

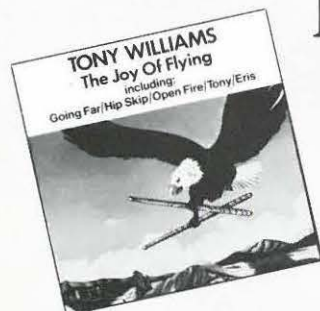
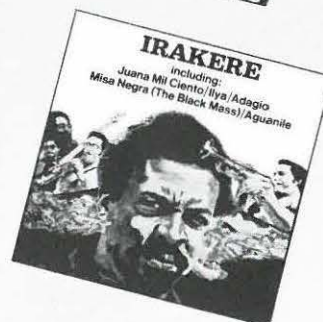
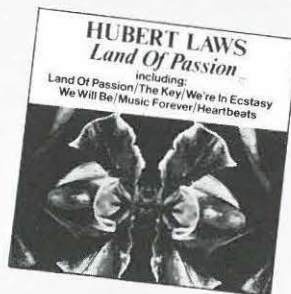
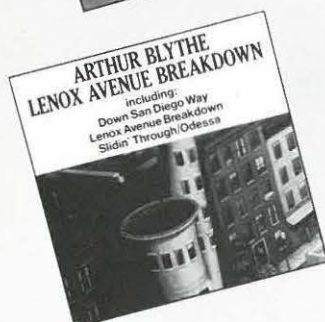
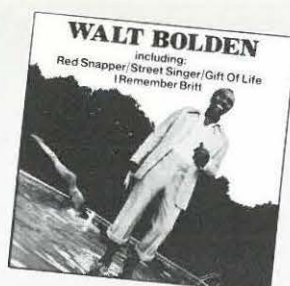
ROUTES

May 1979/\$1.25



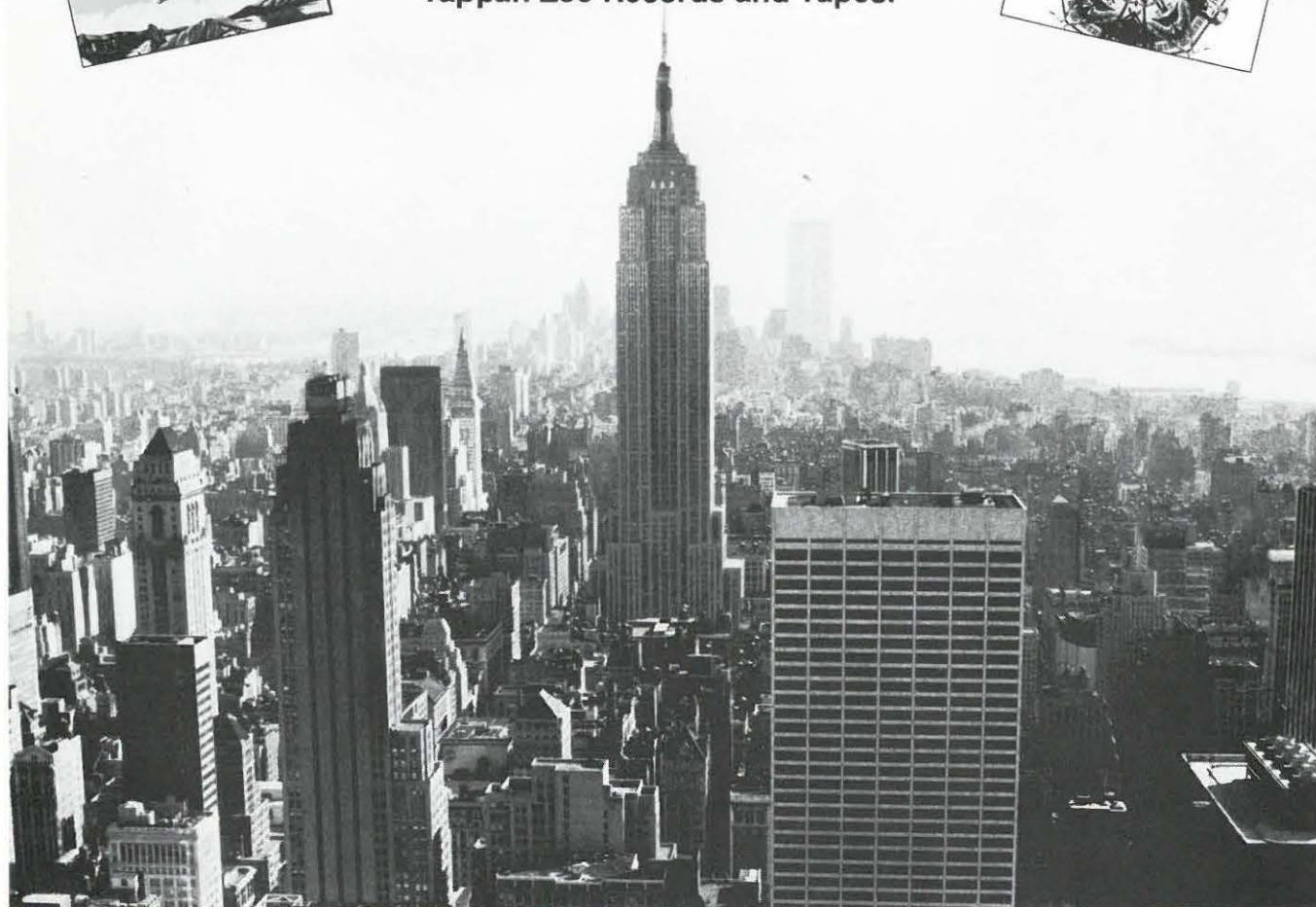
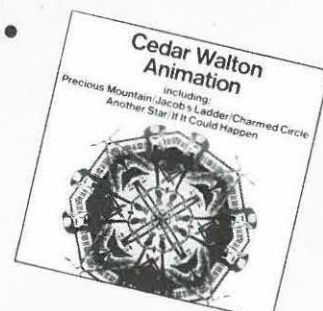
CHIC

- DISCOTELEVISION
- "K" RATED MOVIES
- FASHION: HAIRSTYLES
- MARILYN McCOO & BILLY DA



Discovered in New York.

The individuals you
recognized first are on
Columbia, Nemperor and
Tappan Zee Records and Tapes.





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FREE FOR ALL

CIVIL SERVICE INFORMATION AND AWARENESS DAY

The Central Library of the Brooklyn Public Library, Grand Army Plaza, Bklyn presents a two part program on Civil Service Job opportunities, exams, application procedures and establishment of eligibility lists. Part I: Open to the Public, Information Session 1-2:30 pm, Auditorium. Part II, Registration required; small group session; will meet every half hour from 2:30-5 pm. Sign up at the Job Information Center (at Grand Army Plaza) or call 636-3137. May 11.

ARMED FORCES WEEK '79

A 21 gun salute by the Armed Forces will signal the start of Armed Forces Week '79, May 11-20. The celebration will begin at Battery Park (Lower Man) Friday, May 11, 11:30 am.

May 12, 12 noon—Joint Services Parade will march up Fifth Ave. from 26 St. to 54 St.

May 12 & 13, 1-4:30 pm, the USS Aylwin will hold an open house at the New York Passenger Ship Terminal at 55 St.

May 15, 12 noon, 26th U.S. Army Band will perform at Rockefeller Center.

May 17, 12 noon, Air Force Band of the East will perform at Plaza Fountain, Plaza Hotel. (Fifth Ave. at 59 St.)

May 17, 3 pm, the U.S. Coast Guard Band, Lincoln Center Shell.

May 17, 7 pm, Air Force Band of the East, Shubert Alley. (West of Broadway, between 44 & 45 Sts.)

May 18, 12 noon, the 26th U.S. Army Band, World Trade Center.

May 18, 12 noon, Air Force Band of the East, Citicorp Building.

May 19, 12 noon-6 pm, the Coast Guard will hold open house at Governors Island.

May 20, 2 pm, "Armed Forces Musical Salute to New York, Felt Forum, Madison Square Garden. Featured will be the U.S. Air Force Band, The U.S. Military Academy Hell Cats and others. For tickets to this free event call 753-5609.

JAZZ CONCERTS

May 2, 9, 12:30 pm. The Jazzman, Donnell Library Center 20 W. 53rd St. Man.

EXHIBITIONS

New York Public Library

"Minority Designer's Workshop." May 2 Thru May 12. Countee Cullen Library, Man.

Arts and Crafts by the Katherine Engel Center for Older People. Thru May 12, Donnell, Man.

"Minority Designer's Workshop." May 14 thru May 19. Hunt's Point Regional Branch, Bx.

"Organizing for Peace: The Career of Clark M. Eichelberger." Second Floor, North Gallery, Central Building, Man. Thru May 30.

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

"Japanese Technology: Thru July 17. "Yesterday and Today." Astor Hall, Main Lobby Central Building, Man.

"The Awkward Age: American Writers in the 1800s." Thru October 31. Central Building, Man.

PARADES

May 6, 1 pm. "Martin Luther King, Jr. Memorial." Fifth Ave. at 44th St. to 86th St.

May 12, 2 pm. "Military Order of WWs." Fifth Ave. at 26th St. to 54th St.

May 19, 2 pm. "Armed Forces Day." Fifth Ave. at 96th St. to 62nd St.

May 20, 1:30 pm. "Norwegian Constitution Day, Brooklyn. Fifth Ave. at 90th St. to 67th St.

May 20, 2 pm. "Greek Day." Fifth Ave. at 59th St. to 79th St.

LECTURES

New York Public Library

May 9, 7:30 pm. Slide Show/Lecture "A Recent Visit to China." Stapleton, Staten Island.

May 10, 6 pm. "Susan Brockman and Her films." Hudson Park, Man.

May 10, 6 pm. "Artist-Craftsmen of New York." Donnell, Man.

May 10, 3:30 pm. Demonstration Lecture for Teenagers "Looking Good—Modeling, Beauty & Makeup." Dongan Hills, Staten Island.

May 14, 6 pm. Dance Lecture. Lincoln Center, Man.

AFRICAN AMERICAN FOLKLORE

May 5, 3 pm.

The Choreographic Potential of Folklore Theatre." Discussions on the exploration of possible uses of African American folklore in developing new work for the musical. Moderator: Bill Moore, dance critic. Participants Pearl Primus, pioneer ethnic dancer/teacher; Liz Williamson, Jazz dancer/teacher; Rod Rodgers, Choreographer. Richard Allen Center for Culture and Art, 36 W. 62nd St 581-9110.

JURIED CRAFTS SHOW

Brooklyn Arts and Culture Association's First Annual Juried Crafts Exhibition, a showcase of quality craftworks. This event will be staged in the Plaza adjacent to Brooklyn Borough Hall May 19 & 20, 6-11 pm.

FINE ARTS ON PROMENADE

The 23rd Semi-Annual Brooklyn Arts and Culture Association's Fine Arts Exhibition will be held along Brooklyn Heights Promenade, from Remsen to Clark Streets. May 5-6, 12, 13, and 19-20, from 11-6 pm.

ART SHOWS

May 7 thru June 15. Beety Saar's collection of collages. Gallery 62, National Urban League, 500 East 62nd St. Man. 644-6500. "The Art of Living." Visual Arts Center, 22 E. 54th St. 3rd Floor. 427-8100. Thru Aug. Contemporary wall hangings from Nigeria and Ghana. African American Institute, 833 UN Plaza, Man. 949-5666.

BOOK DISCUSSIONS

N.Y. Public Library

May 7, 6:30 pm. "All the Kings Men." Yorkville, Man.

May 7, 7:30 pm. "The World According to Garp." Kingsbridge Branch, Bx.

May 14, 6:30 pm. "World of Wonders." Yorkville Branch, Man.

HIGHLIGHTS

MAY



5 Rod Rodgers Dance Co. (See Theatre Listing)



9 International Afrikan-American Ballet. (See Theatre Listing)



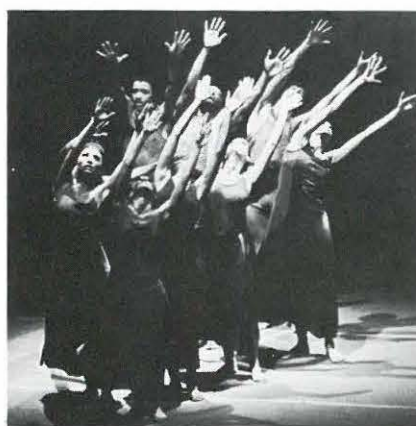
15 Dexter Gordon. (See Music Listing)



6 Alvin Ailey Repertory Co. (see Theatre Listing).



13 Fred Benjamin Dancers (See Theatre Listing)



31 Alvin Ailey Dance Co. (See Theatre Listing)



7 Sammy Davis, Jr. (See Music listing)

12 Salsoul Orchestra. (See Music Listing)

13 Canaan Baptist Church Concert Choir. (See Music Listing)

13 The Dixie Hummingbirds. (See Music Listing)



31 Dionne Warwick. (See Music Listing)

27 Queen Yahna. (See Music Listing)

Publisher's Statement

This month our cover story is an interview with one of the "hottest" groups on the disco scene—*Chic*. *Chic* has enjoyed three consecutive hit records—but interestingly enough, they still remain somewhat of a mystery to the masses who buy their records or freak to their popular disco sounds. *Chic* is a multi-talented group and once you've read our interview with them, you'll know that this group will be contributing to the music scene long into the future.

The disco craze seems to be going through several phases simultaneously, and it seems to be anybody's guess where it will be a year or two from now. Veteran recording artists, who are suffering financially and artistically from the disco craze, are eagerly looking forward to the end of the high energy thump thump thump—and their wishes may not be too far off. There is a noticeable increase in the "sounds of funk" over the airwaves. And the new dance "The Rock," will help propel funk into national and international prominence. But on the otherhand, several record companies are investing millions of dollars into keeping the disco sound alive.

It is very difficult for us at *Routes* to predict whether dollars will win over artistry, so we have decided to separate disco from our music category. Disco will be dealt with as a separate entity—allowing us the flexibility to give other musical forms equal exposure.

Since the introduction of the Fashion Section, we have received numerous letters and telephone calls hailing the coverage. If you feel there are other areas of entertainment we're missing—drop us a line.



PUBLISHER

ROUTES RESPONSES

I've read the article on Ashford & Simpson (November), and I think it was very thorough and to the point with an appreciation for aesthetics. I salute you.

Your "Highlights" reminded me that I wanted to check out Andre Watts during his only New York series performances of the season. Thanks to *Routes* I got my tickets in time and my wife and I will see him on December 3.

The Ailey engagement at City Center came as a surprise to me and we hope to see that also.

With this kind of frequency of information, *Routes* will be long established. Tell me how I can introduce the publication to my associates and friends.

I feel obligated to show my friends

my discovery.

Vance A. Warren
New Jersey

More Fashion Please

I've been reading *Routes* for the past four months and it's remarkable. I find it very enjoyable to read about black stars, black history and the latest fashion trends

I am a model and the fashion acknowledges me in my profession. So please be sure to keep the fashion section up to date.

Thanks for doing such a fine job.

Sarah Standard
New York City

I commend *Routes* on its fashion

section. The article on furs and the Halston layout were excellent. It's about time that a black magazine recognized that black women are wearing designer fashions. Afterall, some of us have the money. Keep up the good work.

Lori Kessler
New York City

I am a newsstand buyer of *Routes*. I am happy to say that I enjoy your entire magazine, but I enjoy reading the fashion section best. You have done very well so far in keeping up with the latest changes in fashion, however, if you were to expand the section, magazine sales would increase.

Robert Tinado
New York City

DISCO

**"AHHHH, FREAK OUT!
LE FREAK C'EST CHIC"**



The words that instantly energize, transforming any passive disco gathering into tumultuous frenzy, "The Freak", is a dance revolution that boasts *Le Freak* as its official anthem.

Chic, the group responsible for the hot-selling song, remains a mystery to some of its fans, despite having had two previous disco hits in the past year: *Dance, Dance, Dance* (Yowsah, Yowsah, Yowsah) and *Everybody Dance*. "Some people didn't know the name of the group," admits guitarist Nile Rodgers, who (with bassist Bernard Edwards) is the creative power behind Chic. Like *Rose Royce*, which after its debut recording, *Car Wash*,

was often referred to as a group called "Car Wash," Chic was originally identified by many as "Yowsah, Yowsah, Yowsah," but—three smash singles and two albums later—the name Chic is virtually a household word in disco circles.

The term conjures up visions of elegance and sophistication, a trendy stylishness—the group makes an effort to live up to that image, but elegance and sophistication are not something one deliberately creates, and there are those who see the group's over-posed publicity pictures as a put-on. Chic's musical sophistication is more real. Because the group has reaped its success in the disco market, there is

a tendency to relegate it to that very limited category, but its two Atlantic releases have included beautiful romantic ballads, and soothing instrumentals—music for all moods. "In Europe, rhythm and blues, disco and funk are all considered pop," says Rodgers. "We don't like having labels, we like the European mentality. One music trade magazine says we don't play enough disco, but 100 percent disco is not our concept." Despite such statements, Edwards and Rodgers are proud to be recognized as one of the prominent disco groups in an era where disco is the dominant musical form, and assertions that disco music is simple do not bother the



B. Edwards & N. Rodgers.

men behind Chic: "I like simple music because we are writing for *other* people to enjoy; only the most highly developed musical minds can enjoy complex music," comments Rodgers defensively. "Take fusion music, the people who enjoy that are professional musicians, you can't sing that music. The most successful films and records are simple, easy to understand."

In the early seventies, Rodgers and Edwards played together in the backup band for New York City (known for the single "I'm Doing Fine Now"); when that group broke up in 1975, they began composing together, a perfect blend of Edwards' roots in rhythm and blues, and Rodgers' knowledge of classical and jazz music. After playing saxophone in junior high school, Edwards abandoned his horn for the electric bass in high school. Rodgers was encountering several diverse musical experiences, from hard rock, to a job with the band for the "Sesame Street" television program, to the house band at the Apollo Theater. "Playing at the Apollo allowed me to grow," says Rodgers. "I

wasn't familiar with R&B, but I asked them to call out the notes, and I learned."

In typical fashion for the entertainment industry, Chic became an "overnight success" after many attempts that resulted in frustrating failure. Edwards and Rodgers produced original music which was listened to and rejected by virtually every major recording company. Their fortune did not begin to reverse until a disco DJ engineered the tracks to *Everybody Dance*, and played it in his Manhattan nightclub, The Nightowl. "Then it started to happen," Rodgers recalls, "Atlantic, the company we signed with, had previously turned us down, but the president of the company, Jerry Greenberg, had never heard our tape. A friend of his who worked for another company, played it for him, and told him that he had so much faith in the tape that he would quit his job to work the record. Greenberg was so impressed that he had the record (*Dance, Dance, Dance*) pressed overnight, and hired a helicopter to deliver the records to a limousine, which delivered the

records to the stores. Can you imagine the president of a record company hand delivering your record? I couldn't believe it. It literally happened overnight."

The public reaction was immediate and overwhelming, and "Yowsah, Yowsah, Yowsah" became a pet phrase in the disco world. The single and the album achieved gold certification, and Chic's immediate future was insured. The group appeared with such pre-eminent recording acts as The O'Jays, the Isley Brothers and Rufus, and in a four day showcase at last year's *Billboard* Disco Convention, with eleven other leading disco acts Chic gained the respect and admiration of dee-jays and music industry executives from across America. "New York City is always the most important gig," says Rodgers. "We've looked into performing in a place like Avery Fisher Hall, we just have to make sure that everything is right before we do."

Edwards and Rodgers are always striving to do more and to do it better. After their lead vocalist Norma Jean Wright left Chic to pursue a solo career, Edwards and Rodgers wrote, produced, and played on five songs in her debut album for Bearsville/Warner Brothers. They have also written and produced songs on a new Sister Sledge album.

Bernard Edwards and Nile Rodgers are total entertainers, commanding an organization which has persevered and strengthened itself despite the loss of its original lead vocalist. They realize that they are only as good as their supporting cast, and they are grateful for the talent that surrounds them: drummer Tony Thompson has played with LaBelle and Stevie Wonder, vocalists Alfa Anderson and Luci Martin have impressive credits outside the recording industry—in addition to singing on "The Wiz" soundtrack, Anderson has acted in two films, Martin has studied dance with Alvin Ailey, and acted in the road companies of "Hair," and "Jesus Christ, Superstar." Add it all up and you have a winning combination. ®

—Ken Simmons

DISCO

LISTINGS

BROOKLYN

Brown Sugar
433 Sumner Ave.
574-5615

Xanadu
376 Schermerhorn
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

BRONX

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

Copacabana
10 East 60th St.
Dress: fashionably
casual.
10 pm-4 am
Ladies 21, Gents 25;
Cabaret acts during
the week.
PL 5-6010

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
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

Le Farfalle
209 W. 48 St.
Duplex dance
emporium with an ex-
cellent sound system
and lounge surround-
ings. Draws a well-
dressed young crowd.
Wed \$5, Fri-Sat \$10
(inc. 1 drink) Open
10 pm-6 am.
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.
371-7777

2001 Odyssey Disco
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

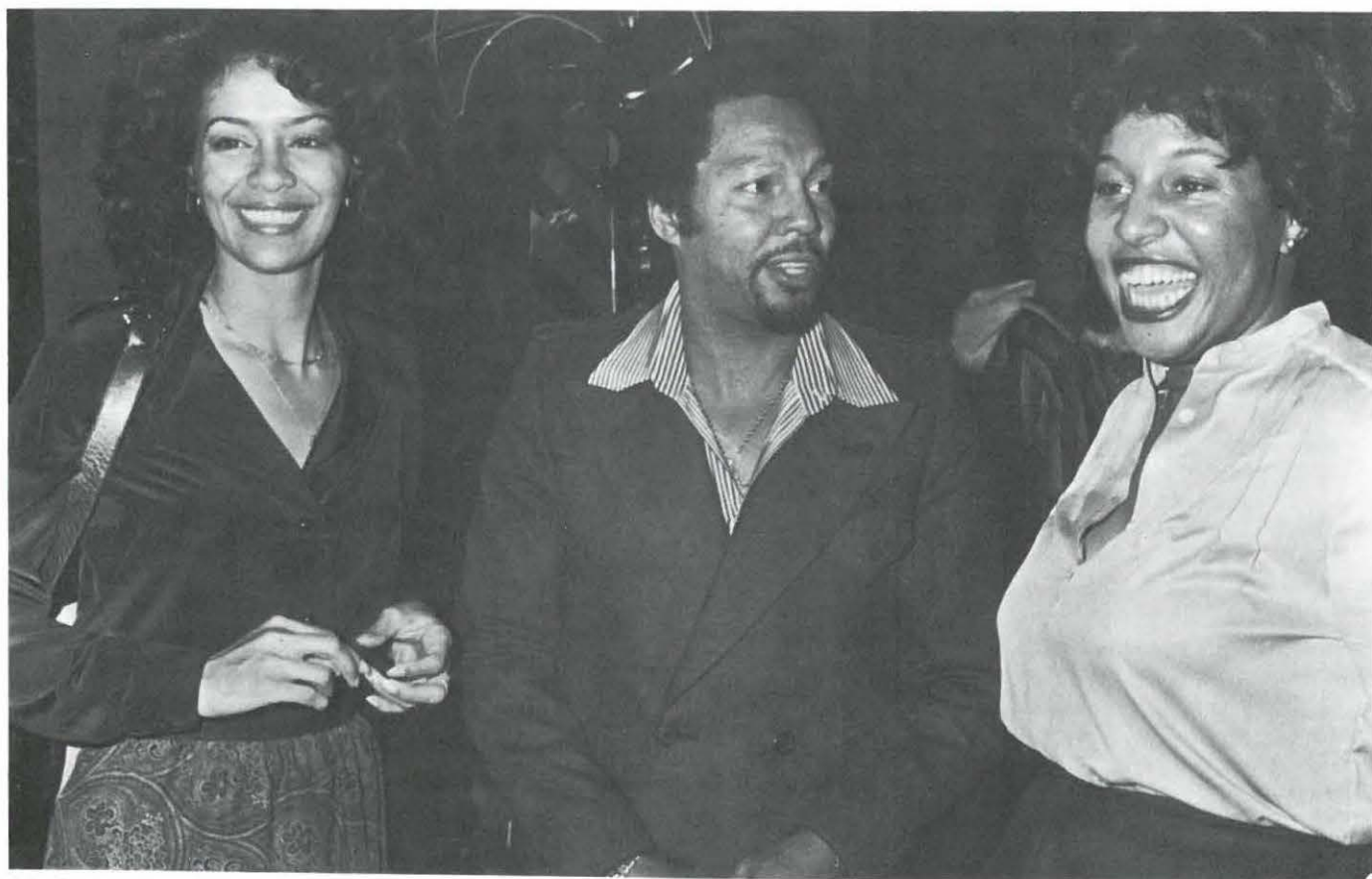
SUBURBAN

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

MUSIC

MARILYN McCOO & BILLY DAVIS



Marilyn McCoo, Billy Davis & Cheryl Lynn.

Many of us grew up with sweaty basement parties where the whiff of suede jackets blended with Woolworth's perfumes and the funk of soulful tunes; we rocked and swayed to Aretha's beat, got down with James Brown, and wrenched our bodies out of shape doing the African Twist. But then it happened, the 5th Dimension came along and cooled us off, dousing us with the gentler rhythms of "champagne soul." There was something very different about their music, an all-American wholesomeness that somehow didn't fit the funky basement image. They were also extremely prolific, delivering hit upon hit. From the late Sixties to the beginning of the Seventies: *Up, Up and Away*, *Stone Soul Picnic*, *Aquarius/*

Let the Sun Shine In, *Never My Love*, the 5th Dimension's albums and singles bubbled to the top of the charts, one after the other, and five faces beaming with success became familiar images on our television screen. It was up, up and all the way, or so it seemed, but all good things must come to an end, and so did the 5th Dimension. However success breeds success, and so it was that the 5th Dimension bred the inimitable Marilyn & Billy. When the charismatic team (full names: Marilyn McCoo and Billy Davis, Jr.) recently hit the Big Apple, I dropped in at their Waldorf Towers suite.

Let's start with your new album, "Marilyn & Billy," it opens with a

disco tune, then modulates into something else—why such a mixture?

M—We're excited about it because we feel that, musically, this is a better indication of the direction we want to go in than our last two albums. I see them as being the product of our shedding our last ten years of *5th Dimension* music...we're evolving as we move away...and into what Marilyn and Billy are really about. And I think this album is a better example of direction we would like to go in now.

On the inside jacket you say, "There's so much good music around that one shouldn't limit oneself to one kind..." Wouldn't the public gravitate to you more quick-



Marilyn and Billy.

ly, if you had a single sound that was unique to you rather than a variety of styles?

B—Not really. Like Marilyn says, we are going in a different direction...A lot of people have told me that they think this is probably the best album we've done...this sound is something we want to do. It's where Marilyn and Billy are in '79.

What about the pressure in the industry to go disco? With that being the hot sound, do you feel that your approach is still valid?

B—Yes. With disco being so popular nowadays, we want everyone to know that we do disco tunes. *I've Got the Words You've Got the Music* is very disco, but we also want our fans to know us for singing songs like, *It Took A Little Time*

to *Fall in Love*...something that is sung back and forth—a love song, because we are singers!

So good vocals are important for today's music?

B—Definitely. That's what we're into. Since we can do any kind of music, we don't want to type-cast ourselves as just one type of artist. Singing just R 'n' R would be very frustrating when you know you can sing a ballad.

M—Yes, we have taken a hard route. And we realize it's not easy for the public to grasp (when it comes to style).

Natalie Cole is a performer with more than one style. She wasn't as easy to grasp as Aretha Franklin or Roberta Flack, and now she's been dubbed the unpredictable Natalie

Cole.

M—And that's nice. Even though you want to come out with recordings that reflect the times and the market demands, you have to be true to yourself.

Your creative self?

M—Exactly. You cannot go at it from the stand point of wanting to sell two or three million albums, you can't just say this is not music I enjoy and I'm not particularly proud of the project, but its gonna sell three million. I'd love to sell three million copies! But I will not compromise in order to do it, not to that extent.

B—People who do things like that are not really dedicated to the art; they want to make some money and then—once they've made it, once they've taken from the industry—they don't want to put anything back into the business. Once you take something from the pot you've got to put something back so we can keep the pot here for a long time.

M—Take Barry White. His talent lies more in the fact that he knows where the market is than in his singing. And his productions always hit the market (she snaps her fingers). He's no great singer, his talent lies in the production and an understanding of the commercial aspects of the business. That's great for him. It wouldn't work for us.

You've had a string of successes when you were with the 5th Dimension. Did you ever wrestle with the fear of failure?

M—Sure.

B—Of course. We wrestle with that all the time.

M—You see, in between the hits we had records that didn't happen... After *Up, Up, and Away* we didn't have another hit record until *Stoned Soul Picnic*, a year to a year and a half later. We had *Paper Cup* that came out—and was a bomb. Then *Carpet Man*, that bombed. We began to wonder if we were just going to be a one-hit act. Then we found *Stoned Soul Picnic*. That happened for us, then *Sweet Blindness* was a big hit, then a couple more bombs, but *Aquarius* hit big. As the 5th Dimension, we didn't just



The new 5th Dimension.

crank out hit after hit. There were the bombs in between.

You sound very matter-of-fact about the 5th. Was breaking away difficult?

B—Yessss. Emotionally it was very difficult. We understand the business but leaving people you've lived with for ten years, longer... I knew the guys before the group even started. We all grew up together... But as for our creativity... we knew we wanted to grow, to progress as artists. We never felt bad about that part. It was something we had to do.

Did they see your move as antagonistic to their success as a group?

B—I'm sure they did.

M—Yes. Let's back up a little bit. The year before we made the decision to leave the group... that realization became more apparent. It was scary for me. I was not satisfied with the direction the group was going musically. I kept feeling we could and should do more. We needed a new direction.

My original thinking about the group was that we would be together for years, that we were gonna grow old together. We use to laugh about going out on to the stage like this (She adopts a screechy voice and mimics a very old singer)... we'd be out there singing, "Would you like to ride in my beautiful balloon..." (Billy chimes in and we all have to laugh).

We would always talk about that, so breaking away was something I never really thought about. I always thought somebody else would leave the group before I would, but that last year I kept experiencing the frustrations about the music. I was becoming very difficult to live with, I was constantly bitching and pushing and that whole bit. That must have been difficult for everyone... It was time to grow.

B—...everything has a height. And then after that, that's it. You know you've got to take what you've got and take it somewhere else, or it becomes stagnant.

How did you finally make the break?

M—We were trying to do it in a way that would have the least negative impact on the rest of the members. We had been together for so

long. Oh gosh, on two or three separate occasions of telling the group... Billy and I would be in the hotel room. I would just lie there and shiver. I'd start crying and Billy would say, "Well Baby, if you don't think you're ready, stay longer. But I have to go."

When I realized I still had a choice—we hadn't told the group yet—I'd feel better. I'd think about it for ten minutes and I'd realize there wasn't any turning back. When we did tell them, oh God, it was rough, really rough.

They knew what was coming?

M—They *should* have.

B—When we called the meeting they certainly knew. When you live with people for ten years, you know. It's a long time... time to move on.

M—If anyone claims they didn't know... that really makes me wonder how much attention was ever paid to what was going on with me. If they were that insensitive to my vibes then there's something wrong.

B—That's true of any relationship—husbands, wives, groups, people living together; if you're not really into each other, somebody in there is bull-shitting... because everybody is supposed to feel each other's vibes in that unit.

Moving forward to Billy and Marilyn, you've been very successful as a team, even in Japan...

B—The way they received us was beautiful! They knew the group. The reception in Japan was fantastic. Probably because we had just won the Tokyo Music Festival Award. It's a very big event over there. To the Japanese, we were the winners—so we were the greatest.

M—They were ready to receive us with open arms. Also, we sang in Japanese. They didn't want us to sing in English. It was funny when we recorded *You Don't Have to be A Star* (she sings in Japanese). They released it in Japanese, but the English version was the big seller.

And at home?

B—I'm getting respect from people at home. Guys around my age call me Mr. Davis. I mean that blows my mind! It's hard for me to get use to

that because, to me, I'm just Billy.

People put stars on a plateau of some kind, but we're just two people out there walking down the streets trying to have some fun like everybody else. Marilyn and I are just two regular people. Many of our friends are not performers, some performers have tremendous egos that are hard to get through.

M—It's the pretense. But we do have a lot of friends in this industry.

B—I have a little saying: I make money—you understand—money does not make me!

M—He's the eternal optimist. He pulls me out when I'm in one of my depressing moods (she laughs).

B—Marilyn's a trip!

What else helps keep it all together?

M—Having a strong supportive husband is very important. Billy is strong for me...sometimes when we release a record that doesn't happen, I'll get depressed if I thought it should have had a shot. (She's amused by her own melancholy). When I can't get feedback, that's depressing, and then I start thinking that we're just banging our heads against a brick wall, that nobody's really into us—I really go through all those trips, reach a low point and then say to hell with this. I fight back. Billy helps to level me off, and meditation helps me a lot. I like practicing TM (Transcendental Meditation). It helps me to remain objective, to let things happen the way they will and not lose faith in myself.

Are you religious?

M—I would say that I'm a religious person. I believe in the existence of a supreme being. I also believe in the Golden Rule.

Billy, how do you maintain continuity in yourself when it gets tough?

B—Well I, ... (Marilyn interrupts with laughter).

M—I keep you up because you realize you can't get depressed with someone like me around—who gets as low as I get!

B—(still laughing) That's automatic. Somebody's got to keep this show together, and I know that somebody is me!

Everybody goes through those feelings, you take it as far as it can go. When things don't happen they just don't and that means what it means—it's just not going to happen. As you look for something else. Hey, we have no guarantee that everything we try in life has got to happen. If you hope for that you're nuts!

A continuation of the kind of thing you did while in the service in Germany?

B—No, I had a band in the service. I played a lot of little clubs all over Germany...a very interesting time in my life.

Now I'm working with Cheryl Barnes, Gene McClain and Jimmy Castor, or a project Marilyn and I are working on will become my focus. I switch into work. That helps me get past the bad feelings. It gives me time to think about our situation. I look for answers to questions like: which way the market's going, why something didn't happen for us...you know a manager has to keep up with everything that's going on.

How successful can a black production company be? Can it compete?

B—Yes. You've got everything out there to work with, you just have to know the business. Just don't go out there and have cards printed up and pay some rent somewhere so you can say you're a production company. You'd better know what a production is all about. You can't shortstop. Now, I can look back and see where the 5th should have made more money. If you're not careful you can end up getting beat. You have got to take time out to learn about the business side of the entertainment field... you don't have to be Einstein, you just have to be concerned about your operation.

There are a lot of obstacles for black people, but we can get around them. If you're intelligent enough to get around it, and when you do, you can turn around and look at it—let them wonder how you got past it.

Marilyn you indicated before that you'd like to have more freedom. Has being successful increased or limited your freedom?

M—It's taken away freedom, free-

dom to move about. The more recognized you are the more you get stopped—your privacy is infringed upon. But we understand it. People must realize that when they see us we may be rushing to work or only had three hours sleep the night before.

A woman once became so excited when she saw us that she hauled off and slapped Billy in his back...

B—I mean it...h-u-u-r-t!

M—Also, the limitation may be brought about by my own thinking, but I really don't feel totally free to say the things I feel. People are interested in Marilyn and Billy the entertainers, not Marilyn the politician or woman with a few causes...

This point of view is so different from your image as one of the 5th, a group once described as being so "white"?

M—We shouldn't attribute everything good or correct to people who are white.

B—Right.

M—You know, I didn't grow up in a Baptist church. I don't have that spiritualist background that gives you that sound that's so successful in the R & B market. When I sing, I'm being true to my feelings and experiences. So for someone to tell me that I'm not black enough...it's ridiculous!

B—Yeah. What else can we be (he looks at his arms and laughs). We are what we are. It's such a problem. I've been fighting that one for so long.

M—Why must we attribute ignorance and all the negatives to blacks. We have got to break our own damn chains before we can have others respect us.

The only way we can do it is to respect the gamut of our experiences, styles and looks...

I didn't have a lot of soul food in my house and I feel that that's a loss to me...it's a gap in my experience... we all have gaps. We fill them in as we get older. I'm not gonna apologize for the gaps because I had nothing to do with them. My parents raised me the way they thought best. I'm not apologizing for them either.

B—That is really my pet peeve—the way our people prejudice each other...this happens whenever people do not get into people.

Do you two ever fight?

B—You know life's not interesting without a fight! Oh, we really get down! Nobody comes around us when we're fighting. They don't believe we're the same two people, who were doing all that *love* singing out there!

Have you matured as a woman while in this business?

M—I don't know how much of it has to do with being a performer and how much is just growing up. I was a very naive person when the 5th Dimension first started.

In the past three years, since Billy and I have been on our own, I've really learned a lot about people and dealings. For example, I figured that accessibility to the people we had known would change, especially if Billy and I didn't become an important force in the record business, that people might stop accepting our calls. And guess what, less than two weeks after we left the group, people weren't receiving our calls. It happened just like that (she *really* snaps her fingers this time). It blew my mind!

I guess that's show biz

M—Yes...I began to realize that a lot of people didn't really care...(Her expression darkens). Billy's taught me a lot. He's been out there knocking around, he's been trying to educate me for a long time.

Then came your first hit, "You Don't Have to be A Star."

B—Yeah. Then the phones started ringing like mad. (He's so expressive we all have to laugh). That's the way society is. Being too naive is not good. You've got to get out there and find out what it's all about...it's a form of education that you've got to have it!

Billy, have you grown in this business?

B—I've come a long way. I've always been involved in music. That's been my love...I grow through my music. In high school I was playing an old raggedy clarinet. I still haven't learned to play it but I do play the tenor sax. And I've started to teach myself the guitar. That's me. ®

—Brytt Dantzler

MUSIC REVIEW

ON STAGE



Eartha's Still Here

Eartha Kitt's comeback is now complete. After 261 shows in "Timbuktu" and more planned for the near future, she returned to cabaret to again radiate in all the beauty and sensuality that made her famous.

Even though the show had its tender moments, the message was clear from the opening bars of "I'm Still Here."

She sang about her survival of the criticism of the white establishment that scorned her for advocating the cause of the black civil rights movement, and human rights 15 years ago. But most of all, she seemed to relish in the thought of having survived the black-balling of the 1960's by President Johnson after her outspoken comment on the war in Southeast Asia.

Most notable in her act was her rendition of "I Will Survive," the Gloria Gaynor disco-hit which she stripped of all paraphernalia and turned into a raw emotional vehicle with haunting phrases of subtle victory.

Eartha Kitt has aged a little. But like a good bottle of wine, she has gotten a lot better. Those of us who remember her from past eras, hopefully, have too with a fraction of the same results. Hats off to Les Mouches for securing the great lady for the recent engagement.

The Futures. A Philadelphia based quintet with a new album under their belt, blew into the Big Apple as a featured act at Leviticus' Thursday night showcase. A tightly knit group, with slick choreography in the best tradition of the Temptations, has a showmanship that is a throw-back to pre-disco days. One of their strongest drawing cards is a dynamic and versatile baritone, John King.

Two numbers out of the 90 minute routine stand out: Mr Bojangles, with King doing some fast footwork—complete with a cream-colored melon hat—to the tight harmonies of his four partners, and a well arranged composition, *The Greatest*—a tribute to boxing champion Muhammed Ali.

The 9 piece backup band played best on subdued ballads, but on up-tempo numbers they mercilessly assaulted the audience, reaching a decibel level better suited for Madison Square Garden.

OFF STAGE



Singer, Actress **Stephanie Mills**—Dorothy of the Broadway version of "The Wiz"—has just released her first album on 20th Century Fox Records label. The album "What Cha Gonna Do With My Lovin'" is produced by James Mtube and Reggie Lucas. Ms. Mills feels that her arrangement with 20th Century will give her greater flexibility in the development of her multi talented career.

Diana Ruth Wharton is a name you should look forward to hearing more about. The twenty-seven year old Howard University graduate is currently making the rounds in some of the City's showcase cabarets. By all accounts, Ms Wharton displays the charismatic qualities of Nina Simone coupled with the musical creativity of a Stevie Wonder. She is the composer of the musical score for "For Colored Girls Who Have Considered Suicide When the Rainbow Is Unrained"; in 1975 she composed an orchestral work performed by the District of Columbia Youth Orchestra, and in 1977, she composed a musical score for the Boston University production of "Animal Song," written by Fai Walker. *R*

—Amadeo Richardson

RECORDS

Oregon, a West Coast group, as the name lets one guess, recently had a lot of exposure, including a concert at Carnegie Hall. It uses a combination of classical, jazz and oriental instruments, creating a mixture that is neither jazz nor classical or folk music. There are excursions into flamenco reminiscent of Chick Corea and excursions into Indian rhythms, but without the passion of *ragas*. I don't quite know what to make of this record, except that it doesn't swing and doesn't move me. As with previous fusion attempts of the same kind, the music never seems to coalesce. It is a little bit of this and a little bit of that, without achieving an original language. "Waterwheel" is a flat modal piece with no tension point, "Story Telling" is just a tabla demonstration. For real Indian music, I still recommend Ravi Shankar and Ustad Ali Akhbar Khan. **Oregon: Out of the Woods**—Elektra 6E-154

Tom Scott's new record is entitled *Intimate Strangers*. Strangers, yes. No credits are given to the musicians. Intimate, no. This is boring, sterilized, mechanical funk with loads of synthesizers and electric keyboards. The record gives an impression of *deja entendu*. It comes in one ear, goes out

the other, and I wonder how long producers are going to keep forcing this kind of merchandise down our throats. **Tom Scott: Intimate Strangers**—Columbia JC 35557



Eddie Harris. Now here's some good down-home funk, and an inventive cover. On "Two Times Two Equal Love," a vamp reminiscent of "Listen Here" sets in the groove. From there on, it's a soulful voyage throughout the album. "I'm Tired of Driving" has a rousing gospel piano introduction. No synthesizers here, hallelujah! Just bluesy vocals and a saxophone that really talks and shouts and gives different shades to different notes. Eddie Harris also has an interesting throaty voice. His vocal gymnastics *a la* Leon Thomas can be heard on "The Loneliest Monk." The sparsely-used strings do not drown the music. Although this record doesn't break much new ground, it is thoroughly enjoyable and will make ya get on your feet and dance. **Eddie Harris: I'm Tired of Driving**—RCA APLI -2942

All the heavyweight funk stable seems to have been assembled on this date: Eric Gale, Ron Carter, Ralph MacDonald, Steve Gadd, Idris Muhammad, Hubert Laws, Mongo Santamaria, Dave Sanborn, Earl Klugh. As for the brass section, it reads like a musicians' Who's Who. This is slick glossy, competent studio work with touches of Quincy Jones here and there. But nothing is really happening. If I want to boogie, I'll have an old James Brown or an Old Aretha Franklin anytime. **Bob James: Touchdown**—Columbia/Tappan Zee JC 35594

Another World—a double album—is **Stan Getz's** new scholastic outpouring. There's nothing wrong with the sidemen, who are all able musi-

cians. Drummer Billy Hart and percussionist Efraim Toro especially swing throughout. Bassist Mike Richmond had the same teacher as Stanley Clarke. It shows. He too plays fast and approaches the instrument as though it were a guitar. "Pretty Girl," the first track, starts off with a lilting Latin feeling but the music never gets off the ground. After so many years of playing, Stan Getz has acquired an undeniable *metier*. But the trouble with him is that he has no feeling for dynamics or texture, no knowledge that a horn is an extension of the human voice. All great saxophonists, Byrd, Dexter, Trane, Sonny Rollins, have always had an original sound of their own. Stan Getz doesn't. "Another World" is a cold world, which is probably why it also has, to doctor things up, to resort to so much electronic gimmickry. **Stan Getz: Another World**—Columbia JG 35513

Since his return to the U.S., **Dexter Gordon** has assembled one of his best groups ever. Drummer Eddie Gladden had been making sparks in Jersey for for years. George Cables, well known for his association with Sonny Rollins is one of the best piano players around. I have been listening to some of his solos so much that the grooves on my albums are all worn out. "As Time Goes By" opens with a lovely line by Cables then Dexter comes in with straightforward swing. Dexter, a master balladeer, knows how to sass and caress. And there is nothing like acoustic instruments to tell a story. "Moment's Notice," which opens and closes with a polyrhythmic vamp is an implicit—and befitting—tribute to Trane, as is "Body and Soul." Although there are echoes of Trane in both pieces, Dexter remains his own man. "I Told You So," composed by George Cables, is a showcase for this formidable pianist. Listen to his Tatumesque runs, to his astounding dynamics and timing, to his harmony! In these mass-consumption times, it sure feels good to hear some real music. **Dexter Gordon: Manhattan Symphonie**—Columbia 35608 *R*

—Isabelle Ortiz

It took something of a miracle to revive **Gloria Gaynor** as one of the chief exponents of disco. This LP *Love Tracks* and particularly the single "I Will Survive" from the album has brought the lady back from obscurity.

It's a shame about Gloria Gaynor. She is credited by many with having been the first soloist to introduce disco with the mind-boggling "Never Can Say Goodbye" that topped the charts in 1974. Because her vocals are only a notch above average, at best, and her stage presence at that time was almost embarrassing, she was easily knocked off her disco-queen throne by Donna Summer a year later.

If it were up to her vocals alone, this album would have been another flop. Only the melody and lyrics of "I Will Survive" (which is being billed as more than a song—but a way of life) penned by Dino Fekaris and Freddie Perren, make it work. **Gloria Gaynor: *Love Tracks*, Polydor PD-16184 \$8.98.**

Destiny is the first album the **Jacksons** are responsible for writing, singing, producing, and conceptualizing. For a first outing it is not bad although none of the cuts stand out as exceptional.

Michael Jackson's vocals are tender and sincere and it appears he has settled into his post-puberty range. This is best demonstrated on "Push Me Away," a soft ballad in which Claire Fisher successfully weaves a sultry string arrangement with Michael's voice.

The lyrics leave a lot to be desired, they are at times insipid, confused and rarely cohesive or logical. This latest production will not help the Jacksons recreate the musical phenomenon that skyrocketed them to world fame in the early 1970s. The strongest cut on the album "Blame It On The Boggie" provides good dancing music, but lacks the sparkle and originality required to immediately catch the ear. The upbeat songs and their harmonies are reminiscent of "Enjoy Yourself," but a far cry from the tense, electrifying excitement of "I Want You Back." **The Jacksons *Destiny*—Epic JF 35552**



Gamble and Huff, the Philadelphia Sound, have taken **Jerry Butler's** mellow vocal flair for romance, given him soft-rhythmic background instruments and vocal harmonies—the result is an album, *Nothing Says I Love You Like I Love You*. It is as soothing as warm tea and rum on a cold Winter's night. Gamble and Huff produced an earlier album by Jerry, "Ice on Ice," which contained the hit single "What's The Use of Breaking Up?"

Nothing Says I Love You Like I Love You, quells the disco fire and enflames romance. So put this record on the turntable when you plan to spend a quiet evening at home with your main squeeze. Beware of Butler he knows what he is doing...**Jerry Butler: *Nothing Says I Love You Like I Love You Like I Love You*—Philadelphia International JZ 35510.**

Here is an album designed to bridge the generation gap. **Vincent Montana** and his orchestra have cooked up a musical adventure into the Big Band Sound of disco in *I Love Music*.

This production is richer, much more elegant than the sounds of MFSB and outshines a Mecco concoction for its variety in rhythms, solo instruments and concept. There are no studio gimmicks. You can actually picture a big band orchestra if you close your eyes and use the imagination. Outstanding on this release are "You Know How Good It Is" and "Fanfare For The Common Man."

In the first cut, the orchestra grinds

away at the disco beat, but then horns beckon a gutsy rhythm change that would make Count Basie want to rush to the piano. Crisp clean piercing brass shout out the theme that is picked up on the vibraphones and held together by a jazzy bass line that works well with the drums.

Aaron Copland's "Fanfare" has all the ingredients necessary to awaken even the most lethargic among us—complete with timpani, gong, and crash cymbals. The only major disappointment is Montana's version of The O'Jays' "I Love Music." It adds nothing new to the music, the vocals can't match those on the original recording and the cut is inconsistent with the rest of the album. **Montana: *I Love Music*—Atlantic SD 19215**

Is it still good to ya—No it's better. In fact, this is the best album yet by the songwriting and sing duo **Nick Ashford and Valerie Simpson**. *Is It Still Good To Ya?* bears out the new stature that Ashford and Simpson have cemented with their Broadway debut at the Belasco Theater.

Valerie's vocals have mellowed since her first solo album on Motown and even Nick's singing has improved drastically, even though there is still room for improvement, as his voice thins out in the higher tenor ranges.

All the compositions are lyrical, the phrasing is smooth and the vocals stand out well over a solid arrangement. There is no overproduction here.

Those who have had second thoughts about Nick's vocals will be particularly pleased with "Ain't It A Shame,"—lo and behold—he is a baritone. His vocal range gives Valerie's fragile voice a more solid backing. The added harmonic coloring for her soprano is enhanced by able background singers instead of a strained almost wining Nick Ashford.

Is It Still Good To Ya? will give every listener the satisfaction of having the best of this multi-talented duo and some of the tunes, particularly "Get Up and Do Something" will make you want to hit the dance floor. **Ashford and Simpson: *Is It Still Good To Ya?*—Warner Brothers BSK 3219**

R

—Amadeo Richardson

MUSIC

LISTINGS

JAZZ

John Booker
Every Fri, 9-2 am
Sol Yaged Quartet
Mon-Thurs, 9-2 am
New Orleans
Night Hawks
Tues, 9-2 am
Red Blazer Too
Third Ave at 88 St.
876-0440

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

Alberta Hunter
Tue-Sat
Brooks Kerr
Sun-Mon
The Cookery
21 University Pl
OR4-4450

Al Haig Trio
Mon
Chuck Wayne Trio
Tue
Hod O'Brien Trio
Wed-Sun
Gregory's
1149 First Av
371-2220

Al Haig
Mon, Tues, Weds, 9-2 am
Carl Biggiani
Thurs-Sun
One Fifth Ave
One Fifth Ave &
Eighth St.
260-3434

Bobby Short
Tue-Sat
Hotel Carlyle Cafe
Madison Ave & 76 St
744-1600

Hazel Scott
Tue-Sat, 10 pm-1 am
Bobby Cole
Sun & Mon, 10 pm
Ali Baba
First Av at 59 St
MU8-4710

The Nina Sheldon Trio
Tweed's Tammany Bar
Tue-Sat, 8 pm
154 W. 51 St
247-2197

Ted Weingart
Mon-Fri, 5-8 pm
Cafe Coco
555 Seventh Av
354-0210

JAZZ CLUBS AND CABARET

Manhattan/Uptown & Westside

Angry Squire
216 Seventh Av
242-9066

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

Brody's
798 Columbus Av
850-4400
Nightly, 10 pm-4 am

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

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

Environ
476 Broadway
964-5190

468 W. Broadway
468 W. Broadway
260-6799

**Harlem Performance
Center**
Seventh Av & 137 St
862-3000

Mikell's
780 Columbus Av
864-8832
Mon-Sat

Peter Brown's
168 W. 96 St
866-4710
Th-Sat

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

Studio Wis
151 W. 21 St
243-9278

Sweet Basil
88 Seventh Av So
242-1785

West Boondock
10 Av at 17 St
929-9645

West End Cafe
2911 Broadway
666-9160

Manhattan/East Side & Downtown

Ali's Alley
77 Greene St
226-9042

Drawing Room
510 Greenwich St
431-9478

Bottom Line
15 W. 4 St
228-6300

Jazz Emporium
Fifth Av & 12 St
675-4720

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

Knickerbocker Saloon
9 St & University
228-8490

Ladies Fort
2 Bond St
475-9357

Lainie's Room
Playboy Club
5 East 59 St
752-3100

Motivations
476 Broome St
226-2108

New Rican Village
101 Av A
475-9505

New Jazz at the Public
425 Lafayette St
677-6350
May 4, 11 pm. Art
Blythe and Hilton
Ruiz
May 11 & 12, 11 pm.
The Art Ensemble of
Chicago, Charli Haden
and Don Pullen
May 18, 11 pm. Enrico
Rather, Rozwell Rudd
& Bill Connors
May 19, 11 pm. Jack
DeJonette, Don
Moye, Colon
Walcott & Nana

Village Gate
Bleecker &
Thompson Sts.
GR5-5120
May 4, 5, 11 & 12.
Hugh Masekela

NEW ACTS AND SHOWCASES

Grand Finale II
210 W. 70 St
362-5079

Reno Sweeney's
126 E. 13 St
691-0900

The Ballroom
458 W. Broadway
473-9367

The Bushes
23 W. 73 St
874-8091

Tramps
125 E. 15 St
260-0370

CONCERTS

**All City High School
Orchestra & Chorus**
May 1, 8 pm
Avery Fisher Hall
Lincoln Center
874-2424

Thelma Carpenter
May 1-6, 11 pm
Reno Sweeney's
126 E. 13 St
691-0900

Dexter Gordon
Village Vanguard
178 7 Ave So.
May 15-17
255-4037

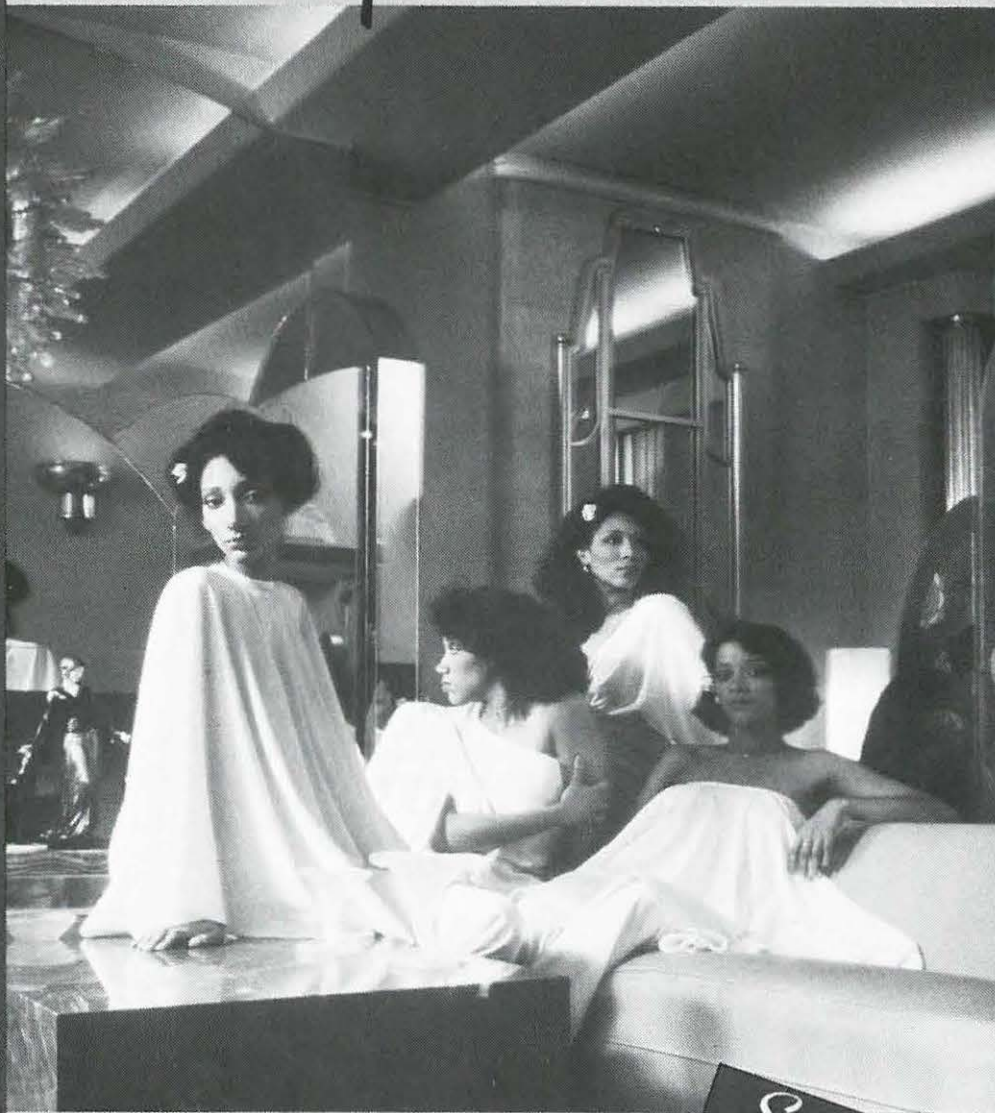
Salsoul Orchestra
Carnegie Hall
May 12, 8 & 11:30 pm
247-7459

Dionne Warwick
Carnegie Hall
May 31, 8 pm
247-7459

Ken Page
Les Mouches
260 11 Av (Bet 26
& 27 Sts.)
May 3, 11 pm
695-5190

Black Arts Festival
Mitzie Newhouse
Theatre
Lincoln Center
(See Theatre
Section for Detail)
Festival will be all
of May and part of
June.

Sister Sledge. Portrait of a hit.



Picture this. Four beautiful sisters with a powerful new album, "We Are Family." SD 5209

And picture this! A blockbuster single, "He's The Greatest Dancer,"⁴⁴³⁴⁵ exploding its way across the country.

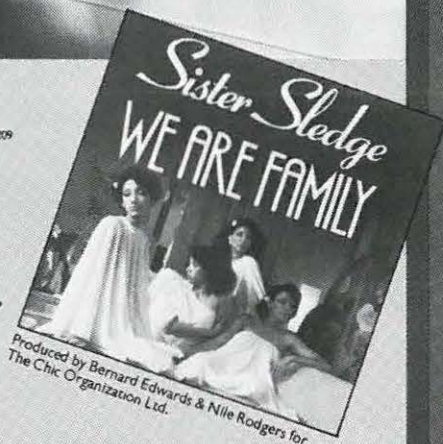
Now that's what we call a portrait of a hit. And *that's* what we call Sister Sledge.

On Cotillion Records & Tapes.

Also available on 12" disc.

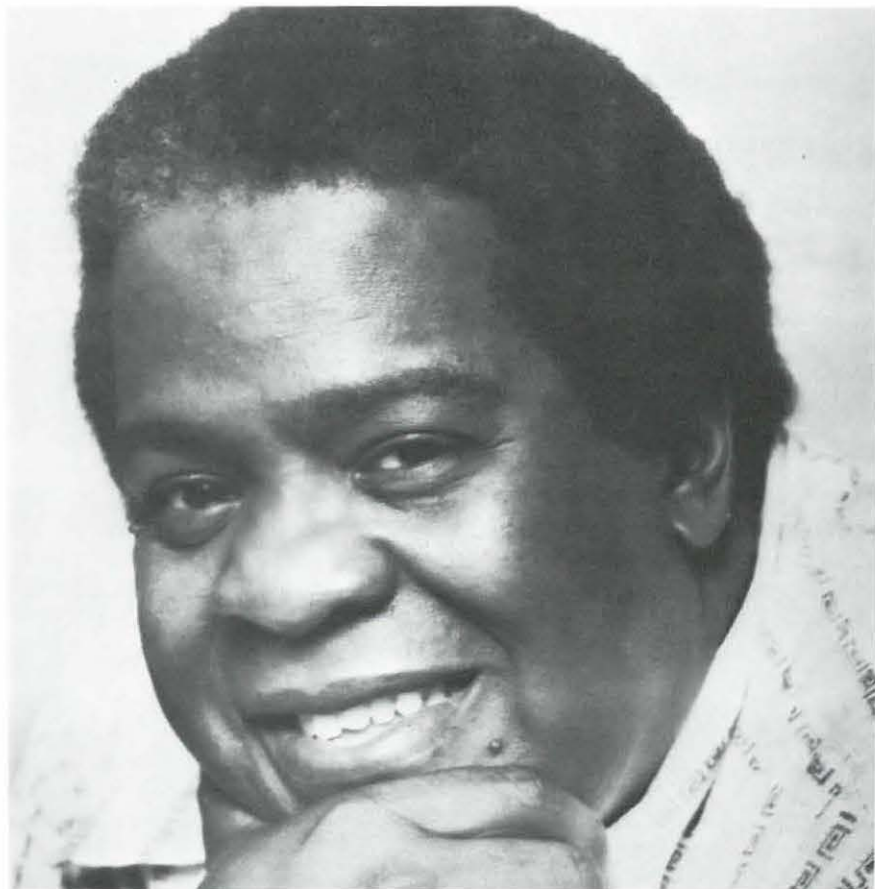


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THEATRE

ASHTON SPRINGER
—producer



There are many factors and people involved in putting together the marvelous shows that adorn the Broadway stages in New York City. Producers are the “invisible” people that audiences easily overlook while being absorbed in the excitement of the performance.

Ashton Springer’s productions have been delighting audiences on and off Broadway for over a decade. “Eubie”—a musical revue of the works of Eubie Blake, and “Whoopee”, a Flo Ziegfeld musical revival, are presently running simultaneously on Broadway.

Mr. Springer has the knack for picking goodies and keeping them

coming. The theatre marquee has announced a host of productions and co-productions by Mr. Springer. “Cold Storage,” “My Sister, My Sister,” the revival of “Guys and Dolls,” “Going Up,” “Absent Friends,” the road company of “Ain’t Suppose to Die a Natural Death,” and the Los Angeles Production of “For Colored Girls Who have Considered Suicide When the Rainbow is Enuf” are among the many credits.

With such an impressive track record, it appears as though Mr. Springer must have been born in a trunk or that he’s a tough businessman.

“It’s really amazing how I got involved in the theatre at all. It’s still a mystery to me,” he said modestly. “No one in my family ever took me to plays. I guess you can say that my wife, Myra, and I started ourselves in theatre while we were dating at Evander Childs High School in the Bronx. We’d put our money together to go to previews, they were cheap then. Most of the other kids our age went to movies but we couldn’t wait to go downtown to a Broadway show.

“In a way, I guess we were very different. We would write a critique of the play and would then wait to compare ours to the review that would be published in the papers. We got a kick out of that.”

Ashton and Myra both left New York and attended Ohio State University where they both earned degrees. They married and Myra began a teaching career and Ashton began working at a youth center on 140th Street in the South Bronx as an administrative social worker.

Ashton was enterprising and had a good business head. He soon invested in a very lucrative and innovative business—coin-operated washing machines. He had one of the first automatic laundromats in the area. Quickly, news of his success spread and many prospective owners sought his advice and guidance in setting up businesses for themselves. Seizing the opportunity, Ashton set up a consultant/maintenance business. His business flourished.

“Now, how any of this leads to theatre production is strange. I have to give credit to N. Richard Nash. He was a writer, looking for an investor. We teamed up and shared his 51st Street office. The office activity fascinated me.

"In 1960 we produced one of Nash's plays, 'Wildcat,' for Broadway starring Lucille Ball. Now simultaneously, a friend from school, Jean Warner, had a script she wanted me to read. I loved it but was unsuccessful in getting it produced. I couldn't raise the money.

"Joseph Papp mounted the play for me for three weekends and eventually gave it to me. The play won the Pulitzer Prize in 1970—Gordon's 'No Place To Be Somebody.'

"It was luck that my first production was that good. You see, there was no market then for black theatre. It's still a little tight.

"Bubblin' Brown Sugar" (1976 Grammy Award Winner) was on the road ten months trying to raise money before it could open in New York. Now it's been in London for over a year, touring in Paris, Amsterdam, Germany and Scandinavia.

"During the 60s I had a crusade. I only wanted to produce black plays. But I really love all kinds of theatre. It's important that we do all kinds of theatre.

"I think that as a people we have been forced to be onstage. Producing is hard but we can do anything we attempt to do. Of course, a lot of money is involved, other people's money. It's very hard to lose other people's money.

"I don't look at myself as being so unique that others can't follow. Take a chance. Start with Off-Broadway or in a small office until you learn your craft. You may not make good money but you'll learn the business.

"If it had not been for my wife's ability to provide a comfortable living for me and the family, I could not have made it to this point. She was my backbone. Myra has always been supportive.

"It took all of my business ventures and failures to learn. All training is learning. It just gets bigger." ®

—Theda Palmer-Head



Cold Storage.



Absent Friends.



Eubie.



Bubblin' Brown Sugar.

Alvin Ailey Received Dance Award
Alvin Ailey, choreographer, performer, teacher and founder of the internationally acclaimed *Alvin Ailey American Dance Theater* received the 1979 Capezio Dance Award—a \$1,000 prize established in 1952 by the Capezio Foundation to recognize significant contributions to the field of dance. Choreographer, George Faison, a former Ailey dancer, and singer Roberta Flack, a friend of the company and a member of the

Board presented the Dance Award at the Library of the Performing Arts at Lincoln Center on April 23, 1979.

Mr. Ailey formed the Alvin Ailey American Dance Theater in 1958, 21 years ago last March. He also founded the American Dance Center, which is the official school of the Company and houses two constituent companies: The Alvin Ailey Repertory Ensemble and The American Dance Center Workshop. ®

THEATRE

LISTINGS

ON & OFF BROADWAY

Adults Only/No Pets

St. George's Chapel
209 E. 16 St.
May 3, 4 & 5
581-2030

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.
One of America's favorite comic strips comes to life—Little Orphan Annie.

Benefit For National Black Theatre

Beacon Theatre
2124 Broadway
874-1718
May 7, 8 pm

Carmelina

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

Chapter Two

The Imperial Theatre
Eugene O'Neill
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 musical 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.

I Love My Wife

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

I Remember Mama

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

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 Creative Arts Center
1 E. 104 St., Man
831-6113

Sarava

The Broadway Theatre
681 Broadway
221-3551

Shindig

City Center
131 W. 55 St.
239-7177

The Legend of Deadwood Dick

New Heritage Repertory Theatre
234A Adam Clayton Powell Blvd
Bet 137 & 138 Sts, Man
876-3272
May 5, 12, 19 & 26, 1 pm

The Masque of Dawn

The Theatre of the Open Eye
316 E. 88 St
534-6909
May 2 thru May 13

They

Art for Living Theatre
466 Grand St (Near Delancey)
(Writers/Directors) Stage project starts on or about May 24.

Umbatha

Entermedia Theatre
189 Second Ave.
475-4191

Zoot Suit

Winter Garden Theatre
Broadway at 50 St.
245-4878

DANCE

•Music and Dance

Inacent Black and The Five Brothers

Billie Holiday Theatre
1368 Fulton St, Bklyn
636-0919
May 12 thru June 24

•Strictly Dance

Long Island University

Triangle Theatre
Flatbush Ave Ext Near DeKalb Ave
May 10-12, 8 pm (Fri Mat pm for young people)

A Baker's Half Dozen Dance Theatre

Choreography by Kent Baker
May 18 & 19, 8 pm

Africa One Dance Company

May 25 & 26, 8 pm

Rolando Jorif Dance Theatre

New York City Ballet

New York State Theatre
Lincoln Center
799-1000
Check with Lincoln Center for complete May schedule.

Alvin Ailey Dance Company

City Center
131 W. 55 St.
246-8989
May 2-20

Alvin Ailey Repertory Ensemble

Newark Symphony Hall
May 6, 3 pm
(201) 643-4550

The Metropolitan Opera House

Lincoln Center
580-9830
American Ballet Theatre
Thru June 9

Black Arts Festival

Mitie Newhouse Theatre
Lincoln Center
874-2424
Odette
Oprah and Sweet Honey in the Rock
Ladji Camara—African Music and Dance
May 6

Leon Thomas

Queen Yahna
Slide Hampton and His World of Trombones
May 13
Mary Lou Williams
The Boys Choir of Harlem
New Orleans Heritage Hall
Jazz Band
May 20

Dixie Hummingbirds

Hilda Harris
May 27
There are many more performers appearing at this festival during May and June, please call theatre for more information.

DanceMobile West Side Festival

Symphony Space
95 St & Broadway
For Info:
860-8640

May 7, 7:30 pm. The Alvin Ailey Repertory Ensemble & Ladji Camara Music & Dance Ensemble.

May 10, 7:30 pm. Contemporary Chamber Dance Group & Pepsi Bethel Authentic Jazz Dance co.

May 11, 7:30 pm. Rod Rodgers Dance Company & International Afrikan American Ballet.

May 12, 7:30 pm. Kariam & Company & Chuck Davis Dance Company.

May 13, 7:30 pm. Fred Benjamin Dance Company & Dinizulu Dancers & Drummers.

May 16, 7:30 pm. Cleo Parker Robinson Dance Ensemble & Sounds in Motion.

May 17, 7:30 pm. Bottom of the Bucket, But...& La Rocque Bey Dance Company.

May 18, 7:30 pm. Joan Miller Dance Players & Charles Moore Dances & Drums of Africa.

May 19, 7:30 pm. Eleo Pomare Dance Company & Soweto Sounds.

We express our appreciation to the following organizations for their support of the Routes' first anniversary celebration at Xenon.

Atlantic Records

The Billy Holiday Theatre
Brooklyn, N.Y.

Leonie Au Coin d'Haiti

131 E. 39th St.
N.Y.C.

Once Upon A Stove

325 Third Ave.
N.Y.C.

Rene Pujol

321 W. 51 St.
N.Y.C.

Horn of Plenty

91 Charles St.
N.Y.C.

SPORTS

NOW THE HOME TEAMS

Let it be known that New York City has two major league teams—the Yankees and the Mets. And that is where the similarity ends. One team is a champion, the other is a chump. One has all of those nebulous ingredients that allow a team to clinch a Penant; the other has odds of 100 to 1 that it will never reach that particular plateau.

Let's face it, any major team, statistically, can be matched against any other great team and win or lose accordingly. Luck must be considered a part of any sport...and the fickle ways of luck take its toll on the greatest teams of any sport.

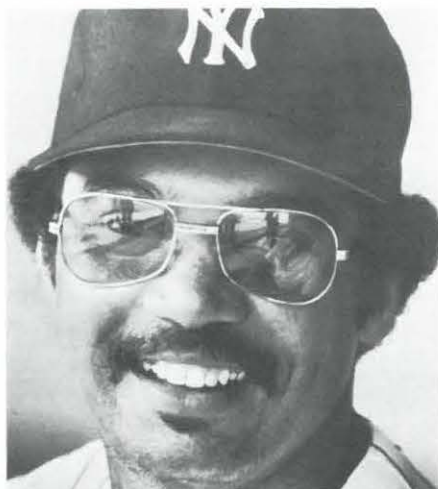
Why will the New York Yankees win the Penant?

Why will the New York Mets have to wait for another miracle?

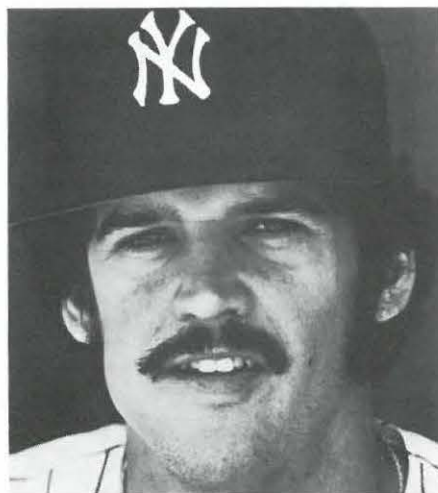
The reason why our American League team (placing luck aside) will clinch the title will be due to one of their strongest assets—pitching. The old Yankee pitchers will give us the Penant. The likes of Figueroa, Hunter (stay well), Tidrow, Clay, Beattie (get him off of the farm), Mirabella, Gossage (hope the toe heals well) and the man himself Ron Guidry (so, he lost the first game). Add to this ingredient the likes of Tiant and John and *voila*—another Penant secured.

I keep wondering who will out-run-Mick, the quick, Rivers? Or play defense better than Graig Nettles? Or Dent? Or Randolph? Or Chambliss? Who will mesmerize more than Reggie Jackson? Or play harder than the likes of Lou Pinella and Thurman Munson. There is an answer to these questions, but fortunately for New York, the answers are to be found in the All Star game not on any one other team.

With reserves such as White, Johnstone, Johnson, Spencer, Stanley and so many more, the Yankees are the team to beat. Eat your heart out baseball fans (non-Yankee fans that is) 'cause the 1980s look like ours just as the 1950s were. And in case



Reggie Jackson.



Ron Guidry.



Mickey Rivers.

you're still out of breath looking at those amazing 1978 reruns of Yankee greats that followed 1977, and 1976 and even 1975, the only thing I can add here seems a little redundant—"I love New York". Oh, I forgot to mention Mr. Lemon. He must love New York too.

I would like to list 100 reasons why the Mets are a 100 to 1 shot at not gaining the Penant...but sorry folks my editor says that I can't. Rumor has it that he was an old Met fan in the days of Tom Seaver (remember him?).

Regarding the Mets, some pertinent questions remain. Can a team exist today with no free agent buying? Can a team that has no great power be much of a contender? Can a team that has no real bench survive the season? And where is the bull-pen that all good teams deem so necessary to sustain those 160 plus games? The answers to these questions are not to be found with the National League Mets. Don't ask Manager Torre to help answer any of these questions either. He's much too engrossed selling suits, jackets or combinations. What the New York Mets needed this year was security, Mr. Torre, not Bonds' clothes.

For all of those Mets fans here is my forecast. With strength from Stearns, Montanez, Henderson, Norman, Mazzelli and of course, the newly acquired Hebner, the Mets will win as many games as they lose. 500 *ain't* all that bad in the National East division. I think it will mean that the Mets will climb out of the cellar and find themselves in third or fourth place. Wishful thinking is hoping that no team will win more than half of their games in the N.L. East. That situation would, of course, place the Mets in first place. See how far a little bit of optimism will stretch? I must love New York.

That's the way I see it. ®

—Di Spina's

**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

Smirnoff®
leaves you breathless

Smirnoff® Vodka, 80 proof, Distilled from Grain,



SMIRNOFF SPORTS QUIZ

Questions

1. Name the only baseball player to be voted MVP in both leagues.
2. Name the only baseball park that does not have night games.
3. Who was the last fighter Muhammad Ali fought before he was forced into retirement?
4. What college did Jackie Robinson attend?
5. Name the youngest heavyweight to hold the world boxing title.
6. Name the only boxer to win a world title five times at one weight class.
7. Name the Olympic heavyweight weightlifting champion in 1948 and 1952.
8. In what city and state is the Basketball Hall of Fame located?
9. Who holds the NFL record for most rushing attempts in a single game?
10. Who was the first football player voted "Player of the Year" in the old American Football League in 1960?

SMIRNOFF TRIVIA QUESTION

What is a "Bullfrog"?

(Answers on Page 23)

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LISTINGS

BASEBALL

•Mets

Shea Stadium, Flushing Queens,
672-3000

May 5, 4 pm. Vs San Francisco
May 6, 4 pm. Vs San Francisco
May 9, 10:30 pm. Vs Los Angeles
May 12, 10 pm. Vs San Diego
May 13, 4 pm. Vs San Diego
May 16, 7:30 pm. Vs Pittsburgh
May 29, 8:30 pm. Vs St. Louis

•Yankees

Yankee Stadium, Bronx, 293-4300

May 4, 8 pm. Vs Oakland
May 5, 6, 8 & 9, 2 pm. Vs. Oakland
May 7, 8 pm. Vs Seattle
May 10, 2 pm. Vs Seattle
May 11, 8 pm. Vs California
May 12 & 13, 2 pm. Vs California
May 14, 15 & 16, 8 pm. Vs Detroit
May 15, 8 pm. Vs Detroit
May 18, 7:30 pm. Vs Boston
May 19 & 20, 2 pm. Vs Boston
May 22 & 23, 8 pm. Vs Detroit
May 25, 7:30 pm. Vs Cleveland
May 27, 1 pm. Vs Cleveland
May 29 & 30, 8:30 pm. Vs Milwaukee

BODY BUILDING CONTEST

May 12, 8 pm. Beacon Theatre,
2124 Broadway, 874-1718.

HORSE RACING

Belmont Race Track, Elmont 641-4700

May 23, Shuvee Handicap
May 25, DeWitt Clinton
May 26, The Acorn
May 27, The Peter Pan
May 28, Metropolitan Handicap
May 30, the Novelty

Aqueduct Race Track, Ozone
Park, 641-4700

Racing thru May 21.

SOCCER

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

Cosmos

May 4, 7:30 pm. Vs Toronto
May 26, 11 pm. Vs Portland
May 28, 5 pm. Vs Chicago

ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Frank Robinson
2. Wrigley Field in Chicago
3. Zora Folley
4. U.C.L.A.
5. Floyd Patterson, 21 years-
331 days old
6. Sugar Ray Robinson
7. John Davis
8. Springfield, Massachusetts
9. Franco Harris, 41 in 1976
10. Abner Haynes, Dallas Texans

Trivia Answer

Smirnoff Vodka and Limeade.

ART

BROOKLYN'S NEW MUSE



Instructor G. Falcon Beazer instructs a group of youngsters in the rudiments of drawing.

Museums in America customarily are institutions separated from their surrounding communities by both their architecture and their image of belonging to a higher order of existence. Generally, American museums are repositories of European cultural developments or encroachments which were established in the 19th Century. The New Muse Community Museum at 1530 Bedford Avenue in Brooklyn is the only African-American Museum in the borough and has the advantage of being a Museum born to the 20th Century.

From this perspective, the New Muse has incorporated much of what the 20th Century has to offer into innovative approaches designed to encourage audience interaction and viewer participation. One of the Museum's exciting features which usually elicits oohs and ahhs from adults as well as children is the

Planetarium; complete with laser and disco-music light show. In it you can learn astronomy, space science, the history of the stars, take a space show across the galaxy and come down on mars.

Having the only planetarium in Brooklyn under his direction, 19 year old Darryl Davis (he also runs the show at the Hayden Laserium) says, "I can flash over 3,000 stars, the sun, the moon and the planets, use special effects, run pre-packaged shows or design my own. I find that children are more interested in learning astronomy and space science and adults usually stick to laser light shows, except for the scholarly type who generally come to see the 'Trip in Time through Black Brooklyn' slide show which is narrated by Ossie Davis."

Last year, as an adjunct to its permanent historical exhibition, "The Black Contribution to the

Development of Brooklyn", the New Muse installed a slideshow to present a concise summary of the Exhibition's contents in an audio-visual format. Taking advantage of 20th Century technology, the show was set on an automatic punch tape loop, providing any individual (especially those of the 'me' generation) the opportunity to run the show himself with the push of a button.

Another vehicle designed to promote audience interaction is an electronic quiz game at the end of the Exhibit. After going through the 19 panels, which cover topics such as the growth of black churches in Brooklyn, famous black Brooklynites, a black man signing Brooklyn's original town patent, the "early Colored Schools;" you can test your retention by selecting an answer from among several on a lighted board, and then pushing buttons to determine which are correct.



Visitors view the permanent exhibition of "The Black Contribution to the Development of Brooklyn."

"A Museum is supposed to be fun. We have moved away from the concept of a museum as a static environment where you walk around with your hands behind your back and everything says: 'on display do not touch.' At the same time our temporary and permanent exhibits are to remind the world that black people have been building institutions in Brooklyn for over three hundred years. The New Muse's mission is to commemorate the cultural heritage, artistic expressions and the historic achievements of African-Americans. They try to relate to the African past of the African-American as well as the American past of the African-American, thus the African-American past as the basis for our evolution as a people," says Andrew Gill, Executive Director of the New Muse. "I say to black people, this is your Museum, if you can't get to us, we'll come to you,"

he continued.

The New Muse has a variety of outreach programs which service senior citizens centers, day care centers, centers for the handicapped, block associations, schools and correctional facilities. The programs, which are coordinated by the Museum's Music Director, world-renowned Jazz bassist, Reggie Workman and Cultural Arts Director, Gaylord Hassan, consist of free Jazz concerts, lectures, dance performances, crafts workshops, and poetry readings.

Gill explained that the New Muse sees itself as an integral part of its surrounding community; serving as a cultural center, a resource center and as an advocate of the artistic work of its constituents.

Art Coppedge, Director of the New Muse Exhibition Department states, "we are trying to develop a prestigious respect for the works of Black

artists and open up new markets, especially in the corporate sector, for the purchases of their art. We have a storage and retrieval slide cataloging system that is capable of housing 5,000 slides. We are asking minority artists to submit slides of works that they wish to sell in order for us to have a broad representation when we approach prospective buyers. We are holding conferences to aid black artists in finding galleries, buyers, funding sources and to survey their needs. You will find hanging in our gallery the works of the famous and not so famous."

Over 50 free workshops, taught by working professionals, in music, dance, the cultural and visual arts attract more than 2,000 participants per 8-week semester at the New Muse. Free films, concerts, dance performances, poetry and dramatic readings are a mainstay at this unique institution. WABC "Like It Is" producer, Gil Noble, is a favorite guest speaker and Pharoah Sanders, Don Cherry and Stella Marris are a few of the performers who appear in concert.

Book parties for noted and new authors such as Ivan Van Sertima, Charles Bible and Brooklyn's John Oliver Killens are examples of the type of tribute the New Muse pays to our people's creative scions.

Following up on what is to become a tradition, the 2nd Annual "Black Brooklynite Awards Dinner Dance" is to be held on May 4th. Black Brooklynites who have worked to improve the quality of life of African-Americans or who have excelled in their chosen professions, will be feted. Past awardees have included Floyd Patterson, Rev. Herbert Daughtry, Lena Horne, Shirley Chisholm, Earl Graves and Ernesta Procope.

It is the policy of the New Muse to lend itself to the alleviation of the civic needs that hamper and distract from the quality of life within the community and to serve as a motivator for improving the day-to-day living situations of Black people; in sum, to promote and preserve our various heritages. ®

—Mark Irving

ART

LISTINGS

MUSEUMS

•Uptown

The Cloisters
Fort Tryon Park
 Tue-Sat 10-4:45 pm
 Sun 1-4:45 pm
 923-3700
 May 5, 12, 19
 1-4 pm
 Making of stain glass windows (lecture)
 May 5, 12, 19
 1-4 pm
 Weaving Gothic Tapestries Lecture
 May 26 1-4 pm
 Herbs Medieval uses, processes, and lure

Studio Museum In Harlem
 2033 Fifth Av
 427-5959
 Wed 10-9 pm. Tue-Fri 10-6 pm, Sat-Sun 1-6 pm
 May 18, 19, 20
 Lewis H. Michaux-4th Annual Bookfair
 12-6 pm

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, Sun 1-5 pm
 534-1672
 May 14
 Thea. Benefit for Lerner Loewe
 May 29
 Exhibit of Child Stars
 •Thousand Dolls
 •New York Scene, a photo exhibition of the history of N.Y.C.

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
 860-2011
 Til May 13
 Decorative Arts Gallery exhibit of 70 pieces of porcelain from the Museum's perm. collection. (one-18th C. to present)

Guggenheim Museum
 Fifth Av at 89 St
 Tue 11-8
 Wed-Sun 11-5 pm
 860-1300
 May 18-Aug 12
 Ruffino to Tamayo (myth-magic)

Metropolitan Museum of Art
 Fifth Av at 82 St
 TR9-5500
 Tue 10-8:45 pm
 Wed-Sat 10-4:45 pm
 Sun 11-4:45 pm
 May 9-July 3
 17C. Italian Drawing
 May 19-Sept 2
 Treas. from the Kremlin

Whitney Museum of American Art
 75 St on Madison Av
 Tue-Fri 2-9 pm
 Sat 11-6 pm
 Sun noon-6 pm
 794-7600
 Thru June 10
 Cy Twombly: painting and drawings 1954-1977 (first retrospective of Twombly's works in New York.
 May 28-Sept 9
 George Segal: Sculpture and drawings during the past 20 yrs.
 Thru Sept 16
 Introduction to 20TH C. American Art: Calder, De Kooning, Hopper, Nevelson, and others
 Thurs at 4:30 pm
 Gallery Talks 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
 Thur June 10
 Imperial Painting In India (1600-1660)
 Explores the evolution of a new scene of naturalism that pervaded 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 Aug
 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 equipment of the 1800's to the 1930's.
 Collection of photo s 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

•Brooklyn

Brooklyn Museum
 188 Eastern Pkwy
 638-5000
 Wed-Sat 10-5 pm
 Sun 12-5 pm
 Closed Mon-Tue

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
 Recent works By Manuel Hughes, Jack Whitten, William T. Williams, and Jose Morales.
 Wed thru Sat., 1-6 pm
 Thru May 19
 473-6072

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

Peg Alston Arts
 407 Central Pk West, at 100 St
 By appointment only.
 662-5522

Henry O. Tanner Gallery
 44 W. 63 St
 Mon-Sat, 11 am-6 pm
 582-9312

Martha Jackson Gallery
 521 W. 47 St (Bet 10 & 11 Sts)
 Wed-Sat, 10 am-5:30 pm
 757-3442

Just Above Midtown
 50 W. 57 ST
 757-3442

KIDS

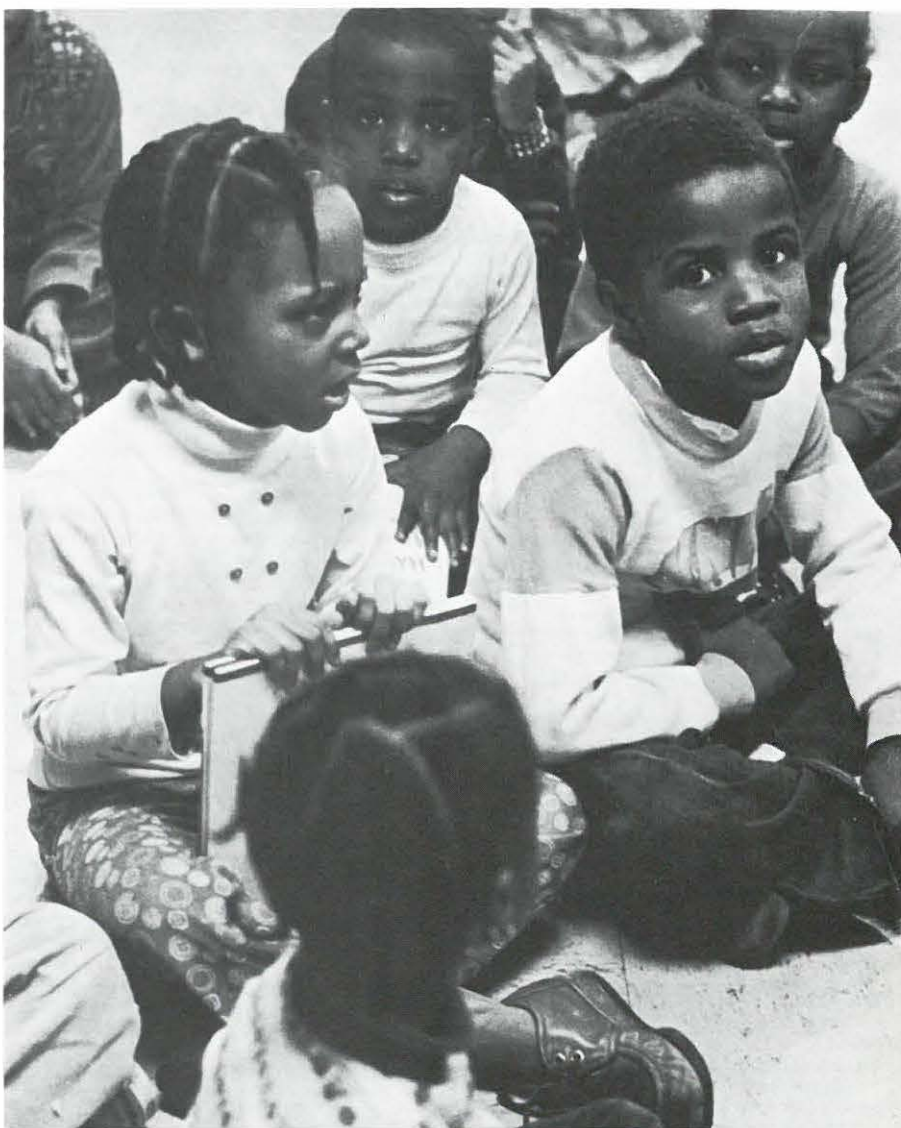
"K" RATED MOVIES

Kids in the Red Hook Community People's Day Care Center sat watching *Hansel & Gretel, An Appalachian Version*. They didn't talk during the first part of the film. They hardly moved but there was nothing passive about their viewing. They were deeply, emotionally involved in the familiar folktale and that involvement expressed itself, finally, when the witch appeared, "Ooh, is she ugly!" one of the cool kids said. Nudging and whispering continued until the witch locked Hansel in the cage. Once again, silence was palpable.

Not until Gretel hesitated as the witch said, "just put your head into the oven to see if the bread is done" did the kids again express their feelings. One child, a boy of about seven, slowly rose from the floor and cried out to the young girl in the movie, Do it!" And she did. Gretel moved quickly to get rid of the witch in the traditional manner, by pushing her instead into the oven, and then rushed to free her brother. When the film ended, the young audience clamored to see it again.

The Red Hook location was one of the sites used by the Media Center for Children (MCC) to test films with kids. The MCC staff believes that the excitement and energy generated by *Hansel and Gretel...*, or any other good children's film, can and should be creatively channelled. *Hansel and Gretel...*, for example, is a wonderful introduction to movement and dramatic activities, mask-making, and storytelling. MCC tests films to find out what excites young viewers, what interests them and how they react in order to help adults use film more effectively with kids.

MCC is the only group in the country that regularly screen and evaluates films with children. It was established so that kids could have some say about film products adults make and sell, for which they are the intended audience. MCC makes the



Discussions after films.

information it obtains via testing available to the public. *Films Kids Like* and *More Films Kids Like* are annotated catalogs of short 16mm film; both are available in many libraries or can be bought from the American Library Association in Chicago. *Young Viewers*, MCC's quarterly magazine on children's media, can be obtained from its New York City office, 43 West 61st St, New York City, 10023. The Media Center for Children also organizes conferences on children's media and programs screenings of films for

family viewing. In the early part of 1979, the International Year of the Child, MCC is sponsoring several family screenings and a seminar on programming films for children. "We know what kids like," says Maureen Gaffney, director of the Media Center for Children, "now we want to share some of their favorites with family audiences. It's media education the whole family can participate in and enjoy."

A former teacher and children's filmmaker, Gaffney has viewed some 2000 children's films and has test-

KIDS

LISTINGS

LEARNING CENTERS

American Museum of Natural History
Central Park West at 79 St. Man
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. May 2 & 3, 7:30 pm "The Last Days of Pompeii". Admission for adults \$5. May 12, 2 pm. Vanishing Kingdom—a film on African wild life, skins, tusks and bones of a mammal kingdom that is vanishing. Admission .50 per person.

•Hayden Planetarium—"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
636-7888

Instruction and workshop in the visual arts, music and dance (8 yr old and up). Special exhibition of paintings beginning April 29. For tours of art exhibits call Ms. Parker at 636-3398.

Bronx Zoo

Fordham Rd & Southern Blvd
220-5100

May 5 & 6, Japanese Festival. Dances, crafts, calligraphy as an art (you can participate). May 6, Kitemakers. This exhibit will be in conjunction with the Wild Asia Exhibit and the Japan Today expositions which will occur all around the city in May.

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

Sketching for families (8 yrs and above) meet Tue in the Main Hall information desk. Times are 5:30 thru 6:30 pm. Topics to be examined for the month of May will be China ceramics, 18th Century French art, Medieval Art, Islamic arts and a collection of silver and gold.

The Gallery Programs: Children (5 yrs to 15) see and discuss slides on the gallery topic for the day, then they visit the galleries to search for the original and sketch at the museum workshop the objects they had visited. Knights helmets will be the topic for the month of May.

There are many such programs that your children and you can enjoy at such a museum as the Junior Museum.

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

Ringling Bros. Barnum & Bailey Circus

Madison Square Garden
33 St. & Eighth Ave.
564-4400

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

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 a.m. 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.

Jones Beach State Park

516/785-1600

Long Island Rail Road offers transportation plus pool and locker room admission: \$4.25 for adults and \$2.90 for kids (5-11). Call 739-4200

Bus transportation from 178 St. & Broadway in N.Y.C. and Fordham Rd. & Webster Ave. in Bronx at 9:30 a.m. Fare is \$2 each way. Call 994-5500

Magic Shows

The Magic Towne House
1026 Third Ave
752-1165
Sat & Sun 1, 2:30 and 4 pm

MUSEUMS

American Numismatic Society

Bdwy and 15 St
A collection of medals, coins and paper currency.

Harlem State Office Building Gallery

163 W. 125 St 2 fl., Man
Exhibitions of local and community artist's work.

National Art Museum of Sport


Madison Square Garden
4 Penn Plaza, Man
Mixed media action portraits of the greats in sports.

Hall of Fame for Great Americans

181 St & University Ave
Bronx Community College, Bx
Daily 10 am-5 pm
220-1330
Commissioned bronze portrait busts of presidents, state persons, scientists, inventors, artists and humanitarians. Free.

screened 800 films with kids themselves. She and her staff avoid films with needless violence and negative or stereotypical attitudes about ethnic groups, age and sex roles. "Good films for kids are life-

supporting," says Gaffney. "They present something kids can care about in an imaginative way, from a point of view with which the child can identify, and in a manner which is neither snide nor condes-

cending towards them. It doesn't have to be all sweetness and light. *Hansel & Gretel...* is good and scary. Kids love it." 

—Gina Michaels

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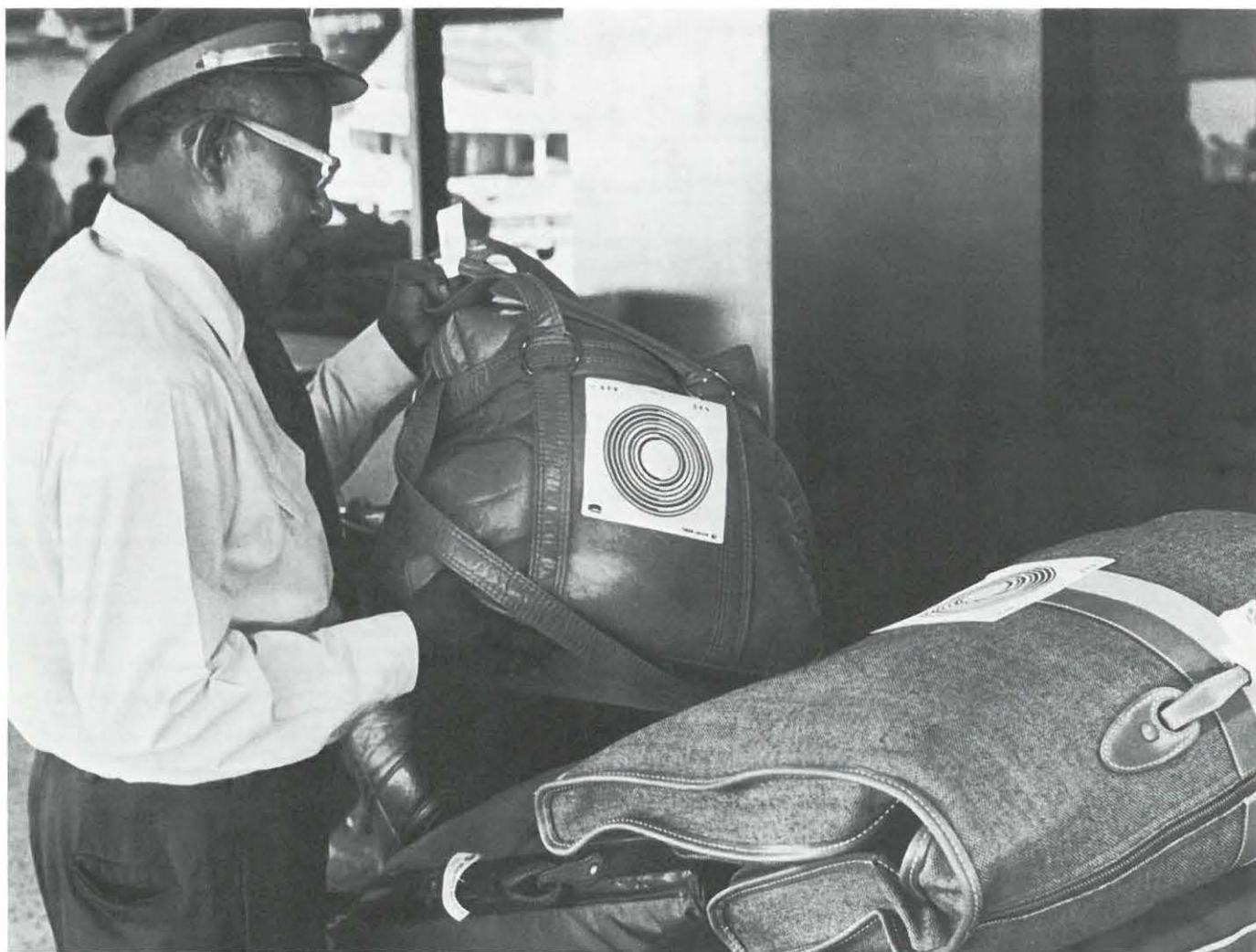


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TRAVEL

LUGGAGE, BAGS AND HEADACHES



Without warning, the cruel hand of fate can strike a devastating blow to a perfect vacation. After choosing the right fun spot, the right clothes, the right sporting gear, you learn, upon arriving at your destination, that your bags have been lost. Fate has ruthlessly smashed your dreams of fun and romance. And with shock and disgust, you slowly walk to the Baggage Claim Office to begin the ordeal of reclaiming your bags.

Instead of starting your vacation with sightseeing, your first hours are spent filling out claim forms, shopping

for toiletries and other essential items. If you've journeyed from a cold climate to a hot one, there is the additional expense of buying appropriate clothing. In his article "Lost Luggage, Battered Bags" Hal Giesecking, Editor of *The Travel Advisor Newsletter*, reports on how the winter clothing worn by a honeymoon couple from Pittsburgh where the temperature was around zero, "turned them into walking saunas in the eighty degree-Fahrenheit streets of San Juan." Their luggage was eventually returned to them, but severely damaged.

Another disheartening story is that of a woman who traveled to Africa to do six months of anthropological research. After completing her work, she decided to fulfill a life long dream and visit Paris on her way home. She had always been fascinated by this famous city and planned to spend two weeks there enjoying its renown sites: The Louvre, the Eiffel Tower and the Champs Elysees. She also wanted to stroll along the Left Bank and mingle with the artists and writers; and her friends told her not to miss the Black and White Club on rue de Lombard

PRECAUTIONARY STEPS

An index card with your name, home address and destination inside your luggage will be helpful in the event that luggage tags are separated from the bags.

Name tapes applied to the outside of your bag will prevent someone from confusing your bag with his.

Carry-on luggage makes it possible for you to keep your valuables with you at all times. Airlines will not reimburse you for lost money, jewelry or furs.

Early arrival at the airport for check-in will decrease the possibility of error in the registry of your luggage. If you arrive later than twenty minutes before domestic flights and 45 minutes before international flights, take your baggage with you to the departure gate.

Acquaint yourself with the airport code of your destination and check to see whether your luggage bears this code.

If your luggage is lost, report it immediately to the Baggage Claim Office. Prompt reporting will allow the plane to be checked for your missing baggage before it departs.

If you have purchased new clothing for the trip, save the sales slips so that you may use them to establish the value of your lost items.

Your suitcases should be firmly and fully packed. Keep in mind though that overpacking can damage luggage framework and allow small items to slip out, while underpacking may cause items to be jostled and damaged.

Luggage with combination locks are preferable to those with key locks. Locks using keys may be easily opened with common master keys.

If your luggage should need repair, you should consult the airline for the names of the repair shops they recognize. Because some shops submit false damage claims, not all of them are acceptable to the airlines.

Further secure baggage with canvas straps for strength and to discourage entry.

Upon arriving, report to the baggage claim area as soon as possible to retrieve your luggage. If someone with larceny in the heart were standing there and saw a bag going around several times on the conveyor belt, he may be tempted to pick it up and walk off with it.

Travel with as little luggage as possible. Two suitcases and a shoulder bag or less is ideal. This way you are able to keep track of your bags and avoid leaving any behind.

If your luggage contains valuable items, protect them with extra insurance. This insurance may be obtained at the airport or through your travel agent. Also, check your homeowner's policy to see whether it contains a traveller's clause.

You need not accept the airline's judgment on the value of your lost bags. They have a tendency to compensate for false claims by paying minimum restitution. If you dispute the offer, do not cash the settlement check and make another appeal. If you are still not satisfied, then write to the Civil Aeronautics Board, Bureau of Consumer Protection, Washington, D.C. 20428 or telephone them at the following number (202) 673-5526.

Take a small first aid kit containing aspirins with you. You may need to take two in order to cope with the problems.



where Blacks from all over the world, including celebrities, gather for some hearty partying.

Upon landing at Orly Airport, she was full of anticipation and excitement. She anxiously left the plane and rushed to the baggage claim area to retrieve her luggage. However, after watching the conveyor belt circle several times, she realized, to her dismay, that her bags were not on it. Stunned, she stood there in disbelief for approximately 15 minutes wondering about what had happened to her bags. Her major concern was her research paper. She could not believe that six months of heavily concentrated work had suddenly vanished. Her losses also included expensive camera equipment, jewelry and ancient artifacts that were part of the research project.

After reporting her loss to the airline, she shopped dejectedly for toiletries, comb and brush and some make-up. These were the only expenses she could afford, since she had spent most of her money in Africa. Determined to get some enjoyment from her vacation, she managed to save some money for a hotel and food. This limited sum, however, was quickly depleted by an expensive return taxi trip to the airport to identify her luggage which turned out not to be hers.

Unfortunately, she was not aware of the special services airlines offered

to passengers whose bags have been lost or delayed enroute. All major airlines have funds to provide travellers with cash to shop for necessities, and free toiletry kits are also supplied. Once a lost luggage claim form is submitted, the traveller need not return to the airport to retrieve luggage, the airline will deliver recovered bags to the traveller's destination.

Four days later, her luggage still had not been found. In the meantime, she had suffered extreme anxiety over the loss of her research paper and the inconvenience of not having a change of clothes. She decided, therefore, to cancel the remainder of her vacation and return home to New York. She was informed that as soon as her luggage was found, it

would be forwarded directly to her in New York. When she asked whether she would be reimbursed for her plane fare and hotel bill, she was told that passengers received reimbursement only for lost luggage, not for related damages.

Her luggage was never recovered and the nominal reimbursement she received did not compensate her for the full value of her loss nor for the frustration she suffered because of this terrible mishap.

Luggage problems are increasing for travellers all over the world. According to Giesekeing, in the first six months of 1978, passenger complaints about luggage were 31 percent higher than the same period in 1977.

Luggage is lost, delayed or damaged daily. The decrease in the number of porters handling baggage worldwide; the increase in the number of travellers; automated baggage handling and a market flooded with cheaply manufactured luggage are the primary reasons for this increase.

Frequently, problems of misplaced luggage occur when a traveller is on a stand-by status. Your bags may be placed on another plane and sent before or after the plane that you take. If this happens to you upon arriving, report the circumstance immediately to the airline and they will deliver your bags to your destination.

Baggage theft is another headache for travellers. Your bag may be stolen while you are waiting for the rest to appear on the conveyor belt. Since it is believed that a considerable degree of theft is done by airline personnel, soft bags are particularly vulnerable to being cut open and small bags to being taken and hidden. Unlocked bags are ripe targets.

Another woman, travelling from London to Nairobi, lost a small bag containing expensive jewelry. Since she carelessly checked the bag without locking it, she believed that it was stolen, rather than lost. She, too, received nominal reimbursement for her loss.

Horror stories about travel adversities are indeed discouraging. Read our section on precautionary steps to be taken to avoid such headaches, as well as heartaches, if they occur. *R*

—Estelle Epps

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MEDIA

DISCO TELEVISION

Since its inception thirty years ago, commercial television has highlighted dance music; yet, technically, the medium's audio never matched its visual impact. Rock 'n' Roll giants were shrunk by television's small sound system. Even when Ed Sullivan would spotlight a group, the music's energy seemingly was stuck within the confines of the small screen.

Local disc jockeys Alan Freed, Jocko and Clay Cole introduced the new music, while on the west coast Johnny "Hand Jive" Otis, a white passing for a black, spewed out raw urban blues in the late 50s to an appreciative audience but the industry still considered modern dance programs as specialty acts geared to the youth and black markets and not worth the financial effort involved to make them compatible with television.

When disco exploded, from fad to cultural phenomenon in the mid-sixties, its voyeuristic qualities, coupled with "big beat" music that appealed to listeners in spite of television's poor sound system, made discotelevision commercially viable.

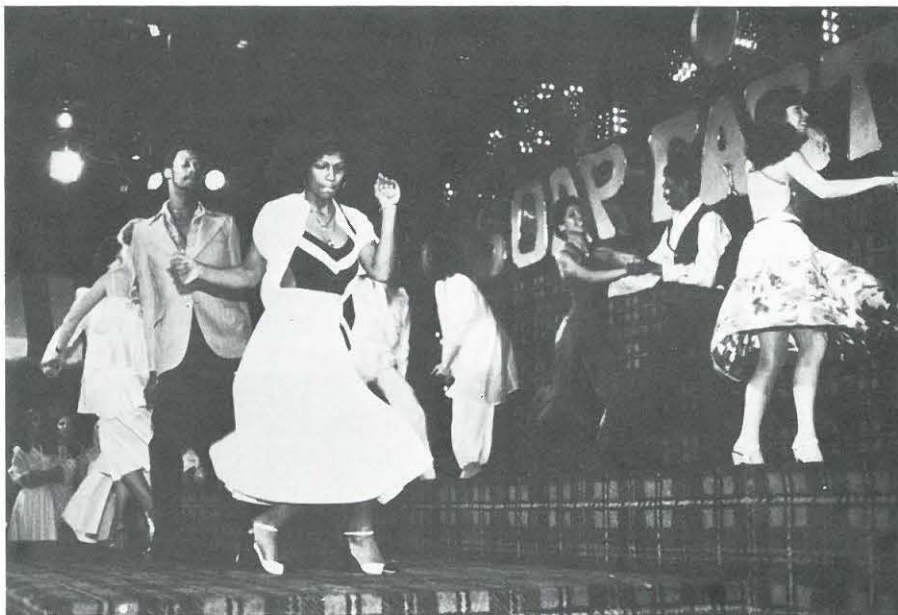
American Bandstand reflects this change in attitude among broadcasters. *Bandstand* is the only dance program that has spanned the history of rock 'n' roll through all of its varied categories, but is also one of the few programs from the 50s still on the air. Snugly ensconced in its Saturday afternoon time slot, Dick Clark's longevity has to be attributed to his ability to follow trends, and television's Mr. Clean has succeeded; *Bandstand* is one of the hottest income generating dance programs on the air. Clark, who has literally seen music stars born and die, recognized the importance of disco in the mid 70s and quickly jumped on the bandwagon.

This isn't the first trend *Bandstand* has given vent to, from first generation "I'm Not a Juvenile De-

linquent," 50s simplicity to the "Let's Dance!", sophistication of the 70s and everything in between: Philly soul, Motown, Memphis black rock, sock-hop pop, do-wah, strolin', acid rock, mellow California jams, Latin rhythms and Reggae have all passed through *Bandstand*'s speakers like new model cars in a Detroit showroom. Only recently has Clark paid any attention to his much maligned record review segment which constantly reflected the taste of a new generation of dancers (whether or not it had a good beat or if

pack, occasionally throwing in a split-screen effect or slo-mo shot. *Bandstand* is a tradition and as such it will remain the same for years until confronted by something new and daring. The program that spurred Clark into the realm of disco was just that.

Soul Train, the creation of Chicago insurance salesman Don Cornelius, is the first nationally known black dance program on television. Its freshness, originality and high energy soon became synonymous with dance in the 70s. Cornelius' knack



WOR TV's Soap Factory.

one could dance to it being the criteria necessary to score high); the grandfather of dance stuck to his favorite music, a bland mix of Brill Building assembly line lyrics and young Italian crooners from Philadelphia well into the sixties.

Still, *Bandstand*'s sets are aesthetically the best on the tube and the camera work has caught up with the dancers, who, finally have captured the spirit of the boogie, instead of remaining immobile. Roving cameras now zoom in and out of the

for picking solid tunes and the quality of *Train*'s dancers makes it the best dance show being aired. His dancers have a natural affinity with the camera, striving constantly for fifteen seconds of stardom as they spin, split and generally go to extremes in order to be isolated by the camera. It works, *Soul Train* dancers have gone on to commercial success independent of the show and the program has opened other fields for the flashy "Hollywood" youths:

choreography, acting and fashion.

Train can make or break a disco record, something *Bandstand* Does not attempt to do, (possibly because of Clark's fear of another payola scandal). *Train* reflects, and has kept alive, the R&B influence in disco (heavy on the bass and percussion 4/4 timing); if it wasn't for *Train*, several of today's hot groups would still be on the chitlin' circuit instead of the Felt Forum.

Soul Train's only problem, in New York anyway, is its time slot 11 am! *T.V. programmers please take note: Train viewers are not those who watch cartoons!* Still, the program's dedicated audience (Fred Astaire never misses it for whatever it's worth) continues to tune in and the show grows with each and every season.

Soul Alive, New York's only disco program, is also prime viewing. What has always amazed this writer is that the Big Apple, disco capital of the world, has only one show originating from the city itself. Back when disco was still called soul music the Cheetah packed them in hip to hip and in the early 70s, the Headrest and Liquid Smoke crowd partied into the morning hours, long before Studio 54 was even thought of.



Brothers Johnson on Soul Train stage.

Alive's format reflects the city's inherent boogie power; highlighting dancers from local discoteques and playing up on east coast style as opposed to west coast flash. Gerry Bledsoe does a superb job hosting the program's segmented format. Unfortunately, whatever class the program has is diluted by WPIX's skimpy budget; whenever the camera pulls away from the dancers, who are fantastic, the audience catches a glimpse of the cardboard set.

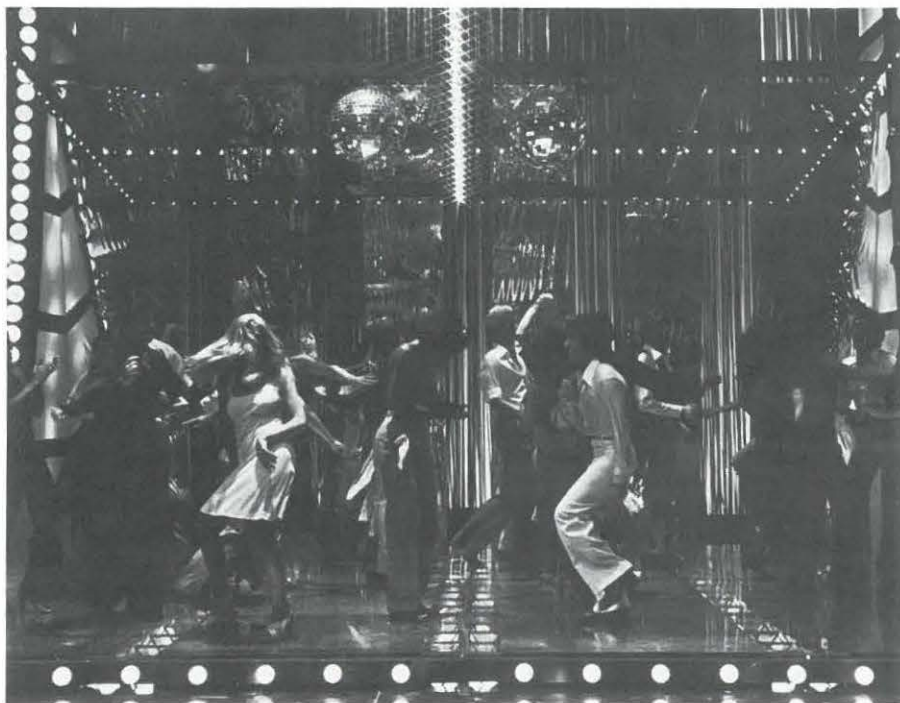
Alive's playlist stresses tunes that are a bit more heavily orchestrated than its west coast counterpart, although there are several tunes that are simultaneously hot across the country (believe it or not, different cities do listen to different music).

Soap Factory originates from a local nightclub in New Jersey that once was an actual soap factory. It's a slick production that utilizes professional dancers and a fast paced format. *Factoy's* problem is its guest performer accessibility, ranging from good disco stylists to mediocre bar bands.

Factory, however, is the only program that is actually taped in a disco, and it shows, at times I want to jump into the set and dance along with the T.V. revelers.

Hot City is another program that conveys an outrageous atmosphere for the would be discodandy or discoqueen. A syndicated hour-long program out of the City of Angels, *Hot City* has all the right ingredients to make it an outstanding program. The dancers are hot, the music is hot, and the set is hotter. But what steals *City's* potential, is the host constantly running amuck like a coke crazed disco guerilla, destroying the flow of the program. He's so hot, halfway through the program he burns out. That's Hollywood! ®

—Howard Brock Garland



Hot City Dancers.

NOTES ON A JOURNAL

A man's achievements, to be rightly estimated, must be compared with the era in which he lives. The opportunities that were exploited, and the barriers that were surmounted to accomplish a body of works, is the scale upon which human abilities are measured; the era must be surveyed in order to determine how much to ascribe to original powers and how much to casual or adventitious help. After all, Christopher Columbus' voyage becomes a great accomplishment only when the era is used as a backdrop.

Tony Brown is a man that belongs to an era and must be judged and analyzed within the context of that era. To mention that Tony Brown is a man that has a documentary show which is viewed nationally is, by itself, no special feat. The action is incomplete unless certain key elements of the era are provided.

The era is the 60's. The state of the age is politically liberal, socially guilty, economically prosperous and racially polarized. The politico-socio-and economic tendencies favored the Civil Rights struggle of Black America. Black America spoke out and demanded, White America listened and gave. Tony Brown became part of the black struggle. The broadcasting industry, Tony Brown's chosen target, had no effectual black executive producer. The prevailing sentiments cracked ajar the door of the broadcasting suite and Tony Brown stepped in. Thus was born, "Black Journal," (the first documentary styled program to chronicle the achievements of blacks, hosted and produced by a black man). "Black Journal" was an achievement for Tony Brown, black people in general and for the era as a whole. The program was not White America telling Black America about itself but *black on black*.

For seven years "Black Jour-

nal" thrived on PBS...a fair success. In those seven years the moods and the tendencies of the country have changed. One era ended and another surfaced. The state of the age became politically conservative, socially narcissistic, economically depressed and racially stagnant. Tony Brown had to change with the new age. The show was moved from PBS to commercial television; the tone of the show also has changed. The difference of culture between black and white is played down while the sameness of the cultures is played up.

Racial acceptance has become the more pronounced theme of the program (now called the "Tony Brown Journal" on WNBC TV). The program may be called a facilitator of communication. To Tony Brown, the betterment of race relations depend on the dissemination of truthful information. White America has to be educated "...to understand that the black legacy is excellence, not the historical nuisance many seem to think it is." And Black America has to be educated to know that "...they must pay for all they get."

The price of racial acceptance, for which Black America along with Tony Brown fought, is perhaps considering Black America as a group requiring no special treatments by White America, i.e., special economic and legislative measures; and/or perhaps the price is Black America assuming the responsibility for solving its own problems.

The new era dictates, to Tony Brown and to the "Tony Brown Journal" that the continuation of the fight for racial acceptance must move into the political and economical arena; the rhetoric of the streets are no longer effective. Though the much heralded racial rapprochement happened only on a small and limited scale, Tony Brown is still pushing for his vision of how America should look at Black America. "Black people are just like white people, most of us are average, a few geniuses, with a liberal sprinkling of fools."

—Elie Mystal

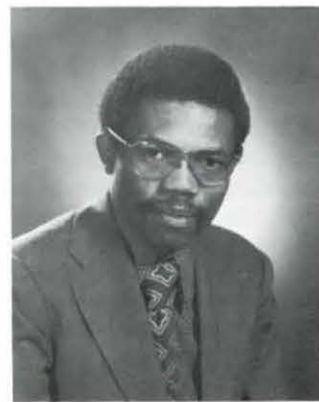
BOOK REVIEW

Edith Jackson, by Rosa Guy, Viking Press, 187pp., \$8.95 (Hard cover).

"I write about simple people. Ordinary people who do ordinary things, wants the ordinary: love, warmth, understanding, happiness. This is universal. But it is likewise true that no life is ordinary, no life is simple, especially in fiction. Human characteristics such as goodness, selfishness, kindness, wickedness, bravery, or cowardice are all cliches that become unique only where the universal becomes particular. Particularity gains meaning only in time and place. My time is now; my place, so far is Harlem, U.S.A."

—Rosa Guy

Rosa Guy was born in Diego Martin, Trinidad, and raised in Harlem. The meeting of the West Indian culture and the American culture is often dichotomous. The West Indian becomes a minority within a minority where the logical process of assimila-



William Ellis, President

CAREER OPPORTUNITIES

Our clients, "Fortune 500" Firms have retained us to search for individuals with experience in Marketing, Accounting, Finance, Data Processing and Sales. If you desire to discuss these challenging opportunities send resume to:

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

MEDIA

LISTINGS

TELEVISION

Specials:

•WCBS Channel 2
May 12, 8:30 pm. "Bugs Bunny's Mother's Day Special."
May 13, 9 am. "Strangers: A Mother and Daughter" Betty Davis and Gena Rowlands
May 16, 9 pm. "You Can't Take It With You" Jean Stapleton and Art Carney.
May 17, 3 pm. 6th Annual Day Time Emmy Awards.
May 20, 8 pm. "Blind Ambition." Based on John Dean's novel on the Watergate happenings. Continues on May 21, 22 & 23, 9 pm.
May 21, 8 pm.

•Channel 5
May 6, 8 pm. David Frost presents "The Guinness Book of World Records."
May 10, 8 pm. "Terror in the Wax Museum." Ray Milland, Broderick Crawford.
May 13, 9 pm. "All You Need Is Love." Documentary tracing the career of the Beatles.
May 17, 8 pm. "The Seven Up." Ray Milland

May 27, 9 pm. Shirley Bassey Special.
May 31, 8 pm. "Take Her She's Mine." James Stewart, Sandra Dee.

•Channel 7
May 3, 4 & 6, 9 pm. "Ike." Three part episode on the Eisenhower war years.
May 6, Courageous women brave heights of Annapurna on ABC Sports. Specific time unknown at presstime.
May 7, 10 pm. Playboy Magazine 25th Anniversary Celebration.
May 14, 9 pm. "Television Annual 1978/79." Retrospective of the past year of television programming.
May 24, 8 pm. Barry Manilow Special.
May 28, 9 pm "The House of Garibaldi Street." Hunt and capture of Adolf Echman. Topol, Martin Balsam, Nick Mancuso. "Barbara Walters Special."
May Tyler Moore, Rob Reiner, Penny Marshall, Richard Pryor, George Burns. Specific times unknown at presstime.

•Channel 9
May 5, 7 pm. "World at War." Twenty-six part series.

May 7, 8 pm. "The Grapes of Wrath."
May 14, 8 pm. "I Remember Mama." Irene Dunn, Barbara Bel Geddes
May 21, 8 pm. "Laura." Gene Thierney, C. Webb, Dana Andrews.
May 28, 8 pm. St. Jude telethon with Danny Thomas.

•Channel 11

May 14, 8 pm. "The Rebels," part I. Sequel to "The Bastard."
May 21, 8 pm. "The Rebels," part II. Sequel to "The Bastard."

Sports:

Yankees
May 1 & 2, 10:30 pm. Vs California
May 4, 8 pm. Vs Oakland
May 5: 6, 2 pm. Vs Oakland
May 8, 8 pm. Vs Seattle
May 12 & 13, 2 pm. Vs California

•Disco:

American Bandstand—WABC
Sats. 7:30 pm
(Channel 7), Saturdays, 1:30 pm.
Dance Fever—WPIX (Channel 11)
Soul Train—WNEW (Channel 5),
Saturdays, 11 am.
Soul Alive—WPIX (Channel 11),
Saturdays, 12 Noon.
Soap Factory—WOR (Channel 9)
Saturdays, 1 am.

FILMS FREE FOR ALL

May 7, 6:30 pm. "Green for Danger." 67th St. Branch, Man.
May 7, 7 pm. "Rebecca." Throg's Neck Branch, Bx.
May 8, 3:30 pm. "Steamboat Bill." Fordham, Bx.
May 8, 4:30 pm. "Rebecca." Castle Hill, Bx.
May 9, 4 pm. "Ashes of Doom," "Team, Team, Team," "The Professionals," "The Fabulous Harlem Globetrotters." Closon's Point, Bx.
May 12, 2:30 pm. "Hester Street." Baychester, Bx.
May 12, 2:30 pm. "Eaux D'Artifice," "Romanesque Churches of Northern Italy" and "Ancient Sardis." Kingsbridge, Bx.
May 14, 7:30 pm. "The Freshman" and "The Dove." Yorkville, Man.
May 15, 7:30 pm. "The General." Jerome Park, Bx.

tion into the mainstream of American society often serves to isolate him from his original culture. She is a graduate student of that experience and her works reflect it. Her latest novel, *Edith Jackson*, is the final work of a trilogy. *The Friends* and *Ruby* were the first two. *Edith Jackson* is a complete work unlike *Ruby* which is a continuation of *The Friends*.

Ms Guy writes of simple people but her stories are not simple, they are complex little montages of human relationships. Her milieu is family life and its evolution; its pains and laughter, failures and victories, dis-solutions and hopes.

Edith Jackson is the story of Edith and her three sisters (Bessie, Mimie, and Suzy), orphans living in a foster home in upstate New York. Edith, the eldest of the girls (almost 18 years old) assumes the role of mother to her sisters. She busily weaves plans to get a home of their own and to wed Mr Brown, the nephew of a woman (Mrs Bates) who has per-

fectured "dream killing" into an art.

Edith's sisters, unaware of their sister's machinations and ambitions, have plans of their own. Bessie attempts to woo Uncle Daniels, her foster mother's friend. Mimie hopes to be adopted by her best friend's mother and Suzy loses herself in a world of fantasy.

At the end, Edith's mothering plans fail and ultimately "Edith realizes that people must be responsible for shaping their own destinies; as the structure of caste and class leaves each of us on our own," says Ms Guy.

It is a simple story, a story of love, acceptance and security and Rosa Guy has a compassionate feel for the details of human behavior. The characters are not portrayed in a set frame. They change color like a chameleon to suit the different current of changes in their environment. What the story supports is that we are all the same, and that the minimal increment of change in our character makes us unique. The

social condition that surrounds the characters in *Edith Jackson*, is a catalyst not an overwhelming force that cannot be managed—it's an entity and a member of the cast.

Ms Guy's books *The Friends* and *Ruby* have been chosen by the American Library Association as best books for young adults. She is also founder of the Harlem Writers Guild. Of her work Ms. Guy says, "I do not intentionally write for young adults, I write for all age groups. I am a West Indian writing of the West Indian experience in America. I am here, I am a part of this culture and I relate to this culture in its totality." *Edith Jackson* is basically an extension of that thought, for Ms Guy has moved from interfacing the West Indian culture with the American culture in *Ruby* to mainstream middle class America in *Edith Jackson* where the clash of culture does not occur. @

—Elie Mystal

ROUTES



Please, Please, Please Stay

James Brown, after an extended vacation, has returned to the music world. Polydor Record Company and James Brown announced in a news conference the imminent release of a new James Brown album. The two tracks, from the album, played for the news conference were definitely disco with the identifiable J.B. brass section.

Looking fit for a man of forty-five, James Brown fielded questions about his comeback. Under the new arrangement, J.B. will "just sing" leaving the producing to Brad Shapiro, who has produced recordings for Millie Jackson and Wilson Pickett.

Historically, the music world has not treated comeback effort too kindly, but J.B. and his producer see his return more as a continuation of the music that J.B. made famous. "The Original Disco Man," as he is being billed, is the tentative title track of the album. Says James Brown "People have been buying imitation of J.B., now they can buy the original."

BMA Discusses Disco

The **Black Music Marketing Association** held an informal planning session in Philadelphia, its home base, during April to discuss Disco's encroachment on forms of black music and the black music artist.

The results of the meeting dealt with "Large recording companies' insensitivity to the listening desires of the general public beyond what has proven to be saleable, to the major labels' discrimination toward a 'sound' and the coercion of their artists to produce disco, or jazz or pop rather than allow them to create what they best create and thus be challenged by the marketing strategy. The concerns reflected the inherent problems of Top 40 and radio programming and its ultimate effect on artist development; taking Top 40 play lists to task; discrimination on the play list to avoid programming that is 'too black;' the need for commitment from major labels to back all product that is good and not just produce what is 'trendy;' merchandising product so as to recycle the investment to all artists—super stars and new acts alike," reports the *BMA Newsletter*.

The Black Music Association plans to host a conference in Philadelphia June 8-11 to celebrate June as "Black Music Month."

Woodstock Disco Style

Ten years ago, the largest party on earth was held on a farm in upstate New York. Woodstock became part of the 60's phenomenon. This year a couple of promoters, Stephen Metz and Joseph Rapp are hoping to repeat this phenomenon with the **First Annual International Disco Exposition** to be held at the New York Coliseum, June 21-24.

The main attraction, of course, will be disco and all the paraphernalia. The latest in disco audio, video, fashions, all directly connected with the disco craze, will be on display.

Live entertainment will be supplied at least one hour every night by a major record company spotlighting one of its top international acts in a total entertainment setting.

WKTU's radio personality, Paco, will host all the major activities during the four day event and WBSL will setup a booth for its on-air personalities.

Tennis Every One

Beginning in mid-May, more than 4,000 innercity youngsters will receive free instruction on tennis courts setup in the streets of New York City.

The program provides ten weeks of tennis instruction—a minimum of two hours per week—on portable tennis courts setup in areas that otherwise lack comparable facilities. Youngsters, who normally would never receive any exposure to, or training in this sport, are introduced to tennis fundamentals in a way that often spurs continued interest.

The schedule is from May to September. At the end of the program a tournament involving tennis skills will be held. Official mobile tennis patches, certificates and T shirts are awarded for accomplishment.

The ten week program is sponsored by the **New York Recreational Department** and the **Pepsi-Cola Bottler** in the New York area. For further information, call Sam Hall, (914) 253-3300.

DINING

MIDNIGHT DINING

New York used to be known as the city that never sleeps, but times have changed and streets that once teemed with life at all hours have now become deserted and forbidding after midnight. Some of us nevertheless keep late hours and find ourselves leaving that all-night disco or afterhours club with a bad case of the munchies. The next time that happens to you in Manhattan, you might check out *David's Pot Belly* or *Ruskay's*, two worthy alternatives to the perennial *Brasserie*.

David's Pot Belly at 98 Christopher Street is a small cozy, candle-lit restaurant with very good food. At any hour you may find you are rubbing shoulders with jazz artists and celebrities who've stopped in for a quick bite. And a "quick" bite is what you get: "We pride ourselves on fast service," says owner, Bruce Waite, referring to the immediate attention you receive there. But there are many reasons to go to *Pot Belly*—French style omelets is one. From a list of some forty-five ingredients—including vegetables, cheeses, fruits and meats—you can create your dish. Served with potato pancakes, applesauce and English muffins, omelet prices range from \$2.95 to \$3.85. Or for the more adventurous try Baked Eggs in Casserole (\$4.95) dishes like "Chumley's"—chutney, bacon, anchovies and blue cheese; "Lion's Head"—cheddar, bacon and yams; "Ninth Circle"—spinach, asparagus and cheddar; or "Village West"—beef, mushroom and potatoes.

A heartier appetite may call for "Pot Belly Special" (\$5.45)—a baked dish of ham, sausage, onion, pepper, mushroom, potato, anchovy, pimento, olives, tomato sauce and mozzarella, but beware, this is some dish! A favorite of many, however, is *Pot Belly's* piping hot crepes (\$3.75): chicken and mushroom, spinach and Swiss cheese



Ruskay's



David's Pot Belly

or chopped beef and onion, each topped with Mornay sauce. These might catch your eye, but crepe ingredients may be substituted or added—it's up to you. Actually, at *Pot Belly's* most dishes are created by the diner. Even hamburger lovers can be creative: for \$2.95 plain, or \$3.50 with either cheese,

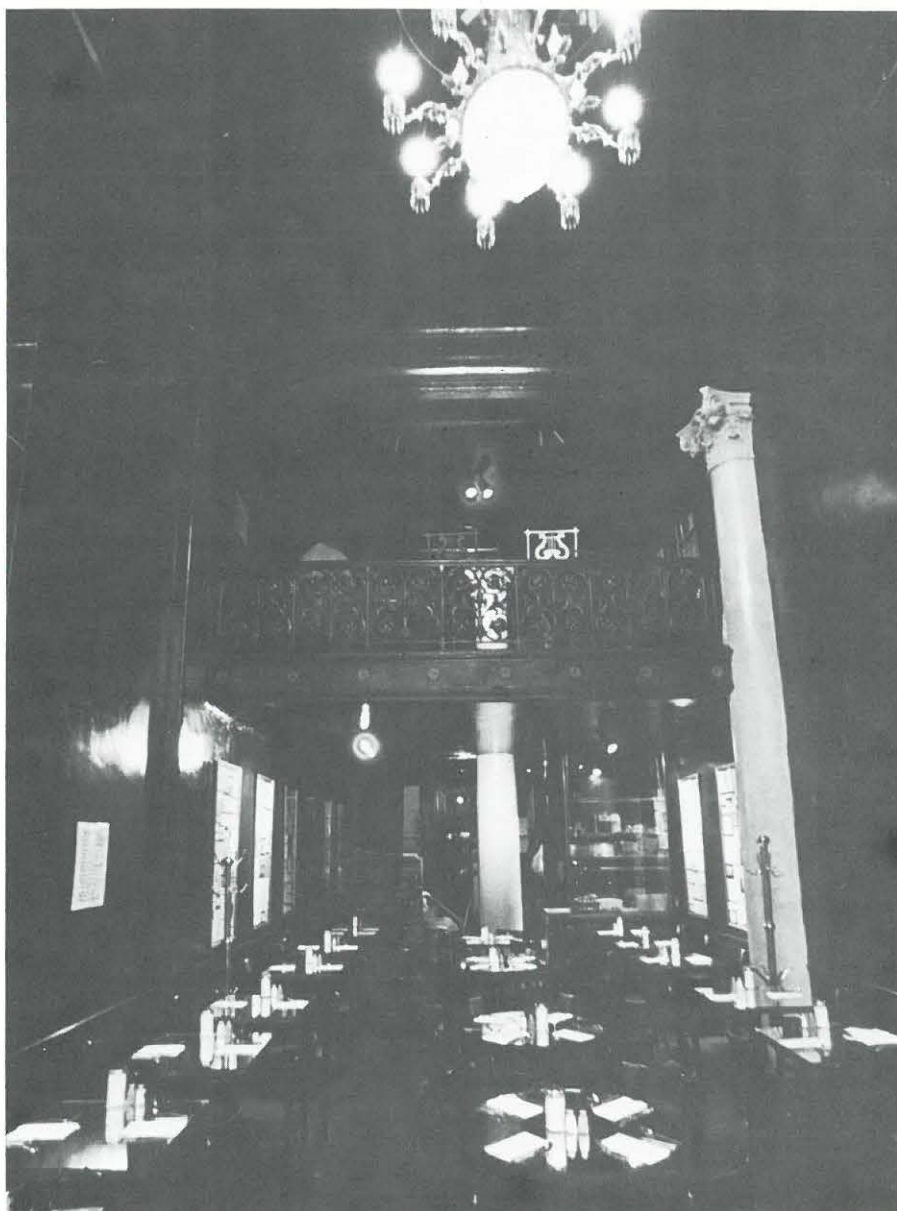
mushroom, anchovy, bacon or chili topping, you get not a quarter pounder, but a *half* pound hamburger, served with potato pancakes and applesauce. What a mouthful!

But what about sweet tooth cravers? Well you're really in for a treat. Adjoining *Pot Belly* is a

Haagen Dazs ice cream dip store, actually the first in the city and the only one open all night. Such tempters as "Peaches Frisson" (\$3.75)—vanilla ice cream, boysenberry sherbet, topped with poached peaches, whipped cream and nuts; delicious hot fudge, blueberry, coffee, pineapple, peach, raspberry or cherry ice cream sundaes topped with whipped cream, chopped nuts and cherry (\$2.45); or huge banana splits (\$3.95)—three scoops of ice cream on a ripe banana with fruit topping, chocolate syrup, whipped cream, nuts and cherry—all yours for the asking. Dessert crepes (\$3.75) with Haagen Dazs ice cream such as hot blueberries with vanilla ice cream, hot peach with boysenberry sherbet or hot banana with chocolate ice cream are also available. You might also try the homemade cakes: Anita's Sour Cream Cake (\$1.75) topped with strawberries and whipped cream or a delicious Viennes dark Chocolate cake (\$1.50).

Alcoholic beverages are not available but there are sodas, hot coffees, iced coffees, espressos, juices, capuccinos and teas by the pot. *David's Pot Belly* is open until 5:30 am, Sun-Thurs and until 6 am Fri and Sat. (243-9614)

But what if you find yourself with the munchies uptown? Our suggestion is *Ruskay's*, 323 Columbus Av at 75th St. With its deep dark interior, mirrored table tops and slinky candles, *Ruskay's* is characteristic of Upper West Side style. There is a livelier, less cozy atmosphere here than at *David's Pot Belly*, but a unique atmosphere nevertheless. A huge chandelier hangs between mirrored walls sporting framed letters and photos by renown artists. Live classical and jazz music is played nightly and on weekend afternoons from an overhead balcony. *Ruskay's* is visually attractive, but most interesting is its food, an "anytime" menu with soups (\$1.50), pates (\$3), Simon salads—cubed meats and cheeses with bread and butter (\$5), steak and eggs (\$5), and sandwiches. We recently sampled "Rumaki"—skewer-broiled bacon, water chestnuts and chicken livers, which we found really tasty.



Ruskay's.

Dinner hours are 6 pm to 1 am and menus vary daily. A complete dinner includes appetizer, entree, dessert and coffee and costs \$11. Some delicious choices are: appetizers—stuffed grape leaves, gazpacho (a soup with tomatoes, cucumbers, red and green peppers in tomato-based stock), spinach pie, black bean soup. Entrees—stuffed leg of lamb, beef Wellington, seafood paella, barbequed short ribs.

Ruskay's has its own bakery downstairs, and does it smell good! Aromas from poppy seed cake, rum cake, banana sour cream tart, apple crunch pie and almond meringue cake, emanate from these lower

regions on various days during the week, and delicious fresh brownies are baked each day. You'll be tempted, and I dare you to resist.

On Sundays, brunch is available (\$5) with juice or champagne or bloody mary cocktail, an appetizer or melon with lime, easily leads to an omelet with avocado filling, mixed vegetables and sliced steak, coffee or tea. If you're interested in a nightcap, you'll find that here too. Cocktails begin at \$2. *Ruskay's* is open all night. In the Summer there is a sidewalk cafe open until 2 am. (874-8391) ®

—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

Leonie au

Coin d'Haiti
131 E. 39th St.
Elegant restaurant
and gift gallery
Creole French cuisine;
Caribbean & African
dinner.
A la carte and prix
fix lunch.
\$10.00-\$15.00
AE, DC, MC
Reservations Required
532-8812

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./
94th St.
Atmospheric, inter-
national 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

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

LaCueva

104-21 Queens Blvd.
Spanish-American

cuisine.
Dinner Only
275-9595

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

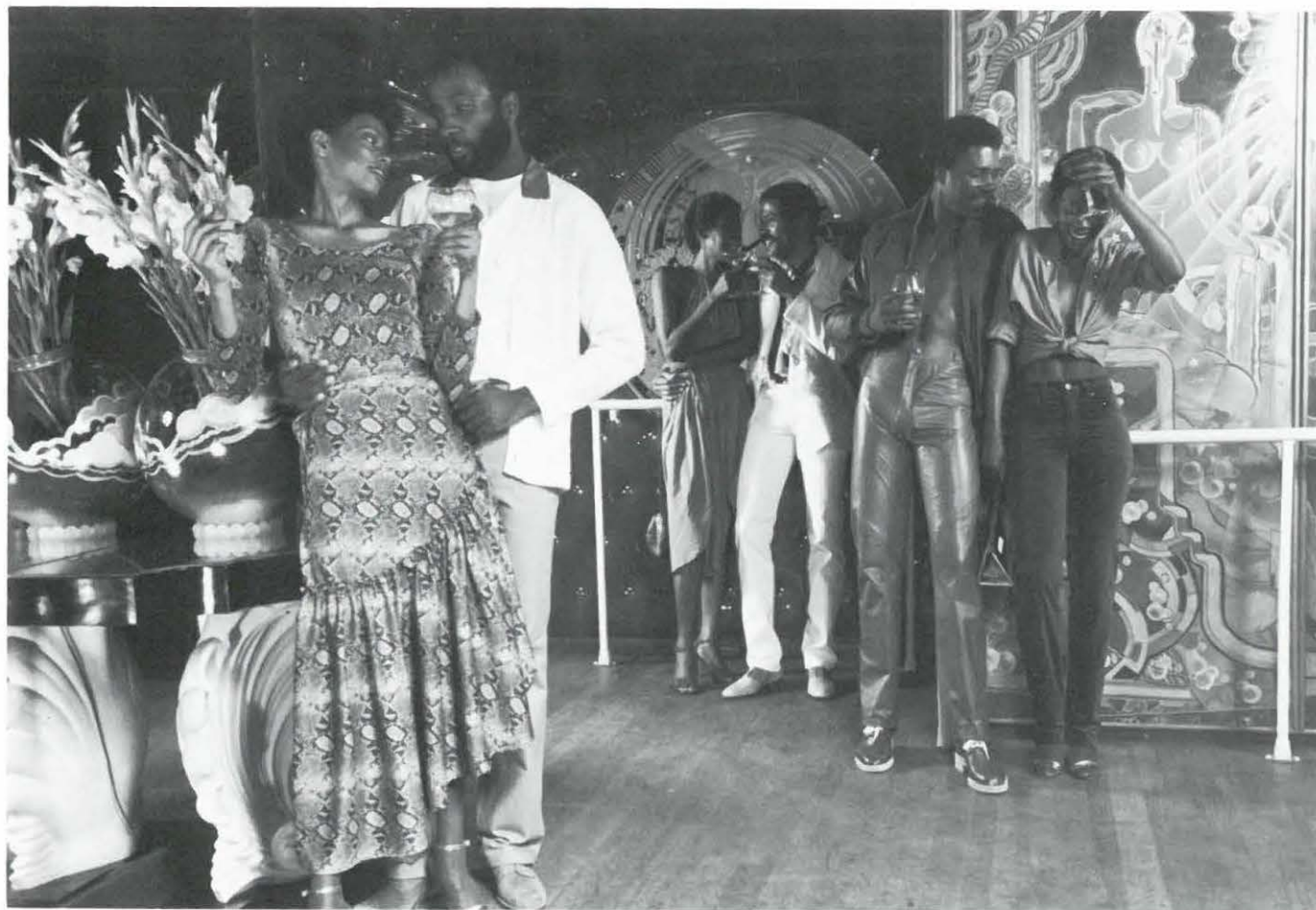
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PEOPLE



Make-up by Debra Reese

Photo by Jon Thomas

Simo Doe, Director of Press and Information/Special Markets for Atlantic Records is a New Yorker in constant motion. She is responsible for the public relations of Roberta Flack, Aretha Franklin, Chic, The Temptations, the Trammps, Sister Sledge, the Spinners and Tasha Thomas among other celebrated personalities.

Simo is one the many talented individuals contributing to the excitement of New York's entertainment scene. Of her demanding and sensitive position Simo says, "I thank God for my good health and I am prepared to meet all challenges positively." R

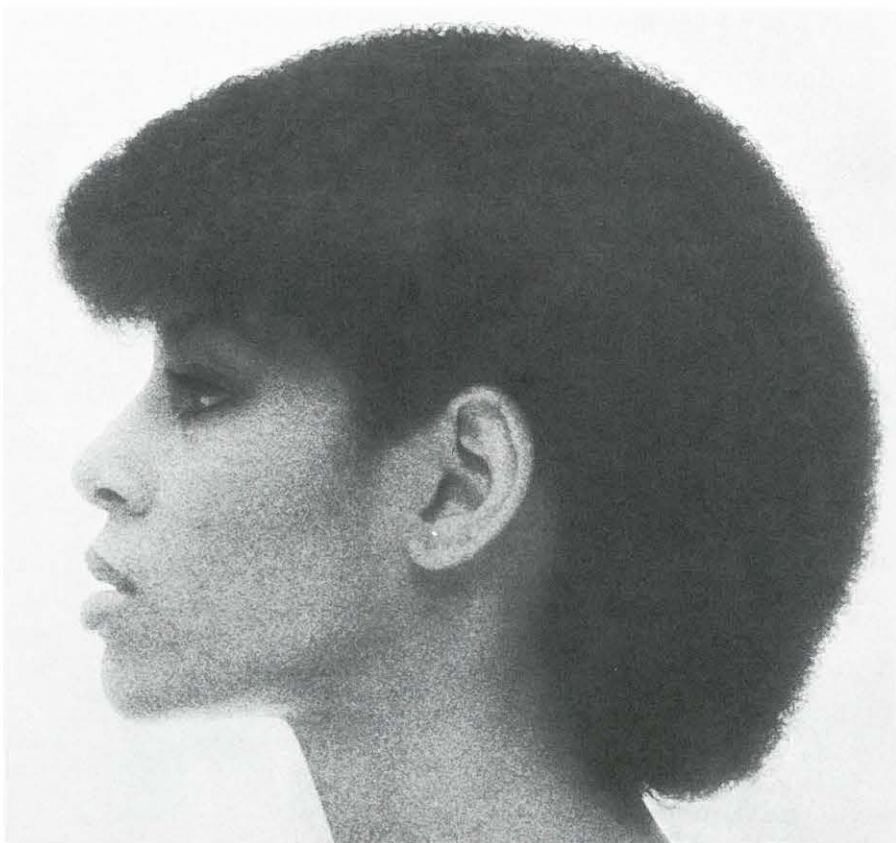
FASHION

"THE ATCHISON LOOK"

"Ever since the advent of hair care techniques for black women by Madame Walker, the market has expanded and taken turns in different directions, creating an evolution in black hair care," says John Atchison. Certainly he should know because his contributions are the latest development along the continuum of black hair care. His hair styles have appeared in *Vogue*, *Essence*, *Redbook* and *McCalls*. He has served on *Bazaar's* Board of Beauty Counselors. He was invited by Wella to participate in a presentation of fashionable hair styles—his Pyramid Cut stole the show. Talent paved his way into these circles, but innovation is keeping Atchison among the top twelve black hair care specialists in the country.

Instead of resting on his laurels, Atchison sees "education on all levels" as his goal. He conducts an apprenticeship program for newly licensed, would-be stylists. The Atchison program demands adhering to a specific system of proven techniques that all trainees must learn in a six month to one year course that always includes instruction in hair care product knowledge. Staff and student conferences are an integral part of his operation so that learning experiences are shared and the "Atchison look" maintains its identity and uniformity.

John is as concerned about the education of the public about hair care as he is about his students. "Company ads (for hair care products) that reach a large segment of the population should be geared to teaching those who may be misinformed about the proper way to care for ones own crowning glory," says John. "Right now there is a need to undo the myth that black women can give their hair total care. Hair is a part of the body and there is danger if one is not careful about the total care from the roots out. Proper nutrition is necessary. Poor treat-



The Cobra



The Curly Coif

ment such as sleeping in rollers, over relaxing hair with hot comb or chemicals or other electrical appliances can be devastating."

A basic hair cut, which is a John Atchison specialty, is a must. "Cutting the hair is like pruning a plant. It creates a shape and prevents split ends. Just to have a great look for one evening can be fine, but if the style is achieved by poor techniques, it may be at the expense of the healthy condition of the hair. The proper hair cut can produce a flexibility that can be altered to meet spontaneous needs. It's like changing clothes,"

says John.

Besides being an artist and educator, John is a pragmatic businessman. He realizes that some people are reluctant to try a stylist of his reputation because they feel the cost is prohibitive. "This," says John, "is my concern also." To minimize costs to his clients, John instructs them on how to maintain their hair style, which reduces their visits to one every six weeks. **John Atchison Beauty salon, 44 West 55th St, New York City (265-6870) R**



—Pat Willis

The Sweep

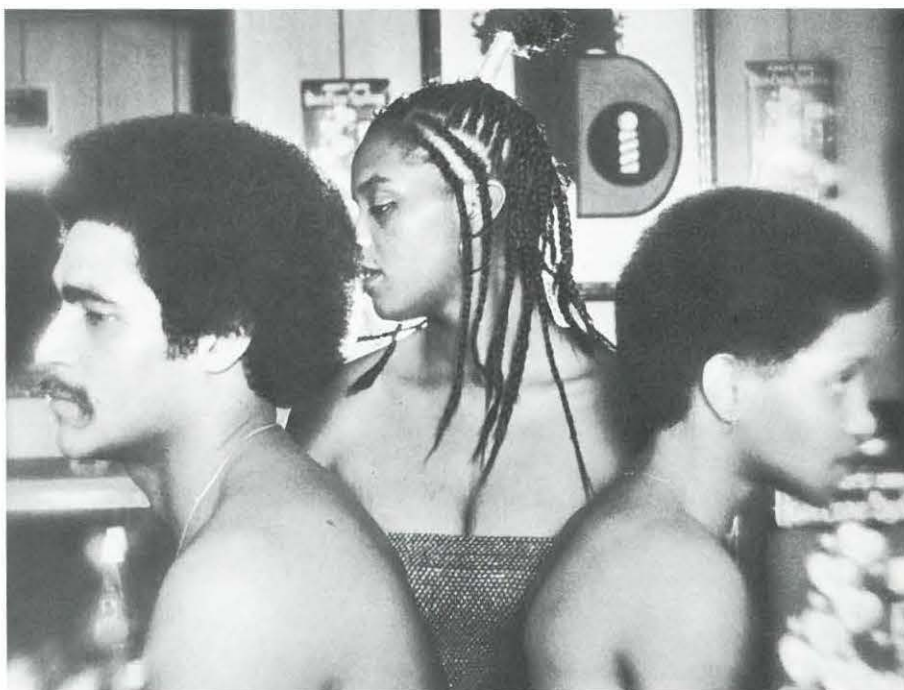
"THE JERRY'S DEN LOOK"

"The Natural or Afro has not taken a backseat to today's styles. We hairstylists are more experienced and research and technology have finally caught up with demand. Business has never been better," says Jerry Wright, founder of Jerry's Den Salons.

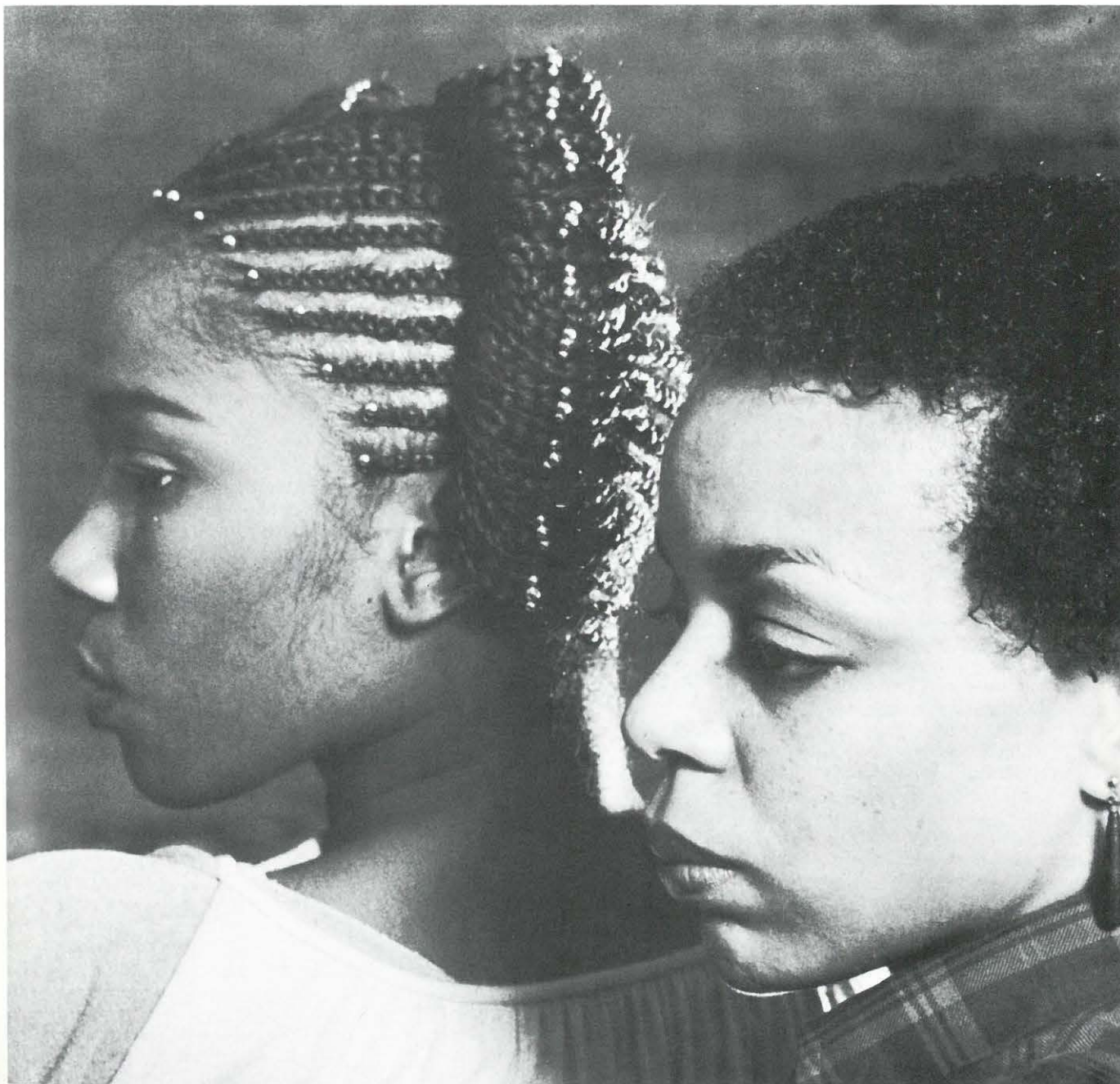
Jerry and his wife Eunice specialize in creating the "Afro Look" in their eight full-service salons in New York City. Jerry and Eunice offer their expert advice on the care and maintenance of the Afro: "Contrary to popular belief, the Afro needs the same kind of attention that any other hairstyle requires. If your hair is very tight, braid it at least two times a week. This will keep the hair from tangling. Tangling is a leading contributor to breakage. Shampoo the hair once a week. If your hair is dry, use an oil-base shampoo. Towel drying is best, but if you prefer to blow dry, use an oil-base conditioner to protect the hair from becoming dry and brittle. It's important not to completely dry the hair this way because it promotes dryness.

"Have your Afro trimmed as often as possible to remove split ends. Dandruff, another problem, is partially caused by poor diet and insufficient body fluid. When trying to combat this condition, never grease the scalp, this will only clog the pores. Instead, check with your hairstylist for tips on the shampoo and conditioner suited for your hair and scalp." **Jerry's Den (283-8064) R**

—Leon MacDonald



"THE KEYES WEST LOOK"



Over the past year, Salih Talih and his wife Baadiyah, owners of Keyes West Hair Fair Salon, have developed a formula that restores a curl to hair straightened by chemical. They call their discovery a "Retexturizer." Salih says, "Clients come to us with hair that has been straightened by chemicals. After we apply our formula, a curl is restored to the hair and

it takes on a soft curly 'wet look.' Not only does the 'Retexturizer' restore a curl, it maintains it. The clients need not be concerned with problems of losing the curl in the event of wetting of the head—a wet head need only be towel dried and the curl returns. The 'Retexturizer' lasts for 30 days, after which time the hair returns to its normal-natural state.

"Along with the 'Retexturizer,' we suggest our 'wash and wear' cut. It's attractive short and easy to manage."

Elaborate braiding and cornrowing are also available. *Keyes West Hair Fair Salon, Harlem YMCA, 180 West 135th St, New York City. (690-1450) ®*

—Sandra M. Bell

ROUTES' ROOTS

The proliferating celebration of Eubie Blake in recent years is an ironic twist to the theatrical fate of Nobel Sissle. From the moment, in 1915, when Sissle and Blake formed their gentlemen's agreement partnership, Sissle assumed professional and social superiority. Because of Blake's respect for his partner's two years at Depauw and Butler Universities, he freely accorded him these assumptions. However, the emergence of Blake as a ragtime phenomenon, before Sissle's death in 1975, left Sissle feeling neglected, increasingly bitter and less able to accept what he viewed as abandonment. That he was becoming increasingly senile after several small strokes vitiated the last attempts to include him in public appearances, particularly on television.

The last five years of Sissle's life were traumatic ones which began in 1970 with the issuance of *86 Years with Eubie Blake* on the Columbia label. Although it included a vocal medley by the then 81 year-old Sissle composer, the absence of his name on the album cover jolted him emotionally and psychologically.

Fortunately, when one examines Sissle's multiple careers—the military, vaudeville, musical comedy, orchestral—and his contributions to public service, one is able to blend respect with compassionate comprehension.

Sissle was born in Indianapolis, Indiana, on July 10, 1899. His paternal line had begun with his Kentucky grandfather and the slave owning Cecil family. After freedom, the grandfather changed his name to Sissle, unknowingly creating a singular stage name for which his grandson was ever grateful. Once, when Sissle and his orchestra were playing for whites in Kentucky, a man, who had stared at him from the foot of the stage until intermission, came to his side and whispered, "Why don't you spell your name right?"

Sissle's military career was marked by his association with James Reese Europe of Clef Club fame. In New York, Europe had led the 15th New York National Guard Company, which went to Paris as part of the 369th Infantry Regiment. In both places Sissle was the drum major. Discharged as a lieutenant in 1919, Sissle remained with Europe as friend and music librarian when the 369th Hell Fighters

Band returned to the states and immediately began to tour. However, Sissle's military affiliation ended shortly thereafter when Europe was accidentally killed by a specialty drummer in his dressing room in a Boston theatre.

The managerial expertise which Sissle acquired during his association with Jim Europe was reflected in his teamwork with Eubie Blake in vaudeville. He was the unquestioned leader and must, therefore, be given substantial credit for the team's appearance as a "class act" in tuxedos. This was not always easy. A New York agent, for instance, wanted them to appear as roustabouts in blackface who discover a piano in a packing crate—they refused. Sissle and Blake were smash hits wherever they appeared and the team made a valuable contribution to the development of film when filmmaker Lee DeForest used part of their vaudeville act in his early experiment with the synthesis of film and sound. The film is now a collector's item, and has been shown on television.

When Sissle and Blake moved to Broadway with *Shuffle Along* in 1921, their act was incorporated in the Miller and Lyles script as "A Few Moments with Sissle and Blake." Although a great deal is now known about this show, much less is known about its many ramifications. Many of the performers hired for it went on to become international stars. A roster of them includes Adelaide Hall, Ulysses S. Thompson and his wife, Florence Mills, Caterina Jarboro and Josephine Baker. It was with a well-developed sense of pride that Sissle boasted about his contributions to these and other careers. The infectious entertainment quality in *Shuffle Along* led audiences to demand more of it, as reflected in the "darkening" of Broadway, the spread of nightclubs and increased employment opportunities. Employment opportunities not only increased for performers but for non-performers such as wardrobe mistresses, costumers, choreographers, set designers, and stage hands—even the waiters in nightclubs were peripheral beneficiaries of *Shuffle Along*.

After the close of *Chocolate Dandies*, Sissle and Blake's second Broadway comedy (1924), they went to London and onto further success. For a variety

of reasons, Blake wanted to return home, while Sissle wanted to stay. Each had his way. It was during Sissle's extended stay that he met Cole Porter. Porter had written a show for which Fred Waring and His Pennsylvanians were to provide the music. Waring, however, wished to make a Hollywood film. Porter's solution was to urge Sissle to form an orchestra, his first. Although Sissle sang and played a mandolin—some say he held it—he was not a trained musician and felt rather reluctant about playing but, not for long. He not only worked with Porter, but he toured extensively with his own group. When his orchestra appeared at Monte Carlo's Cafe de Paris in 1929, it was the first American one to do so. Later, in New York, the orchestra achieved popularity through CBS broadcasts from selected night spots. The highpoint of Sissle's broadcasting orchestral career was reached, undoubtedly, when his orchestra became the house-band for the second time at Billy Rose's Diamond Horseshoe from 1946 until it closed five years later. In a 1949 letter to F.E. Miller, Sissle wrote, "My security is not the Billy Rose Horseshoe...so it's *Shuffle Along* in 1950 or Bust" "Bust," it did.

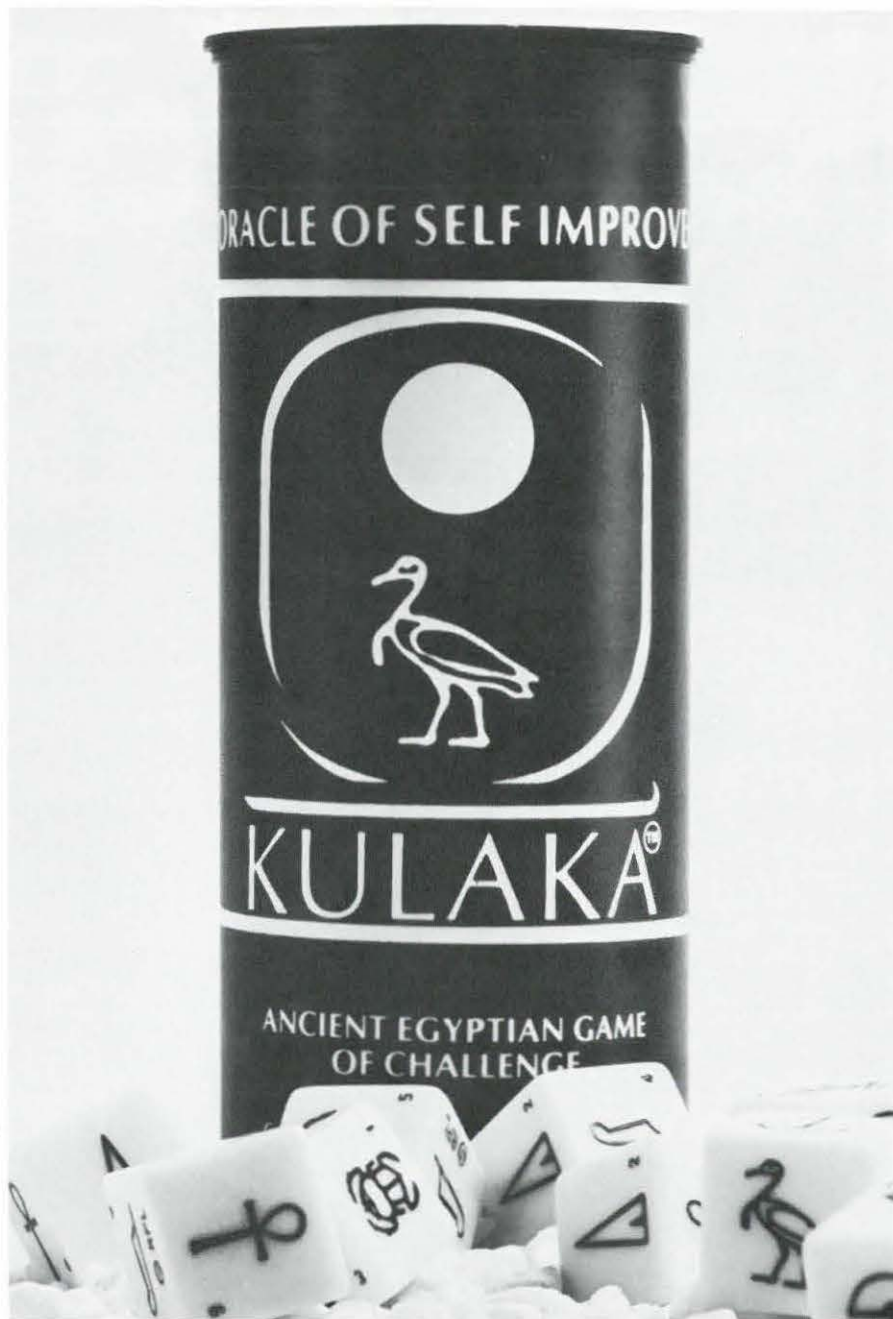
In latter years, Sissle began to form mental images of the ways in which he wanted posterity to perceive him. He wanted negative details deleted, saying, "white folks don't need to know those things about us." He began to emphasize such things as his work with USO Camp Shows, the Warwick School for Boys, the YMCA, the church and various service oriented organizations. Sissle was also a founder of the still existing Negro Actors Guild, an over fifty year member of Alpha Phi Alpha, and a member of ASCAP. At his father's funeral, Noble, Jr. attributed to his father "the humility that a great man should have for other people." With or without such humility, Noble Sissle's final wish was to be remembered not so much for his contributions to the theatre but for his contributions to his people.

—Helen Armstead-Johnson

Editor's note: Dr. Johnson's "Shuffle Along" Keynote of the Harlem Renaissance" (1970) will appear in *Modern Black Theatre*, ed Errol Hill (Spectrum, Spring 1979).

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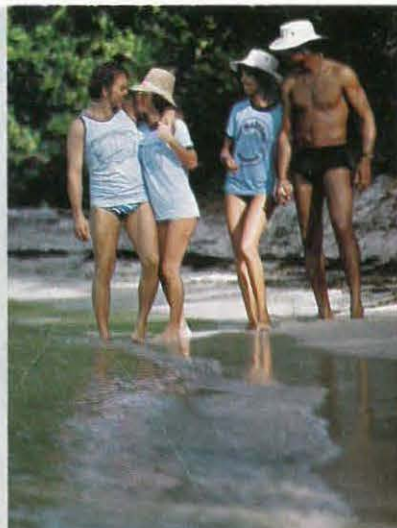
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They want to bust out,
to kick off their shoes and
leave civilization dockside.

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.

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