.

Straub's combination of suspenseful writing, macabre events, and true-to-life characters gives the reader the ultimate thrill of an authentic horror story—this story sounds true.

Read it if you dare...then turn out the lights and try to sleep...*R*

—Christopher Vaughn

Film Takes

PENITENTIARY—Jerry Gross
Organization—Jamaa Fanaka, producer and director.

Jamaa Fanaka presents us with an alternately realistic, razor edge, but sometimes unpersuasive view of prison life, which unfortunately fizzles to a predictable ending.

Badja Djola as "Half Dead" and Donovan Womack excell as the grizzly, jaded, seasoned convicts who ravage their young prey the way hungry old dogs fall over a new bone. The film's focus on the rancid sex games and social structure of the prison culture succeeds inasmuch as "Scared Straight" may have kept law-abiding juveniles law-abiding.

Leon Issac Kennedy plays the inmate who's incarcerated for a murder he didn't commit. The plot is woven around his attempts to win a boxing tournament which will eventually help him gain his freedom. The boxing medium has been flushed dry by now. After "The Champ," "Rocky I," "Rocky II," ad nauseum, how much more nose crunching can anyone sit through?

ROCKERS—New Yorker Films—Patrick Hulse, producer, Theodore Bafaloukos, director.

This one's bound to become a cult classic. Here is a Jamaican modern-day Robin Hood tale that will appeal to a certain group who can appreciate Rastafarian culture, reggae music and, of course, the "herb."

The soundtrack, featuring original Wailers, Peter Tosh and Bunny Wailer, dominates this brightly colored film.

The film follows drummer Leroy "Horsemouth" Wallace as he tries to break into the record industry as a salesman. In an endeavor to recover his stolen motor bike, Horsemouth stumbles into an island ring of organized crime and the kingpin's daughter.

It's an old plot, reworked to show the talents of many fine Jamaican musicians. The story, however, is tedious, because it tries to show too much in too little time. The Rastafarian Patois seems almost like a parody of American English: daughter means girlfriend, bad means good, ring means gun, and herb isn't a seasoning. "Rockers" is a natural successor to "The Harder They Come" and will be playing for quite some time at those midnight cult theatres that are so hard to get to.



Billy Dee Williams

Sidney Poitier's directing "Stir Crazy" for Columbia Pictures, which stars Richard Pryor, Gene Wilder, and George Stanford Brown...

...Richard Pryor is also starring in the comedy "Wholly Moses," another Columbia Pictures production with Dudley Moore, Lorraine Newman, James Coco, Madeline Kahn, John Ritter, and Dom DeLuise. Pryor has got to be busiest actor of the year...

...Neil Simon's next movie, "Seems Like Old Times," will feature television's "Benson," Robert Guillaume, along with Chevy Chase and Goldie Hawn...

...Production on "The Devil and Max Devlin" for Walt Disney began in mid-April. Bill Cosby will appear in it with Elliott Gould and Julie Budd...

...Don't forget to catch Billy Dee Williams in "The Empire Strikes Back."...

...Pam Grier plays a prostitute in the controversial "Fort Apache" which has been filmed in the Bronx for Time-Life Films. Paul Newman and Ed Asner, the film's starring actors, have had to confront angry residents who charge the film only presents negative stereotypes of Hispanics and Blacks. Similar demonstrations are plaguing production of "Charlie Chan and the Curse of the Dragon Queen" in San Francisco. "Cruisin'," was hit with sometimes violent demonstrations in Greenwich Village when it was filmed last year. The debate over "artistic freedom" versus social responsibility is likely to continue for a long time...*R*

—Dwight Brown

ART

BULI MASTERS: AFRICA REDISCOVERED

Years ago, when I first started to learn about African art, because there were few, if any, courses taught in school, the generalizations about African art were emphatic: (1) It was created by anonymous, illiterate carvers; (2) There was no aesthetic sensibility guiding the creation of the forms; and (3) Its only purpose was functional.

Now, as I learned at the recent Fifth Triennial African Art Symposium in Atlanta, the tables have turned. Aesthetics is the new by-word in African art research. Voluminous research is being conducted, utilizing "random sampling" and interview techniques to isolate aesthetic criteria among various African peoples.

Symptomatic of this new approach to African art is the exhibition, "The Buli Master: An African Artist of the Nineteenth Century" at the Metropolitan Museum of Art in New York. The focus of the exhibition is a female caryatid stool created during the period of the Luba Empire (16th-19th Century) which was located within the boundaries of present-day Zaire.

The "Luba" style is characterized by a round head, almond slit eyes, a triangular nose, and a parallel, slitted mouth. The Buli stool was carved by a Luba master who is the first African artist to have been identified and named. According to oral tradition, he was one Ngongo ya Chintu, of Kateba village, located about 100 kilometers north of the town of Buli. His sculptural style is distinctive in its emphasis on the underlying bone structure particularly on the head, as well as in visually conveying the idea of the female figure actually stooped under the weight of the person who would sit on the stool.

Such anatomical consciousness is rare in African art, where figures tend to transcend mere physical considerations. This type of stool is peculiar to the Luba—like the Ashanti stool, and the Chokwe chair. It was made for kings, chiefs or family heads, and was used at formal receptions as symbols of authority. It invariably consisted of a circular seat supported by an element carved in the form of a standing or squatting woman. The Buli style featured an exaggeration of the feet and hands whose fingers splay out to visually reinforce the

supporting function of the figure. The torso of the woman is covered with intricate designs representing the scarification, which was common to this area.

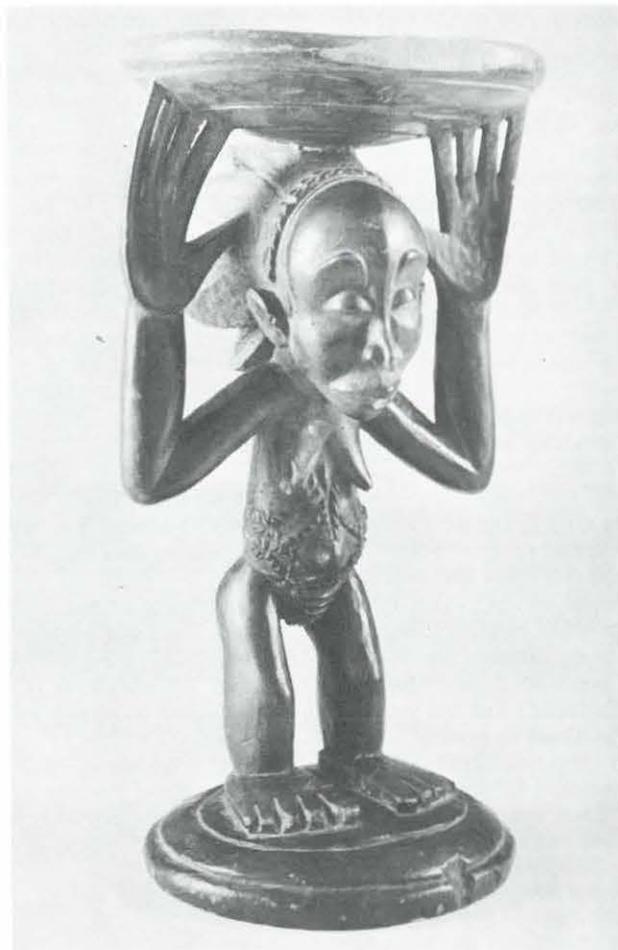
The figures also sport elaborate hairdos which the Luba men and women constructed with the aid of cane frames, oil and clay. These magnificent coiffures often took up to 50 hours to complete and were expected to last two or three months. The Buli Master exhibit also includes several neckrests which protected these elaborate coiffures while the wearer was resting or sleeping. The neckrests mimic the form of the stools, and the tiny carved figures function compositionally in a similar manner. Several of the neckrests in the exhibition have been identified as carved by the

same hand—the so-called "Master of the Cascade Hairdo." These figures are distinguished by a two-tiered hairdo which flairs out from the skull.

The exhibition presents several examples of other female stools from the Zaire region, and the comparisons are instructive for their differences as well as their surprising similarities. This exhibition represents a new direction in presenting African art to the public.

African art is no longer relegated to a lower rung within the art historical hierarchy. The past assumptions have proven to be erroneous, and a new era of research will undoubtedly yield similar discoveries. ®

—Lowery Sims

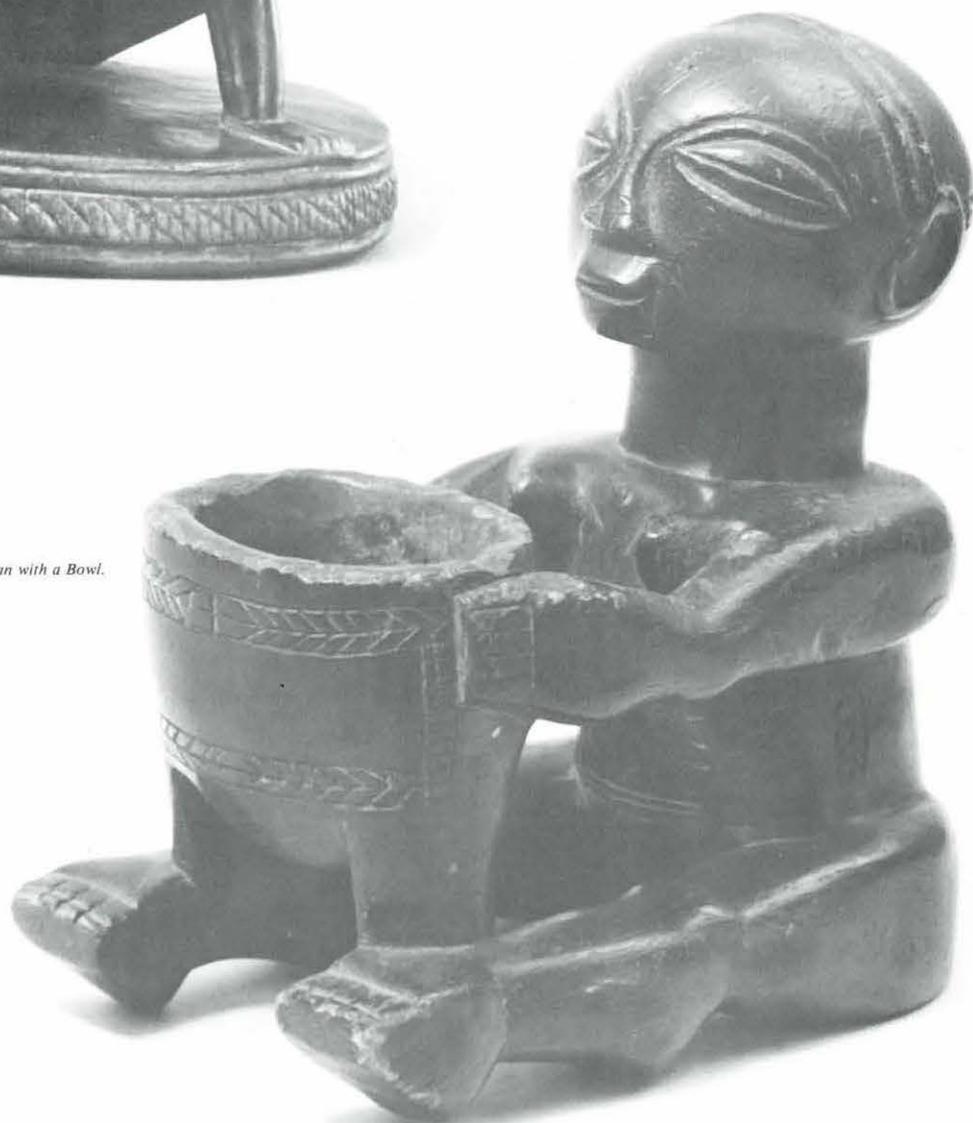


Stool: Standing Caryatid



Neckrest: Seated Woman With Water Pipe.

Seated Woman with a Bowl.



Artifacts

...Cayman Gallery, 381 West Broadway in New York, has presented the "First Latin-American Graphic Arts Biennial." It ran through May 24...

...Mrs. **Effi Barry** wife of the mayor of the District of Columbia, along with Congressman and Mrs. **Louis Stokes** hosted the opening of the exhibition of **Toyce Anderson's** collages and prints at the Washington World Gallery in the nation's capital...

...Franklin Furnace and the National Center for Afro-American Artists in Boston are exchanging performances in June. The following events will take place at Franklin Furnace (112 Franklin Street in New York): June 10, the "Voice of Black Persuasion," will perform music from the African and Afro-American traditions, under the directorship of **John Ross**. On June 12, the Ethnic Dance Company, choreographed and directed by **George Howard**, will perform dances from Africa, the Caribbean, South America and Afro-America. The National Center for Afro-American Artists (122 Elm Street, in Dorchester), will host performances by artists **Michale Smith** and **William**

Wegman May 31 and by **Jill Kroesen** and **Arleen Schloss** on Jun 7...

...Works by **Benny Andrews**, **Camille Billops**, and **Manuel Highes** were featured in the 16th Annual Art Show at the Goddard-Riverside Community Center, 647 Columbus Avenue in New York. Organized by Janice Oresman, the theme of the exhibition was "Still Life Today."...

...**Davis Driskell's** exhibition of small works on paper, scheduled to open at the Collector's Gallery, 51 East 10th Street in New York, in late April has been postponed because of a fire at the Gallery. Contact them for a new opening date...

...The Museum of African and African-American Art in Buffalo recently hosted an exhibition of work by **Charles Searles**, who also had his work featured in the Afro-American Abstract Art exhibit at P.S.1 in Queens...

...**Ronald Walton** recently had an exhibition at the Bedford-Stuyvesant Restoration Corporation's Center for Art and Culture...

...The Department of Cultural Affairs in Atlanta, Georgia would like to obtain

slides from artists to be considered for public commissions. Send slides to Barbara Bowser, Department of Cultural Affairs, 317 Marietta NW., Atlanta GA, 30313. The Commissioner in Atlanta is, of course, the energetic **Shirley Clarke Franklin**, whom I ran into on a recent visit there. Also bumped into old friend **Mark Lassiter**, who is also working for the Commission. Atlanta is full of ex-New Yorkers! **Reggie McGee** has resettled there and recently did a few photography programs at the High Museum. I hear tell that **Ed Spriggs** will be arriving soon to work for the Southern Arts Federation. **Beverly Buchanan**, who recently received a Guggenheim Fellowship, is living in Macon, Georgia and I saw her recently dedicated sculpture at the local museum. Other transplanted New Yorkers around town included **Cristal Britten**, who has opened an art gallery (Chi Wara, 9 Baltimore Place NW), and **Evelyn Mitchell**, who is working with the High Museum. How did Atlanta let all those Yankees slip through?...[®]

—Lowery Sims



GOSPEL Routes

MAGAZINE-

Capture the spirits of

Andrae Crouch

Dr. Earl B. Moore
Pastor of
St. Paul Baptist Church
New York City

Enclose payment and mail to:
GOSPEL ROUTES
Dept. 1A Suite 1302
230 West 41st St
New York, N.Y. 10036

Clip this coupon, mail today

Yes, Please start my subscription to Gospel Routes immediately. I have enclosed my payment for: 6 issues \$6

Name (Please print clearly)

Address

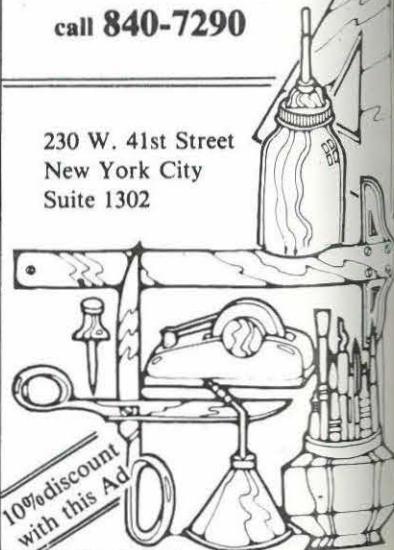
City/State/Zip

GRAPHIC CITY

A Full Service For Graphics

call 840-7290

230 W. 41st Street
New York City
Suite 1302



10% discount
with this Ad

MUSEUMS

Uptown

American Museum of Natural History
99 St/CPW
79-1300

Mon-Sat 10 am-4:45 pm
Wed 10 am-9 pm
Sun & Hol 11 am-5 pm.
Exhibitions: Thru Sep 1
—Feather Arts: Beauty,
Health and Spirit from
Five Continents. Thru
Sep 1—Papua New
Guinea: A Feather in
the Cap. Hayden
Planetarium Mon-Fri 2 &
3 pm, Sat & Sun 1, 2,
3, 4, 5 pm. Thru Sep
—The Beginning: This
program examines dis-
coveries and the most
recent theories of the
origin of the universe.
Wed, 7:30 pm—Worlds
in Space: Explores the
solar system. Sat 11
am—Saturday Morning
Live Sky Show for
Young People: Dis-
cussion of such topics
as why the sky is blue,
why the moon appears
to change shape in the
sky, etc. Laserium
concerts: Wed, 8:45 pm,
Fri, Sat, Sun, 7:30
pm—Laserium Starship:
takes its audience on a
journey of sound and
light through the
cosmos using new laser
effects and evocative
"space" music. Fri, &
Sat 9 & 10:30 pm, Sun 9
pm—Light Years: Com-
pines dazzling new laser
effects with hit songs
from the past.

Lincoln House
12 E. 64th St
L 1-3210

Mon-Sat 10 am-5 pm
Thru 10 am-8:30 pm
Sun 1-5 pm
Thru June 22
—Treasures from the
Metropolitan Museum,
Lincoln.

Lincoln Center
100 W. 60th St
L 3-3700

Sat 10 am-4:45 pm
Sun 1-4:45 pm

**Center for Inter-
American Relations**
100 Park Av/68th St
W 9-8950

Sun 12-6 pm
Thru Jul 27—Objects of
Pride, N.W. Coast
Indians

Cooper-Hewitt Museum
100 W. 47th St
W 4-6866

Thru Jun 1—Spec-
ular Spaces.
Thru Jul 27—Close

Observation: The Oil
Sketches of Frederic
Edwin Church.
Jun 10-Aug 17—Resorts
of the Catskills: A
photographic, video and
text essay on the
typical hotels and en-
vironment of an
American resort area,
The Catskills of New
York State.
Jun 10-Aug 17—Hair: an
entertaining and infor-
mative history of styles
and fashion in hair
design, shown in prints,
drawings and artifacts.

Frick Collection
1 E. 70th St
288-0700

Tu-Sat 10-6 pm
Sun 1-6 pm
Thru Jun 29— Vincen-
nes and Sevres
Porcelain.

Guggenheim Museum
Fifth Av/89 St
860-1313

Tu 11 am-8 pm
Wed-Sun 11 am-5 pm
Thru Aug 17— The
Solomon R Guggenheim
Museum Collection:
1900-1980. Thru Jun
7—Kinetics Around a
Fountain: Pol Bury.

**International Center
of Photography**
Fifth Av/94 St
860-1777

Daily 11 am-5 pm, ex-
cept Mon
Thru Jul 13—Photo-
graphy of the Fifties, An
American Perspective.
Thru Jul 6—Looking For
Picasso, Photographs of
the Artist.

Japan House
333 E. 47th St.
832-1155

Daily and weekends
11 am-5 pm; Fri to 7:30 pm
Thru Jun 1—Japanese
Drawings of 18 & 19
Centuries.

**National Black
American Historical
Museum**

10 West 139 St
283-9189
Exhibits and artifacts il-
lustrating Blacks in
American history.

**Metropolitan Museum
of Art**

Fifth Av/82 St
535-7710
Tu 10 am-8:45 pm, Wed-
Sat 10 am-4:45 pm, Sun
11 am-4:45 pm.

On exhibit indefinitely
—The Norbert Schim-
mel Amarna Reliefs.
Thru Summer 1980:
Fashions of the
Hapsburg Era: Austria-
Hungary. Thru Jun

1—The Horses of San
Marco.

Jun 11-Oct 4—American
Drawings, Watercolors
and Prints.

Thru Jun 30—Outstand-
ing Art Books of the
Year-Selected Titles
1979.

Jun 6-Sep 21—Modern
Masters: European
Paintings from the
Museum of Modern Art.

Thru Jul 9—The Great
Bronze Age of China:
An Exhibition from the
People's Republic of
China.

Thru Jul 13—The Bull
Master: An African
Artist of the 19th
Century.

El Museo del Barrio
1230 Fifth Av
831-7272

Tu-Fri 10:30 am-4:30 pm,
Sat-Sun 11 am-4 pm.
Thru Jun 30—Comrades
Thru Jul 27—Con Su
Permiso
Jun 6-Aug 3 Perla de
Leon.

**Museum of the
American Indian**
Broadway/155th St
283-2420

Tu-Sat 10-5 pm
Sun 1-5 pm
Closed Mon & Hols

**Museum of the City
of New York**
Fifth Av/103 St
534-1672

Tu-Sat 10 am-5 pm
Thru Sep 8—Street
Play: Photographs.
Thru Sep 1—Hundreds
of Dolls. Thru the
Summer—Life With
Father. Thru the
Summer—Elegant 80s.
On exhibit indefini-
tely—The Big Apple.

**New York
Historical Society**
77 St/CPW
873-3400

Tue-Fri 11 am-5 pm,
Sat 10 am-5 pm
Sun 1-5 pm
Thru Aug 31—That
Belmont Look:
Exhibition of fine arts
and memorabilia
marking Belmont Park's
75th Anniversary. Thru
Jun 30—A Remnant In
The Wilderness: New
York Dutch Scripture
Paintings. Thru
Aug—Audubon and His
World.

**Studio Museum
In Harlem**
2033 Fifth Av/126 St
427-5959

Tue-Fri 10-6 pm
Sat-Sun 1-6 pm.
Thru Jun 29—Betty Saar
Exhibit.

Thru Jun 30—Costumes
from the Harlem
Institute of Fashion and
James Van DerZee
Photographs.

**Whitney Museum
of American Art**
75th St/Madison Av
794-0663

Thru Jun 15—American
Sculpture: Gifts of
Howard and Jean
Lipman. Thru Jun
22—John Sloan:
Concentration. Jun
25-Sep 28—The
Figurative Tradition and
the Whitney Museum of
American Art: Paintings
and Sculpture from the
Permanent Collection.
Jun 3-Sep 7—50th
Anniversary Gifts and
Promised Gifts.
Thru Sep 14—Louise
Nevelson: At-
mospheres and En-
vironments.

El Taller Boricua
1 East 104 St
Mon-Fri 11am-4pm
831-4333

•Midtown

**African American
Institute**
833 U.N. Plaza/47 St
949-5666

Mon-Fri 9 am-5 pm
Sat 11 am-5 pm
Opening Jun
13—Splendors in
African Textiles

**American Museum of
Immigration**

Statue of Liberty
National Monument
Liberty Island
732-1236
Circle Line-Statue of
Liberty Ferry leaves
Battery Park 9-4 pm
daily.

**Museum of
Broadcasting**
1 E. 53rd St
581-2474

Tu-Sat noon-5 pm

Museum of Modern Art

11 W. 53 St
956-6100
Fri-Tu 11 am-6 pm
Th 11 am-9 pm
Thru Sep 16— Pablo
Picasso: A Retrospec-
tive(over 700 works).

**Police Academy
Museum**
235 E. 20th St
477-9753

Mon-Fri 9-4 pm

**Song Writers Hall of
Fame**

One Times Square
221-1252
Mon-Sat 11 am-3 pm

Salute to American
popular songs from
colonial to disco.

Black Fashion Museum
155-57 W 126 St
666-1320
Thru Oct 15—Costumes
from Black Theatre.

•Downtown

**Federal Hall
National Museum**
26 Wall St
264-8711
Daily 9 am-4:30 pm

**Fire Department
Museum**
104 Duane St
570-4230
Mon-Fri 9 am-4 pm

**Fraunces Tavern
Museum**
Pearl & Broad Sts
425-1778
Mon-Fri 10-4 pm

Museum of Holography
11 Mercer St
925-0526

First museum of its
kind featuring
Holograms: Pictures
developed by laser light
creating 3 dimensional
images.

New Museum
65 Fifth Av/14th St
741-8962
Mon-Fri 12-6 pm
Wed 12-9 pm, Sat 12-5 pm

**South Street Seaport
Museum**

Fulton and Front Sts
766-9062
Mon-Sun 11 am-6 pm
Collection of shops and
galleries recalling 19th
Century of N.Y.C.

**Whitney Museum of
American Art**

55 Water St
794-0633
Fri 11 am-3 pm
Wed Lunch-Hour
Performances:Jun
11—John Goodwin,
dancer. Jun 18—Sally
Blane, dancer
1840-1945.

•New Jersey

The Greater Paterson
Arts Council
39 Broadway
Paterson
(201) 733-6605
Thru Jun—Keith Keller
and Gil Riou Paintings
and Drawings

KIDS

CENTRAL PARK: TAKE A CLOSER LOOK

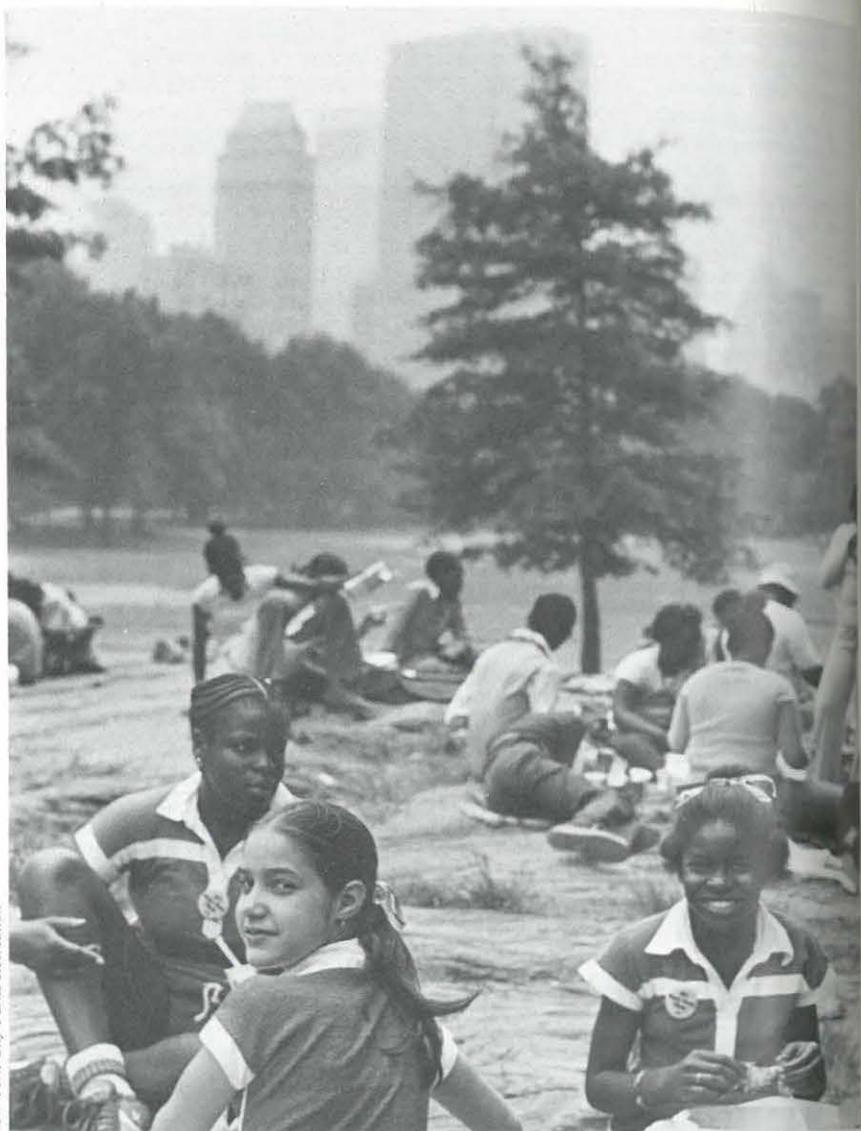
It's a typical hot, humid summer day in New York. The house is stuffy. The next door neighbor has a new stereo and she's testing her 75 watts-per-channel Harmon-Kardon. Things are getting a little nerdy. Movies are too trendy, it's too early for a disco, and the museum is a little too cramped for a Saturday afternoon. What to do? How about Central Park!

Central Park can often be that much needed respite from a humdrum work week. With its zoos, model sailboats, skating, carousels, pony rides, marionette shows, landscapes, jazz duets, and other free-wheeling musicians, "the park" has so much to offer, which is why children's eyes light up when a visit is in store.

Most people do not know the origins of Central Park. Robert Finkelstein, in a new book about the park, tells us, "Central Park has a plan—a country within a city." Since it was the first urban park built in the nation, it served as a blueprint for many other parks, including Golden Gate in San Francisco and Fairmount Park in Philadelphia. Each aspect of the scenery was carefully planned to create a feeling of the peaceful and sedate country living, that some of us have never had the opportunity to experience.

Central Park is more than just a huge area where thousands picnic, litter and wander about aimlessly. It offers, especially for children, a host of culturally enriching activities. The "Sunroom At The Boathouse," offers a free performance series for children and parents. In the past, they have had storytellers, dramatic presentations and puppet plays. And, of course, there are numerous sideshows such as the fire-eating act, which has its usual place near the gates at 63rd Street and Fifth Avenue. On Sundays, students from the Julliard School of Music play their instruments along the paths that lead to the band shell near 72nd Street. "The Program at the Dairy," located at 65th Street, just west of the zoo, also has many programs geared to enrich the lives of urban offspring.

For the do-it-yourself parent, the park offers almost every type of nature-oriented project possible in the northeastern region of the United States. You can find a Chinese elm and a glacier that was formed almost a million years



New York City Parks Recreation

Kids enjoying lunch in the park.

ago!

Many city dwellers have never seen the scarlet tanager, the kingfisher fishing in the 74th Street Lake, nor the red-shouldered hawk circling over Vaux's Bow Bridge, but they are there, right in the middle of one of the park.

It's one of the few urban parks that have bona fide Park Rangers complete with their Smokey the Bear rangers' hats! Much of the excitement that goes on in the park happens thanks to the people who work behind the scenes, including Finkelstein, whose book was published by the Central Park Task Force, a non-profit organization. The book is written for the teacher, parent

and student, with an interest in the park that goes beyond the obvious, to offer insights into the little things that make the park so special. Perhaps you can distinguish between an oak and maple tree, but have you ever thought that the park can help a lost tourist find his way out of the maze of trees and paths? There are four numbers on every lamp post that are a key to finding the closest cross street!

The park, however, would be of little benefit to anyone without a good municipal manager to oversee its operation, especially in times of budgetary constraints, when, according to City Planning Commission Chairman Robert Wagner, Jr., repairs in the park will

have to be put off until after the year 2000. Commissioner Gordon Davis is doing the best he can with the tools at his disposal.

In the two years since his appointment, Davis has revamped the entire parks system. "Morale is up, despite a smaller labor force," he said optimistically.

Davis has been in the city's political arena since 1967, when at the age of 26, he assumed the position of assistant budget director under then Mayor John V. Lindsay. A native of Chicago, Davis studied architecture and political science at Columbia University and received a law degree from Harvard University.

Davis says that he came to the parks department when morale was low and "the people in the department felt that they were being ignored by City Hall. I wanted the employees to know that they were performing a needed service." Davis promptly set out to revamp the entire system. Today his department is one of the only municipal agencies where the ethnic composition of New York City is reflected on all levels. "Morale is a great deal better now only because the workers feel that they are accomplishing

something."

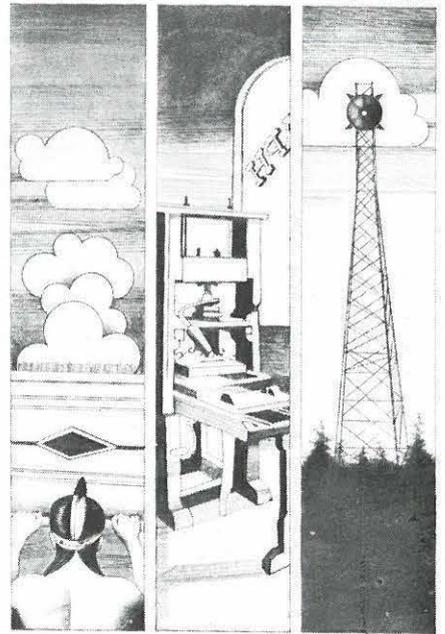
Nonetheless, the struggle for more city money is a constant raging battle that Davis wages with the city fathers. "You have to be rational, though," he cautioned. "It's not easy to ask for more money for various projects when the police, fire and sanitation departments are working at less than full capacity." Davis admitted that the days where every park has its own recreational director, are over. But on the other hand, he is intent on using all available resources to the maximum.

But no amount of supervisory skill and fiscal acrobatics can substitute for the care each one of us must take in preserving this oasis within the glass and steel of Manhattan. Park employees suggest little things, like picking up your garbage, not breaking off leaves and buying your firewood from a store instead of seeing the park as your supply center, would help preserve the beauty of what is Central Park. And, says another employee, raking up dead wood near the Delacorte Theatre, the same sense of civic responsibility must apply to all the city's parks.®

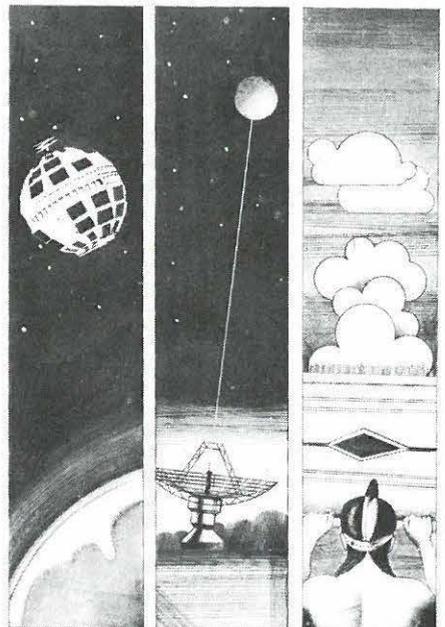
—Darryle Alvin Hawes



Commissioner Gordon Davis



**We can't
afford
to run out
of ideas.**



Our colleges and universities—our most vital source of new ideas—are in deep financial trouble. If they can't get the money they need to do their job right, we may all be back to smoke signals again before we realize it.

**Make America smarter.
Give to the college of your choice.**

Council for Financial Aid to Education, Inc.
680 Fifth Avenue, New York, N.Y. 10019



KIDS

LISTINGS

LEARNING CENTERS

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 desk. *Alexander M. White Natural Science Center*: Tu-Fri, 2-4:30 pm, Sat-Sun 1-4:30 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 Carnival

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).

Harlem School of the Arts

409 W. 141st St, Man
926-4100
Instruction and performance in piano (group and private), guitar, flute, clarinet, cello, violin, viola, drama and art.

Metropolitan Museum of Art Junior Museum

Fifth Av/82nd St
879-5500
Tuesday(5:30)/Wednesday afternoon (3:45)/evening programs for families: *Workshop I*—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. Reservations accepted by phone on the day of class. Limited to 30. Tickets \$1 (materials provided). Meet in the Junior Museum Library. Jun 3, Islamic Mosaics; Jun 4, Cutouts in the Lehman Wing; Jun 10, Sketching in the Blumenthal Patio; Jun 11, An Impressionist Still Life; Jun 17, Wood constructions; Jun 18, Paper Reliefs; Jun 24, Environmental Constructions; Jun 25, Landscape Collages. *Gallery Talk*—7-8 pm. Each week a different Museum collection is discussed. Meet at the information desk in the Great Hall. Jun 3, King Midas and the Golden Touch; Jun 10, Dancers in Art; Jun 17, Landscape Painting; Jun 24, Pierre Renoir. *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 sketch from the original works of art in the museum's galleries. Jun 1, Landscape Painting; Jun 7 Parade Armor; Jun 8 Dionysus the Tiger Rider; Jun 14, Tapestries; Jun 15, Rubens and His Family; Jun 21, Ancient Near East; Jun 22, Calligraphy; Jun 28, Pompeian Villas;

Jun 29, Flowers in Art. *Art Tells A Story*—Sat and Sun 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 galleries. *Gallery Walk*—Sat-Sun, 1:30 & 3 pm. Finding, sketching and discussing works of art on the day's theme. Sketching materials provided. *Films*: 12-1 pm. Jun 7, How a Man Shall Be Armed; Steel Suits; Road to Santiago; France; A Visit to the Armor Galleries. Jun 14, Hunt of the Unicorn; Road to Santiago: Spain; Tapestries and How They Are Made; The Beats Go On. Jun 21, From Ur to Ninevah; Ancient Persia; Sea Diver. Jun, 28 The Roman World; Pompeii-City of Painting; Pompeii-Death of a City; Sandman.

•Brooklyn

Bedford Stuyvesant Restoration Corp. Center for Art and Culture
1360 Fulton St
636-7891
Jun 1-Jul 5—5 Barbadian Artists

Brooklyn Museum

188 Eastern Pkwy
638-5000
Wed-Sat 10 am-5 pm
Sun 12-5 pm, Hol 1-5 pm
A free year-round program for first through sixth graders that takes place in the museum's galleries. Participants learn about a different collection each time they attend.

Brooklyn Botanic Garden

1000 Washington Av
622-4433

New Muse

1530 Bedford Av
774-2900
Classes in ethnic drums, trumpets, trombones, art, dance, drama and other subjects.

•Bronx

Bronx Zoo

Fordham Rd & Southern Blvd
220-5100

•Staten Island

Institute of Arts and Sciences

75 Styvesant Pl/Wall St
727-1135
Tu-Sat 10 am-5 pm
Sun 2-5 pm

SHOWS AND EXHIBITS

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
Daily 9:30 am & 2 pm. Free guided tours of corporate headquarters, visits to merchandise testing center, displays and exhibits.

Harlem School of the Arts

141st St and St Nicholas
926-4100
Jun 4-29—Go Start the Rainbow

Nautical Outings

day Line Cruises leave from Pier 81 (at the foot of West 41st St/12th Av) at 10 am each day for Bear Mountain, West Point and Poughkeepsie

The New York Experience

McGraw-Hill Bldg(Lower Plaza)
Av of the Americas
896-0345
Mon-Th, 11 am-7 pm; Fri & 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

Brooklyn Botanic Garden

1000 Washington Av.

New York Aquarium

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

Prospect Park Zoo

Flatbush Av and Empire Blvd

The Animal Nursery

1317 Surf Av
373-2211

•Queens

Queens Zoo & Children's Zoo

111 St & 56 Av
Flushing Meadows Park

•Nassau

Jones Beach State Park

(516) 785-1600
Long Island Railroad offer a package which includes transportation, pool and locker room facilities. For info: 739-4200. Bus transportation also available from 178th St/Broadway in Man. and Fordham Rd/Webster Av in the Bronx. For info: 994-5500

MAGAZINE & NEWSLETTER SAMPLES... only 50¢ each. Over 145 publications, covering a wide range of interests, to choose from. For free descriptive list send a stamped addressed envelope to Publishers Exchange, P.O. Box 1368, Dept. 192A, Plainfield, NJ 07061

SPORTS

SOCCER: SOCCIN' IT TO THE USA

Once hidden in the shadows of football, basketball and baseball, the game of soccer is steadily inching its way toward becoming a major U.S. spectator and participation sport.

The most profound indicators of the "Americanization" of the game can be seen in the growth of amateur soccer—especially youth soccer, which is attracting thousands of youngsters.

Soccer, once considered as un-American as Russian vodka, has become digestible for domestic consumption thanks to the efforts of the world famous Pele, and the phenomenal success and popularity of the New York Cosmos. Over the past few years stadium attendance has steadily increased and teams have stabilized. In fact, youngsters admire soccer stars like Franz Beckenbauer or Johan Cruyff with the same fervor they have admired baseball heroes, even though most soccer stars in the North American Soccer League (N.A.S.L.) come from far away countries where soccer is to them what football is to us.

Youth soccer, spawned by the popularity of professional soccer, has introduced the game to children at a very young age, and it is believed that this movement will be the key to developing top rate American players.

"The kids look at it as something special," explained Peter Nagrod, head coach of the Albertson, L.I. Soccer Club. "At this level, soccer is one game where they all have a good time. Youth soccer is pure, it's soccer for fun. In other sports, winning is more important." According to many coaches, the philosophy that puts playing before winning is significant. Often the young athlete in popular American sports is under immense pressure to perform—to win.

In Little League baseball, for instance, the emphasis is on winning. The same applies to Pop Warner football, where injuries are frequent. The pressure, according to some coaches, usually stems from vociferous, anxious, though well-meaning parents, who take the sport more seriously than the kids themselves.

Soccer, on the other hand, is simple, far less dangerous, and requires no elaborate equipment. Just a soccer ball



Franz Beckenbauer, Midfielder

and some open space to play. "The game is not expensive," Nagrod explained. "A soccer ball only costs about \$10."

Parents are finding soccer more attractive for their offspring because kids can play when they're younger, since physical build is not as important as in other sports, he added. "The big child has no real advantage over the small fry, and athletic skills are balanced out on the soccer field."

Nagrod's club reflects the growth of the youth soccer movement. During the last two years, the club has grown from 30 to 300 participants who range in age

from 5 to 16. The club is divided into 17 teams in varying age groups. Each team has an individual coach, and boys and girls play on the same teams until they are 12 years old.

Youth soccer teams seem to do particularly well in areas where an NASL team is at home. NASL clubs realize that pushing the sport on a neighborhood and school level will eventually lead to higher attendance at home games.

Jim Benedek, soccer coach at Southern Methodist University in Texas, noted, "The Dallas Tornado (a NASL team), started promoting youth soccer in

1970, and now there are 300,000 kids playing the game here. Many of the other professional soccer teams are following suit, actively promoting soccer to the new generation.

To the north, in Tulsa, Oklahoma, kids in soccer uniforms fill the stadium to watch the hometown Roughnecks, as soccer goals, with their bright yellow nets, are gradually phasing out baseball diamonds in the city's parks. And to think that up until now the biggest sports thrill in the state was to attend the home games of the University of Oklahoma "Sooners" college football team!

Professional soccer players are working with the youngsters through soccer clinics and post season camps. The NASL, of course, is also taking an active part in promoting youth soccer. A spokesman for the NASL told *Routes* that the league has "a youth soccer program underway with the cooperation of YMCA's around the country, involving boys and girls ages 6-18." The NASL says the future looks bright.

In some areas, such as St. Louis, Seattle, and Memphis, youth soccer has caught on very quickly. In New York, however, there's been a problem—there's no space to play. In New York City, for instance, a grass field can be as hard to find as a taxi in midtown during rush hour. Soccer players in Central Park or Brooklyn's Prospect Park, often have to compete with softball players, kite flyers, and volleyball players. High school players usually share a field with the football team. On a Sunday morning, Van Courtland Park in the Bronx provides playing space for many amateur leagues



Boris Bandov, Midfielder-Forward

and club groups that play on weekends. One regular weekend player said, "Sometimes it's a hassle. But it just shows that there is a definite need for more soccer fields, especially since the game has grown and more people are interested in playing."

The biggest obstacle to the blossoming youth soccer movement is the lack of quality coaching. Can Counce, a NASL player, stated, "Kids are getting started



Nelsi Morats, Defender

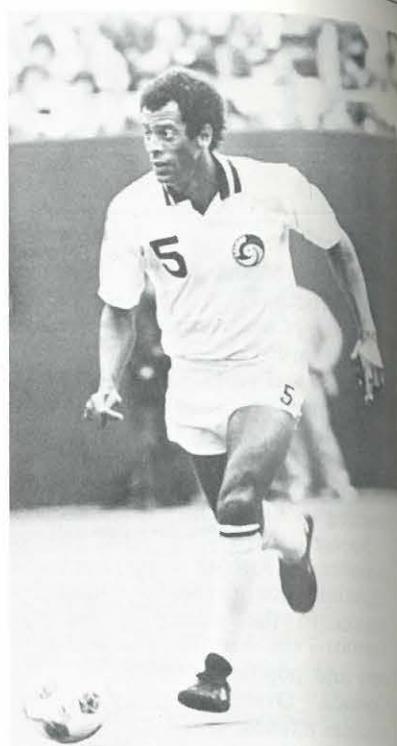
when they're six or seven, but they need the right kind of coaching, which emphasizes individual skills.

"When I grew up, I was taught that dribbling was bad. If you dribbled, you came out of the game. This really discouraged the player who had a flair. He was always under pressure to pass the ball, instead of trying to dribble the ball closer to the goal. That's why Americans haven't developed the individual skills that European and Latin players have."

Nagrood believes that U.S. soccer will be as good as European soccer "because we have greater resources. We also have the technology to improve coaching and training."

In countries where soccer is the national pastime; wars have been fought over soccer games. The development of highly skilled teams and players is almost as important as national security. The players are teathed on soccer balls, and they come up through a farm team system equivalent to our minor league baseball. No such system exists in the U.S., but the pro teams are scrutinizing college talent with an eye out for the exceptional player. Many experts think that colleges will provide ample talent for the professional soccer teams.

Phil Woosnam the NASL Commis-



Carlos Alberto, Defender

sioner, attributes the problem of finding adequate American players to the athletes' inexperience. "American 22-year-olds are comparable to 17-year-olds in other countries. Faced with this, the league is interested in developing reserve teams, like baseball's AA and AAA leagues."

Many professional teams have developed reserve or "B" teams. But college players have to give up their eligibility or scholarships in order to play. Even so, the competition in "minor league" soccer won't be tough enough to acquire the needed skill and agility that the NASL demands. Some pro teams have signed very talented youngsters right out of high school in order to develop them on reserve teams. But many frown on the idea. One collegiate player said, "A sounder approach is to try to upgrade the college game so that a player coming out of college will be ready for the pro's."

Will the rising popularity of soccer continue? Only time will tell. If the youth soccer boom is any indicator, things are looking up. It's quickly becoming a true participation sport, as people of all ages take to the soccer fields with vibrant enthusiasm.

"The soccer explosion has come to the U.S.," comments Nagrood, "and there's no stopping it now." @

—Michael George

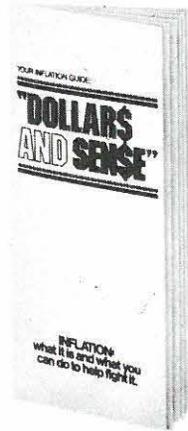
"Everything you've always wanted to know about inflation, but didn't know who to ask.."

Here in this booklet are things you need to know about the causes of inflation—and what you can do about it. The booklet is FREE. For your copy, just write: "Dollars and Sense," Pueblo, Colorado, 81009.

We can all beat inflation if we just use our dollars and sense.



A public service message of The Advertising Council and The U.S. Departments of Agriculture, Commerce, Labor and Treasury. Presented by this magazine.



LISTINGS

•Boxing and Wrestling
Jun 20, 6, 27, All Star Boxing
Jun 23, All Star Wrestling

•Basketball
Jun 22, NBA All-Stars vs US Olympic Team

Madison Square Garden
130 St/Seventh Av
984-4400

•Baseball

N.Y. Mets, Shea Stadium
Flushing, Queens
872-3000
Jun 3, 4, 5: vs St. Louis
Jun 6, 7, 8: vs Pittsburgh
Jun 9, 10, 11: Los Angeles
Jun 13, 14, 15: San Francisco

N.Y. Yankees
Yankee Stadium
293-8000

Jun 1: vs Toronto
Jun 16, 17: vs Seattle
Jun 18, 19: vs California
Jun 20, 21, 22: vs Oakland
Jun 23, 24, 25: vs Boston
Jun 27, 28, 29: vs Cleveland

•Television

Channel 9(Mets)
Jun 1, 1:30 pm: Vs Pittsburgh
Jun 4, 5, 8 pm: Vs St. Louis
Jun 6, 8 pm: Vs Pittsburgh
Jun 7, 2 pm: Vs Pittsburgh

Jun 8, 1 pm: Vs Pittsburg (DH)
Jun 16, 18, 7:30 pm: Vs Atlanta
Jun 10, 8 pm: Vs Los Angeles
Jun 14, 7 pm: Vs San Francisco
Jun 15, 2 pm: Vs San Francisco
Jun 17, 10 pm: Vs San Diego
Jun 20, 10 pm: Vs Los Angeles
Jun 21, 10 pm: Vs Los Angeles
Jun 22, 4 pm: Vs Los Angeles
Jun 28, 5:30 pm: Philadelphia (TWI-DH)
Jun 29, 7 pm: Philadelphia

Channel 11(N.Y. Yankees)
Jun 1, 2 pm: Vs Toronto
Jun 3, 4, 8:30 pm: Vs Kansas City
Jun 6, 7, 10:30 pm: Vs Seattle
Jun 8, 10 pm: Vs Seattle
Jun 10, 11, 10:30 pm: Vs California
Jun 16, 17, 8 pm: Vs Texas
Jun 14, 15, 4:30 pm: Vs Oakland
Jun 17, 8 pm: Vs Seattle
Jun 20, 8 pm: Vs Oakland
Jun 21, 1:15 pm: Vs Oakland
Jun 22, 2 pm: Vs Oakland
Jun 24, 25, 8 pm: Vs Toronto
Jun 27, 8 pm: Vs Cleveland
Jun 29, 2 pm: Vs Cleveland



ROLLER RINKS

•Bronx

Jerome Skating Rink
45 Goble Pl
731-3229

•Brooklyn
Empire Roller Dome
200 Empire Blvd
462-1570

Park Circle Roller Rink
11 Ocean Pkwy
436-1300

Roll-A-Palace
1728 Sheepshead Bay Rd
646-0909

Utica Skating Rink
635 Utica Av
772-1400

•Manhattan

Busby's
76 E. 13th St
777-7126
High Rollers
617 W. 57th St
247-1530

Metropolis
241 W. 55th St
586-8188

River Roll
312 E. 23rd St
673-0950

Rollerrock
3330 Broadway
368-1492

Roxy
515 W 18th St
675-8300

Village Skating
15 Waverly Pl
677-9690

Wheels
75 Christopher St
675-3913

•Westchester

The Rink
Main St
New Rochelle, N.Y.
(914) 636-3504

TELEPHONE
SPORTS PLANNING
Sports Phone
999-1313

Belmont Park
641-4700

Giant Stadium
265-8600

Aqueduct Racetrack
641-4700

Meadowlands Results
594-7044

Parks & Recreation News
755-4100

New York State Lottery
999-6868

OTB Results
999-2121

Shea Stadium
672-3000

Time
936-1616

Yankee Stadium
293-4300

Weather
WE 6-1212

Madison Square Garden
564-4400



**SUMMER SPECIAL.....
6 MONTHS \$5.00***

Yes, I want to start following ROUTES right away.
Please start my subscription immediately, I have enclosed my
payment for:

- one year (12 issues) \$12 two years (24 issues) \$20
 three years (36 issues) \$30

Name _____

Address _____

City _____ State _____ Zip _____

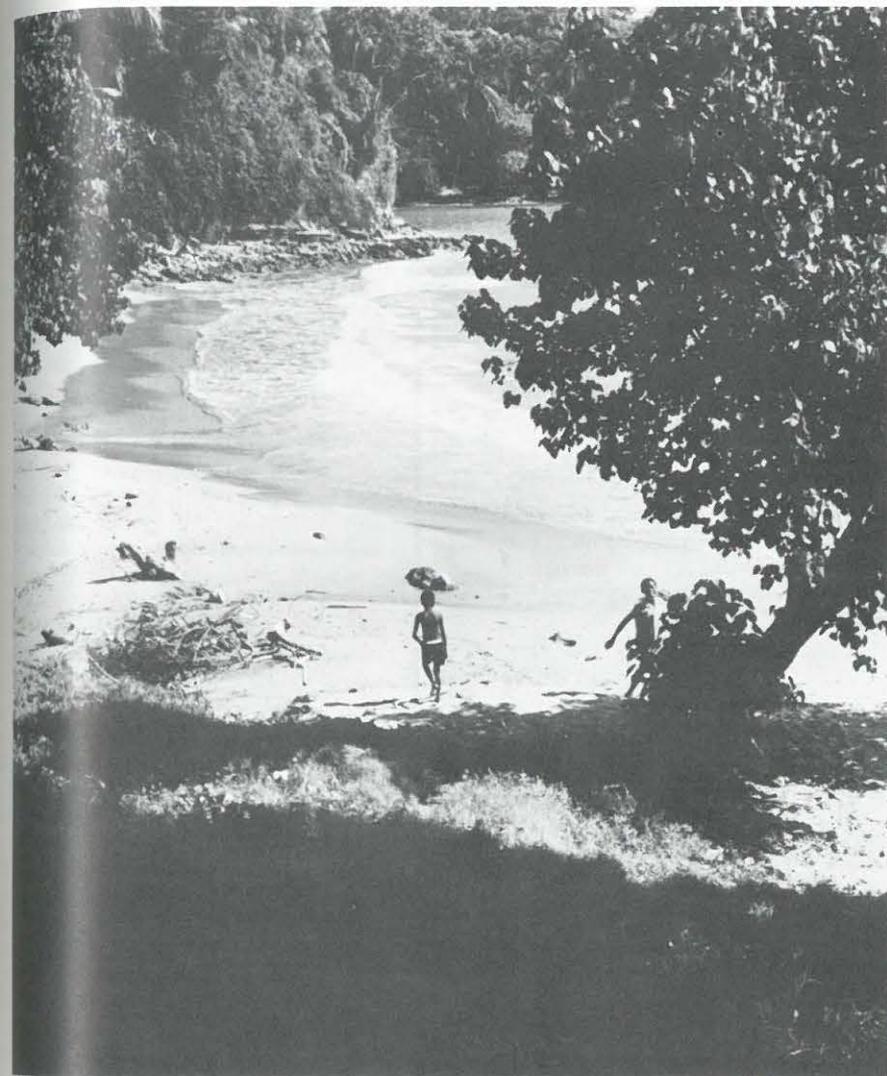
Enclose payment and mail to:
ROUTES Suite 1302
230 West 41st STREET
New York, N.Y. 10036

***Payment must be enclosed with this Ad.
Expires August 31, 1980.**



TRAVEL

JAMAICA: REGGAE SUNSPASH



A hideaway beach on Jamaica's east coast.

Music festivals abound during the summer months. There are jazz festivals in New York and California, classical music festivals in Germany and Puerto Rico, rock festivals in England and France.

The worldwide popularity of reggae music will bring people from all over the world to the island republic of Jamaica this year for "Reggae/Sunplash," the Third Annual Reggae Music Festival. It will all happen outdoors, from June 30-July 5 in Kingston, the capital of Jamaica and the birthplace of this pulsating, rhythmic music.

A host of internationally recognized reggae artists will quench the musical thirst, as music lovers from all over will rock and swing to the sounds of Peter Tosh, Jimmy Cliff, Burning Spear, Dennis Brown, Ras Michael and the Son of Negus, and Gregory Isaacs, to name a few.

African drummer Olatungi, will make a special guest appearance. The reggae artists will display the universality of their sound and message in musical exchanges with invited artists from the United States, Europe, and Africa.

Cynergy Productions, Ltd., has plan-

ned Sunplash as an annual affair that they hope will eventually become a musical institution in Jamaica.

Manager/Director Tony Johnson says that reggae's message of peace, love, and justice, combined with the warmth and relaxation of a lush tropical setting, will beguile and enrapture every visitor—just the way it has for the past two years.

The growing universal appeal of reggae music is indeed extraordinary. The slow, steady, forceful beat is popular in Asia, Africa, Europe, and, of course, America. In recent years, Bob Marley and the Wailers, Jimmy Cliff, Ken Booth, and other reggae stars have hit the music charts all over the world and have been playing to ever increasing audiences on tours of North America and Europe. Each year, new groups of singers are being established on the international market, carrying the unique Jamaican sound to more and more people. Even popular U.S. music stars, like Stevie Wonder, Linda Ronstadt, and the former Beatles have been paying serious attention to reggae, and have included reggae tracks on their albums.

The history of the music is fascinating. During the early Sixties, a fusion of rhythm and blues and local Jamaican music produced a sound called "ska." That sound swept the Caribbean and the large West Indian population in Great Britain. The bouncy sound of "ska" soon evolved into the slower, steadier, "rock steady," which in turn, gradually changed to the slightly slower, but far more forceful "reggae."

The Rastafarian cult has had, perhaps, the most significant influence on reggae. Many of the music's foremost stars are members of the cult and wear their hair in the dreadlocks fashion. They see reggae as a vehicle for preaching the Rasta message of love, peace, brotherhood, and the struggle against oppression.

Thus Reggae/Sunplash will also be a fusion of ideas, music, and people, as the message of peace will draw the crowds of all nationalities and political persuasions as much as the music, and Kingston, with its warm climate and friendly people, will be a wonderful host. Kingston is the cultural and entertainment center of Jamaica and offers the tourist first class hotels, art galleries, theatres, shops, crafts, fairs, botanical

gardens, museums, and many other places of interest—all within easy reach. The average daytime temperature of 85 degrees will be ideal for sunning and swimming on nearby beaches. Transportation is available for day excursions to Negril, Port Antonio, and Montego Bay.

However, the many daytime activities are but a prelude to four nights of exciting concerts. More than 20,000 people will fill the outdoor arena, while exuberant crowds, (those who couldn't get tickets among them), will be dancing and singing until the early morning hours, inviting their international guests to forget their worries—at least for a couple of days. The vibes are friendly and full of joy. You will often hear the phrase, "Hey brother, where are you from? Welcome and enjoy!"

The festival will be held at the Ranny Williams Entertainment Center, situated near the hotel area of New Kingston, roughly halfway between the city and the beach.

The Jamaicans are geared up to satisfy the needs of all kinds of visitors. You can go to Kingston first class, or you can "rough it up," so to speak, and arrive college-style. For the discriminating, Kingston offers fashionable hotels, including the Intercontinental, the New Kingston and the Pegasus Hotels, while

those on a limited budget, and perhaps with a knapsack labeled, "Kingston or bust," there's the dormitory at the University of the West Indies.

Complete travel packages include round trip air fare from New York, accommodations based on a European plan, transfers, and reserved seating. Admission to all Sunsplash events includes a welcome party, a special Sunsplash beach party as well as admission and free drinks at selected Kingston discotheques. Travel packages with hotel accommodations range from \$543 (based on mid-week departure and per-person double occupancy) to \$749 (based on weekend departure and single occupancy.)

There's also a special student package and a charter package (\$469). These include two meals per day in addition to all the other Sunsplash activities.

Further information on package tours and reservations may be obtained from the Talking Lady Travel Agency, 330 West 48th Street, New York, NY (212) 888-6217, or any travel agency.

So, leave your troubles at home, pack the spare guitar and head for Jamaica for five days of hypnotic, driving rhythm that will keep you riding high on a wave of uninterrupted musical excitement! ☺

—Christopher Vaughn

A Vacation Fit For A King

- Modern Motel Style Rooms
- Private and Semi
- Private Baths
- T.V. in Every Room
- Tennis
- Basketball
- Softball
- Volleyball
- Ping Pong
- Horseshoes
- Hiking

Large Filtered and Heated Swimming Pool

Club House with Cocktail Dancing and Snack Bars

Spacious Dining Room

Horseback Riding • Golf within Driving Distance

Facilities available for seminars or groups up to 150 people

KINGS LODGE RESORT

Charles & Dolly Godfrey, *Proprietors*
 Otisville, N.Y. 10963
 (914)386-2106
 Established in 1937

Write or Phone for Reservations Early
 VISA and MASTER CHARGE accepted



LINCOLN Motel

Setting the mood...

200 Beautiful Suites

- Sauna & Steambath
- Swimming Pool
- Waterbeds

- Disco
- Dining Room

Free Parking



430 Broad Street
 Newark, New Jersey
 (201) 643-8300

DINING

STRANGE FRUIT

It couldn't look less like its name. It's dark purple, the size of a plum, hard, shriveled, and has slimy green seeds and pulp inside.

But the sign in the store said "passion fruit" and the grocery clerk insisted that it was, and because the store was Balducci's in Greenwich Village, I accepted that he was right and forked over a dollar to experience the tropics. After all, Balducci's has the reputation of being the place in New York to get exotic fruits and vegetables.

Well, it wasn't that great. Though a friend told me, "It's to die for served fresh in a bowl with heavy cream and sugar... just heaven!"

As far as I was concerned, heaven could wait.

But I was amazed that in New York, vaguely dependent on the season, you can purchase just about every strange or hard-to-find fruit that's edible. And as a reminder of just how strange that in itself is, ask a friend from the suburbs or the hinterlands if their neighborhood grocer carries passion fruit, Cape gooseberries, mangos, fresh lychee nuts or papaya—they might look at you as if you were from another planet.

Balducci's may be the avant garde in presenting what's new and exotic, but most specialty vegetable and fruit stores throughout the city will carry the delicables shortly thereafter. The stores with the widest variety seem to be operated by hardworking Chinese and Korean Americans, and can be found in most of the boroughs.

Just coming into the store now are the berries... black currants (about the size of a cherry, they taste like small plums); boysenberries (a cross between a blackberry and loganberry); blackberries (larger than raspberries and not as tart); blueberries, huckleberries (native to North America, they resemble a blackberry), and mulberries (from the mulberry tree, they're similar in taste to the blackberry).

All of the berries are super with cream and sugar, or whipped cream. An Eastern European favorite is strawberries or raspberries with sour cream. Another sweet substitute to mix in with your berries comes from the Middle East, where yogurt and kefir are popular dressings.

But the classical harbinger of summer is still the melon. While available in



small numbers all year around, they're now starting to hit the markets in full force with more varieties than can be mentioned, from the giant, pink, juicy watermelon to the golden colored crenshaw.

Melons, African in origin, are closely related to the cucumber and are one of the oldest cultivated plants. They literally date back to the beginning of history and have been greatly prized because they can quench a thirst as well as water, and can grow in fairly arid climates. Usually served in slices, they can also be pickled and made into jams. Certain types of melons such as the cantaloupe, can also be served with sweet cream and berries.

Some Manhattan markets that carry the more exotic melons (including

Balducci's) charge up to \$6 a piece for them which has made the summer "melon tasting party" a sophisticated and costly rival of the "wine tasting party."

So, with the variety of fruit available, it may be hard for you to imagine why the common apple got Adam and Eve kicked out of paradise, but if you're allergic to sumac, eating a mango may remind you that all that grows and looks good is not meant to be eaten.

Called the "peach of the tropics," the green, pink blushed mango is a member of the sumac family and can be poisonous to some individuals.

If you're extremely allergic to poison sumac, beware. ☞

—Barbara Silverstone



Summertime is upon us and if you can't immediately plunge into the nearest pool, there's always that cool refreshing cocktail to pick you up.

Here's what you'll need: a blender, a bag of ice cubes (get the small ones, they'll work better in the blender), a bottle of sweet-and-sour mix (it beats the canned or powdered mixes, and is a good replacement for the lime juice and sugar found in bartender's guides).

Mix both the sweet and sour, lime and sugar, to add that extra zest. Also, canned or frozen fruits can be used instead of fresh fruits. Where the recipe calls for cream, you may opt for half-and-half or whipping cream to give more body to your drink.

Most importantly, make sure that you use the liquor of your choice, but don't be afraid to experiment with different brands.

The CJ

1 ounce Cruzan Rum
 3/4 ounce Creme de Cocoa
 1/2 ounce vanilla extract or two scoops of vanilla ice cream
 1 1/2 cups of half-and-half (or whipping cream or milk)

The Can Colada

1 ounce Cruzan Rum
 1 ounce CocoRibe liqueur
 2 cups pineapple juice
 A splash of grenadine

Scower a pineapple piece and drop it into the glass

Midori Special

1 ounce Midori Melon Liqueur
 1 1/2 ounce sweet-and-sour
 1 1/2 cups pineapple juice.

Garnish with a slice of watermelon

The Sunday Fizz

1 ounce gin
 1 ounce Triple Sec or Orange Curacao



1 1/2 ounce Sweet and Sour
 1 cup strawberries
 1 cup diced pineapples

Summer Punch

1 1/2 cup red wine
 1 ounce brandy
 1 1/2 cup orange juice
 1/2 cup lemonade
 1/2 ounce lime juice



This one doesn't necessarily need blending.

The Plunge

2 cups iced tea
 1/2 ounce lime juice
 1/2 cup lemonade
 1 ounce vodka, rum or bourbon

Serve in a tall, frosted glass over ice.

The Strawberry Daiquiri

1 ounce rum
 1 ounce sweet and sour
 1 cup strawberries
 1 ounce strawberry liqueur



The Cruzan Cocktail

1 ounce rum
 Grenadine

Pineapple Margarita

1 ounce tequila
 1 ounce triple sec or orange curacao
 1 1/2 ounce sweet and sour
 1 cup pineapple juice
 1 slice pineapple

Kids get hot, too, so here are some drinks they'll enjoy:

The Pink Chipmunk

1 cup orange juice
 1 ounce sweet and sour
 1 cup ginger ale
 1 splash of grenadine



The C Junior

2 scoops of vanilla ice cream or 1/2 ounce vanilla extract
 1 1/2 cups half-and-half or 1 cup half-and-half and 1/4 cup whipping cream
 1 teaspoon chocolate mix
 1 serving of yogurt

Have a cool summer!

—Erik Bailey

Here are a couple of recipes that will introduce you to tropical fruit:

Double Fruit Parfaits

1/2 large fresh pineapple, peeled, cored, cubed (about 2 1/2 cups)
 1 papaya, peeled, seeded, cubed (about 2 cups)
 2 kiwifruit, peeled, sliced (about 1 cup)
 1 cup strawberry halves
 1 banana
 1/2 cup freshly squeezed orange juice

In large bowl, combine pineapple, papaya, kiwifruit and strawberries. In food processor or blender, combine banana and orange juice; process until smooth. Pour banana mixture over fruit; mix gently. Cover. Chill several hours to blend flavors. To serve, spoon fruit into parfait glasses.

Makes 8 servings.

Tropical Lemon Cream Pie

3/4 cup sugar
 1/4 cup cornstarch
 1/4 teaspoon salt
 1 3/4 cups milk
 2 eggs, lightly beaten
 1 1/2 teaspoons grated lemon rind
 1/3 cup freshly squeezed lemon juice
 1 tablespoon butter or margarine, melted
 1 9-inch baked pie shell
 1 kiwifruit, peeled and sliced
 1 banana, sliced
 1 cup strawberries, halved

In medium saucepan, combine sugar, cornstarch and salt; mix well. Gradually add milk, stirring over medium heat until mixture boils and thickens; continue boiling gently one minute. Remove from heat; slowly pour hot mixture into beaten eggs stirring vigorously. Return to low heat; cook, stirring constantly, two minutes. Remove from heat. Stir in lemon rind, lemon juice and butter. Pour into pie shell. Chill. To serve, arrange sliced kiwifruit, bananas and strawberries in circles around top of pie. Makes eight servings.

Note: Remember that most tropical fruit is highly perishable, so purchase as close as possible to the day you use them.

Even if a vacation in the tropics is not on your calendar this month, the fruits of the region should be on your table. As supplies of kiwifruit, papaya, bananas, mango, guava and other exotics peak in spring and summer months, their prices come down. So now's the perfect time to try something new. Enjoy!

DINING

LISTINGS

MANHATTAN

Hawai
130 Third Av
Mon-Fri Supper Club enter-
tainment, Sat Disco.
966-7690

Brasserie
100 East 53rd St
A la carte
L: fr \$3.75
D: fr \$4.75
AE,BA, CB,DC,MC
Open 24 hours.
961-4840

The Cellar
70 W. 95th St.
Columbus Ave
966-1200

Cheshire Cheese
118 W. 51st St.
English cuisine,
delicious cheese soup
and sliced steak. A la carte.
L: \$6.75-\$17.50
D: \$9.75-\$19.50
965-0616

The Cockeyed Clams
973 Third Av.
40th St.
Seafood fare, nautical
decor.
94-00-\$7.00
Cash only
Reservations suggested.
933-4121

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

David's Pot Belly
101 Christopher St.
Intimate atmosphere.
Delicious crepes; omelets;
half pound hamburgers;
numerous ice cream
flavors. \$2.95-\$5.50. Cash
only. Open until 5 am.
943-9614

Dobson's Restaurant
147 Columbus Av/76th St
L: D:\$5. AE,V,MC
accepted. Reservations re-
quired.
962-0100

Elephant & Castle
100 Greenwich Av
Great omelets and
other exceptional desserts.
A la carte \$2-6.
AE,BA, CB,DC accepted.
943-1400

Engher Eng
110 Pell St
94-00 AE,BA,DC, CB,MC ac-
cepted.
973-0750

Enghers Restaurant
100 Fifth Av/9th St
Casual cafe and gas
station. AE,DC,B,MC.
973-0750

Genghis Khan's
197 Columbus Av/69th St
Quaint and colorful.
L: fr \$2; D: fr \$12.
AE,V,DC,MC accepted.
Reservations suggested.
595-2138

**Gleason's
Public House**
400 Columbus Av/79th St
Fish, fowl and beef
specialties. L: fr \$3.25;
D: fr \$5.95. AE Accepted.
874-8726

Horn of Plenty
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. Reserva-
tions suggested.
932-326

Jewel
1279 First Av/69th St
Warm atmosphere; interna-
tional menu. AE,DC,V,MC.
737-3735

Jock's Place
2350 Seventh Av
Open from 3 pm daily. Con-
tinental and soul cuisines.
283-9288

La Famille
2017 Fifth Av
Long established soul food
eatery.
534-0090

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

**Los Panchos Cafe
& Restaurant**
71 W. 71st St
Spanish cuisine.
864-9378

Main Street
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

Oenophilia
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.
AE,MC,V.
787-8922

Peach Tree
557 W.125th St
Southern food at
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. Reserva-
tions suggested.
580-1200

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

The Red Baron
201 Columbus Av/69th
American and Continen-
tal 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
Warm, 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

**Sea Fare 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/81st St
AE,DC,MC
787-3500

Top of the Park
C.P.W./60th St
(Atop the G & W
Building)
Spectacular view, con-
tinental service, interna-
tional menu. D:
\$12.95-\$19.50
AE,DC,CB,V,MC. Reser-
vations 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 cro-
quette breakfast and
biscuits.
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

La Villa Casa Storica
225 Ninth St
Unusually atmospheric.
Fine food, menu varies
daily.
Dinner only.
\$10.95-\$12.95. Reserva-
tions required.
788-5883

the
PEACH TREE
restaurant
&
catering service

SOUTHERN HOME COOKING CATERING FOR ALL OCCASIONS

* Open 7 days a Week
Sun-Thurs 11:30am - 11:00pm
Fri & Sat 11:30am - 10:00am



FREE
DELIVERY
TEL. 864-9310

557 West 125th Street, New York, NY 10027
Near Broadway

René Pujol

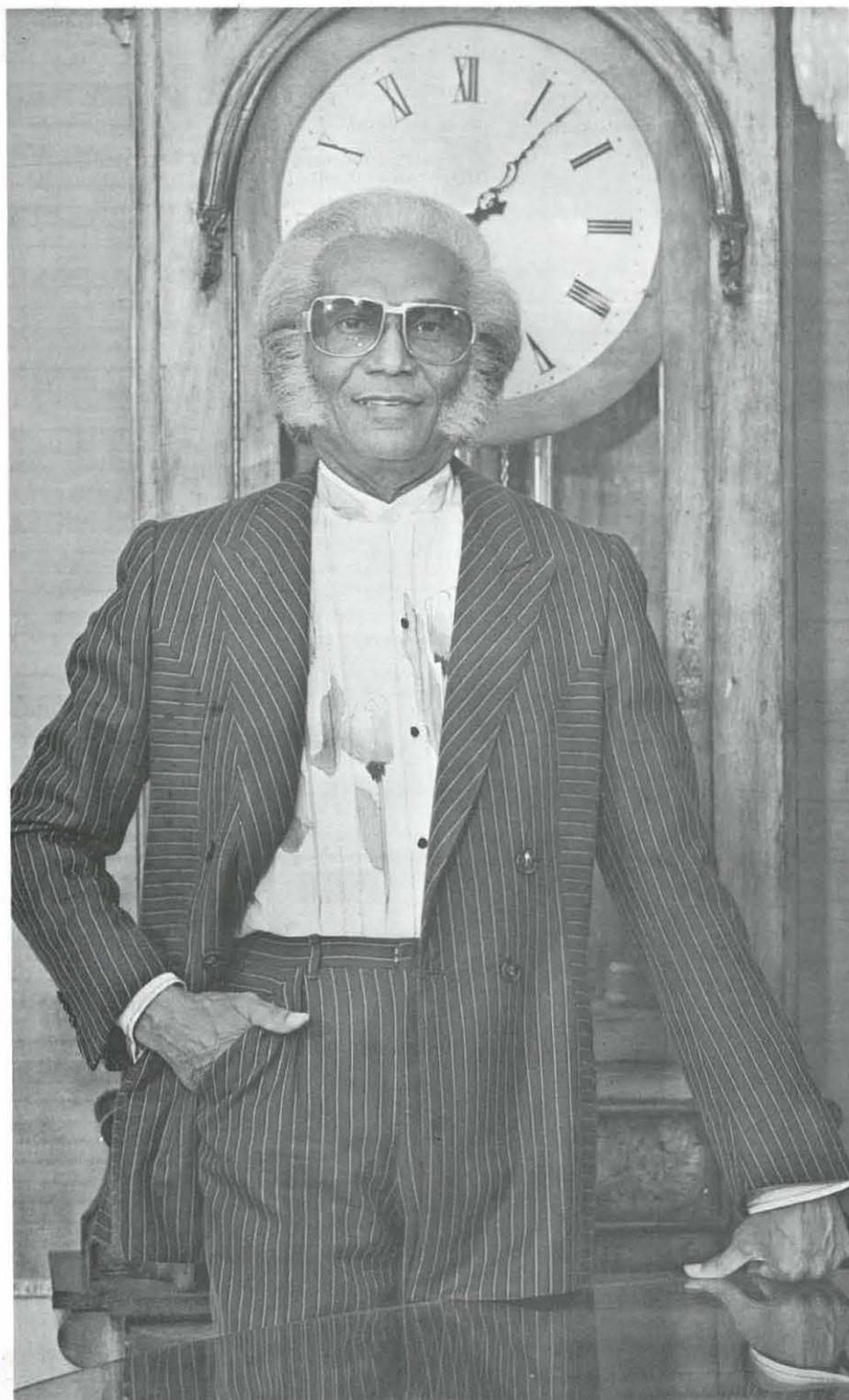
Restaurant Francais
"Magnificent Food served in a
French-country-inn atmosphere"

Lunch • Cocktails • Dinner • After Theatre
Private Party Room . . . Closed Sun.

321 W 51 St., NYC Res: 246-3023 or 974-9076

FASHION

MAKING



Frenchie

In the early 60s, the natural was unnatural to most of us. In fact, Miriam Makeba became somewhat of a target of amusement for those who thought she was “crazy” to wear her hair naturally. Thus, the afro was not simply an inherited trait, it became a statement—a militant statement. The natural grew into a huge ‘fro,’ synonymous with the clenched fists and cries of “Black Power” that ushered in the turbulent civil rights era.

Makeba’s pioneering ‘natural’ was first styled in 1960 by Camello “Frenchie” Casimir, who’s been in people’s hair for 45 years. Makeba’s designer, John Pratt, brought the African singer into Frenchie’s shop and said “he didn’t want her to look like everybody else.” Frenchie recalls while handing me an old issue of *Life* picturing him with the afro-crowned Makeba. “Since she came from Africa, it dawned on me to leave the hair like that. I cut the hair and left it in an afro. That was the first time the afro was really pushed. Then Abbey Lincoln took on the afro. Later, in 1964, Cicely Tyson had one in the play called “The Blacks.”

Fashion magazines rest upon the living room table of Frenchie’s apartment. A huge grandfather clock chimes occasionally, interrupting the flow of our conversation. Frenchie wears his 63 years quite well. He is handsome and spry, looking at me through crimson-shaded lenses.

Frenchie’s life story could fill four volumes, so we decided to start, quite naturally, from the beginning.

“When I was 17, I lived in a small town in Haiti called Gonaives,” Frenchie recalls. “I went to see a girlfriend. One sister was pressing the other sister’s hair. That’s the first time I saw hair pressing. I was really fascinated by that. I said, ‘That’s pretty. I feel like I can do it.’” He went home and immediately learned how to press hair and decided to practice on the live-in domestic. “I had her wash her hair and then I pressed it. The hair came out so pretty.

“I did my cousin’s hair and then my sister wanted me to do hers. Then my cousin’s friend and my sister’s friend wanted me to do theirs. Soon I started to get too many people.” Frenchie was attending college at the time, and began

FRENCHIE: DID LOOK BETTER

doing hair after school and sometimes on Saturdays. "When I saw that I was doing very well, I quit school.

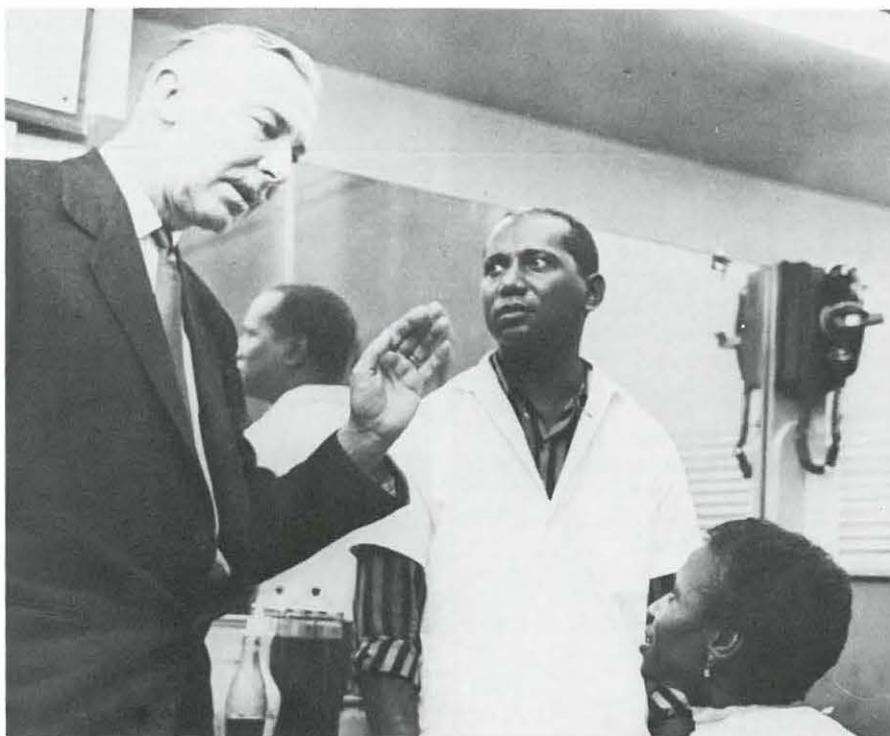
Shortly thereafter, Frenchie accepted an offer from a client to set up shop in Port Au Prince. After World War II, Frenchie became fascinated with the idea of moving to New York. "New York is the place where Madam C.J. Walker invented the hot comb and everything new for hair is there," he thought.

He wrote to his cousin in New York and informed him that he was on his way. In June 1946, with only \$30 in his pocket, he arrived in Manhattan. He worked as a dishwasher at Pennsylvania Station and a few months later, enrolled in Apex, a black school on Seventh Avenue." After graduation he applied for a job at Rose Morgan's salon, which, he had been told, was the best. He was employed there for about a year and then moved to Paris where he took advanced classes in hairstyling.

It was on the banks of the Seine that Frenchie made, what was for him a startling discovery. "I saw that fashion began in Paris. I never saw the French people coming to the United States, but Americans went over there to learn new styles."

To get the latest styles, Frenchie would go to Carita. "You would pay a set fee of 500 francs for five days. They would give you all the information on what was coming up for the new season." He then discovered Jacques Dessange, who set up one-day seminars every six months.

With a suitcase full of new ideas, Frenchie returned to New York. He had his eyes set on the fashionable and chic Carlyle Hotel on Madison Avenue, "where the Kennedys stayed when they came to town." At the time, Frenchie recalls, segregation was very prominent in U.S. society, and Frenchie knew that if the management discovered he was black, he'd never be able to rent the space. So he chose to phone the hotel, figuring his French accent would camouflage his skin color. When the hotel management urged him to come and look at the place first, he calmly told them that he was very familiar with the hotel. "They sent me a contract to fill out, and I did a beautiful show."



Designer Pratt, husband of Katherine Dunham, Frenchie and Mariam Makeba.

In 1952, Frenchie decided that he wanted to be his own boss, teamed up with two women and opened up the salon "Casdulan." *Cas* from Casimir, *du* from McDuffy, and *lan* from his partner Delancy, who died one year after the shop opened. McDuffy sold her part to Frenchie one year later. While running the shop, Frenchie continued to go to Paris twice a year to attend school.

Over the next few years, Frenchie added to his clientele many noted celebrities, including high fashion model Naomi Sims, Cicely Tyson, Diahann Carroll, Leslie Uggams, and Lena Horne.

"It's nice to work on celebrities. They give you a name," Frenchie muses.

"The real money," he is quick to explain, "comes from the working woman. A celebrity you see one day, will have to go somewhere else the next time. For six months you may not see them. The working woman, you see every week, all through the year. Even if they are going on vacation, they'll tell you. You can count on them."

Frenchie sold Casdulan last year, and now spends most of his time working for such magazines as *Vogue*, *Bazaar*, and *Essence*.

Reflecting on his long career, Frenchie leans back and concludes, "Working with Naomi Sims was really exciting because every two weeks, I had to find new styles for her. She was a model and had to change her face all the time. It was a way to push my work. When peo-

ple saw the styles, they would ask, 'Who did that?'"

Frenchie speaks of hair care with great authority. His answer to "what to do with my hair," is simple. "One thing all black women have to realize is that their hair is the most fragile; regardless of what you do to the hair, you have to be careful. Everybody's hair needs a rest.

"The best way to rest your hair," he suggests, "is to change it to braids—any kind of braids. Everytime you comb your hair, you have to pull. Anything you pull too often, is going to break. But when you braid your hair, you don't have to comb it." Frenchie disagrees with those dermatologists who claim that hair braided too long will fall out. "In order for hair to fall out, it has to be pulled from the root," he explains. Frenchie goes on to emphasize the importance of braiding for those who wear the afro. "It's going to get tangled. That's why Africans braid their hair."

Frenchie advises, that whatever you do, "just be careful not to overdo it..."

All the praise from the famous and not-so-famous have made Frenchie's career worthwhile. However, that he is now being showered with praise from his peers, is the icing on the cake. But someone whose motivation is to "make black women beautiful" by enhancing the beauty that is already there, deserves it. *RE*

—Gerrie E. Summers

Looking Your Best

The physical effects of winter idleness cannot be remedied in a week or two. There's still two months left until the beaches officially open—time enough to look your best through a sensible plan of diet, rest exercise and careful grooming.

Many New Yorkers are complaining of dry skin and hair in the wake of an almost snow-less, yet bitter cold winter.

Just introduced from Revlon's Polished Ambers is a new line of skin care products called Dermanesse. It has been clinically tested by black dermatologists. With the help of a skin programmer, a regimen can be determined for five different skin types from excessively oily to abnormally dry. Cleansers, rinses, toners, moisturizers, and color balancers are priced from \$6.50 to \$8.



Mary Kay Cosmetics has developed a skin care system for men. "Mr. K" products are available only through a Mary Kay consultant. The line includes cleanser, mask, toner, moisture balm, sun screen, lotion, cologne and after shave. Prices range from \$3 to \$9.50.

For the woman, color accents on eyes, lips, cheeks, and nails, can help pull any look together. To compliment the classic fashion contrasts of black and white, Revlon's Polished Ambers has also introduced for spring its "Red, Your Way" colors. (\$1.50 - \$5.75). A softer collection of colors is the Le Whisper collection of delicate lilac, lavender, and violet pastels from L'Oreal. (\$1.65 - \$3.75).

Even if your body is in shape, hairstyles could make or break your appearance. Latest advances in hair care techniques provide black men and women with a substantial number of options.

Black hair is particularly fragile and if your's is squeaky clean, it may be crying for help. The L'Oreal Look of Radiance hair care products are a superior collection of products developed to aid your hair. The Conditioning Shampoo and Special Cleansing Shampoo (\$2.50) are gentle, but effective, without stripping hair of its natural oils. The Penetrating Conditioning Treatment (\$3.50) and Hairdress/Scalp Conditioner (\$2.50) also help ease dryness. ®

—Elna Seabrooks



VICE ADMIRAL
SAMUEL E. GRAVELY, JR.
Commander 3rd Flt., U.S. Navy
Virginia Union University

SIDNEY A. JONES, JR.
Judge, Circuit Court
of Cook County
Atlanta University

AUDREY F. MANLEY, M.D.
Director, Genetic Services
Health Services Administration
Spelman College

HENRY L. MARSH III
Mayor, Richmond, Virginia
Virginia Union University

NIKKI GIOVANNI
Poet
Fisk University

DR. NORMAN C. FRANCIS
President, Xavier University
of Louisiana
Xavier University

THEY BECAME LEADERS BECAUSE YOU HELPED THEM FOLLOW A DREAM.

For a long time there were far too few educated blacks in prominent positions for blacks to look up to. Maybe it was because for most blacks a college education was only a dream. But fortunately, your contributions to the United Negro College Fund have enabled many blacks to follow that dream. And to go on to become the kinds of leaders everyone can look up to.

When you give to the United Negro College Fund, you help support 41 private,

predominantly black, four-year colleges and universities. Colleges that produce thousands of black graduates each year, who go on to become doctors, lawyers, teachers, accountants, engineers, scientists. People whose footsteps we can all follow in.

So support black education because today's student may be tomorrow's leader. Send your check to the United Negro College Fund, Box L, 500 East 62nd St., New York, N.Y. 10021. We're not asking for a handout, just a hand.

GIVE TO THE UNITED NEGRO COLLEGE FUND.

A mind is a terrible thing to waste.



Herman Langhart

DI CAMERINO EXCLUSIVE...A one-time private showing of fashions by the famed Italian designer "**Roberta di Camerino**...A Celebration of Thirty Years of Design, was presented at an invitation-only reception at the Whitney Museum of American Art. The remarkably fine show included some 40 original drawings, on canvass, of panel-dresses and more than 300 drawings of scarves, spanning the designer's illustrious 30-year career...

OUT OF THE KITCHEN...Pretty **Herman Langhart** has a new show. The bright and charming talk show hostess of the now cancelled "AM New York" on ABC, hopes to corner the market on evening viewers on WPIX-TV's "Sunday Night, New York," which will be co-hosted by **Herman Langhart** and **Orde Coombs**. Actor **Calvin Lockhart** and internationally known feminist attorney and activist **Flo Kennedy** were among the many well-wishers on hand for a "good-luck" party at the Essex House.

The new 90-minute magazine format show, slotted for 9 p.m. on channel 4, will focus on the many trends and ideas that make New York a special place to live. And here's the good news: **Herman Langhart** will definitely be out of the kitchen! (that's one of the reasons why she left the company with ABC)...

DARK AND LOVELY...Rising star **Debbie Allen** was honored at a party hosted by the advertising firm of **Petusa and Lockhart** at the aristocrat of posh places for beautiful people, the Lotus Club. The black tie evening paid tribute to **Ms. Allen**, who is **Dark and Lovely's** newest spokesperson. The product, of

course, is designed to relax hair without having to use the harsh chemicals of the past. She's now posing for D & L's hair care advertisements in a series of shots that start with the hair wash and end with the star of "West Side Story" kicking up her dancing heels to a bouncy coif. Other lovelies at the party included **Sandy and Robert Tate**, **Nicholas Jones**, **Carl Stokes**, **Percy Hall**, **Edward Dudley**, and, of course, **Debbie's** biggest fan, hubby **Win Wilford**...

FROM HUNGARY WITH LOVE...

There's a new game in town invented by Prof. Erno Rubik of Budapest—a puzzle destined to "drive you m-a-a-d, d-a-a-h-ling," according to the inimitable **Zsa Zsa Gabor**. Hungary's oft-married glamour queen, daughter **Francesca Hilton** and her "famous Hungarian mother," were on hand at "Regine's Crystal Room" to introduce the new game, simply called Rubik's Cube, the national craze of Hungary, brought to the U.S. by the Ideal Toy Corporation...

A CHIC AFFAIR...George Wein,

Frankie Crocker, and **Chic** jointly hosted a cocktail party at the trendy Les Mouches discotheque to announce the 2nd Annual Kool Jazz Festival at the Meadowlands later on this summer. **Chic**, (I have dubbed them 'CCC'—cool, calm, and collected) looked absolutely dee-vine. WBSL's leading man, **Frankie Crocker**, made a cameo appearance (Well, they don't call him the Johnny Carson of Radio for nothing), just long enough to introduce the "best dressed" group around. They are looking forward to a star-studded festival. On hand to drink to that were **Joyce Wein**, **Henry Allen**, and many more...



Debbie Allen and Teddy Pendergrass



Louis Jourdan

AMONG THE STARS...Speaking of WBSL, the station hosted a benefit party for the American Museum of Natural History at the museum's Hayden Planetarium, coordinated by **Gwen Gwyn**. Guests with box lunches in hand—served from top hat boxes, no less (boy, that **Harriet Pitt** has so much class and style), were invited to descend a spiral staircase and mingle in the intimate art deco setting while everybody's favorite, **Bobby Short** soothed the musical taste with his piano renditions. **Phyllis Hyman**, the fabulously talented, long-on-looks songstress put the vocal icing on the evening. The guests were also treated to an almost all-male fashion show, staged by **Kevin and Robert**. The room was later turned into a modest disco where I saw the likes of Mr. and Mrs. **Charles Ballou**, **Marc Silverman**, **Jewel** and **Gene McCabe**, **Ruth Clark**, **Gil McGriff**, **Pierre Sutton**, and others too pretty to mention...

A FRENCH TREAT...Louis Jourdan

is undoubtedly one of the most fascinating exports France has sent us since the Statue of Liberty and Moët Champagne. An established actor of stage, screen, and television, the talented brown-eyed charmer has been hired by Canada Dry to convince us of how "America Sparkles" with his favorite sparkling water, Canada Dry Club Soda. The new campaign was launched during a champagne breakfast at "Windows on the World", hosted by **Letitia Baldrige**... ®

—Audrey J. Bernard

ROUTES' ROOTS



Ira Aldridge

The Czars called him “the immortal interpreter of Shakespeare.” The Austrians hailed him as the greatest Othello. Wherever Ira Aldridge went, he was hailed as the first black American actor of international fame.

The records are unclear about Ira Aldridge’s heritage. It seems his grandfather was a Senegalese chief who had ruled that prisoners of war should be exchanged and shouldn’t be offered for sale into slavery. His tribesmen,

displeased with this edict, killed him and his family. Only one son—Ira’s father—was saved.

The senior Aldridge was brought to the United States by an American missionary who converted him to Christianity and gave him the name Daniel. He later became the pastor of a black Presbyterian church in New York City.

Ira was born July 24, 1807, supposedly in New York. But Maryland claims him too. He attended the African Free

School in New York, founded by a society to protect the rights of freed slaves. The school had a well-documented reputation in the 1800s for educating black children.

When Ira was thirteen years old, he decided to become an actor, even though his father was vehemently opposed to the idea, in part because theatres at that time were considered “dens of iniquity” and the life of an actor was thought to be one of corruption and immorality. Daniel Aldridge tried to persuade his son to become a minister, but failed to put out the acting fire that was glowing in Ira’s heart.

Ira Aldridge studied at the University of Glasgow, Scotland, where records showed him to be a brilliant student, who studied Latin, Greek, and literature, completing three years of work in half the required time. But he never graduated. He returned to the United States.

Eager to make it as an actor, he learned the ropes by making local theatres his second home, watching others as they learned their parts and observing what thrilled the crowds. He eventually joined the African Grove Theatre near City Hall in New York. The theatre had been founded in 1820 by blacks who, among other things, performed the works of Shakespeare.

His contact with the African Grove Theatre gave Aldridge the opportunity to learn first hand how to move an audience and how to achieve the best effects. He performed with such dignity and realism that he angered the crowds. He evoked resentment, and perhaps jealousy, because a man of color could so convincingly and decisively pass what is considered the greatest dramatic test—to perform Shakespeare and perform it well.

As was the case with many black artists, Europe befriended Ira Aldridge long before his native America did. The records fail to give an exact explanation of how he made it to England. It has been said that he traveled as a servant to Edmund Kean, who was considered one of the great Shakespearean actors of his day.

Once in England, Ira Aldridge made his presence known through majestic performances that touched the lives of thousands. He developed an acting style all his own—more realistic and natural



Hair Design

By Mr. Richard

790 Lexington Ave
New York, N.Y. 10021
(212) 751-5150

For
Women, Men, Children

A LADY 'C' SALON



Ira Aldridge as Othello



Ira Aldridge as Aaron

than what people were accustomed to. He never used stage tricks, gross exaggerations or vulgarity to please the crowds. He had a pure, natural talent.

His first role in England was that of Zanga in "The Slave's Revenge," the story of an African prince who had been kidnapped and treated cruelly by his captors. When the opportunity for revenge came, Zanga took it wildly and violently. Aldridge's Zanga thoroughly aroused his audiences.

Aldridge played Shakespeare's Othello in England when he was only 18 years old—and too inexperienced to capture the role. The critics of London, his newly adopted home, panned his performance. It would take almost an entire lifetime for him to get accolades as a serious Shakespearean actor.

In the meantime, he broadened his repertoire and toured the countryside, playing to sold-out theatres along the way. He became well-known for his interpretation of Rolla in "Pizarro," the story of a Peruvian who helped defend his country against Spanish invaders. He also played Mongo in "The Padlock," a role which complemented his deep, musical voice. Critics praised him as a master of comedy and tragedy.

He wanted to play roles regardless of color. He was the first black man to play Othello, the role he was later identified with most. He believed that if white ac-

tors could darken their faces to play Shakespeare's Moorish nobleman, then he could lighten his face to portray King Lear, Macbeth, or Hamlet with equal artistry. But he always left his hands dark so that people would know he was black. His was a self-appointed mission to teach equal rights as well as an understanding of Shakespeare.

As his reputation grew, people came to see the man who called himself the "African Roscius" (after the Roman slave Quintus Roscius Gallus, who was a great actor in ancient times). While the attraction at first was out of curiosity and novelty, theatre-goers soon flocked to see him out of sheer admiration.

He revived "Titus Andronicus," which hadn't been produced in 200 years, changing the role of Aaron, a black man, from that of a villain to a hero. The result made theatrical history. It was often presented many years later, with his changes, by Sir Laurence Olivier and Vivian Leigh at the Shakespeare Memorial Theatre at Stratford-on-Avon.

But it was in Russia that Ira Aldridge would receive his greatest acclaim. The Russians saw him as a different kind of actor—one more faithful to reality than any they'd seen before. So convincing and fiercely realistic were his portrayals, that he often had to dispell rumors he had crippled a few

Iago's and strangled a few Desdemona's.

He portrayed Shylock from "Merchant of Venice" not as a Jew, but as a ruthless human being consumed by hatred and greed. The Chief Rabbi of the Ukraine thanked him for showing such a deep understanding of Jewish realities and ridding the character of anti-Semitic overtones.

His success on the continent soon swept him back to London and the prestigious Covent Garden Theatre, where he was invited to play Othello. He opened only 16 days after the final performance of Edmund Kean, his mentor. He was advised not to do it, warned that it would be suicidal. But he played Othello anyway. The critics were vicious. They called it a circus act. They said it was outrageous for Desdemona to be pawed by a black servant. They said Shakespeare would have risen from his grave in horror. The public, however, loved it and acclaimed Aldridge completely Shakespearean. That wasn't good enough. The performance caused so much confusion and dissension that it closed after the second night.

Despite the critics' abuse, Aldridge went on to win their respect. He received honors from monarchs, princes and heads of state. The Prussians awarded him their Gold Medal for Arts and Science, while the Austrians decorated him with the Medal of Ferdinand. In Saxony (Germany), he received the title, Knight of Saxony. In fact, one of the 33 chairs in memory of the greatest names in world drama was dedicated to him at the Shakespeare Memorial Theatre.

Ira Aldridge's health began to fade around 1855, when he developed a cough that no one could diagnose. Overwork and exhaustion would not allow him to recover. He had plans to finally return to the United States, now clamoring for his performances, but died April 7, 1867, just before another tour of Russia. En route to Moscow, he took ill in Poland and died. He was buried there and to this day, his grave is cared for by the Society of Polish Artists of Films and Theatre.

Ira Aldridge, a man of dignity, depth and regal bearing, was mourned around the globe. His good friend, poet and artist of the Ukraine, Taras Shevchenko wrote:

*His friends stood by, he slept,
He was dying, they wept
Like children softly he sighed
He sighed and sighed, he was gone
And the world has lost a prophet,
And fame has lost a son.*

—Sharon Y. Lopez

Listen to your feet, mon.



They want to bust out,
kick off their shoes and
leave civilization dockside.
They want to be turned
around on the decks of a
romantic schooner.
They want to reggae and rock to a steel
band far into a star-flecked
Caribbean night.
They want to sink their toes
into white, pink and
black sand. Oh, so warm.
They want to be the first to make
their mark on an unspoiled,
pristine strand of beach.



They want to stand on tiny
dots of land named Nevis,
Dominica and Anegada,
to discover tropical rain forests,
to slip into crystal waters
and explore enchanted coral
reefs, to sail away to another time,
another world.

They want to prop up the ship's
railing while you linger with
a shipmate over a swizzle.
And love two other bare feet
in a secluded corner of the
most romantic Sea in the world.



They want to take off with
other spirited bodies and souls
on one of the most glorious
experiences imaginable.
A Windjammer 'barefoot'
adventure.

For as little as \$295, you can
be footloose and free as a gull
for 6 to 11 days.

We're going to do good things
to your head. If you just listen
to your feet.



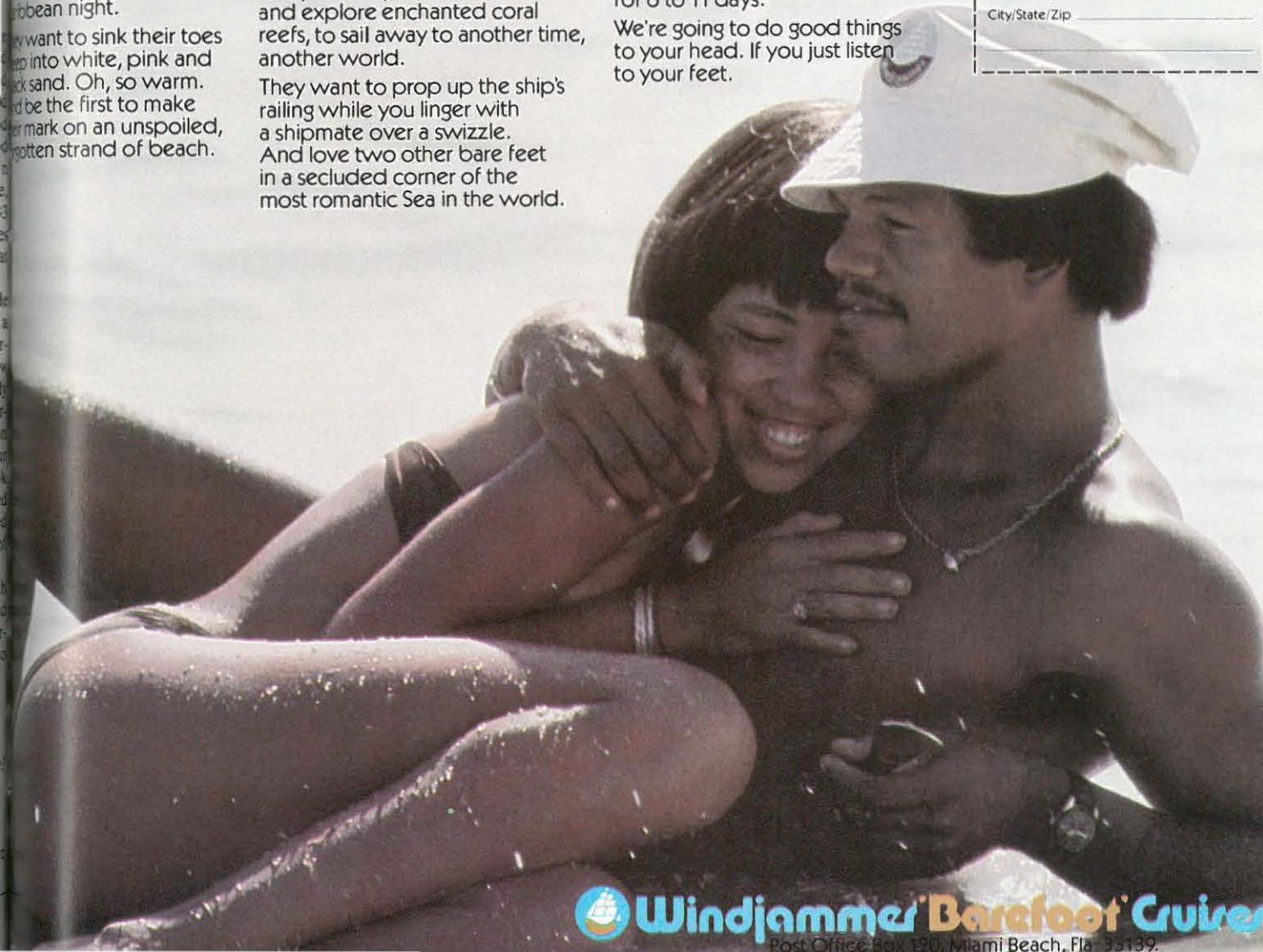
**Cap'n Mike,
Windjammer 'Barefoot' Cruises,
P.O. Box 120, Dept.
Miami Beach, Florida 33139.**

My shoes are half off already.
Send me your free full color
'Great Adventure' booklet.

Name

Address

City/State/Zip



 **Windjammer Barefoot Cruises**

Post Office Box 120, Miami Beach, Fla. 33139.



BLENDING SCOTCH WHISKY · 86.8 PROOF · © SCHENLEY IMPORTS CO., N.Y., N.Y.

DEWAR'S® PROFILE

A thirst for living...a taste for fine Scotch.



LU WILLARD

PROFESSION: President of Lu Willard Enterprises, custom jewelry designing.

LOCATION: New York, New York.

HOBBIES: Tennis, clock collecting.

LATEST ACCOMPLISHMENT: Recipient of the American Heritage and Freedom Award for work with youth.

QUOTE: "I would like to encourage people to take advantage of the opportunities to enter into the mainstream of the economy, rather than accept the fringe benefits that can so often make us victims of chance. My work in jewelry designing has enabled me to enjoy the confidence of all people of all professions."

PROFILE: A person who is dedicated to helping other people because she feels so many people have helped her.

SCOTCH: Dewar's "White Label"®

Lu Willard