

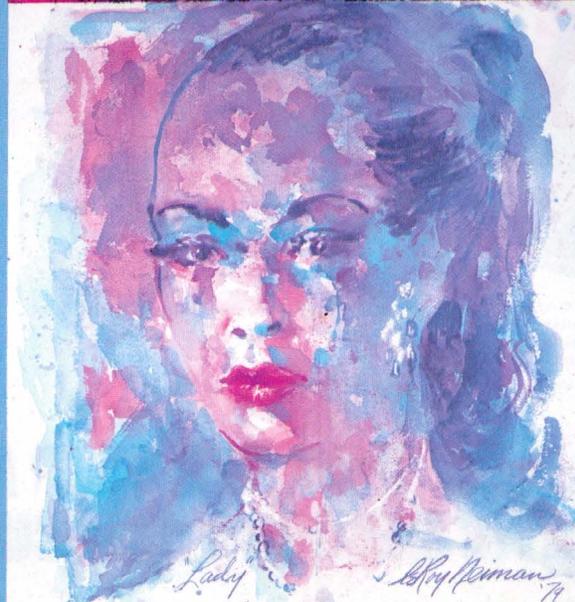
ROUTES

June 1979/\$1.25

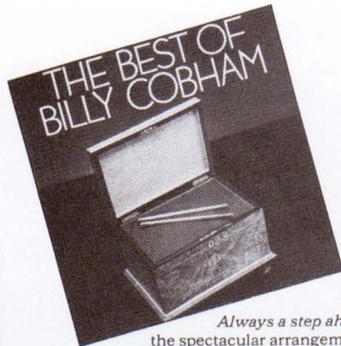
SALUTE TO JAZZ 79

- THE STATE OF JAZZ
- JAZZ ART
- ROOTS OF JAZZ
- THE CHILDREN'S
JAZZ CONCERT

NEWPORT JAZZ
FESTIVAL
SPECIAL EVENTS



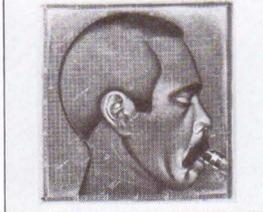
ALWAYS A STEP AHEAD.



Always a step ahead:
the spectacular arrangements of
master percussionist, Billy Cobham, on his brilliant
new album, "The Best of Billy Cobham!"

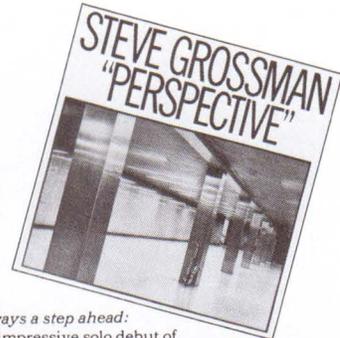
SD 19238 Produced by Billy Cobham, Ken Scott,
Mark Meyerson, George Duke.

SONNY FORTUNE
"WITH SOUND REASON"



Always a step ahead:
the amazing talents of musician/
composer/arranger, Sonny Fortune, on his
extraordinary new album, "With Sound Reason."

SD 19239 Produced by Raymond Silva and Sonny Fortune.



Always a step ahead:
the impressive solo debut of
sax player Steve Grossman. Having played with
greats like Miles Davis, Lonnie Liston Smith
and Elvin Jones, the album is just
what you'd expect. Great.

SD 19230 Produced by Raymond Silva.
Co-produced by Steve Grossman.



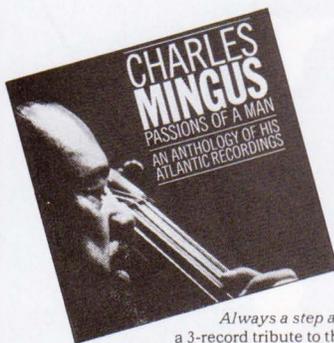
Always a step ahead:
the provocative, progressive
and contemporary feel of Teo Macero's brilliant
new album, "Time Plus Seven!"
On Finnadar Records

SR 9024 Produced by George Avakian and Teo Macero.



Always a step ahead:
jazz legend Jay McShann's
beautiful new album, "Big Apple Bash." A classic.

SD 8804 Produced by Ilhan Mimaroglu.
Executive Producer: Ahmet Ertegun



Always a step ahead:
a 3-record tribute to the late
Charles Mingus. An historical collection of
his finest works.

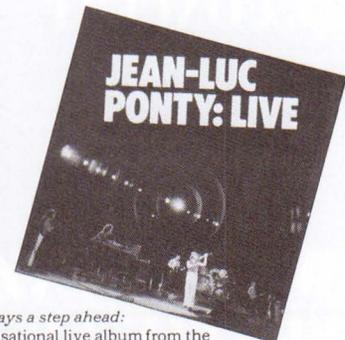
SD 3-600 Produced by Nesuhi Ertegun, Ilhan Mimaroglu.

PASSPORT
GARDEN OF EDEN



Always a step ahead:
innovative and truly surprising.
Passport's new album proves it again,
with their exciting new album, "Garden of Eden."

SD 19233 Produced by Klaus Doldinger.

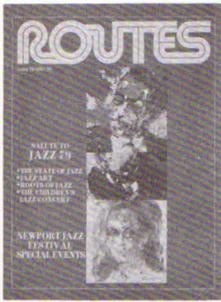


Always a step ahead:
the sensational live album from the
world's greatest electric violinist, Jean-Luc Ponty.
It's as close as you can get to having been there.

SD 19229 Produced by Jean-Luc Ponty.

JAZZ. ALWAYS A STEP AHEAD. ON ATLANTIC RECORDS AND CUSTOM LABELS.





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FREE FOR ALL

WINE TOUR

Brotherhood tours relating to the art of wine making. Every Sat & Sun 10 am to 4 pm; Mon-Fri 12 Noon to 3 pm. Washingtonville, N.Y. (914) 496-9101. N.Y. Thruway to Exit 16, follow 6-17 to exit 130 to Rte 208 to Washingtonville.

FOOD BOOKLETS

Heinz Vinegar Almanac: filled with suggestions for using vinegar. Slim Down With Lamb: includes cooking instructions and low calorie recipes. Write to Food Booklets, P.O. Box 75, Pelham Manor, N.Y. 10803.

CHILDREN'S JAZZ CONCERT

June 23, 2 pm. Ethical Culture Hall, 2 West 64th St. Major Holley & Friends; Eddie Locke presents Youth Time playing a suite of the classic jazz drummers and others.

SUNDAY FUNDAY

Thru June 10. Cartoons, magic and the Herbert-Burton Players. 1:30 pm Young World, Second Floor, Gimbel's: Broadway at 33 St.

LUNCHTIME MINI WORKSHOPS

June 12, *The Beauty Business: What Are the Jobs, Who Gets Them and Why.* A representative from the cosmetics industry will lead the session.

June 19, "Networking"—*A Growing Support System for Women Who Want to Get Ahead in Business.*

June 26, *How to Live with Business Machines.* Major transformations in office practices, procedures and job tasks are coming—or already here. What you need to know to move with the times. National Council of Negro Women's Center, Suite 201, 198 Broadway. 964-8934.

FILMS

New York Public Library

June 11, 7 pm. "Oh, Dem Watermelons" & "Black Shadows on a Silver Screen." Jefferson Market, Man.

June 11, 4 pm. "The Fall of the House of Usher." Westchester Square, Bx.

June 11, 7 pm. "Lawrence of Arabia", Part I. Throg's Neck, Bx.

June 12, 2:30 pm. "Fail Safe." Bloomingdale Regional, Man.

June 12, 4 pm. "The Fall of the House of Usher," Soundview, Bx.

June 12, 4:30 pm. "39 Steps." Castle Hill, Bx.

June 13, 4 pm. "The Fall of the House of Usher." Castle Hill, Bx.

June 13, 5 pm. "39 Steps." Soundview, Bx.

June 13, 5 pm. "Lawrence of Arabia", Part II. Throg's Neck, Bx.

June 14, 3:30 pm. "39 Steps." Pelham Bay, Bx.

June 14, 7 pm. "To Sir, With Love." New Dorp Regional, Staten Is.

SUMMERGARDEN

The Museum of Modern Art's 9th Summergarden season—a special series of free evenings and events in The Museum's Sculpture Garden—begins on June 1. Free admission is through the Garden gate at 8 West 54 St from 6 pm to 10 pm Fri, Sat and Sun thru Sept. 2.

JAZZ CONCERTS

June 24, 11 am. Max Roach Quartet and the J.C. White Singers. Cathedral of St. John the Divine. 112th St & Amsterdam Av.

June 26, 10 pm, Damrosch Park—Guggenheim Band Shell, Lincoln Center. Free music and Jazz dance.

FREE HELP EVERY DAY

The Visitors Bureau's Information Center at 90 E. 42 St is open everyday of the year 9 am-6 pm. And everything—maps, brochures, folders, pamphlets and warm, welcoming words—is absolutely free.

SALUTE TO FOLK MUSIC

June 11, Folk Music of Latin America.
June 12, Pepe Castillo.

June 13, Erick Frandsen, Christine Lavin.
June 14, Roger Sprung, Hal Wylie & Friends (The sounds of Bluegrass).

June 18, Derech Olam, Zev Feldman & Andy Statman.

June 20, Happy Traum, Chris Smither.
June 21, Stephen Wade, Chris Smither.

June 25, 26, Tony Bird, Alhaji Bai Konte (The music of white and black Africa).

June 27, Tahuantinsuyo (Folk Music of the Andes).

June 28, Folk Music of Latin America.

In the Atrium of Citicorp Center, Lexington Av. between 53 & 54 Sts. All concerts 7-9 pm.

FESTIVALS—BROOKLYN

June 10, "Church Av Pre-Summer Festival." Between McDonald & Coney Island Avenues.

June 10, "Annual Midwood Madi-gras." Along Ave M Between Ocean Av and East 14 St.

June 24, "Court Carnivale." Between Huntinton and Pacific Sts.

June 30-July 2, "Second Annual Harbor Festival." 69 St Pier, Bay Ridge; Fulton Ferry Slip, Coney Island, Canarsie Pier.

EXHIBITIONS

New York Public Library

Thru June 28. "Japan on the Map." Map Division, Central Building, Man.

Thru July 16. "Japanese Technology: Yesterday and Today." Astor Hall—Main Lobby. Central Building, Man.

Thru Aug. "Rosika Schwimmer: Arms and the Woman." Second Floor, Gallery I & II. Central Building, Man.

Thru Oct. 31. "The Awkward Age: American Writers in the 1890s." Berg Collection, Third Floor, Central Building, Man.

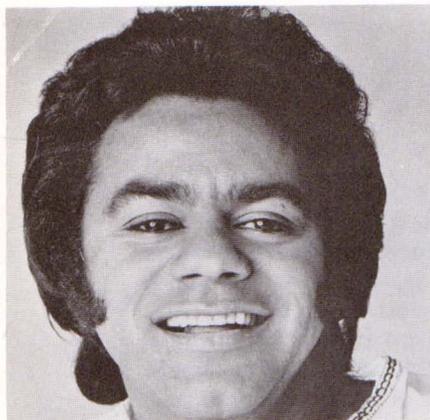
Thru June 16. "9th Annual Photography Festival." Donnell Library Center, Man.

Thru June 16. "The King-Coit Children's Theatre. Vincent Astor Gallery. N.Y.P.L. at Lincoln Center.

Thru June 30. "David Garrick: 1717-1779. Billy Rose Theatre Collection. N.Y.P.L. at Lincoln Center.

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Publisher's Statement

I would be the last person to claim that publishing a monthly magazine is easy, but I must confess that I find writing my publisher's statement harder still. As both publisher and editor, I sometimes find a conflict between my two functions, a small tug-of-war between business and philosophy. As publisher, my prime responsibility is, of course, to make everything come together so that you have a magazine to read, but—also being the editor—my duty extends to selecting that reading material, and here's where I face a dichotomy of objectives: should I take a philosophical stand and have that reflected in the magazine's editorial content? or should *ROUTES* be some sort of neutral mirror of the times, concerned only with trends and goings-on in the arts and entertainment world?

As publisher and editor of *ROUTES* over the past two years, I have seen the realities of individual struggles for personal and cultural survival, but just as the struggles are individual, so must be the solutions; personally, I am not caught up in the moment's concern for the survival of our culture, I believe that will take care of itself if we take care of ourselves. However, it does concern me that so many people try to impose their personal dictum on others, for I feel survival can only be insured if a generally outlined philosophy is understood by all. *ROUTES Magazine* exists because I feel that a segment of the population is ignored by the media. We live in a country governed by an economic system called capitalism, and under such a system the only way to survive is through self-reliance, not by leaning on our "brothers," the government, or benevolent institutions.

Last evening, I attended a performance by singer Esther Marrow at the Upper West Side's Grand Finale. For some twenty minutes, I observed a crowd of people from the entertainment world file through the lobby to pay tribute to a colleague. I must confess that I had not heard of Ms. Marrow before, so I approached the ticket taker and revealed my ignorance by asking who she was. "Aunt Em in the Broadway production of 'The Wiz'," he informed me, adding that it would be an excellent show. He was right, from the first to the final number Esther Marrow took us from our roots through the spectrum of our experiences, a spectacular performance for which she received a standing ovation. In the course of the evening, even the most sophisticated were caught with their pretensions down, giving Ms. Marrow much waving of the old "gospel hand" (if you've ever been to church, you know what that is), and urging her on with "sing it, sister," and other soulful encouragements. It all transported me back to my younger days in Brooklyn's Bedford-Stuyvesant section, and as I looked around at the dressed-up people in this nightclub milieu, it struck me that no matter how mainstreamed we become, no matter how high we rise economically, nothing can erase from within us our basic heritage. We should acknowledge that with pride.

All that to say that, though we many not yet have all the trimmings afforded Mainstream America, we are a vital part of it, a core that is expanding at a consistent pace. Admittedly, that pace is not fast enough for some, but just scan the pages of *ROUTES*, check out the many things we, as a people are doing, and let your chest swell. You will find *ROUTES Magazine's* format and philosophy reaching for its own level, a rational one that I hope you, our reader, can identify with and grow with. Your support and encouragement will always be our measure of success.



PUBLISHER

DISCO

CHERYL LYNN'S GOT TO BE REAL

Cheryl Lynn's eyes shine brightly when she caresses a conversation. They shut tightly when she reaches deep down in her soul and sings it out with the glorious fire-chills that God and true emotion have kindled. "I believe that you should put God first in your life and all good things will be added to you. I was blessed. God could have given this opportunity to anyone but He chose me as His instrument. I know that He has something He wants me to do and through my singing I can express love because it is the ultimate high of my music." And, if Cheryl Lynn sounds too "real" it is because she is. The Piscean powerhouse with the four and one-half octave vocal range is an independent woman who is full of life and serious in her determination to succeed.

Cheryl's warmth eases you instantly. Her smile is natural but a hint of shyness appears just beyond it. That hint is evident, "I am so happy that I don't know what to do! I feel like it's happening to someone else not to me. My record went gold in the second week of the new year." The "gold" she is referring to is of course *Got To Be Real* the single release from her debut album "Cheryl Lynn". "But I am determined to keep abreast of things and not give in because everything is going so well. I am serious about my music and my singing career. Certainly, I have ideas to explore like writing, producing, even arranging, but it will be up to me to learn more about myself as well." Cheryl Lynn was born, raised and schooled in Los Angeles. She was already a singer when she was "discovered" on the Gong Show in 1976, and her heart-chilling rendition of *You Are So Beautiful* not only won her first place, but led to her subsequent recording contract with Columbia Records. But a little more than two years ago, singing professionally was the last thing in Cheryl's mind. "I wanted to be an independent woman, which is why I decided to major in speech



pathology at the University of Southern California. Actually, I had won trophies in speech tournaments and for expository debates and I felt comfortable in that atmosphere. I felt I wanted to be a woman with

a career, one who wouldn't have to depend on anyone. You know, to be able to do my own thing. And when the right man comes along I would be a help mate and go from there. So, singing was just a hobby for me."



Sarah Dash, Cheryl Lynn, and Patti LaBelle.

Yet the hobby she refers to was one that her family—her mother, father, two brothers and a sister—knew more about because Cheryl's foundation was in the Church, the non-denominational Church of the Living God, to be more exact. With her mother being a minister of music as well as musical director, it was quite natural that Cheryl would be leading the choir in song and learning to play by ear. Except for the natural talent she possesses in singing, Cheryl Lynn learned everything from her mother. At age five, she was a member of the Tiny Tots, from there she joined the Youth Choir and the Young Adults Choir. The bright, young singer sought no more. "I was very much into my family and home life when I was growing up. I wasn't the outgoing type. In fact, I saw myself as a gullible young lady whose feelings were often hurt by people who just didn't seem to care. Basically, my life was home, church and school. The security at home made me stay close to my family."

In those growing years Cheryl listened to all kinds of music. "I enjoy everything! But Aretha and Donny Hathaway were among my favorites. Donny Hathaway is gone now, and I'm sorry about this, but he and Aretha had/have the spirit. They reached into their inner-selves and sang—grabbed at your insides. When they reached inside you, you really felt them."

It was while Cheryl was attending Washington High School that she auditioned, with her mother's prodding, for her first singing group outside of the church. Along with Delbert Langston and Tony Brown, she formed the Happy, Free and Easy trio. "We were basically a Friends of Distinction type group. You know, straight, pretty harmony, only we sang acappella." They rehearsed in Delbert's garage and performed at talent shows. And then the bridge was formed and crossed, Cheryl realized that speaking in front of people and performing in front of people was what she enjoyed most. Speech pathology was one-half of it; singing and performing was the other half. "I decided that I wanted a total communications thing with people." So in the early part of 1976, Cheryl gave up her educational studies and dedicated herself one hundred per cent to her God-given talent—singing. She auditioned for the national touring company of "The Wiz" and went from being a pit singer to the understudy role of the Wicked Witch of the West and then subbed for three months when star Ella Mitchell left. "I had never taken any acting lessons either. I was just me being natural and doing the best I could!" More important, Cheryl felt she was finally branching out when she joined "The Wiz."

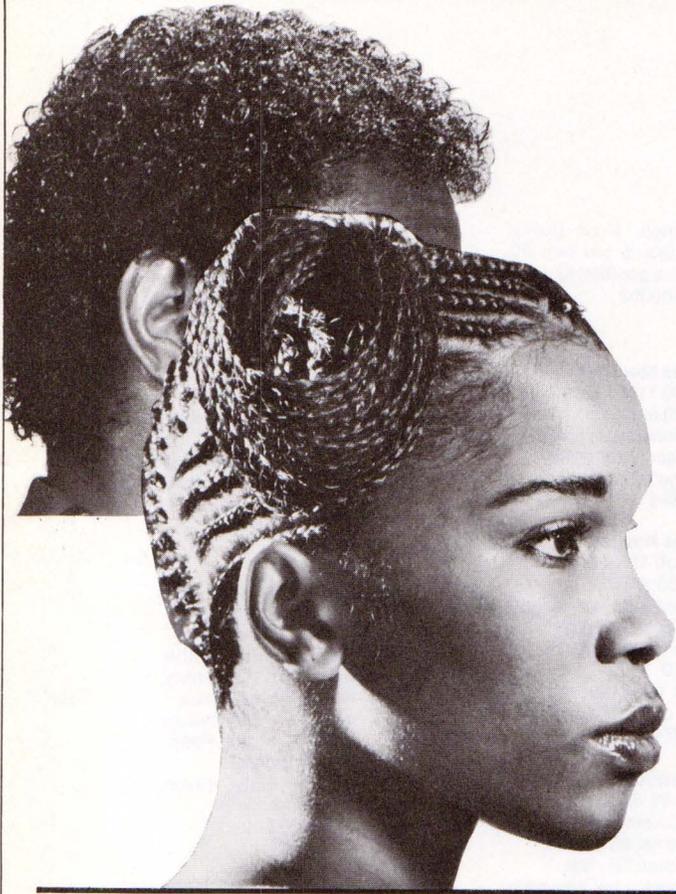
Prodded again! Only this time it was Delbert Langston—he had arranged her Gong Show audition.

To Cheryl it came as a surprise and at first she refused. But after some coaxing by Delbert she did the show, and it aired later that year. Suddenly, Cheryl Lynn, the woman from the calms of California, the singer whose father had said before his death in 1975, "You'll make it, if you would only sing alone," was being referred to as "the all-time great" of over 4,000 acts that producer Chuck Barris had ever seen on the show. All hell broke out immediately following Cheryl's appearance: record companies, producers, management—they were all interested in the "unknown" singer. In between nightly performances, Cheryl, who was still witching in "The Wiz," flew from San Francisco to Los Angeles to speak to everyone. Delbert Langston acted as a manager, and because Cheryl is a very spiritual person, it was through good vibes and an appreciation for his manner and personality that she chose producer Bob Johnston. He brought Cheryl to New York to meet Eric Kronfeld who is now her manager. Kronfeld played a ninety second video cassette of her Gong Show appearance for CBS Records' President Bruce Lundvall who signed her to the label immediately. Delbert Langston, her long-time singing associate, and the man who always reminded her that she had to "take singing more seriously to go far," became her co-manager.

Now, with the "gold" success of *Got To Be Real*, Cheryl is equally excited about performing. "Yes, I am looking forward to getting out in front of an audience because I believe in being a total performer. I am also looking forward to feeling the warmth because I know that I will be able to give it too."

Cheryl Lynn has already taped her appearances for Soul Train and Midnight Special and returns to her new home, New York, to begin laying tracks for her second album. But even with the gold and the success and her career, Cheryl Lynn prays that she won't change and you hope/know that she's right. "I'm going to be myself, show something good and positive. It's all about love and caring and this is what I'll implement!"

—Bruce Carlos



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New York City. 690-1450.**

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Sat. 10 pm-6 am.**

**Ladies 23 and over
Gents 25 and over**

**Sunday Rentals—
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Music by: Larry D.

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689-2969**

DISCO

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Disco/Cabaret
Jackets on weekends
\$10 admission when
there is entertainment.
\$8 admission all other
times. 2 drinks
minimum at tables.
Open Thurs-Sun
237-0400

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Club Fantasy Island
2268 Grand Concourse
Disco Fri., Sat \$5 min.
Swimming pool,
theatre, game room,
sauna, bathing suit
rentals, jackets,
casual.
364-8972

MANHATTAN

Adam's Apple
1117 First Ave/62 St
Casual, dance floors;
Singles downstairs,
couples upstairs.
Minimum varies (\$6-
\$12). Nightly.
371-8650

CeSoir
59 Murray St.
Wed-Fri 5 pm until;
Sat 10 pm until;
Jackets, casual.
962-1153

ColliBron
19 West 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
Sun & Mon Ladies
admitted free.
MO 3-7980

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

Hurrah
36 W. 62 St.
Disco with rock & roll
and punk music.
Annual membership
\$100. Open Wed &
Thur 11 pm-4 am;
Fri-Sun to 5 am.
Mem \$5 (free Sun);
guests \$8 Wed-Thur,
\$10 Fri-Sun.
586-2636

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

Ipanema
240 West 52nd St.
Age: 21 and over
9 pm-4 am daily.
9 pm-6 am Fri-Sat
765-8025

Justines
500 Eighth Ave.
Jackets, Age: 25
gents; 23 ladies. Fri.
Sat. \$5 Min.

G.G. Knickerbocker's
128 W. 45 St.
New disco open
Mon-Sun 9-4 am.
Sun-Thur 7:30 & 9:30.
2 drinks min after 9.
246-1898

Le Cocu
152 East 55th St
Disco Fri-Sat only
Cabaret other nights
Min. varies
Age: 21 and over
371-1559

Laff's
161 E. 54 St.
223-0540

Le Farfalle
209 W. 48 St.
Duplex dance
emporium with an
excellent sound
system and lounge
surroundings. Draws
a well-dressed mature

crowd. Free Buffet
Thurs. 5 pm-2am \$5,
Fri. 5 pm-6am \$6.
582-0352

Les Mouches
260 11th Ave
\$10 and \$15
Dinner after 8:30;
disco after 11:30
Age: 21 and over
695-5190

Les Nuages
1436 Third Ave.
& 83rd St.
East-side fashionable
dance club. Wed-Thur
\$5 (1 drink), Fri-Sat
\$10 (2 drinks)
10 pm-4 am. Sun \$5
(2 drinks) 8 pm-4 am.
737-4144

Leviticus
45 W. 33rd St
Jackets, Age: 25
Gents; 23 Ladies,
Disco: Fri., Sat.
Thurs. Live entertain-
ment. Min. \$5-\$7 Wed.
& Fri.
564-0408

New York, New York
33 West 52nd St.
10 pm-4 am; Mon-Sat
Jackets; Age: 21 plus.
245-2400

Pegasus
1230 Second Ave.
Jackets; 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 & cocktails
Mon-Fri noon-9 pm.
688-3365

Sahara
1234 2nd Ave.
Open til 4 am
Talent show on Tues,
Cabaret on Thurs.
\$3 and \$5
Age: 18 and over
628-6099

Studio 54
254 West 54th St
\$14 per person
10 pm-4 am except
Mon., no dress
requirement.
489-7668

Tribeca
64 North Moore St.
Wed-Thurs, 6 pm-4 am
Jackets, casual; \$5 min
Age: 25 plus
925-8787

Thursdays
57 W. 58 St.
Excitingly decorated
multi-level spot for
dining and dancing
from 10 pm. Informal,
open for lunch &
dinner.
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33 St. & Seventh Ave.
(Statler Hilton Hotel)
The owners of the
disco in "Saturday
Night Fever" have
opened a Manhattan
branch in the Penn-
Top Ballroom.
Fri-Sat only. From
10 pm. \$8.
PE 6-5000

Wednesday's
210 E. 86 St.
Sun brunch noon.
Cov \$4 Fri, \$5 Sat,
\$2 Sun & Wed. Closed
Mon.
535-8500

QUEENS

Ruling Class I
90-05 Merrick Blvd.
Jamaica, N.Y.
Age: Ladies 23,
Gents 25.
Jackets required
11 pm-5:30 am; \$5
658-9572

SUBURBAN

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

Decameron
Levittown,
2890 Hempstead Tpk.
Tue: Greek Israeli
festival, Wed: disco
party, Thur: Latin
nite, Sun: winter
festival with free hot
buffet from 7 til
closing. \$4 & \$1 drink
Fri & Sat, \$3 & \$1
drink Sun. Closed
Mon.
(515) 579-4466

NEWPORT JAZZ FESTIVAL SPECIAL EVENTS

No one will deny that the coming of the Newport Jazz Festival to New York in the summer of 1972 was a major catalyst in bringing the entire year-round jazz scene to life in the Big Apple. Now seven years later, with club and concert activity at a high level, the festival continues to flourish although it is, in effect, competing with the very extensive vista it helped create.

One thing producer George Wein has done, from time to time, is bring in other events, under the umbrella of Newport, in locations other than his usual venues of Carnegie and Avery Fisher Halls, Radio City Music Hall, Roseland and the Staten Island Ferry. Under the heading of "Special Events" this season there are happenings of great variety and interest.

On June 22 Rigmor Newman, formerly the directress of Jazz Interactions, will present two of the major keyboardists in avant garde music, Cecil Taylor and Sun Ra. Taylor will perform with his Unit while Sun Ra will, of course, be at the helm of his Arkestra. There will be two shows, at eight and midnight at the Symphony Space, 2537 Broadway, corner of 95th Street.

The Art Ensemble of Chicago, with Lester Bowie, Joseph Jarman, Roscoe Mitchell, Malachi Favors and Famadou Don Moye will share the Symphony Space stage with the World Saxophone Quartet—Hamiet Bluiett, Julius Hemphill, Oliver Lake and David Murray—at eight and midnight on June 21.

Women in jazz continue to be a growing force and the bad faith on the part of a midtown nightclub operator which marred last year's "Salute to Women in Jazz," has not deterred Cobi Narita and the Universal Jazz Coalition from proceeding this year with an even more ambitious series of events. On June 26 the UJC will utilize the Guggenheim Band Shell in Damrosch Park at Lincoln Center. From noon to ten the outdoor concert will feature music and dance by fifteen groups. This is one of the

Newport events for which there will be no charge.

From June 27 through 30 the Top of the Gate, at the Village Gate (160 Bleecker St. at Thompson St.), will house a multiplicity of women's jazz activities. There will be beginning and advanced workshops on the 27th and 28th and panel discussions on the 29th and 30th. These will be afternoon affairs from one to five. At eight thirty on each of these dates there will be concerts featuring people such as Sheila Jordan with the Steve Kuhn quartet; Jay Clayton; Janet Lawson; Jane Ira Bloom; and the Sharon Freeman/Janice Robinson group.

At seven in the evening on July 1 Amina Claudine Myers will present her *Improvisational Suite* for 30-piece Chorus and pipe organ at St. Peter's Church at Lexington Avenue and 54th Street.

Information on any or all of these women's jazz happenings can be gathered by calling the Universal Jazz Coalition at (212) 924-5026.

Another church performance—this one free to the public—will bring together two groups which have performed together before at Newport: the Max Roach Quartet and the J.C. White Singers. The setting will be the cavernous, magnificent Cathedral of St. John the Divine (112th Street and Amsterdam Avenue) at eleven o'clock on the morning of June 24.

There was a possibility at presstime that Finnish pianist Heikki Sarmanto's New Hope Jazz Mass, dedicated to Duke Ellington and John Coltrane, will be presented at St. Peter's during the Festival. It was premiered at the Church in 1978.

On the educational front master bassist, Milt Hinton, who has been teaching at Hunter College for many years, will conduct bass clinics under the auspices of the college's Center for Life-long Learning on June 23 and 30, assisted by two highly respected bassists, Ron Carter and Jack Lesberg. For details one may write to Hunter College, 695 Park Avenue, New York,

N.Y. or call (212) 949-4361.

One of the complaints by long-time Newport goers when the festival moved to New York was that there weren't enough outdoor events. They didn't like being contained in concert halls and claimed that they sorely missed the ambiance achieved in the Rhode Island years. When the program at Central Park's Wollman Rink did not draw well in 1973, it seemed as if open air jazz entertainment would be at a minimum for Newport-New York. However, the Jazz Boat Ride endured and concept of the Jazz and Blues Picnics caught on at Waterloo Village in New Jersey. Then, last season, Wein branched out the Performing Arts Center in Saratoga Springs for two days. This will be encored in 1979 on June 30 and July 1 but closer to home, on the latter date, the NJF moves to Newbridge Road Park in Bellmore, Long Island. From two in the afternoon to ten at night, without paying a cent, you will be able to hear Buddy Rich and his Orchestra, Joe Coleman's Jazz Supreme, the New York Jazz Ensemble and David Chesky and his Orchestra.

As for myself, on July 1 I will be at another free event, one which has gained a reputation for presenting some of the best music of the festival: the 52nd Street Jazz Fair. Some of the people you may hear and see on the historic jazz street between 5th and 7th Avenues are: Art Blakey, Johnny Griffin, Howard McGhee, the Tri-State McDonald's High School Jazz Ensemble All-Star Group, and a jazz group from Bulgaria—Green, White and Reds.

And if you want to see some of the great black artists and heroes of the past you can catch them in David Chertok's Jazz on Film at the Ethical Culture Hall (2 West 64th Street) on June 25 at eight o'clock. Louis Armstrong, Sidney Bechet, John Coltrane, Billie Holiday, Miles Davis and many more. Now that's a festival! ®

—Ira Gitler

MUSIC

THE STATE OF JAZZ



Mabel Mercer.



Dizzy Gillespie.



Carmen McRae.

During the past decade, one periodically heard that jazz was agonizing. Indeed, after the Free Jazz explorations of the 1960s and the early 1970s, many wondered where jazz could go, and if it still had a future.

Early in its history, jazz had truly been the music of black people, music for loving, for funerals, for parades, music for getting down and partyin'. Bebop alienated a part of the black audience which turned to soul because it could no longer dance to the new music. Free jazz, despite its black power overtones, further alienated the black community because it did not swing. Instead it enticed white intellectuals, in Europe especially, where its political rhetoric was mistaken for its musical content, and where every dude with an Afro and a dashiki was hailed as a cult hero. Of course, musicians who heard periodical announcements of jazz's impending doom secretly laughed and waited out, knowing that America's strongest artistic expression could simply not die out overnight because the tide had turned. Talent was always there, most often shamefully unemployed. It was just a question of opportunities.

Jazz's current renaissance, largely attributed to the popularity of fusion,

has proved musicians right. Fusion well symbolizes the eclecticism and the economic concerns of our times. While for many years jazz followed a linear evolution, first New Orleans, then Chicago and Harlem, then swing or middle jazz, then bebop, Latin and free, jazz has now become polymorphous. Each style has its fervid practitioners who staunchly defend it as the only legitimate jazz. On Paris's Place de la Contrescarpe, jazz means Louis Armstrong or Sidney Bechet. In Soho it means Anthony Braxton or the Art Ensemble of Chicago. For the majority of fans throughout the world, jazz usually means bebop, unless preceded by a "New Orleans," "middle", "Latin" or "free" label, because most contemporary jazz is still derived from the innovations of Bird, Bud Powell and Dizzy Gillespie. For discerning listeners though, jazz encompasses all these styles, because one can only appreciate jazz with a strong sense of its history. But in New York as in London, Tokyo or Paris, clubs cater to all tastes. Manhattan's "Eddie Condon" attracts the New Orleans crowd, "The West End" middle jazz fans, the Axis Gallery in Soho and the Public Theater free jazz enthusiasts. To a certain extent, jazz's limits are also

blurred. For instance, Nina Simone is usually considered as a jazz performer while Roberta Flack and Al Jarreau reach the pop market.

Jazz purists claim that fusion has betrayed jazz. But, in America especially, jazz has more often been treated as showbiz than art and musicians forced to be entertainers. Many jazzmen make their real living by playing commercial music: jingles, Broadway shows, cocktail lounges, musak, rock and soul, of which this country is an avid consumer. Record company executives agree that fusion is successful and that for jazzmen willing to cross over, it can mean appreciable financial rewards. Fusion is easy listening and may well replace rock, which is starting to stagnate. The gusto with which sleek and polished fusion has been jumped upon is also a compensation for the economic difficulties we are going through. Fusion is the music of the upwardly mobile and through fusion, jazz is experiencing a process of gentrification so far unheard of.

With "Bitches Brew", which sold over a million copies in 1970, Miles Davis first demonstrated that a serious black musician did not have to put record companies in the red. After him, Herbie Hancock's "Head-

hunters", which went gold in 1974 and George Benson's "Breezin'", which passed the three-million mark two years later, opened the sluices for the crossover flood.

Crossover is becoming the largest jazz idiom with an increasing roster of musicians such as Herbie Mann,

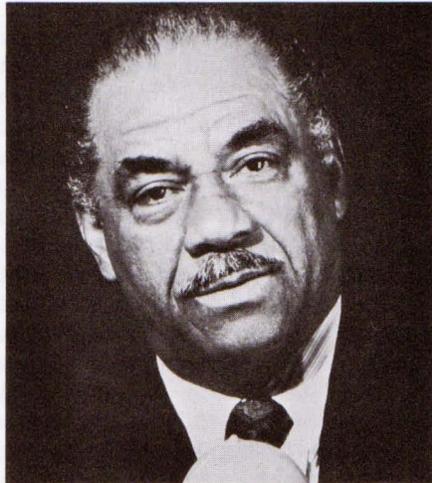
replace the beauty of the real thing.

Economic considerations being the prime movers in the music *industry* or *business* (the terms are highly significant), executives are constantly seeking the right gimmick or angle which will corner a new market.

Thrown into one common mold, Latin music, jazz, classical, folk music and pop all become an undistinguishable formula with the same predictable funk riffs achieved in the mixing process. Fusion detractors like Betty Carter also claim that the heavy electronic equipment often



Art Blakey.



Machito.



Betty Carter.

Chuck Mangione, Deodato, the Brecker Brothers, Earl Klugh, Flora Purim, Billy Cobham, Ralph McDonald, Roy Ayers, Bob James. Elektra (part of the Warner-Atlantic conglomerate), has a special "Jazz Fusion" department including Gilberto Gil, Lee Ritenour, Michael White, Oregon and Dee Dee Bridgewater, which it calls "A Division of the Future". Originally, Gilberto Gil was one of Brazil's foremost exponents of Bahia's traditional music. He is now touring the country with a funk band and singing love songs in English. Originally, Dee Dee Bridgewater was Thad Jones-Mel Lewis's vocalist and was hailed as Sarah Vaughan's possible successor. With Elektra, she is now marketed as a pop star, has vamped her image and relinquished a good half of her vocal capabilities, but she sells. The same goes for Angela Bofill and David Valentin, Arista Record's latest additions to their catalog, who both have jazz training and chops and could become successful jazz artists, but have chosen the greener pastures of fusion. Arrangers like Dave Grusin and Bob James are masters at covering the music with a lush orchestral coating heavy on synthesizers, which are cheaper than strings but, like everything synthetic, never

To offset the tremendous costs of producing and promoting fusion albums, artists under contract with recording companies have to go on extensive promotion tours, exactly obeying the executives' dictates and trying to project on stage an image of sleekness reflecting that of their album. While nearly impossible in jazz, sale of 100,000 is paltry in fusion and only by building up superstars can record companies expect to reap huge profits, to wit the Bee Gees, whose "Saturday Night Fever" album sold 40 million copies internationally. It is therefore not surprising that the ads for Ahmad Jamal's new record: "One", should boast that the record placed No. 3 on the Pop Album Chart.

That music is now run by accountants explains the general blandness of fusion. The word *fusion* itself implies the idea of an outpouring of magma resulting from the melting of strong elements and like Pompeii, we are getting buried under this magma. Crossover always implies the crossing of musicians of different ilk over to the neutral pop side, never the reverse effort to cross over to foreign but authentic forms of music.

serves to make up for young musicians' lack of training and ignorance of jazz roots, and that while fusion might have made polyrhythms popular, it has not achieved any significant harmonic discoveries.

The disco monster, also beckoning jazz and Latin musicians (Mongo Santamaria and Candido among others) has hurt live music. The rationale behind fusion/disco is that "one must give audiences what they like". The truth is that producers artificially create needs in the public, which do not correspond to any popular culture, hence the shallowness of the music. Disco has sold gigantic portable radios but will probably be forgotten ten years from now.

Disco has the merit of having for the first time brought rhythm, no matter how elementary, to middle America. Ornette Coleman defends disco because, despite the hype, it has sanctified dancing. And several jazz musicians involved in disco argue that behind the dum-dum beat, they can still do pretty much what they like. It's almost like playing with a metronome. But artists wind up convincing themselves that if they want to keep up with the times, they have to jump on the fusion/disco bandwagon. WKTU and WABC are practically entirely disco, WRVR,

the jazz station gone fusion is also threatening to go disco, which is called the "emerging format". Disco deejays are looked upon as goldmines and former Latin deejay Paco Navarro, once ditched by his old radio station, became No. 1 in the nation since WKTU went all disco.

Defenders of crossover and disco argue that it is the only way of exposing American audiences to new sounds. Record companies further explain that by starting with fusion, listeners will be drawn to purer jazz. If a mainstream musician succeeds with a fusion album, his new fans might be inclined to later buy his jazzier releases.

While not as spectacular as that of crossover, mainstream jazz is also enjoying a healthy growth. A few years ago, when approached to distribute unknown but talented jazz artists, Ahmet Ertegun answered that Atlantic was only interested in discovering the new Rolling Stones, yet the company has been standing behind its recent Charles Mingus tribute. Also, not all fusion attempts have been successful. Some have alienated loyal jazz audiences. Tony Williams has returned to jazz. In Latin music, Ray Barretto has returned to salsa. Only a handful of musicians like Sonny Rollins and Cedar Walton are able to record with funky bands without losing their individuality and can revert to playing mainstream jazz whenever they feel like it.

To produce mainstream albums costs one-tenth of what it costs to produce fusion albums and record companies can develop a sound jazz catalog at relatively little cost. Xanadu, Artists House and Inner City Records are some of the companies dedicated to the promotion of quality jazz. Last year, Warner started a jazz department, and rereleases of jazz giants are issued by almost every major company: Verve, Prestige, United Artists (which has acquired Blue Note and Pacific), Columbia, Arista (which has acquired the Savoy catalog and distributes artists like Wild Bill Davidson, J.J. Johnson and Kenny Burrell), Salsoul (which has acquired Bethlehem's catalog, including artists Dexter Gordon, Bennie Green and Johnny Hartman). College radio stations such as WKCR

had been the last outposts for uncompromising jazz. Recently, "Jazz Alive", the Billy Taylor-sponsored program on National Public Radio, which is located in Washington, proved to be one of the most popular syndicated programs on non-commercial radio.

Despite fusion, there is still a majority of musicians with roots in bebop and beyond, who refuse to compromise: people like Mary-Lou Williams, Barry Harris, Dizzy Gillespie, Dexter Gordon, Johnny Griffin, Philly Joe Jones, Abbey Lincoln; Max Roach, Frank Foster, Ernie Wilkins and at a recent NARAS meeting in New York, Percy Heath blasted fusion musicians for bastardizing the music. Some dedicated musicians in black pockets of the nation like Jersey City, Newark, Watts, Harlem and Brooklyn have also been striving, under the guidance of dedicated men like Bill Barron and Reggie Workman from Muse in Brooklyn and the staff of Jazz Interactions and Jazzmobile, to perpetrate a strong, unadulterated form of jazz. I am thinking of relatively young and unknown musicians like saxophonist Guillermo Valentin in Brooklyn and reedman/flautist Bill Cody from Jersey City, who should be making the front page.

Colleges have also been the keepers of the flame. All over the nation, artists like Max Roach or Nathan Davis are or have been busy teaching the black musical tradition. Rutgers University, with Larry Ridley, Kenny Barron, Ted Dunbar, Paul Jeffrey and Freddie Waits on its staff, has one of the best jazz departments in the nation. Recent activities included tributes to Tadd Dameron, Mingus, Bud Powell, Sonny Rollins and Lee Morgan, and a concert with Machito and his band.

Fusion or not, mammoth jazz festivals such as Newport and Monterey have always remained major attractions. Abroad, travel agencies charter special flights for Newport, or at least regularly include it in their American packages. The Guadeloupe's Club Mediterranee, which has also organized a major jazz series for its own is gaining international repute. Another cheerful event has been Jazz's official



Ron Carter.

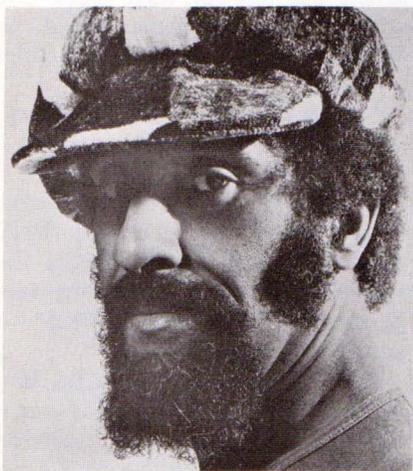


Billy Taylor.



Gato Barbieri.

tribute by The White House, where jazz was hailed by President Carter as "among our national treasures". Mary-Lou Williams, Cecil Taylor, Mingus, Ornette Coleman, Sonny Rollins, Dizzy and Sam Rivers were



Sonny Rollins.



Alberta Hunter.



Charlie Mingus.

Bubbles, and jazz pianists discover that the best way of strengthening their left hand is to practice ragtime and boogie-woogie.

Free jazz not only has survived, but has evolved towards what Stanley Crouch calls "Freedom Swing", that is to say that while keeping the new ground conquered in the sixties, free jazz has incorporated some traditional elements of black music. Tired of playing for small coteries, avant-garde musicians have tried to reach back to the people. Archie Shepp spearheaded the movement by incorporating R&B and Ellingtonia to his repertoire. Most avant-garde artists come especially from the midwest: Chicago and Saint-Louis, where the AACM maintains branches, and, to a lesser extent from the southwest, but it is in New York that they have best been able to gain national exposure. Anthony Braxton has reached star status and Sun Ra has appeared on the "Saturday Night Live" show. Some of the free jazz musicians most spoken about in recent years include Steve McCall, Leroy Jenkins and Sirone, who formed the wonderful Air trio, Oliver Lake, Richard Abrams, Jerome Cooper, Ahmed Abdullah, Hamiet Bluiett and the famous Art Ensemble of Chicago. The Art Ensemble, which first gained fame in Europe, combines theatrical with musical elements, and rejects the term "jazz" in favor of "Great Black Music". The group consists of Roscoe Mitchell and Joseph Jarman (reeds), Lester Bowie (trumpet), Malachi Favors (bass) and Dom Moye (percussion). Roscoe Mitchell, one of jazz's most individualistic creators, has been experimenting with sounds reproducing those of the human language. This summer, he will be teaching in Woodstock, along with vibist Karl Berger and trumpet player Leo Smith.

The broad spectrum of jazz also includes Latin jazz, with musicians like Willie Bobo, Ray Mantilla, Patato Valdes and Irakere and even contemporary music is moving in directions very similar to those of jazz. Steve Reich and Phillip Glass have borrowed extensively from non-western music and I recently heard a piece by Glass which reminded me of the Pygmy music used by

Herbie Hancock in his introduction to Watermelon Man.

While jazz influenced many classical composers, from Debussy to Aaron Copland, jazz often aroused the scorn of classical purists. I remember a well-known concert pianist, dismissing Art Tatum with the same contemptuous swipe with which he would have dismissed punk rock or Liberace. Conversely, classical music was often looked down upon as deadwood by jazz musicians, and that brings to my memory what Willie the Lion Smith once said to Gershwin at a Park Avenue bash: "Get up off that piano stool and let the real players take over, you tomato".¹ Now that the expression "world music" is on everyone's lips, young musicians are often eager to become equally fluent in jazz, Latin and classical music, thus finally bridging what Virgil Thomson calls the "chasm" between "pop" and classical styles." Another manifestation of the eclecticism in music: *Downbeat Magazine*, formerly exclusively devoted to jazz now calls itself "The Contemporary Music Magazine" and reviews from Captain Beefheart to John Cage and Henry Mancini.

While black radio stations keep playing mostly soul music or soul-oriented disco, jazz, at least fusion jazz, has the potential, because of its funkiness, of gaining back a vast black audience. While the West Coast, with its numerous studio work possibilities, has attracted an important number of jazz musicians, jazz still thrives in New York. If many clubs closed, others have sprung up to instantly take their place. Last February, Lester Bowie was able to put together a fifty-piece orchestra for a concert at Symphony Space on Broadway and Saint Peters Church, the official temple of jazz located on Lexington Avenue at 54th Street, maintains an audience of jazz faithful with its weekly Jazz Vespers and Jazz Concert series.

Perhaps fusion will finally saturate the market, but jazz will always be there, for "It Don't Mean A Thing If It Ain't Got That Swing". ®

¹ *Music On My Mind*. By Willie the Lion Smith & George Hoefer. Da Capo, New York, 1978, p. 226.

—Isabelle Ortiz

among the artists invited, and Bobby Short has just performed there at the special request of the President.

With the new enthusiasm for jazz, singers like Alberta Hunter and now Maxine Sullivan, currently performing on Broadway with rave reviews have been discovered by new audiences. Jazz has also triggered a spate of jazz-oriented black musicals like *Ain't Misbehavin'* and *Eubie!*, as well as, the blossoming of tap dance, with masters of the idiom like Chuck Green, Honi Coles, Bubba Gaines, Buster Brown and John

MUSIC REVIEW

ON STAGE

First Choices's performance at Town Hall was one of the worst shows to hit the city in a long time. The group calls its act "Disco Entertainment," but that merely spells silly antics designed to fill those long instrumental solo passages that leave stage performers with nothing to do.

First Choice—Rochelle Fleming, Debbie Martin and Annette Guest—got off to a promising start emerging, amid bellows of dried-ice smoke, from behind a seven and a half foot tall golden bust of King Tutankhamun, but it was downhill from there.

The insidious masks they donned to portray Egyptian goddesses made them look more like kids trick-or-treating on Halloween and the sound system was bad and the band painfully inadequate—but I found two segments of the act particularly disturbing: in one scene the girls lie down on the stage floor, facing the audience with their legs spread-eagle; the second bothersome scene, the three young ladies singing their latest hit, *Double Cross*, parade around the stage flashing knives in front of the audience (to symbolize revenge, I suppose). The girls ought to be force-fed the closing scene of "Looking for Mr. Goodbar," where Diane Keaton is the victim of brutal sexual revenge—it might cure First Choice of incorporating such a despicably ugly gimmick in their show.

The Town Hall concert ended abruptly, which under normal circumstances could have caused an uproar in the audience, but that night it didn't. It only caused confusion and bewilderment and the audience filed out of the theatre as though relieved—I know I was.

Can a black comedy group get laughs from an integrated audience without having to resort to so-called "ethnic humor" and stereotypes? Sure. Just ask **The Kitchen Table**, three delightful comics who are featured weekly at the Top of The Gate's "Top Bananas" showcase.

The bulk of The Kitchen Table's material is directed at that great

American institution—the television commercial. Their teasing has broad appeal, so everyone can relate to this act on one level or another.

Your don't-leave-home-without-it credit card is converted into the American Impress Card, a handy little plastic card that will unlock any apartment door; clever tape editing and split-second timing create an advertisement for the latest Barry White cut-out album where all tracks sound the same—because they are; a tribute to modern technology has them singing *Send In The Clones* to a bunch of taped-together, transparent test-tubes made to look like an infant.

A piano accompanist and some voice lessons could greatly enhance Kitchen Table's act, as songs and recast jingles make up a good part of their routines.

Angela Scott, Pam Jones and Melvin George II should find a smaller room to perform in, the Top of the Gate, with its huge bigband stage is not conducive to the kind of intimacy this act calls for—I doubt if even Gilda Radner or Richard Pryor could score there.

OFF STAGE

Bill Withers is known to be outspoken. Thus, it came as no surprise that during a recent promotional tour to New York he expressed some candid views on his philosophical difference with Columbia Records, particularly regarding its concept of black music and marketing.

Withers is known for his universality—witness the broad appeal of his two most famous recordings *Lean On Me* and *Ain't No Sunshine*—and he feels such songs would not have been hits at CBS, because its Black Music Marketing division, by its very nature restricts the audience for minority artists. Of his four years with CBS, Withers said "they have been the worst of my life. I thought for a while there my career was over."

Among his CBS experiences a white man told Withers and his wife that he didn't like his music, nor for that matter, black music. He was told to remove his shirt and pose for an album cover with a black girl and a white girl hugging his thighs; he was told outright that CBS provides certain

promotional material for their white artists but not for their black ones; and a CBS department-head told Withers his music wasn't "black enough."

"A lot of creative time was lost in trying to find an environment at CBS where I could be myself," Withers said. He went to Reverend Jesse Jackson of Operation PUSH to get pressure put on CBS's California office to hire more black personnel, who at that time were confined to promotion.

Withers feels that the CBS Black Music Marketing concept is narrow and that it thus works as a deterrent to black artists. "Why not have a black entrance, a black bathroom and a black water fountain, too," he mused, adding that, despite his experiencing extreme loneliness because CBS can't relate to him, he will produce three more albums as called for by a contract with the company.

Supremes star **Mary Wilson** is now involved in negotiations with Motown Record Corporation for a solo contract. Michael Roshkind, the label's chief operating officer and Berry Gordy's right-hand man, has indicated that when consummated,

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the contract could produce two Mary Wilson solo albums, which, according to Roshkind, is what Mary Wilson has wanted to do for a long time.

We may have seen the last of the Supremes after Susaye Greene and Sherrie Payne backed out, allegedly after serious "differences" with Pedro Ferrer. Hollywood insiders have charged that Ferrer—who is Mary Wilson's husband—is largely responsible for the group's breakup, citing bad booking policies, inexperience and poor financial dealings.

—Amadeo Richardson

RECORDS

Anyone familiar with Motown product of the 1960s might guess that a huge amount of unissued material from the famous studios on West Grand Boulevard in Detroit exists—it does. And now Motown has begun to empty from its vault these unreleased gems from its most distinguished creative period.

The **Supremes' Take Me Where You Go** (March, 1965) is as bubbly and alive as any song written by Smokey Robinson; Diana Ross' voice is at its best and the harmonies of Florence Ballard and Mary Wilson are clear and crisp as we are spared the muddle dampers of later mixes.

The **Temptations' Nobody But You** (April, 1965) is as earthy as *Beauty Is Only Skin Deep*, but **Martha and the Vandellas** are stuck with a silly, disjointed *Undecided Lover* (December, 1962). Other artists in this collection are **Marvin Gaye**, the **Monitors**, the **Marvelettes**, the **Spinners**, the **Miracles**, **Mary Wells** and **Gladys Knight and the Pips**. This is one of the best albums to come out of Motown this year—and therein lies a message, I suppose. **From the Vaults:** Various Artists—Motown/Natural Resources NR4014T1.

Herb is back with a new **Peaches**. Together they have put out an album that has taken off thanks to a thunderous disco single, *Shake Your Groove Thing*. A great vocal chemistry between these two artists makes their premier outing as a new duo jell. Wade Marcus' knack for symphonic sounds enables Peaches and Herb to weave through soft

and elegant vocal passages, and, on up-tempo tunes, prevents the songs from grinding themselves into the ground.

Reunited, a soft, lyrical ballad just released as a single, is the album's most convincing cut, it indicates that the new duo has the vocal and harmonic compatibility to provide us with a string of future releases of an even better quality. **Peaches and Herb: 2 Hot**—Polydor PD-1-6172.

Gladys Knight has again changed record companies and her move away from the Pips to Columbia suits her well. After working with the family back-up group on Bell, Motown and Buddah, Gladys is now on her own with producer Jack Gold—the combination works well. Once you get past the tacky polka-dot cover you will find Gladys and all her tender, lyrical and expressionistic glory.

Each tune is a gem even if the production is not always up to par, for Gladys' unique vocals compensate. She glides with ease through two well-arranged disco numbers, *You Don't Have To Say I Love You* and *It's The Same Old Song* (not to be confused with the Four Tops' classic), but the radiating virtues of her voice come out best on *The Best Thing We Can Say Is Say Good-bye*. Listen closely to the background vocals, Gladys dubbed them herself. **Gladys Knight: Gladys Knight**—Columbia 35704. ®

—Amadeo Richardson

Irakere is a hot group and the first to have emerged from Cuba since that country became off limits to us. Understandably, their first American album was eagerly awaited by their fans. Individually, Irakere members are stunning musicians equally versed in Afro-Cuban, classical music and jazz. Perhaps because of these musicians' versatility, Irakere suffers from a lack of focus. It is a mixture of many different idioms, without a precise direction. Also, in their eagerness to keep up with the times, Irakere members often drown their music in an ocean of electronic noises and over-amplified guitars (something they only started doing after their first tour of the U.S.). Nevertheless, this album offers

many valuable moments. *Juana Mil Ciento*, *Ilya* and *Misa Negra* feature Afro-Cuban rhythms at their most exciting; *Juana Mil Ciento* starts with a percussion introduction then segues into ritual chanting, then into high-powered jazz with trumpets soloing in peak-high range; on Mozart's *Adagio*, saxophonist Paquito D'Rivera's funky licks almost sound like James Moody's; *Misa Negra* provides ample space for leader Chucho Valdes' McCoy Tynerish piano; *Aguanile* is salsa done to an electronic turn and with a *clave* slightly different than the one used in New York.

I had the pleasure of hearing Irakere live at the Palladium early this year and was stunned by the group's tightness. Percussionist Armando Cuervo, who seemed to have a wonderful time dancing on stage, put listeners in a happy mood. Irakere in concert beats Irakere on wax, but hearing their album is still better than missing them altogether. **Irakere: Irakere**—Columbia 35655.

Cedar Walton is a hip pianist with a sound totally his own, and throughout his career, Cedar has never ceased to evolve, all for the better. I took a few lessons with Cedar when he was still living in Brooklyn and was amazed at how simple he could make the most difficult runs appear. When Cedar moved to California, I was afraid that his moving on up the ladder of financial success might make him give up the acoustic piano, which he plays with so much finesse, but, fortunately, Cedar proved me wrong. Anyway, Cedar Walton is such a congenial musician that no matter what keyboard he touches, he produces congenial music. "Animation" is the result of Cedar's new forays into funkland. Brazilian percussionist Paulinho da Costa adds his lilting Latin touch to the album. Cedar has written biting riffs for tenorman Bob Berg and trombonist Steve Turre, an alumni of Roland Kirk and the Muse workshop in Brooklyn. As on his former hit *Holy Land*, Cedar has kept a gospel flavor on *Precious Mountain*. *If It Could Happen*, one of my favorite tunes, has a joyful feeling. "Animation" sure is an apt title. **Cedar Walton: Animation**—Columbia JC 35572. ®

—Isabelle Ortiz

Melvin Van Peebles' career as a filmmaker had been notable for its continuing development. In the early 1960s he made two short films in America, "Sunlight" and "Three Pickup Men for Herrick", but he failed to find steady work in Hollywood.

He moved to Paris where, through a quirk in French law, he was able to obtain a director's card and \$200,000 to make his first feature, "The Story of the Three Day Pass" (1968). That film, the tale of a black soldier's brief affair with a French girl, was purchased for the San Francisco International Film Festival and first brought him attention in America. He later signed with Columbia Pictures to direct "Watermelon Man" (1970), the humorous story of a white businessman who wakes up one morning and finds he has turned black.

And then came "Sweetback" and the black man's image in American films has never quite seemed the same. It ushered in a new film genre white critics labeled "blaxploitation," and presented a more dominating and sexually assertive black male identity that both shocked and fascinated American audiences.

But since then his forays into film have been rare. Some wonder if Van Peebles' voice has been intentionally silenced. Van Peebles, however, doesn't let any such conspiracy theory bother him. Sitting in the office of his production company, Yeah, Inc., his only comment is "that up to now I have never been offered the kind of money a director with my proven track record would expect."

However, on his other film projects since "Sweetback" he speaks somewhat more freely. For example, he revealed that his highly praised Broadway play, "Don't Play Us Cheap", was adapted from a screenplay. He had even started production on the film version in 1973.

"I previewed it and realized it would have benefited from animation...But I also realized it would have been foolhardy of me to put up all the money, as I had done to that point. I would have been the only one with something to lose. I am still, to this day, looking for completion funds for that film."

In 1977 Third World Cinema, the production company behind "Claudine" approached Van Peebles with a project called "Grease Lightning." It was the story of Wendell Scott, the first black to race in the South's stock car circuit. He rewrote the original script for Third World enabling them to make a distribution deal with Warner Brothers.

With a cast that included Richard Pryor and Pam Grier, Van Peebles led the crew to Georgia for location shooting. However, creative differences arose between Van Peebles and Third World's representative Hannah Weinstein. Apparently not a man to throw stones Van Peebles comments "I have to do it my way or just pay me. If the brothers and sisters had stood firm they could not have done it. (A reference to Pryor and Grier?) I had a firm contract. But it happened."

So, several weeks into filming, Van Peebles left the film. Subsequently Michael Schultz ("Car Wash", "Which Way Is Up?") came in to direct, another screenwriter came in, and Hannah Weinstein supervised the final edit. The result is a slow moving and confusing feature—a real disappointment. Schultz, because of Weinstein's edit doesn't consider "Greased Lightning" one of his films and tried, unsuccessfully, to have his name removed from the credits.

The only film-related topic that really stimulated Van Peebles to talk was "Sweetback." About that film he had much to say, most of it quite interesting.

He feels the major film companies "took the 'Sweetback' formula, distorted it, and were able to use it on what later became known as 'blaxploitation' movies. When you can do that, there is no need for me. It is just good old American business. You can then subvert my formula for your own Machiavellian, counter-revolutionary design and make money off it without the originator. An originator whose ideas which are repugnant to you in the first place."

The differences between the "Sweetback" character and the protagonists that followed him are, to Van Peebles, quite basic. "Sweetback is an outsider in the true sense. They took that hero and made those

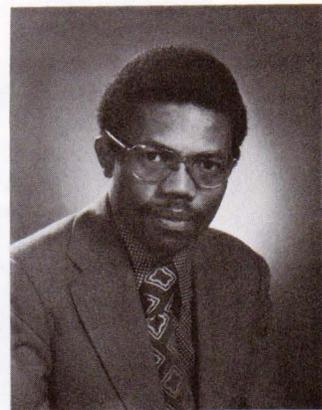
heroes work to some degree, within the framework of the establishment by means of a badge or the revenge motive. They were driven by some majority mainstream motivation."

Looking back on the making of "Sweetback" Van Peebles recalls "I was able to complete it because nobody expected me to succeed. The whites that helped me did it for two reasons: one, to feel liberal; two, to have their racist theories vindicated by my failure. But I didn't fail. I cheated them."

Which is undoubtedly the big reason he hasn't been able to mount a production of what surely would be a moneymaker, "Sweetback II." "The script exists," says Van Peebles "but it's been on ice since 1971." What is it about? Van Peebles would only say, "the same old shit, only better."

His final word on that film wouldn't sound out of place coming from the mouth of Sweetback himself. "I am just a nigger who got tired of looking at shit. So I made what I wanted to see. Turns out everybody else wanted to see what I wanted to see." R

—Nelson George



William Ellis, President

CAREER OPPORTUNITIES

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Interspace Personnel, Inc.
527 Madison Avenue
New York, N.Y. 10022
(212) 421-8390

MEDIA

LISTINGS

TELEVISION

Specials:

• WCBS Channel 2

June 2, 8:30 pm. "The Man Who Would Be King." Sean Connery, Michael Caine.

June 3, 9:30 pm. 33rd Annual Tony Awards. Live from Shubert Theatre in New York. Co-hosts Jane Alexander, Henry Fonda & Liv Ullmann.

June 5, 8 pm. CBS Reports—"D" Day Plus 20 Years. 35th Anniversary of the allied invasion of France.

June 5, 9 pm. "Red Alert." William Devane. Accident at a nuclear power plant.

June 7, 9 pm. "The Last Giraffe." Dramatic special with Suan Anspach, Simon Ward. Based on the book "Raising Daisey Rothschild." Effort to save the Rothschild Giraffe of Kenya. Filmed on location.

June 8, 10 pm. CBS Reports—"On the Road with Charles Kuralt." Travels over the backroads of America.

June 9, 8:30 pm. "Starstruck."

Comedy about a family who owns a hotel in outer space.

June 16, 8:30 pm. "Mowgli's Brother." Rudyard Kipling's Jungle Book.

June 20, 9 pm. 3rd Annual Circus of the Stars. Ring masters Lauren Bacall, Sammy Davis, Jr., Jerry Lewis, Anthony Newly and Bernadette Peters.

• WNEW Channel 5

July 7, 8:30 pm. Mother/Daughter Beauty Pageant.

June 10, 6 pm. "Irma La Douce." Shirley McClaine

June 11, 11 pm. Premiere of "Bedtime Stories. New game show.

June 14, 8:30 pm. "King Tut."

June 15, 11:30 pm. "King Tut."

June 21, 8 pm. "The Hospital." George C. Scott.

June 28, 8 pm. "The Mechanic." Charles Bronson.

• WABC Channel 7

June 5, 9 pm. "When the West Was Won. Retrospective of past western movies.

June 8, 9 pm. News Closeup: "The Shooting of Big Man:

Anatomy of a criminal case. Cameras covering a criminal trial.

June 24, 9 pm. "Hollow Image." Robert Hooks, Sandra Sharpe, Morgan Freeman, Hattie Winston.

• WORTV Channel 9

June 6, 8 pm. "One to One." Geraldo Rivera and John Johnson host special for retarded children.

Guest Stars: Garret Morris, Ed Asner, Angela Lansbury.

June 7, 8 pm. 13th Annual Music City News Country Awards. Grand Ole Opry. Charlie Pride.

June 7, 11 pm. Hour of comedy: Benny Hill and "Second City T.V."

June 9, 8 pm. 6th Annual Science Fiction Awards. Honoring the best motion pictures of 1978. Including sciences fiction, fantasy and horror films.

June 11, 9 pm. "The Rainmaker."

June 18, 9 pm. "Detective Story."

June 21, 10 pm. "Tri-State Town Meeting." Subject matter: "Tri-State Regional Planning Commission.

June 25, 9 pm. "The Glenn Miller Story."

• WPIX Channel 11

June 11, 8 pm. "Hollywood Wrap Party." Outdoor concert celebrating the release of 7 Paramount pictures.

June 11, 9 pm. Beatles Forever." Tony Randall host. Diahn Carroll, Bernadette Peters, Ray Charles, Paul Williams, Anthony Newly, Mel Tillis.

June 18, 8 pm. "Lovers and Other Strangers." Gig Young, Bea Arthur.

June 25, 8 pm. "A Doll's House." Jane Fonda, Trevor Howard.

• Disco:

American Bandstand—WABC (Channel 7), Sat 12:30 pm.

Dance Fever—WPIX (Channel 11), Sat 7:30 pm.

Soul Train—WNEW (Channel 5), Sat 11 am.

Soul Alive—WPIX (Channel 11), Sat 12 Noon.

Soap Factory—WNEW (Channel 5), Sat 11 pm.

Kicks—WNEW (Channel 5), Sat. 7 pm.



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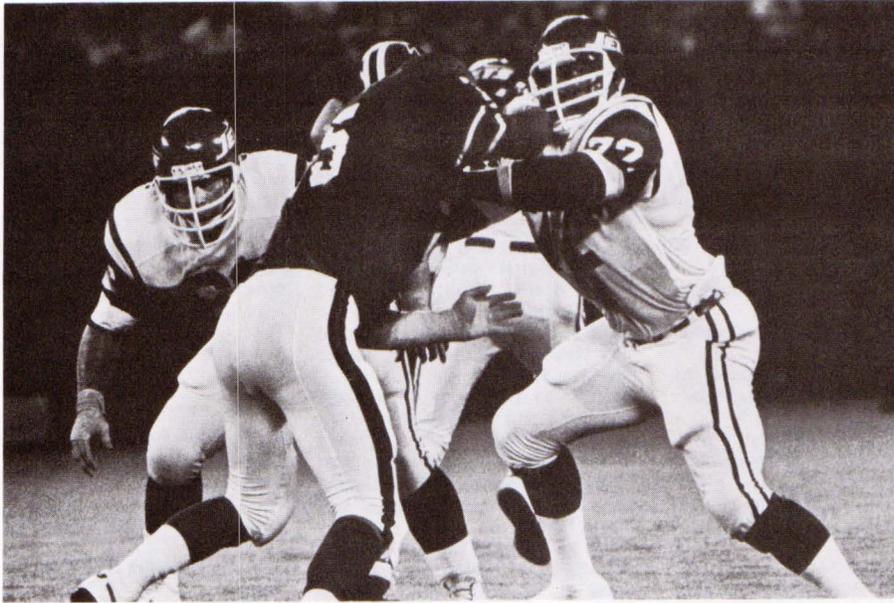
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The Equitable Life Assurance Society of the United States, New York, N.Y.

SPORTS

N.F.L. OVERLOOKS THE BEST



The National Football League teams, all headed by smooth talking rich businessmen, again this year, have turned their heads away from the black college football player. The draft was held in New York City, and for the first time in 8 years not one black college player was drafted in the first round, nor even in the second—but then one and only one player was drafted in the third round. Of the 16 players finally drafted, the fewest in 8 years, all but three were drafted after the fifth round.

How the N.F.L. teams could overlook a quarterback like Albert Chester of Florida A&M who led his team to a national N.C.A.A. Championship with a victory over the University of Massachusetts in 1978; boasted an undefeated 11-0 season in 1977; and a 8-2 season in 1976—beating the likes of Jackson State, Tennessee State and Grambling State. You are not just an average quarterback when you lead your team over such powerhouses all back to back. The New York Giants said they wanted to draft the best college quarterback in the country with their first pick. They didn't draft Albert Chester, the winningest quarterback in college football over the past three years! Instead they drafted a white quarterback (Sims)

of Morehead College in Kentucky who won only two games this season (78) and lost six, plus in his four years at Morehead, he never had a winning season. Yet the Giants picked him in the first round claiming that they didn't even know a quarterback named Albert Chester.

In the Black College All Star Game, played in the Superdome Jan 7, 1979, there were 84 black college football seniors. The black scouts and the two white scouts told me at the game that about 80 percent of those players would be in the N.F.L. next season. Up 'til the draft, I thought they meant that 80 percent of the seniors would be drafted—but only 16 were, why? The N.F.L. owners know the black college seniors are going to come on as free agents and make the team. Some of them will start the new season but the owners will not pay them salaries commensurate with their worth, in fact, they will be paid the bare minimum. Some will sign for two or three years and make very little money. Then others will contract some white agent who will negotiate a contract and take his money off the top. What will be left for the black college player? Nothing but frustration. After his two or three years are up, probably he will be in

so much debt that he'll have to sign whatever contract the team offers him. Many a black college player is told by his coach to sign with some white lawyer or white agent, coach who already has been given a little money for his counsel—and the player is off on the wrong foot.

The black college athlete, like his white counterpart, should start seeking a good lawyer in his sophomore year. Not an agent—but a lawyer. Then when he reaches his senior year he stands a better chance of being drafted. The black athlete, especially the black college athlete should seek the services of a black lawyer who knows the pro ranks, and more importantly, the pro ranks should know and respect the lawyer if the athlete is to be drafted. (One of the most outstanding black lawyers who represent athletes is Judge Ed Bell of Detroit.) There are far too many black college coaches trying to do a lawyers job. It would be so simple, and so much better for the black college athlete, if coaches would stick to coaching and let lawyers negotiate players' contracts.

It's still a shame for the N.F.L. teams to pass over and not draft a single player from Florida A&M, the national champion with five seniors, and South Carolina State with six seniors, who won their conference title four of the past five years. None of them were drafted. Just to prove ROUTES' point of view this month, take a look at the N.F.L. teams next year and see if you can't find these players who were not drafted this year on some team: Ivan Seahorn, Central; Don Rose, Hampton State; Leroy Paul, T.S.U.; Don Doaty Mississippi Valley; South Carolina State's group—Rufus Bess, Walter Sullivan, Bobby Moore and Arthur Prescott; Judge Thomas, Virginia Union; Micheal Madison, Alabama State. This year's draft choices will only help the black college coaches to do a better job for many years to come. 

—Dr. Frank Bannister

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

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SMIRNOFF SPORTS QUIZ

Questions



1. Who holds the record for the most rebounds in an NBA "season"?
2. Who holds the record for the most rebounds in the NBA "lifetime"?
3. Who holds the record for the most rebound in an NBA "game"?
4. Who holds the record for the most rebounds in an NBA "half"?
5. Who holds the record for the most rebounds in an NBA "quarter"?
6. Who has the highest average (rebounds) per game for a season?
7. Give the "ring" names of the great boxers listed below:
(a) Arnold Raymond Cream (b) Louis Phal (c) Joe Barrow
(d) Walker Smith, Jr. (e) Sidney Walker (f) Henry Jackson
8. Name the only football player in the history of the game who has rushed for over 1000 yards a season for two different teams.

SMIRNOFF TRIVIA QUESTION

What is a "Copperhead"?

(Answers on Page 23)

©1978, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.) Hartford, Conn.

LISTINGS

BASEBALL

•Mets
Shea Stadium, Flushing, Queens
672-3000

June 8, 9, 10, Vs. Houston
June 11, 12, 13, Vs Cincinnati
June 15, 16, 17, Vs Atlanta
June 25, 26, Vs Pittsburgh

•Yankees
Yankee Stadium, Bronx
293-4300

June 1-2, 8 pm, Vs Chicago
June 3, 2 pm, Vs Chicago
June 5, 8 pm, Vs Kansas City
June 19, 8 pm, Vs Toronto
June 22, 23, 8 pm, Vs Cleveland
June 24, 2 pm, Vs Cleveland
June 29, 8 pm, Vs Boston
June 30, 2 pm, Vs Boston

MISCELLANEOUS

Madison Square Garden, 33 St &
7 Av,

June 22, 7:30 pm. All-Star Boxing
June 4, 8 pm. All Star Wrestling

SOCCER

Giant Stadium, E. Rutherford, N.J.
(212) 265-8600

June 6, 9 pm. Cosmos Vs Argentina

ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Wilt Chamberlain-2,149
2. Wilt Chamberlain-23,924
3. Wilt Chamberlain, 55
4. Bill Russell, 32
5. Nate Thurmond, 18
6. Wilt Chamberlain, 27.2
7. (a) Jersey Joe Walcott
(b) Battling Siki
(c) Joe Louis
(d) Sugar Ray Robinson
(e) Beau Jack
(f) Henry Armstrong
8. Mike Garrett-Kansas City Chiefs
(1,087) and San Diego Chargers
(1,031)

Trivia Answer

Smirnoff Vodka and Gingerale.

ART

JAZZ ART: LEROY NEIMAN

Each year the Newport Jazz Festival pays tribute to an artist whose career has greatly enhanced and advanced our appreciation of jazz. This year's festival will salute Billie Holiday, on June 28th at Carnegie Hall, in a program entitled "We Remember Billie." And for the past five years, the subject of the tribute has also been the subject of a commemorative portrait. This portrait, then, becomes the official poster of the Newport Jazz Festival.

On our cover is a composite of the commemorative posters of Duke Ellington, Charlie Parker, Louis Armstrong and this year's poster Billie Holiday, as the bold and striking style suggests all were painted by Leroy Neiman. Neiman, best known for his paintings and drawings of famous athletes, has been the official on-camera artist at the Olympic games, the Super Bowl and the World Series. His drawings of sporting events on television, as they are happening, has made him a household name to millions of T.V. viewers. Leroy Neiman's style is to create movement in action. Thus, when he draws or paints Reggie Jackson one can almost hear the "swoosh" of the bat, in a Muhammed Ali painting one can hear the "snap" of the jab. (Of Muhammed Ali he says, "We use to draw together before his big fights. Then Ali decided he was going to be an artist. He told me, 'I'll top whatever you are doing. You'll find out the kind of prices I can get.'")

Aside from being a sports enthusiast, Leroy Neiman is also a jazz fan. As a matter of fact, he started drawing jazz musicians before he became known as a sports artist. Most of the musicians he sketched did not pose, moreover Neiman's presence was often unnoticed. Says Neiman, "I draw compulsively. Jazz players are in a world by themselves, at times, they seem oblivious to their surroundings. I drew Louis Armstrong at the Olympia in Paris in 1962, he seemed lonely, no, not lonely but reserved, a private person."

One day he is interviewed—paraded—lauded—applauded—he beams. Next time you see him he is alone, unnoticed, sad. Last night he was relegated to the locker room of the country club where he sat alone between a line of lockers in the far end of the room which was evidently reserved for the star. The other members of the group were gathered together in the front room—conversing but Louis had privacy and he sat back in his exclusive corner alone with his horn.



Back in the 1950s early 1960s deep in the heart of the black community on the Southside of Chicago was a place called the Bee Hive. To be exact, it was a jazz joint. The house band for the night could always use another player. After much blowing and drinking, after the customers had left, the musicians would sit around and listen to each other play. It was more a teaching session than anything else, where everybody was a teacher and a student.

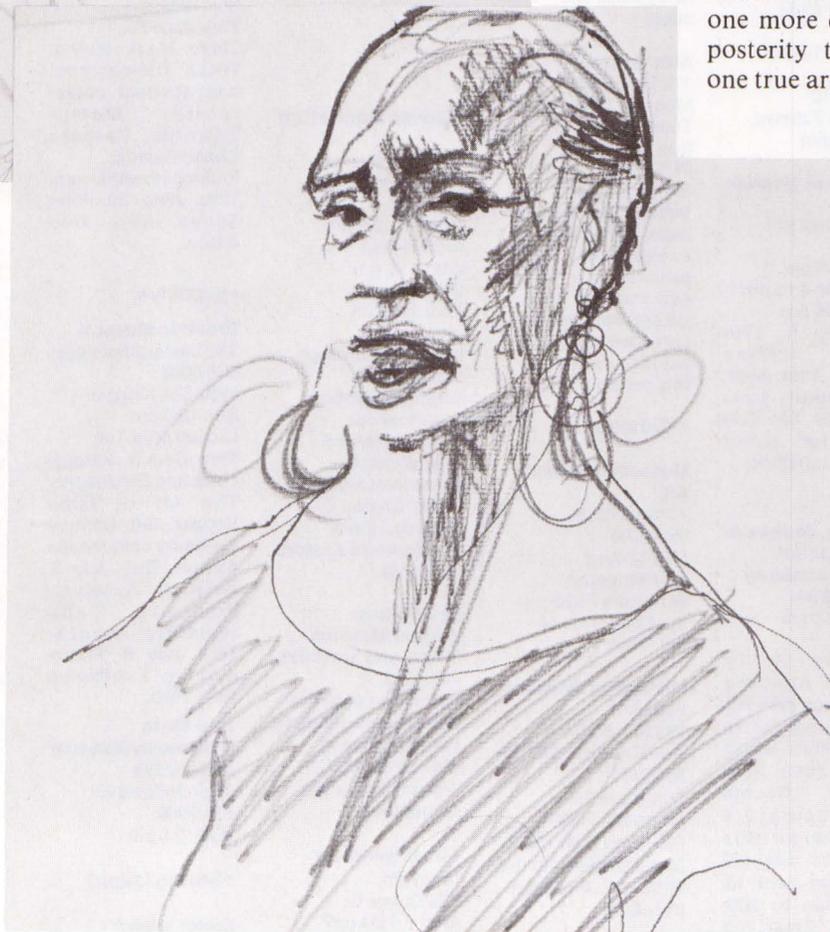
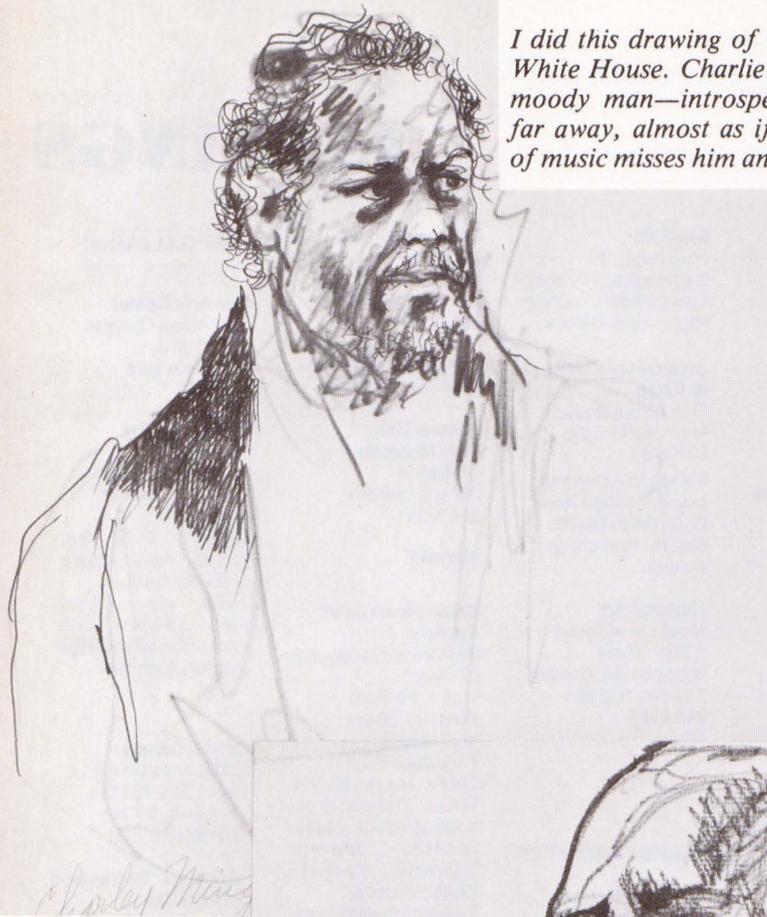


I did this drawing of Charlie Mingus in July of 1978 when he played the White House. Charlie knew then that he was going to die soon. He was a moody man—introspective. When he talked he looked right pass you, far away, almost as if he was listening to some distant voice. The world of music misses him and I wonder if he misses the world.

Neiman got his first big break when *Playboy Magazine* hired him in the late 1950s. The frolicking, mischievous little figure in black stocking in the party-joke section of the magazine is one of his creations, a sort of legacy Neiman left at *Playboy*. He reminisces about his association with *Playboy Magazine* and his Chicago days in the late 1950s and 1960s.

Painters are recorders of a moment. A moment that captures the essence of the time, Leroy Neiman through his sketches has encapsulated the jazz musicians suspended them in time and like the music itself Neiman has added one more dimension that will enable posterity to comprehend America's one true art form. @

—*Elie Mystal*



Alberta Hunter is the last of a breed. On her face is etched the panorama of black music. Chronologically she is 84 years old but when she sings she is as young as you and me. A song stylist does not adequately describe her talent. She is a celebrant of life.

ART

LISTINGS

MUSEUMS

•Uptown

The Cloisters

Fort Tryon Park
Tue-Sat, 10-4:45 pm
Sun 1-4:45 pm
923-3700
Every Day thru June,
1-4 pm: Lecture on
Herbs. Medieval
uses, processes and
lore.

Studio Museum in Harlem

2033 Fifth Av
427-5959
Wed 10-9 pm
Tue-Fri 10-6 pm, Sat-
Sun 1-6 pm
Thru June 24.
Hale Woodruff:
Fifty years of his art.
Another Generation:
12 young artists.
July 1 thru Sept. 1.
Children's exhibit
from School Districts
4 & 5; and artists
in residence.

National Black American Historical Museum

10 W. 139 St.
Tue-Sun 11-5 pm
222-6260

El Museo del Barrio

1230 Fifth Av
Tue-Sun 10:30-4:30 pm
534-4994

Museum of the City of New York

Fifth Av at 104 St
Tue-Sat 10-5 pm, Sun
1-5 pm
534-1672
Thru Oct 16. "N.Y.
Seen": a photo
exhibition of the
history of N.Y.C. Thru
Sept 3. "Head Over
Heels": a whimsical
custom exhibit of hats
and shoes. Thru Oct 29.
"Hundreds of Dolls."
Thru Sept 3. "A
Doll's Head Over
Heels."

International Center of Photography

Fifth Av at 94 St
Daily except Mon
11-5 pm
860-1783

Jewish Museum

Fifth Av at 92 St
Mon-Th, 12-5 pm
Sun 11-6 pm
860-1860

Cooper-Hewitt Museum

Fifth Av at 91 St
Tue, 10-9
Wed-Sat 10-5
Sun 12-5 pm
860-6868

Guggenheim Museum

Fifth Av at 89 St
Tue 11-8
Wed-Sun 11-5 pm
860-1300
Thru Aug 12
Ruffino to Tamayo
(myth-magic)

Metropolitan Museum of Art

Fifth Av at 82 St
TR 9-5500
Tue 10-8:45 pm
Wed-Sat 10-4:45 pm
Sun 11-4:45 pm
Thru July 8. 17th
Century Italian
Drawing. Thru Sept.
2. Treasures from
the Kremlin. See Kids
Listing for Junior
Museum activities.

Whitney Museum of American Art

75 St at Madison Av
Tue-Fri 1-8 pm
Sun Noon-6 pm
794-7600
Thru June 10. Cy
Twombly: paintings
and drawings 1954-1977
(First retrospective
of Twombly's works
in New York). Thru
Sept 9. George
Segal: Sculpture
and drawings
during the past 20
years. Thru Sept 16.
Introduction to 20th
Century American
ART: Calder, De
Kooning, Hopper,
Nevelson, et al. Every
Thur. at 4:30 pm
gallery talks are held
by museum curators
on current exhibitions.

The American Museum of Natural History

79 St on Central
Park West
873-1300
Mon-Sat 10-4:45 pm
Wed 10-9 pm
Sun 11-5 pm

New York Historical Society

77 St on Central Park
West
873-3400
Tue-Fri 11-5 pm
Sat 10-5 pm
Sun 1-5 pm
Thru Oct 1
25 Years of
Acquisitions of
Paintings, prints,
maps, manu.,
rare books, and
silver

Asia House

112 East 64 St
Mon-Sat 10-5 pm
Thur 10-8:30 pm
Sun 1-5 pm
PL1-4210
Thru June 10
Imperial Painting In
India (1600-1660)
Explores the
evolution of a
new scene of
naturalism that
permeated Indian
painting during
this period.

•Midtown

Museum of Modern Art

11 West 53 St
956-6100
May 18-Aug
Contemporary/
Sculpture From
the Collection of
the MMA

Museum of American Folk Art

49 West 53 St
Tue-Sun 10:30-5:30 pm
581-2475
Thru June 24
American Folk
Painting (1785-1840),
50 paintings from the
William E. Wiltshire
III collect.

•Midtown

African-American Institute

833 U.N. Plaza (47 St)
Mon-Fri 9-5 pm,
Sat 11-5

949-5666

Thru Sept. 15.
Contemp. wall
hangings from
Nigeria and Ghana.

Songwriter's Hall of Fame

One Times Square
Mon-Sat 11-3 pm
221-1252
Salute to American
popular songs from
Colonial to Disco.
Call for tour group
guides.

National Art Museum of Sport

4 Penn Plaza
Madison Sq. Garden
Tue-Sat 10-6 pm
244-4127

•Lower Manhattan

The New Museum

65 Fifth Av (14 St)
741-8962
Mon-Fri 12-6 pm
except Wed
Wed 12-8 pm
Sat 12-5 pm
Thru June 23
"Sustained
Visions" Paintings,
drawing and
sculpture by three
artists whose
vision remained
unique outside
of the ismus of their
times: Gaylen C.
Hansen, Claire
Moore, and Salvatore
Scarpitta.

South Street Seaport Museum

Fulton and Front Sts
766-9062
Collection of shops
and galleries recalling
the 19C. seaport
district of N.Y.C.
4 Ships to explore
Group tours.

Fire Department Museum

104 Duane St
Mon-Fri 9-4 pm
570-4230
Observe fire equip-
ment of the 1800's
to the 1930's.
Collection of photo
from infamous fires
of the past.

Fraunces Tavern Museum

54 Pearl St.
Mon-Fri 10-4 pm
425-1776
Revolutionary artifacts
plus two period rooms.
Tours for children.

Federal Hall Nat'l Museum

26 Wall St
Daily 9-4:30 pm
264-8711

•Bronx

Bronx Museum of the Arts

851 Grand Concourse
681-6000
Mon-Fri 9-5 pm
Wed til 7:30 pm
Sun 12-5 pm
Thru June 29.
Three black artists:
Three Dimensional
and abstract sculp-
turers: Melvin
Edwards, Barbara
Chase-Riboud,
Richard Howard Hunt.
Thru June 30. Film
Series every Wed
& Sun.

•Brooklyn

Brooklyn Museum

188 Eastern Parkway
638-5000
Wed-Sat 10-5 pm
Sun 12-5 pm
Closed Mon-Tue
Thru Sep 3. Percep-
tions and Evocations:
The Art of Elibu
Vedder. 19th Century
visionary landscape
painter. Thru July 8.
Gertrude Kasebier:
Portraits and
romantic images.
Thru July 8. Photo-
graphic Exhibition
1900-1920.

New Muse Community Museum of Brooklyn

1530 Bedford Av
774-2900
Daily 2-8 pm

•Staten Island

Staten Island Institute of Arts and Sciences

Stuyvesant Pl &
Wall St. St. George
Tue-Sat 10-5 pm
Sun 2-5 pm
727-1135

ART GALLERIES

Afro Arts Center

2191 Adam Clayton
Powell Blvd
Daily 9am-8pm
831-3922

The Alternative Center for International Arts

28 East Fourth St.
473-6072
June 8 & 9. Bai
Konte. Kora Music
of the Gambia.
June 16. Suni
Paz. Folk and
Contemporary Songs
of Latin America.

Benin Gallery

2366 Seventh Av
Bet 138 & 139 Sts
Tue-Sat., 3-7 pm
234-9723

Burgess Collection of Fine Art

530 Riverside Dr at
122 St
By appointment
only.
535-9807

Cinque Gallery

2 Astor Pl
Tue-Sat., 12:30-
5:30 pm
254-9626

Cordier and Ekstrom

980 Madison Av at
76 St.
Tue-Sat, 10 am-
5:30 pm
YU8-8857

Anne Graham Creative Arts

185 Hall St, Bklyn
By appointment only
857-7278

Consortium Gallery

36 W. 62 St
Mon-Sat 12-6 pm
Sun 4-8 pm
581-9110

Gallery 62

National Urban
League
500 E. 62 St
May 7-June 15
Betty Saar

Grinnel Gallery

800 Riverside Dr
By appointment only.
781-9708

KIDS

A CHILDREN'S JAZZ CONCERT



Major Holley.

When New York welcomes the Newport Jazz Festival this month, the littlest jazz fan will not be forgotten. Usually bombarded with pop, rock and soul, young people will have a chance to discover the music that provided the very founda-

tion for those idioms. Jazz bassist Major Holley presents a three-part show at the Meeting House of the Ethical Culture Society, June 23 at 2 pm. The show entitled "Mule and His Friends," A Children's Jazz Concert, will feature Mr. Holley—who

was dubbed "Mule" during his Navy days—and seven other musicians playing reed, brass, and rhythm instruments.

Mr. Holley has always had an interest in helping young people find a future in music. The list of talented performers encouraged by him is long and includes Aretha Franklin whom Mr. Holley brought to the attention of Columbia Records in 1960.

Mr. Holley said "I want to acquaint young people with jazz music, which is uniquely American, and its origins. The show is intended for youngsters who seriously want to learn an instrument and are not caught up in a whim of the moment. Young people like jazz, they show me their appreciation and interest by being attentive and not running around or rough-housing." His shows have been well received by youthful audiences in both Boston and New York.

A guest performer of the Newport Jazz Festival since 1957, Mr. Holley's accomplishments are as impressive as his past and present associates: Duke Ellington, Dexter Gordon, Ella Fitzgerald, Coleman Hawkins, Quincy Jones and Charlie Parker. Mr. Holley, who also lectures as a visiting instructor at local colleges, says "It is very important to explain jazz to young people. Jazz should be treated as an art form. In Europe, formal music training is subsidized by the governments of many countries. Many even maintain jazz orchestras."

Nowhere is the disparity between American and European attitudes toward public support of the Arts, more evident than in the field of jazz music. Whether jazz is treated as an art form or as a cultural inheritance, its appreciation is woefully lacking. As the indigenous music of this country, jazz is not even a part of the New York City Board of Education's curriculum. Mr. Leo Savush, Director of Music Curriculum for New York City Board of Education indicates that if jazz, at all, is presented to

its students, it is through the efforts of individual schools. "All we can do here is give them a recipe, the rest is up to the music teacher of the respective school."

The best City school Jazz Band is to be found at Sterling High School, ironically it is a school for youngsters labeled "emotionally disturbed"—(behavioral problems). Nat Phipps, the conductor and arranger for the band stresses the lack of support afforded jazz music by the City, "There is no formal outline to follow and the music program of any school depends on the taste and scholarship of its music director. It is important to reach them (young people) at a young age."

Mr. Holley understands the importance of reaching young people. "You have to develop a taste for a lot of things, especially for jazz music." This maxim is well understood by the New York Philharmonic Orchestra at Lincoln Center who performs 8 "Young People's Concerts" a season. The program is designed to introduce and teach classical music to young people, and the efforts are well received and well attended. Surely, jazz music as an art form and/or as a cultural heritage, can have the same amount of support from the public if it is promoted. Surely this Country can follow the example of European countries such as Sweden, Norway, Switzerland and France who maintain jazz orchestras.

"I am very big in Europe, but I can't get arrested here," laments Major Holley. Hopefully, the Children's Jazz Concert will give Mr. Holley an opportunity to share the richness of his talent and experience with the children he is so eager to reach. And maybe his perseverance will convince the powers that be of the importance of jazz in American music.

Part one of "Mule and his Friends," will include musicians explaining their various instruments, as well as, giving solo illustrations of the instruments range and versatility. Part two will include a jazz burlesque and conclude with a concert. For more information on "Mule and His Friends," contact the Ethical Culture Society, 2 West 64th St. 874-5200. ®

—Elna Seabrooks



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KIDS

LISTINGS

LEARNING CENTERS

American Museum of Natural History

Central Park West at 79 St.
873-1300

•Discovery Room, Sat & Sun, 12 noon to 4:30 pm. Free tickets available at 11:45 am. The Alexander D. White Natural Science Center, Tue-Fri, 2-4:30 pm. Sat & Sun 1-4:30 pm. Closed Mon and holidays. Introduction to nature through plants, animals and rocks of New York City. A staff member is always present.

Film Series: June 6, 7:30 pm. "Last Days of Pompeii. 1st Floor auditorium. June 13, 7:30 pm. "La Soufriere." Volcano eruption in Guadeloupe. "Face of the Earth": 17 minute color film by Bill Mason, explores original activity and movement of our planets outer layer. "Hot Spot": Eruption of Nyeragongo. Volcano eruption in Zaire. **Lectures:** June 20, 7:30 pm, "Pompeii Rediscovery & Re-invention 1748-1979." Narrator Richard Brilliant.

June 27, 7:30 pm, "A Place in the Country: Life in a Roman Villa." Narrator Dr. Hetti Joyce. Admission to Lectures \$5. **People's Center:** June 9 & 10, 1-4:30 pm. PISTA: A glimpse of Phillipine culture. Dancers, Arts & Craft, and foods of the islands.

•Hayden Planetarium—Thur Sept. 3. "The Last Nights of Pompeii." Mon-Fri 2 & 3:30 pm. Sat & Sun 1, 2, 3, 4, 5 pm. Adults, \$2.35, Children \$1.35 and Senior Citizens \$1.50. "Laserock" showings at 7:30, 9 and 10:30 pm (one hour long) rock music and laser light show.

Bedford Stuyvesant Restoration Corporation Center for Art and Culture

1360 Fulton St., Bklyn
636-3398

Thur June 9. Exposition of Guyana Arts and Crafts featuring the art work of Tom Fjelding. June 10 thur June 30. Owusó and M.J. Johnson. Resident artists.

Bronx Zoo

Fordham Rd & Southern Blvd
220-5100

June 16 & 17. Celebration of Popeye's 50th Anniversary. Baird Court, near the sea lion's pool.

Brooklyn Botanic Garden

1000 Washington Ave.
622-4433

Summer Gardening for Youth: Now accepting mail registration for its Children's Gardening Program. Classes begin July 9 and continue through August 19. Young people between 9-17 years old are eligible

to enroll. Garden teachers instruct boys and girls in the proper care of vegetable and flower gardens. For registration forms and further details: Coordinator of Children's Garden, Brooklyn Botanic Garden, 1000 Washington Ave., Bklyn, N.Y. 11225 or contact Anne Trimble at 622-4433.

Childrens 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 yrs and up)

Harlem School of the Arts

409 West 141 St., Man.
926-4100

Instruction and performance in piano (group and private), guitar, flute, clarinet, cello, violin, viola, drama and art.

The La Rocque Bey Dance Company

169 W. 133 St., Man.
926-0100

Classes in modern and African dance, and ballet exercises. (3 yrs to Adult).

Metropolitan Museum of Art Junior Museum

Fifth Ave. at 82 St.
879-5500

Tuesday afternoon/evening Programs

Sketching for Families: children ages 8 and above and their parents; 5:30-6:30 pm. Meet instructor Meera Thompson at the Great Hall Information Desk. Tickets \$1. June 5, Musical Instruments; June 12, Greek and Roman Sculpture; June 19, Greek Vases. **Studio Workshops:** children ages 5 and above and their parents; the fundamentals of art are explored with reference to works in the Museum's collections. Art materials are provided. 5:30-6:30 pm. Meet instructor Parisima Shahidi in the Junior Museum Studio. Tickets \$1. June 5, Painted Silhouettes; June 12, Clay Sculpture; June 19, Color Combinations. **Looking through Writing:** children ages 8 and above and their parents explore the Museum's collections and write a variety of forms about their feelings and reactions. 5:30-6:30 pm. Meet Instructor Felicia Blum at the Information Desk in the Great Hall. Writing materials are provided. Tickets \$1. June 5, A Haiku in the Musical Instruments Galleries; June 12, An Archaeological Account in the Egyptian Galleries; June 19, A Knight's Prayer in the Medieval Galleries. **Gallery Talk:** children ages 8 and above and their parents explore a different collection each week with Instructor Penelop Proddow.

Meet at the Information Desk in the Great Hall. 7-8 pm. June 5, Georges Seurat; June 12, Egyptian Animals; June 19, Color and Josef Albers. **Weekend Activities: Gallery Programs—Sat, 11 am, 1 and 2:30 pm; Sun 1 and 2:30 pm in the Junior Museum Library. Ages 5-15. Studio Workshops—Sat and Sun 1:30 and 3 pm in the Junior Museum Studio. One-hour sessions for children 5-12 in painting drawing, sculpture and collage based on the day's gallery program. Tickets, \$1 per session are available in the Junior Museum Library. June 9, Relief; June 10 Drawing on Clay; June 16, Gesture Drawing; June 17, Color Combinations; June 23, Mobiles; June 24, Drawing and Collage. Artists at Work—Sat and Sun 1-3 pm in the Junior Museum Exhibition Area. Demonstrations related to the day's gallery program. June 9, Gems and Minerals by Walter Stone; June 10, Sculpture Techniques by Nick Ruocco.**

New Muse

Community Museum of Brooklyn
1530 Bedford Ave., Bklyn
774-2900

Classes in Ethnic drums, trumpets, trombone, art, dance, drama and other subjects.

SHOWS AND EXHIBITS

Childrens Art Studio

826 Union St. (Bet 7 & 8 Ave.)
Park Slope, Bklyn
789-5759

Art classes in painting, sculpture and drawing Wed and Thur, 3 & 30 to 5 pm. (6 yrs to 15)

The First All Children's Theatre

37 W. 65 St 2nd Fl
873-6400

Storytelling at the Statue of Hans Cristian Andersen

72 St & Fifth Ave in Central Park

June 9, 11 am. White Wave by Diana Wolkstein

June 16, 11 am. Has Clodhopper by H.C.A.

June 23, 11 am. The Swinehard by H.C.A.

June 30, 11 am. Dad is Always Right by H.C.A.

Children's Improvisation Company

New Media Studio
350 E. 81 St.

Nathans Famous Children's Shows

Times Square
43 St. & Bdwy, Yonkers:
2290 Central Park Av. Massapequa,

L.I. (Sunrise Mall) and Lawrence, L.I. (331 Tpke) Sun, 1 pm; Oceanside L.I. 3131 Long Beach Rd, Sat & Sun, 1 pm. Free.

The New York Experience

McGraw-Hill Building (lower Plaza)
Ave. of Americas Bet 48 & 49 Sts.
Man
896-0345

Sixteen screens, 45 projectors, 68 special effects present the story of New York City past and present. Shows hourly Mon thru Thurs 11 am to 7 pm; Fri & Sat 11 am to 8 pm; Sun noon to 8 pm. Adults \$2.90, Children under 12, \$1.50.

General Motors Exhibit

GM Building
5 Ave at 59 St
486-4518

Research and auto & appliance exhibits, engineering and future developments.

New York Aquarium

W. 8 St and Surf Ave.
Coney Island, Bklyn

Giant sharks, whales, electric eels, dolphins, penguins and many varieties of Sea animals. Open daily 10 am.

New York Botanical Garden

Bronx Park
185 St & Southern Blvd
220-8700

10 am to dusk. Offers Garden Crafts program for children.

Queens Zoo & Children's Farm

111 St & 56 Ave.
Flushing Meadows, Queens

J.C. Penney Company

1301 Ave of the Americas at 52 St.
957-4840

Twice daily, free guided tours (9:30 am or 2 pm) of J.C. Penney's corporate headquarters, visits to merchandise testing center, displays and exhibits.

Prospect Park Zoo

Flatbush Ave & Empire Blvd, Bklyn

Nautical Outings

Day Line cruises leave from Pier 81 (at the foot of West 41 St.) at 10 am. each day for Bear Mountain, West Point and Poughkeepsie. Fares: Bear Mountain \$4.75; West Point \$6.00; Poughkeepsie \$7.50. Mondays through Fridays. Weekends and Holidays fares are \$6.50, \$7.00 and \$8.50 respectively. Children under 11 pay approximately half of the above adult fares.

THEATRE

PAMELA POITIER: ON HER OWN

“When I heard about the nomination, I said ‘Oh my God! Somebody actually saw what I did. They acknowledged what I did, and I was really humble to the whole trip’”. Talking about her win at the AUDELCO Awards ceremony, this past November for her role as Carmen in the New Federal Theater’s production of “Runner’s”, Pamela Poitier was a breathless wonder. Her face was radiant as she recounted the excitement of the nomination and the night when her peers dubbed her one of the best. “The award was a Godsend because I was questioning my work and abilities and it came at a time when I needed an ego boost.”

For the last four years, Pamela Poitier has been living in New York, trying to carve out her own little space in New York’s theatrical kingdom. As the daughter of one of the most prolific and renowned black actors on the American screen today, Pamela is attempting to create a career and image for herself that is clearly her own and she easily admits it’s been a struggle. “In New York you really have to hustle because there are a whole lot of people bucking for that number one spot that you’re bucking for, and I just kind of put on blinders and say, hey, I’m going, and I’m not going to let anything stop me no matter what gets in my way.”

We hear the name Pamela Poitier and it immediately conjures up images. Meeting her can be a deceiving experience. On the phone one is nicely intimidated by a voice that is deeply controlled and sensually eloquent. It is a voice well trained in confidence. Visions of “Miss Hollywood” invade the psyche as you sit there wrestling with images befitting the daughter of a star and you wonder if she’ll put you through the “I am” trips—she does not. My first impression is one of trust and openness. She is congenial to the point where you just want to kick off your shoes



and shoot the jive. I arrived at the interview in jeans, she was casually attired in early “unique” comfort-baggy slacks that tied at the ankle, danskin top and sweater, and those little black oriental sandals. Her hair was concealed under a simple scarf, no makeup—it wasn’t necessary.

Chains adorn her neck, symbolic of nothing more than perhaps her interest in jewelry, and I sensed they were not there for show, but rather because she simply wanted them there. There was no pretense.

Material written on her is scarred to say the least, and that which is is always at some point allusively built around her father, Sidney Poitier. Starting from ground zero, it was only appropriate that the simplest of questions be dealt with first:

Where were you born? I hit pay dirt. “Oh I’m so glad you asked me that question first” she exclaimed with a great sigh of relief. “I was born in Harlem, New York on 124th Street between Seventh and Eighth Avenues.” She is excited about discussing this aspect of her life and the reason soon became apparent. “A lot of people think I’m the only Black American Jewish Princess, and that I was either born in Hollywood or someplace close to that. When I am up in Harlem shopping or visiting family and friends, people come up to me and say, ‘well Pamela what are you doing up here?’ or ‘it’s about time you came up here,’ and I say ‘look, you don’t know. See I was born here and I may look cute and act cute, but I still got street in me.’”

Pamela lived in Harlem with her family until she was about three years old, then they moved to Mt. Vernon, and later to Pleasantville. They tried the Los Angeles scene for awhile, but found the climate too disconcerting and later moved back to New York settling in Pleasantville, where she spent a good part of her childhood. She attended boarding school in Massachusetts but experienced malicious jealousy and false gossip put out by the daughter of another entertainer attending the school, who in some way viewed Pamela as a rival.

"I was only thirteen years old, and I didn't know nothing. She had her own little niche and pedestal and she felt I was a threat, and I didn't even know the child. In fact, I was looking forward to meeting her because I thought we had a lot in common and she could teach me the ropes. Instead, she decided to destroy my thing."

Overcoming this minor setback, Pamela later transferred to another school and, upon graduation, transferred to Howard University where she was a pre-law student. Her desire to study acting, however, prompted her to enroll in NYU's School of International Law in New York; New York would offer her a better opportunity to pursue an acting career, she felt. "I wanted to study my acting on a serious level," she explains, "and I wanted to grow as a woman. School was not teaching me how to deal with the real world as far as I was concerned, so I decided to stop wasting my parents' money because I was not at all that interested or dedicated to school. So I left school and began to study acting. I held a few odd jobs so I could be where it was happening, and I had to be on the street to get that, to observe people, to look at different kinds of people and to know how to work certain kinds of jobs. Maybe I will go back someday, but right now I don't feel that's what I need."

She was always interested in acting, having been what she terms "a television bug"—acting was just something she always wanted to do. "I didn't know what my father did" she states simply. "When I was with him in Paris watching him shoot

'Paris Blues,' it was the first time I had ever been on a movie set and seen all the lights, cameras, cables and it wasn't star struck time for me...I just wondered what all these people were doing and it looked like fun, and I am sitting in a nightclub (one of the sets for the movie) watching Daddy play an instrument, knowing full well that he really doesn't play an instrument, but he's playing one and it looks like fun...But I didn't know what he was doing or what it was called, and I was told not to worry about it. My parents tried to keep my sisters and me away from his life as much as possible and to shelter us from that whole scene. I didn't know what he did until I was eight or ten, but until then I wanted to be an actress. I wanted to do the kind of stuff they did on television. I wanted to play different roles, to be a 'damsel in distress' or a police woman, because my imagination was there. I was one of those hyperactive children and I had to be doing something twenty-four hours a day or I'd be a mess. That's where the television comes in because when I couldn't sleep at night I'd just get up, turn on the TV and sit in my little rocking chair just rocking and looking at television...And then I realized that acting was what I wanted to do. But still I remembered, and I kept hearing from my parents, especially my father who was very adamant about it, 'don't do that, don't get involved in an acting career, it's tough, it's hard, do anything else but that,' and I said oh well—I'll have to keep this a secret then. So basically, I did."

Her secret manifested itself in ways that kept her involved in theatre but never really placed her on stage. She was involved in the Pleasantville Playhouse for a time, but her involvement was more behind the scenes—script girl, set builder, assistant to the director—and it wasn't until she attended a performing arts high school that her drama teacher suggested that she give acting a try. "She kept telling me I had presence. She worked with me like a child from an embryo, and just opened me up slowly. She didn't rush me, and was very careful about what she told me and how she

criticized me...and she instilled some kind of belief in me."

Subsequently this experience led her to the stage for her role as Hippolyta in a local production of Shakespeare's "Midsummer Night's Dream". "I didn't have too many lines, but it was fun, but then I thought, it wasn't so bad after all (acting), but of course I am not going to make a career out of this!

"It wasn't until I was twenty-one that I felt, now I am legal. Legally I am an adult and I can now choose my own profession, and that's what I did—I was going to be an actress. I had never said so before because of the family pressure and I really tried to stay away from it." From that declaration Pamela began to move full speed towards realizing her ambition. She formed her own poetry group and gave local readings, and although her acting skills were basically etched out in a workshop setting (she was a member of the D.C. Black Repertory Company and the Howard Players while attending Howard University), she had not fully hit the stage as a professional actress until she arrived in New York in 1975. Since that time she has amassed a small but significant string of theatrical accomplishments in Off-Broadway productions such as "Jockeys", "Jamima" (the Harlem Performance Center), "Homeboy" (Perry Street Theater), "Transitions of a Mime Poem" (La Mama Theatre), "Neo-Black Women in Poetry" (Seaford Playhouse), and "Runners" (the New Federal Theater). She appeared in a film produced by the University of Pennsylvania entitled "The Other Woman", in which she played a wife jilted by her husband. She has also appeared in Paramount Pictures' "The Warriors", but the role has since been edited out.

To support herself in between shows she has worked as a secretary, receptionist, free-lance ear piercer, horseback riding instructor, and, on occasion, a production assistant for her father's company, Verdon Productions, where she is involved in script evaluations. She has taught drama and conducted self-awareness workshops for youngsters in the Harlem community, and

when time permits she reads new plays in progress at the Frank Silvera Workshop.

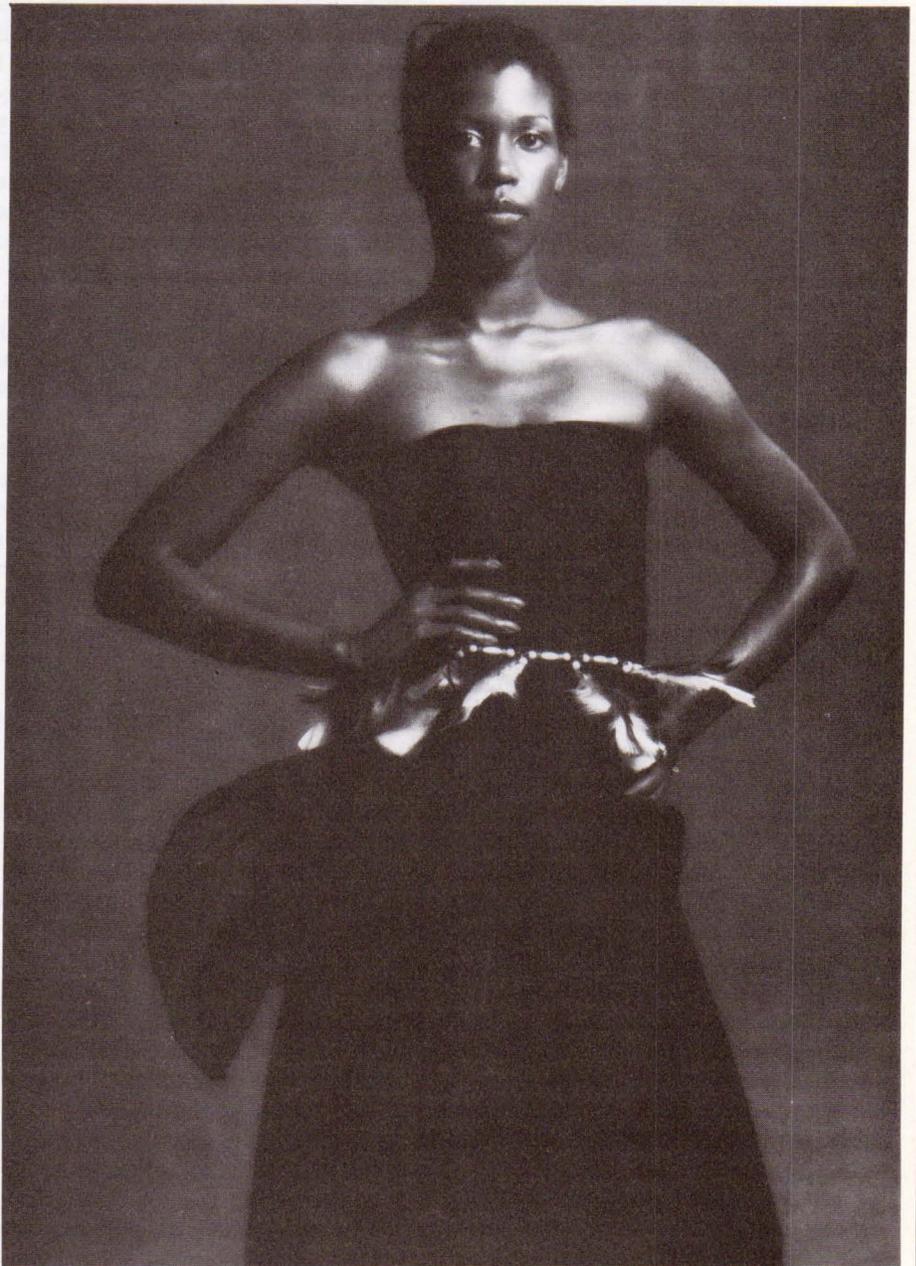
She is a gregarious individual, the kind of person you can easily sit and talk with, and therefore one is not surprised to hear that friends just drop in to “rap” about life and discuss their problems. “I’m seeing a lot of actresses whom I’ve worked with in the D.C. Company—who at that time were hot stuff, and who were actually making a living as actresses—come to New York, and they’re not used to the rejection and competition, and they are no longer the stars. Meanwhile, I’ve been struggling and taking my time and working my way up slowly but surely, and now they’re coming to me for advice and I say, ‘wow, this is really a turn around of roles.’”

I tried to avoid asking the next question, because somehow my intuition told me what the answer would be and yet I was curious. After all, how often do you hear, it’s not *what* you know, but *who* you know that makes the difference, and here I am sitting with Pamela Poitier talking about struggle, and I’m hearing things like boarding school, trips to Paris when she was young, horseback riding and all that other middle-class stuff. Her father is no lightweight in the film world. He writes, produces and directs, and I am sure—at least I thought I was sure—that there are people, especially in the world of tinsel, anxious to piggy-back on her name, people who might simply give her the breaks because of it. “No, I’m sorry”, she answers with a kind of “are-you-kidding attitude.” “What is easy,” she explains “is the fact that I’ve been watching people like my father, Paul Newman, Ossie Davis, Ruby Dee and Ivan Dixon since I was very young, so it’s not as if I yesterday decided I wanted to become an actress and plopped my name out there and said do it for me, it’s been ingrained. Because I am Sidney’s daughter, they don’t jump at me, because I don’t present myself in that way. I go in there just like every other actress auditioning... nervous as hell...wondering whether or not I can get this...really wanting it and not sure what they want, but

just going in to try and do my best and I walk out saying ‘oh God that was really awful’ or I felt good regardless whether I got the part. And there are many times when I don’t get the part. Being Sidney Poitier’s daughter doesn’t mean a thing. I am young, I still have to grow. My acting has to be nurtured and a lot of parts that call for my age are going to actresses older than I, and I don’t fit a lot of parts, and it’s hard because I am different.”

“How different?” I ventured to ask. “I am not a type-actress, I am not a stereotypical actress, and I am not a black actress....and it’s hard

because I will go in for an audition and they will ask me to be black, and I look at my skin, feel the face, touch my hair and say, ‘well, what is that?’” Imitating stereotypical streetish behavior associated most times with black characterizations, Pamela demonstrates the kind of attitude many producers and directors allude to when they talk about “acting” black without giving any reason other than “to be.” “Don’t tell me to be Black unless there is a reason,” she states defiantly. “I don’t say I am a black actress because that’s a whole trip and it’s too narrowing. I am an actress—*period*. I will go up for a white part



as quickly as I will a black part, I need the whole experience."

At twenty-five, experience means a lot to this young lady. She is serenely confident about what she wants out of life and it's obvious that she won't settle for less. She dubs herself a recluse, begging off the disco and party scene, opting instead to spend her time reading, writing or enjoying the company of a few close friends. "I spend a lot of time by myself and I am always busy. I like to be busy. In New York you've got to grow, you've got to move and you are constantly—if not working—working at working, which is something more than doing nothing. I am working at working now and that keeps me moving...the possibilities are endless here."

How does her family, particularly her father, feel about her pursuing an acting career at this stage of the game? "He's still hoping it's a phase," she comments jokingly. "He's trying to keep his eyes closed to the whole trip. It's difficult for him and I don't look for much support. And besides," she adds with a contrived feminine air, "I'm a girl y'all. I should be off somewhere having babies or working as an orthodontist assistant helping out with the income or something."

She laughs at such statements when the truth is that her parents really didn't want an acting career for her or her three sisters. The importance of such professions as doctor, lawyer, nurse, orthodontist was impressed on her from childhood, coupled with getting married and raising a family. Acting was something to stay away from and, being a black actor in Hollywood, her father probably knew all too well what the real struggle was all about. But that was then, and this is now—Pamela has, in her own way, broken the family code. She is determined to be an actress and her determination is steadfast and consistent. Plagued by overweight and pimples as a teenager, she was, as she puts it, "a mess—I weighed 178 pounds and had the zits." Today, her 5'8" frame sports a well-distributed 130 pounds and her complexion is flawless. "I had a mental image of how I should look and I molded

myself into that image. I'm very vain about my body, it took me a long time to work it down and I'm proud of it."

Is image important to her? It is only when people perceive of her wrongly. She delights in dressing up according to her moods, "One day I can be very sophisticated—hair flying, dress, sunglasses, makeup, and the next day I can look like a thug. I love it when people don't recognize me because it alerts them to the fact that things are not always what they seem. I have been criticized for not being consistent, and I say at least I'm consistent with my inconsistencies."

Typically, Pamela lets business dictate the order of the day. She begins each morning with a prayer, and if there is a round of auditions to attend, she does so, otherwise, she might go out and enjoy the city, visiting museums and art shows or just relax at home writing poetry. She likes writing, especially poetry, and would one day like to have poems relating to young people published. She rarely titles her work, for they are written as extensions of her feelings at a particular moment. Her poems speak of love, beauty and, depending on her mood, she may write something belligerent. Examples of this are seen in the following:

I

*I don't want to be popular
I want to be loved
I don't want to be called today's woman
I am a woman today
I was a woman yesterday
I will be a woman tomorrow
So don't raise any phallic banners in
my behalf
I'll raise my own thank you*

II

*Just let me pass through this life
As I've passed through so many before
Without a grimace on my face or a curse
in my heart
I want to be me
Whoever I choose to be
Free to be me
and what I am...WOMAN**

*Used by permission of Ms. Poitier

"I am not a woman's libber" she cautions, "I enjoy being a woman and I believe each woman's individuality is up to her. It's not a woman's world or a man's world.... It's everybody's world."

The interview is slowly coming to a close and in these last minutes there is a vulnerability that is obvious and yet warm in nature. There is a sense of peace and control absent in most young actresses and actors that you meet and her confidence is controlled to a point where it does not seem overbearing. She views herself as an instrument in constant need of tuning and she works hard at perfecting the skills that will make her stand out among the rest when her time comes. Drama classes at Lee Strasberg's is scheduled for the year, as well as, dance and voice lessons. She takes advantage of every available medium necessary to strengthen her talents, and time is just something that will catch up to her...she will not lose any of it. Her greatest ambition is to do a musical because she feels it would be just the right vehicle to alert people to her talents. "It will bring out a different side of me, a side that is very creative, because I will have to work. I am an actress who can sing and dance—I am not a singer or a dancer, but I can sing and dance. A musical would broaden my whole thing and it will shock everybody and maybe that will be the vehicle to bring me out. I like challenges," she adds with that squint of the eye that her father is noted for, "doing a musical would really be stretching it...and, there is nothing I am afraid to do on stage, any stage."

Will Pamela Poitier make it in New York? Who can say for sure. The list of casualties is endless and perverse. Personally, I don't think she'll make the list. Oh, we can easily brush it off and say 'well if she doesn't make it, she always has something to fall back on', but to do that would be an injustice. Like everyone else she has goals and aspirations. She is as much an individual as you or I, she was just born attached to a star.

"I give in but I don't give up. I won't give up on my goals or dreams 'cause all I've got are my dreams and if I give up on my dreams then I have no reality, because dreams are our reality," states Pamela Poitier. ®

—Angela E. Smith

THEATRE

LISTINGS

ON & OFF BROADWAY

Ain't Misbehavin'

Plymouth Theatre
236 W. 45 St.
730-1760
Mon-Sat, 8 pm
Mat. Wed and Sat 2 pm

A Chorus Line

Shubert Theatre
225 W. 44 St.
246-5990

Annie

Alvin Theatre
250 W. 52 St.
757-8646
One of Americas favorite comic strips comes to life—Little Orphan Annie.

Carmelina

St. James Theatre
246 W. 44 St.
398-0280
Mon-Sat, 8 pm

Chapter Two

The Imperial Theatre
Eugene O'Neil
49 St. W. of Broadway
265-4311

"Da"

Morosco Theatre
45 St. W. of Broadway
246-6699

Dancin'

Broadhurst Theatre
235 W. 44 St.
246-4636

Deathtrap

Music Box Theatre
239 W. 45 St.
239-7177

Dracula

Martin Beck Theatre
302 W. 45 St.
246-6363

Eubie!

Ambassador Theatre
215 W. 49 St.
541-6490
A musica revue featuring the music of Eubie Blake.

Gemini

The Little Theatre
240 W. 44 St.
221-6425

Grease

Royale Theatre
242 W. 45 St.
Nostalgia of the 1950s variety.

Inacent Black and the Five Brothers

Billie Holiday Theatre
1368 Fulton St., Bklyn
636-0919

I Love My Wife

Ethel Barrymore Theatre
242 W. 47 St.
246-0390
Infedeliy with music by Cy Coleman.

I Remember Mama

Majestic Theatre
Shubert Alley
Bet. 44 & 45 Sts.
221-3551

It's Showdown Time

Thru Jan 10

We Are Family

June 15-July 1

Tabernacle

June 22-July 1
Harlem Renaissance
Performance Theatre
2349 7th Ave.
690-2477

Magic Show

Cort Theatre
138 W. 48 St.
489-6392
A magical delight for all ages.

Mummenschanz

Bijou Theatre
209 W. 45 St
221-8500

Paired Poets

Frederick Douglas
1 E. 104 St.
831-6113
June 24, 3 pm
Thulani Davis
Fred Nelson

Sarava

The Broadway Theatre
681 Broadway
221-3551

Signs of Life

American Place Theater
111 W. 46 St.
246-3730
Thru June 10

Sweeney Todd

Uris Theatre
51 St. W. of Broadway
586-6510

The Best Little Whore House In Texas

46 St. Theatre
226 W. 46 St.
246-0246

The Journey

Club Negril
181 Second Ave at 12 St.
222-2040/924-8400
A comedy drama with Sullivan Walker

The Legend of Deadwood Dick

New Heritage Repertory Theatre
Harlem Renaissance Theatre
2349 Adam Clayton Powel Blvd.
Bet. 137 & 138 Sts., Man.
876-3272

New Heritage Repertory Theatre Benefit

June 24, 5-11 pm
"1930 House Rent Party"
Longchamps
41 St. & Broadway
876-3272/283-3109/379-7316

Them Niggers Went Thataway

Black Spectrum Theatre Company
205021 Linden Blvd
St. Albans, Queens
527-0836
Thru June 10

Whoopee!

Anta Theatre
52 St. W. of Broadway
246-6270

Whose Life Is It Anyway

Trafalgar Theatre
41 St. W. of Broadway
921-8000

DANCE

Dance Africa Festival

Brooklyn Academy of Music
30 Lafayette Ave., Bklyn
636-4156
June 9, 8 pm
Charles Moore and Dancers
Drums of Africa
The International Afrikan
American Ballet
June 10, 2 pm
Grand Finale

Bernice Johnson Dance

Studio Recital
June 16, 8 pm
Ruth Williams Dance Studio
Recital
June 17, 2 pm & 8 pm
Avery Fisher Hall
Lincoln Center
874-2424

Black Theatre Alliance

Afro-American Studio Theatre
690-2477

Afro-American Total Theatre
PL 7-9025

East River Players

690-1120

Eugene James Dance Company
947-4557

Frank Ashley Dance Company
766-9200

Frederick Douglass Creative
Arts Center
831-6113

International Afrikan-American
Ballet
479-0016

Manna House Workshops, Inc.
427-6617

The Marie Brooks Children's
Dance Theatre
281-7789

Ne Faith Children's Theatre
Education & Arts Foundation
580-8987

Raymond Johnson Dance Company
914-338-1072

The Staten Island
Repertory Ensemble
348-7496

Weusi Kuumbe Troupe
636-9400

The Family
666-4900

The Frank Silvera Writers
Workshop
662-8463

Harlem Children's Theatre
856-3609

Harlem Opera Society
862-3000

Harlem Performance Center
862-3000

Joan Miller & The Chamber
Arts / Dance Players
568-8854

The LaRocque Bey Dance Company
926-0188

The National Black Theatre
427-5615

Yes, We're Going Places



ROUTES told us where to go! *ROUTES* is the magazine for people on the go . . . who want to know where to go, what to do, and how to do it . . . *ROUTES* will show you where you can mingle at the right prices, shop and party in the right atmosphere and enjoy the special sights awaiting you. *ROUTES* will let you know ahead of time, give you sneak previews and let you in before the doors open. Yes, *ROUTES* is the path to fun-filled excitement and the way to find the best in entertainment. Subscribe to *ROUTES* today and see for yourself. Also, send a gift subscription to a friend.

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ROUTES

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TRAVEL

DAYTRIPPING



Fulton Fish Market.

Thinking of day tripping? New York City is full of interesting off-the-beaten-path places, some of which are recent additions to the City's repertoire, some are part of the City's great history. They have in common slight inaccessibility, so having a car helps but public transportation will get you there even if it requires taking a couple of trains, and or a bus and then walking several blocks to the site. Consider the following places:

CITY ISLAND

Next to the Bronx, in Long Island Sound, is a small island known as City Island. Docked in its marina are a variety of yachts and small fishing boats, on the pier, fathers and sons wait patiently for fish to bite—you would think this was anywhere but New York City, yet City Island is a part of the Bronx. The borough that gives us acres of ashy ruins—is also a haven for seafood lovers! Lobster, red snapper, shrimp, oysters, clams and other ocean delights can be enjoyed at the various restaurants lining both sides of City Island Avenue, the main thoroughfare.

On the left side of the avenue as you ride over City Island Bridge, is Thwaites established in 1870 and renowned for its delicious seafood and excellent service. If you are not counting calories, the superb lime pie is a must.

At the end of the Island are two

clam bar-style restaurants which serve Coney Island "cuisine." At small tables overlooking the water, one can have such earthy fare as clams on the half shell, frankfurters, hamburgers, french fried potatoes and corn on the cob. Taste the fried oysters—they have to be the best on the island.

After eating, browse in the many antique and nautical shops on the avenue—play tourist in your own city. An ideal place to visit anytime, City Island is particularly suitable for family outings on Sunday afternoons.

WAVE HILL

It is difficult to believe that just a few minutes away from the hustle of the city is a peaceful haven of natural splendor, but that aptly describes Wave Hill. Located in the Riverdale section of the Bronx (249th Street and Independence Avenue), it overlooks the Hudson River and consists of beautiful lawns, graceful trees, colorful flower beds, rose gardens, and even a gold fish pond. There you can observe birds, racoons and opossum in uncultivated woodlands or explore a herb garden containing 128 varieties which can be used for medicinal and culinary purposes; in greenhouses, among palm, cacti and tropical plants, a horticulturist conducts mini-lessons on plant care while chamber music plays and wine and cheese are served.

Wave Hill, formally known as the Centre for Environmental Studies, is one of 11 sites in the United States to be designated a National Environmental Education Landmark by the United States Department of Interior. It stresses an awareness of nature in courses ranging from astronomy, indoor and outdoor gardening, food foraging and fabric dyeing with natural plants.

Scientists from the City University Institute for Marine and Atmospheric Science are significantly involved in community education. Housed in Glyndor II, a classical Georgian Mansion, they assist Wave Hill in organizing workshops and symposia focused on environmental issues.

The Institute Staff members are not the only ones who have found a home here. At one time or another Wave Hill House, which dates back to 1843, has been the home of Mark Twain, Teddy Roosevelt and Arturo Toscanini. Now, it is an elegant setting for chamber music concerts, dance recitals, poetry readings and art exhibits.

Admission is free Mondays through Saturdays; but there is a one dollar charge on Sundays for non-members and children over 14. This time of year, Wave Hill is open daily from 4:30 pm to sundown Mondays through Fridays. Saturdays and Sundays 10 am to 4:30 pm.

MUSEUM OF HOLOGRAPHY

For the past three years, thousands of viewers in Nashville, Miami, Atlanta, Raleigh, Richmond and Philadelphia have been excited over a travelling exhibit sponsored by the Museum of Holography. Holograms are three dimensional light sculptures created by laser beams. These "sculptures" are enclosed in glass cylinders and appear to be solid, but that is mere illusion, and a very clever one. Praise can be heard from galleries as far away as France, Germany, Venezuela and Eastern Europe where audiences marvel at

holograms of dancing ballerinas, street scenes and something as unusual as a holographic "poem". Another unusual piece of work is "Space Graffiti". It is a visual double pun by an artist who is shown revolving inside a rotating cylinder, herself, writing "whipped cream" in that substance.

Dennis Gabor, a British scientist, discovered holography in 1948 and received the Nobel Prize in Economic Science, in 1971. The effect is achieved by bouncing laser beams off objects onto a photographic plate. When, from another source, laser light is projected back through the plate, particles are reflected from the film and recreate the object as it looks in reality.

The art, however, did not begin to grow until after 1960 when holographic techniques and applications blossomed. The present state of the art is largely due to activities in the big, red cast-iron building located at 11 Mercer Street in the SoHo district, the Holography Museum. Since its establishment in 1976, it has introduced over 200,000 people to holography through its exhibit, programs, lecture series, tours and travelling exhibits.

Downstairs in a theatre reserved for lectures, is the Hol-O-Fame, a gallery of holographic portraits of famous personalities, among whom are Arthur Barnes of the New York Urban Coalition, Tom Brokaw of the Today Show, "Big Bird" of Sesame Street, William F. Buckley and Bella Abzug. A service not reserved for celebrities alone, one can arrange to sit for a holographic portrait for \$375.

From 12 pm to 6 pm, Wednesday to Sunday, visitors can browse through a 250 piece collection and shop at the Museum bookstore, the world's largest retail outlet for holographic products. On sale are holographic pendants, key chains, books, reprints as well as holographic movies, plates and studio prints.

Every Thursday from 7:30 pm to 9 pm practicing holographers discuss their work.

The Museum building, built in 1870, is one of the few cast-iron front buildings whose original facade is still intact. It deserves your at-

tention as does the surrounding SoHo district which has recently developed into an active and progressive cultural area.

Admission to the Museum is \$1.50 and \$.75 for children and senior citizens. For information call 925-0581.

STATEN ISLAND FERRY JAZZ BOATRIDE

You might consider the Jazz Boat Ride on the Staten Island Ferry, Saturday, June 30, 10:30 am, 1 pm, and 3:30 pm. The Wild Bill Davidson Sextet with Jack Lesberg, George Masso, Johnny Mince, Marty Napoleon and Jackie Williams plus Wallace Davenport and His New Orleans Jazz Band featuring Orange Kjellin, Fred Lonzo, Fred Kohlman, Bill Pemberton and Red Richards will be jamming on the Upper New York Bay.

JACQUES MARCHAIS CENTER OF TIBETAN ART

If you catch one of the two earlier performances of the Jazz Boat Ride you will have time to visit the Jacques Marchais Center of Tibetan Art at 338 Lighthouse Avenue, Staten Island. Part of the Island's charm is its unusual treasures and a Tibetan art center is an unexpected discovery.

The temple houses one of the largest collections of Tibetan art in the Western Hemisphere. The museum also includes fine examples of the art of China, Japan, Nepal, India and Southeast Asia.

The Museum is open Thursday through Sundays from 1 pm to 5 pm. For information call (212) 987-3478.

FULTON FISH MARKET

Contrary to popular belief, the Fulton Fish Market is more than an old, dilapidated area reeking with the stench of decaying fish. It is one of New York City's oldest institutions, a historical monument to bygone days when this City was the main port of call for sailing vessels from every nation. According to the *Guide*, a popular publication during the early 1800s, between 500 and 700 vessels were in port at any given time during busy seasons.

The first fish market was built on Fulton and South Streets in 1822. It was also the first shopping mall where meat, vegetable and grains were also sold. Soon street vendors selling soft shell crabs, oysters and clams appeared, and restaurants and saloons were established to serve the Fulton Ferry passengers.

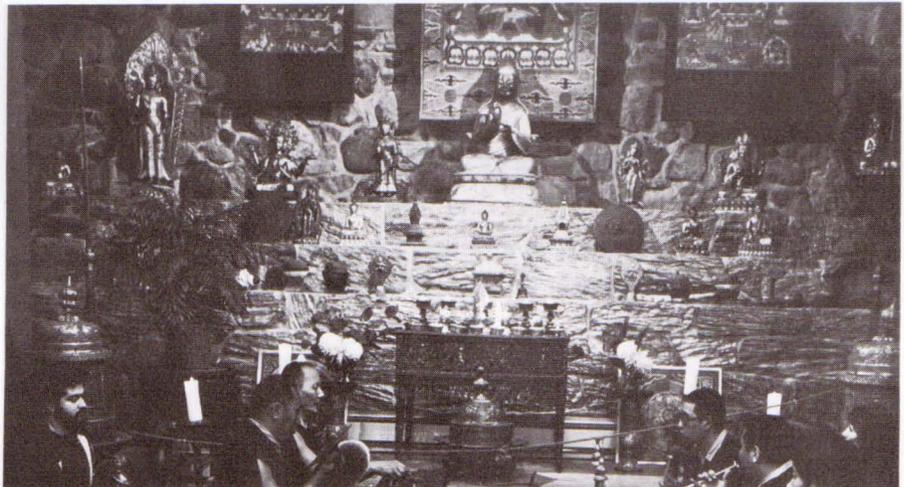
Around 1835, the Market was moved to the river side of South Street, after the vendors began to complain of the pervasive and unpleasant odor of fish. They eventually moved to other parts of the city,

For travel information:

By Subway or City Buses 330-1234.

By car, free street maps can be obtained from Exxon Touring Service, 1251 Avenue of the Americas. Mon-Fri 8:15 am-5 pm; or write to: Exxon Touring Service P.O. Box 307, Florham Park, N.J. 07932. Tel. (212) 398-2690.

leaving the area solely to the fish market. South Street then became known as the Street of Ships. Its proximity to the River made it easier



Center of Tibetan Art.

for fishermen and sea merchants to unload their cargoes to sail lofts, (sail makers) ship chandeliers (candle makers) and saloons that lined the street. It is from this locale that both the city and the nation grew.

Today, the old brick buildings and historic wooden piers are still engaged in an activity that has spanned 150 years, namely the buying and selling of a huge volume of fish.

With very few changes, the Market continues in the same manner as it did 150 years ago. From 12 midnight to 8 am, Monday through Friday, over 80 merchants sell many varieties of fish and seafood to restaurants, hotels and retail stores. During non-busy periods, they will sell fish to retail buyers.

Six am is the best time to visit the Market. It is then that its activities are in full swing and when one can imagine what South Street was like during the 19th century.

Against a backdrop of boxes stacked on street curbs and broken crates strewn about the drama takes place. Men, pushing carts of fish, scurry back and forth from trucks with belching engines as they jockey into parking positions. Meanwhile,

other workers stand around oil drums and warm their hands over leaping flames. The smell of coffee mixes with the smell of fish and the river as men stand around sipping coffee supplied by the three popular eateries: Sloppy Louie, Sweets and Carmine.

Carmine's Restaurant, at 140 Beekman Street, is an exceptional place. Its friendly atmosphere is enhanced by the presence of Carmine himself, a man who possesses kindness and charm, as well as, a wealth of stories about the Market. He might even volunteer to take you on a personal tour of the Market, particularly of the central building on South Street where there is a staggering display of fish of every description.

The Seaport Museum, on Front Street, is making efforts to restore the area to its commercial and cultural stature. It conducts tours at 6 am after which a chowder breakfast is served.

The Museum itself is a collection of shops, galleries, piers and ships, which sum up the reality of the Seaport. It sponsors programs for children and adults and summer evening concerts which are performed on the

pier. For a small charge, visitors can take a three hour sail on the Pioneer, an 1805 Schooner. For more information call 766-9062.

RIVER CAFE

A short ride from Manhattan, off Cadman Plaza at One Water Street in Brooklyn is the River Cafe. This is no ordinary eatery, but an old navy barge converted into an elegant restaurant offering excellent atmosphere and continental cuisine.

The cafe is situated on the East River, immediately to the left of the Brooklyn Bridge, facing lower Manhattan. At night, the view is extraordinary. The downtown skyscrapers emerge from the River as towers studded with lights. Tugboats, pushing barges, silently slip pass your view as you sit looking through a large window at the dramatic interplay of nature and human effort.

A cobblestone driveway, lit by lampposts, leads to the cafe's entrance. There is a cozy anteroom where one can sit at a small round table and listen to soft piano music flowing from the dining room.

Those with a penchant for the sea will enjoy the nautical decor of the dining area; the tables are crowned with bouquet of flowers and simple brass lamps.

The atmosphere is cordial and the fare is not for the budget conscious. Dinner for two easily approaches \$100. In place of a menu, the waiters recite an extensive list of specials from memory. On my visit I tasted the striped bass in butter topped with lemon slices and capers and the Spanish shrimp with truffles were delicious. The salad maison with vinaigrette dressing was refreshing while the seafood chowder was pungent and savory. On the disappointing side, the escargot were rubbery and the deep dish apple pie could have been a bit spicier.

For that special occasion or to satisfy the urge to splurge, the River Cafe meets the need. For reservations call 522-5200. ®

—Estelle Epps

KINGS LODGE RESORT

A Vacation Fit for A King

Modern Motel Style Rooms-Private and Semi-Private Baths-T.V. in Every Room-Spacious Dining Room-Large Filtered and Heated Swimming Pool-Club House with Cocktail and Snack Bars-Tennis-Basketball-Softball-Volleyball-Ping Pong-Horseshoes-Hiking-Dancing-Horseback Riding-Golf within Driving Distance

Facilities available for seminars or groups up to 150 people

Write or Phone for Reservations Early
VISA and MASTER CHARGE accepted

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

DINING

COCKEYED CLAMS

There is nothing new about seafood dining, least of all that it's often expensive. An old adage has it that "You pay for what you get", but, alas, there is an exception to that rule.

Tucked away uptown (94th & 3rd Ave.) is **Cockeyed Clams Restaurant**. Some name huh? Well don't let it fool you. There is nothing strange about the food; it's some of the best you'll find in the city. But this isn't what makes it an exception; what does is its excellent food and its stealing prices. This is a place

where you get more than you pay for.

Actually Cockeyed Clams is one of four restaurants with the same ownership. (Others are Nodeldini's, 93rd & Madison; Hobeau's, 53rd & 1st; and Butterfish Hole, 79th & 3rd.) They all have the same menu, but Cockeyed Clams is our favorite. One attraction is its location—away from City crowds, where there's plenty of parking. But the main attraction is that Cockeyed Clams serves quality fish. More and more in New York restaurants fish seems fresh but tasteless and mushy—no

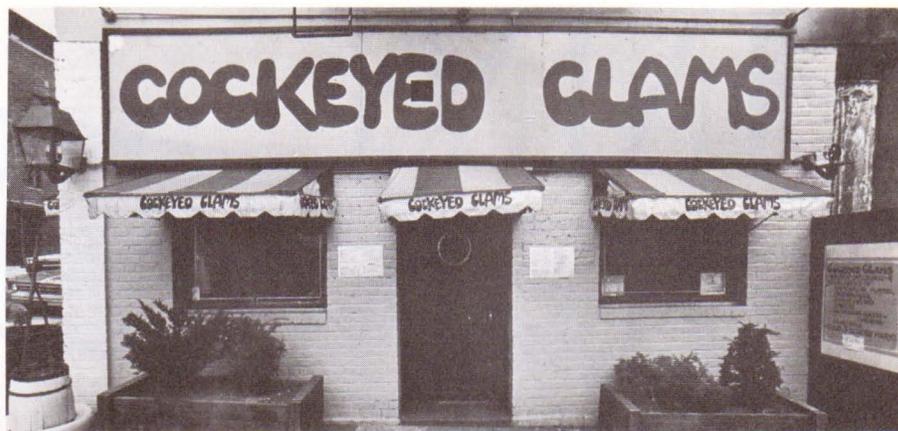
smell, but nothing else either. Here fish is fresh and carefully prepared, so that each variety maintains its character. The owners own a wholesale fish business, which may account for the restaurant's good reputation. They catch many of their fish, and then filet or steak it and ship it directly to the restaurant. "Catching the fish, fileting it ourselves, we know our fish is fresh on your plate. We sincerely try to give a product that is good," says Joe Adinaro, one of the general managers.

But there are still other things



Earl André

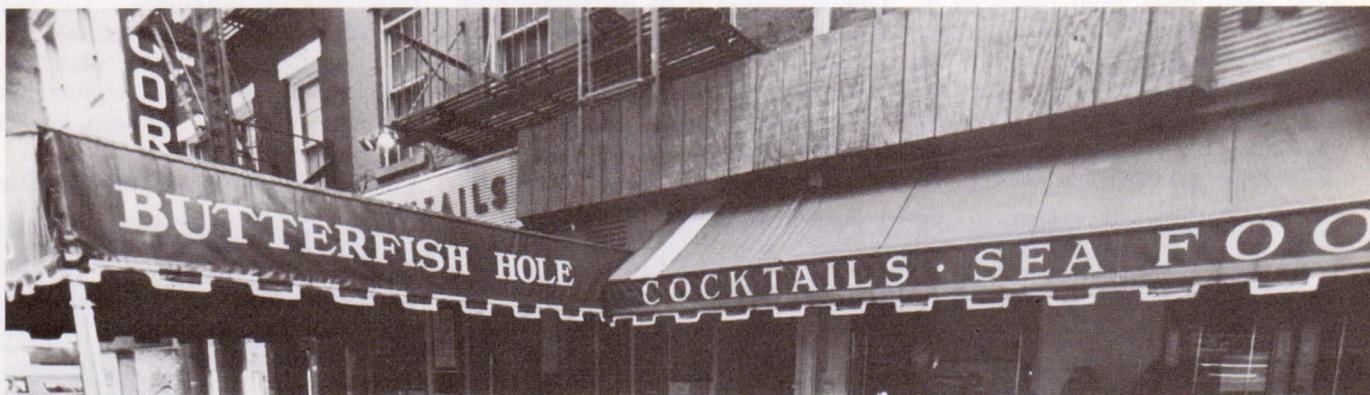
that make Cockeyed Clams a nice place to dine. Casual and unpretentious, its pub atmosphere is relaxing and friendly. A wooden partition separates the bar and dining area and you can dress as you like. The nautical decor is filled with lanterns, suspended oars, nets, wooden fish and so forth. Candle lit tables are very close together; people chat freely with each other. Comfortability, quality food and inexpensive prices are keys here, and with this combination who wouldn't dine here every night?



You'll also like the menu, that is, the physical thing itself: a sheet of paper (your place mat) with cute listings such as "Munch and Crunch", "Slurp", "Burp", "Splash" and "Creatures From The Deep". On the back it says "All the fish that's fish to eat" and that you can count on—dark, delicious bluefish (\$4.25),

flaky red snapper (\$4.95), savory salmon (\$5.25), succulent sea trout (\$4.95) and more. The broiled and steamed lobsters (\$7.95) are done perfectly, and if you happen to see someone eating one, you may change your order. There's a dish called "Seafood Supreme" (\$6.50) that is a real knockout—clams, mussels, fresh

fish, crab legs, calamari, vegies and oriental seasoning. De-licious! Or if your tastebuds ask for old standbys, there are mussels (\$2.25), crabs (\$6.95), shrimps (\$4.50) and others. The only problem you'll have at Cockeyed Clams will be deciding what to eat and eating it all. The servings are heaping so don't be



surprised. (A friend ate an order of clams and then a Brook Trout. She couldn't move for almost an hour!) All fish are broiled with wine and butter and served piping hot, but while this is getting under way a large bowl of superb fresh salad (chunks of carrots, cabbage, etc.) is brought to your table along with warm, delicious French garlic bread. With the entree is a baked potato with sour cream or tasty French fries and a fresh vegetable. (On one of our visits the choices were zucchini, cauliflower, string beans or corn.)

While fish is the main course, meat lovers aren't forgotten. Burgers, chops and steaks are available and prices range from \$3.25 to \$7.95. Desserts feature an inviting homemade cheesecake (\$1.25) (my weakness), homemade pecan pie (\$1.50) and strawberry supreme (\$1.25).

Considering the crowd, the waiters seem eager to please and the service is always good. We once changed an order three times and each request was handled with a smile.

Interested in lunch? This is the place. Served 11:30 a.m. to 4 p.m. daily, lunch prices are \$2 to \$3 cheaper than dinner. How about brunch? They offer that too. Hours are Noon to 4 p.m., Saturday and Sunday, and the price is another steal. Everything, including fresh fish; omelettes; ham, bacon or steak and eggs; burgers or french toast plus either three Bloody Marys or screwdrivers is just \$3.50. Check it out.

By the way, Cockeyed Clams is *always* crowded for dinner (after 4 p.m.), so do make reservations. Cash only. 831-4121 R

—Valerie G. Norman



DINING

LISTINGS

MANHATTAN

Brasserie

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

The Cellar

70 W. 95th St./
Columbus Ave.
866-1200

Cheshire Cheese

319 W. 51st St.
English cuisine,
delicious cheese soup
and sliced steak.
L: \$5.50-\$7.00
D: \$8.50-\$10.00
765-0616

Chez Cardinale

347 W. 46th St.
French & Italian
cuisine
L: \$5.00-\$7.00
D: \$6.00-\$9.00
AE, BA, DC, MC
245-9732

The Cockeyed Clams

1678 Third Ave./
94th St.
Seafood fare, nautical
decor
\$4.00-\$7.00
Cash Only
Reservations Suggested
831-4121

David's Pot Belly

98 Christopher St.
Intimate atmosphere
Delicious crepes;
omelets; half lb.
hamburgers; numerous
ice cream goodies
\$2.95-\$5.50
Cash Only
Open Until 5 A.M.
243-9614

Dobson's Restaurant

341 Columbus Ave./
76th St.
L: \$3.00; D: \$5.00
AE, V, MC
Reservations Required
362-0100

Elephant & Castle

68 Greenwich Ave.
Great omelets and
quiche; exceptional
desserts.
A la carte
\$2.00-\$6.00
AE, BA, CB, DC
243-1400

Esther Eng

18 Pell St.
\$3.00-\$9.00
AE, BA, DC, CB, MC
732-0175

Feathers Restaurant

24 Fifth Ave./9th St.
(In the Fifth Ave. Hotel)
Sidewalk cafe and
gas lighting.
AE, DC, B, MC
673-0750

Genghis Khan's

197 Columbus Ave./
69th St.
Quaint, colorful
L: \$2.00; D: \$12.00
AE, V, DC, MC
Reservations Suggested
595-2138

Gleason's Public House

400 Columbus Ave./
79th St.
Fish, fowl & beef
specialties
L: \$3.25; D: \$5.95
AE
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 Ave./
23rd St.
Traditional soul
food.
\$4.00-\$7.00
Cash Only
260-7110

The Jamaican

432 Sixth Ave./
10th St.
Jamaican food
specialties and
seafood dishes.
Dinner Only
AE, DC, V, MC
Reservations Suggested
982-3260

Jewel

1279 First Ave./
69th St.
Warm atmosphere,
international menu.
AE, DC, V, MC
737-3735

La Famille

2017 Fifth Ave.
Long established
soul food eaterie.
534-0090

La Tablita

65 W. 73rd St.
874-9120

Le Yogurt

224 Columbus Ave.
724-7816

Los Panchos Cafe & Restaurant

71 W. 71st St.
Spanish cuisine.
864-9378

Main Street

75 Greenwich Ave.
Regional American
cuisine.
920-1579

Marvin's Garden

2274 B'way/82nd St.
AE, MC
799-0578

Mikell's

760 Columbus Ave.
864-8832

Museum Cafe

366 Columbus Ave.
Casual, artsy,
colorful.
L: \$2.50-\$5.00
D: \$5.00-\$10.00
724-7509

Oenophilia

473 Columbus Ave.
B: \$3.95-\$6.00
D: \$4.95-\$11.00
580-8127

Once Upon A Stove

325 Third Ave./
24th St.
Antiques, decor
exciting-abounding
in surprises.
Continental cuisine.
L: \$3.50-\$6.00
D: \$4.50-\$10.00
683-0044

The Only Child

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

Parentheses

392 Columbus Ave.
787-6922

Peach Tree

557 W. 125th St.
Good southern food
at reasonable prices.
Cash Only
Closed Sundays
864-9310

Poletti's

2315 B'way/84th St.
Excellent Italian
cuisine.
A la carte
B: \$3.50-\$5.50
D: \$4.50-\$8.50
AE, DC, V, MC
Reservations Suggested
580-1200

Rene Pujol

321 W. 51st St.
Southern French
cuisine. Quiet and
atmospheric.
L: \$6.50-\$7.50
D: \$9.50-\$12.00
AE, DC, V
Reservations Required
246-3023/247-9540

The Red Baron

201 Columbus Ave./
69th St.
American and Con-
tinental cuisines.
L: \$3.50-\$6.75
D: \$6.00-\$10.00
AE, DC, V, MC
799-8090

Rikyu Japanese Restaurant

210 Columbus Ave.
799-7847

Ruskay's

323 Columbus Ave./
75th St.
Warm, candlelight
duplex dining or
sidewalk cafe.
B: \$3.50; L: \$5.50;
D: \$11.00

Cash Only
Open 24 Hours
8748391

Sea Fare of the Aegean

25 W. 56th St.
Exceptional seafood.
L: \$8.00 and up
D: \$7.00-\$20.00
AE, CB, DC, MC
581-0540

Second Edition

251 W. 26 St.
Continental Cuisine
924-2944

Taco Villa

368 Columbus Ave.
Mexican cuisine
L: \$5.95; D: \$5.50-\$8.00
580-7826

Teachers

2249 B'way/81st St.
AE, DC, MC
787-3500

Top of the Park

W. 60th at CPW
(Atop the Gulf and
Western Building)
Spectacular view,
continental service,
international menu.
D: \$9.50-\$15.00
AE, DC, CB, V, MC
Reservations Required
333-3800

Victor's Cafe

240 Columbus Ave./
71st St.
Cuban cuisine.
AE, DC
877-7988/595-8599

Vincent's

14 Pearl St.
AE, DC, MC
BO-9-0367

Under The Stairs

688 Columbus Ave./
94th St.
Atmospheric, inter-
national menu; great
seafood.
L: \$1.70-\$5.95
D: \$4.95-\$8.95
AE, CB, DC, V, MC
663-3103

QUEENS

Carmichael's

117-08 N.Y. Blvd.
Good home cooking,
especially salmon
croquette breakfast
and biscuits.
723-6908

Lobster Tank Seafood House

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

BROOKLYN

Casa Storica

156 Park Pl.
Unusually atmospheric,
fine food, variable
menu.
Dinner Only—
\$7.00-\$8.50
636-9617

Gage & Tollner

374 Fulton St.
A Brooklyn landmark;
Opened in 1879 and
still serving excellent
American dishes.
Famous for steak &
seafood.
875-5181

McDonald's Dining Room

327 Stuyvesant Ave.
One of Brooklyn's
oldest and best for
fine Southern food.
574-3728

Old Mexico

115 Montague St.
Small but well prepared
to serve good
authentic Mexican
dishes.
624-9774

Su Su's Yum Yum

60 Henry St.
(Corner of Cranberry
St.)
Excellent cuisine
from the provinces of
China.
522-4531

STATEN ISLAND

Grandma's Table

33 Water St.
Delicious homebaked
treats.
447-9405

Montazuma's Revenge

103 Stuyvesant Place
Closed Mondays
Saturdays-Dinner Only
442-9612

ROUTES

Electric Circus Disco has found itself in that well known place—between a rock and a hard place. Consider the plight of the investors: one million dollars invested; litigation against the disco by the residents of the area; the fickleness of disco habitues. To counteract these adversities Electric Circus came up with an idea that could be a text book case in public relations.

On April 25 the disco opened its doors to an invited public. The affair was a *benefit* for the “Children Dance Theatre”—no paying guests. The drinks “on the house”—no liquor license needed. The invited guests included some of the entertainment business. Tasha Thomas, Geoffrey Holder, Andy Warhol, Grace Jones, Walter Cronkite, the cast of “Ain’t Misbehavin’”, Herbie Mann (the list is too long to enumerate)—guaranteed coverage by print and electronic media.

This public relations coup not only will keep the Electric Circus’ name alive, it might also convince the court that the disco is not a nuisance to the area, thus allowing it to open its door to the paying customers.

With most stations going disco, **WWRL** has changed its format to reflect a more contemporary outlook. The station’s new Program Director, Bob Law, says that “Young adult New Yorkers have a more sophisticated music taste than they are given credit for. They enjoy many types of music, and it’s just a matter of time before jukebox radio, or disco radio as it is currently being called, will bore them.” The AM station playlist will include artists like Noel Pointer, George Benson, Cleo Laine, Minnie Riperton, etc...Although these artist are considered jazz-fusion by the music industry, WWRL views them simply as contemporary musicians.

After successful exhibitions in art institutions in Boston, Chicago and Dallas, “**POMPEII AD79**” opened in the American Museum of Natural History 79th St. and Central Park West, on April 22. As of this writing, 23 days since its opening, 125,300 visitors have viewed the exhibit. The exhibit contains 350 pieces of Roman works: paintings, mosaics, marble and bronze sculptures, coins, furniture and pottery. The Museum exhibiting techniques has placed each piece in its most favorable setting. “**POMPEII AD79**”’s attraction is that all the items included in the exhibit were buried with ash spewed on the cities of Pompeii and Herculaneum from the volcano Vesuvius on August 24, 79 AD. Of interest to some viewers will be Figure 35, labeled “Bronze lamp with the head of a Negro.” The show will remain

in New York until July 31.

The Second Annual Black Brooklynite Awards Dinner Dance hosted by the New Muse was held on the evening of May 4. Spokesman for the community center said that “the affair was established as an impetus to restore Brooklyn to levels achieved in the Past and to raise funds for an affiliated project of the New Muse—the construction of the Pediator-Korpe Village School in Ghana.” Awards were presented to the Honorable Judge Bruce Wright and Assemblyman Al Vann. Gil Nobel was the master of ceremonies and among many of the invited guests were Assemblyman, Woodrow Lewis, author John Oliver Killens, photographer Roy De Carava and politicians Lucille Rose and Dr. Lonnie Russel.



North Carolina A&T Team with Coach John McLendon and C. Librader, Air Afrique Manager.

Last April, the Diplomatic relationship of the U.S. and Africa borrowed a page from history. In a move reminiscent of the great “Ping-Pong Diplomacy” between China and the U.S., two basketball teams from the U.S. were invited to participate in the Pan-African Basketball Classic in Senegal. The two teams, North Carolina A&T and Virginia Union, flew to Dakar, Senegal on Air Afrique to represent the U.S. Hall of famer John McLendon, coach

of North Carolina A&T, conducted basketball clinic-workshops and the two schools—conference winner—played teams from Guinea, the Ivory Coast and Nigeria.

Mohamed C. Diop, Vice President of the Senegal Basketball Federation extended the invitation as part of the continuing effort of Senegal Officials to improve the quality of basketball playing in their country and to improve relations between black Americans and Africans.

PEOPLE

VOICES AT



Morris Banner

Within the black community, disco is the latest expression of a continuing tradition. A dancing tradition that earlier resided in the basements or apartments of black folks homes. "House parties," as they were called, given by friends or friends of a friend, were usually hosted by a "Lady". The "Lady" known to the group as the hostess was usually an older sister, cousin, aunt or whomever was closest to young people in age and attitude. It was she who greeted you at the door (with a smile if you were a desirable, with reserve if you were not). It was she who knew your first name and showed you where the bathroom was. It was she who made sure you had something to eat and served the cake, and it was she who helped you in the bathroom when you had too much beer or too much spirited punch. It was she who enforced the rules of the house with understanding and compassion. Lady "C" of Club Colli Bron, 19 West 27th St., is the keeper of that tradition. What's happening at Club Colli Bron on Wednesday after work is a house party, hosted by a charming woman who makes you feel right at home. If it is your first time at the club, Lady "C" will ask your name and remember it. If you look "down" she will sit and talk with you. If it is your birthday, she will have a cake waiting for you. Lady "C" offers her public a humanness and an identity that is sorely needed after eight hours in an anonymous job. Lady "C" regards herself as part of an extended family, "These people are my friends," she said, "They give me more than I could ever give them. No, it is not money but 'psychic income', it is income for the mind and heart." ®

FASHION

**DESIGNER:
MARIAN WILLIAMS**

“**F**ashion is and always will be a part of man’s existence. It’s an enhancement of the body’s beauty—and people always feel good when they look good. My designs do that for people,” says Marian Williams.

Deva is the name of an exciting new clothing line designed by Marian Williams. Marian combines sensuality and sophistication to please the man and woman who wants to look good and feel good. The feeling, shape and fabric is uniquely *Deva*. Colors that dazzle the eye and imagination are the ideas behind *Deva*.

Deva premiered in 1977 at Bloomingdale’s New York store, hosted by Revlon and the line has been worn in *Ebony’s* Fashion Fair. Articles about the *Deva* line have appeared in the *New York Times*, the *Soho News*, the *Daily News*, *Fashion Wear Daily*, *Women’s Wear Daily*, and *Eagle and Swan Magazine*.

Among the notables wearing *Deva* are recording artists Angela Bofill, Phyllis Hyman, Evelyn Champagne King. Stephanie Mills, Freda Payne, Zulema and the Tymes.

Marion not only designs for celebrities, but her label can be found at many of the fine boutiques in the city and around the country. Le Grand Hotel, West Broadway at Houston; Darby’s, Kings Plaza, Brooklyn; Off Broadway, 72 Street and Broadway; Lonia’s, 55th St. and Fifth Ave.; Sonny’s, Kings Plaza, Brooklyn; Just Looking, Broadway and 81 St.; In Between Boutique, Fulton St., Lower Manhattan; Pierre Dolby’s, Fifth Ave. and 50 St. Price Ranges \$95 to \$200. For further information 243-9784. ®

—Leon MacDonald



“Pink Lady”, Metallic Silk Chiffon.

Mel Mays



One Piece White and Red Wool Crepe.

Fuschia and Purple Crepe De Chine.

Two Piece White Riding Suit.

Mel Mays

ROUTES' ROOTS



Muddy Waters.

If it is almost a truism that Jazz has absorbed the blues, the extent to which Jazz and Latin Music have influenced each other is not always as well known. This year, the Newport Jazz Festival will feature (on June 30 and July 1) a two-part series entitled "A Twelve-hour Salute to Jazz and its Roots," at the Saratoga Performing Arts Center in Saratoga Springs. The program of this salute, which rightfully includes bluesmen Muddy Waters, B.B. King and the unjustly neglected giant Antoine "Fats" Domino as well as Latin luminaries such as Machito, Dom Salvador and Willie Bobo thus emphasizes jazz's kinship to both the blues and Latin music.

Since root-searching has become a national pastime, it might be befitting, in view of Saratoga's special concert, to unearth some of the roots of the United States' most prolific music.

Jazz, the blues, Caribbean and Brazilian music—all represented in the twelve-hour salute—are the offsprings of Europe and, especially, Africa. Mandingas and Wolofs with their intricate string music; Yorubas, Efiks, Araras, Ashantis and Fons, with their elaborate rituals; Bantus from Guinea, the Congo, Angola and Mozambique, with their syncopated rhythms and vast array of percussions, and countless other African ethnicities contributed to the richness of black music in the New World.

New Orleans was the crucible in which "jazz", as it was first called, brewed. To be *contrary*, Willie the Lion Smith argued that, in early days, jazz was also pouring out of Baltimore, New York City or New Jersey, but any true New Orleans blood will tell you that when the Lion was just a cub, Creole "musicianers"

had been getting down on Basin, Perdido and Rampart Street for quite a while. It is the brass and woodwind instruments brought by the French, adopted by Blacks and Creoles, which gave its impetus to the new musical form. Since then, the brass has always been the mainstay of jazz, as Newport fans will well see in the likes of such honkers and preachers as Eddie Lockjaw Davis, Johnny Griffin, Illinois Jacquet, Charles Rouse, Grover Washington or Freddie Hubbard. Down South, brass bands soon became in constant demand on riverboats as well as for dances, parades, funeral processions and cutting contests. Parades, with their rousing rhythms and frenetic crowds, were the cousins of the Brazilian carnival and pianist Dom Salvador, who grew up to sambas and batucadas, would have felt quite at home in Louisiana.

Besides saxophonists, trombonists and trumpeters, a staple of jazz are pianists. It is also in New Orleans, this time in the red-light district "mansions" that the new breed of low-down, funky pianists developed. Jazz keyboard wizards and composers such as Jelly Roll Morton and Tony Jackson all started by working in the southern tenderloin circuit. As for the blues' legit introduction into the jazz repertoire, we owe it to Mamie Smith who, in 1920, first put the blues on wax. Of course, Jazz already existed in seminal form in Negro spirituals and songs of field workers and stevedores, and jazz, the blues and gospel have strong affinities, but it is not until Mamie that the lowly blues became standard jazz fare. From then on, you couldn't play jazz if you couldn't play the blues.

As for Latin music, New Orleans is really part of Caribbean culture, to wit gumbos, jambalayas, sensuous Creoles and other delicacies. In the 19th century, slaves on Congo Square had been dancing the *bamboula*, just as was done in Haiti, and playing the same jawbone and *marimbula* as the Cuban *rumberos*, and around 1850, Creole composer Louis Moreau Gottschalk had brought back from Cuba and Puerto Rico rhythms which later inspired ragtime pianists. At the beginning of the 20th century, the city was still as much Spanish as it was French. Jazz musicians had names like Palao, Trapiana, Perez,

Tio, Mello, Nunez, Marrero or Loyocano, cornetist Bunk Johnson had a Mexican music teacher, and Freddie Keppard was blowing "Panama", his pet tune, on Perdido Street.

In Cuba as in Brazil, musicians also early took to jazz. Mario Bauza, Machito's brother-in-law and co-founder with him of the famed Afro-Cubans was largely responsible for the development of Latin jazz. Bauza worked with Noble Sissle, Chick Webb and Cab Calloway and was even instrumental in furthering the careers of Ella Fitzgerald and Dizzy Gillespie. Together, Mario Bauza and Machito brought such explosive sounds on the New York scene that when Charlie Parker was approached by Norman Granz to record with their Latin band, he jumped at the chance. Bird and Machito's combined efforts resulted in the phenomenal sessions recorded between 1948 and 1950 and recently re-released on the Verve label. Most tunes were done in one take, and it is difficult to top the exhilaration of the performers. Brazilian music became the rage in the Sixties, but the polite bossa-novas of Stan Getz and Charlie Byrd, who reaped most of the credits and financial rewards, had nowhere near the vitality of Brazilian pianist Dom Salvador. With jazz agonizing in the throes of fusion and disco, its new life may well come from Dom and other truly creative musicians who have doubly benefited from exposure to jazz and to authentic Latin music. Cinnamon Flower, the band organized by Charles Rouse and Dom features compositions by Dom as well as by compatriots Amaury Tristao and Milton Nascimento. I'll let you enjoy for yourselves the beauty of the music they play. Cinnamon Flower is as removed from supermarket bossa-novas as the Machito-Charlie Parker team is from Xavier Cugat and Charo. Percussionist Willie Bobo is another sensational and underrated exponent of the Latin jazz idiom.

And with heavy weights like Carmen McRae, Betty Carter, Art Blakey, George Benson, Roy Haynes, Roland Hanna and Dizzy Gillespie (another pope of Latin jazz) manning the front lines and stoking the furnace, Saratoga promises to be a hell of a get-together. ♪

—Isabelle Ortiz

McFADDEN & WHITEHEAD



Gene McFadden and John Whitehead started behind the scenes in Philadelphia. Writing hits like "Back Stabbers" for the O'Jays, "Bad Luck" and "Wake Up Everybody" for Harold Melvin & the Blue Notes, and "The More I Get, the More I Want" for Teddy Pendergrass. Also, they've helped build careers with their production skills. Like with Melba Moore's smash hit "You Stepped into My Life." And they've also written and produced for people like The Jacksons and Lou Rawls.

But now McFadden and Whitehead have finally stepped into the spotlight themselves. With a debut album that shows that's just where they belong. It's called "McFadden & Whitehead." And it features their first hit single, "Ain't No Stoppin' Us Now" — a song that's quickly becoming an anthem.

You see, there's no stopping McFadden and Whitehead. And when you hear their music, you won't exactly be standing still yourself.

*Ain't no stoppin'
them now.*



Featuring the single "Ain't No Stoppin' Us Now."
On Philadelphia International Records and Tapes.
Distributed by CBS Records.



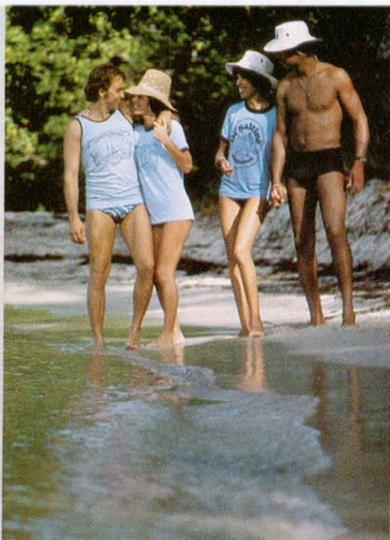
Listen to your feet, mon.



They want to bust out, to kick off their shoes and leave civilization dockside.

They want to be turned loose on the decks of a majestic schooner. To reggae and rock to a steel band far into a star-flecked Caribbean night.

They want to sink their toes deep into white, pink and black sand. Oh, so warm. And be the first to make their mark on an unspoiled, forgotten 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.

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