

# ROUTES

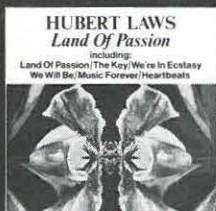
July 1979/\$1.25

**PHYLLIS HYMAN: A HUMAN SPIRIT • SISTER SLEDGE—  
"HEAVY" HARMONY • STAN ROBERTSON: PAGE—MAILBOY  
...EXECUTIVE PRODUCER • BOYS CHOIR OF  
UP • BLACK EUROPEAN PLAYWRIGHTS**

Schomburg Center  
103 West 135th St  
New York, N.Y. 10030

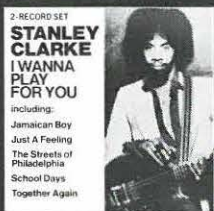
8/81

# Encore, encore!



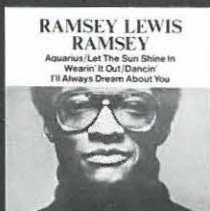
**HUBERT LAWS**  
*Land Of Passion*

Including:  
Land Of Passion/The Key/We're In Ecstasy  
We Will Be/Music Forever/Heartbeats



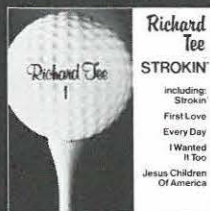
2-RECORD SET  
**STANLEY CLARKE**  
*I WANNA PLAY FOR YOU*

Including:  
Jamaican Boy  
Just A Feeling  
The Streets of Philadelphia  
School Days  
Together Again



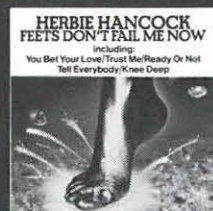
**RAMSEY LEWIS**  
*Aquarius*

Including:  
Let The Sun Shine In  
Weavin' It Out/Dancin'  
I'll Always Dream About You



**Richard Tee**  
*STROKIN'*

Including:  
Strokin'  
First Love  
Every Day  
I Wanted It Too  
Jesus Children Of America



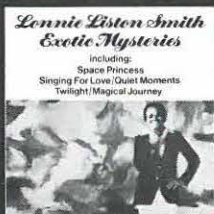
**HERBIE HANCOCK**  
*FEET DON'T FAIL ME NOW*

Including:  
You Bet Your Love/Trust Me/Ready Or Not  
Tell Everybody/Knee Deep



**GEORGE DUKE**  
*FOLLOW THE RAINBOW*

Including:  
Funkin' For The Thrill  
Say That You Will/Come  
Straight From The Heart/Party Down



*Lennie Liston Smith*  
*Exotic Mysteries*

Including:  
Space Princess  
Singing For Love/Quiet Moments  
Twilight/Magical Journey



**HEATH BROS.**  
*IN MOTION*  
(HEATH BROS. + BRASS CHOIR)

Including:  
Feelin' Dead/The Voice Of The Saxophone  
Project 'S'/(Move To The Groove  
Passion Flower/A Time And A Place (There's)



*Woody Shaw*  
*Woody Three*

Including:  
Woody I: On The New Ark  
Woody II: Other Paths / Woody III: New Offerings  
To Kill A Brick/Organ Grinder / Escape Velocity



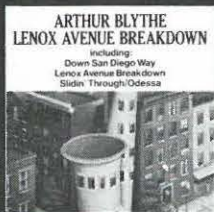
**The Writers**  
*ALL IN FUN*

Including:  
Share Your Love  
No Tears (In The End)/What's Come Over Me  
I Wanna Get The Feelin' Again/A Shift In The Wind



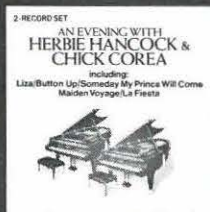
**HILARY**  
*JUST BEFORE AFTER HOURS*

Including:  
So In Love With You/Do It  
Just Before After Hours/Reach For The Stars  
Sundancers



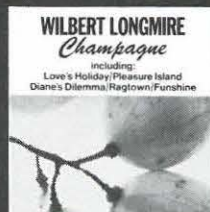
**ARTHUR BLYTHE**  
*LENOX AVENUE BREAKDOWN*

Including:  
Down San Diego Way  
Lenox Avenue Breakdown  
Slidin' Through/Odesa



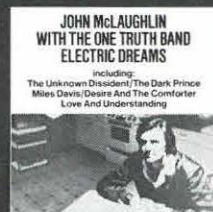
2-RECORD SET  
*AN EVENING WITH*  
**HERBIE HANCOCK & CHICK COREA**

Including:  
Liza/Button Up/Someday My Prince Will Come  
Maiden Voyage/La Fiesta



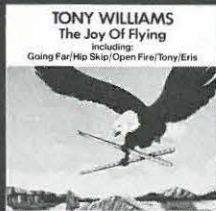
**WILBERT LONGMIRE**  
*Champagne*

Including:  
Love's Holiday/Pleasure Island  
Diane's Dilemma/Ragtown/Funshine



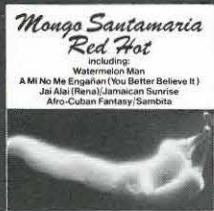
**JOHN McLAUGHLIN**  
*WITH THE ONE TRUTH BAND*  
*ELECTRIC DREAMS*

Including:  
The Unknown Dissident/The Dark Prince  
Miles Davis/Desires And The Comforter  
Love And Understanding



**TONY WILLIAMS**  
*The Joy Of Flying*

Including:  
Going Far/Hip Skip/Open Fire/Tony/Eris



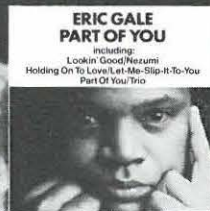
*Mongo Santamaria*  
*Red Hot*

Including:  
Watermelon Man  
A Mi No Me Engañen/You Better Believe It  
Jai Alai (Rena)/Jamaican Sunrise  
Afro-Cuban Fantasy/Sambita



**MARK COLBY**  
*ONE GOOD TURN*

Including:  
Song For My Daughter/Macbeth (For Folon)  
Village Zoo/Peace Of Mind  
Capatina/Skit Talk



**ERIC GALE**  
*PART OF YOU*

Including:  
Lookin' Good/Nezumi  
Holding On To Love/Let Me Slip-It-To-You  
Part Of Your Trio



**DEXTER WANSEL**  
*Time Is Slipping Away*

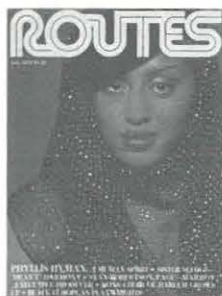
Including:  
I'll Never Forget (My Favorite Disco)/Funk Attack  
The Sweetest Pain/It's Been Cool  
Time Is Slipping Away

Keep the feeling going after Newport '79 is gone,  
with the individuals on Columbia, Epic, Philadelphia International,  
Nemperor and Tappan Zee Records and Tapes.



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ROUTES MAGAZINE, A Guide to Black Entertainment...  
Cover by Jeff Flax

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# FREE FOR ALL

## EXHIBITIONS

Thru August 11: "The Muppets: A Celebration." The multi-media exhibit will detail the art of the Muppets in various forms. Thru August 31: "Duke Ellington." New York Public Library, Lincoln Center 111 Amsterdam Ave.

Thru July 17: "Japanese Technology: Yesterday and Today." Thru August 31: "Rosika Schwimmer: Arms and the Woman." Thru Oct. 31: "The Awkward Age: American Writers in the 1890s. Tours: Volunteers conduct tours on the history and exhibitions, art and architecture every Mon., Tues. and Wed. at 11 am and 2 pm. Tours leave from the Visitors Information Desk in the main lobby. New York Public Library, Central Building, Fifth Ave. at 42 St. "9th Annual Photography Festival." Thru July 5: Lillian Greenspan; July 6-30: Perry Walker. July 6-30: "New York Composition Association/Type Awards." July 2-Aug. 31: "The World and its Children: A Photographic Salute to the Int'l Year of The Child." Donnell Library, 20 West 53 St.

## MIDDAY FESTIVAL OF MUSIC AND DANCE

July 16: International Folk Dance Ensemble. July 18: Changing Times Tap Dancing Co. July 23: Dinizulu and His African Dancers, Drummers and Singers. July 30: Asian-American Dance Theater. All performances between 12:15-1:30 pm. Union Square Park at 14 St. 460-4750.

## SHAKESPEARE FESTIVAL

Thru July 22, 8:30 pm every night except Mon.: "Coriolanus," with Gloria Foster and Morgan Freeman. July 27-Aug. 26: "Othello." Ticket distribution 6 pm on the night of the performance. Delacorte Theatre/Central Park at 81 St. 535-5630/677-1750.

## MUSIC AND ART

Summargarden, "Post Modern Dance." July 6 & 7, 8 pm: Douglas Dunn with Wendy Perron. July 13 & 14, 8 pm: Kenneth King with Mary Overlie. The Museum of Modern Art, Sculpture Garden Gate, 8 West 54 St. 956-7294.

July 8, 3 pm: The Nova Trio, works by J.S. Bach, Devisé and Chick Corea. Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn. 622-4433.

July 3 & July 17: The Brooklyn Philharmonia Orchestra. July 31: Kenneth King and Dancers. Concerts begin at 6 pm. Carnegie Garden, Cooper Hewitt Museum, Fifth Ave. at 91 St. 860-6868.

Thru July 28: "Michelangelo and His World: With Drawings from the British Museum." Morgan Library, 29 East 36 St. 685-0008.

## WINE TASTING

Every Sat. and Sun., 10 am-4 pm and Mon.-Fri. Noon-3 pm tours are conducted through the Brotherhood Winery topped over with a wine tasting. N.Y. Thruway to Exit 16, follow 6-17 to Exit 130 to Rte 208 to Washingtonville and the Brotherhood Winery. (914) 496-9101.

## SWIM-A-CROSS

July 9-July 25, 9 am-11 am. A basic beginners course for children 8-15 years old. Sessions will be available at the following locations: John Jay Pool, E. 77 St. at Cherokee Pl., Man.; Van Cortlandt Pool W. 244 St., Bronx; McCarren Pool, Driggs Ave. and Lorimer St., and Howard Houses Pool, Glenmore and Stone Aves., Brooklyn; Astoria Pool, 19 St., opposite E. 23 Dr., L.I.C.; Lyons Pool, Victory Blvd and Hubert Ave., Staten Island. For registration: American Red Cross, 787-1000 Ext. 8213.

## FAIRS AND FESTIVALS

July 6-16, 7 pm: Feast of Mt. Carmel. E. 115 and 116 Sts.

July 19-29, Weekdays 5-11 pm, Weekends Noon-Midnight. Bleecker and Carmine Sts.

Thru July 16: St. Paulino Festival. N. 8 St. and Havermeyer St., Brooklyn.

Thru July 14: 5 pm-11 pm, Fiestas Patronales Del Barrio. 107-108 Sts. and Lexington Ave.

## MUSIC IN THE PARKS

July 19, 8 pm: Jazz Professors, featuring Kenny Barron, Ted Dunbar, Paul Jeffrey, Larry Ridley, Freddie Waits and special guest artists Howard McGhee and Charles Rouse. Fester Park, New Brunswick, N.J. (201) 246-5788.

## 1979 NEWARK BLACK FILM FESTIVAL

● **Africa: In Focus**, with commentary from Dr. James Mutambirwa: July 5: "Kongi's Harvest," directed by Ossie Davis. "Boesman and Lena".

● **Contemporary Black Filmmakers**, with commentary from Roy Campanella, Jr., and Oliver Franklin: July 11, "Pass/Fail", directed by Roy Campanella, Jr. "Lincoln University," directed by Oliver Franklin.

● **Black Drama on Film**, commentary from Amiri Baraka. July 18: "The Dutchman."

● **Black Leaders/Black Ideas**, with commentary from Gil Noble. July 25: "Dr. Martin Luther King, Jr.: An Amazing Grace". "El-Hajj Malik El-Shabazz: Malcolm X". Film programs will begin at 7:30 pm each evening, Van Houten Library Theatre on the N.J. Institute of Technology campus, 99 Summit St. in downtown Newark. A brochure describing all of the programs is available by contacting Newark Museum, (201) 733-6600.

# HIGHLIGHTS



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# Publisher's Statement



Left to right: Rick Blake, Mary Andrade, Diane Lacey, Nat Robinson, Doris McMillon, Ron Bunn, Barbara W. Gardiner, Ray Gittens.

**L**ast month, when promoters Nat Robinson, Ray Gittens, and Mary Andrade presented their annual Image Awards at Manhattan's Tribeca discoteque, the event held a very special meaning for me. Of course, there is always something special about being singled out for recognition, and I felt honored to join WNEW-TV's Doris McMillon and WWRL's Diane Lacey as a recipient of this year's award, but what really made this a special occasion for me was the criterion used in the selection of recipients: "Presenting a positive image to the black community."

As I stood there, ready to receive my first award, my thoughts went back to 1965, when I was fresh out of the Air Force, had a mere 6 hours of college credits, and no specific career goal. My flash-back then focused on a meeting I had with one of my grade advisors from high school, and his reaction to my expressed desire to attend the City University of New York: "Ronald, don't you think you would be better off getting yourself a job rather than frustrating yourself in the academic world? After all, you were never a bright student, so what makes you ever think you could ever finish college?"

It was now 2 degrees later, and I was the publisher/editor of a magazine, receiving recognition for presenting a positive image—it made me think of how important it is that we sometimes follow our own advice, that we do the things we feel we must do, whether or not others think us capable of doing them. To my high school grade advisor, my graduating from college seemed a mission impossible, and life would have taken a different turn had I heeded his suggestion, a turn which would not have led me to the award I was about to receive.

The advice I ignored was not positive—I was told what my advisor thought I could *not* do, and that is a fundamental mistake many of us make. To me, one of our most important duties is to guide our children and encourage them to reach for that which is within their grasp, no matter how distant or unobtainable it may seem. With the summer already upon us, I urge you not to waste valuable time. Suggest to your children that they read a couple of books over the summer months; get them interested in museums and libraries; instill in them the importance of accumulating knowledge and, above all take the time to *listen* to what they have to say. Never be too busy to answer their questions or hear their problems. Try not only to give positive advice, but also to inspire positive conduct—too many young people are wasted because nobody cared, nobody listened, and because their parents failed to display a positive image.

*Ronald Bunn*

PUBLISHER

# DISCO

## **SISTER SLEDGE— “HEAVY” HARMONY**



**S**ister Sledge, one of the most dynamic and multi-talented groups on the current music scene, is helping to coin a new adage: “The family that works together stays together.” Kathy, the youngest

member of Sister Sledge, describes their relationship: “Our lives are intertwined because our careers are intertwined. As we grow in our singing careers, we grow as a family. That has been the main thrust to keep

us together, to keep us strong.”

The Sisters emerge as strong as ever with the release of “We Are Family”, their latest album. “We Are Family”, their third recording on the Cotillion label but first venture into disco, has been written, produced and arranged by Bernard Edwards and Nile Rodgers of Chic (*Routes* May ’78 cover story). These two talented men have contributed their skills as performers to the album as well. Although the Sisters recognize that the three cuts on the record getting the most play are disco, they believe “We Are Family” draws a diverse audience. Kathy explains, “In a way, I think it appeals to a great number of disco fans, but then it has proven to appeal to a large number of other people too. We like all kinds of music. Disco is just one of the types we do that we like.”

As the album became more and more successful, there were those who doubted whether the Sisters could handle the burden of a concert without the back-up of Chic. “A very impressive stage show” was the almost unanimous response from Roseland to the Felt Forum to Rutgers University. Highlighting their new act is the trio’s (Kathy, Joni and Kim) rendition of *Home*, the song from “The Wiz.” Each sister sings lead for several verses, thereby displaying her unique vocal abilities.

The burgeoning growth of disco music has brought the Sisters to the forefront of public attention, but they have been performing for quite some time. The four sisters (Kathy, 20, Kim, 21, Joni and Debbie, both 24) began singing at the local Second Macedonia Church in northeast Philadelphia. While still in elementary school, they appeared on a local television show, “The Al Alberts Talent Hour.” Their next encounter with television occurred in 1975 when they performed on Adam Wade’s “Musical Chairs.”

The distinction between Sister Sledge and most other “disco” groups resides in the powerful communal effect produced by the high quality of each member’s contribution. Debbie supervises vocal rehearsals and teaches harmonies. The responsibility for the choreography is shared

by Kathy and Joni, while Kim takes care of the costumes.

The Sisters’ interests are as unique as their talents. Kathy, the only sister yet to complete college, is a junior at Temple University majoring in Therapeutic Recreation. Eventually she hopes to start a network of special schools. “Gorgeous” Joni majored in Communications and is now interested in television production. She and Kathy remain the only two single Sledges. Kim, on the other hand, just recently married (on May 13). An International Relations major, she has had an offer from Harvard to work on her doctorate. Debbie, a former Art major, has been praised by her professors as one of the finest still-life artists to have graduated from the Tyler School of Art. Currently living in upstate New York, she has just given birth to her second child. Joni explains why the Sisters pursued college careers even though they were successful singers: “You want to expand your knowledge and grow in all areas and ways that are available to you. Everybody should take advantage of education. Our mother [Flo Sledge] has even “gotten into the act.” She has taken courses in business law, and she is learning a great deal as far as the business angle of our operation is concerned. That’s just as important as singing.”

On the stage of “The Midnight Special” telecast several weeks ago, a new face appeared with the group, their eldest sister Carol, an Education major at Cheyenne State College. Only four credits away from receiving her M.A., Carol explains her initiation into the group: “I replaced Debbie the first time she went on maternity leave two years ago but left after she returned. This time it was the same situation.”

Where was Carol when the other four sisters were singing? “I wasn’t much interested in being a personality because I’m not really an extrovert. But from my experiences I have gained some confidence. I think I will be good at performing, and I’m beginning to enjoy it a lot,” she confides.

Personal enjoyment was not the sole motive which persuaded Carol to re-enter the group. She admits, “At one point, I didn’t know whether

I could add anything and I [just] didn’t want to be there.” But now she feels confident that she “can add another dimension” to Sister Sledge. “I have my own personality and voice, and I’m a good dancer,” she continued.

Carol has only the highest praise for her sisters: “The group is very versatile in that they can sing any and all types of music. In fact, Kathy’s favorite era is the 20s and 30s Jazz. She loves Billie Holiday. The growing popularity the Sisters are experiencing is not,” Carol insists, “due to any great difference in the style of our act but to the different way in which people now perceive us.”

“Teaching will always be a part of my life, but I might stay [in the group] this time. Teaching was my first love, but now entertaining has grown to be my second love.” (If she remains, the next appearance of Sister Sledge may be the first time we witness all five sisters performing together.)

The group’s musical influences range from Grandmother Viola Williams, a former opera singer, to Stevie Wonder and Aretha Franklin. The sisters admire the Jackson Five for sticking together as a family group and are currently performing several engagements together.

From “The Al Alberts Talent Hour” to “The Midnight Special,” the Sledge family have endured. Discovering the source of the group’s durability in the family’s proximity, Carol points out that their mother travels on the road with them and acts as their manager. She further asserts, “The family support system is so vital. It’s important for people to rely upon each other. It’s comforting to know that your family will support you even if you fall on your face.” Joni remarks that “We Are Family” is “not merely our album title but our philosophy as well. We hope to be examples of togetherness for many people. We represent strength in family, and we hope to spread truthfulness through what we’re doing. We hope to be examples that God is the living force within all of us. If we can do that, then we have accomplished our goals.”

—Marc D. Hawthorne

# DISCO

# LISTINGS

## BROOKLYN

**Brown Sugar**  
433 Sumner Ave.  
574-5615

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

## BRONX

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

## MANHATTAN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Les Mouches**  
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Thurs. Live entertain-  
ment. Min. \$5-\$7 Wed.  
& Fri.  
564-0408

**New York, New York**  
33 West 52nd St.  
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Gents; 23, Ladies  
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Mon.  
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## QUEENS

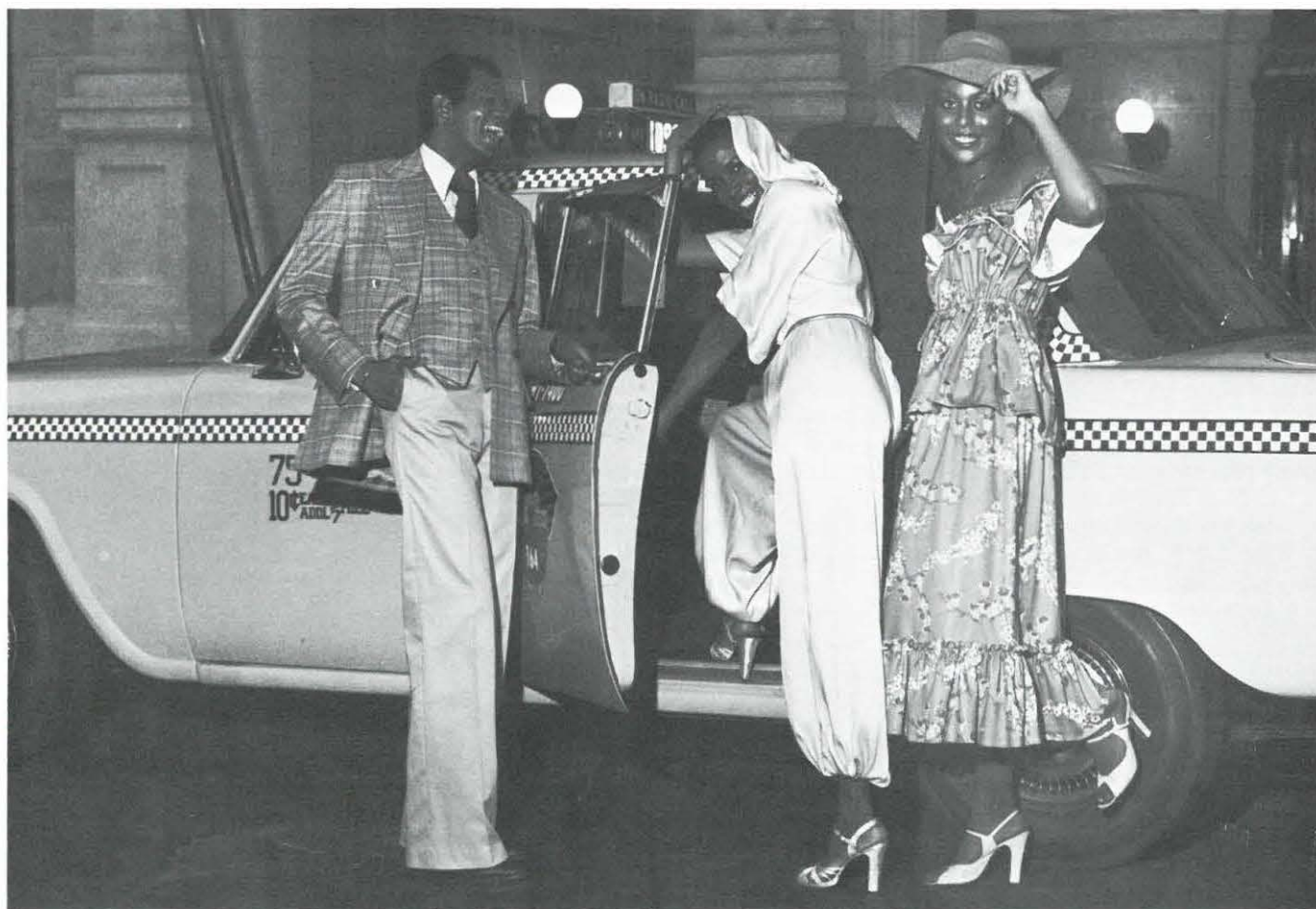
**Ruling Class I**  
90-05 Merrick Blvd.  
Jamaica, N.Y.  
Age: Ladies 23,  
Gents 25.  
Jackets required  
11 pm-5:30 am; \$5  
658-9572

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# MUSIC

## PHYLLIS HYMAN: A HUMAN SPIRIT

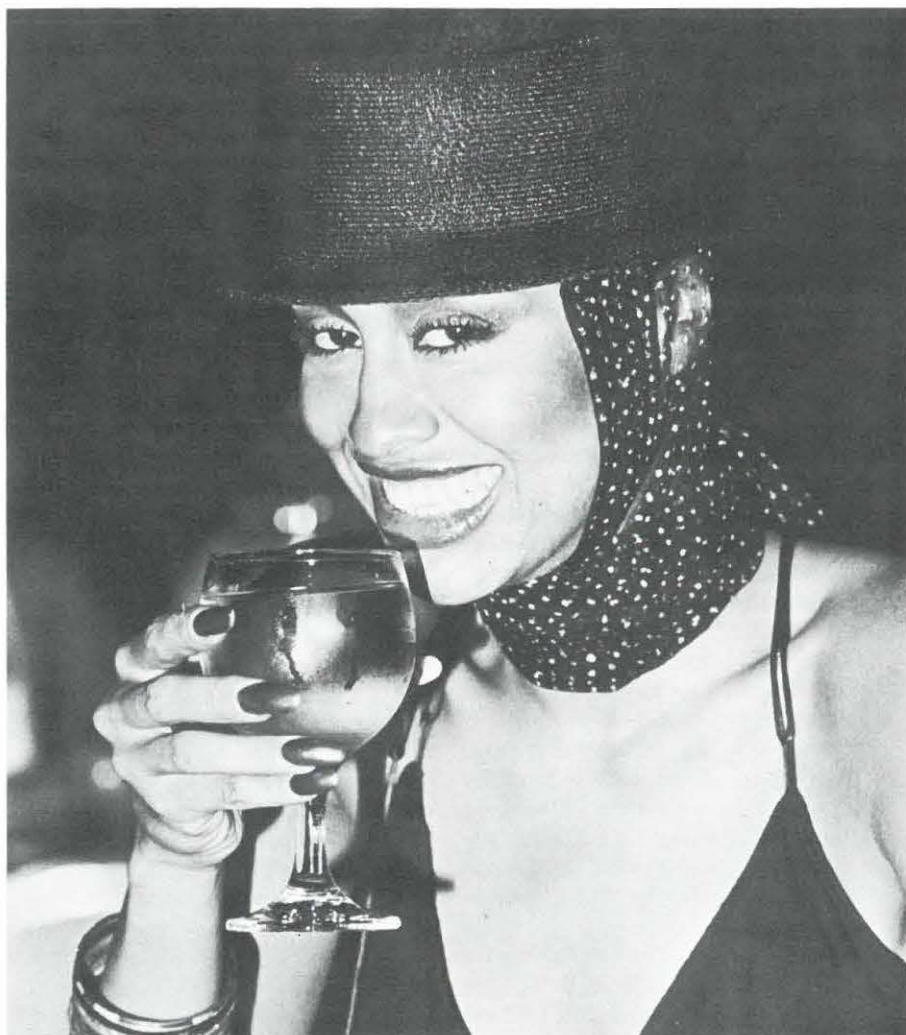
Since her meteoric rise to name status, Phyllis Hyman has been showered with superlatives that would make anyone's head spin. She's young, talented, tall, and strikingly beautiful, and best of all, a great deal of the praise heaped upon Phyllis comes from her peers within the music industry. After listening to her album "Phyllis Hyman" and being asked to write a Phyllis Hyman cover story, I reached for the Thesaurus in search of new words to express what had already been said in countless reviews and profiles of the Philadelphia-born lady of song.

But then I ran across a short notice in *Jet Magazine* where Phyllis talked about the plight of battered women and, in no uncertain terms, expressed her disdain for wife-beaters. Any man who beats a woman "is a dog," she contended. I then realized that another side of Phyllis had to be talked and written about.

"I can't stand to see these injustices done to people who have nothing and no one to protect them," Phyllis remarked, expounding her views regarding the physical abuse of women as we sat in a midtown restaurant. "I don't formally belong to S.O.S. [Save Our Sisters, an organization dedicated to helping abused women], but I am with them spiritually. I donate clothes; I speak up."

"I think it is important to realize that women, at least some of them have to be totally re-educated. They have to understand their worth. Some women think getting beaten is just a part of married life."

The ultimate crime against a woman, she stressed, is rape. "Rape is not a sex crime, it is a *violent* crime. A friend of mine was raped; she never received any real justice. Never mind what it did to her head; the rapist knows what he did, and she'll never forget what happened. It was a trauma." She explained that in her friend's case the rapist attacked the woman at gunpoint. "She was



committed to a hospital four times in a row. Being raped does something to a woman's psyche."

"If we are going to have a better country, women and men have to come to an equalization. Times have changed for women: they are working, they are creating, they are entering the mainstream of American life. Who wants the luxury of sitting at home and being waited on all the time? It's boring and it's out of date. Why let some man do for me what I can do for myself? I don't *need* a man; I *want* a man. And that is quite a difference. If you *need* a man to survive, what's your purpose in life?"

The man in Phyllis's life, her

husband Larry, significantly shares her own point of view. "My husband is the first one to admit that you're not much of a man if you have to physically abuse a woman to prove your strength and worth." Never having experienced physical brutality herself, Phyllis yet deeply shares in the anguish of others. "I don't have to directly encounter brutality to know what it's like. I can feel the pain. I can see the bruises." Furthermore, physical abuse, Phyllis insisted, isn't the only type of victimization. She related experiences, dating back to her youth, in which she witnessed friends in their relationships with certain men suffering under a mental

anguish almost as acute as its physical counterpart.

Phyllis's keen perception of social phenomena didn't just "fall out of the clear blue sky." Her philosophy was shaped by impressions and experiences rooted in a working-class family in which seven children were reared against the shadows of the giant steel mills of Pittsburgh. "I have worked all my life," she said, "as a legal secretary, as voter registrar and as a file clerk for General Electric. I have served desserts in restaurants, and I have taught reading to young kids in a volunteer neighborhood program." Phyllis then reminisced about her family and growing up in Pittsburgh: "We were a below-middle-income family." [She avoids using the terms "poor" or "poverty" because to her poverty is a "mental condition," a hopeless frame of mind.] "We were rich in human areas. We didn't have material things, but then I didn't miss them either. My parents, I felt, were not obligated to give me things. Money can't buy a moral attitude."

That moral attitude, more than anything, seems to have kept Phyllis above water in an industry that has wrecked the psychological fabric of many a would-be and even many a successful entertainer. "Singing is not enough for me. I couldn't enjoy the success from singing alone," she related. "I remember when Angela Davis was put in jail, black and white people alike rallied to that lady's defense. It was so beautiful to see it. I never met Angela, but I knew she was well-educated and that she was doing things to help other people. Her release affirmed that there's power in the masses. If we stick together, we can make changes. Angela proved it. So many people—especially our people—are quietly being shafted and railroaded into a penal system into which they disappear." Phyllis then explained, "If you are going to get involved in movements and causes, you have to keep your own ego out of it. In order to be effective, you have to adhere to the principles of the human spirit." It was Phyllis's own spirit and belief in her talent which led her to New York in 1976 and gave local nightclub owners on Manhattan's Upper West



Ron Dante, Phyllis Hyman, Barry Manilow.

Side unwavering faith in her ability to "make it."

Phyllis enjoys the New York nightclub scene and thrives on performing in its intimate atmosphere where she "can touch the audience and respond to them." In the big halls, she noted, "all you see are the first three rows; you don't know what's going on in the rest of the place. Sometimes I wonder how the others in the audience are receiving me."

"I worked at Mikell's Restaurant on 97th Street for at least two months," she recalled. "It seemed like I lived there; it became home to me. Performing there six nights a week, I got to know everybody." At Mikell's, Phyllis served jazz, funk and ballads in a varied menu that ranged from the Isley Brothers to Duke Ellington. Word of Phyllis's talent and personable appeal spread rapidly through the Big Apple, and soon such notables as Roberta Flack, George Benson, George Harrison, Stevie Wonder, Jon Lucien, and Nicholas Ashford and Valerie Simpson dropped by to hear the new voice in town. It was at Mikell's that she first met Norman

Connors with whom she made her first big record splash *Betcha By Golly Wow*.

Since then, of course, Phyllis has had her own album releases, her latest being "Somewhere In My Lifetime," which, according to one Fifth Avenue record dealer, "...is going like hotcakes."

Phyllis Hyman is not content to merely "bask" in the limelight. She would like to lecture to young, aspiring artists about the music industry, its pitfalls and traps; she wants to involve fellow artists in making it easier to survive in a "dog-eat-dog" business. "Hustling was never my scene," she pointed out, as our interview drew to a close. "In the black family we have to pool all our resources. Even though artists are made to compete with one another, I don't think it has to be done in a negative way. I want everybody to look right. If one of us looks bad, it makes us all look bad."

Now, if that's not a human spirit....

—Amadeo Richardson

# MUSIC REVIEW

## ON STAGE



New York City is the place that created **Patti LaBelle's** cult-like following, and it's here that she gives the most to her audience. Though she has long since traded in her spacesuit for leotards and tops, the magic is still all there. She doesn't need a top ten record to fill a New York City concert hall—a mild sizzler will do.

Recently, Patti sang at the Beacon Theatre to a S.R.O. crowd, performing several songs from her latest album, "It's Alright With Me." The audience was mesmerized not by the popularity of the tunes but by Patti's sheer energy and stage presence. Aside from conveying messages with her smile, Patti helps you "read between the lines" through her body language: a quivering right hand denotes anxiety or anticipation; a wild gesticulation suggests joy or fierce resistance.

Compared to the fiery atmosphere she created, Patti's commercially successful songs were irrelevant; the all-time chartbuster *Lady Marmalade* received a relatively cool reception.

Before the evening was over, the entire house was on its feet boggying, while hundreds crowded the aisles or lined the stage for a closer look at the lady who had captured their joys and frustrations in song.

Former LaBelle **Sarah Dash** captivated a packed house at Xenon's

recently. The young lady, who began her solo career with "Sinner Man," breezed through a 45-minute set. Sarah's performance has greatly improved since her debut at Reno



Sweeney's two years ago. Unlike many acts showcasing in the city's top discos, she did not rely on pre-recorded taped music to carry her show—she was backed by a full band. Sarah has successfully turned her album material into a solid stage act.



This is a terrific season for black Broadway performers to take on the city's nightclub circuit. Recently, a number of stars and co-stars from "The Great White Way" have been packin' 'em in at Les Mouches: **Quitman Flood** ("On The Twentieth Century"), **Ken Page** ("Ain't Misbehavin'"), **Alaina Reed** ("Ain't Misbehavin'") and **Ira Hawkins** ("Timbuktu").

Quitman performed a 50-minute set of original material well-suited to his voice; however, his back-up girls were a disaster. Since the closing of "On The Twentieth Century," Quitman has been unemployed.

Ken Page, whose act debuted last year at Reno Sweeney, has revamped his stage act for this engagement. He has changed his back-up singers and diminished their roles. (At Reno's, his back-up ladies had been such powerful singers that at times they threatened to blow him away.) Page is smoother and more relaxed, but his overall act still suffers.

Alaina Reed graced the stage, dishing out hot rock 'n roll that had everybody engulfed in a sea of waving napkins (again). Alaina made clever use of a little light show that added as much tingle and excitement as the two back-up girls who bogged their fannies off.

Ira Hawkins, the last of the Broadway headliners to open an act this season, held his 45-minute set afloat single-handedly. Rather shaky on his opening numbers, Hawkins settled in on "We're All Alone." Ira made his biggest impact playing the piano and exchanging themes from "El Cubanchero" with his six-piece ensemble.

## OFF STAGE



There are a handful of record buyers who own a collector's item and may not even know it.

In March, RCA Records released a 12 inch disco single *There But For The Grace Of God Go I* by a relatively unknown group called **Machine**. It was a spunky, little disco-burner about a family in the Bronx that wanted to move to suburbia to give their newborn daughter a "better" upbringing. Naturally, the cultural wasteland and hypocrisy of suburban upper-middle class life just didn't sit with the little girl and eventually she turned sour.

On the original recording, the family wanted to move to a neighborhood with "...no blacks, no Jews and no gays." When the song took off, pressure was put on Machine and RCA Records to change that particular lyric. Three weeks later, the song was edited and the line then read, "...where only upper class people stay."

Put your version on the turntable, and see if you have the original. RCA Records intends to put the uncensored version on the group's upcoming album.

Fantasy Records, the Berkeley-based amalgamation of several small pop and jazz labels, may have a hot item in their hands. They recently signed **Izora Rhodes** and **Martha Wash**, The Two Tons of Fun backup vocalists for Sylvester, to exclusive recording contracts. Harvey Fuqua, ex-Motown producer and former Moonglow, has them in Fantasy's Studio A, and an album release is set for August.

Fuqua told *Routes* that he plans to use some of the "little Motown sounds" that were once the trade secrets of Berry Gordy's Detroit "hitsville" studios.



**John Whitehead** and **Gene McFadden** have one more reason to celebrate the success of their song *Ain't No Stoppin' Us Now*. The tune, the closest thing to an anthem of determination since Kim Weston revived *Lift Every Voice and Sing*, was

chosen as the theme song for the Philadelphia grass-roots movement to oust Mayor Frank Rizzo and his cronies from office.

The singing duo told *Routes* in an interview recently that Kenneth Gamble and Leon Huff, the masters of Philly Sound, have been ignored by City Hall. "They couldn't even get in the front door, never mind see the mayor," Whitehead said of Rizzo's attitude towards the two men who put the "City of Brotherly Love" on the world's music map. "All they got from them were traffic tickets," of which they have plenty". McFadden confided, "Philadelphia police used to lurk outside Philly International's Broad Street office in order to slap parking violations on the slightest offenders, particularly recording stars and studio personnel." Both McFadden and Gamble have spent time in Rizzo's jails for parking violations.

Even though Charles Bowser, the main opposition candidate, may not win this year's mayoralty, *Ain't No Stoppin' Us Now* will be sung in Philadelphia for a long time to come.

## RECORDS

It is comforting to know that the trials and tribulations of **Isaac Hayes** have not changed the maestro's touch. His latest outing is as touching, seductive and soulful as his classic *Hot Buttered Soul*.

His treatment of Billy Joel's *Just The Way You Are* matches the genius of *Walk On By* almost bar for bar, minus the heavy guitar. The entire first side is living testimony that Hayes—the Black Moses reincarnated—stands out among the many contemporaries who have tried to imitate his inimitable style. There is a pleading innocence and humbleness to his vocals that dispel the mythical images of a domineering superman projected on earlier recordings.

The album's second side rehashes Hayes' classic *Shaft* into a disco style arrangement, mixed by Jim Burgess, followed by Zeke the Freak and the James Taylor tune, *Don't Let Me Be Lonely Tonight*.

Hayes, on the liner notes, gives

thanks to the Atlanta Botanical Gardens. He must have spent many a tranquil hour in those colorful yet quiet surroundings—time enough to capture its serenity and natural beauty.

**Isaac Hayes:** *For the Sake of Love*, Polydor PD-1-6164



**Diana Ross's** problem is that she can't sing disco. In fact, she's unable to sing an upbeat song without her voice thinning out to the point of virtual evaporation—and that's the major problem with her latest release, "The Boss."

Broadway writer Jules Styne ("Funny Girl") recently said, "Diana is fine when she sings ballads, but when she tries to sing disco numbers, it doesn't work." On "The Boss" album, Diana's voice seems undistinguishable from many of her contemporaries who easily sing circles around her. Personally, I prefer to listen to *When The Lovelight Starts Shining Through His Eyes* from 1963, when Diana could still sing up a storm. **Diana Ross:** *The Boss*—Motown 7-923R1

**Linda Clifford**, the young lady who learned to sing through the agony of the Catskill's nightclub circuit, has teamed up with veteran Motown arranger/composer Gil Askey. They have produced a two-album set "Let Me Be Your Woman," which bubbles and bounces with excitement.

Askey, for years the musical director of the Supremes and later on for Diana Ross, has put together a variety of songs that contain all the ingredients of a seasoned production.



*Bridge Over Troubled Water*, the Simon and Garfunkel classic, is given sophisticated disco treatment, complete with a variety of percussion, string and horn arrangements. Linda handles the song as skillfully as she does the other uptempo arrangements, especially *One of Those Songs*.

The only cut of questionable value is *Don't Give It Up*, one of those "talking to the girls" songs that are becoming popular again. Unfortunately, Linda's attempt is nothing more than a cheap imitation of Millie Jackson's perfected style. Otherwise, there is enough good material on the album to make this new release a worthwhile and enjoyable dancing record. **Linda Clifford: *Let Me Be Your Woman*—RSO-2-3902.**

**Donna Summer** once lamented to *Rolling Stone* that Los Angeles was all tinsel and that she could find no "suffering" there. Apparently, in her newest release, she has peeled off the tinsel of Hollywood Boulevard and found a seedy subculture—the bad girls—underneath.

*Bad Girls*, the strongest cut and title for the album, has thought-provoking lyrics, *Hot Stuff*, a different style for Donna, surprisingly scored simply because she has gone outside of her expected disco repertoire. Actually, the tune sounds like a remake of Rod Stewart's *Da Ya Think I'm Sexy?*

Donna Summer has come a long way from playing "Showboat," with a B-company in Vienna. I am confident that there is still a lot more to be heard and learned from this very talented

lady. **Donna Summer: *Bad Girls*—Casablanca 2-7150.**

There is a sense of timelessness to White's music that should insure this album a respectful amount of success.

**Barry White: *The Message Is Love*—Unlimited Gold JZ 35763.**

The ingredients that make **Barry White's** style unique haven't changed measurably since he first stunned the music world with his now classic *Love's Theme* of cascading strings and suspended guitar licks. This latest outing is no exception. It features the Maestro in all his rich, classy arrangements—lush, warm strings, irresistible backbeat, crisp horns—all are his stock-in-trade.

The album's second side is for the most part gentle and laid back as White croons in a soft mellow bass. The first side is overwhelmingly up-tempo and rocks along at a safe 55 mph, while *It Ain't Love Babe (Until You Give It)* seems to only spin its wheels, the salsa percussion notwithstanding.



"Music Box" has to be a letdown for the many people who stood up and asked "who's that voice" when *Shame* was released last year. Ms. King—who allegedly was discovered while working as a cleaning person in the Gamble and Huff studios in Philadelphia—has a rich, seductive voice with a resonance remarkable for a woman of her young age. Producer T. Life captured the essence of King in her previous album, which, in addition to *Shame*, contains the mellow, rocking *I Don't Know If I Should*.

"Music Box," on the other hand, has Ms. King singing in uncomfortable keys, shouting out lyrics instead of

letting them roll from her lips with the depth of expression one has come to expect from this artist.

The whole album concept meanders both lyrically and musically, never finding a niche that allows Ms. King to groove. *Steppin' Out Parts I and II* are below average disco arrangements, but none of the cuts are, for that matter, instant grabbers, or even slow burners. **Evelyn "Champagne" King: *Music Box*—RCA AFLI-3033.**

—Amadeo Richarson

When I was living in Paris, **Don Byas**, who was then working around Pigalle, was one of my favorite saxophonists. Because many of these jazz giants have been European expatriates at one time or another, one tends to take them for granted in the United States until one really listens and realizes how great they are. This Tribute to Cannonball (so dedicated because Cannonball Adderley produced the session), which features Bud Powell, then also staying in Pigalle, Kenny Clarke and French bassist Pierre Michelot, is all the more moving considering that, since this session, Cannonball Adderley, Bud Powell, and Don Byas have passed away. On *Just One Of Those Things*, a jazz warhorse, Byas sails over the changes with flying colors. Bud Powell, said to have been in a period of musical decline then, is nevertheless prodigious, and Kenny Clarke, the father of modern drumming, is his light, spacy, meaningful self. On *Jackie My Little Cat*, Byas shows his allegiance to the Coleman Hawkins school with a velvety, nostalgic vibrato. Clifford Brown's historical solo on *Cherokee* doesn't slouch behind, Byas tackles the tune at a triple speed reminiscent of Johnny Griffin's pyrotechnics. With the addition of trumpet player Idrees Sulieman on *I Remember Clifford*, *Good Bait*, *Jeannine* and other compositions, the group sounds like a straightahead bebop quintet in the

best Max Roach-Art Blakey tradition, even though Don Byas is considered a swing rather than a bebop

tenorist. *Jackie* is another beautiful ballad which will probably become a classic in the annals of jazz. **Don Byas/Bud Powell: A Tribute to Cannonball.** *Contemporary Master Series*—Columbia JC 35755.



Five wonderful artists—**Big Maybelle** (Mabel Smith), **Little Esther** (Esther Phillips), **Albinia Jones**, **Miss Rhapsody** (Viola Wells) and **Linda Hopkins**—gospel-tinged vocal delivery reminds us of how germane the blues are to black church music. Equally wonderful musicians lend their support to these ladies: **Cozy Cole**, **Slam Stewart**, of “Flat Flat Floogie” fame, who has sizzling solos, **Dizzy Gillespie**, **Don Byas**, **Sahib Shihab**, **Jerome Richardson**, **Ernie Wilkins** and **Victor Gaskins**. The way the ladies sock it to their daddies and to the music will delight feminists and blues fans alike. These sessions, recorded in the forties and fifties, constitute the fifth number of a series entitled “Roots of Rock n’ Roll”. **Big Maybelle, Little Esther, Albinia Jones, Miss Rhapsody, Linda Hopkins: Ladies Sing the Blues**—Savoy SJL 2233.

“Live at the Bee Hive” is another collector’s item of enormous significance. The Bee Hive is a Chicago South Side club where **Max Roach** and his group performed on November 7, 1955, seven months before **Clifford Brown** and **Richie Powell**’s untimely deaths. The tape of that evening’s performance used to belong to Max Roach, who had long avoided listening to it so as not to rekindle painful memories. Technically, the sound is mediocre, but the quality of the music largely compensates.

Max, Clifford, **Sonny Rollins**, **George Morrow** and three Chicago musicians—pianist **Billy Wallace**, tenor saxophonist **Nicky Hill** and guitarist **Leo Blevins**—play standards of the Max Roach repertoire: *I’ll Remember April*, *Walkin’*, *Cherokee*, *Hot House* and *Woodyn’ You*. Max Clifford and Sonny should have been jailed for being so mean. Sonny Rollins is still my all-time favorite tenor saxophonist and I shudder at the thought of where Clifford would be if he were still around.

The sensitive liner notes have been penned by Pete Hamill.

**Live At Bee Hive. Clifford Brown and Max Roach.** Columbia 35965. *Contemporary Masters Series*.

“Unknown Session”, done in July 1960, is part of a series of many studio sessions organized by record companies to boost their catalogue. Rather than using the full band, **Duke** selected six of his best sidemen: Ray Nance cornet, Lawrence Brown trombone, Johnny Hodges alto sax, Harry Carney baritone sax, Aaron Bell bass and Sam Woodyard drums. The material consists of previously recorded tunes such as *Mood Indigo* and *Don’t You Know I Care*. Duke displays his perfect craftsmanship, once more demonstrating that less is best, and because of the restricted number of musicians, he gets more playing space than he normally would with the big band.

*Everything But You* starts with a feathery introduction leading to a blues played by muted trumpets; *All Too Soon*, based on exquisite harmonies, features the wails of Lawrence Brown’s trombone; On *Something To Live For*, Duke reveals what a tasty and inventive accompanist he is; On the lovely *A Flower Is A Lonesome Thing*, composed by Billy Strayhorn, Johnny Hodges’ saxophone almost sounds like a clarinet.

What pleasure it is to hear such urbane and unabashedly sensuous music. This album doesn’t deserve a mere five stars but the whole galaxy! **Duke Ellington: Unknown Session.** *Contemporary Master Series*—Columbia 35342.



**Mingus** lives! This record, realized by Mingus alumni, will certainly help perpetuate the legacy of this jolly musical giant (in the physical and spiritual sense). The personnel features a bevy of friends such as George Coleman, the Brecker Brothers, Slide Hampton, Larry Coryell, Ted Dunbar, George Mraz, Eddie Gomez, Joe Chambers, Steve Gadd, Danny Richmond, Sammy Figueroa and Ray Mantilla. Paul Jeffrey conducted the session and Jack Walrath did the arrangements and orchestrations under Mingus’ supervision and through the use of his notes, and they sound quite faithful to the spirit of the master. The big band assembled for this date is also in keeping with Mingus’ tradition of organizing experimental workshop bands. *Three Worlds of Drums* unleashes an outburst of primeval forces, horns explode in short phrases under atonal piano runs. The composition consists of an alternance of drum solos and ensembles and ends in a Latin mood. Formerly, Mingus had already flirted with Latin rhythms, especially on his “Cumbia and Fusion” album. *Devil Woman* is a spirited blues. *The Old Wednesday Night Prayer Meeting* sounds like a baptist revival, with vocals, handclapping and a typically Mingusian 6/8 blues. *Carolyn “Keki” Mingus* is a tender ballad featuring an interesting solo by Lee Konitz. Mingus has never produced any music that wasn’t of quality. This album does justice to his memory. **Mingus: Me Myself And Eye.** Atlantic SD 8803. R

—Isabelle Ortiz

# MUSIC

# LISTINGS

## JAZZ

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

**Della Griffen**  
Thurs.-Sun.  
Blue Book  
710 St. Nicholas Ave.  
694-9465

**Larry Adler**  
Tues. and Sat., 8 pm  
The Cookery  
21 University Pl.  
OR4-4450

**Al Haig Trio**  
Mon.  
**Chuck Wayne Trio**  
Tues.  
**Hod O'Brien Trio**  
Wed.-Sun.  
Gregory's  
1149 First Ave.  
371-2220

**Al Haig**  
Mon.-tue.-Wed., 9 pm  
One Fifth Ave.  
One Fifth Ave. at 8 St.  
260-3434

**Hazel Scott**  
Tue.-Sat. 11 pm  
**Bobby Cole**  
Sun.-Mon. 10 pm  
Ali Baba  
First Ave. at 59 St.  
MU8-4710

**Ted Weingart**  
Mon.-Fri. 5 pm  
Cafe Coco  
555 Seventh Ave.  
354-0210

**McCoy Tyner**  
July 1  
**Larry Coryell**  
July 3-8  
**Lonnie Liston Smith**  
July 10-15  
**Hugh Maskela**  
July 17-29  
**Mongo Santamaria**  
July 31  
Village Gate  
Bleecker &  
Thompson Sts.  
GR5-5120

## JAZZ CLUBS AND CABARET

### Manhattan/Uptown & Westside

**Angry Squire**  
216 Seventh Av  
242-9066

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

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

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

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

**Environ**  
476 Broadway  
964-5190

**468 W. Broadway**  
468 W. Broadway  
260-6799

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

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

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

**Studio Wis**  
151 W. 21 St  
243-9278

**Sweet Basil**  
88 Seventh Av So  
242-1785

**West Boondock**  
10 Av at 17 St  
929-9645

**West End Cafe**  
2911 Broadway  
666-9160

### Manhattan/East Side & Downtown

**Ali's Alley**  
77 Greene St  
226-9042

**Drawing Room**  
510 Greenwich St  
431-9478

**Jimmy Giuffre 3**  
July 3-July 7  
**Charlie Byrd Trio**  
July 10-July 14  
**Richard Sussman  
Quintet**  
July 17-July 21  
**Cecil Taylor Unit**  
July 24-July 28  
**Stan Getz**  
July 31-Aug. 4  
Aug. 7-Aug. 11  
Fat Tuesday's  
190 3 Ave.  
533-7902

**Jazz Emporium**  
Fifth Av & 12 St  
675-4720

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

**Knickerbocker Saloon**  
9 St & University  
228-8490

**Ladies Fort**  
2 Bond St  
475-9357

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

**Motivations**  
476 Broome St  
226-2108

**New Rican Village**  
101 Av A  
475-9505

**Village Vanguard**  
178 7th Ave. So.  
255-4037

### 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 Ave.  
West Paterson, N.J.  
(201) 684-9589

## NEW ACTS AND SHOWCASES

**Larry Butler**  
July 11, 9 pm  
**Schock and Jerry**  
July 14  
**Lucille Gould**  
July 18 & 19  
**Cathy Carpio**  
July 21, 8:30 pm  
**Ralph Lumpkin**  
July 21, 11 pm  
Grand Finale  
210 W. 70 St.  
362-6155

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

**The Ballroom**  
458 W. Broadway  
473-9367

**The Bushes**  
23 W. 73 St.  
874-8091

**Tramps**  
125 E. 15 St.  
260-0370

**A Class Act**  
July 4-7, 10:30 pm  
& 12:30 am  
Syncopation  
15 Waverly Pl.  
(Between Mercer  
and Green)  
228-8032

## CONCERTS

**Average White Band**  
July 14, 6:30 pm  
**Kenny Rankin**  
**Pointer Sisters**  
July 13, 6:30 pm  
**B.B. King**  
July 28, 6:30 pm

**Angela Bofill**  
**The John Klemmer  
Group**  
July 30, 6:30 pm  
Central Park  
Wollman Skating Rink  
249-8870

**Pointer Sisters**  
July 4, 4 pm  
**Peaches & Herb**  
July 7, 4 pm  
Belmont Park  
740-4400

**George Benson**  
July 5, 7 & 10:30 pm  
**Natalie Cole**  
**Peaches & Herb**  
July 19-21  
The Dick Clark West-  
chester Theatre  
600 Whiteplains Rd.  
Tarrytown  
239-7177

**Sister Sledge**  
July 5-7  
Club Harlem  
Atlantic City

**Lou Rawls**  
July 22, 8:15 pm  
Saratoga Springs  
(518) 584-9330

**Roland Hanna, Joe  
Coleman, Buddy  
Rich**  
July 1  
Newbridge Rd,  
Bellmore, L.I.  
Free

**Tito Puente's Latin  
Rhythms**  
July 12  
Bethpage Community  
Park on Stewart Ave.  
Free

**Teddy Wilson &  
Maxine Sullivan**  
July 22, 8 pm  
Eisenhower Park,  
Hempstead, L.I.  
Free

**Roy Ayers/Stephanie  
Mills**  
July 18, 8 pm  
Carnegie Hall

**Donna Summer**  
July 27 & 28, 8 pm  
Westside Tennis  
Stadium

# MEDIA

**STAN ROBERTSON: PAGE-MAILBOY...EXECUTIVE PRODUCER**

**B**eing a vice-president within a network or an executive producer at the world's largest television production company isn't exactly your run-of-the-mill career. But when you couple that with being the first black to do either, well... you come up with Stan Robertson, executive producer, who has been closely involved with such productions as "Columbo," "The Bold Ones," "The Senators," and "Harris & Company," the first black dramatic television series.

*Routes* interviewed the prolific Robertson, a native of Los Angeles, to find out what the Hollywood "experience" is like.

## **How did you get started working in television?**

R—It wasn't easy. I began as a page with NBC after I graduated from the University of Southern California in 1957 with a degree in Telecommunications. I was only the third black page hired by the company. And man, was I put through the wringer! At that time, I sought employment at ABC and CBS, too. At ABC, the personnel manager told me, "If we hired you, we'd have to get another colored person so you'd have somebody to talk to." That ended that. CBS wouldn't even speak to me.

Well, I got the job at NBC after we had looked each other up and down for awhile. I worked as a page on the ill-fated "Nat King Cole Show." That was the first show, in my memory, ever to feature a black artist.

After that, I worked in the mail room. It was a bit strange. Nobody would even talk to me or take mail directly from my hands.

My first real break came when I moved into the program department. Grant Tinker, who is married to Mary Tyler Moore, was then head of the department for NBC on the West Coast. He really was a great

help. However, for the first six months, I was told just to sit and watch productions in order to further acquaint myself with the medium.

Fortunately, Herb Schlosser and Julius Goodman, former NBC presidents, also helped me along the way. In 1965, I was named Manager of Film Programs, and successively, I was elected Vice-President for Movies-Made-for-Television, Vice-President of Current Programs and finally Vice-President of Motion Pictures and Mini-Series, before I was hired by Universal in 1976. Subsequently, I discovered that NBC had had to call in some liberal producers such as Gene Roddenberry, who produced "Star Trek", and David Victor and Doug Minton, who produced "Dr. Kildare," because so many others refused to work with me.

## **Do you think it's more difficult for a black to "make it" in television management?**

R—I can't prove it. But if you look at who is there, you can draw your own conclusions. At the network level, to my knowledge, ABC has only Ron Taylor, VP of Current Programming and Stan Myles, Director of Dramatic Program Development; at NBC, since the departure of Peter Andrews, NBC's former Vice-President of Special Projects on the East Coast, there's Phyllis Tucker, Manager of Current Programs and Hamilton Cloud, an administrator in the movie department; CBS, doesn't have anybody.

## **What are your present responsibilities?**

R—I'm an executive producer with Universal Television. My job is to create, develop and produce movies for television, mini-series and regular television series.

## **What are some of the shows you've worked on that have personally been the most satisfying?**

R—The whole "Harris & Company" experience encompassed for me both the high and low points of my career.

The concept for the show was my own. Peter Andrews and I sat down about two years ago and kicked the idea around. I then took the project from its embryonic stages to a film with my name on it.

However, it was an extremely frustrating experience, after all the love and care that went into the show from everybody involved, to see NBC throw it away.

## **What Happened?**

R—We originally made a pilot entitled "Love Is Not Enough," which was shot in October, 1977. Peter and I tested it all over the country. NBC did 27 pilots that season. Ours rated the highest for a new television series. So we felt sure we were on the air.

But I got a call from Universal saying NBC didn't want to put us on the schedule, though they did commit themselves to do four episodes. I wasn't worried because we were still "in the game," and I had confidence in the show.

## **You seem to be saying that taking this show off the air without giving it a fair chance meant more than taking, let's say, a situation comedy off the air?**

R—That's right. You take the first black family dramatic show off, and how many more are you going to get? Some people say that ABC is shooting a pilot with Lou Gossett in which he plays a head doctor in an inner city hospital and that CBS is developing a series for James Earl Jones in which he plays a detective. Of course, I hope they get on the air. But there are two things to think about. First, they aren't family oriented shows. Neither could play in the family hour time slot. Second, both of these shows are presided over by white producers. These shows are white interpretations of what black people are about. Norman Lear and Bud Yorkin have gotten rich off telling you what they think the black experience is. Between them,

they produce "Good Times," "The Jefferson's," "Different Strokes" and "What's Happening."

I dare them to say these shows represent the total black experience in America.

**Can whites write as sensitively on black issues as blacks can?**

R—No, I don't think so. Obviously, any technically proficient writer can produce a script with a clear beginning, middle and end, along with the dialogue. And I don't want to say that blacks should just write "black" scripts and whites write "white" scripts. But a black writer familiar with the black lifestyle remains less likely to commit unconscious inaccuracies in his portrayal. For instance, "Love Is Not Enough," first draft—written by a white writer—portrayed kids singing spirituals riding across country, and a supposedly responsible father (Mike Harris), allowing his daughter to hang out all night without even knowing where she was. One of the things that really picqued me was when the writer depicted Mike making a play for a woman after his wife had just died.

I mean, if I were constructing a script on Polish people, I'd have to get to know their customs and investigate how they live and what their habits are.

**How did your early family life contribute to the development of your career?**

R—My mother had a job in Los Angeles for many years working as a personal maid in the film business. She worked for Joan Crawford and Everett Riskin, who produced "Here Comes Mr. Jordan," the movie "Heaven Can Wait" is based on. When I was small, my mom used to take me on visits to where she worked. That was how I was exposed to good books, theatre, movies, etc. The Riskins had a son, now the producer of "The Duke of Hazards," and when the family took him to concerts and movies, they took me also. The father encouraged me to write. He was my original inspiration.

Another important influence was that I grew up in a warm, wonderful family atmosphere—big church dinners, bible school in the summer and that sort of thing. It was drudgery

then, but in retrospect, I wouldn't trade it for any other upbringing because it helped me to develop a sense of discipline and responsibility. And though times were tough, people were happy. I'm not talking about the Norman Lear "Good Times" happy either.

**What projects are you working on now?**

R—At present, I'm developing on a movie on Roberto Clemente and another pilot, depicting several social strata of people in a mid-western city. ®

—Rick Blake

## BOOK REVIEW

*Andrew Young: A Biography.* by Carl Gardner 221 pp. Drake Publishers, New York—1978 \$9.95 (hard cover)

It is with great expectation that one approaches materials on Andrew J. Young, Jr., the outspoken U.S. Ambassador to the United Nations, but premature biographies of public figures must be approached with guarded feelings. There was a time when biographers took their cues from a subject's death or—at the very least—the completion of a life's work, but biography has taken on a new meaning in this so-called "me" decade, when people are scrutinized and/or exalted in book form the moment they step into the public eye. In a sense, premature biographies are unfinished canvases, which is not to say that they can't be both absorbing and meaningful; but for them to be that, the subject must have depth and the writer must have the intellectual equipment to discern and explore that depth. There is no evidence of these ingredients in Carl Gardner's biography of Young.

Gardner—who, according to the blurb, attended Howard University for three years with Young—never spoke to his subject in preparation for this book; instead, he relied completely on newspaper and magazine clippings and on the books and research of other authors. The result is a dull trip that rarely takes us beyond an uncharted course of headlines, and when Gardner does seem to be going it alone, he gets hopelessly lost.

This very unofficial biography fails to explain either the whys and wherefores of Andrew Young's actions or the decisive factors in his political career. In one sentence, the author describes a man whose co-workers evaluated him from two diametrically opposed sides: "In the civil rights days, some regarded him [Andrew Young] as one of King's most militant advisers, while others considered him the quickest of the lieutenants to begin negotiations and work for compromises. [King himself had fondly nicknamed him 'Tom']. Interesting. But how did Young evoke such contrasting reactions to his personality? Gardner does not bother to explain, and one wonders if he has the capacity to do so.

In another chapter, Gardner delves into the Presidential campaign of Jimmy Carter and the considerable help he received from Young. We are told that it was Young's network of church ministries in the South that helped Carter defeat George Wallace in the Florida and North Carolina primaries, thus eliminating the major block [Wallace] from Carter's road to the White House. Gardner further asserts that Andrew Young's strategy carried Carter past the Democratic power bloc in the Northeast, adding: "Besides influencing the black vote, Young, in campaigning through seventeen states, was almost as important to Carter with respect to the labor and the liberal vote. The coalition had now truly flowed over its old borders and now included not only Southern whites and blacks but also labor, liberals and Northern blacks."

Having thus implied very strongly that Carter owes his presidency to Young, Gardner fails to ask the obvious questions: Why was Andrew Young offered the relatively unimportant job of U.N. Ambassador? and why did he accept a job which many black leaders consider toothless, a job Gardner says Barbara Jordan "no-noed"? Is Gardner inflating his subject's importance? Is Andrew Young a willing pawn? Or is Andrew Young upgrading the office? You won't find out by reading this book. ®

—Elie Mystal

# MEDIA

# LISTINGS

## TELEVISION

### Specials:

•Channel 2  
July 6, 8 pm: "Spiderman"  
July 10, 10 pm: "Tell Me You Love Me Junie Moon"  
July 14, 9 pm: "Rancho Deluxe"  
July 17, 9 pm: "A Question of Guilt"  
July 21, 8 pm: "Animal Crackers"  
July 24, 8 pm: "The Hawaiians"  
July 25, 9 pm: "The French Connection"  
July 28, 9 pm: "The Wilby Conspiracy"  
July 31, 9 pm: "Rollerball"

•Channel 4  
July 1, 8 pm: "The Road to Survival"  
July 2, 9 pm: "Loose Change," Part I  
July 3, 9 pm: "Loose Change," Part II  
July 7, 9 pm: "Wilma"  
July 8, 8 pm: "The Triangle Factory Fire Scandal"  
July 15, 8 pm: "The Summer of My German Soldier"  
July 16, 9 pm: "The Last of the Mohicans"  
July 18, 8 pm: "Little Big Man"  
July 22, 8 pm: "Pleasure Cove"  
July 23, 9 pm: "The Lou Gehrig Story"  
July 24, 9 pm: "Story of a Street Kid"

July 29, 8 pm: "Fire in the Sky"  
July 30, 9 pm: "The Rain People"

•Channel 5  
July 1, 6 pm: "The Good, The Bad, and The Ugly"  
July 3, 8 pm: *Reader's Digest* Special for Children "The Remarkable Rocket"  
July 5, 8 pm: "The Legend of Heel House"  
July 8, 8 pm: "Hello Dolly"  
July 12, 8 pm: "A Man and A Woman"  
July 15, 6 pm: "The Unconquered"  
July 19, 8 pm: "Letter to an Unknown Woman"  
July 22, 6 pm: "Tora, Tora, Tora"  
July 26, 7:30 pm: "The Great Gatsby"

•Channel 7  
July 1, 9 pm: "The New Maverick"  
July 3, 10 pm: Rob Reiner Special  
July 6, 9 pm: "Cindy"  
July 8, 9 pm: "The Tamarind Seed"  
July 16, 8 pm: "It's a Mad, Mad, Mad, Mad World"

•Channel 9  
July 2, 9 pm: "Raisin in the Sun"  
July 9, 9 pm: "A Man for All Seasons"  
July 16, 9 pm: "Top Hat"  
July 23, 9 pm: "And Then There Were None"  
July 7, 8 pm: Mets vs. New England  
July 18, 8 pm: Mets vs. Ft. Lauderdale  
July 21, 7:30 pm: Mets vs. Philadelphia

•Channel 11  
July 14, 8 pm: "Sunset Boulevard"

•Channel 13  
*The Dick Cavett Show:*  
July 2, Part I and July 3, Part II: Mortimer Adler, philosopher and educator  
July 4: Director Milos Forman  
July 5, Part I and July 6, Part II: Architect Vincent Scully  
July 9: Actor and Comedian George Burns  
July 10: Author Louis Thomas  
July 11, Part I and July 12, Part II: Musicians Mischa Dichter and Pinchas Zuckerman  
July 13: Frank Snapp, ex-employee of the C.I.A.  
All shows begin at 8:30 pm.

*Dorothy Sayer's Peter Whimsey Series*  
July 5, 12, 19, & 26 at 10 pm:  
"Murder Must Advertise"

*Films of Persuasion:*  
July 6: "Reefer Madness"  
July 13: "Triumph of the Will"  
July 20: "Two Directors on World War II"  
July 27: "The U.S. Government and the War"  
All films begin at 10 pm.

*Mystery Movies on Cinema 13:*  
July 7, 11 pm: "The Glass Key"

July 14, 10 pm: "The Big Clock"  
July 21, 10 pm: "The Victim"  
July 28, 10 pm: "Non-Stop New York"

*Opera Series:*  
July 23, 9 pm: "Italian Straw Hat"  
July 24, 9 pm: "La Traviatta"  
July 25, 9 pm: "Tosca"

*Film Documentaries:*  
July 30, 9 pm: "Bad Boys"  
July 31, 9 pm: "Harlan County, U.S.A."

## RADIO

WKCR (89.9 FM)  
July 1, 3 pm thru July 5: Miles Davis Festival (125 Hours)

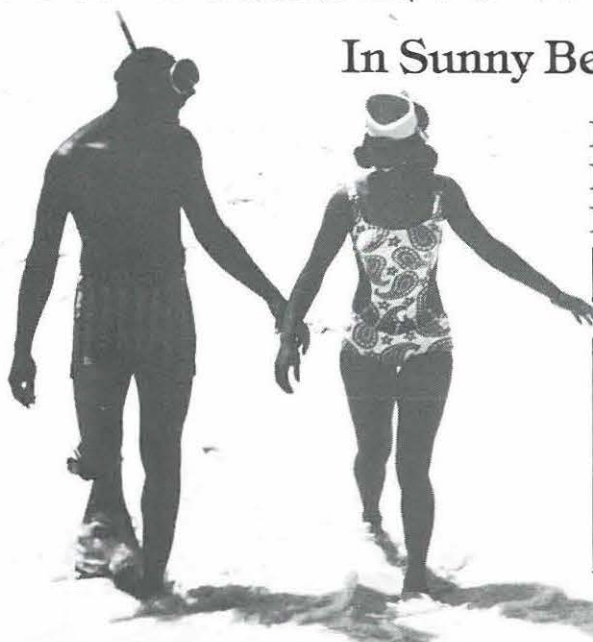
WNEW (1130 AM)  
*Mystery Theater:*  
July 1: "The Tell Tale Heart"  
July 7: "Dr. Jekyll and Mr. Hyde"  
July 8: "The Pit and the Pendulum"  
July 14: "Frankenstein"  
July 15: "Wuthering Heights"  
July 21: "The Black Cat"  
July 22: "The 36th Man"  
July 28: "The Hand"  
July 29: "Bernice"  
All programs begin at 11:06 pm.

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# SPORTS

## EARL MONROE'S LAST DANCE?

**W**hen the New York Knicks begin the upcoming 1979-80 basketball season, there is a possibility that Earl Monroe, the captain of the team and the man known for his lightning fast spin, will not be with the team.

"I want to play one more season," said the 34 year old guard, who as a member of the Baltimore Bullets, before being traded to the Knicks, engaged in some memorable shoot-outs against Knicks guard Walt Frazier.

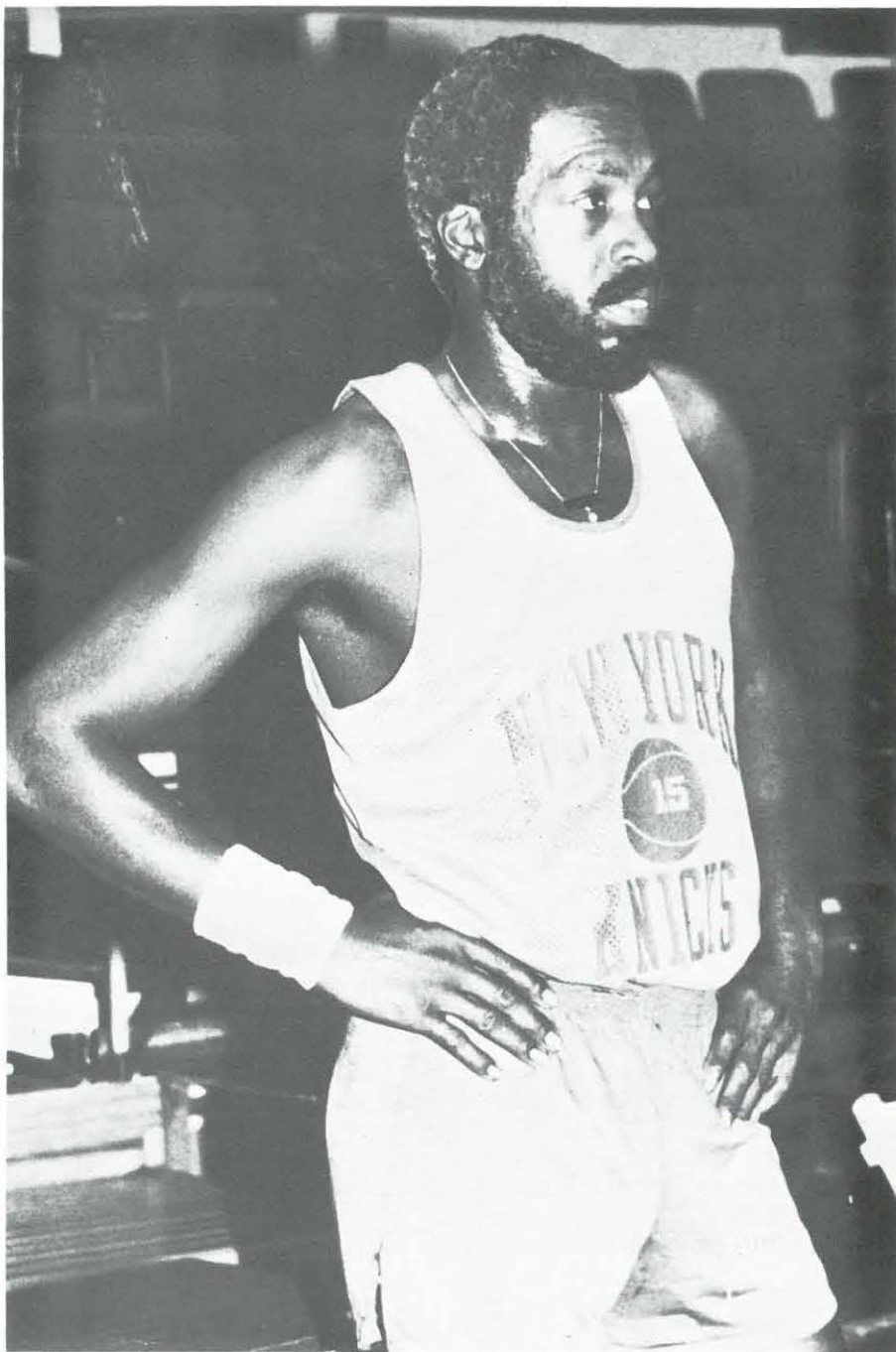
During last year's season, the new Knicks—Toby Knight, Glen Gondrezick, Mike Richardson and Ray Williams—had to struggle to keep leads and win ball games, something uncharacteristic of the old Knicks—Willis Reed, Bill Bradley, Dick Barnett and Dave DeBuscherre—who, with precision and strength, won NBA championships in 1970 and 1973.

Monroe, a holdout during training camp, sat quietly on the bench during almost the entire first half of the season, while first-year coach Willis Reed went with a total youth movement, starting in the backcourt with guards Richardson and Williams.

While Monroe sat, and as the capacity crowds, so much a part of the chemistry that made the old Knicks work, began to dwindle (when the season began, crowds were averaging about 15,000 per game, only 4,000 less than capacity), many Knick loyalists began to turn their attention away from the Knicks to the New Jersey Nets and their stars, Bernard King and John Williamson.

But not all of the Knick's fans abandoned the team. "For younger fans," remarked one seasoned Knick supporter, during halftime at a game between the Knicks and the Portland Trailblazers, "it might be a different story because for them the Nets have always been here, but we old-timers view the Nets as an upstart team."

However, these "upstart" Nets were continually winning games and



drawing in new fans. And while this was happening, and after having watched the team place its only other

veteran guard, Butch Beard, on waivers, Monroe—his pride intact, his body motionless—sat on the

bench. Coach Reed's youth movement was under way, and Monroe, obviously, was not included.

It soon became apparent, however, that Reed's strategy was not working; the team, with an offense revolving around center Marvin Webster (obtained from the Seattle Super-sonics in exchange for Lonnie Shelton and cash) persistently hovered around the cellar of the division.

Coach Reed gave most of the backcourt playing time to the younger guards, who did not even vaguely resemble the one-time "Rolls Royce" backcourt combination of Monroe and Walt Frazier. Though the younger guards were able to run and score, they were unable to sustain tight leads or control the court. After an extended losing streak, Knick owner Sonny Werblin decided to make some changes. He replaced Reed with Red Holzman, who had orchestrated the 1970 and 1973 championships, but still there was no "magic," no Earl Monroe in the backcourt to provide, if only for a few minutes, the balance that

the younger guards so desperately needed.

While the Nets were becoming more and more of a threat to the Knicks with their play and attendance on the rise, Monroe, in his characteristically quiet manner, declined to comment to the press.

After taking over in mid-season, Coach Holzman began to use Monroe more and more. Overlooked for almost the entire first half of the season, Monroe finally entered the picture during the second half of a game with the Cleveland Cavaliers. Subsequently, in back-to-back games against the Nets Monroe scored 22 and 28 points—quite a performance for a man considered too old to play ball. Monroe's point production and backcourt control, which was to continue until the end of the season, was re-established. The "magic" had returned. With the flashy movements and nimble ball-handling that made him a perennial All-Star for more than 10 seasons, Monroe again began to bring Knick crowds to their feet.

Earl "The Pearl" Monroe—gray-

haired, bearded and running with that awkward style of his—returned, with the pizzazz that characterized the old Knicks returning with him. After one game, Quinn Buckner, a young guard of the Milwaukee Bucks, remarked to a reporter: "Earl just kept taking me down in the hole and teaching me some lessons." Still, it was apparent to most basketball buffs that the spirit of the old Knicks would never return.

At the end of the season, "Earl Monroe Day" was held at the Garden, so that the fans and the team could show him publically how much they appreciated him.

The fact remains, however, that the man, who can perform as dexterously with a basketball as Harry Houdini did inside of a locked and chained box, just may not be back with the Knicks next season. That is something that Monroe will have to decide. And who knows, he just may return to perform his "magic" one more time.

—Kip Branch

## LISTINGS

### BASEBALL

#### •Mets

Shea Stadium, Flushing Queens  
672-3000

July 6, 8 pm: Vs San Diego  
July 7, 2 pm: Vs San Diego  
July 8, 2 pm: Vs San Diego (double-header)  
July 10, 8 pm: Vs Los Angeles  
July 11, 2 pm: Vs Los Angeles  
July 12, 8 pm: Vs Los Angeles  
July 13, 8 pm: Vs San Francisco  
July 14, 2 pm: Vs San Francisco  
July 15, 2 pm: Vs San Francisco  
July 27, 8 pm: Vs Chicago  
July 28, 2 pm: Vs Chicago  
July 29, 2 pm: Vs Chicago (double-header)

#### •Yankees

Yankee Stadium, Bronx  
293-4300

July 1, 2 pm: Vs Boston  
July 4, 8 pm: Vs Milwaukee  
July 20, 8 pm: Vs Oakland  
July 21, 1:15 pm: Vs Oakland  
July 22, 2 pm: Vs Seattle  
July 24, 8 pm: Vs California

### TENNIS

Forest Hills—79  
July 9-15  
Westside Tennis Club, Forest Hills, Queens  
478-2045

### WRESTLING

July 2, 30 at 7:30 pm  
Madison Square Garden  
33 St. at 7 Ave.  
564-4400

### SOCCER

#### •Cosmos

July 1, 7:30 pm: Vs Rochester  
July 4, 2:30 pm: Vs Bayern Munich  
July 11, 9 pm: Vs Seattle  
July 15, 7:30 pm: Vs Vancouver  
July 25, 9 pm: Vs Minnesota  
July 29, 7:30 pm: Vs San Jose  
Giant Stadium  
East Rutherford, N.J.  
(212) 265-8600

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999-1313

Belmont Park  
641-4700

Giant Stadium  
265-8600

Aqueduct Racetrack  
641-4700

Meadowlands Results  
594-7044

Parks & Recreation News  
755-4100

New York State Lottery  
999-6868

OTB Results  
999-2121

Shea Stadium  
672-3000

Time  
936-1616

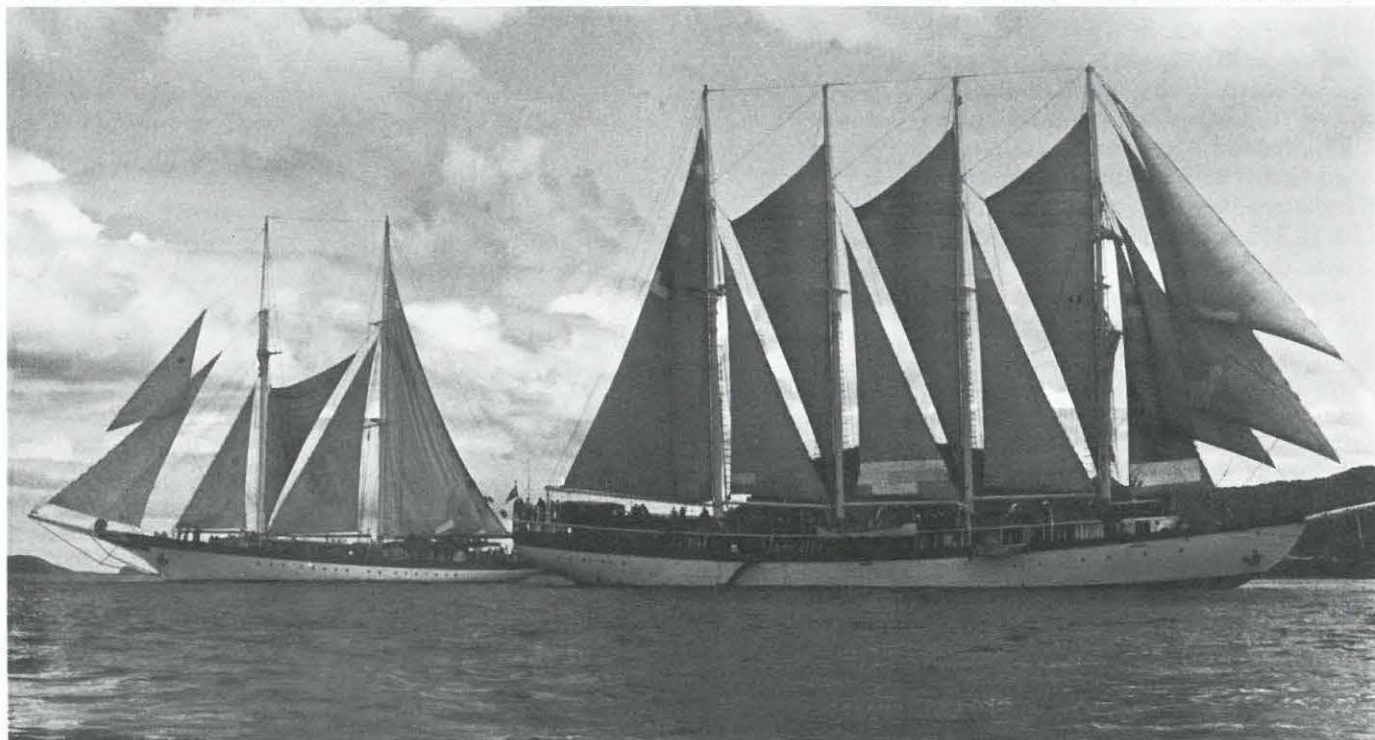
Yankee Stadium  
293-4300

Weather  
WE 6-1212

Madison Square Garden  
564-4400

# TRAVEL

## WINDJAMMING IN THE CARIBBEAN



**O**n a brisk March morning at 5 am, I left my apartment en route to a romantic adventure: a five-day “barefoot” cruise to the secluded, enchanted Caribbean isles.

Rushing down to the Grand Concourse, I hopped aboard the “D” train, which took me to 50th Street where I caught “the-train-to-the-plane” (the JFK Express to Kennedy Airport). Several minutes after six, I boarded the JFK Express, paying \$3 to the conductor, who informed each passenger which airport bus to take at Howard Beach. We enjoyed a pleasantly comfortable ride in attractive, air-conditioned cars. Passengers, carrying light hand baggage, boarded at 42nd, 34th, West 4th, Chambers and Broadway-Nassau Streets.

Once the train reached Jay Street-Borough Hall in Brooklyn, we proceeded nonstop to Howard Beach, where buses awaited to ferry us to our respective airline terminals. Unfortunately, no porters were on hand to help us with our bags; people traveling with several pieces

of luggage may therefore be better off taking a taxi. However, if “the-train-to-the-plane” excursion appeals to you, the service is available seven days a week, with trains running every twenty minutes from 6 am to 11 pm. The JFK Express originates at the 57th Street IND platform but may be picked up at seven stations along the way. Journey time is one hour.

At 8:15 am, I boarded Eastern’s Whisper Jet for St. Maarten. Three and a half hours later, I arrived in Phillipsburg, the capital of St. Maarten and a busy, commercial center.

Lying at the southern tip of a 37 square mile island (half Dutch and half French), Phillipsburg is a cosmopolitan city whose two main thoroughfares, Front Street and Back Street, are lined with duty-free shops, selling everything from French perfume to Japanese transistor radios. Indian-owned shops offering wraparound madras print skirts complete with elegant boutiques featuring sexy Japanese sarongs.

Jewelry shops abound, and if you are in search of unique souvenir for a loved one, you should try the Gem Center on Front Street. Its proprietor Andy Kovach, an American who migrated to St. Maarten two years ago, specializes in a variety of precious and semi-precious stones, as well as in good conversation.

Phillipsburg, a gourmet’s paradise, offers visitors a wide range of international and regional cuisine. One can either sample such traditional local fare as yambo and bullfoot soup in out-of-the-way eateries like the Summer Garden or dine more formally and conventionally at Antoine’s, which serves a delicious *salade Nicoise*. The West Indian Tavern whose specialty is lobster also offers superb yellowtail snapper. Pulsating discos, hidden in alleyways leading to Great Bay Beach, are only a short distance from Front Street.

Situated on the pier is a picturesque little square, resembling a European fishing town. Its wine and cheese shop, ice cream parlor, gift store

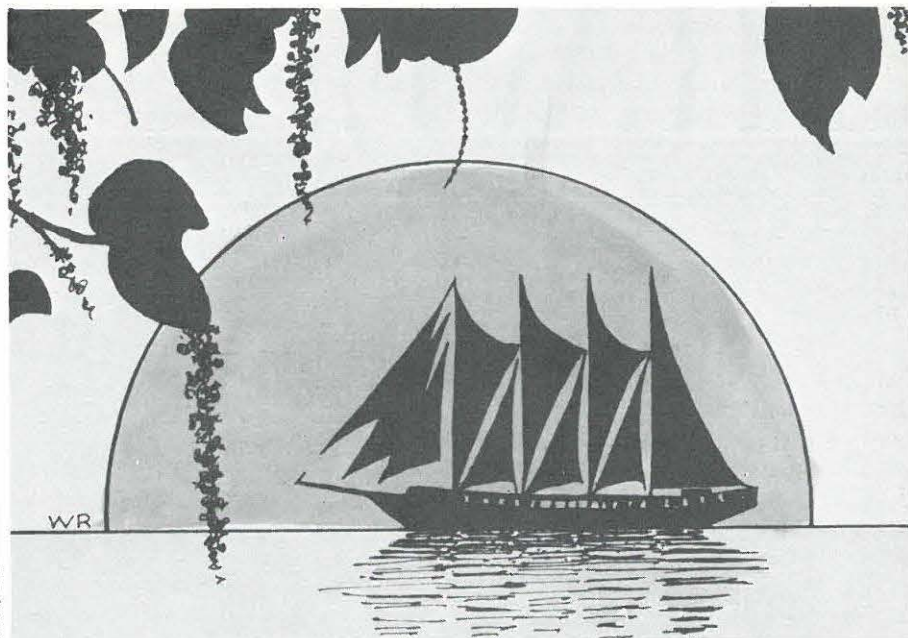
and outdoor harborside cafe greatly enhance the square's appeal.

What a view the harbor presented that day! Small boats topped by stark white sails bobbed like fragile toys alongside of the huge cruise ships, amid a sea of the deepest azure. The peaks of the surrounding hills were draped with clouds. Giggling children were spotted diving off the side of the pier. Within this scene stood our ship, the *Polynesia*, a 50 year old, 248 foot Portuguese schooner. The only four-masted vessel in the water, it loomed as an image of adventure and romance, as it patiently waited to take on its expectant passengers—all 126 of them.

As we waited for the launch to reach the pier, young boys, their wet bodies glistening in the sun, begged us to "Tro a coin in the waater, mum." With darting movements, they swam after the coins and were soon back on the pier repeating their request.

Entering a launch requires a sturdy yet agile set of legs, which we soon enough developed through our daily boarding of the launches for our trips to shore. As the launch sways to and fro, one must contrive to grasp a wet pair of ropes and quickly step onto a set of crooked steps. What a comical sight we were: a bunch of landlubbers joking, ribbing and clumsily assisting each other. However, the experienced crew made sure that we transferred to the ship safely.

Stowaway Night—the first official festivity of the trip—began with a cheerful greeting from the crew. Rum swizzles (strong rum punch), dinner and moonlight dancing were just some of the treats of our pre-sail party. After dinner, during the first of his many storytelling hours, Captain John Green set the tone of the cruise by telling us we were free to create our own fun in any manner that suited us—provided no one complained. According to Captain Green, "If you need a social director, you are on the wrong ship. The luxury liner is your best bet." That introduction, coupled with sleeping on sliding deck pads or in small cabins with narrow bunk beds, cold showers and cabin lights that flickered off for ten minute periods when overheated,



Wendy L. Rinehart.

left no doubt in my mind that this was no luxury cruise—we had to "rough it." Together with a chance to experience ocean sailing, however, this was assuredly part of the trip's lure.

At noon, after breakfasting on homemade sweet rolls and Bloody Marys, we began our voyage. Soon, passengers from eight to eighty were sunbathing, diving, snorkeling or playing "Tarzan," as they swung from hanging ropes into the sea. Reading and cardplaying were other favorite pastimes, but nighttime found us dancing under the stars to steel band rhythms or "hot" disco beats. Crash courses in navigation and safety rules aboard ship were conducted by the crew, who also let us try our hands at manning the helm.

Another exciting daily activity aboard ship was the hoisting of the sails. Pulling on thick ropes, bare-chested shipmates raised huge white sails up lofty masts. Passengers eager to join in the task lined up behind the mates and, in unison, pulled the ends of the ropes, while others cheered them on. As the last sail was eased into position, the crowd's fervor reached its highest pitch, and a loud "hooray" resounded throughout the ship. A peaceful calm then settled over the boat, conforming to the calm of the sea.

It was not unusual for passengers to remain in their bathing suits for

the entire cruise, only donning a skirt or a pair of cut-offs to go ashore. On deck, mostly everyone walked barefoot, especially the captain, who never wore shoes either on or off the ship. Sitting on the pier at Phillipsburg one day, I overheard someone refer to him as the "barefoot man."

The food aboard ship, while not suitable to the delicate palates of gourmets, was homey, hearty "seafare." Breakfast consisted of the usual staples—eggs, sausages and pancakes—but was enhanced by "sea-baked" bread and rolls. Lunch, the best meal of the day, was a smorgasbord of meats, vegetables, salads, relishes and desserts served on the top deck. Dinners were not remarkable, except for the finale when we feasted on lobster and champagne. It was so deliciously prepared that we chanted a five minute chorus of "We want D.J.," to bring the chef out of the galley to take a bow.

On "shore leave," we engaged in the exploration of a group of entrancing islands, including Saba, St. Eustatius, St. Barthelemy and St. Kitts. Marigot, the capital of the French side of St. Maarten, also "cast its spell" on us.

Behind steep hills which rise out of the sea like huge boulders are tiny, dollhouse villages, either nestled in valleys or "spilling out of the mouths" of extinct volcanoes. Exotic flowers and lush rain forests fill the landscape. Winding roads circling



tall mountains provide breathtaking vistas as they curl to their peaks. Although on each island one encounters the gentle ways and friendly manners so characteristic of West Indians, every one of them possesses its own unique personality and charm.

Marigot, for example, is a sleepy French town nestled in a cove in the Caribbean Sea. Around its picturesque harbor are a cluster of tiny shops and a central marketplace. Restaurants perched on top of hills overlook the yacht basin. Every Wednesday, the harbor bristles with the sounds, smells and colors of market day. On the pier, men sit at wooden tables playing dominoes and watching jet-set couples motor to and from yachts bobbing lazily in the water.

Although we arrived in Marigot very late in the afternoon, there was still some time for us to explore its narrow streets, lined with pastel-tinted houses and French boutiques.

That evening we went to La Creperie to sample some French cuisine. My high school French so failed me that I ended up with the weird combination of escargot (snails) and hamburger. However, the tasty

food, garden-like atmosphere and moderate prices (\$7-\$12 per person) more than adequately compensated for my *faux pas*.

Unlike Marigot with its charming French ambience, Basseterre, the capital of St Kitts, is a collection of dull, tall wooden buildings and houses. It looked like a town of firewood. As I strolled along its expansive streets, I missed the intimacy of the narrow byways of Marigot. Nevertheless, the magnificent countryside of this British island thoroughly captivated me.

Sprawling sugar cane fields, bordered by green and silver palm trees, appear at the foot of huge hills. Interspersed among flaming red trees, frangipani, bougainvillea and hibiscus flowers, are plantation houses and the ruins of old mills. Green-backed monkeys, brought to the island by the early French colonists, roam the upper ridges of the hills, and the rain forests resonate with their chatter.

En route to Brimstone Hill, the site of an eighteenth century fort, we passed Carib Indian rock carvings dating back to the 1300s. Stopping at a batik factory, where island cloth is imprinted with hot wax and dye, we bought a few souvenirs and

continued on to the fort.

This well-preserved, imposing edifice witnessed many skirmishes between the British and the French in their fight for control of the island.

After investigating these environs, we proceeded to the twin beaches (the Caribbean and Atlantic) at Frigate Bay for lunch and a swim. The ten dollar lobster I ate at the little beach cafe was dry and tough. But my dinner at the Avendale Restaurant, a delicious local dish of fish and cornmeal, obliterated the memory of the disappointing lunch.

The Atlantic beach at Frigate Bay is a deserted strip of white sand bedecked with beds of sea grapes. Reclining under a straw umbrella, I listened to John, a local chap, expound upon the marvels of St. Kitts. He gave me a list of swinging disco clubs such as "City Gate" on Fort Street and "Palm Lodge" on Fort Thomas Road, wanting to leave me with an impression of St. Kitts that would not be so easily erased by St. Barthelemy, our next stop.

We arrived on this prosperous-looking French island around 3 pm. While sipping cool drinks at "Chez Joe," a small cafe on the pier, we noticed the expensive boats in the basin. They helped to confirm the advance billing that St. Bartz, as the locals call it, with its clean, well-paved streets, is a haven for the rich.

At Sea Shell beach, my roommate swam while I collected shells on shore. Instead of sand, the beach is virtually covered with shells of every description. Around little bends in the beach are secluded coves where breaking waves splash their foam upon the rocks. Technically, nude bathing is prohibited in St. Bartz, but there are special beaches where bathers are permitted to swim topless. Very few men from our ship were on Sea Shell beach that day.

St. Eustatius and Saba are sparsely populated Dutch islands that are small in size but large in appeal.

"Statia," as this eight-square mile island is often called, is the historical gem of the Caribbean. Oranjestadt, its only town, boasts an outdoor museum of old landmarks and ruins, monuments to "Statia's" greatness during the eighteenth century

when it was the Caribbean's center of international trade.

On November 16, 1776, the Dutch Commander fired a one gun salute from Fort Oranje in token of his recognition of the flag of the American Revolutionaries. The American colonists regarded this act as the first public acknowledgement of their independence by a foreign power. The display aroused the wrath of the British, and in 1781, Admiral Rodney and the British Navy fired on the tiny island, thereby "bringing the curtain down" on its golden era. In Upper Town stands an impressive monument commemorating the Dutch Commander's courageous act.

We also discovered an eighteenth century Dutch Reform Church whose hollow, stone windows open on to the sparkling sea below. Lichen-covered graves and headstones carved with the names of heroes still stand in the courtyard. The ruins of an old synagogue and Jewish cemetery can also be found there. They were erected by Sephardic Jews who fled from Spain to "Statia" and who eventually became the backbone of the island's merchant population. On our way down to Lower Town, we passed by the Gertrude Library. The building is 200 years old, and I was informed that the librarian there has an encyclopedic knowledge of the history of the island.

Along the beach in Lower Town are the ruins of warehouses, merchant stalls and slave markets. Even today, one can almost hear the intermingling sounds of the loading of cargo, the hawking of the merchants and the clanging of slave chains.

While some of us bathed in the warm sea water, others sunned on volcanic black sand. On the main road, hidden among hibiscus flowers, were little stone benches upon which people sat chatting. Ambling through the town we discovered the "Happy Hooker Water Sport Center," where one can rent diving equipment for underwater expeditions. However, since we were too hungry to engage in such strenuous activities, we went instead to the Old Gin House for conch chowder and chicken with coconut.

The Mooshay Bay Inn, an annex of the House, looked quite appealing with its rustic group of tables and

chairs made from small logs. Both the tables and walls were decorated with pewter plates and tankards. If it had not been for the party that was going to take place on the beach that evening, we might have lingered there. But the party (a regular feature of the Polynesia) with its whole suckling roast pig and steel band melodies was too much to resist and seemed a more fitting end to our stay in "Statia."

A short distance away lay the island of Saba, which is like no place I have ever seen. Five square miles in size, it is an unspoiled garden of nature's embroidery. But we were only to discover this later, for as the Polynesia approached the island, the dismal scene at dockside in no way prepared us for the natural beauty that was to unfold before our eyes. All we could see from the ship was a huge volcanic rock rising from the sea.

On shore we hired a taxi (a \$20 fare divided among 5 passengers) to transport us over the hand-constructed spiral road, leading to quaint little villages with names such as "The Bottom," which ironically is near the top of the volcano, and "Windward-side," which overlooks "The Bottom". Both these villages dramatically rest along the ridge of the volcano's crater. Wild orchids, giant fern and elephant ear, ginger lilies, African tulips and cedar and eucalyptus trees merged into a kaleidoscopic image, intensified by sweet and pungent fragrances. As we climbed higher, the view became panoramic, encompassing tiny hill villages and neat white houses, capped with red roofs, clinging to hillsides. In emerald valleys of lush vegetation, we could hear the trilling of the island birds blending with the music coming over the taxi's radio—an unforgettable experience.

At "The Bottom," the capital of Saba, we were greeted by little old women selling drawn-thread work—a kind of lacework native to the island. Winding our way toward "Windwardside", we passed Cranston's Antique Inn, a 200 year old Anglican Church and a scattering of general stores.

In Windwardside, a village of gingerbread-like houses shaded by breadfruit trees and cuddled by

poinsettia and hibiscus plants, the Hassells and Johnsons welcomed us into their homes. It is interesting to note that these surnames are among the only four on the island. One woman was proud that her son was on the four-man police force. An older woman, who appeared to be in her 70s, told us she had never once been off the island. Down the road we met Arthur, an old merchant seaman, who picked herbs and breadfruit leaves for us and gave us instructions in their use for hypertension.

Through the hazy horizon we could only discern the vague outlines of St. Eustatius and St. Bartz. Someone suggested that we attempt the four hour climb through the rain forest to the peak of Mt. Scenery. We shuddered at the prospect and opted instead for a barbecued-rib luncheon, prepared by the crew on board the Polynesia and served at the Captain's Quarters, a village hotel.

Quite frankly, there are very few "touristy" things to do on Saba, except to drink "spice", the island drink, at the "Boogaloo" bar and to swim at the hotel pool, since no beach exists. The attraction of Saba lies in the friendliness of its 950 inhabitants, its relaxful atmosphere and its overwhelming natural beauty.

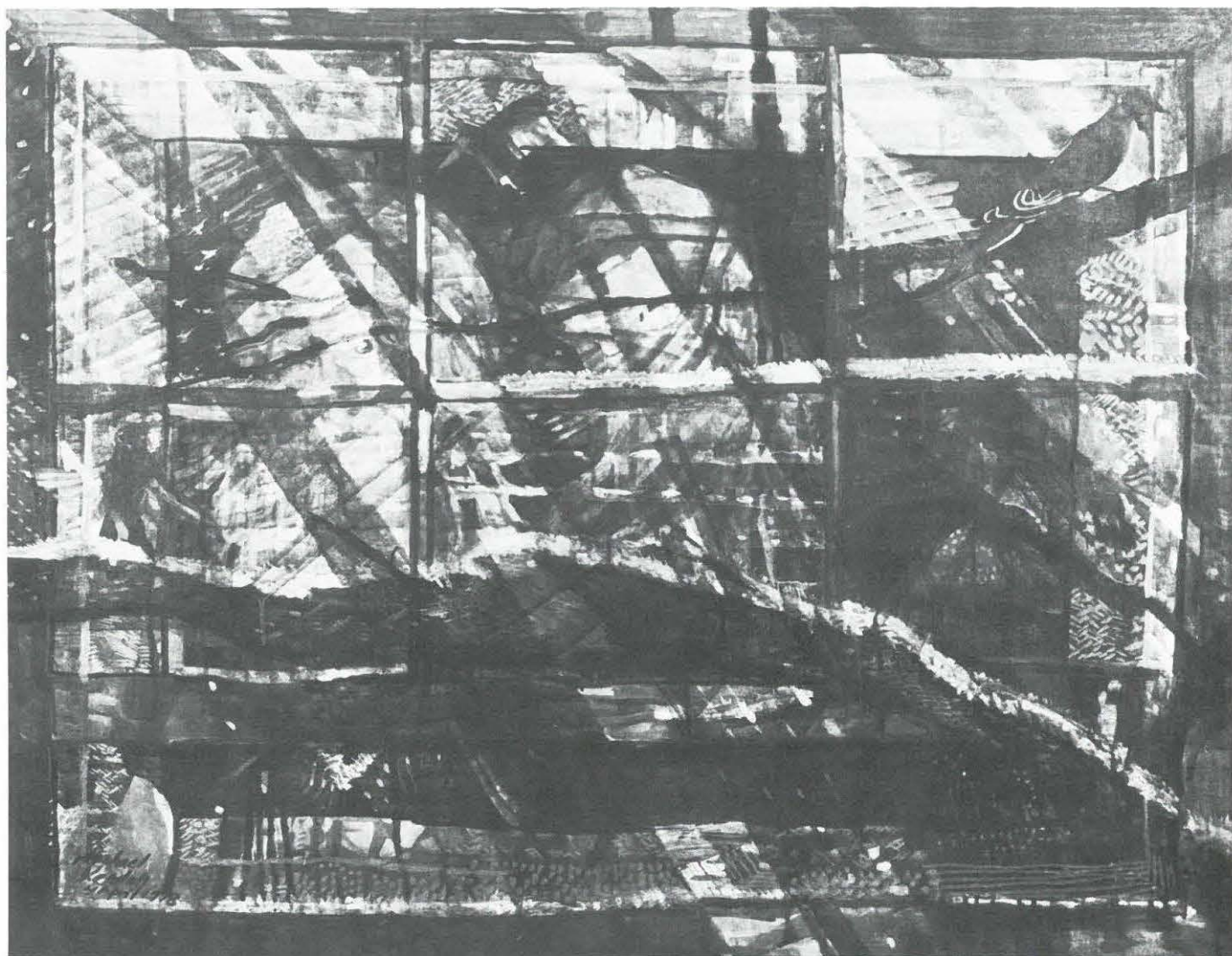
Returning to the Polynesia, I wondered about the routes of the other windjammers—the Fantome, the Flying Cloud, the Yankee Clipper and the Yankee Trader—and began to visualize those places they traveled to in my imagination. Not to my surprise, others dreamed similar dreams and arranged to sail again the following Tuesday.

Any readers wishing to share this dream and to turn it into a reality should write Windjammer "Barefoot" Cruises, Ltd., P.O. Box 120, Miami Beach, Florida, 33139 or telephone (305) 373-2090 or see their travel agent. Prices range from \$310 to \$460 per person. Airfare is extra. Every Tuesday and Thursday, windjammers depart from the Virgin Islands, the Bahamas, St. Maarten and Martinique to some of the most exciting ports in the West Indies.

—Estelle Epps

# ART

## "METAPHYSICAL PICTURALIZATION"



"Wine, allspice and sugar, 1858", Acrylic.

It is not often that a totally new concept in art is introduced, and it is even rarer to find such a concept developed by a 21 year old woman. The last new art concepts introduced into America during this century were fauvism—an expressionistic movement that preceded cubism and whose paintings were marked by bold distortions of vivid colors—and Andy Warhol's celebrated pop art—bigger-than-life replicas of comic strip frames and supermarket items. Now, add to these Michael Kendall's "Metaphysical Picturalization."

Ms. Kendall, now 26 and living in New York City, explains: "If artists can consciously allow symbols to come into themselves, they can become vehicles for attracting energy. In this case, the energy is painting—different signs and symbols attract different kinds of energy. For example, the color red is numerically represented by the number one, and, energetically, it vibrates. I put them all together into an algebraic formula." Ms. Kendall's technique is a silk screen process which utilizes mezzo-tints and transparent ink overlays; she combines a range

of metaphysical factors with her precise algebraic formula to create an art form.

The only example of Ms. Kendall's work still available for viewing hangs outside the 5th floor library of the United Nations building. "Mary Edmonia Lewis, 1867, First Negro Artist of the Western Continent" was unveiled May 9, 1978 by the wife of U.N. Ambassador Andrew Young. Following that presentation to the U.S. Mission, Ms. Kendall's portfolio of six historical narrative paintings, based on the life of Mary Edmonia Lewis, was shown in a two



Mary Edmonia Lewis.

week exhibition at the Wauter's Gallery on Madison Avenue. All the paintings in this portfolio deal with different episodes in Ms. Lewis's life and were presented under the general title "Sisters Across the Century."

"I could not have continued with my work if I didn't have Edmonia Lewis to admire as someone who succeeded against all odds," Ms. Kendall says, referring to an incident in Ms. Lewis's life when, as a junior at Oberlin College, she was accused of killing two white classmates. The painting "Let the World be Shaken but the Lawyer Shall Never Neglect That Duty Which He Owes to a Client: Oberlin, Ohio, 1859" from Michael Kendall's portfolio is dedicated to that incident. "To me," she says, "Edmonia's determination was a message to deal with obstacles in my life as challenges—not as dead ends."

Artist Kendall became interested in the life of Edmonia while searching

for black American expatriate artists for a children's book she was writing. After reading bits and pieces on Ms. Lewis's life in numerous books, she decided to research her as thoroughly as she could and write her biography: "I felt obliged to make sure that Edmonia Lewis was in history." In her painting, Ms. Kendall has depicted Edmonia Lewis in her own studio, standing before her first major marble sculpture, "Hagar." Ms. Kendall has taken the figures from an original photograph, incorporated them into her own formula and created a Michael Kendall innovation: a polychromatic scale of eight colors, ranging from the most subtle shades of pearl gray, henna brown and sunflower yellow to a vibrant ink transparency that mysteriously comes to life, sometimes appearing like a congo rubine, or sometimes an Indian red. There are also majestic hues of green: seawater, serpene and viennese.

Individually signed and numbered by the artist, all 300 prints in the "Sisters Across the Century" collection measure 28" by 34". The cost is \$260 per print.

Michael, a graduate of Drexell University in Philadelphia, has a B.A. in Merchandising Design. Coming from a large artistic family, she points out that her style, approach and technique were formulated by the time she received formal training at the Philadelphia School Art League. Prior to graduating from Drexell in 1974, Michael had already exhibited her work in one-woman shows at Colgate and Drexell Universities and had lectured on her own work as well. Already, she had set her sights on becoming a master artist.

For three years Michael has been bald. She attributes her decision to shave her head to "archaic remnants and psychic elements surviving in my mind from ages long ago. It is something I felt would give me a stronger sense of self." Refusing to accept the notion that she is an original artist, Michael asserts "Nothing that I propose is an entirely new concept. Each notion has its roots somewhere in world history. I have merely chosen to be one of the agents to synthesize them all into a viable vehicle for delivering communiques to our generation. My mastery will be paint and logic. The algebraic formulas are merely the strategies."

Besides writing the biography of Edmonia Lewis, Ms. Kendall is presently working on a collection of t-shirts; embossed on the shirt is a graphic portrait of Ms. Lewis in navy and white. Available in regular cut, these t-shirts sell for \$7. Ms. Kendall is also forming a committee to initiate the issuance of a commemorative stamp of Edmonia Lewis.

In the hope that "Metaphysical Picturalization" will become a well-known concept, Ms. Kendall instructs senior citizens and junior high school students on its application. So, it should come as no surprise if our children arrive at home with information on the concept of "Metaphysical Picturalization"—The Michael Kendall Creation.

—Deborah Judkins

# ART

# LISTINGS

## MUSEUMS

### •Uptown

#### Cloisters

Fort Tryon Park  
923-3700  
Tues.-Sat., 10 am-4:45 pm; Sun. 1-4:45 pm

**The Museum of The American Indian**  
Broadway at 155 St.  
283-2420  
Tues.-Sat. 10 am-5 pm; Sun. 1-5 pm.  
Thru July 6. "Cocle Culture."

#### Studio Museum in Harlem

2033 Fifth Ave.  
427-5959  
Wed. 10 am-9 pm,  
Tues.-Fri. 10 am-6 pm,  
Sat.-Sun., 1-6 pm

#### National Black American Historical Museum

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

#### El Museo del Barrio

1230 Fifth Ave.  
831-7272  
Tues.-Sun., 10:30 am-4:30 pm  
Thru August 31:  
Jorge Soto Sanchez's  
"Works on Paper."

#### Museum of the City of New York

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

#### International Center of Photography

Fifth Ave. at 94 St.  
860-1783  
Daily except Mon.,  
11 am-5 pm.

#### Jewish Museum

Fifth Ave. at 92 St.  
860-1860  
Mon.-Thurs. Noon-5 pm, Sun. 11 am-6 pm.  
Thru Sept. 4: David  
Aronson: A  
Retrospect. Paintings,  
drawings, sculpture.

#### Cooper-Hewitt Museum

Fifth Ave. at 91 St.  
860-6868  
Tues. 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  
AAalto." Thru  
August 12, "Roma  
Interrota."

#### The 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. (See  
Kids Section).

#### Metropolitan Museum of Art

Fifth Ave. at 82 St.  
TR9-5500  
Tue. 10-8:45 pm,  
Wed.-Sat. 10 am-4:45 pm, Sun. 11 am-4:45 pm. Thru July 8:  
"Seventeenth  
Century Italian  
Drawings." Thru  
Sept. 2: "Treasures  
From the Kremlin:  
An Exhibition from  
The State Museums  
of the Moscow  
Kremlin." July 3-  
Sept. 30: "European  
Landscape Drawings"  
From the 15th Century  
to the 20th Century."

#### New York Historical Society

77 St. on Central  
Park West  
873-3400  
Tues.-Fri. 11 am-5 pm, Sat. 10 am-5 pm  
Thru Oct. 1: 25 years  
of acquisitions of  
paintings, prints,  
maps, manuscripts,  
rare books and  
silver.

#### Guggenheim Museum

Fifth Ave. at 89 St.  
860-1300  
Tues. 11 am-8 pm,  
Wed.-Sun. 11 am-5 pm  
Thru August 12:  
"Rufino Tamayo:  
Myth and Magic"

#### Asia House

112 E. 64 St.  
PL1-4210  
Mon.-Sat. 10 am-5 pm,  
Thurs. 10 am-8:30 pm, Sun. 1-5 pm.  
July 12-Sept. 3:  
"Splendid Symbols:  
Textiles and Tradition  
in Indonesia."

#### Whitney Museum of American Art

75 St. on Madison Ave.  
794-7600  
Tues.-Fri. 2-9 pm,  
Sat. 11-6 pm, Sun.  
Noon-6 pm  
Thru Sept. 9:  
George Segal:  
Sculpture and  
Drawings. Thru  
Sept. 16: Introduction  
to 20th Century  
American Art:  
Calder, DeKooning,  
Hopper, Nevelson  
and others. Thru  
Sept. 3: "The  
Decade in Review:  
Selections from the  
70s. Works by Robert  
Arneson, Alice  
Ayccock, Richard  
Diebenkorn, Louise  
Nevelson, Lucal  
Samaras, and  
others. Gallery  
Talk: Thurs. 4 pm.  
By Curators on current  
exhibits. Musical  
Program, 5:30-7:15 pm;  
July 4-13, Mitchell  
Korn, Guitar. Eastern  
and western music.  
July 18-27: Liarema  
Ensemble: Ragtime,  
Jazz and Pop.  
Thru August 26:  
"The Reginald  
Marsh Bequest:  
More than 850  
paintings, oil  
studies, drawings  
and sketches.

### •Midtown

#### African-American 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"

#### American Crafts Museum

44 W. 53 St.  
397-0600  
Tues.-Sat. 10 am-5 pm,  
Sun. 11 am-5 pm  
Thru July 15:  
American Handmade  
furniture by  
contemporary  
artisans.

#### Museum of American Folk Art

49 W. 53 St.  
LT1-2474  
Tues.-Sun. 10:30 am-5:30 pm, Thurs. 10:30 am-8 pm  
Thru August 31:  
Exhibition of Hawaiian  
Quilts.

#### Songwriter's Hall of Fame

One Times Square  
221-1252  
Mon.-Sat. 11 am-3 pm  
Salute to American  
popular songs from  
colonial to disco.

#### National Art Museum of Sport

4 Penn Plaza  
(33 St.)  
Madison Square  
Garden  
244-4127  
Tues.-Sat. 10 am-6 pm

### •Downtown

#### Museum of Holography

11 Mercer St.  
925-0526  
Wed.-Sun. Noon-6 pm, Thurs. Noon-9 pm

#### The New Museum

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

#### 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. Four ships  
to explore.

#### Fire Department Museum

104 Duane St.  
570-4230  
Mon.-Fri. 9 am-4 pm  
On display fire  
equipment of the  
1800s-1930s.  
Collection of photos  
from infamous fires  
of the past.

#### Fraunces Tavern Museum

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

#### Federal Hall National Museum

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

### •Brooklyn

#### Brooklyn Museum

188 Eastern Pkwy  
638-5000  
Wed.-Sat. 10 am-5 pm, Sun. Noon-5 pm.  
Thru Sept. 3:  
"Perceptions and  
Evocations: The  
Art of Elibu  
Vedder. 19th  
Century visionary  
landscape painter.  
Thru July 8: Gertrude  
Kasebier: Portraits  
and Romantic images.  
Thru July 8:  
Photographic  
Exhibition 1900-1920.

#### Brooklyn Botanic Garden

100 Washington Ave.  
622-4433  
Thru Oct. 31:  
"Rosebushes."  
Exhibitions of more  
than 5,000 rosebushes  
of over 900 different  
varieties.

#### New Muse

Community Museum  
of Brooklyn  
1530 Bedford Ave.  
774-2900  
Daily 2-8 pm

### •Staten Island

#### Staten Island Institute of Arts and Sciences

75 Stuyvesant Pl. &  
Wall St.  
727-1135  
Tues.-Sat. 10 am-5 pm, Sun. 2-5 pm  
Thru August 31:  
"The Architectural  
Heritage of Staten  
Island" and "17  
Year Periodic Cicada."

## ART GALLERIES

#### Afro Arts Center

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

#### The Alternative Center for International Arts

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

#### Benin Gallery

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

#### Burgess Collection of Fine Art

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

#### Cinque Gallery

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

#### Cordier and Ekstrom

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

# KIDS

## BOYS CHOIR OF HARLEM GROWS UP



**I**t was indeed a pleasure to witness the graceful and professional manner in which the Boys Choir of Harlem (BCH) took its place on an undersized stage at the Biltmore Hotel. The event, aptly entitled "A Dramatic Change," betokened the organization's first benefit. Although the talented youngsters

instantly captivated their audience, it wasn't until their emotion-packed rendition of "We Are Heroes," with the chorus line's reeling refrain of "All black boys are born a hero," (sic) that the crowd's appreciation exploded into thunderous applause.

Formerly known as the Ephesus Boys Choir, the Boys Choir of Harlem

was originally sponsored (initiating in 1968) by the Ephesus Church. In the four short years since their incorporation, the boys have performed at numerous major cultural institutions, including New York City's renowned Avery Fisher Hall. The youngsters, under the direction of Walter Turnbull, represent a most versatile and worthwhile musical group. "Our organization is designed to provide a creative outlet for these youngsters and to educate and broaden their aesthetic perceptions as well," proudly stated Mr. Turnbull. In addition, it offers tutorial after-school classes to its members "in-need," to help maintain or further their scholastic goals.

While members of the BCH come from all over New York City, for the most part they hail from central Harlem. The boys are introduced to a wide variety of music, ranging from a strictly classical repertoire to gospel and spirituals to contemporary melodies. Special emphasis is given to the works of black composers. The performance of indigenous music is encouraged in the form of commissions to young black songwriters. BCH's leaders believe that the heritage of the "Negro" (sic) spiritual and early American folk music plays a vital and necessary part in the "educative growth" of their members. However, popular music is given equal billing in the repertoire. The Boys Choir of Harlem seems to move effortlessly yet superbly from Bach to "Mr. Bojangles."

Aside from duties common to all boys their age, such as attending school, maintaining a respectable average and helping their parents at home, these young men at BCH must attend choir practices three times weekly. More and more they are being booked for concerts, which, I imagine, must usurp additional rehearsal hours from their leisure time. Indeed, it takes a special kind of child to persevere as a member of the BCH, one who is both willing to



*Linda Twine, Walter Turnbull.*


work hard and determined to succeed.

Recognizing the recreational needs of the children, the organizers facilitate their participation in such sports as winter basketball, Ping-Pong and summer Olympics. Incidentally, BCH's team won the mini-Olympics in track last summer. Judging from some of the letters they have written home, the members of BCH's live-away Trinity Parish Camp (West Cornwall, Connecticut) appear to be elated about their work and thrilled over their camp experience. Situated in Manhattan, The Boys Choir of Harlem Day Camp also offers choir members an enriching and fun-filled summer.

Born in Greenville, Mississippi, Walter Turnbull, BCH's founder and director, is presently working toward his doctorate at the Manhattan School

of Music. An opera singer by profession, he holds B.A. and M.A. degrees in Music, from Tougaloo College and Manhattan School of Music, respectively. Mr. Turnbull sang with the Philadelphia Orchestra and obtained operatic roles with both Lake George Opera and Opera/South.

Contributing, also, to the success of the BCH is their composer, accompanist and arranger, Linda Twine, "We are Heroes" being only one of her many compositions for the group. Born in Muskogee, Oklahoma, she received a Bachelor of Arts degree in Music from Oklahoma State University and a Master of Arts degree in Musical Education from the Manhattan School of Music. In addition to her work with the BCH, Ms. Twine is the accompanist for singers Novella Nelson and Lee Cooper.

Auditions for the BCH take place at various schools around the city. However, Mr. Turnbull stated that any interested boy between the ages of 9 and 15 should contact Ms. Farid at the BCH office (690-3333) and set up an appointment. Mr. Turnbull is also actively seeking adult volunteers, particularly males, who would help in organizing additional recreational activities for the present 80 members of the BCH. Volunteer tutors, as well as any other types of volunteers, would be most welcome. The organization's less-than-optimal financial position would be improved if 20,000 readers sent a half-dollar each to the Boys Choir of Harlem and made this very positive force in Harlem \$10,000 richer! 

—Bayyinah

# KIDS

## LEARNING CENTERS

**American Museum of Natural History**  
Central Park West at 79 St.  
873-1300

July 11, 18, 25, 5-7 pm: "July Art Program for Children." Walter O'Neil will teach youngsters how to sketch. All materials furnished by the museum.

Hayden Planetarium—Thru Sept. 3: "The Last Nights of Pompeii," Mon.-Fri. 2 and 3:30 pm, Sat. & Sun. 1, 2, 3, 4, & 5 pm. Adults \$2.35, Children \$1.35 and senior citizens, \$1.50. "Laserock" showings at 7:30, 9, 10:30 pm. Rock music and laser light show.

**Bedford Stuyvesant Restoration Corp. Center for Art and Culture**  
1360 Fulton St., Brooklyn  
636-3398

**Bronx Zoo**  
Fordham Rd. & Southern Blvd.  
220-5100

July 14 & 15, 10 am-5 pm: "Asia Festival," Dancers, and Yak & Yeti in costume. July 28 & 29, 10 am-5 pm: "What Researchers Do in the Wild," in addition there will be a performance by a Trinidadian steel band.

**Brooklyn Botanic Garden**  
1000 Washington Ave.  
622-4433

Summer Gardening for Youth: Now accepting mail registration for its children's gardening program. Classes: July 9 thru Aug. 19. Young people between 9-17 years old are eligible to enroll. Garden teachers instruct boys and girls in the proper care of vegetable and flower gardens. For registration forms and further details: Coordinator of Children's Garden, Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, N.Y. 11225 or Call Ms. Anne Trimble at 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 Bey 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 Childrens Theatre**  
37 W. 65 St., 2nd Fl.  
873-6400

**Storytelling at the Statue of Hans Christian Andersen**  
72 St. & Fifth Ave. in Central Park  
July 7: "The Woman with the Eggs"  
July 14: "The Wild Swans"  
July 21: "The Snow Queen"  
July 28: "Horse-Headed Fiddle"

**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 Tpke) 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 development 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 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.

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

**Metropolitan Museum of Art**  
Junior Museum  
Fifth Ave. at 82 St.  
879-5500  
Thru Sept. 9: "The Age of Discovery: Arts of 16 Century Europe." Tues.-Fri. Programs, 11 am & 2:30 pm: Looking/Sketching. A slide show and discussion of works of art in the museums collections. July 5, "How to Look at Pictures." July 6, "How to Look at Sculpture." July 10, "What is Real?" July 11, "RED." July 12, "Visions of Landscape Painting." July 13, "Art for Travellers." July 17, "Artists Looking at Artists." July 18, "Sculpture and the Niche." July 19, "Faces in Art." July 20, "Archaeology in Ancient Egypt." July 24, "Which Way is Up?" July 25, "Buildings in the Metropolitan." July 26, "Sumptuous Place-settings." July 27, "Everyday Life in Ancient Greece." Sunday Programs: Art Tells a Story, 1-2:30 pm. Studio Workshops—1:30-2:30 pm and 3-4 pm. July 1, "Signal and Sailboats." July 8, "The Myth of Endymion." July 15, "English Portraits." July 22, "Marble Fountains." July 29, "Venice." Film Programs—Tues.-Fri., 1-1:30 pm. July 5, Point of View Movie, Perspectrum, A Line is a Line, Powers of Ten. July 6, Clamation, A Playground for Baboush, Sandman. July 10 Calder's Circus,

# LISTINGS

Jackson Pollock. July 11, Red & Black, Merry Go Round in the Jungle, A chairy Tale. July 12, Paint. July 13, Saint Urbain in Troyes. July 17, Blinkity Blank, Ballet by Degas, Le Voyage de Mr. Q. July 18, Clay, Sandcastle, The Dot. July 19, Discovering the music of the Middle Ages, The Meaning of Feudalism. July 20, The Little Spoon, Six Faces of Pharaoh, Sandman. July 24, The African and Dance, The Beats Go On. July 25, "A" is For Architecture. July 26, Music of Williamsburg. July 27, Illustrations from the Odyssey, The Francois Vase. July 31, The Puffed-Up Dragon, The Dragon's Tears, Clay, Tekenfilm.

**New Muse**  
1530 Bedford Ave., Bklyn  
774-2900

Classes in ethnic drums, trumpets, trombone, art, dance, drama and other subjects. July 6, 7 & 8: 5th Annual Crow's Hill Street Festival.

## FILMS

*New York Public Library*

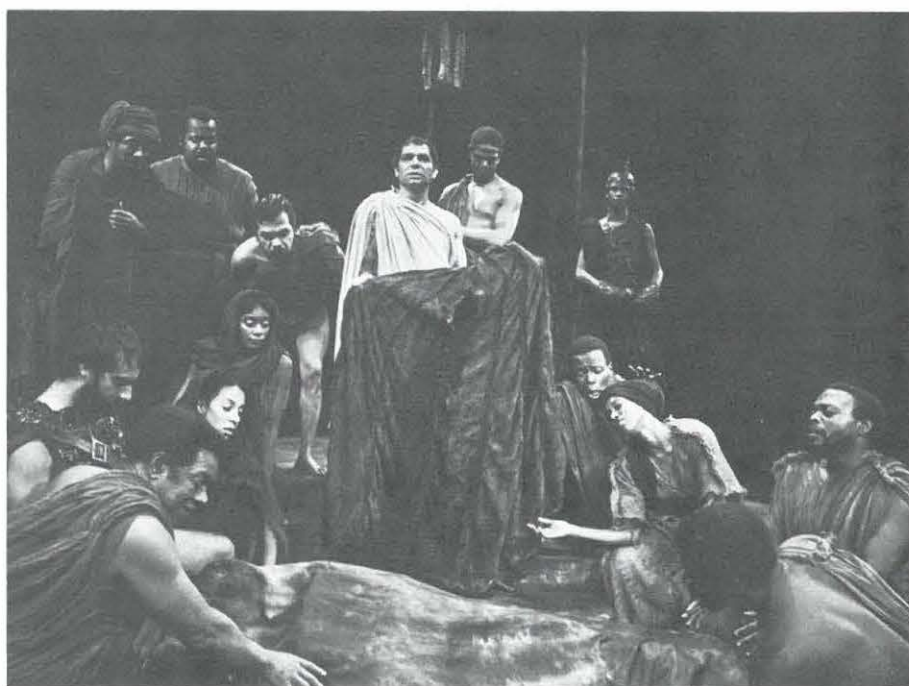
July 11, 2 pm: "King Kong" Hamilton Grange, Man.  
July 11, 2 pm: "The Day the Earth Stood Still" Spuyten Duyvil, Bronx  
July 11, 3 pm: "oliver" Great Kills, Staten Island  
July 11, 7 pm: "Oliver" Dongan Hills, Staten Island  
July 12, 6 pm: "Children of Theatre Street" Hudson Park, Man.  
July 12, 7 pm: "Oliver" New Dorp, Staten Island  
July 17, 2 pm "Heidi" Francis Martin, Bronx  
July 17, 10:30 am "Willie Wonka and the Chocolate Factory" West New Brighton, Staten Island  
July 18, 2 pm: "Benji" Hamilton Grange, Man.  
July 18, 2 pm: "Rookie of the Year" Baychester, Bronx  
July 18, 2 pm "Solar Frontier," "Dawn of the Solar Age," "Wind and Water Energy," and "Survival" Spuyten Duyvil, Bronx  
July 25, 2 pm: "To Sir With Love" Hamilton Grange, Man.  
July 25, 3 pm: "Lord Jim" Dongan Hills, Staten Island  
July 31, 10:30 am: "Fantastic Voyage" West New Brighton, Staten Island

# THEATRE

## MINORITIES AND CLASSICAL THEATRE

**J**oseph Papp's Black and Hispanic Shakespearean Company recently performed "Julius Caesar" at the Anspacher Theatre (Public Theatre, 425 Lafayette St., Man.) Curiously, the internationally-acclaimed Earle Hyman portrayed the relatively minor roles of Cicero and Messala. The rationale for the casting may have been that such an assignment would astound critics and audiences alike, giving the impression of a company so strong that even bit parts could be assumed by an Earle Hyman. Moreover, roles of comparable size were performed by members of the company with such depth, elevation and clarity of diction that one may praise their interpretations as truly Shakespearean. The performances of Tucker Smallwood as Cinna and Titinius, Count Stovall as Decius Brutus and Lucilius, Robert Christian as Metellus Cimber and Caius Helvius Cinna, the Poet, Peter Francis-James as Octavius Caesar, Jay Fernandez as Trebonius and Keith Esau as Octavius's Officer exemplified ensemble acting at its best.

Joseph Papp's calculation failed to work out, however, because the otherwise considerably gifted actors who played Brutus (Roscoe Orman), Cassius (Gylan Kain), Casca (Morgan Freeman) and Julius Caesar (Sonny Jim Gaines) simply lacked the Shakespearean timbre so evident in the aforementioned supporting players. Such roles require the stature of an Earle Hyman or a James Earl Jones, whom Mr. Papp considers America's greatest classical actor. The Portia of the accomplished Mary Alice won her both the plaudits of some of the critics and an Obie, but I found her qualifications to be closer to those of Mr. Kain than to those of Mr. Hyman. (Of the hispanic principals, Miriam Colon was a dignified Calpurnia, and Jaime Sanchez was, though hampered at times by his accent, a viable Anthony).



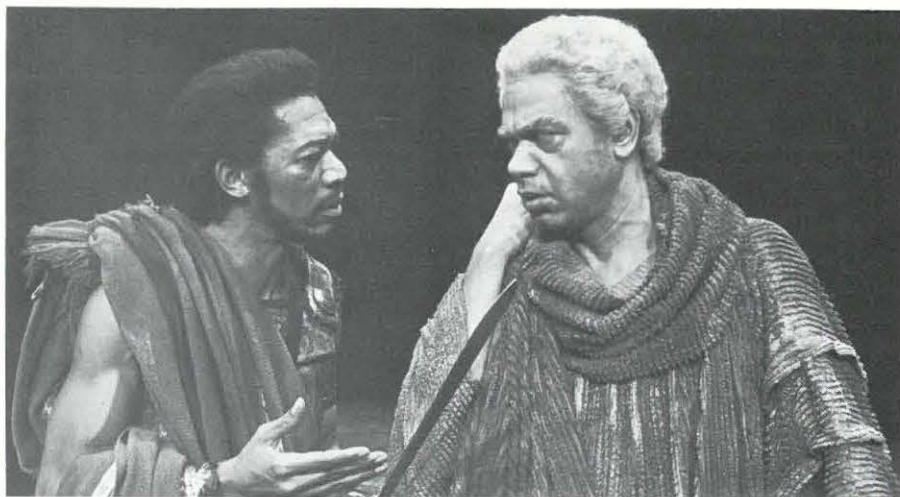
*The Cast of Julius Caesar.*

Surprisingly, the Public Theatre's "Coriolanus," a tragedy both less familiar and more difficult to perform than "Julius Caesar," succeeded better dramatically. The evening got off to a good start: Count Stovall, as the First Citizen, delivered the opening speech, and as long as the plebeians were conversing, everything was suitably Shakespearean. But, all too soon, the patricians entered, and we were back to the "cornbread and glass" so distressingly characteristic of the "Julius Caesar" production. Though less prevalent, upside-down casting, was still the rule. However, one of the wiser casting decisions was the more extensive use of Earle Hyman as the consul Cominius.

If one of the reasons for establishing this black-hispanic company was to demonstrate the deficiencies of minority actors in traditional classical acting, they have almost succeeded. Only one performance, that of Robert Christian, demonstrated the contrary: as Tullus Aufidius, Mr. Christian speaks clearly and carries

himself with dignity; alongside of his colleagues, he shines, to quote from the "Merchant of Venice," like "a good deed in a naughty world." However, though Christian effectively captured the noble soldier in Aufidius, he thoroughly failed to explore the duplicitous politician side of his character; the scene in which he welcomed the renegade Coriolanus into his camp was played at mere face value despite the two men's established venomous hatred.

In smaller roles, there were meritorious contributions from C.C.H. Pounder as the chatterbox Valeria and from Ben Halley, Jr., Reginald Vel Johnson, and Francisco Prado as the three Volscian clowns. The trio who played these bit parts in the Phoenix Theatre's "Coriolanus"—Gene Saks, Jack Klugman and Jerry Stiller—have since gone on to distinguished careers—a similar fortune should await Messrs. Halley, Johnson and Prado. How strange that these comic scenes should have been among the most memorable of this production! Few of Shakespeare's tragedies



Earl Hyman, Morgan Freeman.

have as little comic relief as "Coriolanus" does—or, at least, should. Shaw considered this play to be the greatest of Shakespeare's comedies; but unless the protagonist can impress us with the strength and dignity that accompany his aristocratic scorn, his behavior will verge on the ridiculous, especially after Coriolanus, taking his bat and running to join the opposing team, pulls a switch and does what his mommy tells him to.

Both Morgan Freeman as Coriolanus and Gloria Foster as Volumentia were miscast. Foster played Volumentia as a strong black mother, even though the character's style of matriarchy is unquestionably that of a white woman. In addition, Michael Langham's direction of her contained a grave misjudgment. When Volumentia came to plead with her son not to attack Rome, he was astounded, as the audience should also have been, to find this granite woman capable of kneeling—earlier in the proceedings, Ms. Foster had already twice fallen to her knees.

The one completely stirring scene in the production was that in which Clebert Ford (who shares Mr. Hyman's and Mr. Christian's Shakespearean comportment) and Frank Adu, as the tribunes of the people, provoked Coriolanus into revealing his true colors, thereby inciting the populace to banish him. The effect was obviously not one Shakespeare had intended. It was perfectly clear that the director envisioned both tribunes as corrupt, self-serving union leaders. Even though Jean-Paul Sartre has pointed out, "The strikes in the United States

do not reveal conflicts of character between industrialists and workers," it nevertheless filled me with elation to see these citizens ridding themselves of this Goldwater figure.

Class-conscious arrogance like that of Coriolanus and his family and friends is something not merely alien but positively inimical to black existence. Bertolt Brecht has made an adaptation of this play that attacks rather than supports such elitism. Perhaps Brecht's libertarian bias rather than Shakespeare's reactionary one would have been more congenial to a minority company.

As Mr. Papp must certainly be aware, his venture must face the objections of those who take the position that a performance cannot be both black and Shakespearean. Some moderates, however, may grudgingly accept (or even applaud) Mr. Papp's interpretation rather than reject the whole business. Whether such projects may be detrimental to black consciousness is less definite today than during the 60s. Anyone holding this belief is not likely to be an opera buff or to respond to the argument that Reri Grist—the best Adina in Donizetti's "L'Elisir d'Amore" since Bidu Sayao—might have made an indifferent blues singer. The bias is by no means limited to Afro-Americans; in a conversation with a Yugoslavian theatre delegate, my praise of soprano Zinka Milanov elicited the dismissing response that she had made her reputation singing Italian opera.

At this juncture, it can scarcely be necessary to state that black artists

have a wide range of abilities. Composer Vernon Duke stated that Josephine Baker had a colorature technique that would have put Lily Pons to shame, and indeed, Josephine once sang in a Paris revival of the Offenbach operetta, "La Creole." Whether the prodigious talents of Bessie Smith or Billie Holiday would have been adaptable to Mozartian bravura or to Bellini's "Cantilena" is, however, another matter.

There remains the alternative of adapting Shakespearean material to Messrs. Orman, Kain, Freeman and Gaines instead of *vice versa*. Ira Aldridge, for example, reworked "Titus Andronicus," making a noble hero out of the villainous Aaron the Moor. One of the problems with Woody King Jr.'s ill-conceived revival of Orson Welles's Haitian "Macbeth" (which ended the curiosity appeal of black actors in a Shakespearean production) was the half-heartedness of the deviations from the original text. It contained, for instance, references to Dunsinane side by side with those to Montserrat, and presented an Obeah person with the Greek name of Hecate.

If, however, the company decides to draw their repertoire from the European classical theatre, there is a wide range of challenging material that is less demanding (and less subject to invidious comparisons) than Shakespeare. Incidentally, Clive Barnes noted in his reviews of the plays that the company included blacks and hispanics but, predictably, no orientals. The Pan-Asian Repertory, an organization formed to deal with this customary neglect, has presented revivals of Feydeau's "Hotel Paradiso" and of Goldoni's "The Servant of Two Masters"; the farcical requirements of either play could make for advantageous usage of the body English that is so prevalent among black actors. R

*Through July 22 (8:30 pm daily, except Mon.), "Coriolanus," with Gloria Foster and Morgan Freeman, may be seen at the Delacorte Theatre, Central Park at 81st Street.*

—Townsend Brewster

# THEATRE

# 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

**Beatlemania**  
The Lunt-Fontanne  
205 W. 46 St.  
586-5555

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

**Bruce Forsyth on Broadway**  
Winter Garden Theatre  
Broadway at 50 St.  
245-4878

**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.

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

**Got To Go Disco**  
Minskoff Theatre  
W. 45 St.  
869-0550

**Grease**  
Royale Theatre  
242 W. 45 St.  
245-5760

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

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

**Lone Star & Private Wars**  
Century Theatre  
235 W. 46 St.  
354-6644

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

**Mummenschanz**  
Bijou Theatre  
209 W. 45 St.  
221-8500

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

**On Golden Pond**  
New Apollo Theatre  
234 W. 43 St.  
921-8558

**Richard III**  
Cort Theatre  
138 W. 48 St.  
489-6392

**Sarava**  
Broadway Theatre  
681 Broadway  
247-7260

**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 Madwoman of Central Park West**  
22 Steps Theatre  
Broadway & 48 St.  
541-6162

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

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

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

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

## OFF BROADWAY

**George and the Dragon**  
Theatre of the Open Eye  
316 E. 88 St.  
534-6909  
July 1

**Just Friends**  
Afro-American Studio Theatre  
415 W. 127 St.  
690-2477  
July 8, 3 pm

**Tabernacle**  
Afro-American Studio Theatre  
415 W. 127 St.  
690-2477  
Thru July 8

**Spell #7**  
Public Theatre  
425 Lafayette St.  
677-6350

**Inacent Black and The Five Brothers**  
Billie Holiday Theatre  
1368 Fulton St., Bklyn  
636-0919  
Thru August

**The Ritual**  
Thru July 8  
Fri.-Sat. 8 pm, Sun. 3 pm  
The National Black Theatre  
9 E. 125 St.  
427-5615

## DANCE

**Alvin Ailey Dance Company**  
July 26-28  
Saratoga Performing Arts Center  
Saratoga, N.Y.  
518-584-9330

## Black Theatre Alliance

**Afro-American Studio Theatre**  
690-2477

**Afro-American Total Theatre**  
PL 7-9025

**East River Players**  
690-1120

**Eugene James Dance Company**  
947-4557

**Frank Ashley Dance Company**  
766-9200

**Frederick Douglass Creative Arts Center**  
831-6113

**International Afrikan-American Ballet**  
479-0016

**Manna House Workshops, Inc.**  
427-6617

**The Marie Brooks Children's Dance Theatre**  
281-7789

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

**Raymond Johnson Dance Company**  
914-338-1072

**The Staten Island Repertory Ensemble**  
348-7496

**Weusi Kuumbe Troupe**  
636-9400

**The Family**  
666-4900

**The Frank Silvera Writers Workshop**  
662-8463

**Harlem Children's Theatre**  
856-3609

**Harlem Opera Society**  
862-3000

**Harlem Performance Center**  
862-3000

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

# 

In 1978 Bob Law, then Director of Community Affairs for radio station WWRL, began the "Respect Yourself Youth Crusade" as a community project of the station. The crusades or rallies held that year were such a success that the requests became too numerous for the station's limited staff. As a result, in January 1979 the "Respect Yourself Youth Organization" was founded.

The Organization was mandated to provide extensive outreach programs to redirect the energies of black youth into more positive avenues. The "Respect Yourself Youth Organization" will act as a catalyst in the community with a concept similar to Jesse Jackson's Operation PUSH.

The key that opens the door to this concept is "Self Respect". Respect for one's self, respect for family, respect for community. The implementation of the program is two fold:

*Part one:* uses conscience raising, motivational techniques, peer group pressure and rewards to increase the awareness and involvement of the youth.

*Part two:* channels the awareness and involvement into structured workshops, seminars and classes that stress respect, mutual assistance and cooperation, black history and leadership development.

The motivation behind the organization is to charge our young people, no matter what the odds against them, to assume, now, some responsibility for the shape of the future, and to take control of their lives. The organization will attempt to assist youth to develop self-discipline, to make the correct and intelligent choices at home, in school and in the streets.

For information: Respect Yourself Youth Organization, 275 Kingston Ave., Bklyn, N.Y. 11213, 771-1821.

**The Epsilon Chapter of the Omega Psi Phi Fraternity** continues to promote scholarship and culture. Under the direction of Basileus Butler Dowery, President of the Chapter, the fraternity introduced the Staten Island Repertory Ensemble in N.C. Davidson's forceful drama entitled "El Hajj Malik: The Life of Malcolm X." The success of their efforts prompted the fraternity to engage the same company for the presentation of Soyinka's "The Trials of Brother Jero" at the City University of New York's Graduate Center.

Educationally, the fraternity—in a joint venture with the Vanguard Youth Council—is organizing trips to black institutions of higher learning in the South. The project is designed to introduce urban students to the college environments of North Carolina A & T, Winston Salem State University and Bennett College. It is hoped by Ronald Ivey—Social Action Chairman of the Epsilon Chapter—that the trips "...will give these students as many options as possible to continue their educational aspirations."

On the lighter side, Omega Psi Phi will sponsor a boat ride up the Hudson in August. For further information on all the "doings" at Omega Psi Phi, contact them at 2714 Georgia Ave., N.W. Washington, D.C., 20001.

**The Boys Choir of Harlem's** unusual first fund-raising affair, entitled "A Dramatic Change," took place on May 27. Unlike other such events, this one provided much food for thought, heavily seasoned with practical advice, on how to improve one's physical appearance. For this special occasion, designer Camille Howard brought together such experts in the cosmetics field as Alfred Fornay of Revlon's Polished Ambers division, Katrina Puitt of Fashion Fair Cosmetics, and Tommy Biles of Flori Roberts.

Demonstrations were given by such talented hairstylists as Arthur Rivers, Donald Scott and Stanley James of Studio International; Conrad Symister of Antoine Felipe and Michael Weeks, who will be traveling with the show "Ain't Misbehavin'", unveiled their trade secrets as well. Commentary on the entire exhibition was delivered by Jacqueline Booker, editor of *Blac Tress Magazine*. Beautiful ebony, bronze and mahogany ladies, several from the Ford and Elite model agencies, paraded about in a myriad of multi-colored garments. Among the many participating manufacturers and retailers were Austin Zuur, Charles Jourdan Shoes, Emilio Gucci Furs, Forgotten Woman, Kevin & Robert, Le Mans and Oquendo. However, the spirited singing of the Boys Choir of Harlem proved to be the true show-stopper of the evening.



William Ellis, President

## **CAREER OPPORTUNITIES**

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

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

# PEOPLE



**R**on Roach is a dynamic, multi-faceted man-on-the-move who serves as a sales representative for the Barbados Board of Tourism. Possessing a veritable potpourri of interests and avocations, Ron has been a master of ceremonies at community events, host of radio and television programs, WWRL newscaster, fashion model, and narrator of commercials presently being broadcast in the Caribbean.

As an "ambassador of goodwill," Ron continually strives to bridge the cultural gaps existing between the Caribbean peoples and the peoples of the world. Founder, and former director/choreographer of the Rontana Dance Movement of Barbados, Ron has recently founded a Caribbean dance company in New York City as well. A tireless civic worker, his board affiliations include The Alma John Workshop and The Greater Hartford Black Students Union.

Ron, who is now involved in a fund-raising campaign to provide support to a performer from his native Barbados in need of a dialysis machine, will be honored on July 7 by Caribbean Artists Exposure, Inc. for his contributions to the community.

Ron says, "The rhythms of the Caribbean, especially Reggae and Calypso, have had an influence on the American music of today and could lead to a better understanding and appreciation of the Caribbean people, both at home and in America." ®

# DINING

## DIET ROUTES

In New York, summer is synonymous with Central Park concerts, Riis beach parties, halter tops and skimpy bikinis. Gone are the months of heavy coats and bulky sweaters; warm weather calls for sparse clothing, dieting and staying in shape. But, in our food-loving society, only a minority remain permanently slim. The rest of us struggle to remove our few or many extra pounds, to eliminate a bulge here or create a curve there. Some succeed, but many are soon frustrated in their attempts. Just what does it take to reduce and *remain* trim, anyway?

One thing it takes is the right diet, which doesn't necessarily mean three portions of this or seven of that a day. The right diet is the one tailored for *you*—one that fits *your* one-of-a-kind needs, tastes, time commitments and personality. Often we go on diets because they have been recommended by a friend or because we've heard they produce startling results. We forget, unfortunately, that what works for one may be a flop for another; just because a colleague lost 15 pounds doesn't guarantee that we will. What *will* work for you is a diet designed for you. Armed with willpower and coupled with consistent exercise, almost anyone can successfully diet.

Examine the diets below and decide you're finally going to adopt one and stick to it. Congratulations! Enjoy your summer. You're on your way to healthy and perfect slimmness!

### *The Scarsdale Diet*

This seems to be the diet of the year. Everyone around the country, from paupers to politicians, are boasting about its amazing results. The diet, invented in Scarsdale by Dr. Herman Tarnower, works because the chemistry of the food mixtures produces ketones, a body chemical that reduces the appetite. Here are the rules: drink absolutely no alcohol; use lean meats only;



eat vegetables raw, whenever possible; avoid all butter, oil and margarine; trim fat from all steak; use lemon and vinegar on salads—no dressing or mayonnaise; drink coffee black, tea unsugared (sugar substitutes and diet drinks permitted); indulge in no between-meal snacks except raw carrots and celery; eat only the foods listed, no substitutions—except for any lunch you may substitute one-half cup of low-fat pot cheese, one tablespoon of low-fat sour cream with sliced fruit, six walnuts or pecans and a diet drink.

Do not stay on this diet over 14 days. Wait two or three weeks and then go back on. Weight losses can be as much as 20 pounds in 14 days.

### *Monday*

Breakfast\* - One-half grapefruit; one slice of dry protein toast; coffee or tea.

Lunch - Lean cold cuts; tomato slices; coffee or tea.

Dinner - Broiled fish; combination salad (as many vegetables as desired); one slice of dry

protein toast; grapefruit; coffee or tea.

### *Tuesday*

Lunch - Fruit salad (any kind, as much as desired); coffee or tea.

Dinner - Plenty of steak; tomatoes; lettuce; celery; olives; brussel sprouts or cucumbers; coffee or tea.

### *Wednesday*

Lunch - Tuna fish or salmon salad with lemon and vinegar; grapefruit; coffee or tea.

Dinner - Two lamb chops; celery; cucumbers; tomatoes; coffee or tea.

### *Thursday*

Lunch - Cold chicken; raw or cooked spinach; coffee or tea.

Dinner - Two eggs; cottage cheese; cooked cabbage; one slice of dry protein toast; coffee or tea.



#### Friday

Lunch - Assorted cheese slices; raw or cooked spinach; one slice of dry protein toast; coffee or tea.

Dinner - Broiled fish; combination salad (as many vegetables as desired); one slice of protein toast; coffee or tea.

#### Saturday

Lunch - Fruit salad (any kind, as much as desired); coffee or tea.

Dinner - Cold chicken; tomatoes; grapefruit; coffee or tea.

#### Sunday

Lunch - Hot or cold chicken; tomatoes; carrots; cooked cabbage or broccoli or cauliflower; grapefruit; coffee or tea.

Dinner - Plenty of steak; celery; cucumbers or brussel sprouts; tomatoes; coffee or tea.

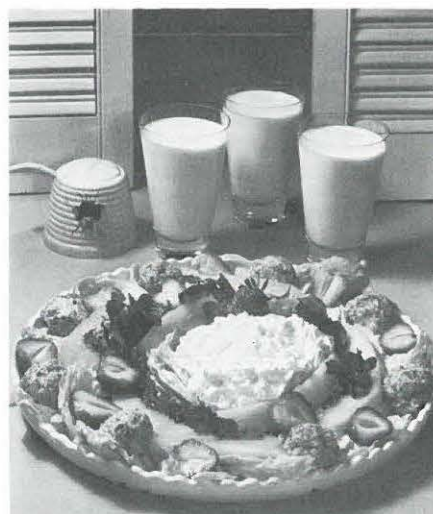
#### Your Own Diet

What if regimented diets just aren't your style? You've tried them, unsuccessfully, and find them confining and too much of a hassle. Why not design your own? Any low-calorie diet will work as well as others, since, let's face it, nothing beats counting calories for shedding pounds. Right?

Begin by purchasing a calorie-

counter booklet, both inexpensive and easily obtainable in pharmacies and bookstores. Next, design your diet as you would a jigsaw puzzle, with each piece representing a serving from one of the food groups: proteins, fruits and vegetables, grains, dairy and fats. The puzzle can change each day but should always consist of foods from each group. This is essential for a well-balanced, *healthy* diet. But, there is one catch—regardless of what you eat daily, total consumption cannot exceed 1200 calories for small frames or 1500 for large frames. Why that number of calories? Why not more or less or the same for each frame? Normally, the number of daily calories needed depends on the individual metabolism and one's everyday activities. Calories are the measure of energy needed to keep our bodies going, but when we take in more calories than we burn, the remainder is stored as fat. So, truthfully speaking, caloric intake should depend on the individual, but leading authorities recommend the 1200-1500 margin as a good basis for losing weight, at approximately two to three pounds each week.

*Reminder One:* There is plenty of leeway for personal food preferences in this kind of diet, but don't go overboard and eat everything you want. Be selective and exercise willpower.



Minimize your intake of fattening foods, such as starches, fried foods and sweets. You may treat yourself occasionally, but be conscious of overdoing it by strictly limiting the amounts you allow yourself.

*Reminder Two:* When you eat is just as important as *what* you eat. Watch your timing and try sticking to three meals a day. Calories consumed in the morning and afternoon can be burned up during the day; foods eaten in the late evening will probably be stored as fat. Attempt to conform your eating patterns into an ample breakfast, an adequate lunch and a light dinner, if possible. The results may surprise you.



### Summer Quenchers

Summer is the season when there's nothing more appealing than a tall, cold drink. Whether bicycling, jogging, swimming or just walking, soaking up hot temperatures can spark constant, seemingly unquenchable thirsts. Fortunately, plain water isn't the only quencher around. The abundant fruits available in summer can be blended into healthy, low-cal drinks. Try them as snacks or as quick, light summer meals. What better way to quench hunger and thirst and remain streamlined and energetic as well? Enjoy!

#### Banana-Pineapple Shake

1 cup skim milk  
1 medium banana  
1/2 c. fresh pineapple  
1/4 c. unsweetened pineapple juice  
1/2 tsp. vanilla extract  
2 ice cubes

Mix ingredients (including one of the ice cubes) in blender for 30 seconds. Add second ice cube and blend for another 30 seconds. Garnish with fresh strawberries or cherries and serve immediately.

#### Peach Shake

1 c. skim milk  
3/4 c. ripe sliced peaches  
2 tbs. concentrated orange juice

Combine all ingredients in blender jar and blend for 15 seconds.

#### Strawberry Shake

1 c. skim milk  
1 c. large ripe strawberries (about 15)  
1/4 c. low-fat vanilla yogurt  
1/2 tsp. vanilla extract  
2 ice cubes

Combine ingredients (including one of the ice cubes) and mix in blender for 30 seconds. Add second ice cube and blend for another 30 seconds.

#### Banana 'n' Orange Wheat Germ Shake

1 small banana

3/4 c. milk or plain yogurt  
1/4 c. Kretschmer regular wheat germ  
1/4 c. orange juice  
1 tbs. honey  
1 tsp. lemon juice  
1/8 tsp. salt  
1 ice cube

Slice banana into blender. Add remaining ingredients and blend at high speed for 30 seconds. <sup>®</sup>

—Valerie Norman

### Helpful Hints

- **Eat slowly.** Take small bites and chew deliberately. It makes a small portion go a long way.
- **Drink water.** Develop your taste buds for this free, zero-calorie, non-intoxicating drink.
- **Reduce salt intake.** The result is a moderate loss of unnecessary fluids.
- **Minimize meat portions.** Meat contains more calories than any other food group.
- **Beware of leftovers.** You may not want to be wasteful, but if you eat them, your waist will be full; Dispose of scraps.
- **Watch snacks.** If you must snack, watch the calories. A large celery stalk is a wise choice—5 calories per stalk.
- **Take vitamins.** A must in dieting; supplements what you may have missed.
- **Use smaller plates.** You'll have a full plate, but less calories.
- **Shop wisely.** When possible, purchase only the quantity you plan to eat.
- **Snack Pack.** Place a see-through container filled with raw vegetables in the refrigerator. Mark the container "Slim & Trim Snack Pack."
- **Hang signs.** Signs are incentives. Try: "What You Eat Today You'll Wear Tomorrow;"
- **Watch when you eat.** Eat largest meals earliest. You'll burn more calories.
- **Remove the skin on chicken.** It's higher in calories than the meat.
- **Eat vegetables raw.** Nutritious and low in calories, they slow you down by forcing you to chew more.
- **Consider frozen yogurt.** As a meal substitute, an 8 oz. container of vanilla-flavored frozen yogurt contains 180 calories; with fruits, 210.
- **Bacon?** Try Canadian bacon—one-third fewer calories than regular crisp bacon.
- **Substitute low-calorie skim milk** for whole milk (90 calories compared to 160 calories per 8 oz. glass).
- **Eat fish.** High in protein, low in calories, this is a dieter's best friend.
- **Drink liquids at meals.** They help fill you up. If soft drinks, make sure they're diet. Black coffee and tea unsugared have no calories.
- **Use artificial sweeteners.**
- **Substitute bouillon for gravy.** Thicken with a little cornstarch.
- **Exercise regularly.** Essential to trimming inches.
- **Prepare meaty stews and soups a day ahead.** Refrigerate overnight and skim the fat from the surface the next day.

# DINING

# LISTINGS

## MANHATTAN

### Brasserie

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

### The Cellar

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

### Cheshire Cheese

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

### 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; numberous  
ice cream goodies  
\$2.95-\$5.50  
Cash Only  
Open Until 5 A.M.  
243-9614

### Dobson's Restaurant

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

### Elephant & Castle

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

### Esther Eng

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

### Feathers Restaurant

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

### Genghis Khan's

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

### Gleason's Public House

400 Columbus Ave./  
79th St.  
Fish, fowl & beef  
specialties  
L: \$3.25; D: \$5.95  
AE  
874-8726

### Horn of Plenty

91 Charles St.  
Lives up to its name;  
Southern food  
specialties.  
Dinner Only—  
\$8.50-\$15.50  
AE, BA, MC  
242-0636

### Hwa Yuan

Szechuan Inn  
40 E. Broadway  
Informal dining;  
Excellent beef and  
scallions and moo  
goo gai pan dishes  
966-5534/5535

### Jack's Nest

310 Third Ave./  
23rd St.  
Traditional soul  
food.  
\$4.00-\$7.00  
Cash Only  
260-7110

### The Jamaican

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

### Jewel

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

### La Famille

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

### La Tablita

65 W. 73rd St.  
874-9120

### Le Yogurt

224 Columbus Ave.  
724-7816

### Los Panchos Cafe & Restaurant

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

### Main Street

75 Greenwich Ave.  
Regional American  
cuisine.  
920-1579

### Marvin's Garden

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

### Mikell's

760 Columbus Ave.  
864-8832

### Museum Cafe

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

### Oenophilia

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

### Once Upon A Stove

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

### The Only Child

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

### Parentheses

392 Columbus Ave.  
787-6922

### Peach Tree

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

### Poletti's

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

### Rene Pujol

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

### The Red Baron

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

### 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  
8748391

### Sea Fare of the Aegean

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

### Second Edition

251 W. 26 St.  
Continental Cuisine  
924-2944

### Taco Villa

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

### Teachers

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

### Top of the Park

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

### Victor's Cafe

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

### Vincent's

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

### Under The Stairs

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

## QUEENS

### Carmichael's

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

### Lobster Tank

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

## BROOKLYN

### Casa Storica

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

### Gage & Tollner

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

### McDonald's Dining Room

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

### Old Mexico

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

### Su Su's Yum Yum

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

## STATEN ISLAND

### Grandma's Table

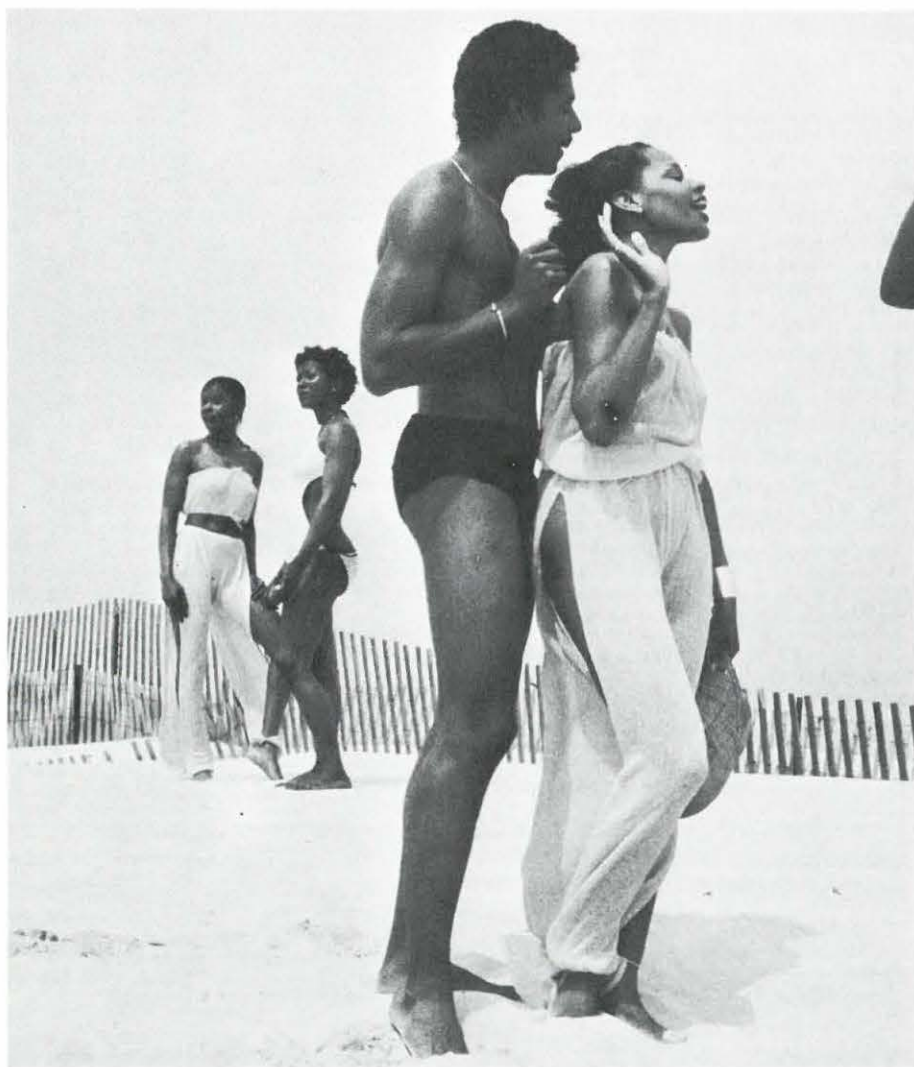
33 Water St.  
Delicious homebaked  
treats.  
447-9405

### Montazuma's Revenge

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

# FASHION

## BATHING SUITS



**G**uys, remember the days when you had to rack your brains for excuses to approach the blanket of some gainly gal? How many times did your watch stop working? Now, clad in one of Maxine Davis's stylish, sexy set of trunks, you'll be making "time" in no time.

And girls, remember the times when pretending not to know how to swim attracted helpful males always willing to assist a lady? And remember walking up and down the shore—to the beach, to the snack bar, back to the beach, to the water, then to the "ladies room" and back to the beach again and so on and so on, just to get "his"

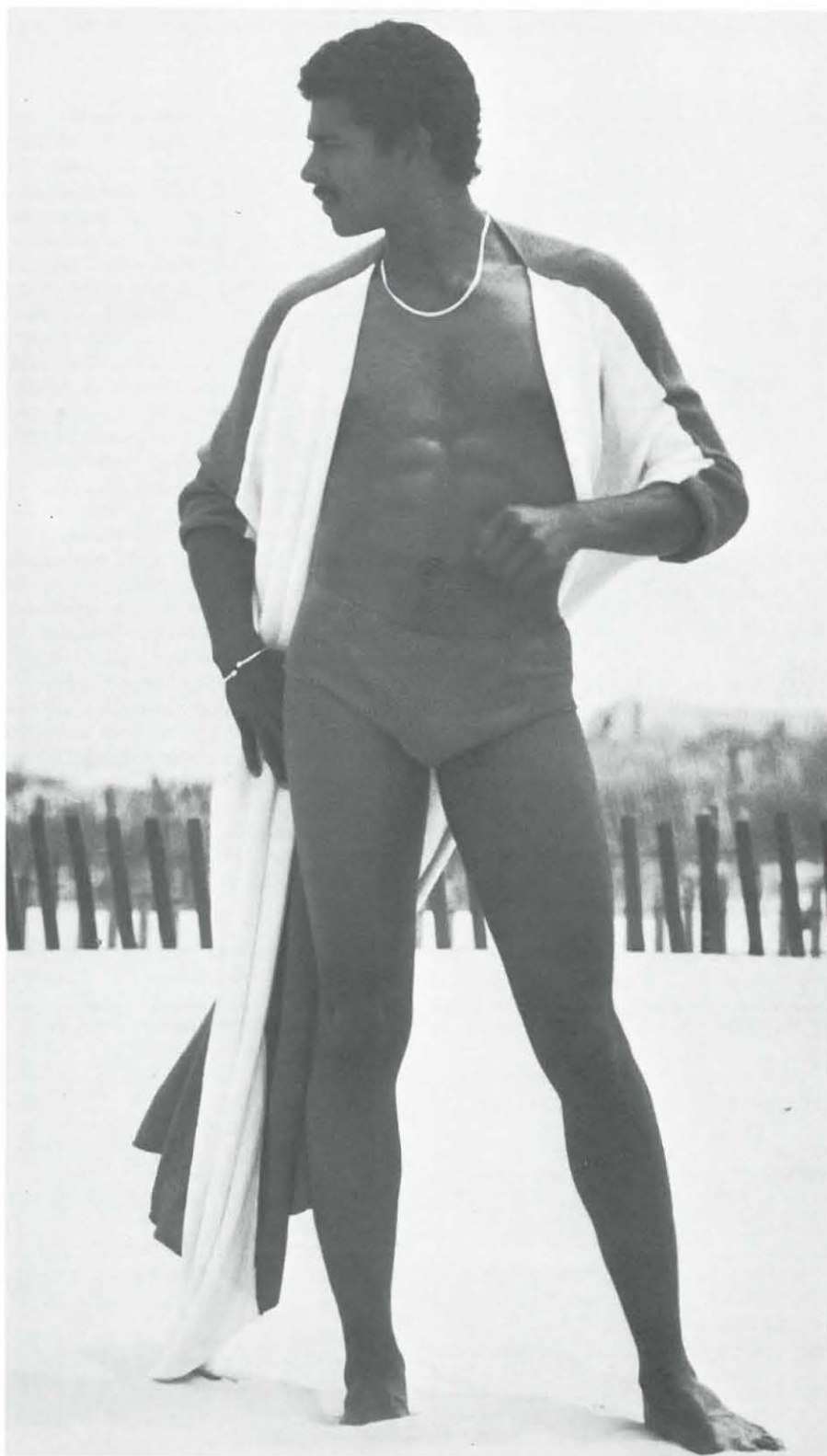
attention? You probably tired before he noticed you or developed a muscle cramp in your legs. And how about pretending to drown or really almost drowning, only to be in the arms of some handsome lifeguard? Well, your beach days can be brighter, and a whole lot less exhausting, from now on. If you can't swim, don't worry about it—wearing a Maxine Davis bathing suit, you'll probably never reach water anyway. If you want to take a dip, have no fear of drowning. The lifeguard and all other males on the beach—be it men or boys, married or single—have had one eye (if not both) on

you from the moment you disrobed.

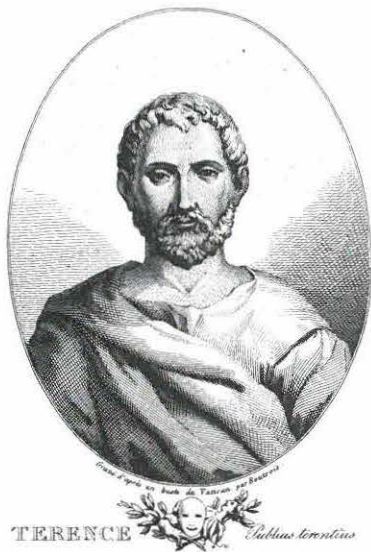
Maxine Davis's designs include a one-piece bicentennial diaper, two-piece diaper, tank, tube, or halter top, or her latest "The Whisper," which speaks for itself. For further information contact Maxine Davis through Mocha Noir, Inc., 2347 Tiebout Avenue, Bronx, N.Y. 10458.

®

—Jill Silberman



# ROUTES' ROOTS



Terence

*Poëte Comique Latin*

**A**t a recent symposium on black theatre, a woman of the Harlem community stood up to say that she had heard of the existence of "European" black playwrights, and that, although she did not know their names, she felt she had the right to see their plays. She further expressed the wish to see these plays performed by black actors. Perhaps, in the near future the woman's wish will be fulfilled if and when the many branches of the black theatre reach back to their common origins. What will be found will be a wealth of materials written by black playwrights heretofore not known as black playwrights.

The earliest of these playwrights, Publius Terentius Afer (?195-159 B.C.), better known as Terence, came to Rome from Africa, as his third name indicates. His master, from whom he took his second name, was the senator Terentius Lucanus, who educated and, subsequently, freed him.

It is only recently that Terence's blackness has been acknowledged. One classicist of the not-too-distant past "proved" that the playwright could not have been black with the incredulous assertion that "a reputation for great good looks precluded his having been anything but white!"

Coupled with his talent, these good looks won Terence an *entree* into the patrician set known as the Scipionic Circle, whose members probably en-

couraged him to bring out in 166 B.C. the first of his six plays, "Andria". Already, in his initial effort, he displayed the polished verse, elegant conversational style and subtle characterization that comprise the hallmarks of his comedies. It would have been difficult for Terence's contemporaries to deny or pretend not to notice his blackness; instead, his rivals publically insinuated that his society friends were the true authors of his plays, since "no African could have commanded such a mastery of Latin."

The six Roman comedies of Terence have had a major impact upon the development of Western comedy. We discover a curious example of his influence in the medieval German nun Hrotsvitha, who, though she admired his style sufficiently to have annotated his plays, wrote six "edifying" comedies which presented an imitation of that style adapted to Christian subject matter. Similarly, in the sixteenth century, one Schoon of Gouda, sometimes known as the Christian Terence, followed suit with six comedies on Biblical subjects in the Terentian style.

Besides "Andria," Terence's other plays include: "The Mother-in-law," a clever treatment of a perennial subject of satire, "The Self-Tormentor, a play which compounds psychological insight with comic inventiveness, "Phormio," the funniest of all the plays and "The Adelphoe," one of the few truly great comedies in the history of dramatic literature. "The Eunuch," also much admired and nearly as funny as "Phormio," has always aroused misgivings because of a scene in which young Chaerea gloatingly describes his rape of Pamphila and her subsequent anguished humiliation. Possibly, Terence (who, after all, had been a slave himself before "moving up in the world") wished to demonstrate that one's position in society determines one's liability to exploitation. When Pamphila turns out to be of good family, Chaerea "makes everything all right" by marrying her.

The only one of Terence's plays to include even a hint of his African origin (in the tiny role of an Ethiopian slave girl), "The Eunuch" has inspired modern adaptations by such distinguished authors as the Restoration playwright Charles Sedley ("Bellamira"), Jean de la Fontaine ["L'Eunuque," 1654], and Holland's leading comic dramatist Gerbrand

Adriaanszoon Bredero ("The Moorish Girl," 1615). In 1923, Carl Zuckmayer's version so shocked German audiences that the authorities closed the show. Additionally, a dominant plot device of "The Eunuch," that of a man who feigns impotence as a means of attaining his sexual ends, reappears in both Wycherley's "The Country Wife" and in Wole Soyinka's "The Lion and the Jewel." By a roundabout route, Terence had found his way back to his native Africa before the 1963 appearance of Soyinka's comedy: in 1961, Soyinka's compatriots, Dipo Adelugba, Alfred Opuher and Brownson Dede, made a Nigerian adaptation of "Les Fourberies de Scapin," the farce that Moliere had based on "Phormio." Entitled "That Scoundrel Suberu," it toured the country to wide acclaim.

The *Dictionary of Latin Literature* lists Hosidius Geta as an "African poet of the third century." Whether he was a native, a colonist or a man of mixed blood is uncertain, but his contribution to the field of drama is a literary curiosity. Geta's tragedy "Medea," found in a collection sometimes known as "The African Anthology," is a cento: that is, the author pieced it together entirely from quotations, in this case from Virgil.

The first author of African descent to write plays in a modern European language, Portuguese, may have been Afonso Alvares who, on commission from the Franciscans, wrote "Autos," dramatizations of the lives of the saints, three of which dramatizations are extant. But for a quarrel with another dramatist, Antonio Ribeiro (known as Chiado), who called Alvares a "Mulato sprung from a rubbish-heap," we would know nothing of his racial origins.

Domingos Caldas Barbosa also wrote in Portuguese and is considered the first great modern lyric poet of African descent. Born on a slave ship between Angola and Brazil, he was educated at the Jesuit College in Rio de Janeiro. His poems satirizing the Viceroy, Bobadella, brought down on him the punishment of military service in the outlying province of Sacramento. Later in life, he immigrated to Lisbon, where he earned the esteem of his fellow writers, who elected him the first president of their literary society. However, one member, Manuel de Barbosa du Bocage, dissented so vehemently

that a poetry duel, similar to that between Alvares and Chiado, ensued. Bocage attacked Barbosa in two sonnets, calling him, respectively, "an ape with a witch doctor's face and characteristics" and "a foul-smelling monkey that a Brazilian witch had dressed as a man." Perhaps because the other members of the literary society came to his defense, Caldas Barbosa's retaliation displays none of this rancor. Admiration of his general good humor in part undoubtedly derived from the great popularity of his poems—particularly those employing Afro-Brazilian folk idioms—and his plays: "Os Viajantes Ditosos," "A Saleia Namorads," "A Vinganca a Cigana," and "A Escola dos Ciosos."

Pushkin's Russian citizenship was the result of experiments, popular during the Enlightenment, to ascertain what would happen if an African native received all the benefits of a European education. Another product of these experiments was Ibrahim Petrovich Hannibal, whom Peter the Great educated and who eventually became both a lieutenant-general and Pushkin's maternal great-grandfather.

This same Peter the Great hanged Pushkin's paternal ancestor for taking part in the revolt of Streltsy. As a writer and as a man, Pushkin remained true to his family heritage of opposition to autocracy. His "Boris Godunov" was the first Russian play to dramatize his country's history; a dedicated humanist and libertarian, he showed his literary colleagues that the pen could be a weapon against Czarist oppression. Naturally, such activities did not endear him to the establishment; during the reign of Alexander I, Pushkin was ordered to leave St. Petersburg, and, though the succeeding Czar Nicholas I, pardoned him, it was during his regime that Pushkin died in a duel apparently set up by agents of the state.

The founder of Russia's golden age of literature and still her most popular author, Pushkin is best known in the West through the many operas that composers, primarily Russian, have based on his works. Among these are Moussorgsky's "Boris Godunov," Rimsky-Korsakoff's "The Golden Cockerel," Tchaikowsky's "Eugene Onegin" and "The Queen of Spades" (the latter of which has also inspired operas by the ultra-serious Jacques Halevy and the ultra-frivolous Franz von Suppe, as well as a film with the late Dame Edith Evans in the title role), Glinka's "Russlan and Ludmilla," Stravinsky's "Mavra" and Rachmanioff's "Aleko." The source of the Rachmaninoff opera is Pushkin's poem,



*Alexandre Dumas pere.*

"The Gypsies," which Prosper Merimee translated into French and from which he deriyed the novel on which Bizet's librettists based "Carmen." Thus, in another roundabout way, Pushkin was the original "author" of "Carmen Jones." (Black opera companies such as Opera Ebony and Opera South might wish to consider some of these Pushkin operas for their repertoire).

In 1857, Alexandre Dumas, *pere*, visited Russia. This was twenty-one years after Pushkin's death, but the French author still devoted a chapter of his travel book to Pushkin and translated some of his poems and short stories as well. Like Pushkin's ancestor Hannibal, Dumas's father was a general; he died when his son was four, bequeathing to his family "little but the memory of his bravery." Always versatile and enterprising, Alexandre won his first advantageous position by means of his writing—in a different sense—when the future King Louis Philippe engaged him because of his elegant penmanship. As befitted his dashing personality, as flamboyant as that of any of his swashbuckling fictional

heroes, his first literary successes were in the theatre. A great lover himself, he inevitably wrote a play about Don Juan; in fact, it was from Dumas's "Don Juan de Maran" that Jose Zorilla derived the "innovations" that have made his "Don Juan Tenorio" the most popular play in Spain.

Better remembered as a novelist, Dumas is not without historical significance as a dramatist. Although Victor Hugo's "Hernani" (1830) had often been hailed as the first play of the Romantic movement, critics now point out that Dumas's "Henri III et Sa Cour" had its premiere the year before. He inserted the romantic elements into "Henri III" less because he was a theorist than because they emanated from his temperament. Afro-American playwright Paul Carter Harrison, who is also a theorist, would undoubtedly affirm that the spontaneity that was the source of these elements was part of what he terms "the African continuum."

Dumas's stage pieces number more than a hundred, including an adaptation of "Hamlet" that long held the stage



Pushkin.

and—of interest in a season in which *Dracula* has been a recurring theatrical character—a play called “Le Vampire.” By 1832, Dumas’s popularity was such that the management of the Opera-Comique, not having a new opera, “cashed in on” the Dumas name by presenting his new play, “Teresa,” with one song by a composer named Rifaut, and with incidental music made up of such favorites as Mozart’s overture to *The Magic Flute*. Dumas wrote two libretti—one entitled “Le Roman d’Elvire” and the other, in collaboration with the poet Gerard de Nerval, entitled “Piquillo.” In the judgment of the eminent critic Petit de Julleville, Dumas’s comedies are “the finest of the period.”

It is the name of Alexandre Dumas,  *fils*, however, that we usually associate with the thesis play. If the son looms larger as a playwright than the father, it is not because the former was a more serious-minded author, for whom the stage was a means to educate and re-fashion society, but rather because of one piece he wrote—his dramatization of his own novel, “*La Dame aux Camelias*.” Among its many incarnations are Verdi’s

renowned opera, “*La Traviata*,” and three ballets choreographed by Anton Dolin, John Taras, and Anthony Tudor. The appearance of Marguerite Gautier as a character in Tennessee Williams’s “*Camino Real*,” “*Mameliadamen*,” a reworking of the play by Danish dramatist Kjeld Abell, Bertolt Brecht’s revision of Ferdinand Bruckner’s German translation and Enrique Jardiel Poncela’s modern adaptation and parody “*Margarita, Armando y Su Padre*” are further illustrations of the play’s omnipresent influence. The plot, which, at first glance, seems to be stogy, actually came from life; the model for Marguerite Gautier was Marie Duplessis, a courtesan at eighteen who attracted the love of Dumas,  *fils*, and who eventually died of consumption. Among the many notable Camilles of this century are Greta Garbo, Eva le Gallienne, Lillian Gish, Colleen Dewhurst, and Tallulah Bankhead. Recently, “*Camille*,” in which actor Ludlam played the heroine in drag, had a run off-Broadway.

Like Caldas Barbosa, Victor Sejour, born in 1817 in New Orleans, immigrated to Europe and began his literary career as

a poet. In 1836, his father sent him to study in Paris where, after his 1841 poem “*Napoleon’s Return*” had gained him the friendship of Louis Napoleon, he had successful productions of more than twenty plays.

In nineteenth-century France, the black population was small, and, since blacks there had been supporters of the French Revolution, their position was relatively secure. Although Sejour wrote about blacks in the short-story form, he did not do so for the theatre, which was geared toward a mass audience; he translated his fight against prejudice into terms readily understood by those who attended his plays and turned out two dramas, “*Diegarias*” and “*The Fortune Teller*,” both of which attacked anti-Semitism. Eva Brisban Young, the author of an unpublished thesis on Sejour (available at the Schomburg Center for Research in Black Culture), feels that there are speeches in each of these two plays that might have been spoken by any black man today.

Allardyce Nicoll, one of the few modern critics to record Sejour’s achievement, exhaustively discusses the comedy “*The Devil’s Money*” in his comprehensive “*World Drama*”; however, he errs in overlooking “*The Brown Overcoat*,” a one-act comedy about love in the tradition of Marivaux and Musset, that differs from its predecessors as the lyrics of blues differ (as semanticist S.I. Hayakawa has pointed out) from those of popular songs. Perhaps this witty and tough-minded examination of how to break off a love affair merely demonstrates that Sejour saw Musset’s society from underneath, or perhaps it was his New Orleans birth and upbringing coming to the fore. In 1972, there was an off-Broadway revival of this comedy, and in 1976, Armstrong State College presented it as part of its bicentennial celebration.

Three of Sejour’s plays in particular deserve the attention of Joseph Papp’s Public Theatre. “*La Chute de Sejan*,” a distinctive interpretation of the protagonist of Ben Jonson’s tragedy “*Sejanus*,” “*Richard III*,” one of Sejour’s most admired works (far from being a mere imitation of Shakespeare, the playwright anticipates the complaints of modern historians that Shakespeare maligned Richard) and the “*She-Wolf Children*,” a fresh approach to some of the material covered in Shakespeare’s “*Henry VI*”—all of these plays could add variety and spice to any theatrical season.

—Townsend Brewster

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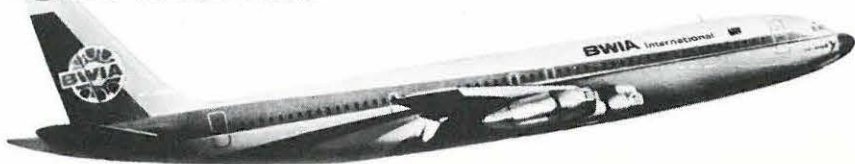
## NEW YORK ROUTE

BW425	BW425	BW427	BW421	FLIGHT NUMBER	BW420	BW426	BW424	BW424
707	707	707	707	EQUIPMENT	707	707	707	707
TU TH SA SU	WE FR	MO	Daily	FREQUENCY	Daily	MO	WE FR	TU TH SA SU
0800	0800	0800	1530	d NEW YORK a	1350	2100	2100	2035
1155	↓	↓	↓	a ANTIGUA d	↑	↑	↑	1635
1235	↓	↓	↓	a ST. LUCIA d	↑	1615	1615	1555
↓	1225	1225	↓	a BARBADOS d	↑	1535	1535	↑
1330	1255	1255	↓	a PORT OF SPAIN d	↑	1500	1500	1500
↓	1330	1330	↓	a PORT OF SPAIN d	↑	1415	1415	↓
↓	↓	1415	↓	a PORT OF SPAIN d	↑	↓	↓	↓
↓	↓	1500	2020	a PORT OF SPAIN d	0900	1330	↓	↓

## MIAMI ROUTE

BW405	BW405	BW431	BW403	BW403	BW431	BW431	FLIGHT NUMBER	BW402	BW402	BW432	BW432	BW404	BW404
D95	D95	707	D95	D95	707	707	EQUIPMENT	D95	D95	707	707	D95	D95
SU	DAILY EX SU	MOWE SU	WE	TH SU	TU SA	TH FR	FREQUENCY	TH SU	WE	TU TH FR SA	MOWE SU	DAILY EX SU	SU
1800	1800	1515	1445	1445	1415	1415	d MIAMI a	1305	1305	1215	1330	1610	1640
1945	1945	↓	↓	↓	↓	↓	a KINGSTON d	↑	↑	↑	↑	1430	1500
2020	2020	↓	↓	↓	↓	↓	a ANTIGUA d	1005	1005	↑	↑	1340	1420
2240	↓	↓	1745	1745	↓	↓	a ST. LUCIA d	0930	0935	↑	↑	↑	1200
2305	↓	↓	1815	1815	↓	↓	a BARBADOS d	0850	0850	↑	↑	↑	1125
2350	↓	↓	1900	↓	↓	↓	a TOBAGO d	0815	0815	↑	↑	↑	1040
0015	2305	↓	1930	↓	↓	↓	a PORT OF SPAIN d	0820	0820	↑	↑	↑	1015
↓	2335	↓	↓	↓	↓	↓	a PORT OF SPAIN d	0750	0750	↑	↑	↑	↑
↓	↓	↓	↓	1925	↓	↓	a PORT OF SPAIN d	0730	0730	0830	0830	0930	0930
0100	0020	1900	2015	2010	1800	1915	a PORT OF SPAIN d	0730	0730	0830	0830	0930	0930

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