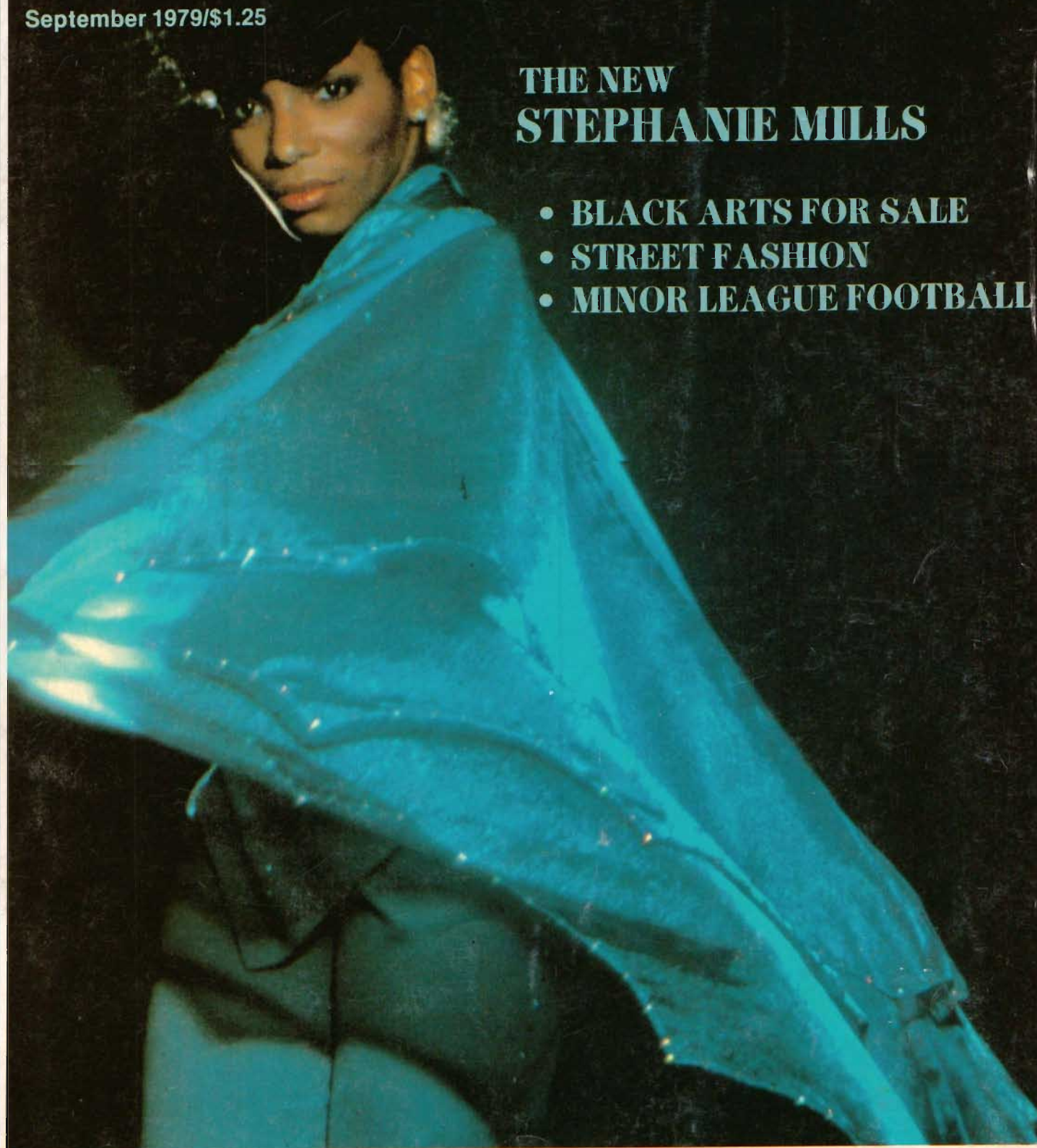


ROOTS

September 1979/\$1.25

THE NEW STEPHANIE MILLS

- BLACK ARTS FOR SALE
- STREET FASHION
- MINOR LEAGUE FOOTBALL



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NEW YORK ROUTE

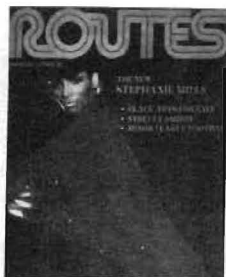
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MIAMI ROUTE

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THE BEAUTIFUL WAY.





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FREE FOR ALL

MUSIC IN THE PARKS

Sept 3, 7:30 pm: Bill Sledge and His Hammers. Central Park Band Shell, 72 St entrance. They will also be appearing Sept 5 & 12, 7:30 pm: Carl Schurz Sq Park, East End Ave at 84 St, Man.

WALKING TOURS OF OLD AND NEW NEW YORK

Thru Oct 14: Brooklyn Heights, China Town Lower-Eastside, Little Italy, Gramercy Park, Greenwich Village, Soho, Wall Street-Financial District. Groups of a minimum of twelve and a maximum of twenty-five who are interested in walking tours should call two weeks in advance. Guides are sophisticated professionals they include architects, museum curators and historians. 264-8129

NEW YORK DANCE FESTIVAL

All performances at 8 pm

Sept 1, 2: Honi Coles and the Copesetics; Nobuko Sakamoto; Rachel Lampert and Dancers; Rebecca Wright; and Danny Grossman Dance Company. Sept 3, 4: Musawwir Gymnastic Dance

NEW YORK DANCE FESTIVAL

All performances at 8 pm

Sept 1, 2: Honi Coles and the Copesetics; Nobuko Sakamoto; Rachel Lampert and Dancers; Rebecca Wright; and Danny Grossman Dance Company. Sept 3, 4: Musawwir Gymnastic Dance Company; Ann Marie De Angelo and Peter Fonseca; Atlanta Ballet; Mathew Diamond and Douglas Varone; and Loremil Machardo Afro-Brazilian Dance Company. Sept 6, 7: Indrani and Sukanya; Don Redlic Dance Company; Karena Brock and partner; Wendy Osserman Dance Company; and Alvin Ailey Repertory Ensemble. Sept 8, 9: The Vanaver Caravan; Phyllis Lamhut Dance Company; Elisa Monte and David Brown; Houston Ballet; and Dan Wagoner and Dancers. Sept 10, 11: Asakawalker Dance Company; Gary Chryst; Les Grand Ballet Canadiens; Carmen de Lavallade With Evind Harum; Bowyer and Bruggeman; and Lar Lobovitch Dance Company. There will be two special one hour family matinees: Sept 2, 3 pm-Alvin Ailey Repertory Ensemble; Sept 9, 3 pm: The Vanaver Caravan Bowyer and Bruggeman and

LINCOLN CENTER OUT-OF-DOORS

Sept 1, Noon: Mini Events, Lincoln Center Plaza (LCP) and Damrosch Park (D).

Sept 1, 2:30 pm: Latino Playwrights Reading Workshop Series, "The Nine O'Clock Soap Opera." (LCP)

Sept 1, 5 pm: Dinizulu and Company in Festival of African Dance, "A Tribute to Awasiba Atigbi." (LCP)

Sept 1, 8 pm: Musical theatre "On Broadway Tonight." (D)

Sept 1, 9:30 pm: "Son Et Lumiere." (LCP)

Sept 2, Noon: Mini Events. (LCP & D)

Sept 2, 2:30 pm: Workshops for Careers in the Arts, "Singin' and Shoutin'." (LCP)

Sept 2, 4 pm: Street theater symposium. (LCP)

Sept 2, 8 pm: Musical theater. (LCP)

Sept 2, 9:30 pm: "Son Et Lumiere." (LCP)

Sept 3, 9:30 pm: "Son Et Lumiere." (LCP)

MOBILE THEATRE— "THE MIGHTY GENTS"

All Performances at 8 pm

Aug 31, Sept 1: Baisley Park, 118th Av and 155 St, Jamaica.

Sept 2: B-49 St and Beach Channel Dr, Far Rockaway.

Sept 4, 5: St. John's Recreation Center, Bergen St and Schenectady Av.

Sept 6, 7: Ft. Greene Park, DeKalb Av and Washington Park.

Sept 8, 9: Prospect Park Bandshell, Prospect Park West and 11 St.

CARIBBEAN EXPRESSIONS: AFRICAN DIASPORA IN THE AMERICAS

Seminars:

Sept 11, 7 pm: Emergence of African Culture in the Caribbean—Review and analysis of the migrations of African people and the emergence of African cultures in the new world. Moderator: Roy S. Bryce-La Porte-Smithsonian Institute; Panelists: Edward Braithwaite-Jamaica, Robert Thompson-Yale University, Ivan Van Sertima-Rutgers University, Abdias Do Nascimento-University of Buffalo.

Sept 12, 7 pm: African Societies in the

in rural and urban communities of the Americas. Moderator: Michael Turner-Researcher, UNESCO. Panelists—Jean Fouchard-Haiti, Ronald Smith-Indiana University, Odilio Urfe-Ministry of Culture, Cuba.

Sept 11 & 12 seminars will be at Teachers College, Columbia University's Horace Mann Hall.

Sept 18, 7 pm: The Revolution of Self Perception. An examination of the work of Ortiz and Price-Mars and others who early in this century acknowledged, documented and asserted the legitimacy of African continuities in the Caribbean, thus contributing to altered perceptions which influenced all subsequent cultural and political movements in the region. Moderator: Cliff Lashley. Panelists: Manuel Moreno Franginals-Cuba, Frank Moya Pons-Dominican Republic, Gordon Rohler-Trinidad, George Lamming-Barbados.

Sept 19, 7 pm: The Emergence of a Caribbean Aesthetic. A discussion of the role of Africa and its new world manifestation in the expression of Caribbean writers, artists and intellectuals of the 1930s, particularly as these expressions contributed to major political and social changes. Moderator: Marta Moren Vega-Dir. VARATC. Panelists: Michelle Montas-Haiti, Merle Hodge-Trinidad, Errol Hill-Dartmouth College, Trinidad, Louise Bennett-Jamaica. Sept 18 and 19 seminars will be at the *Borough of Manhattan Community College*. Specific location unknown at presstime, for information call 427-8100.

and social changes. Moderator: Marta Moren Vega-Dir. VARATC. Panelists: Michelle Montas-Haiti, Merle Hodge-Trinidad, Errol Hill-Dartmouth College, Trinidad, Louise Bennett-Jamaica. Sept 18 and 19 seminars will be at the *Borough of Manhattan Community College*. Specific location unknown at presstime, for information call 427-8100.

Sept 25, 7 pm: The Propagation of a Caribbean Perspective. A discussion of the elements which characterize Caribbean artistic and intellectual expressions and of the means and consequence of their propagation. Moderator: Dr. Edythe Gaines-Educator. Panelists: Clayton Riley-Village Voice, Fradique Lizardo-Santo Domingo, John Wickham-Barbados, Andrew Salkey-Hampshire College.

Sept 26, 7 pm: Impact of the Caribbean Aesthetic in the World. A look at Caribbean perceptions as an aesthetic and conceptual force in the world and particularly among people of African descent. Moderator: Prof. Margarita Samad-Matias, Dir. of Latin American Studies, CCNY, Panelists: Rex Nettleford-Jamaica, Robert Marquez-Hampshire College, Luis Nieves Falcon-Puerto Rico.

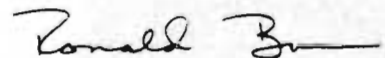
Publisher's Statement

This month, as ROUTES begins its third year of publication and I look back on a two-year struggle for survival, I find myself equating ROUTES's trials and tribulations with life as I saw it through my childhood eyes in a ghetto rife with urban problems. Growing up, I was surrounded by poverty and the apathy it breeds; I moved among people whose dreams were dented by cynics, shattered by reality's odds and—in most cases—finally wiped out by their own surrender. When I began formulating ideas for ROUTES, I knew that I wanted to create a magazine that would help the ghetto's dreamers perpetuate and realize their visions of betterment; I wanted a magazine that would not only show the achievements of individuals (and I don't mean in terms of a \$50,000 swimming pool or Rolls Royce) but also represent an achievement in itself.

Recently, ROUTES staffers were passing out copies of the magazine's latest issue at a picnic when a young man refused his free copy. "Just take a look at it," said the ROUTES staffer, "it's a black magazine that is both educational and entertaining." The young man shook his head, "If it's black, it can't be educational," he contended. That attitude is, to say the least, upsetting. ROUTES should be a source of pride rather than an object of prejudice.

Sad to say, most of us see our achievements as individual contributions to society when we should view them as part of a collective contribution to society. Before we can progress as a people, we must pause just a little longer at the mirror to recognize that we are contributing to the image of black culture, for, in the final analysis, history will evaluate us as a people rather than as individuals. If you know anything about the magazine publishing business, you know that a publisher must be prepared to lose money for as long as two years before he can begin to reap any financial profit, and if you know anything about the ROUTES operation, you know that that kind of financing remains a dream. But we persevered to see ROUTES take form and mature over the past 24 months.

Given all the odds, the fact that ROUTES has stayed alive this long is an achievement in itself, and as we enter our third year, our goal will be to expand the magazine's horizon so as to better inform and entertain you as we go about our business of reflecting a broad image of its audience. We thank those of you who have believed in us so far, and can do it even better with your continued encouragement and support.



PUBLISHER

HIGHLIGHTS

SEPTEMBER



1 Shirelles. (See Music Listing)



6 Ella Fitzgerald. (See Music Listing)



8 Olatunji. (See Music Listing)



9 Machito. (See Music Listing)



9 Art Blakey (See Music Listing)



11 Carmen McRae. (See Music Listing)



13 Ray Charles (See Music Listing)

10 Carmen de Lavallade. (See Music Listing)

30 Tito Puente. (See Music Listing)

15 Ibo Dancers. (See Music Listing)



30 Machine. (*Routes* Anniversary Celebration)

DISCO

THE NEW STEPHANIE MILLS



Having crossed the yellow brick road of the Broadway stage onto the glittering highway of the recording world, one wonders how Stephanie Mills has handled the transition. The somewhat shy and soft-spoken Stephanie spoke to *Routes* about her Broadway apprenticeship and her future as a recording artist and actress. "Broadway has been my home and always will be, but with it as my springboard, I'll move on and embrace new opportunities as they come."

Now, four years after the opening of "The Wiz," the Brooklyn-born entertainer speaks well of the lengthy tenure she spent with the show. "Naturally, performing eight times a week in "The Wiz" for two and a half years did get to be tiring. But in looking back, I'm glad I stayed because it really disciplined me and made me more secure as a performer."

Since the April release of "What Cha Gonna Do With My Lovin'" (20th Century Fox Records), a second major career is developing for Stephanie. The title tune has taken off and is rapidly approaching the number one spot on music charts around the country. "Everything is happening so fast that it frightens me," confides Stephanie, "but I will try to deal with each phase of my career step by step. I feel prepared for the rigors of the concert circuit and the promotion of my new album."

The new album marks a dramatic departure for Stephanie from the little girl image of her successful stage role. "I had a lot to do with this album," remarks the five foot singer. "I played a big part in the production and chose a great deal of the material." Produced by James Mtume and Reggie Lucas, the record showcases Stephanie's ethereal soprano voice in a tasty collection of tunes, ranging from the mildly disco-flavored title track, *What Cha Gonna Do With My Lovin'*, to a fine assortment of trendy musical blends.



Formerly, Stephanie was under the wing of Motown Records. In 1976, an album entitled "Stephanie Mills For The First Time," a production of Hal David and Burt Bacharach, of Dionne Warwick fame, was issued. "The album got very little promotion," comments Stephanie. "I later went into the studio and did another album, which was quite good, but it was never released." Industry sources have indicated that her style on both albums was a bit too reminiscent of that of Diana Ross, Motown's top female vocalist. "Now that my current album has taken off, Motown might begin to promote the others."

She describes her Motown experience as being a disappointment. Apparently, Motown failed to grant her either a direct involvement in the production of her material or the exposure she needed. Thus, once her two and a half year contract with Motown terminated in 1978, she signed with her present label, 20th Century Fox, where she teamed up with Mtume and Lucas.

Stephanie's training began at the age of three in the choir of the Cornerstone Baptist Church in Brooklyn. By the age of ten, she had earned her first professional booking—a week's engagement with the Isley Brothers at the Apollo Theatre, where she had won an amateur night contest. A year later, Stephanie made her Broadway debut in the musical "Maggie Flynn," which starred Shirley Jones and the late Jack Cassidy. Her acting ability was further enhanced by a short stay at the School of Performing Arts.

This extensive training made

Stephanie a viable candidate for the role of Dorothy, though she herself had qualms over her ability. "I had a single out on Paramount Records called *I Knew It Was Love* which was doing fairly well in New York City. Ken Harper [producer of "The Wiz"] heard my record on the radio, called my manager and asked that I come and meet with him. I dismissed the idea. I really didn't want to audition for the show because I doubted that I could get the part. I had been trying out for so many musicals, and the rejection was really getting to me. But then Ken called back because he still hadn't found anyone. Finally, we went and had lunch with Geoffrey Holder [the director], during which they convinced me I was right for the part."

Stephanie speaks with sensitive reservation about "The Wiz" movie. Ironically, the film was a Motown/Universal production, with Diana Ross portraying Dorothy. "I don't think the movie should have been called "The Wiz" because it was nothing like the play... There was no fantasy in the film. But I enjoyed Michael Jackson, Ted Ross and Diana and appreciated the concept of the production." Although Stephanie was given a copy of the movie script when the film was budgeted at six million dollars, once the initial director was replaced by Sidney Lumet, Diana Ross was installed. The production costs then escalated to 30 million. Despite losing this opportunity to make her film debut, Stephanie still expresses her respect for the star of the movie.

"Diana Ross is my favorite performer," Stephanie affirms. "My other musical inspirations have come from Gladys Knight and The Pips and The Jacksons." However, her biggest inspiration has been (and still is) her family who give her the needed support and guidance.

Even though she is presently being offered scripts for new Broadway shows, Stephanie claims that "my recording and performing careers are of primary concern right now... I plan to go full force ahead." She hopes in the future to act in a straight dramatic role. Another of her aspirations is to do a television special for and about children, "because they certainly have been an inspiration to me over the years," says Stephanie.

Offering her professional advice to show-biz hopefuls, Stephanie stresses, "really believe in yourself, but don't come into this business thinking that everything is going to be handed to you on a silver platter, because it isn't. There is no such thing as starting at the top. Most of us have had to work from the bottom up."

At a time when recording artists are being signed to and released from contracts faster than the public has the opportunity to even recall their names or their hits, one wonders if these overnight successes and failures may be the result of inexperience and the lack of prior professional training necessary to sustain a show business career.

Such is not the case with Ms. Mills. Stephanie's solid theatrical background and promising new singing career give her a better chance to succeed where so many others have failed. Broadway's gruelling demands have impelled Stephanie to acquire stamina, discipline and resourcefulness of character, the stuff that artistic longevity is made of.

Talking with Stephanie, one cannot help but hear the determination in her voice. Unquestionably, she possesses the potential to join the ranks of the superstars. So, it will be interesting to see just how far Miss Mills will go. For the time being, she's easin' on down the road to a long and successful career.

—Raymond Patterson

DISCO

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Xanadu
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Disco/Cabaret
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minimum at tables.
Open Thurs-Sun
237-0400

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sauna, bathing suit
rentals, jackets,
casual.
364-8972

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1117 First Ave/62 St

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

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

Cotton Club
666 W. 125th St.
Mon-Sun 10 pm-4 am
\$10 Admission
Sun & Mon Ladies
admitted free.
MO 3-7980

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

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

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36 W. 62 St.
Disco with rock & roll
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Annual membership
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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
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209 W. 48 St.
Duplex dance
emporium with an
excellent sound
system and lounge
surroundings. Draws
a well-dressed mature

crowd. Free Buffet
Thurs. 5 pm-2am \$5,
Fri. 5 pm-6am \$6.
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from 10 pm. Informal,
open for lunch &
dinner.
371-7777

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1436 Third Ave.
& 83rd St.
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\$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

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

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

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

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

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

ROUTES

Magazine

SECOND ANNIVERSARY CELEBRATION

Sunday Sept. 30th 1979

at

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Machine

Freda Payne

The Shirelles

Hot Buffet - Wine - Dancing

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ROUTES MAGAZINE

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MUSIC

GILBERTO GIL: FLYING UP FROM RIO

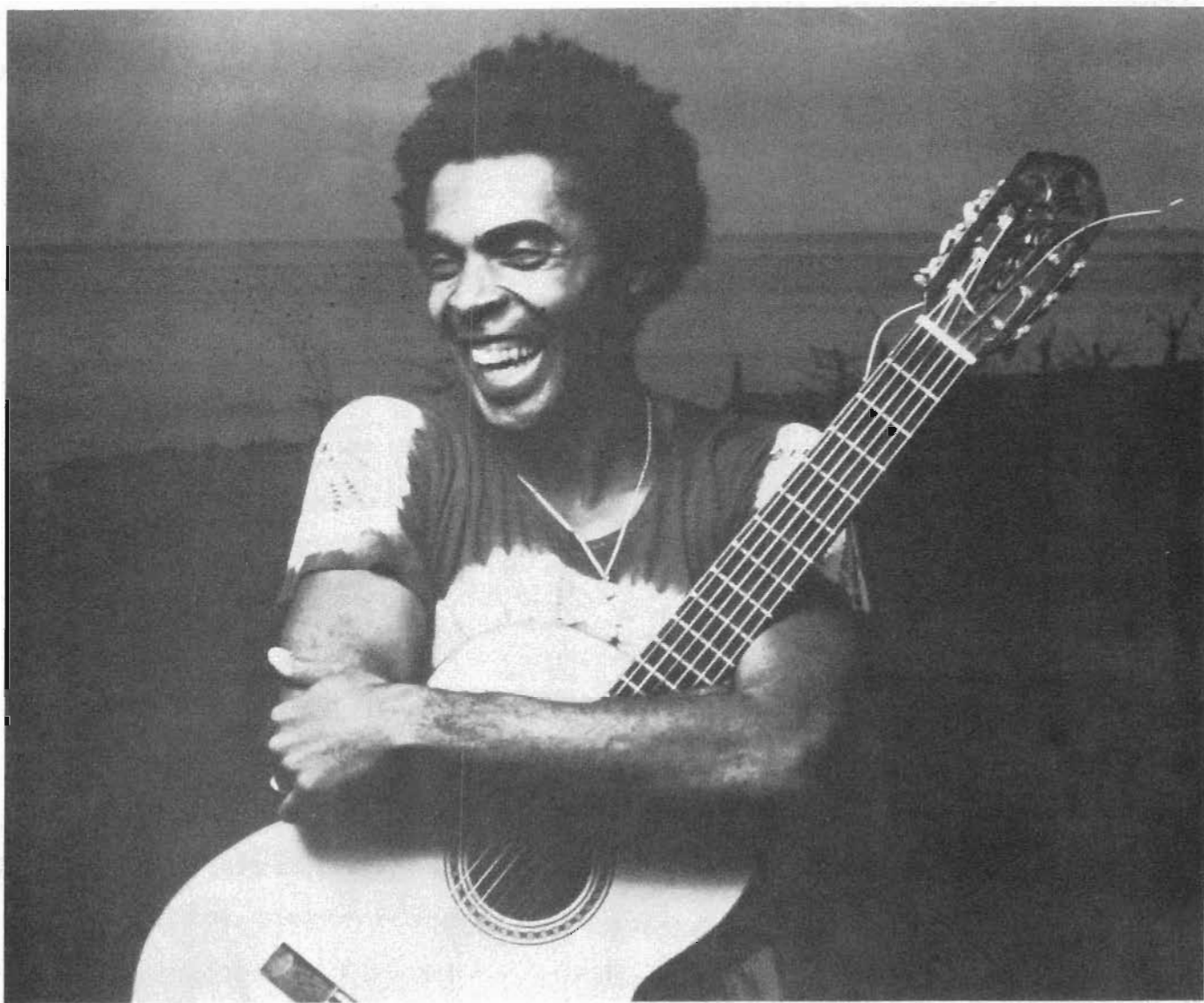


Photo Credit Carlos Ortiz.

Not since the bossa-nova craze of the 1960s has Brazilian music been hot in the United States, but it just might be making a comeback. With fusion and disco music now saturating the market, the public seems to be ripe for the bracing sounds of cuicas, agogos, pandeiras and reco-reco. Some salsa artists have already adopted Brazilian tunes successfully: Papo Lucca of La Sonora Poncena delivers a wonderful rendition of Edu Lobo's *Boranda*; Jose Mangual, Jr. performs *Sambala*; the Fania All Stars's repertoire now includes *Jubileo*. Four years ago,

Wayne Shorter—co-leader and saxophonist of the popular group Weather Report—made an album of rare, unsurpassed beauty with Milton Nascimento ("Native Dancer"—Columbia PC 33418). Today, an increasing number of Brazilian musicians are living or at least recording in this country: Airtó Moreira, Eumir Deodado, Dom Salvador, Raul de-Souza, Paulinho da Costa, Amaury Tristao, Egberto Gismonti, Dom U Romano and Moacir Santos, to name the more prominent ones. A very welcome addition to the list is Gilberto Gil, whose first American

album, "Nightingale," has just been released by Elektra.

One of Brazil's top names in popular music, Gil is also extremely well-known in Europe, where he attracts capacity crowds to such hallowed halls as the Olympia Theatre in Paris and to such prestigious international events as Switzerland's Montreux Festival.

As part of his American promotional tour for "Nightingale," Gil recently performed at Columbia University, backed by guitarist Pericles Santana, bassist Ruben da Silva, percussionist Djalma Correa and two new members



of his band—pianist Carlos de Camargo and drummer Lois dos Santos. Gil's concert revealed him to be a charismatic showman whose multi-textured voice effortlessly glides from extreme depths to piercing falsettos. He dances, plays engaging guitar and vocally interacts with his musicians—often echoing the sound of their instruments. With a style that effectively blends soul, rock, reggae and Brazilian rhythms, Gil instantly set the Columbia crowd afire; a bevy of fans were shaking and grinding, at the foot of the stage, throughout the concert. A sizzling samba, showcasing percussionist Correa, brought the evening to a rousing finish. My only complaint is that the band did not sound Brazilian enough, but Gil was, after all, gearing his sound for an American audience.

Born in Salvador in 1942, Gil was taken as a young child to the Sertao, the arid land—so well described by author Euclides da Cunha—to which Indians gave the name *caatinga* (white forest). "Culturally the Sertao is the most important area of Brazil," says Gil. "The peasants are very spiritual and their music reflects their inner strength." Gil, captivated by the rhythms of such major Brazilian singers as Luis Gonzaga, Noel Rosa and Dorival Caymmi, spent much of his youth listening to Radio Nacional, the government station and practically the sole source of music in the region.

Manifesting his musical inclinations at an early age, during his high school years Gil took up the accordion—to emulate his idol, Luis Gonzaga—composed songs and performed with a group bearing the whimsical name of Os Desafinados (the Out of Tunes). Joa Gilberto's rendition of *Chega de Saudade* inspired Gil to abandon the accordion for the guitar and soon led to his composing his first bossa-nova, *Felicidade Vem Depois*.

While studying business administra-

tion at the university, Gil started performing in local clubs, where he was heard by many influential musicians; later, he moved to Sao Paulo to record his first album, "Louvacao" ("Praise"). Then it was on to Rio. It was around this time that the Beatles were conquering the world; caught up in the fever, Gil joined some fellow musicians and poets in founding the Tropicalista movement, which attempted to introduce rock into Brazilian music. The unconventional lifestyle of the Tropicalistas aroused government disapproval, compelling several artists in the group to seek exile. Thus, in 1969, Gil and Caetano went to London, Chico Buarque settled in Rome and Edu Lobo moved to Los Angeles. Soon after, Gil wrote *Aquele Abraco*, a samba that became a national hit, and recorded an album with English lyrics as well.

When things finally cooled down in Brazil in 1972, Gil returned home in search of his African/Brazilian roots. Since then, his extensive recordings have gained him international recognition. His string of successful albums include "Gil and Jorge," which he made with his friend Jorge Ben (1974), and "Refazenda" (1976). Three years ago, Nesuhi Ertegun, chairman of Warner-Elektra-Atlantic, heard Gil perform in Brazil and immediately offered him a contract to record in the U.S.—the result is "Nightingale."

When I paid Gil a visit at the St. Regis Hotel, following the concert, I found him seated in a yoga position, looking like a tranquil, majestic jungle animal. He immediately told me, in that mellifluous voice of his, how happy he was about his American tour. "We have played in several Florida cities," he said, "and we'll finish at the Roxy in Los Angeles. I'm amazed at the tremendous reception we've had...far beyond my wildest expectations. We've played

mostly to college students because they are the ones who are most receptive to foreign influences."

And after L.A.? "We'll stay there a couple of weeks to record an album for distribution in Brazil," he told me. "Sergio Mendes will produce it, and its lyrics will be in Portuguese. I might translate a few songs into English for an American version...I have to translate Brazilian songs myself because many American lyricists don't take into account the rhythm of Brazilian music—*The Girl from Ipanema* is an example of a badly translated song. And after California, we have bookings in Japan and Europe."

Knowing that the Beatles have had enormous influence on him, I asked Gil if the same held true for American music. "I love soul music; I love disco," he replied. "It's good to have everyone dance. I've listened a lot to Chuck Berry, and Jimi Hendrix used to be a god to me, but I also like Marvin Gaye and Stevie Wonder. I met Stevie in Africa and in L.A., and I think he knows my music. Stevie and Miles Davis are my favorite American musicians, but the one I like best in the whole world is Bob Marley. Hmm [he laughs]...BOB MARLEY!!!"

What about jazz, I asked, you sometimes use your voice like a horn...? "Yes, like a trumpet, a trombone or a saxophone," he replied. "I'd love to record with jazz musicians, but they are special, sometimes difficult, people. In Brazil, we often perform with soprano saxes and flutes—a little like Irakere [the Cuban band that recently toured the U.S.]. Did he mind singing in English? "Not at all; on the contrary, I love it," he answered enthusiastically. "I am also looking forward to performing more often in America, and I am sure that people at home will be happy if I'm well received here."

I let Gilberto Gil pack up for his trip to California. A warm hug—more laughter—"Felicidades."

"Thank you for the beautiful music," I said, and as I walked up Fifth Avenue, Gilberto's songs kept bouncing in my head, conjuring up tropical visions: "Aganju, Alapala, Alapala, Shango, Aganju..."

—Isabelle Leymarie-Ortiz

MUSIC REVIEW

ON STAGE



Shirley, Brenda, Valerie.

Word that **The Jones Girls** were appearing at Club Leviticus for an "exclusive premiere performance" brought a steady stream of fans to the midtown nitery. I arrived just before show time, and seeing a large band complete with horns and a 5-piece string section, I braced myself for what I felt sure would be a hot show. The three sisters, Shirley, Valerie and Brenda, earned their stripes as Diana Ross's back-up singers and made numerous guest appearances on other artists' albums. Now they had struck out on their own with a disco-thumper called *You Gonna Make Me Love Somebody Else*.

Leviticus's elaborate orchestra set-up, it turned out, was only for the warm-up group Chazz, a male trio with some potential. After the musicians vacated the stage, The Jones Girls were brought on to lip-sing all of one song—their new hit. A shocked and stunned audience witnessed the 5 minute and 17 second "show" of mimicry by three women otherwise respected for their vocal artistry.

According to CBS, the distributor of the Jones Girls' Philadelphia International label, the girls were contracted to lip-sing the one song as part of a promotion tour set up by the Philadelphia division.

In fact, the performance was nothing more than a cheap thrill that turned out to be an expensive waste of \$8. The girls' failure to reappear

for the scheduled second show further aggravated the crowd. Leviticus staffer Tri Smith told *Routes* that people were demanding their money back. I don't blame them. Black folk are responsible for giving The Jones Girls the amount of public support they have thus far recieved, and black folk deserve better.

OFF STAGE

Speaking of tapes, Jamaican-born singer **Claudja Barry** ("Boogie Woggie Dancin' Shoes") finds them absolutely imperative when she is touring the European disco-circuit and can't afford a live band. The 29 year old beauty also takes along four dancers, a light show and stage settings wherever she performs.

Claudja, who now lives in Munich, Germany, recently told *Routes* that European disco audiences have come to expect instrumental tracks on their dancing tapes. "You can't do much else in those discos," Claudja admits with a sigh of resignation, intimating that deep inside she wants to go beyond the merely technical aspects of music.

"Tapes are a widespread practice in Europe," she said, "and the disc-jockeys have it down to a science." When Claudja wants to do a reprise, the sound engineer re-threads the song to the desired spot in the time it takes to say "Let's take it again from the top."

She has discussed plans for a U.S. concert tour in the fall but will only agree to the tour if promised a live orchestra for all engagements. "Every appearance will be a challenge," she predicted.

Rapping with Claudja only two days after her arrival in the United States, she still showed signs of acute culture shock. "I went to Fire Island and was amazed at how many people are strung out on dope," she confessed. She also expressed dismay regarding the sorry state of affairs of the nation's young people, for whom unemployment has surpassed crisis levels. "People are rapidly losing hope and the desire to fight. It's hard to have hope when you can't eat or pay your light bill," she declared.

"Giving hope is important to me, and if that's what I can provide by my music, I will give till it hurts." Thankfully, Claudja will have her chance very soon.

It was a virtual sing-along-with-The Shirelles night when the crooning threesome of Doris Jackson, Beverly Lee and Mickey Harris worked up a sweat at Chelsea's Club Tomato several weeks ago.

Ecstasy reigned supreme during the brief, 30 minute set that featured the long string of hits made famous by the group. Theirs was not a simple nostalgia show thanks to contemporarily-reworked arrangements of their all-time classics, including *Soldier Boy*, *Foolish Little Girl* and *Dedicated To the One I Love*. With some added orchestration, their first smash stomper *I Met Him On A Sunday* could become a 1979 disco contender.

Doris Jackson, who, like her two partners, has been a member of The Shirelles for more than 21 years, handled most of the leads admirably, adding sparkle and excitement to the act. Her disarming smile subtly coaxed oohs and ahs (and even screams) from the packed-house audience, that sang along on almost every refrain. Mickey Harris remained the clown she has always been; though hampered by a defective microphone, Beverly Lee radiated enough charm to melt the faulty piece of equipment.

Conspicuously absent from the Club Tomato crowd were the black community members who had helped

propel The Shirelles to fame. The club's booking agent, Ron Palastro, admitted that he "forgot" to inform the black media that the darlings of the late 50s/early 60s music scene were going to be in town. He promised it wouldn't happen again.

—Amadeo Richardson

RECORDS

L.T.D. (Love, Tenderness, Devotion) has once more lived up to its fiery image with a new collection of disco, funk and mellow ballads, entitled "Devotion."

Were it not for the distinguished vocals of Jeffrey and William Osborne, L.T.D. would probably be just another rock/funk band. The Osbornes's powerful bass/baritone delivery sets L.T.D. apart from such contemporary groups as Instant Funk and Earth, Wind and Fire. To prove the point, one need only listen to the dramatic vocal arrangements on *Promise You'll Stay* and *Stranger*.

Their superior singing leaves little else to be done vocally by the rest of the group, who seem quite content with adding a variety of instrumental musical coloring. Acoustic and electric drums and a vibrant brass section help to enhance the Osbornes's vocals.

L.T.D.'s disco cut, *Danc'n' Sing'n'*, is strong but not quite innovative enough to stand out among other current products on the market. **L.T.D.:** *Devotion*—A&M SP 4771.

Shirley Brown's latest album venture, "For The Real Feeling," is a signal to the music world that the Memphis sound is still alive, even though the gutsy instrumentation Al Bell once coaxed out of his studio musicians has mellowed considerably.

Two Shirley Browns emerge on this outing. One is the belting soprano whose punch, stamina and flowing phrases approach those of Aretha Franklin. The other is a disco Brown whose vocals are as chirpy as Anita Ward's irritating bells.

Ballads are definitely Shirley's forte, as she has proven on her previous releases. Thus, producers David

Porter and Lester Snell, Jr. couldn't resist the temptation of letting her "rap" on at least one cut, *Eyes Can't See*.

"Rapping" or "talking to the girls," an intimate time-out to voice heartaches of the soul or to tell somebody off, was a craze of the 50s—a style recently resurrected by Millie Jackson. Shirley's rap is not as biting as Millie's but simply a statement of feeling which seeks to heal rather than to cut. **Shirley Brown:** *For The Real Feeling*—Stax STX 4126.



Hey, everybody, **Mr. Sax** (Jr. Walker), the man who established the saxophone as an integral part of the maiden Motown sound, is back! Now with the aid of Motown alumnus Norman Whitfield as producer, Walker is attempting a comeback with "Back Street Boogie." However, the album, after all is blown and done, proves to be a disappointment.

The excitement and spontaneity of his earlier saxophone spurts has been replaced by 70s slickness. No longer are we blown away by his instrumental eruptions. Walker's playing on the album—what there is of it—seems all too predictable. Since Walker's voice is far from the best, I wonder why Whitfield allowed him to sing so much.

An honorable mention, however, must go to *Wishing On A Star*,

which carries on the fine tradition of *Got To Hold On To This Feeling*. On both songs, Walker's sax shares the spotlight with soft soprano voices which respond to its instrumental callings.

The album's closing cut, *Sax Attack*, finally allows Walker to flex his musical muscle but comes too late to exert any clout. **Jr. Walker:** *Back Street Boogie*—Warner Brothers WHK 3331.

Songbird **Anita Ward** has been ringing our chimes with what seems to be every-hour-on-the-hour air-play of her hit *Ring My Bell*. Her high-pitched soprano, which sounds at times like Minnie Riperton's voice put through a synthesizer, made me fearful that listening to a whole album of that chirping would drive me crazy.

Her producer, Frederick Knight, apparently aware of this acute packaging problem, smartly steers Anita away from her high-voltage disco screeching and lets her settle in on a series of laid back ballads, on "Songs Of Love," her debut album effort for TK.

Although Anita doesn't possess the range of a Minnie Riperton or Susaye Green, she delivers well and is particularly convincing as a symbol of youthful innocence on *You Lied*.

Some of her ballads lack melodic distinction and seem to have been chosen merely to fill the two album sides. TK productions has a potentially powerful singer in their camp and ought to take more care in their selection of material for her future albums. **Anita Ward:** *Songs Of Love*—Juana 200,004.

Norman Connors, drummer/percussionist/singer, has always surrounded himself with top-notch musicians, and "Invitation," his latest album, continues that fine tradition. Norman masterfully weaves us through a number of mood pieces, ranging from up-beat disco numbers to reflective ballads, on this current release.

"Invitation" also introduces a soaring soprano identified simply as Miss Adaritha, who belts out near the C's without losing any clarity or



crispness.

As a producer, Connors has a special knack for using a host of instrumental charts without making the finished product sound cluttered. "Invitation"'s instrumental arrangements, by McKinley Jackson, Paul Riser, Onaje Allen Gumbs and Connors himself, exemplify that Norman still has that midas touch.

The album's strongest cuts, and it's a captain's choice, are *Your Love*, *Handle Me Gently* and *Disco Land*. The Jones Girls (borrowed for the sessions from Philadelphia International) add electrifying harmonies that propel the vocal intensity of these numbers into the outer limits. **Norman Connors: Invitation**—Arista AB 4216.

—Amadeo Richardson

"Linger Awhile" is a warm album from two masters of the swing idiom: **Budd Johnson**, a grossly underrated saxophonist, and **Earl Hines**, the daddy of swing. And swing both musicians sure do. Johnson switches from a biting edge and flights in double time, on *Gone With The Wind*, to a soul-gripping wail, on *If You Were Mine* and *Blues For Sale*. The latter song is counterpointed with riffs on the soprano sax. An endless stream of ideas also gushes forth from Hines's piano. Listen to the unpredictable way in which he places his left hand on *The Dirty Old Men*.

Listen also to the way he makes the piano sing in the upper register. Only a handful of pianists—Ahmad Jamal is one of them—can do it so well.

"We had a hell of a lot of fun on this one," Johnson exclaimed after the session. You should too.

Earl Hines & Budd Johnson: Linger Awhile—Classic Jazz CJ 129

"French Festival" is another worthy release from the memorabilia department. Abetted by pianist **Claude Hopkins** and bassist **Arvell Shaw, Davenport** (trumpet), **Dickenson** (trombone), **Tate** (tenor sax) and **Cole** (drums) bring back to life a medley from the 20s and 30s: *I Never Knew I Could Love Anybody*, a standard of Paul Whiteman's book, *Farewell Blues*, *Undecided*, *Linger Awhile* and other tasty morsels. *These Foolish Things* is gorgeous music to woo someone by late at night. Claude Hopkins's *Cryin' Out My Heart For You*, with Vic Dickenson's pretty solo, is equally appealing. Recommended listening sites for this record are under a palm tree, inside a Bugatti or on a balcony somewhere in Morocco.

Wallace Davenport, Vic Dickenson, Buddy Tate, Cozy Cole: French Festival. Nice, France, 1974—Classic Jazz CJ 133.

"Woody III," the latest release of **Woody Shaw**, the stellar trumpeter from Newark, introduces a new breed of top-notch musicians: **Carter Jefferson, Rene McLean, Steve Turre, Azzedin Weston, Clint Houston, Onaje Allan Gumbs, George Cables** and **Victor Lewis**. The album is further enhanced by such seasoned players as James Spaulding and Curtis Fuller. What a lineup! All the compositions are solid stuff for devotees of quality jazz. *New Offerings* is exactly that, opening a virgin path far superior to the Newark-New York one. It has the advantage of grooving as it moves. Woody could very well write "The Big Americana Suite." His music has symphonic quality and enough strength and color to depict a whole continent. All soloists cook, and Buster Williams is his usual lyrical, bubbling self. Another plus is Amiri


Baraka's humane and informative liner notes. And last but not least, Mr. Woody Shaw, Sr., who looks like a wonderful man, appears on the album cover. He should be commended for procreating such a talented son.

Woody Shaw: Woody III—Columbia JC 35977.

"The Lester Young Story" comprises a mixed bag of sessions ranging from the mediocre to the sublime. **Lester Young**, alias Pres, appears, rather unexpectedly, with organ accompaniment, with Count Basie, with Helen Humes, of course with Lady Day, for whom he was the perfect complement, and with a number of lesser-known sidemen. This two-record set is especially interesting in that it shows how Pres shines through in any musical environment. I particularly enjoyed the lively *Songs of the Islands*, formerly played by Louis Armstrong, with its pungent riffs, *The Man I Love*, Lady Day's classic, and *I Left My Baby*, which Jimmy Rushing paints with the darkest shades of blue. The roaring *Clap Hands—Here Come Charley*, with its rock 'n' roll flavor a la Chubby Checker, also comes as a pleasant surprise.

The Lester Young Story, Vol. 4 "Lester Leaps In"—Columbia 34843. John Hammond Collection.

Because of **Tony Williams**'s talent, I expected a more exciting venture. Despite the mainly jazzy lineup **George Benson, Ralph MacDonald, Stanley Clarke, Herbie Hancock, Jon Faddis** and **Dave Sanborn**, "The Joy of Flying" comes across as a rock effort and not a very inventive one at that. The fault lies not so much with Williams, whose drumming remains extremely competent, but rather in the blandness of the material. *Tony*, my favorite cut, displays Herbie Hancock's ear for harmony and texture. Yet even here, Herbie is not showcased the way he should be. There is also a Cecil Taylor/Tony Williams duet, which will probably please Cecil Taylor's fans but disorient funk seekers. All in all, this album is kind of a letdown.

Tony Williams: The Joy Of Flying—Columbia JC 35705. 

—Isabelle Ortiz

MUSIC

LISTINGS

JAZZ

Hazel Scott
Tue-Sat
Bobby Cole
Sun-Mon
Ali Baba
First Av at 59 St
688-4710

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

Ted Weingart
Mon-Fri
Cafe Coco
555 Seventh Ave
354-0210

Larry Adler
Thru Sept 16
Alberta Hunter
Sept 18
The Cookery
21 University Pl
674-4450

Woody Shaw Quintet
Sept 1
Sonny Fortune Quintet
Sept 4-8
Chico Freeman Quintet
Sept 11-15
Ted Curson Quintet
Sept 18-22
Joe Pass
Sept 25-Oct 6
Fat Tuesday's
190 Third Av
533-7902

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

John Booker
Fri
Sol Yaged Quartet
Sun Brunch
Lynn Oliver
Mon
The New Yorkers
Wed
Lynn Oliver
Sol Yaged
Thu
Red Blazer Too
Third Av at 88 St
876-0440

Art Blakey & The Jazz Messengers with
Dizzy Gillespie Quintet
Thru Sept 9

Carmen McRae
Sept 11-16
Village Gate
Bleacher and
Thompson Sts
GR5-5120

Warren Marsh
Sal Mosca
Thru Sept 2
Bill Evans
Sept 4-16
Red Garland
Sept 18-23
Phil Woods
Sept 25-30
Village Vanguard
178 Seventh Av So.
255-4037

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242-9066

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368-6914

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850-4400

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151 W. 72 St
874-8586

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

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964-5190

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468 W. Broadway
260-6799

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862-3000

Mikell's
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864-8832

Sha Sha House
338 W. 39 St
736-7547

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243-9278

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929-9645

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666-9160
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77 Greene St
226-9042

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510 Greenwich St
431-9478

Jazz Emporium
Fifth Ave & 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

•Queens

Echo
137-35 Northern Blvd
Flushing, Queens
Jazz Festival thru
June
961-1111

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

•New Jersey

Gulliver's
821 McBride Av
West Paterson, N.J.
(201) 684-9589

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458 W. Broadway
473-9367

The Bushes
23 W. 73 St
874-8091

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210 W. 70 St
362-6155

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Thru Oct
Karen Akers
Tue-Wed
Thru Sept
Reno Sweeney's
126 E. 13 St
691-0900

Tramps
125 E. 15 St
260-0370

CONCERTS

Shirelles
Drifters
Sept 1, 2
Guild Hall
East Hampton, L.I.
(516) 324-4050

Liza Minelli
Sept 4-Sept 14, 8 pm
Carnegie Hall
57 St and Seventh Av
247-7459

Valerie Capers
Sept 6, 4 pm
N.Y. Public Library at
Lincoln Center
111 Amsterdam Av

Ella Fitzgerald
Sept 6
Radio City Music Hall
Rockefeller Center
246-4600

Sister Sledge
Sept 8
Morgan Grambling
Game
Yankee Stadium
730-5200

Olatunji
Julito Collazo
Loiremil Machado
Louis Celestin and Drums
Mario Bauza and Graciela
Sept 8, 8 pm
Alice Tully Hall
Lincoln Center
65 St & Broadway
874-2424

Big Drum Nation
Dance

Juan Boria
Kouidor
Machito
Martha Jean Claude
Sept 9, 8 pm
Alice Tully Hall
Lincoln Center
65 St & Broadway
874-2424
Silvia del Villard
Son de la Loma
Los Pleneros
Mongo Santamaria
Ibo Dancers
Miriam Dorisme
Sept 12, 8 pm
Free
Delacorte Theatre
Central Park
For info, call
427-8100

Ray Charles
Sept 13
Radio City Music Hall
Rockefeller Center
246-4600

Barry Harris
Sept 15, 8 pm
Symphony Space
95 St and Broadway
860-8640

Louise Bennett
Bomba and Plena Group
The Growling Tiger
Carib Steel and Mask Band
Fausto Rey y Orchestra
Free
Sept 16, 8 pm
Delacort Theatre
Central Park
For info, 427-8100

Ink Spots
Sept 18-23
Westbury (L.I.)
Music Fair
(516) 333-0533

Luis "Perico" Ortiz
Ismael Rivera and Rafael Cortijo
Black Stalin
Kako
Sept 29, 8 pm
Carnegie Hall
247-7459

Ismael Miranda
Tito Puente
Rex Nettleford
Dance Company
Sept 30, 8 pm
Carnegie Hall
247-7459
Machine
Sept 30
Routes Anniversary Celebration
Xenon
124 W. 43 St
For info, 840-7290

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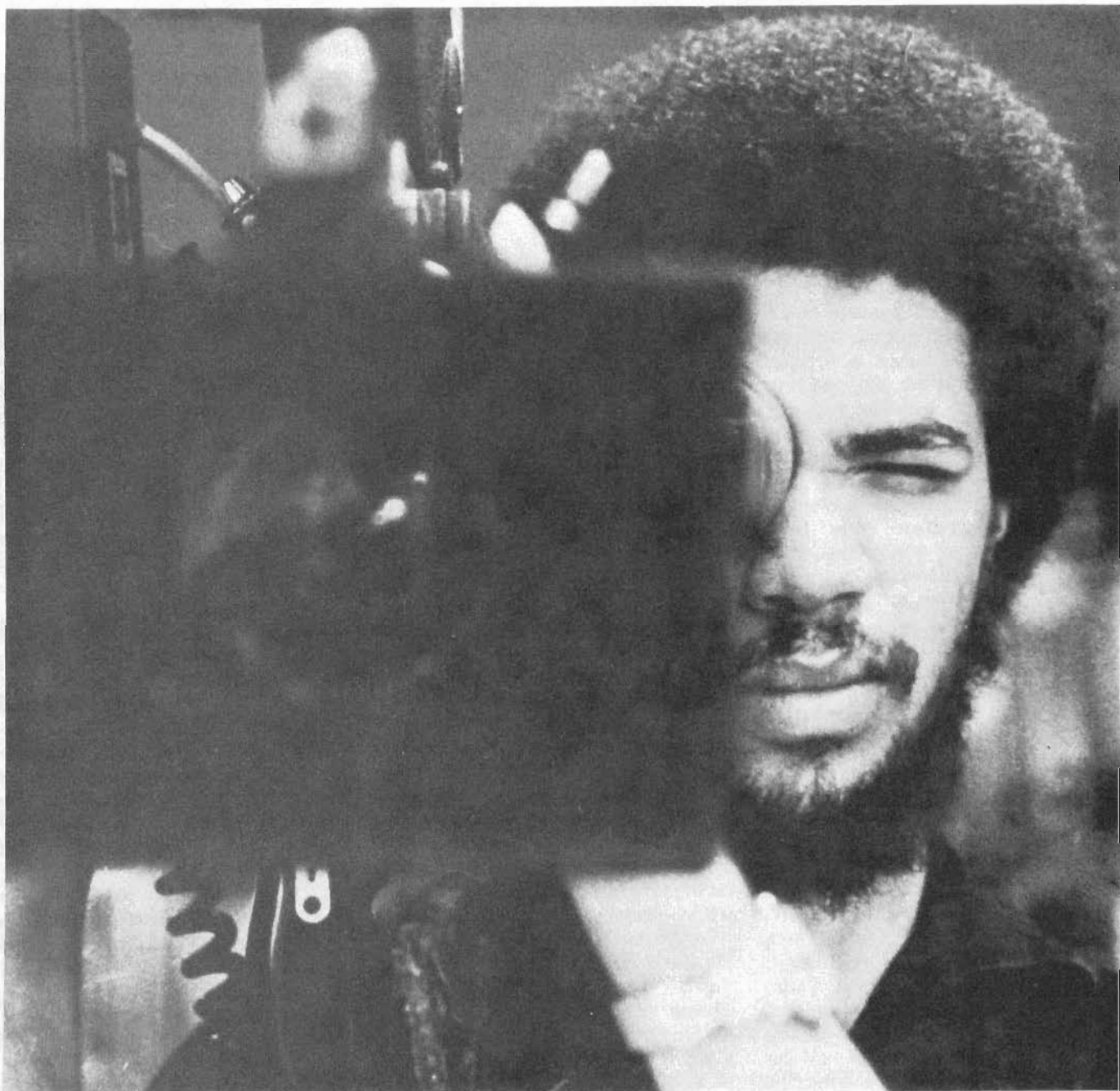
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MEDIA

**WARRINGTON HUDLIN:
FILMMAKER**



Warrington Hudlin, a talented young director, is taking a leadership role among the large group of New York-based black filmmakers. With two widely-praised documentary films, "Black at Yale" and "Street Corner Stories," to his credit, he has organized and acquired funding for a black filmmakers'

cooperative that is publishing a catalogue listing black film works from across the country. As a programmer for the summer cultural program *Filmmobile*, he has been influential in selecting many of New York's best black short subjects for presentation.

Warrington considers himself part

of the "New Wave" in black film (a reference to the French film movement of the 1950s), that includes his associates Robert Gardner and Roy Campanella, Jr. Other New York-based filmmakers such as Ronald Gray, Robert Van Lierop, Hugh Thompson and William Miles, who made the 1977 New York Film



"Street Corner Stories."

Festival selection, "Men of Bronze," are also vital forces in the movement. All have either attempted or been successful at creating works with a discernible black sensibility.

For Warrington that is a goal of considerable value. "If black films are to be black films," he feels, "they will have to develop an aesthetic character that will distinguish them." Such an aesthetic conception is illustrated by the films of the Japanese master Akira Kurosawa, a director Warrington greatly admires, not only for that director's pictorial composition but for the uniquely Japanese feeling his films convey. Kurosawa in Japan, Fellini in Italy and John Ford in the U.S., even with his conservative political views, drew from a national character which gave their work its base and direction.

Hudlin's thinking on film and the arts in general first took shape at a high school for gifted children in his hometown of East St. Louis. From there, he ventured to that bastion of Ivy League life, Yale University, experiencing a severe case of culture shock. For a time, Hudlin fell into black militancy as a protective device. He, however, soon recovered his equilibrium and used his adjustment problems as the basis for his first film.

"Black at Yale" depicts the experiences of two young black men who attend the famed institution. One is an articulate English major who feels isolated from the larger campus community. The film opens with him talking about his confusion and his problem of "being me playing the role of a nigger and that nigger playing the role of a white man."

The 50-minute film then segues into the strange and often amusing tale of a young man from Philadelphia who decides to study philosophy at Yale. He does this without paying tuition or bothering to inform the Yale administration. Clearly, complications will ensue.

With the street wit of a hustler and the confidence to match, he attends classes, expounds his personal philosophy and engages other students in heated debates. Many blacks attending Yale feel legitimately threatened by his presence and verbalize their antagonism.

Throughout the film, the black English major is seen conversing with the unmatriculated student. They get along well, and Hudlin seems to have thrown them together to both reveal and explore the kindred nature of outsiders. Although they have different backgrounds, the two are similar at heart.

"Black at Yale," made while Hudlin was still a student, is not without some collegian rough spots. Some of his offscreen questions are a little too puffy and unchallenging. He also includes an interview with Stokely Carmichael that disrupts the film's narrative drive, though it does provide some perspective on the admission of blacks at white colleges.

On the whole, "Black at Yale" is solid. It approaches its subject—"What does it mean to be a black student at Yale University?"—with understanding and depth. Without stretching for effect, it also manages to touch on the problems of blacks in the larger white society.

While his first film is impressive, Hudlin's second, "Street Corner Stories," is brilliant. Employing the cinema verite documentary style, that, in Hudlin's words, "...doesn't explain to the audience what is going on or what to think about it," he filmed the early morning conversations at a New Haven, Connecticut luncheonette.

Interlaced with a wit and vulgarity that Richard Pryor would admire, workmen trade stories, jokes and philosophies. The same faces recur throughout the 90-minute film, illuminating their personalities and

thoughts on life through rambling dialogues and monologues.

My favorite raconteur wears a white floppy hat and shades. He has a nice way with a tall tale. For example, he relates at one juncture, "All I want when I'm drinking is a bottle and a pack of cigarettes. So far as food...I don't eat it. The doctor said I can live nine days on water alone and I damn sure done it. Hell, I lived for three months up there at the hospital on about three meals every two weeks. People asked the doctor, 'How can he live so long without eating?' The doctor said, 'Because alcohol has many vitamins in it to hold you up.'"

"Street Corner Stories" succeeds on several levels. A fine example of the cinema verite style, the film is also a study in anthropology, sociology, black language and humor. It captures for posterity that wonderful sensation of hearing older urban blacks with rural roots shooting the breeze. It could have been shot in a barbershop, a backyard, a pool hall, an Elks' home or anywhere in black America for that matter, for it taps a special riff that we play over and over.

Some have attacked the film, claiming it merely helps to reinforce negative stereotypes about blacks. Hudlin's answer to this criticism reveals a lot about his very theoretical approach to film.

"Cinema verite invites viewers to see the film and the characters as they wish. If they have negative feelings about those men on the street, they will see 'Street Corner' as negative and stereotypical.

"The Ralph Ellison quotation that opens the film defines the blues as 'an impulse to keep the details and episodes of a brutal experience alive in one's aching consciousness...by squeezing from it a tragicomic lyricism.' That is what I attempted to achieve in 'Street Corner Stories.'

"The blues then isn't merely a musical form but an attitude and style of life as well. I see the blues as one of the major sensibilities of black American life, particularly for the older generation that appears in my film. By identifying the blues as a film sensibility, I presented both a wide and complex interpretation of street corner life." R

—Nelson George

MEDIA

TELEVISION

Specials:

•Channel 2
Sept 1-9: U.S. Tennis Open at Flushing Meadow Park (live)
Sept 2, 12:30 pm: Football (live)
Sept 9, 12:30 pm: Football (live)
Sept 12, 8 pm: "Bingo Long Travelling All-Stars and Motor Kings"
Sept 13, 8 pm: "Gator"
Sept 15, 3:30 pm: Auto Racing: Project SOS
Sept 15, 4:30 pm: Sports Spectacular
Sept 16, 12:30 pm: Football (live)
Sept 18, 8 pm: "The Other Side of Midnight"
Sept 23, 12:30 pm: Football Doubleheader
Sept 29, 5 pm: Sports Spectacular
Sept 30, 12:30 pm: Football (live)

•Channel 4
Sept 11, 8 pm: Bob Hope Special
Sept 20, 8 pm: "Buck Rogers in the 25th Century"
Sept 23, 9 pm: The Big Event: "The Outlaw Josey Wales"
Sept 24, 9 pm: "The Last Convertible," Part I
Sept 25, 9 pm: "The Last Convertible," Part II
Sept 26, 9 pm: "The Last

Convertible," Part III
Sept 30, 8 pm: "The Boy from Left Field"
•Channel 5
Sept 1, 2 pm: "Jimmy Down Under"
Sept 2, 8 pm: Jerry Lewis Muscular Dystrophy Telethon
Sept 5, 7 pm: "The Selfish Giant"
Sept 5, 7:30 pm: "Big Henry and the Polka Dot Kid"
Sept 9, 8 pm: Tribute to Muhammed Ali
Sept 9, 11 pm: West Point Football Highlights
Sept 16, 8 pm: "Luke Was There"

•Channel 7
Sept 2, 9 pm: "True Grit"
Sept 5, 9 pm: "Breaking Up Is Hard To Do," Part I
Sept 7, 9 pm: "Breaking Up Is Hard To Do," Part II
Sept 9, 8:30 pm: Emmy Awards

•Channel 9
Sept 3-7 11:30 pm: Fred Astaire and Ginger Rogers Week
Sept 8, 8 pm: Nashville Salutes America
Sept 10-14, 11:30 pm: Cary Grant Week
Sept 17, 8 pm: Penn State vs. Rutgers
Sept 17-21, 11:30 pm: Charlton Heston Week

LISTINGS

Sept 24, 8 pm: Penn State vs Texas A & M
Sept 24-28, 11:30 pm: Bette Davis Week

•Channel 11
Sept 23, 9 pm: African-American Day Parade Highlights

•Channel 13
All shows begin at 8:30 pm.
Sept 4: "right or Wrong My Country"
Sept 9: "The German Lesson," Part I
Sept 10: "The German Lesson," Part II
Sept 17: "Only a Day"
Sept 18: "The Devil's General"
Sept 24: "I Was Nineteen"
Sept 29: "Winifred Wagner"

Cinema 13: *Faces of Fascism (Part II)*
All shows 10 pm
Sept 6: "The Shop on Mainstreet" (Czech.)
Sept 13: "Seven Beauties" (Ital.)
Sept 20: "The Two of Us" (French)
Sept 27: "The 81st Blow" (Israel)
Sept 28: "In a Blind Eye to Murder?"
Sept 29: "The Sorrow and the Pity"

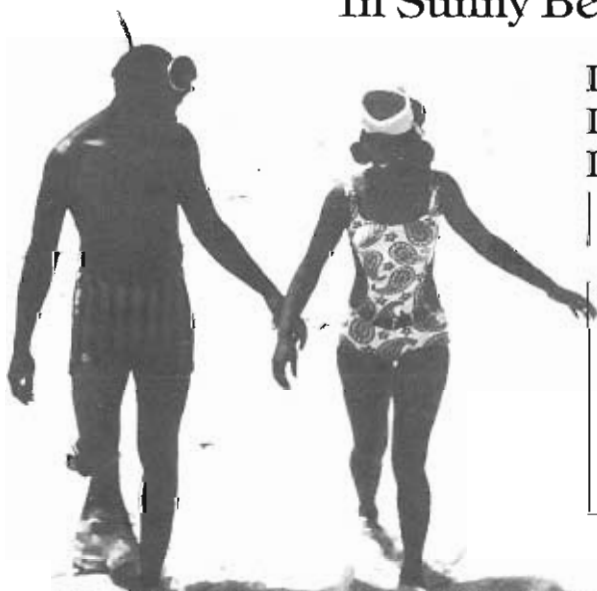
Sept 4: Peter Ustinov, Part II
Sept 5: Gymnast Kurt Thomas
Sept 6: Basketball greats Julius Erving and Pete Maravich

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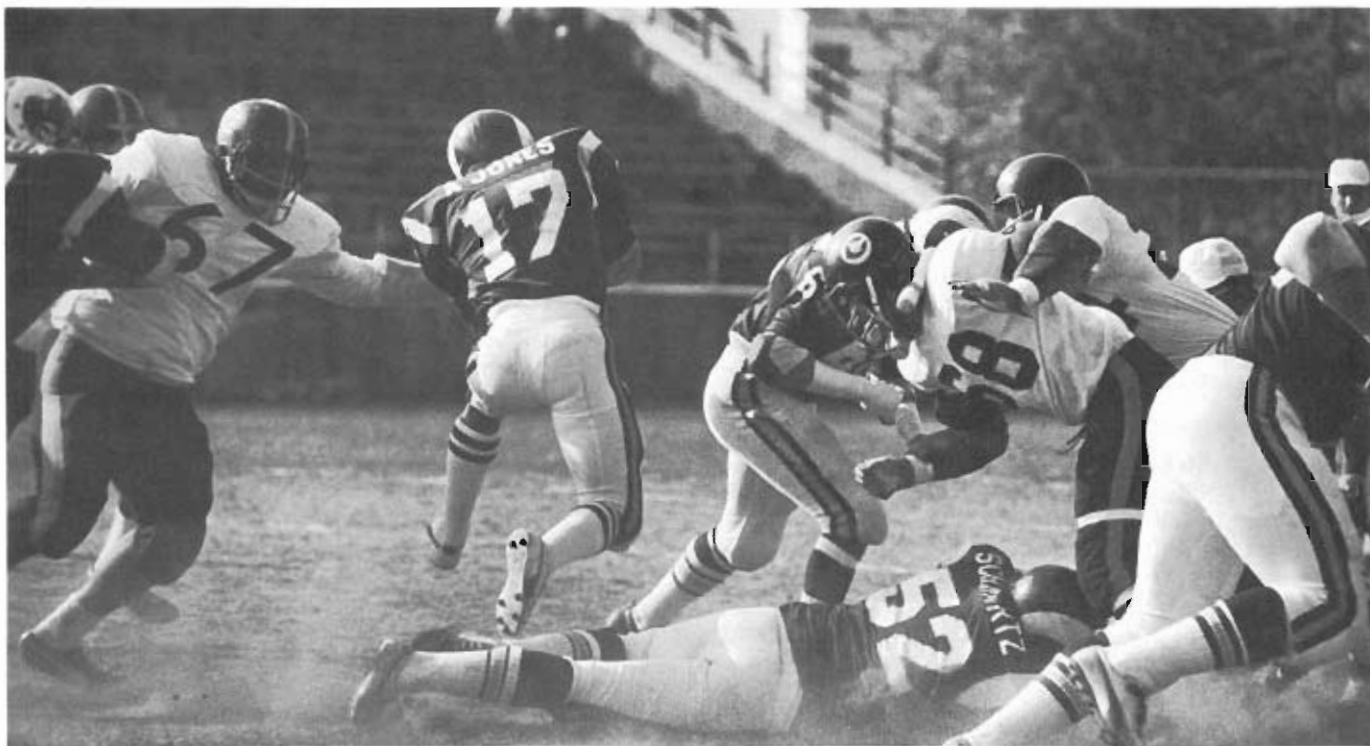
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SPORTS

SEMI PROFESSIONAL FOOTBALL AROUND N.Y.C.



New Jersey Rams star halfback Andy Jones #17 scouts through a large hole opened in the opponents defensive line.

You're a football fan, right!

When the chill gets in the autumn air and the leaves begin to turn color, you get that special craving for the color and fanfare of cheerleaders, the screaming of loyal partisans and the gruelling battle that takes place between the local heroes and the menacing enemy team.

But in the last few years you've had a problem. Ticket prices at the big stadiums are too high; the records of the local professional teams are too disappointing; and now gas lines could be as much a part of the scene as offensive and defensive lines.

Don't despair! There is an answer. Minor league football!

The Mid East Football Conference is alive and well in the New York metropolitan area. In Brooklyn, New York—Hempstead, Long Island—Bridgeport, Connecticut—East Rutherford and Plainfield, New Jersey, the local heroes play for their honor, not money, every

weekend from September 8 thru November 25 to the delight of the devoted, enthusiastic crowds. Ticket prices are low (\$2-3 for an afternoon of fun), the games are exciting and the action takes place right in your own backyard.

Although it may be the biggest football secret this side of the Pacific Ocean, the MEFC has played some of the strongest minor league football in the nation for the past twenty years. A weekly professional football magazine has consistently ranked several of the teams among the top 20 of the estimated 500 minor league organizations in the country.

Don't confuse minor league or semi-professional football with the sandlot game. These aren't youngsters or a bunch of guys playing for beer and laughs on a Sunday afternoon. They are adult amateur athletes of the highest caliber, many with major college or professional experience, playing with professional equipment and competent coaching staffs and

exhibiting professional techniques.

This is good, crowd-pleasing, hard-hitting football!

When you talk to the guys who play, you easily understand why they haven't taken up golf or tennis or sunbathing. There's a love of the sport, a camaraderie with their teammates and a pride in their hometowns that continues to drive them beyond accepting the usual mundane life that comes with a few extra years.

—Mike Bonham, quarterback for the Brooklyn Kings, is a youth worker at the Bedford-Stuyvesant Restoration Corporation. A graduate of Allen University, he also coaches four Pop-Warner youth football teams. In 1978, he was the MEFC's Most Valuable Player, leading the Kings to first place with an 8-1-1 record and a national ranking. But why, at 30 years of age, is he still playing? "There's a thrill of performing in front of your family and friends that I can't exactly describe," said Bonham. "What I teach my kids about football

and leadership and responsibility during their practices, I can show them myself on Sunday. And it really pays off when a kid goes through high school, gets into college and remembers that you helped to get him on the right path."


—La Verne Hunter, coach of the Plainfield, New Jersey Oaks, played football at Shaw University. "There's a certain life that this kind of football lends to a community. When you get guys who have gone away to school and returned home, or guys who have never left the area but want to give something back, it's gratifying to see the faces of men you knew as children and their parents back together again. And, as time passes, their wives and children maintain an organization that develops into a family. It becomes more than a sport. It becomes more than just Sunday to Sunday. It becomes a way to better the community."

—Rudy Hughes, assistant to the public relations director at Madison Square Garden and a guard on the Brooklyn Kings, finds a special unity in playing a so-called kids game well into adulthood. "There's something special about 50 guys getting together three or four times a week and playing on Sunday when there's no money

involved," he emphasized. "These guys do it out of their love of sport and each other and for the fun of it all. And maybe that's what makes this brand of ball better than professional sports. There's not a dollar sign connected to everything. It's not a question of business. It's a matter of heart!"

The players in the MEFC are unsalaried. The philosophy of the league has always been to serve the community by playing benefit and charity games for local causes. In the past, members of the league have played benefit games for such organizations as the NAACP, the Brooklyn Sickle Cell Fund and Save Amateur Sports, a citizen's recreation interest group.

So, go out and support the Brooklyn Kings or Brooklyn Mariners! The New Jersey Rams or Oaks could use you in their cheering section. The Bridgeport Buccaneers and the Long Island Jets have a seat just for you. The action is fast. The price is right. The talent is usually home-grown, and it's all right in your neighborhood.

See you at the 50 yard line! 

—Bill Rudy



New Jersey Rams defensive end Perry Jones #78, crashes through the opponents offensive line.

Mid-East Football Conference

Sat, 8:00 pm
Sun, 1:15 pm

NEW JERSEY OAKS

Sep 15: vs Brooklyn Mariners
Sep 22: vs Long Island Jets
Oct 7: vs Bridgeport Buccaneers
Oct 14: vs Brooklyn Kings
Oct 28: vs New Jersey Rams
All games at Seidler Field, Plainfield, New Jersey
For information call (201) 754-4911

NEW JERSEY RAMS

Sep 22: vs Bridgeport Buccaneers
Sep 29: vs New Jersey Oaks
Oct 13: vs Brooklyn Mariners
Oct 20: vs Brooklyn Kings
Nov 4: vs Long Island Jets
All games at Riverside Park, Lyndhurst, New Jersey
For information call (212) 432-0520

BROOKLYN KINGS

Sep 9: vs New Jersey Oaks
Sep 16: vs Bridgeport Buccaneers
Oct 7: vs New Jersey Rams
Oct 28: vs Long Island Jets
Nov 11: vs Brooklyn Mariners
All games at Boys & Girls Memorial High School Field, Troy Avenue & Rutland Road, Brooklyn, New York
For information call (212) 780-5369

BROOKLYN MARINERS

Sep 9: vs New Jersey Rams
Sep 23: vs Brooklyn Kings
Oct 7: vs Long Island Jets
Oct 28: vs Bridgeport Buccaneers
Nov 4: vs New Jersey Oaks
All games at Midwood High School Field, Avenue H & East 16th Street, Brooklyn, N.Y.
For information call (212) 951-6343

LONG ISLAND JETS

Sep 15: vs New Jersey Rams
Sep 29: vs Brooklyn Kings
Oct 13: vs Bridgeport Buccaneers
Oct 20: vs Brooklyn Mariners
Nov 20: vs New Jersey Oaks
All games at Hofstra University Field, Hempstead, L.I., New York
For information call (516) 354-8490

BRIDGEPORT BUCCANEERS

Sep 8: vs Long Island Jets
Sep 29: vs Brooklyn Mariners
Oct 20: vs New Jersey Oaks
Nov 3: vs Brooklyn Kings
Nov 10: vs New Jersey Rams
All games at Kennedy Stadium, Bridgeport, Connecticut
For information call (203) 374-0011

MEFC Semi Finals: November 18
MEFC CHAMPIONSHIP GAME:
November 25

TRAVEL

KENYA, EAST AFRICA



Distinctively Clad Masai Natives.

During the past ten years, more black-Americans have visited Africa than ever before, and many more are planning to go. Nevertheless, a sizeable number of people still hesitate about making such a journey because of certain unanswered questions and hard-to-shed myths: Is it extremely hot there? What kinds of food do Africans eat? Is it true that Africans don't like black-Americans? Will I get bitten by some strange bug and become deathly ill? Others still steadfastly believe that wild animals are lurking everywhere—nothing can be further from the truth. The continent of Africa offers its visitors a broad range of vacation pleasures in pleasant climates and in safe, healthy environments.

Few African countries so thoroughly exemplify the diversity of the continent as Kenya, which lies across the

Equator on the eastern seaboard of Africa. This nation encompasses 225,000 square miles of beauty, splendor and adventure. Along its coastline are miles and miles of sandy, palm-fringed coral beaches whose gem-colored waters sparkle like emeralds, sapphires and turquoise. Inland, one discovers massive mountains, endless golden plains, rushing rivers and thick, verdant forests. In grassy savannahs, where animals roam in their natural habitats, one can observe lions, zebras, leopards, buffalo and rhinos at close range. The awesome Mt. Kenya, rising 17,058 feet in the air, is the second highest mountain in Africa. The Great Rift Valley—the largest crack in the earth's surface—extends over four thousand miles, running from Lebanon in the north, through Kenya, to Mozambique in the south. Formed

by the too-rapid cooling of the earth in the Ice Age, the valley is one of Kenya's must-see attractions. At its basin lies Lake Nakuru, where, at certain times of the year, up to two million pink flamingos may collect. When these birds take flight, they transform the sky into a rose-colored canopy, a breathtaking sight.

Nairobi, the capital and cosmopolitan center of Kenya, is a stylishly modern city, complete with tree-lined avenues, superb hotels, high-rise buildings, bazaars and outdoor cafes. Cinemas, theatres, museums, discotheques, nightclubs and international casinos abound throughout the town. The newly-constructed Conference Hall, looking like a tower composed of stacked flying saucers, forms an impressive addition to the city.

One of Nairobi's foremost attrac-



A Masai tribesman.

tions is its weather. Since the city lies five thousand feet above sea level, the temperature there is always pleasant. The visitor's leisure hours may be comfortably spent people-watching at one of Nairobi's many outdoor cafes. A popular lounging spot is the Thorntree Cafe, situated at the New Stanley Hotel, one of the city's luxury establishments.

Luxurious living accommodations are also found at the Inter-Continental, the Nairobi Hilton and the Masai Lodge. For approximately \$45 a night, these hotels usually offer car-for-hire service, babysitters (ayahs), communication centers, swimming pools, restaurants, shopping arcades and health clinics.

Some of the less expensive hotels are the Ambassadeur, the New Avenue and the Boulevard. The Ambassadeur's coffee shop serves tasty, reasonably-priced snacks. If one is really on a budget, the YWCA is the place to stay. In walking distance from town, it accommodates both couples and families. The Gloria Hotel, which is also very inexpensive, provides a delicious breakfast of eggs, cereal, fruit and tea.

Nairobi's population comprises an interesting mixture of Africans, Asians, Arabs and Europeans. This helps to explain the variety of foreign restaurants found throughout the city.

The Three Bells Restaurant, on Tom Mboya Street, is renowned for its oriental specialties, seafood and masala curries. Offering a taste of Switzerland in the center of Nairobi is Club Le Chalet, which also features a grill room, nightclub and disco.

The Wimpy Bar in the Diamond Trust Building, also on Tom Mboya Street, serves the best french fries and the cheapest meal in town.

All Nairobi hotels have restaurants and quick food places which offer a continental cuisine. African dishes are served at the Pan Afrique (located outside of Nairobi) and the Norfolk hotels. An average lunch in the city costs approximately \$3, while a good dinner usually runs to about \$6.

At night, Nairobi swings. Dancers can trip the light fantastic in elegant hotels, psychedelic discos or in night-clubs which feature flamboyant floor shows. The most popularly-frequented clubs among the Africans are 1900, The Factory, New Florida and The Star, located outside of town.

The markets of Nairobi are replete with goods of all kinds. At the Coriakor Market, the vacationer may purchase sisal ropes, pumice stones, plants that are used for washing the body, handmade iron pots and pans, food grinders and various other native products. The Eastly Factory features hand printed Maridadi fabrics, which display colorful traditional African designs. One can observe these prints being made as well as purchase them. A bus in town takes shoppers right to the factory.

If you want to have your hair styled in braids, beads and shells or

wrapped with thread, then visit one of the many beauty shops in town. Prices range from \$5 to \$10. Don't miss the interesting little bead shop on Biashara Street either.

One caution: it is not wise to engage in any money transactions on the streets of the city. Unfortunately, many tourists have been swindled out of large sums of money this way. Banks are the best places for changing currency.

No trip to Kenya is complete without visiting Mombasa, the largest city on the coast. From Nairobi, one can travel to Mombasa either by rail or by road. Along the way, the journeyer encounters miles and miles of Tsavo National Parks, which have the largest concentration of elephants in the world.

Mombasa, an ancient port city, is the major resort area for local and overseas tourists. Hundreds of coconut palm trees lean against the wind on its lovely white beaches. The warm water, the color of aquamarine, sparkles in the moonlight, and harmless monkeys may be spotted playing about on the shore.

Built in 1974, the elegant Serena Beach Hotel, with its white Moorish arches and balconies, spacious verandas and dining porches overlooking the ocean, resembles an 18th century Swahili village. Offering moderate accommodations are the Hadini Beach Hotel, the Marani Club, the Coral Beach and the Turtle Bay hotels.



Voi Safari Lodge, Tsavo National Park.



Boac



Boac

Walking through the streets of Mombasa, the tourist encounters gleaming white mosques, Moslem women with black cloth drawn across their faces and Arab men wearing caps of richly embroidered silks. However, the predominant group on the coast is the Swahilis. Their language, a mixture of Arab and African, is widely spoken throughout Kenya.

In and about Mombasa are remnants of Kenyan history. Two famous historic landmarks are: Fort Jesus, built by the Portuguese in 1562 to defend themselves against the Arabs

who were attempting to take their empire, and the Gedi Ruins, the remains of the Arab empire that existed here in the 14th or 15th century.

Mombasa is also known for its wide variety of shops. Open markets, bazaars and small stores line the streets, selling spices, silks, woven goods of sisal ropes and banana leaves and gold and silver jewelry.

The city's nightlife offers something for everyone. Dancing at the beach hotels is a popular nighttime activity.

Although the citylife of Kenya holds endless fascinations, the best way to get to know the country is

through its people. While the tourist centers offer abundant information, it is nevertheless limited in scope and unable to provide the traveler with a balanced view of the country. So, be adventurous and hire a car, or perhaps tour the countryside by bus or train to interesting towns like Kakamega, Naivasha and Kericho. The sightseer experiences a variety of cultural differences traveling from one of these towns to another, which help to comprise the lifeblood of the country.

Kenya's population of 12 million constitutes an ethnological melting pot of groups. Dispersed throughout the countryside are the homelands of the Kikuyu, Baluyia, Kalenjin, Masai, Meru and Kamba tribes. Each tribe has its own unique language and ceremonial customs. A large community of Indians, whose ancestors came from India in the 19th century to work on the railroad, also inhabit Kenya.

Kenya's Central Highlands boast some of the most beautiful landscapes in the country. Visualize lush, rolling green hills, sweeping corn stalks, massive cattle ranches and clusters of thatched beehive cottages dotting the hillsides to get an inkling of the majesty of the area. Amidst this splendor live the Kikuyus, Kenya's largest and most influential tribe.

Leaving the central province, the traveler ascends to the town of Kitale, situated near Mt. Elgon, Kenya's second highest mountain, and the Ugandan border. A rich farming district, Kitale's landscape resembles a green-hued patchwork quilt. Several groups of people, collectively called the Kalenjin, reside in this area. The magnificent tea gardens of Kericho and Kisii house many of the tribe's members. Most of Kenya's world-renowned athletes, including Kip Keno and Henry Rono, originate from this district.

Close by is the town of Kakamega, where the Baluyia people dwell. The Baluyias are progressive farmers, who grow mostly corn, beans, tea and peas. The best soccer players in East Africa, the Baluyias are also excellent musicians and dancers. Their modern music is rapidly reaching the level of the Congolese, the finest musicians in Africa.



South of Kakamega is the basin of Lake Victoria, the largest lake in Africa and the source of the Nile River. Intriguing sites abound around the lake. For example, at Simbi, there is a body of water whose source is unknown. According to legend, the lake was created by an old woman who turned a village into a lake after she was ignored by its people. Although this lake is narrow, no matter how many times one tries to throw a rock across it, its gravitational pull prevents the rock from reaching the other side.

Another famous site is an historic rock in a place called Gwasi. Embedded in this rock are the footprints of humans and animals. Some Baluyias claim "long ago there was a fisherman who seized a beautiful woman out of Lake Victoria. After marrying her, he became very wealthy and very polygamous. One night, after arriving home in a drunken state and finding his house padlocked, he cursed all his wives. When the wife from the lake heard of this, she decided to leave and take all the fisherman's possessions with her. Determined not to allow this to happen, the husband engaged in a tug-of-war with her. The result of the struggle is the footprints."

Climatic as well as topographical changes occur as one moves westward from the cool temperatures of Nairobi to the warm breezes around Lake Victoria, where the direction of the breezes depends on the time of day. During the afternoon, when it is hot, the wind blows toward the mainland; in the evening, when it is cooler, the wind blows towards the lake, which provides a natural air-conditioning system for the who live on its shores.



The best way to spend time in Kisumu, however, is with a family. Nairobi's Hotel Hilton arranges cultural safaris for visitors who wish to live in the country with Kenyan families. Although English is widely-spoken in Kenya, learning a few words in Luo, if only "misawa" (hello) and "oriti" (goodbye), would greatly enhance the experience of living in a local household. Another benefit derived from this kind of arrangement is the chance to sample a variety of Luo dishes.

The Luos eat a dish made out of grain called "kuon," similar to the "ugali" eaten by the Baluyias. Except for around the coast where rice predominates, this dish, with some slight variations, is a staple for most Kenyans. Another favorite Luo dish is "nyoyo," a delicious combination of corn and beans. Partaking in these tasty meals makes it very difficult for one to leave Kisumu, but eventually one must say "oriti" and continue the journey.

In the nearby Olambwe Valley, a fascinating variety of animals, including roan antelope, lions, rhinos and buffalo, roam the landscape. To the southeast is another game reserve, called the Masai Mara, where black-maned lions, blue-shanked topi, zebras, wildebeest and many other species of animals find sanctuary. The Mara Serena and the Keekorok Lodge in the Masai Mara provide excellent accommodations.

This area houses the proud Masai people. The men are tall, regal and handsome, and the women, with their shaven heads, are exquisitely beautiful. Like many black women in the United States, the Masai women wear several pairs of earrings. Refusing to adopt western ways and resistant to cultural currents other than their own, the Masais live as they have lived for centuries. They continue to wear their red ochre dresses and beadwork decorations; cow's blood is still a significant part of their diet.

This tour provides only a small picture of Kenya. Much more awaits the visitor's discovery. The Kenya Tourist Board, at 60 East 56th Street, New York City, will be happy to assist anyone contemplating a trip to this land of adventure.

—Estelle Epps

On the north shore of the lake basin lies the city of Kisumu, where there is a large concentration of Luo people. They, too, are good farmers and fishermen. Although scholarly and well-versed in modern western thought, the Luo's cultural traditions remain strong. The Luo ceremonial dress of colobus skins, hippo teeth and python bones is spectacular.

A fun spot in Kisumu is Hippo Point, where lazy hippos bask in the sunshine and wallow about in the water. When they open their mouths, the holes look like yawning caverns.

Anyone who would like to spend some time in this area can find comfortable lodging at the Sunset, a recently-erected, modern hotel, situated at Hippo Point. Visitors on a tight budget will receive sufficient service at the New Kisumu and Lakeview hotels.

Anyone who has sojourned in Kakamega can never forget the warmth and conviviality of its people. Being constantly greeted by villagers uttering "Mulembe" (hello or how are you) makes the visitor feel a member of one big family. Often the Baluyia people offer to share their simply prepared, traditional dishes with their guests.

"Ugali," one of the Baluyias's main staples, is made out of grain, cooked to a stiff consistency and eaten with chicken, meat or vegetables. "Likhube," made from the leaves of the pea plant, is another popular dish. Like many Americans, the Baluyias eat something called "omurere," more commonly known as okra.

ART

BLACK ARTS FOR SALE



Al Loving "Red Queen"



Ernie Crichtlow "Young Lady In Yellow Dress"

Looking for original, fine art prints by well-known black artists at prices you can afford? Having a hard time? Well, look no further.

Two years ago, Don Green, President of L.D. Group International, Inc., became very disturbed when he could not find enough quality artwork by black artists, and if he did, he could not afford it. Being a former research consultant, he began to investigate the industry and discovered that black artists were having difficulties getting their works to the marketplace. Subsequently, in August 1977, Don developed a marketing program and created an organization, the L.D. Group International (L.D.G.I.), to give the public an opportunity to purchase fine art prints by contemporary black artists, at prices that would keep pocketbooks from going into economic shock.

Black artists have been reproducing their work for the past 15 years through the art of printmaking, a European art form brought to the United States in the 1940s. "At L.D.G.I.," states Don, "we sell limited edition, fine art prints that are original works of art; each print is individually produced by the artists and master printmaker. The artist creates an image on either a print medium like a lithograph [Bavarian limestone], an etching [various metal plates] or a serigraph [silkscreen]. The print is then drawn individually from these mediums onto specially-treated paper. Afterwards, the artist requests the number of prints to be reproduced—50, 100, 150—and signs and numbers each of them in pencil. After the desired number of prints have been made, the medium is destroyed.

As President of L.D.G.I., Don

acts as a liaison between black artists and the buying public. Don explains, "L.D.G.I. has a dual purpose: we attempt both to infiltrate the market and to reach consumers all over the country—particularly black consumers who don't often get a chance to see artwork by today's leading black painters. Because people in Ohio can't obtain works by black artists in other parts of the country, many worthy works remain unappreciated. Hence, our motto has become 'Bridging the Gap with Fine Art.'"

The gap is bridged via catalogue mailings to individual homes and offices as well as by presentations to major corporations. Furthermore, L.D.G.I. is the only black firm listed on the Federal Supply Schedule, an exclusive registry set up for products that are bought by government agencies. Recently, Walter Reade

LISTINGS

BASEBALL

•Mets

Shea Stadium, Flushing Queens
672-3000

Sept 7, 8 pm: Vs Pittsburgh
Sept 8, 9 2 pm: Vs Pittsburgh
Sept 11, 12, 13, 8 pm: Vs Philadelphia
Sept 17, 18, 8 pm: Vs Chicago
Sept 19, 20, 8 pm: Vs Montreal
Sept 21, 8 pm: Vs St. Louis

•Yankees

Yankee Stadium, Bronx
293-4300

Sept 1, 2, 2 pm: Vs Kansas City
Sept 4, 5, 8 pm: Vs Boston
Sept 15, 2 pm: Vs Detroit
*Sept 25, 26, 27: Vs Cleveland
*Sept 28, 29, 30: Vs Toronto

MARTIAL ARTS

The Number One Martial Arts
Show in the World
Sept 16, 2 pm
Madison Square Garden Felt Forum
33 St and Seventh Av
564-4400
Fred Williamson—Host

TENNIS

79 U.S. Open Tennis Championship
Aug 28 thru Sept 9
Flushing Meadow Park
271-5100

FOOTBALL

The Morgan-Grambling Football
Classic

Sept 8, 7:30 pm
Yankee Stadium, Bronx
730-5200

•Jets

Shea Stadium, Flushing, Queens
421-6600
Sept 2, 4 pm: Vs Cleveland Browns
Sept 16, 1 pm: Vs Detroit Lions
Sept 30, 1 pm: Vs Miami Dolphins

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

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Sat. at 10 p.m. to 6 a.m.

Music by Larry D.

COLLIBRON

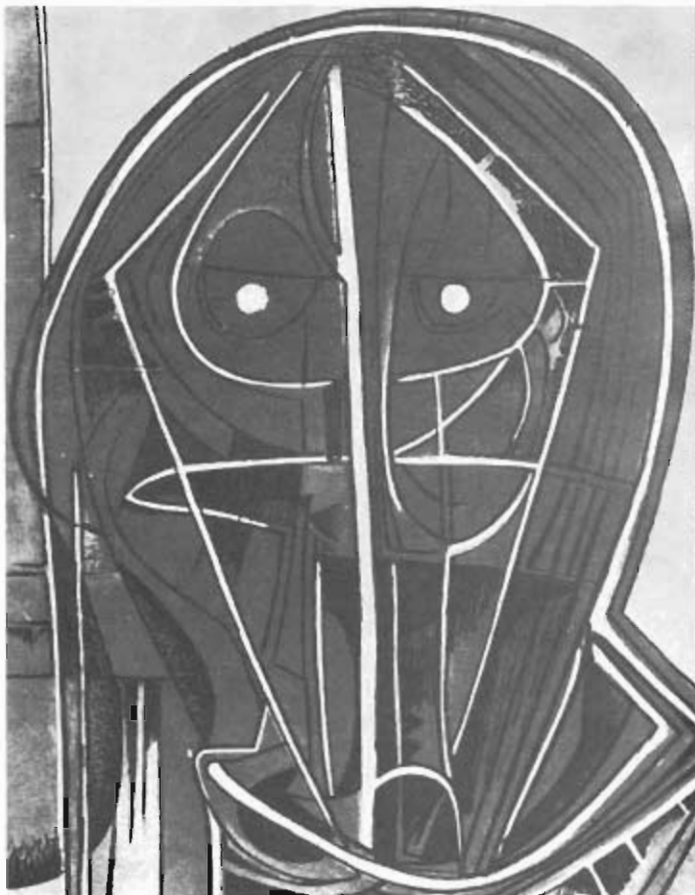
19 West 27th St.

(off 5th Ave.)

689-2969

Ladies 23 and over

Gents 25 and over



Leroy Clarke "Carpenter"



Ademola Olugebefola "Breaking Bread at Sunset"

Hospital in Washington D.C. purchased prints to hang in the hallways of their newly-built wing, and a hospital complex in Atlanta, Georgia has also requisitioned several pieces.

The Group's catalogue includes sixty prints—the work of thirty artists. Such well-accomplished black artists as Romare Bearden, Adger Cowans, Bill Hutson, Ernie Crichlow and Al Hollingsworth are represented. Green states, "Our policy is to work with creators of this caliber and to present their work at deflated prices. A work by Benny Andrews entitled 'Woman,' for example, costs \$85, including museum-quality framing and delivery costs. The same painting bought in a gallery would cost around \$400. Because each print comes in limited editions only, its value increases as time passes on."

Each custom-framed print delivery to anywhere in the United States comes with a certificate of authenticity, attesting the originality of the print, and a complete refund guarantee (including the cost of returning the item)

should the purchase be unsatisfactory. Gift certificates are also available.

Membership to L.D.G.I. begins with your first purchase, with a full 10% discount on the next and a free annual subscription to the internationally-respected *Black Art* magazine. This colorful publication is issued quarterly by Samella Lewis, a professor of fine arts at Claremont College, in California. Each issue profiles three or four artists and features their work in important exhibits and collections.

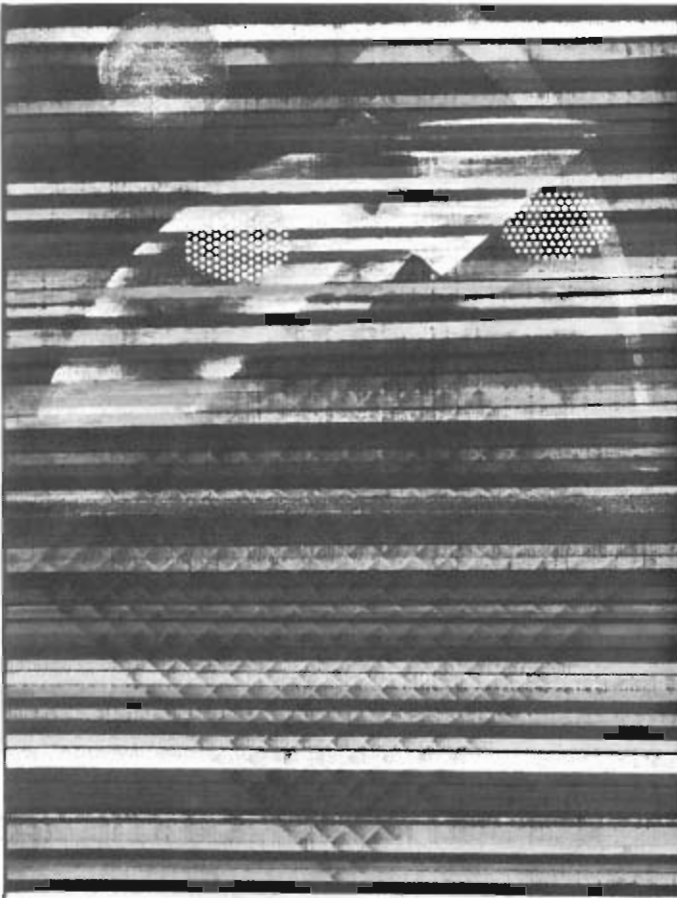
L.D. Group International has no storefront gallery, but aspiring artists and curious art lovers of all sorts are welcome to call (212) 751-9471 for information. Prints are available for viewing, but while some may be bought on the spot (framed and boxed), L.D.G.I. prefers to ship them. The organization's headquarters, located at 1110 Second Avenue at 58th Street, is open to the public from 9 am-5 pm, Monday through Friday.

—Caprice Jackson

ALTON Presents
XANADU LIVE and DISCO
 XANADU... Brooklyn's newest, most sophisticated
 adult night spot... 10,000 watts of pulsating
 music featuring the BOOM BOX
 dazzling neon light show
 Starting SUNDAY, August 26th, 1979
 and EVERY SUNDAY Thereafter
 from 7:00 P.M. Until
 "XANADU" 237-0400
 Special Guest Stars - Beautiful Ladies and
 "THE HAPPY PEOPLE"
 Buffet Served With This Price You Pay Only \$5.00
 Call ALTON 237-1176

XANADU
 THEATRE/CABARET/DISCO THEQUE
 where music is a way of life
 376 Schermerhorn Street at Flatbush Avenue Brooklyn NY
 ALL TRAINS TO ATLANTIC AVENUE

Ladies 23 and over; Men 25 and over



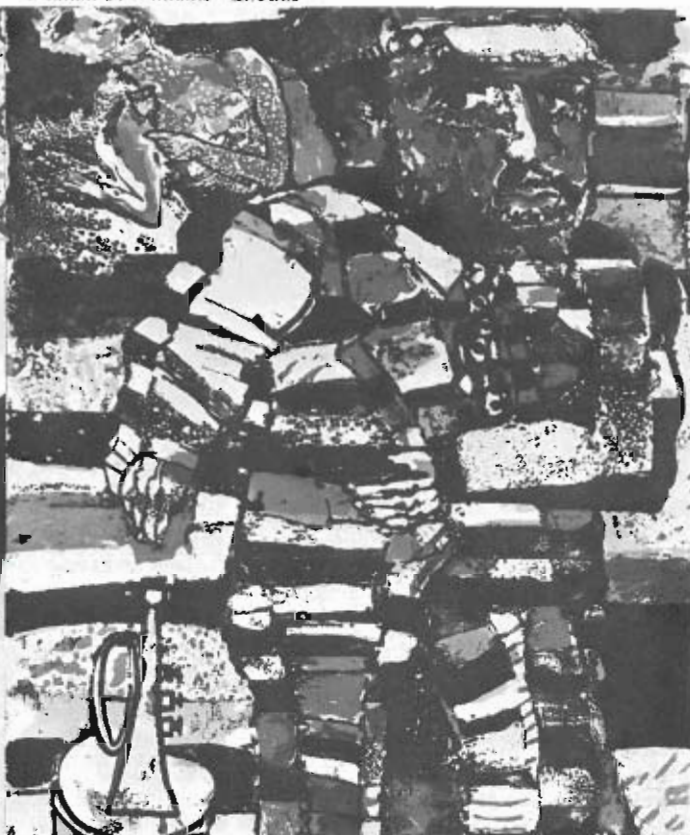
Adger W. Cowans "Baja"



William T. Williams "Exodus"



James Denmark "The Family"



Bill Caldwell "Trumpet Man"

ART

LISTINGS

MUSEUMS

•Uptown

American Museum of Natural History

79 St. on Central Park West
873-1300
Mon-Sat 10 am-4 pm, Wed, 10 am-9 pm, Sun 11 am-5 pm.
Sep 13 & 14 at 7:30 pm and Sep 15 & 16 at 10:30 am: Third Annual Margaret Mead Anthropological Film Festival. Thru Sept 13: "Volcano." Thru Sept 30: "Volcanoes"—Rare books, newspaper clippings, photographs dealing with geology, geography and eruptions of volcanoes. **Hayden Planetarium**—will be closed Sept 4-Sept 25. Thru Sept 3 "The Last Nights of Pompeii," Mon-Fri 2 and 3:30 pm, Sat and Sun 1, 2, 3, 4 & 5 pm. Adults \$2.35, Children \$1.35 and Senior Citizens, \$1.50. "Colony in Space"—beginning Sept 26. Mon-Fri 2 & 3 pm, Wed 7:30 pm, Sat & Sun 1, 2, 3, 4, 5 pm. Beginning Sept 29: "Space Photos of Earth, An Aesthetic View." Laserium Concerts: "Laserium Starship" Wed 8:45 pm, Fri, Sat, & Sun 7:30 pm. "Light Years," Fri & Sat 9 and 10:30 pm, Sun 9 pm.

Asia House

112 E. 64 St.
PL1-4210
Mon-Sat 10 am-5 pm, Thu 10 am-8:30 pm, Sun 1-5 pm.
Thru Sept 3
Splendid Symbols: Textiles and tradition in Indonesia

Cloisters

Fort Tyron Park
923-3700
Tue-Sat 10 am-4:45 pm, Sun 12-4:45 pm.

Cooper-Hewitt Museum

Fifth Av at 91 St
860-6868
Tue 10 am-9 pm, Wed-Sat 10 am-5 pm, Sun Noon-5 pm. Thru Sept 2: Fantastic Illustration and Design in Britain 1850-1930. Thru Sept 12 Alvar Aalto.

Guggenheim Museum

Fifth Av at 89 St
860-1300
Tue 11 am-8 pm, Wed-Sun 11 am-5 pm. Thru Oct 8: Matisse and Master Drawings from the Baltimore Museum of Art.

International Center of Photography

Fifth Av at 94 St
860-1783
11 am-5 pm daily, except Mon.

Jewish Museum

Fifth Av at 92 St
860-1860
Mon-Thu, Noon-5 pm, Sun 11 am-6 pm. Thru Sept 4: David Aronson's "A Retrospective."

New Museum

65 Fifth Av (14 St)
741-8962
Mon-Fri Noon-6 pm, Wed Noon-8 pm, Sat Noon-5 pm.

Metropolitan Museum of Art

Fifth Av at 82 St.
TR9-5500
Tue 10 am-8:45 pm, Wed-Sat 10 am-4:45 pm, Sun 11 am-4:45 pm. Thru Sept 2: Treasures From The Kremlin. Thru Sept 9: The Age of Discovery: Arts of 16th Century Europe. Thru Sept 30: "European Landscape Drawings from the 15th Century to the 20th Century." Thru Oct 14: Children of the World Paint Jerusalem. Thru Oct 14: Old Master and Modern Prints. Sept 6 thru Nov 25: Sculpture from Notre Dame, Paris: A Dramatic Discovery.

El Museo del Barrio

1230 Fifth Av
831-7272

Museum of the American Indian

Broadway at 155 St.
283-2420

Tue-Sat 10 am-5 pm, Sun 1-5 pm.

Thru Oct 31: Native American Film Festival—Sept 1, 10 am: "Yagua"

11 am: "The Last of Quiva"; 1 pm: "Mellinaku"; 3 pm: "The Last of Quiva."

Sept 2, 1 pm: "The Feast" and "A Man Called 'Bee'"; 3 pm: "The Last of Quiva."

Sept 5, 11 am: "Qeros: The Shape of Survival" and "Master Weavers of the Andes"; 1 pm: "Eduardo the Healer"; 3 pm: "Eduardo the Healer"; Sept 6, 11 am: "Chuquigango"; 1 pm: "Qeros: The Shape of Survival"; 3 pm: Hans Namuth will speak on "Portraits at Todos Santos (Guatemala)."

Sept 7, 11 am: "Eduardo the Healer"; 1 & 3 pm: "Chuquigango"; Sept 8, 10 am: "Qeros: The Shape of Survival"; 11 am: "Sweat of the Sun" and "Inca Light"; 1 pm: "Qeros: The Shape of Survival" and "Master Weavers of the Andes"; 3 pm: "Sweat of the Sun" and "Inca Light."

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National Black American Historical Museum

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

New York

Historical Society

77 St. on Central Park West
873-3400

Tue-Fri 11 am-5 pm, Sat 10 am-5 pm, Sun 1-5 pm. Thru Oct: 25 Years of Acquisitions of Paintings, Prints, Maps, Manuscripts, Rare Books and Silver. Thru Jan 31: Artists and Architects of the New York Subway. Thru Sept 30: "Yesterday's View of The Future: Revisiting The World's Fair of '39".

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Institute

833 U.N. Plaza (47 St)
949-5666

Mon-Fri 9 am-5 pm, Sat 11 am-5 pm.

Thru Sept 15: Contemporary Wall Hangings from Nigeria and Ghana.

Sept 16, 11 am: "Qeros: The Shape of Survival" and "Master Weavers of the Andes"; 3 pm: "Sweat of the Sun" and "Inca Light."

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South Street Seaport Museum

Fulton and Front Sts
766-9062

Mon-Sun 11 am-6 pm. Collection of shops and galleries recalling the 19th century seaport district of N.Y.C. plus four ships to explore.

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KIDS

THE VEGETARIAN CHILD

As a vegetarian parent, I am constantly being asked such questions as "How can you make such a decision for your child?" and "Are you sure that you aren't jeopardizing the health of your youngster?" Cultural conditioning has taught us that meat should be the focal point of every meal, to be surrounded by a few token vegetables for added color and balance. To remove meat entirely from his diet is thought to deny the child in a cultural, social and nutritional sense. People can accept a parent choosing to exclude meat from his own diet but from a child's diet, whose nutritional needs are greater and more critical, is something else again.

Yet numerous scientific studies have shown that vegetarianism and good health are far from being mutually exclusive. The Harding and Stare study of 1954 found no evidence of deficiency in the diets of the vegetarians it investigated. Furthermore, large populations of the world have lived for centuries on complete or near vegetarian diets because of economic necessity and the scarcity of meat products. Even here in the comparatively affluent United States, more and more children are being raised as vegetarians, whether for health, religious, moral, environmental or economic reasons.

Be he a vegetarian or not, paying close attention to a child's nutritional needs is the key to insuring good health. Planning and providing a balanced vegetarian diet is not difficult but simply a matter of applying a few basic concepts of nutrition.

Vegetarians fall into three basic types: the strict *vegans* consume only fruits, vegetables, grains, nuts, legumes and seeds, excluding all foods of animal origin from their diets; *lacto-ovo vegetarians*, the most common type, eat all in the vegan diet plus milk products and eggs; *lacto-vegetarians* differ in that they choose not to eat eggs.



Since the vegetarian diet generally contains fewer sources of concentrated protein, it is necessary for the parent to eliminate the child's intake of empty calories which tend to crowd out the more nutritious ones. Approximately 35% of the calories in the typical American diet come from sugar and visible fats. This figure must be higher among poor people who eat less expensive and fattier cuts of meat. While we do need some fat in our diet, most of us consume far too much of it. Several studies have revealed that vegetarians have significantly lower serum cholesterol levels than meat-eaters. Undoubtedly, this is due in part to their substitution of vegetable oils for animal fats.

Protein needs during the early part of infancy are relatively high. The rapidly-growing infant requires two to four times as much protein per pound of body weight. Without adequate protein intake, the baby's

physical growth may be retarded. However, if fed a properly balanced diet, vegetarian babies will receive the necessary protein for normal body growth and maintenance.

Parents of the vegan child must concern themselves with ensuring the proper amount of protein more than the parents of lacto-ovo vegetarians, whose protein and vitamin B-12 requirements are more easily obtained in eggs and milk products. Intelligently combining protein sources is the answer for the concerned vegan parent. Certain protein sources have greater efficacy when combined with others than they do when eaten alone. Frances Lappe Moore's "Diet For A Small Planet"—a must for the vegetarian library—offers a detailed explanation of this protein-complementary theory.

Because growing children need extra high-quality protein, large quantities of milk have been tra-

ditionally recommended. Skim milk is even more preferable, since American children show the highest cholesterol level of youngsters the world over. Doctors, however, suggest that skim milk should be given only to children over two years of age.

What are we doing when we serve our children frosted flakes or sugar pops in the morning, give them money for soda and junk snacks during the day and then allow them to have kool-aid with dinner? Talk about being unfair! We have created a whole generation of food junkies. You will not find sugar in the average vegetarian kitchen. Refined sugar is dangerous and destructive. Once in the stomach, it breaks down into acetic acid, alcohol and other non-usable substances.

Dr. Calvin Chappel, staff psychologist at the Hegeman Diagnostic and Reception Center in Brooklyn, has discovered that the hyperactivity and short attention span of many children are directly correlated to heavy sugar consumption. No wonder our kids often have such problems in school! If it's energy your child needs, ease up on his meat-eating. Being a vegetarian naturally provides one with more energy. The sluggish, sleepy feeling experienced after a meal is a thing of the past in my life and something unknown to my daughter. Full of energy, life and vitality, Stacey is up early, in bed late and most often does not take a nap.

If your child has a sweet tooth to satisfy, there are numerous healthy and tasty ways to do the trick. Substitute honey for sugar when baking cookies and cakes. Since honey is sweeter than sugar, use a smaller amount of it. Also, decrease the liquid content of the recipe to compensate for the addition of the honey. Nuts and raisins provide extra flavor. After-school snacks can include fresh fruit, chilled melons and unsalted, mixed nuts.

Fresh Snacking Bars

Pastry for 2-crust pie
 4 cups peeled, cored, chopped apple
 1 cup shredded fresh carrots
 1 tablespoon fresh lemon juice
 3/4 cup chopped nuts
 3/4 cup uncooked oats, quick or regular
 1/2 cup brown sugar, firmly packed

1 teaspoon grated fresh lemon rind
 1/4 teaspoon ground cinnamon
 1/4 teaspoon ground ginger
 1/4 cup butter or margarine, softened to room temperature

Prepare pastry. Press evenly into bottom of 13 x 9 x 2-inch baking pan. Combine apples, carrots and lemon juice; spread over dough. In medium bowl, mix nuts, oatmeal, brown sugar, lemon rind, cinnamon, ginger and butter. Sprinkle over apples. Bake in 400°F oven 45 to 50 minutes, until topping is lightly browned. Cool on wire rack. Cut into 1 1/2-inch squares.
 Makes: 24 squares.

Fresh Drink-A-Snack

1 banana, peeled
 1 cup fresh grapefruit juice
 1 cup fresh orange juice
 1 cup skim milk
 2 tablespoons honey

Combine all ingredients in blender. Blend one minute. Chill.
 Makes: 1 quart.

Fresh Fruit Drink

1 1/2 cups skim milk
 1 1/2 cups fresh orange juice
 1 banana, peeled
 6 tablespoons graham cracker crumbs or 6 graham crackers

Combine all ingredients in blender jar. Blend 1 minute. Chill well before serving.
 Makes: 1 quart.

Many of us are, for some reason, particularly hesitant to try different foods. Even though the old standards of ham, chicken and pot roast have become boring, we still rarely venture beyond them. Fresh vegetable main dishes are low in cost, high in nutritional value—and delicious to boot.

I feed my family of three for \$25-\$30 a week. Among vegetarians, we are not exceptional.

Potato-Zucchini Fritters

1 1/2 cups shredded, pared, potato (about 1 large potato)
 1 1/2 cups shredded zucchini (about 2 medium, unpared zucchini), drained
 1/4 cup chopped fresh onion
 2 tablespoons flour
 2 tablespoons wheat germ
 1/4 cup chopped fresh parsley
 1 teaspoon salt

1 teaspoon pepper
 3 eggs, slightly beaten
 2 tablespoons butter or margarine

Shred potato and zucchini on coarse grater into large bowl, add onion and flour and mix well. Stir in remaining ingredients except butter. Melt butter in large skillet over medium heat. Drop zucchini mixture by heaping tablespoons into skillet. Fry until golden brown on bottom, turn. Brown second side. Repeat until all mixture is used, adding more butter to skillet if needed. Serve with cheese sauce.

Makes: 12 fritters; 4 main dish servings.

Another delicious, inexpensive high protein source which children enjoy immensely is tofu (bean cake/bean curd). Tofu, a cheese-like soy food, contains more protein per weight than beef or chicken. It's so versatile that it can be eaten as a dessert, appetizer, main dish, sandwich or salad dressing. My daughter loves it!

So, why not be experimental and begin varying your child's diet a bit? Brown bagging vegetarian lunches need be neither difficult or mundane. With a little imagination, vegetables, beans, nuts, seeds and dried fruit will yield a myriad of palatable pleasures. Just about any bean can be blended into a sandwich spread. Lemon juice, ketchup or sauteed, minced onion will provide added zest. Fresh fruit and/or raw vegetables, such as carrot sticks, cherry tomatoes and cucumber slices, can be included in your child's lunch box. My daughter just loves honey and peanut butter on whole wheat bread, veggie burgers in pita, and TLT's (tofu, lettuce and tomato). Tofu makes a super sandwich. Simply slice bean cake into thin portions, season with garlic powder and soy sauce or salt, dust with flour and fry in a small amount of oil. Allow the tofu to brown on both sides and enjoy!

Remember, providing healthy and delicious meals for children can be an exciting, creative experience. And since our children are our future, we owe it to ourselves to give them the best.

—Veronica J. Holcomb

KIDS

LEARNING CENTERS

American Museum of Natural History
Central Park West at 79 St.
879-1300
See Art Listing for activities.

**Bedford Stuyvesant Restoration Corp.
Center for Art and Culture**
1360 Fulton St., Brooklyn
536-3398

Bronx Zoo
Fordham Rd & Southern Blvd
220-5100
Sept 1-3, 11 am-4 pm: Festival of
Mask—African, Asian, Trinidadian
dance groups and modern theatre
group performing ancient Greek
myths; mask-making exhibits.

Brooklyn Botanic Garden
1000 Washington Ave.
622-4433

Children's Art Carnival
62 Hamilton Terrace, Man.
234-4093
Free: This program for children
includes photography, sewing,
filmmaking, figure drawing, painting,
reading and career training (4-18
years and up).

Harlem School of the Arts
409 W. 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 Bay Dance Company
169 W. 133 St., Man.
926-1000
Classes in modern and African dance
and ballet exercises. (3 years to
adult).

Children's Art Studio
826 Union St. (Bet. 7 & 8 Aves.)
Park Slope, Brooklyn
789-5759
Wed. and Thurs. 3:30-5 pm. Art
classes in painting, sculpture
and drawing (6-15 years).

The First All Children's Theatre
37 W. 65 St., 2nd Fl.
873-6400

**Storytelling at the Statue of
Hans Christian Andersen**
72 St & Fifth Av in Central Park
All Readings at 11 am
Sept 1: The Emperor's New Clothes
Sept 8: The Magic Orange Tree
Sept 15: Elsie Piddock
Sept 22: The Pen & The Inkwell
Sept 29: The Duckling's Party

Children's Improvisation Co.
New Media Studio
350 E. 81 St.

Nathans Famous Children's Shows
Times Square, 43 St. & Broadway
Sat., 1 pm; Yonkers, 2290 Central
Park Ave., 1 pm. Massapequa, L.I.
(Sunrise Mall) and Lawrence, L.I.
(331 Tpk) Sun. 1 pm; Oceanside,
L.I. 3131 Long Beach Rd., Sat. and
Sun. 1 pm. Free.

The New York Experience
McGraw-Hill Bldg (Lower Plaza)
Ave. of the Americas
896-0345
Mon.-Thurs., 11 am-7 pm; Fri. & Sat.,
11 am-8 pm; Sun. Noon-8 pm.
Sixteen screens, 45 projectors, 68
special effects present the story of
N.Y.C. past and present. Shows
hourly.

General Motors Exhibit
GM Building
Fifth Ave. at 59 St.
486-4518
Research, auto, appliance,
engineering and future develop-
ment exhibits.

New York Aquarium
W. 8 St. and Surf Ave.
Coney Island, Bklyn
Daily 10 am. Giant sharks, whales,
electric eels, dolphins, penguins
and many other varieties of sea
animals.

New York Botanical Garden
Bronx Park
185 St. & Southern Blvd.
220-8700
Daily 10 am to dusk. Offers garden
crafts program for children.

Queens Zoo & Children's Zoo
111 St. & 56 Ave.
Flushing Meadows Park, Queens

J.C. Penney Company
1301 Ave. of the Americas
957-4840
Daily 9:30 am & 2 pm. Free guided
tours of corporate headquarters,
visits to merchandise testing
center, displays and exhibits.

Prospect Park Zoo
Flatbush Ave. and Empire Blvd.
Brooklyn

Nautical Outings
Dayline Cruises leave from Pier 81
(Foot of W. 41 St.) Daily 10 am.
Bear Mountain, West Point and
Poughkeepsie.

Jones Beach State Park
(516) 785-1600
Long Island Railroad offers
transportation. Pool and locker
room facilities. \$4.25 for adults and
\$2.90 for kids (5-11). Call for
info: 739-4200. Bus transportation
from 178 St. & Broadway in N.Y.C.
and Fordham Rd. & Webster Ave. in
Bronx, daily 9:30 am. Fare is \$2 each
way. 994-5500.

LISTINGS

Metropolitan Museum of Art
Junior Museum
Fifth Ave. at 82 St.
879-5500
Looking/Sketching and Workshop
schedules not available at press
time. Call for info.

New Muse
1530 Bedford Ave., Bklyn
774-2900
Classes in ethnic drums, trumpets,
trombone, art, dance, drama and
other subjects.

FILMS

New York Public Library

Sept 4: "Sounder," Francis Martin,
Bx.
Sept 4: "Stuart Little," Hudson
Park, Man.
Sept 4: "Benji," Clason's Point, Bx.
Sept 5: "Folk Tales," Chatham
Square, Man.
Sept 5: "Special Effects,"
"Electronic Rainbow," "Soundman,"
and "Stuntmen," Clason's Point, Bx.
Sept 5: "Hester Street," Dongan
Hills, S.I.
Sept 6: "Hester Street," New Drop,
S.I.
Sept 10: "I am a Fugitive of a
Chain Gang," Pelham Bay, Bx.
Sept 11, 3:30 pm: "I am a Fugitive
of a Chain Gang," Pelham Bay, Bx.
Sept 12, 4 pm: "Frame by Frame,"
"Light Fantastic Picture Show,"
"Superboy" and "Ritz Newsiola"
Clason's Point, Bx.
Sept 13, 4 pm: "Road to Nowhere,"
Lincoln Center, Man.
Sept 13, 4 pm: "PJ and the President's
Son," Soundview, Bx.
Sept 13, 3:30 pm: "I am a Fugitive
of a Chain Gang," Pelham Bay, Bx.
Sept 13, 4 pm: "Flipper," West
New Brighton, S.I.
Sept 14, 3 pm: "Rag Tag Champs,"
Grand Concourse, Bx.
Sept 18, 3:30 pm: "Me and Dad's
New Wife," Throg's Neck, Bx.
Sept 18, 4 pm: "First Flickers,"
"Movies March On," "The
Stuntman," "Hollywood: The
Dream Factory and Special Effects,"
Castle Hill, Bx.
Sept 19, 1:30 pm: "The Auto-
biography of Miss Jane Pitman,"
Great Kills, S.I.
Sept 22, 2:30 pm: "If You Don't
Come in on Sunday, Don't Come
in on Monday," Baychester, Bx.
Sept 25, 4 pm: "Wings," "Coney,"
"Culls and Buys," "The Barber
Shop," "Four Possible Variations"
and "Monsters: Mysteries or
Myths?," Castle Hill, Bx.
Sept 26, 4 pm: "Leave 'em Laughing,"
"The Golf Specialist," and "Easy
Street," Clason's Point, Bx.
Sept 29, 2:30 pm: "Lost Horizon,"
Allerton, Bx.

THEATRE

STAGING BLACK FOLKLORE



Harlem Opera Company.

The first of six, monthly colloquies on the relationship between Afro-American folklore and the musical theatre was presented this past February by Hazel J. Bryant, the Executive Director of the Richard Allen Center for Culture and Art. Ms. Bryant, also a founding member of the Black Theatre Alliance, set up the series "as an emergency measure to stem the tide of exploitation, which has already engulfed black music, from overflowing into the black theatre." Citing the Tony award-winning "Ain't Misbehavin'" as "vivid evidence that the folklore of Afro-American people can be translated to the stage with tremendous success," Ms. Bryant bewailed the lack of black entrepreneurs participating in such efforts.

"Can folklore be adapted to the stage?" This was the subject addressed by panelists Beverly J. Robinson, Dr. John Scott and Dr. Carlton W. Mollette II, the latter two playwrights as well as historians. Though Ms. Robinson spoke of the famed black dancer Juba, none of the three panelists mentioned the musical about him, produced last season by Elaine Stewart, which won author Lawrence Holder an Audelco nomination. Nor did anyone pay tribute to either Marc

Primus's Audelco-Award-winning "High John de Conquer" or the late Theodore Browne's folk opera about John Henry entitled "Natural Man."

Twenty-five centuries of drama have proved that far from being merely adaptable to the stage, folklore has functioned as one of its most central motifs. The most familiar examples of dramatized folklore are, of course, the Greek myths which provided the plots of such esteemed 5th century B.C. tragedians as Aeschylus, Sophocles and Euripides. Indeed, musical theatre itself originated during the Renaissance when members of a 16th century society known as the Camerata, attempted, with sketchy information, to recreate Greek tragedy and created opera instead.

Hebraic stories from the Bible, the *commedia dell'arte* (Harlequin, one of its leading characters, is black), fairy tales, Norse sagas and the legends of King Arthur have consistently inspired an international array of dramatists. Less readily available but too influential to ignore are the dramatic literatures of India, China and Japan.

In addition to the three tragic poets of Greece, myth and legend have attracted dramatists from Corneille

("Medea") to Eugene O'Neill ("Mourning Becomes Electra"). The legacy of Greek mythology has also inspired its share of black playwrights. A new version of "Antigone" has been written by Percy Edward Johnstone; Garland Lee Thompson's "Sisyphus and the Blue-Eyed Cyclops" presented a black interpretation of the Cyclops myth; Owen Dodson has become something of a Medea specialist with his plays "The Garden of Time" and "Medea in Africa," a joint venture with Countee Cullen.

The adaptive use of myth, however, does not guarantee high-quality theatre. "Black Medea," a foolish piece by Father Ernest Ferlitta, a non-black priest from New Orleans, is a case in point. "Big deal!" was the audience's reaction to learning that the voodoo princess Madeleine (the Medea figure) and her children were being driven from New Orleans. "They could always move to Baton Rouge, Biloxi, Brooklyn or any other black community." Madeleine's circle of cohorts included a Euripidean chorus of three women and the nurse Tante Emilie. Thus, instead of a Medea who stood alone in evil, there were five she-wolves prowling the stage. Worse, the stage presence of Rose-Marie Guiraud, the Ivory Coast actress who played Tante Emilie, was so strikingly superior to anyone else that it was she, rather than Madeleine, who became the center of attention. Under the circumstances, Vinie Burrows did rather well in the role of Madeleine. The production further confused matters by casting a black actor (Leon Morenzie) as Jason, which left the audience wondering why Creon (Warrington Winters, a white actor) was so eager to have Jason marry his daughter.

Prior to "Black Medea," the Jewish Theatre Collective had revived Clifford Odets's "The Flowering Peach." Since this play (or, at least, the subsequent Richard Rodgers's musical based on it, "Two by Two")

seems to be precisely the sort of work that Ms. Bryant and her panelists were seeking, perhaps I should discuss the production in some detail.

By dramatizing the legend of Noah, Odets joined a company of moderns that includes the French playwright Andre Obey, the German sculptor Ernest Barlach and the British poet C. Day Lewis. But while Obey emphasized the Biblical and morality-play attributes of the Noah parable, Odets adapted the tale to depict the inner workings of a modern Jewish-American family. In 1954, some of the reviewers unperceptively complained of the anachronisms. Eric Bentley, however, classed the author with Sean O'Casey and Eduardo Di Filippo, two European "poets of the urban masses."

Unlike "Black Medea," which lost its dramatic impact in its passage through the time tunnel, "Flowering Peach" unearthed new truths out of a seemingly barren mine. Roland Sanchez, a black actor, sympathetically portrayed Ham as the kind of hard-working son—not a success like Shem or an intellectual like Japheth—whom parents tend to underappreciate. He tells Rachel that he had married her only to get in good with his father—a statement that tells us as much about Noah as it does about Ham. Moreover, the statement displays Odets's dexterity at adapting myth to present-day family conflicts. Odets's modern social consciousness was further reflected in the character of Shem the profiteer, who was played by Robert Zuckerman with a veneer of upward mobility.

Similarly, black theatre has effectively extracted social relevance out of myth and Biblical parable. Owen Dodson's "The Confession Stone," a dramatic biography of Christ, presented overtones of the rural black experience analogous to that of the urban Jews of the Odets play. Though statelier and more subdued in manner, Professor Dodson's piece was in the tradition of the gospel plays of Langston Hughes. Whether this is a tradition that young black writers wish to continue is, in 1979, questionable. Ten years ago, writing in *Black Theatre* of Hughes's "Black Nativity," Oyamo lamented that the poet had captured our emotions but squandered

them "on a Western tale of some long-dead, poor cracker family."

Recently, there has been a surge of interest in the legends of the black cowboys. Besides Neil Harris's play about Isom Dart that had a reading at the Frank Silvera Writers' Workshop, there have been three productions dramatizing this material. The Harlem Opera presented "Hodges and Company." And both Isom Dart and Ben Hodges were characters in W.B. Burdine, Jr.'s "Deadwood Dick," which the Black Spectrum Theatre Company offered. Fred Hudson's "The Legend of Deadwood Dick," a children's play, sugarcoated the pills of didacticism and uplifted the material with cowboy heroics and elements of fancy. Texas-born Curtis Price was gentle and appealing as Mr. Hudson's titular hero, in appropriate contrast to the stunning razzle-dazzle of Kim Sullivan in Mr. Burdine's piece, which has a fair chance of becoming the next "Ain't Misbehavin'".


Back in the summer of 1967, Larry Neal (in his essay "The Black Arts Movement") submitted that the black aesthetic encompassed "most of the useable elements of Third World culture." His play "The Glorious Monster in the Bell of the Horn" reaffirms the oft-repeated concept that jazz should be a model for the form of black plays.

However, the idea of the "transposition of the arts" is neither new or particularly black. The 19th century French poet Theophile Gautier, one of the best-known practitioners of this theory, was a painter before he became a man of letters. Consequently, more of his transpositions are of the plastic arts than of music. More recently, Jean Tardieu has experimented with this form in his witty "Conversation Sinfonietta." Perhaps the word "witty" is the key to Tardieu's success; he expects human characters to behave as if they were instruments to amuse the audience. When Mr. Neal's heroine, Rose, holds a conversation with a saxophone player during which she speaks and he plays, the intended effect fails because only her concrete and realistic share of the dialogue is informative. An epigraph in the program quotes from Andre Malraux that "art must

eschew logic," but except for the deviations from chronological order, the writing and structure of "The Glorious Monster..." do not come through as surrealistic. The result is the obscurity of surrealism without its compensating dreamlike quality.

Also related to the aims of the colloquies are the two African plays by Obotunde Ijimere that the Negro Ensemble Company presented, both of which dramatized folk material. Somewhat disturbingly, "Everyman," an Africanization of a European morality-play, turned out to be superior to "The Imprisonment of Obatala," which treated Nigerian myths. The outcome of these transformations (along with "Shango de Ima" and "Yoruba," in which orisha figures of African mythology also appear) raises the question whether or not the folklore of Africa may be inherently less well-suited to theatrical presentation than the European myths cited above.

The indictment is less serious than it may seem to be on the surface. The justification of folklore does not reside, after all, in the type of plays it inspires. A realistic vision of day-to-day living may, nevertheless, get in the way of the kind of romantic behavior we have come to expect of a hero. For instance, in "Shango de Ima," Shango fails to defeat his adversary by either strength or trickery and ends by fleeing for his life. In trying to reconstruct the plot of "Antigone," one of the lost plays of Euripides, Professor William Nickerson Bates rules out an unhappy ending because it is inconceivable to him that Heracles could intervene without succeeding.

In the case of Ijimere's "Everyman," the evaluation process was complicated by the fact that the actors of NEC performed in much the same realistic style that they use for the black-family plays in which they usually appear. The possibility also remains that, to date, it has been the European playwrights rather than the potential of their material that have been superior. If so, then the future may hold dramatizations of African and Afro-American folklore comparable to the best of those inspired by other cultures. 

—Townsend Brewster

THEATRE REVIEW

Audiences experienced an unusually enjoyable evening when the Theatre of Riverside Church recently presented playwright-scholar Townsend Brewster's translation of Victor Sejour's "The Brown Overcoat" and of Jean Cocteau's well-known piece "The Human Voice." Brewster's original comedy "Arthur Ashe and I" was also performed.

As a translator, Dr. Brewster has given us clear, concise and eminently actable texts, which were well-directed and performed by the company. Marie Thomas had quite an evening for herself in both plays, performing the role of the dominating Countess Amelie in the Sejour comedy as well as the solo role of the tragic woman in "The Human Voice." In "The Brown Overcoat," Hector Osario did a commendable job as the Baron, the countess's rejected lover, even though he seemed a bit young for the part. (An impressive performance was given by Reuben Green when he alternated as the Baron one night.) Frank Groseclose and Nancy Lawson made the most of their subsidiary roles.

The main event of the evening, however, was Dr. Brewster's "Arthur Ashe and I." The dramatist's fluid and elegant mastery of language and his penetrating insight into black life and circumstance were amply demonstrated. Thematically, the play depicts a confrontation between black and white faculty members over whether a black student should be awarded a medal for his excellence in theatre.

Eddie Earl Hatch was extremely effective as black faculty member Painter Crown, and Frank Groseclose performed admirably as his adversary, Eviold Hinchcliff. Richard Mooney; Thomas Dillon and Keith D. Archie were also quite effective in their various roles.

The entire evening was under the guidance of Reuben Green, who demonstrated his excellent directing abilities in his capable handling of the diverse material of these plays.

—Emory Taylor

LISTINGS

ON BROADWAY

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

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

A New York Summer
Radio City Music Hall
50 St. and Ave. of Americas
246-4600

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

Bedroom Farce
Brooks Atkinson
256 W. 47 St.
245-3430

Chapter Two
Eugene O'Neill Theatre
49 St. W. of Broadway
246-0220

"Da"
Morosco Theatre
45 St. W. of Broadway
246-6230

Dancin'
Broadhurst Theatre
235 W. 44 St.
247-0472

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

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

Eubie!
Ambassador Theatre
219 W. 49 St.
541-6490

Evita
Broadway Theatre
1681 Broadway
398-8383
Begins Sept. 10, mail and
telephone reservations now
being accepted.

Father's Day
American Place Theatre
111 W. 46 St.
921-9877

Knockout (the Miracle on 46 St.)
Helen Hayes Theatre
210 W. 46 St.
246-6380

Loose Ends
Circle in the Square
50 St. W. of Broadway
977-9020

Peter Pan
Lunt-Fontanne Theatre
46 St. W. of Broadway
586-5555

Sugar Babies
Mark Hellinger Theatre
239-7177 or 977-9020
Opens Oct. 8, mail and phone
orders now being accepted.

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

The Best Little Whorehouse in Texas
46 St. Theatre
226 W. 46 St.
246-0246

The Elephant Man
Booth Theatre
222 W. 45 St.
246-5969

The Price
Playhouse Theatre
359 W. 48 St.
541-9820

I Remember Mama
Majestic Theatre
247 W. 44 St.
246-0730

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

Whoopie!
ANTA Theatre
52 St. W. of Broadway
246-6270

Whose Life Is It Anyway?
Trafalgar Theatre
208 W. 41 St.
921-8000

OFF BROADWAY

Bones
Theatre of the Riverside Church
120 St. and Riverside Dr.
864-2929
A Basketball Musical.

Spell No. 7
The Public Theatre
425 Lafayette St.
598-7150
Directed by Ntzoake Shange.

The Art of Dining
The Public Theatre
425 Lafayette St.
598-7150
Previewing Sept. 25.

The Mighty Gents
Public Theatre's Mobile Theatre
Thru Sept. 9
Tuesday
B.T.A. Theatre
410 W. 42 St.
279-4200
Sept 5 thru Sept 23.
Midnight Fri The 13th
New Heritage Repertory Theatre
43 E. 125 St.
876-3272
Opening Sept. 7.

PEOPLE



LaMarr Renee, the well-known and dynamic evening radio personality of WBLS FM, is a seven-year veteran who has achieved wide recognition in a male-dominated profession with a broadcast style that is unmatched. She has the largest listenership in the tri-state vicinity tuning in to her velvet voice each night from 8 pm to midnight.

While attending Boston University's School of Public Communication, LaMarr worked extensively in television—WBZ, WGBH, WHDH—and the other arts. In 1972, this native New Yorker taught a visual arts course at the Metropolitan Museum of Art, while working for her M.A. from N.Y.U. in educational psychology.

LaMarr has studied acting with Lee Strasberg and recently appeared on "All My Children," a popular daytime soap opera. Hoping to further polish her acting ability, LaMarr is looking for roles which will assimilate most of her skills and project a young black woman positively. A realist and relentless achiever, Ms Renee is presently studying French at Columbia University. In addition, she has formulated a visual/audial course which is being offered this fall at Manhattan Community College's School of Continuing Education.

Anticipating a less taxing lifestyle in the future, LaMarr hopes to devote more of her energies to traveling and writing. "Being able to paint images with words effectively is my greatest challenge and deepest love."

LaMarr Renee certainly deserves her reputation as a "total" communications talent.

DINING

WOK COOKING

Having plenty to do is one of the joys of summer. That's why even the most competent and creative cook wants to minimize time in the kitchen and get out into the sun and fun. One quick, easy and delicious way to do this is by stir-frying, a Chinese cooking method becoming increasingly popular these days.

More than being merely convenient, stir-frying actually can be fun. Utilizing the simple instrument known as a wok (a skillet may also be used), it forms the perfect cooking technique for today's tastes and tempos. With a little know-how, stir-fried foods can become favorites even when it's too cold to go outside. Here's how.

The key to stir-frying is understanding the principles of this cooking method and getting prepared before you begin. Though similar to sauteing, stir-frying takes less time and is more nutritious. Ingredients are first diced or sliced, then tossed vigorously in a small amount of oil at very high temperatures and then cooked quickly in a tiny amount of liquid. Meats, poultry, seafood and vegetables all possess added piquancy when prepared in this novel way. These foods not only look scrumptious—their nutritional value is retained as well.

Although stir-frying isn't difficult, it does require a sense of timing. Each ingredient has its own cooking time; each must be added to the pan separately and in the right sequence so that they all reach the desired degree of doneness simultaneously. It's really quite simple: *your hand should be on the stirring, your eye on the food and your mind on the next step.* Since you do all the cooking, there's no worry about the clock. Just get everything together and begin—dinner will be ready in minutes!

Cooking utensils. Use either a large, heavy skillet or a steel or aluminum wok. Metal or wood utensils should be used for tossing the food in the pan.

Since the cooking heat should be intense, gas ranges are preferable to electric ones. Or consider using an



Golden Pavilion Vegetables.

Stir-Frying Tips

- Read recipes carefully in advance to check ingredients needed and required preparation.
- Have meat, poultry and seafood neatly stacked. The vegetables should be washed, drained, cut and as dry as possible to prevent splattering in hot oil. All of this can be done in advance and the food refrigerated.
- Mix liquid seasonings (and cornstarch if called for) and set aside.
- Check cooking sequence and arrange ingredients in the order in which they are to be added to the pan.
- Gather together all utensils and serving dishes. You'll want everything within reach as stir-fried meals should be served at once.

electric wok. Ideal for steaming, simmering or deep-frying foods, most electric woks come with a nonstick finish.

Cooking procedure. All foods must be cut and chopped in advance and all ingredients assembled and ready

before you heat the pan. Always start with a dry pan and place it over a high flame until it becomes hot enough to make a drop of water sizzle. Add the oil and heat until bubbling, but not smoking. If the pan becomes too dry when adding meat, seafood or



Chinese Tuna Stir Fry.

chicken, use more oil, but never pour it directly on these foods. The oil should be applied with a wide, circular motion inside the rim of the pan so

that it runs down the sides and is heated by the metal before actually touching the food.

Adding ingredients. When adding

meat, seafood or chicken to the pan, do not add more than one pound at a time. Larger amounts lower the temperature of the pan.

Liquid seasonings should be added in small quantities after the meat or fish is partly cooked. They should be hot before touching the food, so add them as you do the oil—in a circular motion around the inside of the rim.

Vegetables are usually added after the main course is partially cooked, unless otherwise specified. Add vegetables a fistful at a time so that each piece makes contact with the oil simultaneously in even heat.

Dishes should be served immediately after preparation. Have fun!

RECIPES

Chicken Slices with Vegetables

I

3 chicken breasts, whole
(about 2-2 1/2 pounds)
1 can chicken broth
1/4 teaspoon salt
Dash of ground white pepper
Liquid from canned mushrooms

II

2 cups sliced baak choy hearts
(or celery cabbage)
1/2 cup snow peas
1 can button mushrooms, drained,
liquid saved
1 clove garlic, minced
2 slices ginger, shredded
1/2 cup sliced, canned bamboo shoots
1/4 cup sliced, fresh or canned
water chestnuts

III

1 teaspoon sugar
2 teaspoons cornstarch
1 teaspoon MSG
1/4 cup light soy sauce
1 cup stock from Group I

IV

3 tablespoons vegetable oil
2 tablespoons sherry

In a saucepan, bring Group I ingredients (except the chicken breasts) to a boil. Add chicken breasts. Turn heat down very low and cook covered for 20 minutes. Remove chicken, reserving broth. Let cool and remove bones. Cut meat into slices. Put aside. Mix together ingredients from Group III and put aside.

Heat wok and then add oil. Fry together all ingredients in Group II (except the snow peas) for three minutes while stirring. Add chicken. Add sherry and cover at once. Cook for 2 minutes longer.

Lift cover and put in snow peas. Add the sauce mixture in Group III, stirring constantly until gravy thickens. Turn off heat and serve at once.

Beefsteak in Curry Sauce

I

2 cups sliced steak
1 cup onions (sliced and separated into rings)

II

1 clove garlic, minced
2 slices ginger, shredded

III

1 teaspoon sugar
1 teaspoon MSG
2 tablespoons light soy sauce
1 tablespoon vegetable oil
1 tablespoon cornstarch
1 tablespoon curry powder
1/2 cup chicken stock or water

IV

3 tablespoons vegetable oil
Pinch of salt
Chopped scallions or Chinese parsley,
for garnish

Mix the first four ingredients in Group III as a marinade. Marinate the sliced beef for about 30 minutes before cooking. Mix together remaining ingredients in Group III and put aside. Drain beef and combine marinade with curry mixture.

Heat wok or pan till hot and dry. Add 1/2 of the oil from IV. Put in salt, garlic and ginger and stir-fry till golden brown. Put in beef to brown quickly on outside (about 1 minute). Remove at once into a bowl and put aside.

Clean wok or pan. Heat till hot and dry again. Add remainder of oil and fry onion rings till golden brown. Stir in curry mixture and heat until thickened. Put beef back in pan and mix thoroughly.

Stir-Fried String Beans

I

1 pound fresh string beans
(other vegetables can be substituted)

II

1 clove garlic, minced
2 slices fresh ginger, shredded

III

1 teaspoon sugar
1 tablespoon cornstarch
1 teaspoon MSG (monosodium glutamate)
2 tablespoons soy sauce
1/2 cup chicken stock or water

IV

1/4 cup vegetable oil
Pinch of salt
2 tablespoons sherry

Mix ingredients in Group III and put aside. Heat wok or pan till hot and dry. Add oil. Add salt. Turn heat down to medium. Put in garlic and ginger and stir-fry till golden brown. Add string beans and turn heat to high. Stir-fry until beans change to a deeper green color. Pour in the sherry and cook covered two minutes. Remove cover, add the mixture and stir-fry until gravy has thickened. Remove from pan and serve.

Chinese Tuna Stir-Fry

1 can (6 1/2 or 7 ounces) tuna in
vegetable oil
1 cup sliced mushrooms
1 cup diagonally sliced celery
1/2 cup chopped onion
1 clove garlic, minced
1 tablespoon chopped candied ginger
1/4 cup water
1 package (10 ounces) frozen Chinese-
style vegetables
2 tablespoons soy sauce
1 tablespoon sherry
1/4 cup almonds or walnut halves

Into large skillet or wok drain excess oil from tuna. Add mushrooms, celery, onion, garlic and ginger; cook until tender. Add tuna and remaining ingredients. Cook, stirring constantly, over moderately high heat until vegetables are crisp-tender. Serve over rice if desired.

YIELD: 2 servings.

Golden Pavilion Vegetables

2 packages (10 ounces each) frozen
broccoli spears, thawed
1 head romaine
2 tablespoons sesame seeds
1/3 cup vegetable oil
1 teaspoon salt
1/2 teaspoon monosodium glutamate,
optional
2 Florida grapefruits, peeled and
sectioned

Cut broccoli spears in half lengthwise; cut any long spears in half crosswise. Wash romaine leaves; break into bite-size pieces. Brown sesame seeds in large skillet or wok over medium heat; remove to bowl; reserve. Heat oil in same pan. Add broccoli. Cook, stirring quickly and often, until tender. Add romaine, salt and monosodium glutamate. Cook, stirring constantly, 2 minutes. Remove from heat. Stir in sesame seeds and grapefruit sections.

YIELD: 8 servings.

—Valerie G. Norman

DINING

LISTINGS

MANHATTAN

Brasserie
100 East 53rd St.
A la carte
L: \$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

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

Cotton Club
666 W. 125 St.
Sunday Brunch 10 am-
4 pm
Open daily
Honors all major
credit cards
663-7980

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—
\$6.50-\$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 eatery.
534-0090

La Tablita
65 W. 73rd St.
874-9120

Le Yogurt
224 Columbus Ave.
724-7816

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

Main Street
75 Greenwich Ave.
Regional American
cuisine.
920-1579

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

Mikell's
760 Columbus Ave.
864-8832

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

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

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

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

Parentheses
392 Columbus Ave.
787-6922

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

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

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

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

Red Rooster
2354 Seventh Ave.
283-9252

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
874-8391

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

Second Edition
251 W. 26 St.
Continental Cuisine
924-2944

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

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

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

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

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

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

QUEENS

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

Loebster Tank
Seafood House
134-30 Northern Blvd.
Cozy atmosphere.
Great lobster and steak.
359-9220

BROOKLYN

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

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

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

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

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

STATEN ISLAND

Grandma's Table
33 Water St.
Delicious homebaked
treats.
447-9405

Montazuma's Revenge
103 Stuyvesant Place
Closed Mondays.
Saturdays-Dinner Only.
442-9612

FASHION

STREET FASHION



Those of us who consider New York a mecca for the ultimate in chic are in for a rude awakening. A clear and present danger is threatening the lifeblood of the city's highly-competitive retail fashion trade: the ubiquitous street vendor, a unique New York phenomenon, is flourishing and multiplying at a dizzying pace.

Haven't you ever wondered about the demise of such beloved stores as Bonwit Teller, De Pinna's, Arnold Constable, Best & Co., Peck and Peck and Abercrombie & Fitch? Honestly, respectable department and specialty stores just cannot compete anymore. Isn't it baffling that an item can be marked down on Memorial Day, the Fourth of July and again on Labor Day and still provide the retail store with a profit? Someone has to pay for all those executive bonuses.

The declining old guard, who

cling tenaciously to their plush carpets, boutonniere floor managers and high-priced labels, are now pitted against the clothiers of the street in all their pristine glory. Comprising a veritable rainbow of the human species—Blacks, Greeks, Jews, Hispanics, Hindus—the vendors, clad in their Addidas sneakers and jeans, are conquering the sidewalks of New York. This is the American dream come true. Only in the United States could pushcart workers topple the captains of the fashion industry and bring them to their knees.

The street vendor is as firmly imbued in the New York panorama as Radio City, Broadway and Central Park. Without really trying, I compiled a list of 41 distinctly different items on sale on the streets of Manhattan. One has to wonder about the proliferation of these outdoor merchants and their obvious success. Naturally,

on rainy days the notorious umbrella lady of Grand Central and her branch operations do a brisk trade. But how on earth do the others survive? Yes, they attract lots of passersby, but how much money actually changes hands? Since some of these people have been at the same location for years, they must be able to make a substantial living.

Where did they come from? Who are they? What do they sell? Why are they doing this? Everywhere. Everyone. Everything. Money. Items ranging from spring bonnets to summer clogs and from cologne to luggage can be bought on the streets of New York. However, the street vendor is not for everyone. Some compulsive shoppers need the security of knowing that they do not have to hire Kojak to return something because these urban nomads cannot be found again.



On another level, there are the poor, insecure souls who are not comfortable purchasing anything that comes in a plain brown wrapper. They are lost without a Gucci or Bendel shopping bag advertising their good taste. Then there is the woman who will not leave her house in the morning with a shopping bag if she cannot find one that will be color coordinated with her outfit. Finally, you have those patriotic fanatics who believe in keeping the economy strong by having a credit card for every department store in the northeast corridor. They don't have any cash, just credit.

In an industry that thrives on eee-zee credit plans, it really is a wonder that cash and carry is doing so well. These concrete fashion peddlers do not have Washington's Birthday sales or blouses inconveniently located on four different floors. But they do fascinate the buying public looking for a bargain. It is probably an addictive experience like bingo or eating peanuts. The Casbahesque atmosphere lures its willing quarry day in and day out to an ever-changing world of discounts and delights in a pavement paradise. This hybrid of the ancient species *homo mercantilis* is adapting to its environment, much to the dismay of tax officials, department store owners and municipal agents.

Most of the vendors hawk their wares so that you will at least stop and look. But there is one rather odd little man who parades silently in the Park Avenue South area. He has managed to turn himself into a human

showcase. He drapes his body, literally, with his entire inventory. From the arms, neck, hands, chest and waist of this living, breathing displaycase, you can find a belt suitable for any occasion, from mourning the death of your pet rock to celebrating admission to Studio 54.

One of the nicest vendors I met was an attractive, young black woman. I will call her Alice. She sold insurance before selling the motley assortment of scarves, handbags, earrings, necklaces and toilet articles she had with her the day we spoke. "Poor Alice," I thought. "Such a lovely person. This city! Look at what it is doing to its people!" All of my maternal instincts welled up within me. "But Alice," I asked, "isn't this kind of rough for you? Can you bring home enough to make a living?" She looked at me, tilted her head ever so slightly upward and gave a little shrug. "It's not so bad. I average about a hundred a day."



She even suggested the possibility of my going into partnership with her. The lady is ready to expand. Shaken and dazed, I wandered through the crowd in Herald Square mumbling over and over "A hundred a day? A huunnred a day!"

The Grand Central area is getting busier and busier. Gold chains, decorative combs, straw hats, tee shirts, jeans, shoes, leather bags—you name it, they've got it. Any fashion conscious individual can get an entire outfit on that block. One caveat though: beware of that which might possibly be purloined. I have it on good authority—the vendors themselves—that some merchandise is stolen. A shifty fellow once told me that his "stuff [was] the real thing. [My] old lady just lifted it out of the jewelry case where she works." For some peculiar reason that seems to be an added enducement for some people to buy.

Then, of course, you will see some merchandise that no one in his right mind would take the time or risk to steal. For example, a man, who lost almost all ability to communicate in any language when I tried to interview him, sells flowers for the familiar "dollabunch" in the Grand Central area. For nine years, he has been selling flowers that look like they are going to a funeral—their own.

Another entrepreneur in that area was almost as close-mouthed about his operation, due to what he called bad press in the past. He has been in virtually the same spot for years. Admitting that it pays the rent, he fiercely held on to one basic tenet—he had worked for "lousy people" and had to hold on to his self-respect. This college graduate—selling sterling silver chains—may have found the better way. Unlike the rest of us nine to fivers, he probably does not have any bills left at the end of his money. I have not seen him and his chains in the past few weeks. Almost out of some unspoken code of respect, his spot on Lexington Avenue remains unoccupied waiting for his return. I suspect he is vacationing at his villa in the south of France, previewing the next fall Parisian collection of haute couture. @

—Elna Seabrooks

ROOTS

Network Fall Program

The television networks are planning the strategies necessary to get the highest Nielsen ratings in the new fall season. ABC, CBS, NBC and Madison Avenue have not forgotten the black consumer. Thus, programs devised to entertain us and please the sponsors have been developed. ABC will serve "Benson" starring **Robert Guillaume** in the butler role he created in "Soap". **Redd Foxx** will return with his old pal **Slappy White** in a comedy series titled "My Buddy." ABC will feature **Lou Gossett** (Fiddler in "Roots I") in a hospital drama entitled "The Lazarus Syndrome." **Meadowlark Lemon**, the ex-Harlem Globetrotter, is now on the NBC roster. He will be a regular on the faltering "Hello Larry." Somehow CBS has convinced **James Earl Jones** that he should act in a television series. Mr. Jones, the greatest American Shakespearean actor, according to Joseph Papp, will portray a detective in the action-adventure "Paris". Take heart—this is only the first season. The second season which starts in January may bring better tidings.

Mr. Bojangles on Broadway

Bill "Bojangles" Robinson, the man who made Shirley Temple famous, will be the subject of a Broadway musical next year. Eight songs have already been written by veteran Broadway lyricist **Sammy Cahn**. Production will start in January and, if all goes well, the Broadway premiere is slated for April.

Diana Gets Lumps

Public figures pay a dear price for the fame and fortune they attain. Worse yet, there is usually no recourse for those in the public domain when their characters are vilified or de-

graded. **Diana Ross** has been taking her lumps from her colleagues in tinsel town lately. Production of her latest picture "The Bodyguard" has stopped. **Ryan O'Neal**, Diana's would be co-star in the movie, expounds, "We were planning a film together called "Bodyguard." We had director John Boorman, Ross, me and a pretty good script. All of a sudden, she didn't want to play a woman guarded by a white bodyguard because Diana Ross doesn't want to show her body, doesn't want to do sex scenes on the screen, doesn't want to sing, doesn't want to be black. As you can see, we are obviously no longer an item." So much for professional courtesies.

Gold and Platinum Records

The Recording Industry Association of America (RIAA) has taken steps to stem the flow of gold certified records presently flooding the market. In the past, a record could be declared gold or platinum on release, that is, the recording firm could ship an album to different stores around the country and apply for certification before actual sales were tabulated. From now on, the RIAA will wait at least 120 days before conducting its audits that lead to gold or platinum certification. This will allow record stores ample time to return unsold copies. Minimum criteria for the awards will remain unchanged: a single must sell one million copies for gold, two million for platinum. Albums (combined with tape sales) must sell 500,000 copies for gold and one million for platinum.

Ira Hawkins Goes to Jail

The value of a human being is determined by the sacrifices he or she is willing to make to enhance the lives of other human beings. **Ira**

Hawkins made life a little easier for 100 or so incarcerated women on Riker's Island. On July 23, the Broadway star held a concert in the infamous jailhouse that would discourage most idealists. The auditorium felt like a sauna, the sound system was totally inadequate and roaches ran amuck. Yet, the **Ira Hawkins** show was a success. The women got a healthy dose of Broadway talent and showmanship. The obvious question is "Why would a performer subject himself to such conditions?" **Ira** answers with a raucous laugh: "I don't know. I feel if we are to survive as a society, as a community, we have to give back something, sometime. You cannot keep taking and taking and expect to have anything left for tomorrow without replenishing the basket." Judging by the reception of the Riker's Island inmates, **Ira** sure gave more than he took. ®



William Ellis, President

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ROUTES' ROOTS



Bill Anderson

perspective, the frustrations and aspirations of black people. But the ultimate interpreter of the "new Negro" was the poet Langston Hughes, the period's most prolific writer.

It was in Langston Hughes's writings that the Harlem Renaissance reached its apogee. Assuredly, Alain Locke articulated the movement's purpose by proclaiming that "The Negro today wishes to be known for what he is..." and Claude McKay voiced the movement's defiance with his fiery poem "If We Must Die," *if we must die/O Let us nobly die...* But only Langston Hughes succeeded in incorporating the often diverse conceptions of blackness into a coherent whole. "We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased, we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too....We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves."

Held as the Poet Laureate of Harlem, James Langston Hughes devoted his forty some-odd-year literary career explaining and illuminating the "Negro" condition as he saw, heard and lived it. Born February 1, 1902, in Joplin, Missouri, Langston was on the move from early on. Before he graduated from high school, he had lived in Buffalo, Cleveland, Lawrence, Kansas City, Topeka, Mexico City, Colorado Springs and Lincoln, Illinois. He was shifted among his mother and father, who separated in his infancy, his proud and strong grandmother, who died when he was 12, foster and real relatives and other friends of the family. Thus, a trend of traveling was set for him that lasted his life long.

Langston had not thought of writing poetry until his predominately non-black classmates elected him class poet and assigned him the responsibility of reading at the grammar school graduation ceremony in Lincoln, Illinois. An only child, books became his best friends and entertainers. His early poems, mostly about love, the slums where he had lived and "the brown girls from the South..." imitated the style of his favorite poet, Paul Lawrence Dunbar.

There is an inherent incongruity in the phrase Harlem Renaissance. A period sandwiched between two world wars with a great depression in its middle would hardly be thought of as conducive to a revitalization of the arts and letters.

Yet a renaissance did occur in the urban ghettos of America at this time. With renewed determination and confidence, such distinguished writers as Claude McKay, Countee Cullen and Alain Locke were redefining from a black

After graduation from Central High School in Cleveland, Langston, having a great desire to see the much-heralded Harlem, persuaded his father to send him to Columbia University.

At Columbia, Langston met discrimination at the campus's Hartley Hall and among the staffers on the school's newspaper. He found that he disliked the bigness of Columbia. He also hated its students and its courses. So after a year he quit. This decision severed the one weak tie which had held him and his father together.

In 1923, at the age of 21, Langston went to sea as a mess boy aboard the S.S. Malone bound for Africa. Taking his first glimpse of the continent, Langston wrote, "When I saw the dust-green hills in the sunlight, something took hold of me inside. My Africa, Motherland of Negro peoples! And me a Negro! Africa! The real thing."

Traveling further south down the west coast of Africa, he inscribed, "It was more like the Africa I had dreamed about—wild and lovely, the people dark and beautiful, the palm trees tall, the sun bright."

In 1924, Langston, the wanderer, wound up in Paris working as a dishwasher at the famous French nightclub Le Grand Duc. Here he saw and met some of the greatest black musicians, singers and entertainers of that time. Among them were Bricket Smith and Buddy Gilmore.

Langston's deep love for music, particularly jazz and the blues, had a strong influence on his poetry. Many of his poems follow the blues pattern, which he explains as a verse with one long line repeated and a third line to rhyme with the first two. The mood is usually despondent but when they are sung, people laugh. An example of this can be found in his poem:

Morning After

*I was so sick last night I
Didn't hardly know my mind.
So sick last night I
Didn't know my mind.
I drunk some bad lick that
Almost made me blind.*

*Had a dream last night I
Though I was in hell.
I drempt last night I
Thought I was in hell.
Woke up and looked around me—
Babe, your mouth was open like a well.*

*I said, Baby! Baby!
Please don't snore so loud.
Baby! Please!
Please don't snore so loud.
You jest a little bit o' woman but you
Sound like a great big crowd.*

Four months later, Langston landed back in the States. Pressed for cash, he was forced to take on a variety of menial jobs. While working as a busboy at Washington D.C.'s Wardman Park Hotel, Langston saw the poet Vachel Lindsay, in town for a reading, arrive for dinner. Quickly writing three of his poems on a scrap of paper, he laid it by the eminent poet's plate and rushed away. That night, unbeknownst to Langston, Lindsay read the poems during his performance. The next day, reporters were waiting at the Wardman to interview the "Negro busboy poet."

In the same year, 1925, he won first prize in *Opportunity* Magazine's poetry contest with his poem, "The Weary Blues." He also won a literary prize in the *Crisis*-sponsored contest. In 1926, he published his first volume of poetry, entitled *The Weary Blues*, and in the second semester of the 1925-26 school year, he received a scholarship and entered Lincoln University.

Until this time, Langston's work had been published only in black publications, primarily the *Crisis* (NAACP) and the *Opportunity* (Urban League). But now he began selling individual poems to *Vanity Fair*, *New Republic* and *The Bookman*.

Langston's poem "Harlem," from which playwright Lorraine Hansberry got the title for her award-winning play "A Raisin in the Sun," is the one that he is best remembered for. It reads:

Harlem

What happens to a dream deferred?

*Does it dry up
like a raisin in the sun?*

*Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?*

*Maybe it just sags
like a heavy load.*

Or does it explode?

In the way of prose, Langston has written much, but his most outstanding stories are those about the character he created, Jesse B. Semple—or Semple as he is often called. Semple first appeared in a series of columns which Langston wrote for the *Chicago Defender*. He is, said Langston, like a great many people—although the stories are about no specific person as such.

In these stories, humor is most often derived from long lists, verbal plays, comical ways of stating the miscellaneous

truths of discrimination and tall-tale exuberance. Semple says things like: "I have been fired, laid off, Jim Crowed, segregated, barred out, insulted, eliminated, called black, yellow and red, locked in, locked out, locked up, also left holding the bag. I have been caught in the rain, caught in raids, caught short with my rent, and caught with another man's wife... but I am still here!"

In addition to being a poet and writing short stories, Langston was a novelist, author of a two-volume autobiography and ten children's books in both verse and prose, a playwright, a translator of literary works written in Spanish and French, an editor of literary anthologies of American and African writers and the author of operatic librettos, of a Christmas cantata and lyrics for dramatic musicals.

He also wrote numerous radio and television scripts and was the lyricist for a long list of songs—some of which have been sung by leading concert artists, while others have been used on radio programs and in motion pictures. He frequently wrote articles and essays on various subjects for many magazines, newspapers and journals. Langston also served as a newspaper columnist for the *Chicago Defender* and the *New York Post* and as a correspondent in Spain, during the Spanish Civil War, for the *Baltimore Afro-American*.

Langston received the Harmon Gold Award for Literature (1931), a Guggenheim Fellowship (1935), the Anisfield-Wolfe Award (1953), the Spingarn Medal (1960) and numerous other awards and grants. He had traveled extensively world-wide and was quoted before his death in 1967 as saying that his interest had "broadened from Harlem and the American Negro to include an interest in all the colored peoples of the world—in fact, in all people of the world, as I related to them and they to me." ®

—Audrey D. Shields

Books By Langston Hughes

Poetry

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Selected Poems
The Dream Keeper

FICTION

Not Without Laughter
The Ways of White Folks
Tambourines To Glory
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