

ROUNTTES

April 1980/\$1.25



**DIONNE WARWICK:
BREAKING THE SPELL**

• **WALT FRAZIER:
A "TEN"**

• **GARRETT MORRIS:
SATURDAY NIGHT BLUES**

ROBERTA FLACK
FEATURING DONNY HATHAWAY



A BEAUTIFUL NEW ALBUM ON
ATLANTIC RECORDS & TAPES

INCLUDES THE SINGLE,
"YOU ARE MY HEAVEN"



PRODUCED BY
ROBERTA FLACK & ERIC MERCURY

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ROUTES MAGAZINE, A Guide to Black Entertainment...

Cover by Harry Langdon

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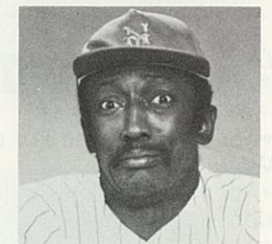
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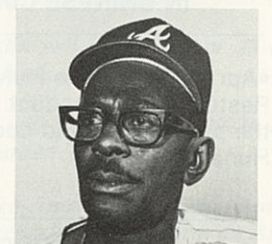
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FREE FOR ALL

MUSIC CONCERTS

Jazz:

•Apr 8, 8 pm: Kenny Dorham, and The Bridgewater Bros.
Apr 22, 8 pm: Johnny Griffin
Apr 29, 8 pm: Dexter Gordon Rutgers/Livingston Jazz Professors, Lucy Stone Hall, New Brunswick, N.J. (201) 932-4150.

•Apr 22, Steve Berrios & Friends
115th Street Public Library, 203 W 115th St. 666-9393

LECTURES

Life Values and a Humanistic Response to our Times (11 am):

•Apr 6—The Need For a New World Order
•Apr 13—The Totalitarian Addiction
•Apr 27—Ethical Energy: The Moral Equivalent of Oil
The New York Society for Ethical Culture, 2 West 64th St. 874-5200

•Apr 1, 2 pm: For You—Today's Black Woman Lecturer Naomi Sims
115th Street Public Library, 203 W. 115 St. 666-9393

COOKING CLASSES IN CHINESE CUISINE

•Apr 12, 2 pm. The Hunan Garden Restaurant will conduct a class on the preparation and cooking of Hunan dishes.

WORKSHOPS

Lunchtime Mini Workshops:

•Apr 8—Where Business is Heading in the Employment and Advancement of Minorities and Women
•Apr 15—How the Computer is Changing the Job Market

•Apr 22—What Jobs Are Left for Those Who Like Working With People?

•Apr 29—Introduction to Personal Investment
Two sessions will be held on each of the above dates: 12:10-12:50 pm and 1:10-1:50 pm

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

Career Planning Workshops:

•Apr 15, 22, 29— Exploring Your Personal Values: A key to planning your life and work. Three-session workshop to help you clarify personal values, work through moral dilemmas, recognize alternatives and choose among them, develop the ability to act once the choice is made. Conducted by Clementine Pugh, Associate Professor, Lehman College. Registration limited to participants who can attend all three sessions. Sessions held between 5:30-7:30 pm.
Women's Center for Education & Career Advancement, a Program of the National Council of Negro Women, Suite 201, 198 Broadway. 964-8934.

Monday Evening Craft Lecture Series (8 pm):

•Apr 7—Authenticating Jewish Antiques (Audience may bring their own objects)
•Apr 14—Images of Jerusalem.
•Apr 21—Clay and Glaze Formulations.
•Apr 28—Kiln and Kiln Firing.
Educational Center at the Nassau County Center for the Fine Arts, located off Northern Boulevard, in Roslyn, two traffic lights west of Glen Cove Road. For Info: 516 484-9333.

Community Gardening Workshops:

•Apr 8: Planning a Garden
Apr 22: Container Gardening
The workshops, held from 2 to 4 pm are conducted by specialists in the Multi-purpose Room at the Beford Styvesant Restoration Corp Inc. 1360 Fulton St, Brooklyn,

HAIR COLORING

Mon-Fri, 9 am-2 pm: If you're a woman of any age or race, with no more than 25 percent gray in your hair and a wish to try some soft, subtle highlights, the Clairol Test Center is looking for you. Products used have passed all medical and safety tests but are being market tested and evaluated for wearability. After coloring, Test Center patrons are given a free hairset or blow-dry. Call for an appointment. The Clairol Test Center, 345 Park Av, 644-3960

PARADES

•Apr 6, Easter Parade, promenade on 5 Av in vicinity of St Patricks. (No organized march, no bands)
•Apr 27, Solidarity Day for Soviet Jewry(noon) 5th Av & 57 St to 42nd St & 1st Av.

EXHIBITIONS

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

•Thru May 24—Art of Cameroon. Daily 9 am-5 pm, Sat 11 am-5 pm. The African-American Institute, 833 United Nations Plaza/47th St. 949-5727

TEEN FASHION

•Apr 8, 2 pm—YWCA teens present "Fashions That Stand Out." Harlem teen models put on fashion show. 115th Street Library, 203 West 115th St. 666-9393

HOMEWORK AIDE

Confounded by grammar? Distressed by division? Defeated by current events? Call the "Homework Hotline." A librarian or teacher will be on the other end to help you. Mon-Thu 5-8 pm. For Junior High and High School students.

Highlights



The Paul Taylor Dancers



Sammy Davis, Jr.



Aretha Franklin

Aretha Franklin will perform Apr 25 at Avery Fisher Hall.

Patti LaBelle will perform Apr 22-26 at the Winter Garden Theatre.

National Afro-American Philharmonic Symphony Orchestra will perform on Apr 14 at Avery Fisher Hall.

Shirley Verrett will sing Apr 8 at Carnegie Hall.

The Paul Taylor Dancers will dance Apr 15-May 4 at City Center.

The National Dance Company of Senegal will perform Apr 3-6 at the Beacon Theatre.

Patti LaBelle

Lou Rawls will perform Apr 14-20 at the Westbury Music Fair.

Sammy Davis will perform April 17 at Radio City Music Hall.

Billy Eckstein will perform Apr 29-May 11 at the Grand Finale.

Arthur Prysock will perform Apr 21-May 3 at Marty's.

Smokey Robinson will perform Apr 6 at Avery Fisher Hall.

ROUTES RESPONSES

Your travel articles are very fascinating, except for one little technicality. The places you have highlighted in more recent issues (Brazil, African countries), are beyond my travel budget. Certainly we should know about such faraway places and how the cultures are developed there. But I think that travel stories should also be about places that people can afford to go to.

Why not do a story on the beaches along the Gulf Coast. Or why not Cape Cod, Florida or the West Coast. What about Fire Island and the other Long Island beach resorts.

There are so many beautiful vacation spots right here in the continental United States that are easy to get to and less expensive that should be covered in *Routes*. After all, with the dollar shrinking in the international money market, a vacation within our own borders has become much more appealing.

Deborah Stockton
Brooklyn, NY

I'm glad to see that your music section is expanding into the classical field, live concerts and other areas as of late. It seems to me that if the trend continues, *Routes* will truly become a full-service entertainment magazine that will be an indispensable aid for all fun-loving people around town. And out of town, too.

Your reviews of Cissy Houston, Jerry Butler, Sherrie Payne and Susaye Green, and Mary Wilson (God, will somebody give that talented lady a decent break!) are thoughtful, even though I don't always agree with your writers and what they have to say. In any case, it offers stimulating discussion on the state of the arts. My friends and I once read a review of a Diana Ross album in *Routes* that was kinda critical of the lady. It caused us to sit down and listen to the record again and a heated debate started. I feel that's what a magazine of your type should be doing. Giving us something to think about.

How about something on television on a regular basis. A column perhaps. A lot of us watch the tube, since its always there as a friend when nobody else is around.

Sandra Williams
Manhattan, NY

I liked your January issue very much. I especially enjoyed the article on

Nichelle Nichols. Being a black woman "Trekke," I was impressed by the character she played on Star Trek. She was not your average, snobby-nosed Julia, nor was she overbearing. Lieutenant Uhura was an intelligent, strong and human black woman in a very important position. Star Trek was certainly ahead of its time.

Patrice Campbell
East Orange, NJ

I enjoy your magazine very much and therefore hope you will accept a little bit of criticism. I think your writer Nelson George oversimplified things in his article on Motown films (*Routes* 12/79). Films don't fit "neatly" into any category, because the experience of black people in this country cannot be "neatly" categorized. For example, "Lady Sings The Blues" is, according to George, a historical flick. But it is also a musical movie, and to some degree, a tragicomedy. The diversity of our culture is rich, and while Motown's movies may not always be Oscar contenders, they do attempt to show a little bit of that versatility, with various degrees of success. "Bingo Long," for instance, which was mentioned by the writer, was an interesting look at the black baseball player before the big leagues were integrated. It was educational (that could be a category, too) because many people who read your magazine weren't around in those days and can't exactly picture what it was like for those players.

If we would stop labeling our own accomplishments and encourage inroads in filmmaking instead, whether the result happens to be our cup of tea or not, the quality and quantity of films about our experiences could be enriched. Our opportunities are still too limited for us to be cutting each other up like that.

George should also have mentioned the real reason why Berry Gordy bought out Universal's share in "Lady Sings The Blues" for \$2 million. Unbeknownst to George, maybe, Universal had insisted the film be placed on a limited budget because it was a "black" movie and as such had marginal audience appeal. Gordy insisted that was not so, that the film was for everyone to enjoy, and put up his own money to prove his theory correct. I think we can all agree that the man was right.

Maybe if Nelson George had gotten Motown's side of the story, his article would have been a little less one-sided.

John Latimer
New Brunswick, NJ

Your article on the late great Paul Robeson (*Routes*, March 1980) left out one historically important piece of information. A lot of people believe that Robeson had his passport taken away simply for his political beliefs. This is true, but it was spurred by an incident involving Robeson and then-President Harry Truman.

Robeson was heading up a national delegation of civil rights leaders to complain to the president of the countless lynchings of black GI's who had returned from World War II. The furor around Robeson's organizing in the post-war political climate of ultra-conservatism caused him to be black-listed and have his passport revoked.

Stewart Green
Bridgeport, Conn.

I approached your recent article on Millie Jackson with extreme caution. I have seen too many articles about the lady where the writers have distorted Millie's message and turned it around to fit their own needs.

Your article on my favorite female singer was quite the contrary. You let the lady speak for herself and did she ever. This was unmistakably one of the most candid and incisive looks at Millie Jackson that I have ever read.

Like the article revealed, Miss Jackson speaks from the soul and in a language that we can all understand. It is at times shocking, at times funny, at times even offensive, but always meant to be the no-nonsense truth. And sometimes the truth hurts a little. Like the lady who got beat up in the bathroom. I can't believe Millie really did that. And if she did, that she would tell it to your writer. Well, she certainly doesn't appear to have anything to hide.

With such an up-front honesty, it's hard to image that anyone would not like her, and if they don't like her, they would at least have to respect her. I know I do. Even more since I read your article.

Thanks a million!

James Allen
Astoria, NY

DISCO

THE SPINNERS: THEY'LL BE AROUND



Imagine for a moment, a friend told you that one of the few surviving "stand-up" singing groups from the 1950s would score in 1980 with an old tune from the 1960s. Would you have believed it? Probably not.

Yet, it has come to pass. The Spinners are scorching the popular music charts with *Working My Way Back To You*, originally recorded by Frankie Vallie and the Four Seasons during the peak of the surfing and girl-watching era that spawned the Beach Boys, et al.

After a three-year lull—which in the music business is an eternity—the Spinners, whom many proclaimed dead, are back just as big and popular as during

the days of *I'll Be Around* and, without Philippe Wynne.

Newest Spinner, John Edwards, who took Wynn's place several years ago, took time out from the group's hectic itinerary to offer a few candid moments to *Routes*.

"We were cold for two or three years," Edwards said. "Basically, it was because we were caught by surprise with the popularity of disco. We shifted gears and here we are!" he explained.

Edwards said the idea for their hit record came from their producer Michael Zager, who, in the past, has put together some of the most rudimentary disco product (take *Let's All Chant* as

but one example to prove the point). Of the Zager-Spinners album concept, Edwards noted, "We were trying to give the public an album that was danceable, but the trick was to do it without being totally disco."

The "new" Spinner admitted that at first, he didn't like disco, *period*. "It was mundane—totally boring. Everything sounded the same. You could dance to it, but you couldn't listen to it."

He has come to the conclusion that disco is on the decline. "No one should hasten to call out the pallbearers, however. I'm just saying that everything

has its place and disco has a place. Not ahead of all other music, not as *the* thing, but as part of a thing."

Disco, he felt, began to change when "the musicians themselves" began to yawn at the boredom they had helped to create. When it got to that advanced state of musical affairs, Edwards noted, "you began to hear more and more creativity—different sounds."

Edwards felt that "stand-up" groups—put down not too long ago by the advocates of punk/funk "self-contained" groups who traveled with three trailers filled with speakers and amplifiers—are the wave of the future. According to Edwards, his own group, as well as the O'Jays, the Manhattans, Harold Melvin and the Bluenotes, and to an extent the Four Tops and Temptations, will be the ones to beat in the 1980s. "They will be the groups who will hog the Top Ten."

"You'll notice," he amplified, "that there are more and more ballads making the charts now than four or five years ago. Look at *Do It To Me* by The Captain and Tenille. The Commodores score every time they put out a ballad—*Still* or *Three Times The Lady*. Edwards surmised, "I'm saying that music is moving back to the basics. Back to fundamental rhythm and blues. Maybe I shouldn't say, going back, because the music is steadily evolving. But its going back to basics."

The Spinners's latest chart caper seems to bear witness to his prognosis. So much for the idea that rhythm and blues groups from the last two decades can't compete with today's glitter, electronics and deafening 4/4 beat.

On the Spinners new album, "Dancin' and Lovin,'" Edwards said, the group sought to "bring out music into the mainstream of what is happening. And of course, since *Working My Way Back To You* has gotten radio play, the album is selling better than when it was first released.

Edwards was born in St. Louis and raised in Chicago. He lived in the Miami/Fort Lauderdale area for a while and still calls it "home" even though he currently resides in Detroit, along with the rest of the Spinners.

He had no formal music training, but picked up his knowledge from others. Before he entered the armed services, he sang gospel and played bass. He saw action in Vietnam in 1968, but decided to get out of the military "because its one thing to talk about it, and another thing to be shot at and possibly killed. And it was something about that that didn't sit well with me."

After active duty, he spent a year flop-

ping around, trying to get his "head screwed on properly," as he called it. He dabbled in broadcasting and headed for Atlanta, Georgia where he hooked up with the General Recording Corporation (GRC). In 1973, he met the Spinners casually and in 1974, when he had become a lower-echelon solo performer, opened a concert for the group in Toledo, Ohio.

A year later, Philippe Wynne took ill and the Spinners, remembering Edwards's performance in Toledo, asked him to substitute for the ailing singer.

But in the meantime, Edwards was actively pursuing his own solo career. He recorded one album for Cotillion called *Life, Love and Living*, which was the second album effort after a more meager album had been released by GRC earlier.

But while Edwards was breaking his back dreaming of solo stardom, the Spinners were one of the hottest groups in the land. Theirs had been a genuine Cinderella success story. The group originally formed in Detroit and took their name from the nickname the people in the Motor City gave to auto hubcaps. The group toured with army shows for years and sooner or later—as was the case with most Detroit talent—wound up in the recording studios of Berry Gordy's Motown Record Corporation.

Much has been said and written about the Spinners's tenure at Motown. Fact is that they were not a priority act and thus were not given the best material to work with. In fact, according to some sources, the Spinners at times worked as chauffeurs and "go-fers" at the company in order to get paid. The Spinners finally left and took with them nothing but their name. They had a friend in Aretha Franklin, who hooked them up with Atlantic Record Company execs, whose roster of artists was Berry Gordy's stiffest competition. Before there was time for the public to say "The Spinners are deadlier than dead," they struck gold. And they struck gold again and again with chartbuster after chartbuster.

Their success was even applauded by the top brass at their former record company, Motown. Trade publications made a bundle sponsoring special Spinners issues. They were the hottest items around. But like the fate that befell Dionne Warwick—with whom they recorded a joint hit tune—success soon eluded the group, especially when it was announced that Philippe Wynne would leave. But Billy Henderson, one of the original members, refused to give up. All the trophies and awards in his modest Detroit home were telling him: You can't stop now. No matter what.

Enter John Edwards. John *who?* Edwards!

"Philippe and the Spinners were synonymous," Edwards looked back. "All of their big hits were fostered during this time. The first 18 months I was with the group, people were making comparisons. And I didn't sound like Philippe. It was a pressure cooker for the whole group, but especially for me.

"Eventually" he concluded, "people began to realize that the new kid wasn't going to be a carbon copy of Philippe."

Will the Spinners survive or is their current popularity a mere coincidence? The answer isn't simple and record company execs and group managers don't have crystal balls at their disposal. But Edwards has a few thoughts on the subject. A lot of it has to do with *money*—how much a company is going to invest in you. According to Edwards, who has seen the ups and downs, a lot of acts get "big" because of the funds pumped into their careers. If an act used lots of gimmicks, they got lots of money, he said, while many stand-up groups and rhythm and blues singers were having mere crumbs invested in their music. But it appears that the investment strategy has backfired. "The industry is in trouble because it ignored the handwritings on the wall. They went after disco and after the dollar, not realizing, in fact, that disco was a transient thing."

Edwards went so far as to predict that unless the industry sought to achieve a certain level of equity, instead of putting the issue on the back burner, "it could cause a crack in the business."

It seems that the words "cross-over" and "universal appeal" will have a lot to do with the shapings of the business in the near future. Edwards says that he can't remember the Spinners playing either to an all-black or all-white audience. They sing to and for all. "We'll sing on the street corner if we have to."

Very well put. The current chart signals point in the Spinners's philosophical direction. Stand-up groups just might become the pace setters again, because, as Edwards so convincingly pointed out, they are more "in touch with the roots" of the music. And after all the special effects, lazer beams, space ships and million dollar decibels are relics of the past, it will once again come down to who can harmonize the best and touch people with their souls.

The Spinners seem to fit very well into the scheme of things to come. ♪

—Ron Tyson

DISCO

LISTINGS

BROOKLYN

Brown Sugar
433 Sumner Av
574-5615

Ecstasy
527 Eastern Pkwy
756-6800

Goofy's
685 Broadway
388-0488

The Red Plum
520 4th Av
439-7073

BRONX

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

MANHATTAN

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

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

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

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

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

Hurrah
36 W. 62 St
Disco with rock & roll
and punk music. Annual
membership \$100. Wed
& Th 11 pm-4 am; Fri-
Sun 11 pm-5 am.
586-2636

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

Illusions
24 E. 22nd St
674-9177

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

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

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

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

Le Farfalle
209 W. 48th St
Duplex dance emporium
with an excellent sound
system and lounge sur-
roundings. Draws a
well-dressed, mature
crowd. Free buffet Th 5
pm-6 am(\$6).
582-0352

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

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

Manhattan
1436 Third Av/83 St
Tue Th 9 pm
Fri Sat 10 pm
Sun 9 pm
737-4144

New York New York
33 W. 52nd St
Casual attire. Age: 18
and over. \$15 Cover
charge. Open daily
10 pm-4 am, except Sun.
245-2400

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

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

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

Trude Heller's
9th and Av of the
Americas
Cover charge \$5 and 2
drink minimum at
tables.
254 8346

Xenon
124 W. 43rd St
Open Mon-Sun 10:30-
6 am
Cover charge \$12.
221-2690

QUEENS

Gemini
21-20 Queens Blvd
Kew Gardens
520-9898

Lemon Tree
70-34 Austin St
Forest Hills
263-2850

Ruling Class I
90-05 Merrick Blvd.
Jamaica
Age: 25 Gents, 23
Ladies. Jackets re-
quired. Open 11 pm-5:30
am. \$5 minimum
658-9572

SUBURBAN

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

NEW JERSEY

Zanzibar
430 Broad St
Newark
(201)643-8338

Blue Hawaiian

RESTAURANT

135 Third Ave (Between 14 & 15 St)
New York, New York 10003
260-7690

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MUSIC

DIONNE WARWICK: BREAKING THE SPELL



room is cluttered with so many congratulatory bouquets and floral arrangements, that the air is thick with their fragrant perfume.

Suddenly and without announcement, the door swings open and in strides Dionne, looking every ounce a star. Appearing poised and confident in a brown skirt and an elegant silk blouse, she has a glowing aura of style and charm about her, she immediately flashes the beaming smile of a triumphant heroine.

I immediately ask her what it feels like to win two Grammys in one year. "That has to have been the most emotional evening of my life," she exclaims. "I don't remember ever being that excited other than two other times in my life—and both of those times were the births of my two children."

With the phenomenal track record of two decades of solid "gold" recordings, Dionne Warwick is one of the most universally respected and accomplished vocal artists in the business. Her latest hit album, "Dionne," is well on its way to the million-selling status of "certified Platinum." Brilliantly produced and arranged by Barry Manilow, this album has revitalized Dionne's career, making her hotter and finer than ever before.

As Manilow puts it, "Dionne is such a fabulous singer, she could sing the wallpaper and it would be a hit!"

Her next album, which was produced by Steve Buckingham, who brought us Alicia Bridges's hit, *I Love The Nightlife*, is due for release in May. The album, however, is rumored to be preceded by a much talked about Warwick/Manilow duet single. Although the contracts have yet to be signed, Dionne is being pursued for a co-starring role in the movie version of the Tony Award-winning musical "Purlie."

Despite the current fame, Dionne has seen her career reach dizzying heights in the 1960s and watched it wander aimlessly out in left field in the mid-1970s. In fact, there had been a period of time when it appeared that fame and fortune had completely walked on by.

Born Marie Dionne Warwick in East Orange, New Jersey, her interest and knowledge of music is deep-rooted. Dionne's mother, Lee, was the manager and member of a gospel group, The Drinkard Singers. It was here that

A host of well-wishers are gathered backstage at Dick Clark's Westchester Theatre in Tarrytown, N.Y., waiting feverishly for the entrance of Dionne Warwick. We had all just witnessed well over an hour of flawlessly performed contemporary music spanning eighteen years of recorded memories and present glories. It is indeed a special occasion. Dionne had been presented with two Grammys in Los Angeles the

day before, and had now completed her opening night on the East Coast—and it was February 29th, which only occurs once every four years. Those gathered with me agree: a song stylist like Dionne Warwick is an even greater rarity.

It has been a mere 48 hours since Dionne stood before millions of television viewers to be presented with Grammy Awards for the pair of biggest hits of her amazing career—*I'll Never Fall In Love This Way Again* and *Deja Vu*. The

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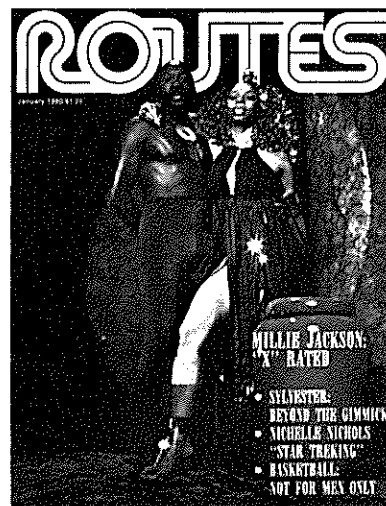
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Dionne gained her first musical experience as organist and vocalist. While studying at the Hartt College of Music she formed her own little trio, the Gospelaires, with sister Dee Dee and a cousin. Occasionally, she continued to work with her family and her aunt, Cissy Houston. But it was while doing backup work for The Drifters on a tune called *Mexican Divorce*, the song's yet-to-be-known composer, Burt Bacharach, heard and fell in love with her voice. As Bacharach says, "I couldn't help noticing her. Dionne had something—it was there when I first met her: a kind of elegance, her flow and feeling for music."

Almost immediately, Warwick went to work cutting demonstration records for Bacharach and his partner, lyricist Hal David. She was paid \$40 a song. Two of the early songs that she cut became hits later for other singers. *One Less Bell To Answer* brought kudos for the Fifth Dimension, and *Close To You* spelled success for the Carpenters. The Warwick/Bacharach/David team soon caught the attention of Florence Greenburg, the president of a small gospel recording label, Scepter Records. A contract was signed and a first tune, *Don't Make Me Over* made it to the top ten by December of 1962. The next two years saw unprecedented success as Dionne's lush voice produced hit after hit that topped the charts. Songs like *Anyone Who Had A Heart*, *Walk On By*, *You'll Never Get To Heaven*, *Reach Out For Me*, and *A House Is Not A Home* are classics today. By 1964, Dionne had achieved world star status, as the legendary Marlene Dietrich introduced the young lady from East Orange to a packed house at the famed Olympia Theatre in Paris, France.

During the 60s, Dionne became the most listened to female voice on the airwaves.

Seven times she was nominated for a Grammy and won the award in 1968 for *Do You Know The Way To San Jose* and again in 1970 for *I'll Never Fall In Love Again*, recorded one year after her motion picture debut in "Slaves" with Stephen Boyd.

However, a dismal dry spell was just around the corner. Urged by the famous author and astrologer Linda Goodman, ("Sun Signs") Dionne added an extra letter to her last name to become known as Dionne Warwick. The move was designed to garner extra luck. Says Dionne about that extra vowel, "I know this sounds silly, but all my troubles started in 1971 when I added an extra 'e' to my last name. Linda told me it would be a good idea. But it wasn't. In fact,

everything went wrong afterward."

Dionne left Scepter Records in 1972 and recorded her final album with David and Bacharach. The album failed dismally even though it contained definitive versions of *One Less Bell To Answer* and *Close To You*. The hot streak was over. Bacharach and David began to feud and both left Dionne high and dry after she signed with Warner Brothers. For her subsequent LPs, Dionne wandered from producer to producer, singing for the likes of Holland-Dozier-Holland (Supremes, Temptations) and Thom Bell (Spinners, Harold Melvin and the Blue Notes). She also sued Bacharach and David.

Looking back, Dionne explains, "It was just a matter of massive egos, I think. But I was not privy to everything leading up to the split, and I should have been, I felt. The two men obviously had gotten to the point where they didn't like each other much anymore. I don't know the reasons. Whatever they were, that was their hang-up, not mine. I don't care. But the least that could have been done after a 7-year relationship was a phone call from either one of them saying that there's a little problem, and there may come a time very soon when we won't be existing anymore as a team; that they would say, 'Dionne, get your house in order, prepare yourself.' I thought they were my friends. I now question it. But I don't owe them anything. As far as I'm concerned, they owe me an awful lot. A part of me is gone and will never be regained. I was the kid left out in the cold."

From 1972 until 1977, she released six albums that went virtually nowhere. As though these problems were not enough, her 12-year marriage to actor Bill Elliot was dissolved in 1973. "Going through two divorces at once was really heavy duty," she says.

But throughout the lean years, there were a series of rewards. Her 1975 duet with The Spinners yielded the smash single *Then Came You*. In 1976, Dionne, anxious to find another formula, teamed up with Isaac Hayes, whose career was also on the skids, for a national tour billed as "A Man And A Woman." New interest was elicited and a two-record live album was released on the duo.

After her contract with Warner Brothers lapsed in 1977, Clive Davis, president of Arista Records, pursued her for a solo contract. It was Davis who proposed Manilow to cut her debut album. When the two went into the recording studio on Jan. 22, 1979, the match was apparently an immediate success. Says Barry, "She can sing a ballad



Mark Bego

as well as Streisand. Dionne's one of the all-time best!" The compliment does not remain one-sided. "Recording with him was like a big party. Barry's such a wonderful performer, you tend to forget he's also a brilliant producer."

In May, 1979, Dionne stepped on stage at New York's Carnegie Hall to a thunderous standing ovation, ending her eight-year absence from performing in the Big Apple. She returned to Manhattan again for a special night at Avery Fisher Hall, where she was presented with a "Gold" record award for "Dionne." She had come full circle.

According to Dionne, her life is better than ever as she begins the new decade at a new peak. "I'm recording again and I'm still successful. I'm very, very happy right now," she beams. "I also have the innate ability to get inside my music, which has a tendency to turn me around and help me create moods: to hold you, caress you, slap you, make you cry, laugh, move you, make you stand, sit, clap your hands, snap your fingers, pat your feet. Make you do what I want you to do."

"All of a sudden, I am Svengali, and it's a very comforting feeling to know that emotionally I can bring you where I'm at and keep you there until I decide to let you go." ☺

—Mark Bego

Music Review

Classical Corner

Flutist **Harold Jones** his audience to a wonderful afternoon of music at Alice Tully Hall recently. His program included works of Johan Quantz, Jindrich Feld, Pierre Sancan, and Robert Holmes, whose unfamiliar names let you guess the program would hover in the realms of sometimes atonal contemporary music.

Jones is an excellent flutist. He took the *Presto* of the "Sonata No. 4 for Flute and Piano," by Quantz a bit too fast, which caused the rhythmic flow to be interrupted. The balance of the program, however, was smooth sailing. Feld's sonata, although atonal, was most compelling and displayed a delightful sense of humor. Pianist **Pauline Lederer** handled this challenging sonata beautifully, as she did the rest of the program. Not all was alien to the average musical ear. The Gaubert "Troisieme Sonate," for instance, was much more on the melodic side, exhibiting warm, Debussy-like qualities.

Jones's performance also featured the works of Norman Dello Joio, Pierre Sancan, Robert Holmes, and ended with a thrilling baroque work by A. Bazzini entitled "La Ronde des Lutins."

Triad Presentations Inc., presented Jones in concert. The organization was founded in 1971 by Marion and Clarissa Cumbo, who endeavor to encourage and expose competent black artists who otherwise might not have the opportunity to present their craft in concert.

Upcoming classical events to mark in your calendar include soprano **Jessye Norman's** recital at Avery Fisher Hall, Sunday, April 13 at 3 pm and fellow soprano **Shirley Verrett's** vocal presentation at the Chamber Music Society, Lincoln Center, Thursday, April 24.

—Laconia Smedley

Records

Stevie Wonder's latest opus, "Secret Life Of Plants," is probably the most eclectic piece of music currently on the market. Wonder, like never before, has borrowed and incorporated a maze of musical styles ranging from West African, to Asian to jazz and hard rock.

Just to set the record straight, so to speak, this album is the least commercial of all his works and not nearly as ear-catching as his "Songs In The Key Of Life." You will not be humming too

many tunes from this album.

I would hate to call this album a mixed bag, but in the final analysis, it is. The opening music, *Earth's Creation*, is strictly **Moody Blues**—monumental chords, explosive effects, in short, a wall of sound. He then seizes into some more rhythmic patter and finally soothes our ears with the ballad *Same Old Story*, before treating us to *Venus Flytrap and the Bug*, an outrageously jazzy piece of musical parody.

Much of Stevie's "plant" music is reminiscent of San Francisco flower power days, and as such leans toward retrogression instead of innovation. But there are some positive sides to picking from the past. Stevie has included a touch of J.S. Bach, whose bass counterpoint dominates *Ecclesiastes*, one of the album's most relaxing cuts and my personal favorite.

The album is definitely worth a couple of extra listenings before an opinion is formed. Even though the concept may appear to meander to the ears of the uninitiated, it is a challenging production that could work well with the visual affects of blossoming flowers—the original intent of the compositions were to provide background music to a movie by the same name that never got off the ground.

Toward the end of the two-record set, Stevie offers a reprise of his musical garden path, again relying on those domineering tonal waves that I'm sure I've heard on early **Pink Floyd** recordings. Some may call it requiem music and it may well be. If so, I'd say it sounds like a requiem for the Phantom of the Opera who was lost in Outer Space.

While this album may not match the commercial success of previous productions, Stevie Wonder fans may find solace in the fact that Ludwig Van Beethoven's last compositions, especially his *Ninth Symphony* were criticized when first composed. So it may take some time for Stevie's musical plants to germinate and grow in the minds of the record-buying public. Down the garden path he led us not. We'll see. **Stevie Wonder: Secret Life of Plants—Tamlam** T13-371C2

There has been a rash of live albums inundating the market recently, and one not to be left out, **Teddy Pendergrass** has joined the pack with a double live venture, "From Coast to Coast."

Unfortunately, this one's the worst of all the live albums. It's poorly engineered, narcissistic, self-serving and dull. But that's not to necessarily say Teddy can't sing. Because he can. But his

pandering to the swooning females who crowd his concerts seems to substitute for true showmanship. I think he's playing a game that is getting sillier and sillier. Whatever magnetism Teddy may have on stage, you won't find it on this album. There's no "special something" coming from his drab vocal delivery. Even his medley tribute to Harold Melvin and the Blue Notes is poorly arranged and comes across more as a throwaway than a serious retrospect.

Side three, recorded at the Greek Theatre in Los Angeles' Griffith Park, is technically far superior to the Philadelphia Shubert Theatre sequence. At least the troubadour sounds close up a bunch of trite interviews on the fourth the audience, that spice of a live recording.

It beats me why his producers slapped a bunch of trite interviews on the fourth side, interspersed with some new, rather run-of-the-mill material. Teddy's interviewer, Mimi Brown, from a Philadelphia radio station, is coy and plays the role of the infatuated female that the image makers behind the Pendergrass craze are seeking to sustain. I mean, what kind of interviewer would ask, "Teddy, how do you like your eggs?" Ugh.

The album's producers, alas, made one more grave mistake. They fade out after almost every tune and bring in the next song with a bang. That, my dear Watson, is a cardinal sin that breaks the continuity and spirit of a live performance and defeats the whole purpose. **Teddy Pendergrass: Live From Coast To Coast—Philadelphia International** KZ2-36294

It is rarely advisable to heed the blurb of record company execs who laud their own product on album liner notes. But in the case of **Hiroshima's** debut album by the same name, Arista Senior Vice President, Larkin Arnold, has hit the nail on the head. "Hiroshima," he writes, "drives you, but in a soothing, relaxing way. It is music which will always be perfect for certain moments in your life...for those quiet, thoughtful moments...that we all need in life."

Hiroshima has constructed a large, bright mirror reflecting the rich diversity of contemporary, youth-oriented American music, crossing every conceivable color line. Their warm blend of jazz, rhythm and blues, pop rock and MOR is enchantingly woven together against a backdrop of subtle oriental instrumental coloring. The group uses the ancient Japanese koto, a 13-string traditional instrumental first imported to the

island empire from China circa 800 A.D.

There's also a splash of oriental percussion to add a uniquely folk-oriented flavor. Their music doesn't force itself on you; it eases up to your senses with the utmost care and compassion—A human compassion that finds its fulfillment in the soft, delicate vocals of Teri Kusumoto, whose lush, yet delicate phrasing is music to the ear.

Perhaps the essence of Hiroshima's musical purpose is summed up in the philosophy that went into choosing the name of the group of third generation Japanese Americans. Says group leader Dan Kuramoto: "We're atomic age kids. Hiroshima was a situation where they dropped the ultimate kind of destructive weapon. But there's a city there today. And that's the whole point: the spirit of people."

That spirit radiates unfalteringly on both sides of this album—a spirit that finds its realization in the common cultural bond of America's youth, more powerful than all the weapons of mass destruction built and stockpiled since 1945.

Hiroshima: *Hiroshima*—Arista AB 4 2 5 2.

Down the Pacific coast from San Francisco, in the teeming metropolis of Los Angeles, **Millie Jackson**, the music-comedy genius from New Jersey, has recorded a long-awaited two-record live album at West-Hollywood's Roxy Theatre. This production should leave little doubt in the mind that Jackson is on her way to becoming a musical and comedy phenomenon.

The album's subtitle, "uncensored" has been slapped on simply because Millie talks to you as if you were sitting in your living room—no holds barred. Hers is the language of the common person (which means most of us, if we strip away the paraphernalia)—refreshingly unpretentious—that offers mainly common sense solutions (like, why didn't I think of that) to everyday problems, mainly of the heart. Millie is level-headed and hilariously funny in her frankness.

Up until now, Jackson's high quality of professionalism, her originality and sense of reflective values, have not been reproduced effectively on vinyl, even though her studio albums are standouts. Now she has bridged the gap between the stage and the studio, and on this live outing, her husky voice not only pours out feelings of love, rejection, revenge and solitude, but offers optimism and the power to overcome.

Every attempt to have an interplay with the audience succeeds. She holds you in the palm of her hands, strokes

you gently, bounces you around and finally, leaves you limp.

All of you "long hair" music lovers, take heed. Millie has a special treat for those of you who hide her albums and display the works of Bach and Chopin to impress visitors. Although she says she'll take the sales anyway she can get them, she has retaliated with the *Phuck U Symphony*, a choral opus with just a touch of Beethoven's Fifth, that sent the Roxy crowd into a frenzy. Also there's a special tribute to all you "Sweethearts" out there, that will throw you from your chair rollicking onto the floor. Get the album and find out what I mean. This one's hot! hot! hot!

Millie Jackson: *Live and Uncensored*—Spring/Polydor SP2-6725

—Amadeo Richardson

Jazz

"The Great Jazz Trio," featuring **Hank Jones**, **Ron Carter** and **Tony Williams** offers us Jones, one more time, with his smooth, apparently effortless style. Carter and Williams dialog eloquently, and the recording comes off well, including the crispness of the drums and the warm pulse of the bass. This musical menu features, *Lush Life*, *Wave*, Carter's *81* (a classic of Miles Davis's "ESP" record) and *Harmonie*, a Jones original with a samba-like flavor, on which Williams has a feeling reminiscent of Brazilian drummer Portinho. There's also a great Williams composition, *Mr. Biko*, with some nice harmonies. All in all, this album contains solid music which will never go out of style.

Hank Jones/Ron Carter/Tony Williams: *The Great Jazz Trio*—Inner City IC6030.

Eddie Daniels is a studio beast who has been on just about everybody's session but his own. Now we have him center stage with the album, "Morning Thunder." One of his many claims to fame has been his long tenure with the Thad Jones/Mel Lewis Band, and his revolutionary use of the clarinet where a saxophone had been called for. Justice is done, with this album, to both Daniels and his clarinet. And, as the liner notes hasten to tell us, he does *not* sound like Benny Goodman! Jorge Dalto, Steve Gadd, Nicky Marrero and Buddy Williams produce some buoyant, happy sounds, sometimes a trifle too commercial for my taste. Daniels coaxes a ripe, woody sound from his clarinet and *Good Morning Bahia* and *Forget the Woman*, stand out as two of the best compositions on this album.

Eddie Daniels: *Morning Thunder*—

Columbia 36290.



Cedar Walton, who deserted Brooklyn for a sunnier homeland on the Pacific Ocean, is sending warm currents back to his friends in the East with his new album, "Soundscapes."

If you've wondered whatever happened to Leon Thomas, well, you'll find him here, along with Al Foster, Bob Berg, Freddie Hubbard and ace percussionist Ray Mantilla, to name only a few sidemen. This excellent and happy session shows Walton in fine form as a composer, pianist and arranger. *Latin America*, which features flutist Emanuel Boyd has strong salsa undercurrents. *Naturally* is another delightful track. Everyone's up to par on this album.

Cedar Walton: *Soundscapes*—Columbia JC36285

"Synchronicity," recorded live at the Nuremberg East-West festival in 1978, offers us some of the best of two worlds. Pianist Walter Norris feeds the listener lightning lines and layers of intricate changes, while bass player Aladar Pege roams up and down the bass line with a big, lyrical sound, and remains unfazed by Norris's rhythmical excursions. This is difficult music. No steady beat to lull the nerves here. But it develops the muscles in the brain.

Walter Norris/Aladar Pege: *Synchronicity*—Inner City IC 3028

Some good bebop-inspired piano work is the highlight of "Paws That Refresh," by **Jimmy Rowles**. Rowles is a veteran of the club scene, but somehow seems to lack emotional depth. Buster Williams and Bill Hart are at their brilliant and versatile best. *Duke's Dooji*, (from Duke's "Far East Suite) is the most interesting track, with unusual harmonic shadings.

Jimmy Rowles: *Paws That Refresh*
—Choice CBS 1023.

—Isabelle Leymarie Ortiz

On Stage

Prince's New York debut at the Bottom Line was both a pleasure and a big disappointment. The 19-year-old singer/songwriter/guitarist is riding high on the crest of the success of his first smash single, *I Wanna Be Your Lover*. Throughout the entire set, Prince and his five-member back-up band showed off a powerful and loud rocking guitar-dominated sound, that is conspicuously downplayed on record. However, against the increased amplification of the band, Prince's light and sometimes trite falsetto voice did not fair well, as it was often strained and drowned out. Even more pronounced than on his debut album, all of the original material in concert suffered a loss of musical impact from repetitious sameness.

In a visual and lyric attempt to meld early 70s glitter rock with today's rock/disco/punk, the band was on the decidedly sleazy side. Clad only in knitted dancer leg warmers to the thigh, and a pair of scant leopard print jockey briefs, Prince looked anything but appealing. Insulting the taste of the audience by constantly inquiring between songs "are you wet yet," coming across as egotistically pretentious. A majority of the evening's material dealt with sexually blatant themes, from the reorientation of a lesbian on *Bambi*, to the overly obvious and obnoxious *Head*, about a bride who indulges with another man on her way to the altar.

The total effect of Prince's act was decidedly more seamy than erotically steamy, and a royal quaalude to sit through.

In an effort to give Studio 54 a shot in the arm while owner Steve Rubell is doing time, the controversial disco nitery has begun to feature live entertainment as a new mid-week midnight policy. Ironically, the policy was inaugurated by **Chuck Berry**, who himself was recently released from jail after trouble with the Internal Revenue Service. The evening was also the last before the club's liquor license was revoked.

The premiere was a special "invitation only" main event drawing an elite group of spectators. When Chuck Berry took to the stage almost an hour late, he didn't seem to be too well rehearsed, nor as ready to rock and roll as one might expect. During the first fifteen minutes, Chuck spent more time tuning his guitar

than he did entertaining the restless crowd. When he finally warmed up, Berry announced he would take another fifteen minute break to change guitars. Although it was exciting to see this living legend play his classic tunes, ranging from *Nadine* to *Mabeline*, he could have had much more significant impact had he just tightened up his act and delivered some of the raucous charisma that once made him a star, instead of ramble around on stage.

At this point, Berry's act is strictly nostalgia.

As for the newly dried Studio 54, you can expect hip flasks to come into vogue soon to give the place a disco/speakeasy ambiance. ☺

—Mark Bego

...Fat Tuesday's jazz club recently presented vibraphonist **Milt Jackson**, considered by many to be the "keeper of the flame" in his genre. Jackson was aided by sidemen **Cedar Walton** (piano), **Ben Riley** (drums), and **Sam Jones** (bass). Jackson has a highly innovative quartet, which raised the intensity level in the subterranean grotto nearly beyond the Third Avenue street lights. Jackson's multi-rhythmic riffs and Walton's expressionistic style, gave the crowd more than they had anticipated...

...If fusion jazz and blues are your preference, try Tramps, at 125 East 15th Street, a rather earthy club known for its arresting acoustics and casual crowd. **Pocket Rocket Blues Band** was recently showcased. The band, with its ever screaming harmonica, ran the gamut of highly electric blues, from a nervous upbeat chase to an almost mellow Basin Street hangover...

...**Tom Browne**, an extremely gifted trumpeter, was recently at Seventh Avenue South, the hot spot for jazz on the West Side. Brown has put together some of the best young talent on the East Coast for his creative and inspiring sets. He has also broken another equal opportunity employment barrier, hiring several gifted female jazz musicians, including **Lysette Wilson** (piano) and **Carole Steele** (congas), who add much to an already multi-styled group...

...Jazz lovers from the "outer boroughs" don't always have to come to Manhattan to enjoy good music. Gerald's, at 227th Street and Linden Blvd. in Queens, can boast of a booking program to rival any Manhattan nitery. With its famous copper penny bar, it is rumored that the legendary Babe Ruth often washed down all those Yankee franks at this Cambria Heights club. Gerald's special calling is also to instill

an appreciation for the black jazz musician. **Lenny White** and **Tom Brown** are but a couple of the musicians who launched their careers here. **Bill Saxton** recently brought his quintet into this club, showing off a tight musical entity that still worked independently. Pianist **Mulgrew Miller** seemed to have a knack for picking out all the pretty chords, while the other players ran through jazz standards with spontaneous and modest virtuosity... ☺

—Darryle Alvin Hawes

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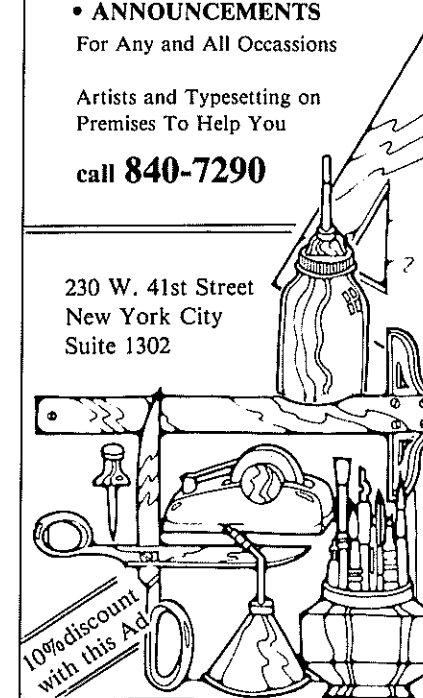
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THEATRE

ANNE BENNA SIMS: PIROUETTES

Dancers never stop perfecting the art of movement. Their day begins with a class whose pace would tax an entire football team. Just for the record, the Pittsburgh Steelers recently took classes with the Pittsburgh Ballet Company. After the first twenty minutes the entire team was wiped out—the dancers still had another hour and ten minutes to go. After a day of class and rehearsals, dancers have to be in shape for an evening's performance. During intermission, while the audience relaxes at the bar, dancers can be found backstage at the "barre" doing additional warm-ups, and working on steps which may have been giving them trouble.

They never stop preparing themselves for the stage. They work in front of mirrors to shape and perfect the lines of their bodies, constantly improving their elevation, lifting their legs higher, working to get those additional pirouettes, more speed, to name but a few things.

One of the hardest working ladies in the ballet world is Anne Benna Sims of the American Ballet Theatre. She is the only dancer I know who can find a class with a good teacher on Christmas Day.

She is a tall, strikingly beautiful woman, who peers at you through enormous horn-rimmed glasses. The face and body appear to have been chiseled by a master craftsman.

At the time of the *Routes* interview, the ABT was on strike and Benna (as she is known to her friends) was walking the picket lines. Aside from those duties, she kept busy knitting, painting bottles, hanging out with friends, taking dance classes and guesting with the Puerto Rican Dance Theatre.

Her father, an architect, and her mother, an opera buff, were determined that the Sims children would be exposed to all forms of art. (her sister, Lowery, is the curator of the Metropolitan Museum's 20th Century collection.) At the tender age of ten, Benna started ballet classes at the Long Island Institute of Music under Helene Vinson. Those studies were supplemented with summer training at the ABT School under Michael Maule, Patricia Wilde, and Madame Swoboda; and at the New Dance Group Studio with Peter Saul and Margaret Craske.

After high school graduation, Benna



C. Tandy

was accepted into the trainee program at Harkness House under David Howard and Maria Vegh. She also trained with Helen Greenford and Elizabeth Carrol in ballet; Uigi in jazz and Teresita La Tana in Spanish dance.

Eventually, Benna was told that there was not much of a future for black dancers in ballet and that Harkness was not looking for her type. She spoke with her mother who suggested she go to college, lest she spend the rest of her life as a saleslady at Macy's. "I was horrified by all of these discussions," Benna recalls. "But I was an intense snob and determined to prove all of them wrong. So, I auditioned for Les Grand Ballet Canadiens and got the job."

In a ballet company, a dancer usually begins in the corps de ballet (chorus) and, if talented, slowly rises within the ranks to soloist or principal status. Benna, looking back to the Canadian days admits she was impatient. "I was suffering from being fresh out of ballet school and hot to trot. In the second company, I was given roles to dance. But in the first company, I was fifth cast corps de ballet. Technically, I felt I was much better than most of the other dancers. But I now realize that I was not nearly as professional."

During a schedule break in 1972, Benna returned to New York to visit with her family. A friend introduced her to Alfonso Cata, director of the Geneva Ballet in Switzerland, who was in town looking for new talent. Someone told him to watch Benna in class. Cata watched and then told Benna, "I hate your dancing. You are a big girl who moves too small." Having somewhat deflated her ego, Cata promptly offered her a contract with the Beneval Ballet. Since then Cata has become her mentor, a

good friend and ally who taught the bronze beauty to move like a big girl.

When Cata took over the directorship of the Frankfurt Ballet in Germany, he invited Benna to come along as a soloist. One short year later, she was promoted to principal dancer. During her four years with the company, she achieved much acclaim in ballets by Balanchine, Butler, and Cata. German dance critic Wilfried Hofmann began to refer to her as the "Judith Jamison of ballet." British dance critic Noel Goodwin, after seeing Benna dance the *Grand Pas* in "Raymonda," said, "Her black-diamond personality sparkles. She brings to her solo an infectious yet disciplined exuberance. She dances with polished technique and a dash of the grand manner."

Benna's versatility and strong technique enable her to dance a wide range of roles. She was just as comfortable as the cool second violin in Balanchine's "Concerto Barocco" as she was in her witty rendering of the world-weary lady in pursuit of a bored gentleman in Cata's "Ragtime."

Benna returned to the United States in 1977 and accepted a principal contract from the Eglevsky Ballet Company. In May 1978, Dustin Hoffman and Alfonso Cata presented her as a star in the highly successful "Ballet On Broadway" at the Beacon Theatre. Her style caught the eye of the city's top dance critics. Shortly thereafter, Benna auditioned for the famed American Ballet Theatre and was offered a corps de ballet contract.

Anne Benna Sims, the big girl who once moved too small, was now the first black woman to be invited to America's premier ballet company. Says Benna of her tenure with the ABT, "I haven't been doing the 'white' acts of 'Swan

Lake' or 'Giselle,' but there is a bit of slush in the 'Snow' section of Peter Tchaikovsky's 'The Nutcracker Suite.'" But a sweeping change was just around the corner.

Anthony Tudor, one of the most important choreographers of 20th Century ballet, began to study Benna closely in company class. "She has quite a bit of command and authority," he said. "I decided to cast her as Cybele/Medusa in my ballet, 'Undertow.' During rehearsals I had to remind her that everyone who has ever danced this role has been a recognized 'classic ballerina.'"

The role proved to be the "turning point" in Benna's career with the ABT. The critics were impressed and the ABT management realized that there were many roles in their repertoire that she could dance.

The recent ABT strike didn't dampen her spirits. There were many lessons learned in the process. "I knew all along I would have trouble with the ballet companies in this country because I am black. Now the white dancers are beginning to realize that they have trouble, too, because they are not Russian!"

The strike, of course, has been settled and the ABT will begin its New York season at the Metropolitan Opera House May 5 and stay in residence through July 12. Anne Benna Sims will be a vital part of this season. The lady loves to dance.

"As long as I can do it physically, I'll do it," she states. "Before I lose the joy of dancing, I'll stop and do something altogether different. As for now, there is absolutely no feeling in the world like climbing up on those pickles!"

—Walter Raines

Theatre Review

...The new **Micki Grant** musical, "It's So Nice To Be Civilized," is scheduled to open on Broadway some time in late April. The interracial production about life in contemporary urban America, had its debut last year at the AMAS Repertory Theatre. The show will be produced by Jay Julien and Larry Kalish, directed by Frank Corsaro, and choreographed by Mabel Robinson. Grant has scored several Broadway musicals, including "Don't Bother Me I Can't Cope," "Your Arms Too Short To Box With God," and "Working..."

...AMAS Repertory recently presented "Dunbar," a musical based on the works of the late black poet, Paul Lawrence Dunbar, starring **Jim Cyrus**, with **Baomi Butts**, **Mel Edmonson**, and

Gerry Mims. Dunbar's writings were set to music by Quitman Fludd. AMAS, incidentally, also nurtured "Eubie" before it scored on Broadway...

...The **Negro Ensemble Company**, NEC, has brought back "Home," the Samm-Art Williams play about a young black man who leaves his southern home for the North. It will be featured at NEC's St. Mark's Playhouse through April. NEC has already produced five of Williams's plays, including "Welcome To Black River," "The Coming," and "Brass Birds Don't Sing..."

...**Jane White** is currently starring in her own one-woman show at One Sheridan Square Theatre in Greenwich Village. Entitled "Jane White, Who?" the show is an autobiographical account

of her struggle in show business...

..."Indigo," a musical that takes "a look at the blues," is not expected to make it to the Great White Way until the fall, even though it has been selling out in Toronto, Canada since the fall of 1979...

...The Brooklyn Academy of Music (BAM), will again present "Steps in Time," a tribute to tap dancing. The show will feature some great hoofers, including the **Nicholas Brothers**, **Bunny Briggs**, **Leon Collins**, **Sandman Sims**, **Chuck Green**, **The Copasetics**, **Harold Singer** and **Joe Carroll**. It was first staged last December and will run again from April 10-13...

—Raymond Patterson

If Miss Ann saw "Miss Ann, Don't Cry No More," at the Black Theatre Alliance recently, she might have had to fight back tears—not because it was moving, but because it was so long and cliched. The stage was rife with prostitution, miscegenation, lost love, no love, unrequited love, cramped urban living quarters—it became a map of theatrical facsimilies.

The play is set in a boarding home, run by earth mother, Naomi, a woman, wise from heartache (her lover had been lynched years earlier), playful in spirit, and a peacemaker by profession. Her tenants include James Bean, a once-handsome older man treading muscatel but still able to spout Shakespeare, Hughes, and all the poets he is not. There is Sue Sullivan, a pretty young woman, and mother Raye ("Miss Ann") and her 16-year-old daughter Betty Jo.

Playwright P.J. Gibson has succumbed to melodramatic lines and situations to the point where laughter is all that's possible. The play's climax—a death scene—contains a triumvirate of stock responses which affirm the play's careful attention to the themes of so many other plays.

Gibson has given Sue some lively dialogue that occasionally compensates for Naomi's "I am history" syndrome and Raye's premonition of danger. "Naomi, I got this bad feeling that something's going to happen."

Director **Bette Howard**, a sizzling actress with "The Family" and usually an accomplished director, strikes out here by feeding into the play. A wig-pulling scene (a staple for a laugh), is thrown away as quickly as the wig is tossed. **Minnie Gentry**—one of the great over-actors and under-thinkers—rises above herself to create a rather charming old lady who can shuffle her bum or stab a man in the behind with a knitting needle. There's a variety to Gentry's performance that she usually doesn't imbue.

Bill Cobbs, as the modern-day Shakespearean fool, is good. He and **Vickie Thomas**, as Raye, strike up a smoothness in their ensemble scenes, showing they are two pros who know how to give and take from each other. The role of Sue Sullivan is an easy one. This character—the freewheeling woman as a model of comic relief, offers an unrestrained field day for any actress worth her salt, and **Brenda Denmark** is worth the entire shaker.

Finally, though, there is **Kim Weston-Moran** as the teenager. She combines the restlessness of youth with an amazing sense of timing and modulation. In a stereotypical role, she is unusually good.

Unfortunately, these performances

don't improve the play or the pacing. They serve only to make them all the more noticeably off. But remember the names. You'll hear from them again.

Meanwhile, around town, **Chip Garnett**, who sang *Sophisticated Lady* in "Bubbling Brown Sugar," just ended an engagement at Mickey's Cabaret on West 54th Street. He was easy to listen to, but didn't put his personal stamp on enough of his Ellington and Sondheim material...

...**Ira Hawkins**, late of "Timbuktu!," was one-third of the slick and professional cast of the musical tribute to Broadway producer Cheryl Crawford at the St. Regis Hotel's King Cole Room. Too bad that he's off on a round-the-world cruise and can't enjoy all the applause he deserves...

...**Esther Rolle** returns to Broadway in "Horowitz and Mrs. Washington" with **Sam Levene**. She won an Emmy this year for a single performance, but one need only watch the reruns of "Good Times" on television to see how difficult it is for her to speak in a flowing, straightforward sentence, let alone give it special meaning. **Frances Foster**, one of Rolle's colleagues in the Negro Ensemble Company's first seasons, was up for the Broadway role, but lost out to Rolle. Foster is what Rolle is not—simply one of the world's great actresses. Ah well, Broadway! ☺

—Curt Davis



The American Ballet Theatre has finally settled its strike, amidst a great deal of gossip. Their American stars have not been too happy about the preferential treatment, financial and otherwise, to Russian stars who joined for "artistic freedom." No surprise then, that three of the ABT's top U.S. stars have "defected." Ballerina **Cynthia Gregory** has resigned again and will make guest appearances with other companies, while ABT's "Great White Hope," **Gelsey Kirkland** has moved to the Stuttgart Ballet. **Fernando Bujoues** has yet to sign a contract, as sympathies for the American dancers run high among the ABT rank-and-file. The American dancer is indeed versatile and hardworking, a fact which ABT management apparently doesn't want to realize.

—Walter Raines

The **New York City Ballet** is preparing its Spring Season at Lincoln Center, which will feature another black dancer in their ranks, **Cynthia Lockhart**. It seems as though NYCB is also preparing ten-year-old **Francesca Harper** for a future with the company. Dance Scene's bits and pieces: George Faison's divine muse, **Kristina Kimball**, has stopped dancing to pursue a career as an actress. She has a lead in the film, "The Indian in the Bronx." Her sister, **Nora**, has remained with the Stuttgart Ballet as a soloist...**Judith Jamison** has recovered from a major injury and is once again on her feet dazzling the dance world...**Charles Moore** has also recovered from major surgery and has taken his Dances and Drums of Africa on a tour of the West Indies...The **Joffrey Ballet**, which had to discontinue its performances and furlough dancers late last summer, is back in action...The great black classic dancer, **Paul Russell**, will soon be seen once again in the city dancing with the Scottish Theatre Ballet...**Roslyn Davis** made her bid for stardom when she danced with the Chuck Davis Dance Company during its recent season at the Symphony Space...**Sarah Yarborough** has apparently gone the route of Greta Garbo. She "wants to be alone."...**Charles Neal** has returned from a year's work of choreography in Panama...**Gary Chryst** has left ballet and is headed for Broadway...**Vanoye Aikens** has returned from Sweden to help film a retrospective on the life and works of Katherine Dunham...Former D.T.H. ballerina,

Gayle McKinney, has left for Berlin where she is forming a new production company...The divinely mysterious **Sheila Rohan** continues to pop up at odd times to make unannounced guest appearances with various companies...

...Beautiful black Mexican ballerina, **Maria Elena Carter**, still has tongues wagging over her brilliant dancing during D.T.H.'s recent season at City Center... **Ronda Sampson** has resigned from D.T.H. to grace the pages of *Vogue*, *Bazaar*, *Ebony*, *Eminence* and *Jet*, as well as the retrospective photographic collections of Deborah Turbville, Marbeth and Francesco Scavullo...**Pat Cleveland** has proven that another way to become a star is to take off the pointe shoes and instead wear high fashion and dance down the runway...The great dancer, singer and all-round entertainer, **Sammy Davis**, is probably ready to kill **Linda Lovelace**, of "Deep Throat" infamy, who has released her book and mentions names.

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730-1760

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

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

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

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

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

Clothes for a Summer Hotel
Cort Theatre
138 West 48th St
489-6392

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

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

Evita
Broadway Theatre
1681 Broadway
247-3600

Gemini
Little Theatre
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Grease
Majestic Theatre
247 W. 44th St
246-0730

Heartaches of a Pussycat
Anta Theatre
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I Ought to be in Pictures
Eugene O'Neill Theatre
220 West 49th St
246-0220

Major Barbara
Circle in the Square
50th St W. of B'way
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Mummenschanz
Bijou Theatre
209 W. 45th St
221-8500

Oh! Calcutta!
Edison Theatre
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757-7164

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Palace Theatre
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757-2626

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Century Theatre
235 W. 46th St
354-6644

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Lunt-Fontanne Theatre
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Reggae
Biltmore Theatre
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582-5340

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243 W. 47th St
246-0390

Strider
Helen Hayes Theatre
210 W. 46th St
246-6380

Sugar Babies
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Sweeney Todd
Uris Theatre
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586-6510

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Brooks Atkinson Theatre
256 West 47th St
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46th St Theatre
226 W. 46th St
246-0246

The Elephant Man
Booth Theatre
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246-5969

They're Playing Our Song
Imperial Theatre
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265-4311

Twyla Tharp and Dancers
Winter Garden Theatre
1634 Broadway
245-4878

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

Whose Life Is It Anyway?
Royale Theatre
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245-5760

OFF BROADWAY

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American Place Theatre
111 West 46 St

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Grown-Ups
Apr 5 Thru May, 2 pm & 4 pm
First All Children's Theatre
37 W. 65th St
873-6400

Home
Thru Apr 6
Tue-Sun, 8 pm
Sat, 3:30 pm
Sun, 7 & 2:30 pm
The Negro Ensemble Co.
St. Marks Playhouse
133 Second Av
674-3530

Arts and Leisure Section of N.Y. Times
Fri, Sat, Sun, Thru Apr 13
Mixed Nuts
Sun, Thru Apr 13
Head Over Heels
Sat, Thru Apr 12
The Richard Morse
Mime Theatre
224 Waverly Pl
242-0530

New Heritage Repertory Theatre
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Sunday Runner in the Rain
Thru Apr
Mother Courage
Thru Apr
Sorrows of Stephen
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598-7150

The Lion and the Jewel
Apr 3-20
Thu-Sun, 8 pm
Richard Allen Center
for Culture & Art
36 W. 62nd St
581-9110

DANCE

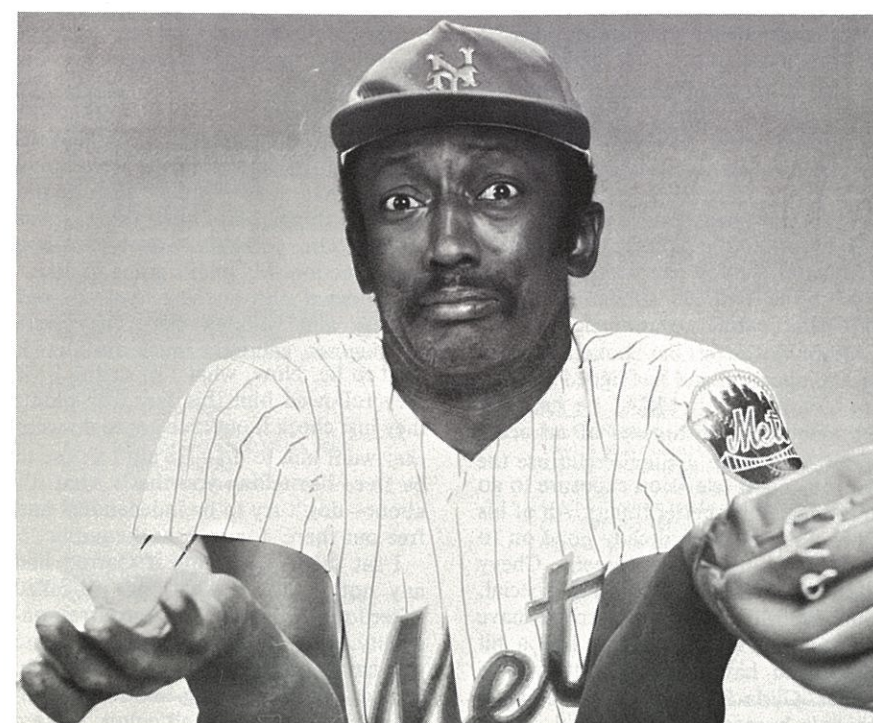
Repertory Dance Theatre
Apr 2, 3, 4 & 5, 8 pm
Dance Odyssey
Apr 9 & 11, 8 pm,
Apr 13, 2 pm
Dinizulu and His African Dancers, Drummers and Singers
Apr 10, 12, 13, 8 pm
Atlanta Contemporary Dance Company
Apr 16 & 18, 8 pm,
Apr 20, 2 pm
Rachel Lampert and Dancers
Apr 17, 19 & 20, 8 pm
Musawwir Gymnastics Dance Ensemble
Apr 23 & 25, 8 pm
Apr 27, 2 pm

Paul Taylor Dance Co.
Apr 15-May 4
Shanghai Acrobats
Thru Apr 13
City Center
131 W. 55th St
246-8989

New York City Ballet
Apr 29-Jun 29
New York State Theatre
Lincoln Center
65 St/Broadway
877-4727

MEDIA

GARRETT MORRIS: SATURDAY NIGHT BLUES



The "F" train was slowly trudging along the tracks from Brooklyn to Manhattan. I was on my way to the NBC Studios to watch a friend rehearse in the Saturday Night Live Band. Flipping through a magazine, I came across an article about that very subject matter and my eyes come to a screeching halt at the statement: "A visit to the headquarters of *Saturday Night Live* can be a sobering affair—if you're Black."

Interesting. And how convenient to be so prepared. The article was on Garrett Morris—the lone black member of the Not Ready For Prime Time Players—a fact which, of late, has become a very heavy topic. I read the article—was totally appalled by it (or him), and went on to the next story, shifting the former to some far off place in my mind where annoying thoughts are kept.

NBC's Studio 8-H does lack variation in tints. Even the messenger boys are all white. I counted seven blacks in all: three in the band, three authorized personnel observing on the studio floor, and of course, Garrett. But, this scenario represented nothing new.

My friend greeted me and we started talking about the article I had just read,

when in walks Mr. Morris himself. I had imagined him much taller. He looked minute in comparison to his arrogance.

We all hovered over the story. "When was that picture taken, Garrett?" my friend laughed. The photo appeared to be perhaps five years old. Garrett's clean shaven face on the photo was in stark contrast to what I now saw before me—Garrett in a werewolf-like beard, sprinkled with gray.

My friend chuckled after reading a few paragraphs and quipped with an astounding, "Is that true, Garrett?"

"Well, some of it is true," the Prime Time Player shot back, obviously not pleased with the picture painted in the article. Meanwhile, we were told that all "extraneous" personnel (meaning me) were to leave the floor, so I climbed to the 9th floor balcony to watch the goings-on.

During the break, Garrett and I talked about the article again. He said the writer was an old girl friend, giving me that look of extreme displeasure.

A young lady brushed between us, passing out photocopies of an article on a fellow Prime Time Player. She handed a copy to Garrett who snapped, "What

is it?—If I'm not in it, I don't want to see it." Garrett sounded serious, but I assumed he was merely joking. The woman looked at him as if irked or puzzled by his attitude, and then went on her way. We said our parting words and my friend and I headed for the elevator.

An interview with Garrett was set up for a Friday evening. There was a bit of confusion once I got to NBC, but after a while, Garrett came out of his office and apologized for making me wait so long. "I'll be with you in a minute," he uttered, as he fumbled around his desk. "It's cold in here, isn't it," he fussed. "You'd think a man could get some heat in his office."

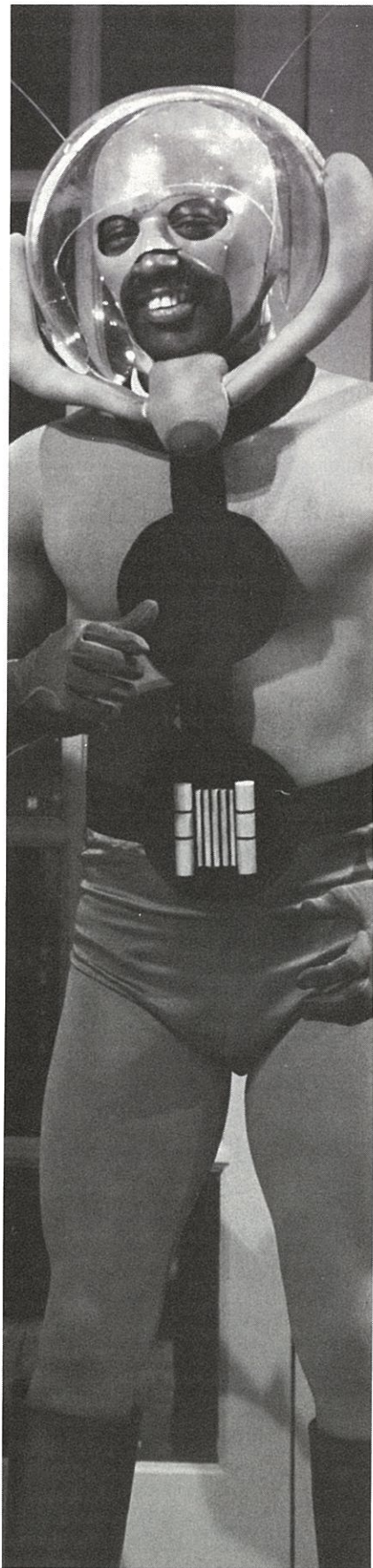
"Not many people do articles on me," Garrett said as we headed for his dressing room. "I'm honored."

As we walked through the corridors of NBC, we first got down to basics about Garrett Morris, the man. He was born in Louisiana and studied music at Dillard University, graduating with a bachelor's degree in voice. He studied music at various other schools, worked with the Belafonte Singers and the Ray Thompson Singers. He also studied acting at HB Studios and the Negro Ensemble Company. Garrett also talked about his creative beliefs and the public criticism to his controversial antics.

By the time we reached the 8th floor, Garrett had worked himself into a rage. His fury received nothing more than a comic reaction from the people around the page desk. Obviously this scene was nothing new. We walked briskly. Everything Garrett does is fast, his movements, gestures and speech. As we arrived, he was still rambling on in quick succession—asking me to hang up my coat, sit down—all without changing his verbal rhythm.

His choice of words, including a truckload of expletives, is spontaneous. The words come out like salt from a shaker, spilling out in different directions. He volleys analogies and examples back and forth, then finally arrives at the point he wishes to make. It gets confusing. His words can easily be misunderstood and taken out of context.

At some point in the discussion, we managed to focus on life at Saturday Night Live. Garrett, it seems knew what he was walking into when he joined the crew at NBC's most popular late night



variety program. He knew that the role was that of a token minority and that he was going to "have to deal with it."

But Garrett, after several years on the Saturday Night job, has it all rationalized. "I'm not saying that at times I do not accept without reservation, being categorized in a thing as a *black* man. But what the hell is wrong with that?" I sat there and listened to his explanations, wondering in the back of my head if *black* still meant seeing ourselves as the washwomen and slaves Garrett often portrayed for national ridicule, and if in fact, as he suggested such acting is "freeing our heads.")

He went on to denounce the president of his actor's union who was upset about an ad in the lewd *Screw* magazine showing Garrett eating a watermelon.

Although Garrett has spoken of plans for a publication and has signed a recording contract with MCA, he has had very few accomplishments of an actor whom one would assume could use the Saturday night television exposure to go on to bigger and better things. All of his fellow Players have already gone on to bright and innovative careers. Chevy Chase had his own television special. John Belushi and Dan Akroyd have become the Blues Brothers, had a hit record and have starred in their own movies. Gilda Radner (whom I think is the *only* humorous Player) had a one-woman show on Broadway. Lorraine Newman has been in several movies. And Garrett Morris?

Not much. Oh, he comes out about two or three times during a show compared to the other's six or eight. But then Garrett thinks his skits are "artistically free"—characters as Cicely Tyson, Tina Turner and Diana Ross in drag. Leon Spink's mother, James Brown singing "Please" in a Scottish kilt, and a slave in Mandingo II, kissing on O.J. Simpson and—a *cow!*

It seemed strange to me, however, that Garrett failed to see anything degrading about his character depictions. In fact, he apparently feels that black people have allowed themselves to become so "sick" as to believe these comic roles are direct insults to them as a race.

Garrett insisted that his roles fall in the category of "artistic freedom," and attributed his behavior to being an Aquarian—hardly a scientific explanation for what millions of television viewers see of a black man on the screen.

As the only regularly seen black man on late night television, he has hardly been the cause to change what he calls "sick" black minds into healthy ones.

Garrett sees the world with different

eyes, it seems. He feels he is exploring new boundaries in his character roles—boundaries which he insists the white man has *always* been able to explore. What he apparently fails to see is that black actors and actresses have spent their lifetimes trying to eradicate this twisted definition of artistic expression.

Garrett further justified his "explorations" by drawing analogies to the genius of Stevie Wonder. "Do you remember when Stevie Wonder came out with *Fingertips?*", he asked. "Everybody loved it. They were going crazy. I was at the Apollo when he did this new thing. This organ thing. I was saying, 'Oh, goddamn Stevie, this is a new direction. My man's going to do it.' Know what the audience was doing? Booing and walking out. They were walking out 'cause the music ain't like it used to be. Now, what I'm saying is, if they followed him this far, why didn't they just check it out? He got to do what *they* want him to do—He ain't s'pose to be free. I'm telling you that's what it's about—don't try to be independent and free out there, for real, in the public."

I sat there wondering if Garrett had any notion about when this so-called "freedom" rhetoric turns into irresponsibility. Stevie's music certainly in no way harms the image of a race of people. In fact, his trailblazing has been an inspiration to people of all colors.

After a long back and forth, Garrett assured me that he *does* care what black people feel about his roles, but he "ain't going to get no ulcers" over it. His roles on Saturday Night Live are, after all, his job.

We had to break our interview into two parts. Garrett had certain personal matters that required his attention. Our second meeting left a lot to be desired. He suddenly became cold, unpleasant, and uncooperative. He now showered me with quick, uncomprehensive answers as he smacked on grapes and dropped the seeds onto the already soiled rug. I guess I was now one of *them*—one of those interviewers whom he was kind enough to grant an audience.

I decided to stay and watch the dress rehearsal, for which a stream of excited people were ushered in to clap when the signs flash on. And when Don Pardo announced, "It's Saturday Night Live," I, too felt an excitement that our television screens at home cannot capture.

But alas, it's short-lived. Garrett Morris walked onto the "Weekend Update" news set as Chico Escuela and mimicked, "Baseball 'been 'berry, 'berry good to me." *Sigh.* ®

—Gerrie E. Summers

MEDIA

TELEVISION

Specials:

•Channel 2
Apr 2, 9 pm: Bill Starr
Apr 3, 10 pm: The Contenders
Apr 8, 9 pm: The Gambler
Apr 9, 9 pm: Nurse
Apr 23, 9 pm: The Henderson Monster
Apr 29, 9 pm: The Savage

•Channel 4
Apr 9, 9 pm: The Oldest Living Graduate
Apr 1 & 6, 9 pm: Jesus of Nazareth
Apr 1, 4 pm: Poppa and Me
Apr 29, 4 pm: Treasure Island (animated)

•Channel 5
Apr 2, 8 pm: Our Town
Apr 5, 8 pm: Go Tell It
Apr 6, 8 pm: America's Athletes 1980
Apr 6, 9 pm: Olympiad
Apr 6, 11 pm: The Passion of Perna-buco

•Channel 7
Apr 14, 8 pm: Olivia Newton-John
Apr 14, 9 pm: Academy Awards
Apr 24, 9 pm: Baryshnikov on Broadway

•Channel 9

American Film Theatre(9 pm):
Apr 7: *Lost in the Stars*
Apr 14: *Three Sisters*
Apr 21: *Galileo*
Apr 28: *Butley*

Apr 7, 8 pm: *For a Better World*
Apr 12, 7:30 pm: *Chuvallier*
Apr 13, 5:30 pm: *Quiz Kids*
Apr 14, 8 pm: *Hollywood—The Silent Years*
Apr 26, 7:30 pm: *After Benny*

•Channel 13

Independent Focus:
Apr 6: "Hardware Wars" and "The Last Voyage of Wallace Ramsel"
Apr 13: "The Flashettes"; "Film for My Son"; "Jenny, Simplemente Jenny"
Apr 20: "Transmagnifican Dambamuality"; "Passing Through"
Apr 27: "Love Tapes"

Apr 9, 9 pm: Henry IV, Part 2
Apr 23, 9 pm: The Tempest

LISTINGS

RADIO

WQXR-FM 96.3
Live From The Met
Apr 5, 1 pm: Parsifal
Apr 12, 1pm: Die Entführung
Apr 19, 2 pm: Billy Budd

FILMS

Soundscape
500 West 52nd St
581-7032
Apr 26: Mingus; New York Eye and Ear (about film and sound track); Via Sound; Home; Maria's World

Media Review

An Easter basket fill that will be enjoyed long after the edibles are gone is "Childtimes, A Three-Generation Memoir," by **Eloise Greenfield** and **Lessie Jones Little**. (Harpers Junior Books, \$7.95, for ages 10 and up). The authors have collaborated on their second children's book about three black women—grandmother, mother and daughter, reaching into the past in this memoir of childhoods.

Another young reader's delight is "Movin' Up," by **Berry Gordy, Sr.** (Harper Junior Books, \$7.95), completed by the late Gordy elder just before his death in 1978. He writes about some of the highlights of his long life, reflecting on the joys and griefs of having been a part of a musical legend...

For the African art collector, Knopf Publishers in association with the Detroit Institute of Arts, brings you "Treasures of Ancient Nigeria," (\$18.95 hardcover; \$11.95 paperback). The publication illustrates the various forms of African artistry in 136 photographs, of which 53 are full color. An exhibit of these treasures will open at the Metropolitan Museum of Art in August...

A three-volume work, "The Image of

the Black in Western Art" will interest collectors and non-collectors alike. (William Morrow, Part I \$70; Part II \$80). It depicts the image of black folk in western art through the ages. Massive in scope and illustrated in full color, these volumes highlight the full range of diverse and complex attitudes, as expressed in various art forms from antiquity to the present.

A guide to modern living, unlike the rainbow press hints, is offered in "Love Pact: A Layman's Complete Guide to Legal Living Together Arrangements." (Grove Press, \$5.95). This book will be available in June, providing sample living-together arrangements that cover all contingencies that provide a legally binding agreement, without the assistance of an attorney and without legal fees. ® —*Amanda Anderson*

Film Takes

...The Ziegfeld Theatre will premiere "Can't Stop The Music," June 20. The movie features **The Village People**, with **Alex Briley** and new lead singer **Ray Simpson** (formerly background singer for his sister Valerie and her hubby Nicholas Ashford), **The Ritchie Family** and **Altovise Davis**...

Comedian **Franklin Ajaye**, who appeared in "Carwash" with Richard Pryor and Ren Woods, will play the musical buddy of Neil Diamond in "The Jazz Singer..."

...The sound system for Paramount Pictures's "Urban Cowboy" is provided by a black sound company, **Willie D. Burton Sound**...

...Los Angeles Laker **Kareem Abdul Jabbar** plays a pilot in an upcoming comedy spoof currently titled, "Airplane..."

...Currently in production is "The Family Dream," starring **Cicely Tyson** and **Richard Pryor**, to be released by Universal Pictures...

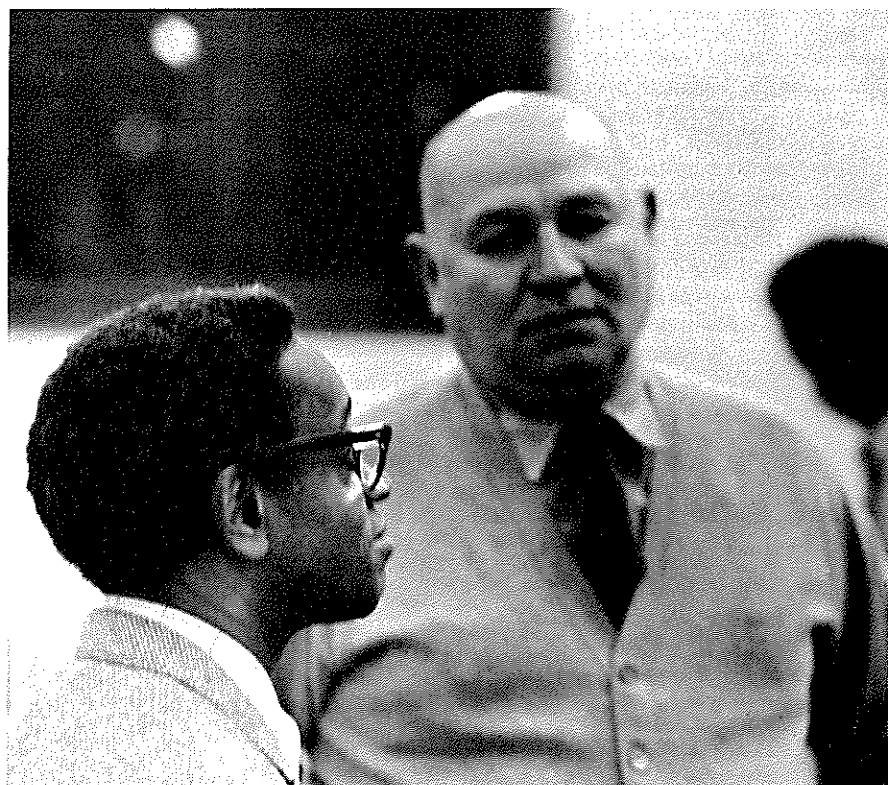
..."Roots" alumnus **LeVar Burton** stars opposite **Steve McQueen** in "The Hunter," scheduled for release in August...

..."Rockers," a Jamaican film which was a hit at the 1978 San Francisco Film Festival, will be released in July. Somewhat similar to its predecessor, "The Harder They Come," this film profiles the rise of a young reggae band. Mango Records, a subsidiary of Island Records, plans to release the soundtrack concurrently with the film's premiere. ®

—*Dwight Brown*

ART

CINQUE GALLERY: HOW TO SUCCEED



Ernest Crichlow and Romare Bearden

It had been a long time. As I fought the blistering cold winter wind on my way from the IRT to 2 Astor Place, I had to admit to myself that it had been a long time since my last sojourn to the Cinque Gallery.

Once inside however, any sense of alienation and embarrassment evaporated, as long neglected acquaintances just happened to call, just happened to stop in to look at some art or shoot the breeze. The current exhibition included names of old friends such as Tyrone Mitchell, Bernard Cameron, Ni Ahene, Nettle Noonoo, George Mingo—and some names that were relatively new to me such as Candace Hill-Montgomery, currently artist-in-residence at the Studio Museum, and Elizabeth Antafou. Tyrone and George showed up at the gallery while I was there and when Vincent Smith wandered in out of the cold, I felt my day complete.

I had come to get an update from Karen Hatcher, the gallery's administrative director, and Ernest Crichlow, the co-founder. As we col-

lected our notes and thoughts, it was hard to believe it had been 11 years since Malcolm Bailey's exhibition inaugurated this brave new space that was to be dedicated to the promotion of young (and some of were not so young) artists. It was as if the three "elders," Romare Bearden, Ernest Crichlow, and Norman Lewis, were passing the torch onto the next generation. After the turbulent 60s, we were looking forward to a decade of aggressive progress and an opportunity within the established art market, for artists and art aficionados alike.

Now it was 1980. Perhaps the hope of the decades past had diminished somewhat, but the determination had not faltered.

Cinque, like many other black cultural organizations in this country, has had its ups and downs. A recent decision to close the doors temporarily also brought about a change in administration. Undeterred, however, Cinque seems to again find itself at a point where it could be considered established, and yet still emerging, since it has not yet

been able to attain the financial footing that would allow it to do what it wants to do best. Small minority art organizations as a whole are often heavily dependent on public monies for their basic survival. The dawning of the new age of fiscal austerity, contrived or not, has resulted in "stagflation" minority groups have felt the crunch, it seems, disproportionately. Most of them, and Cinque included, have had to wage a herculean struggle over the past decade to offset rising inflation, operating costs in the wake of "holding" policies on the part of funding sources.

As a result, Hatcher and Crichlow have had to formulate plans to diversify their financial options, including an attempt to tap possible sources within the black community, which, up until now has maintained a more passive role in this matter. As I listened to my two colleagues, I could remember the signals of the impending squeeze that had become more and more evident to me and others who had served on various granting panels over the past three years. Despite vehement claims to the contrary, it had become evident to us that the alleged melting pot in America was beginning to show itself inoperable, not that the elements of diversity were unwilling. There was an uneasy feeling among minority cultural activists that a prominent, established Western European art bias persisted—a phenomena that would insure the survival of large, older institutions, while groups seeking to formulate the blossoms of this nation's ever-diversified cultures seemed doomed. The monies just could be "found" for such causes.

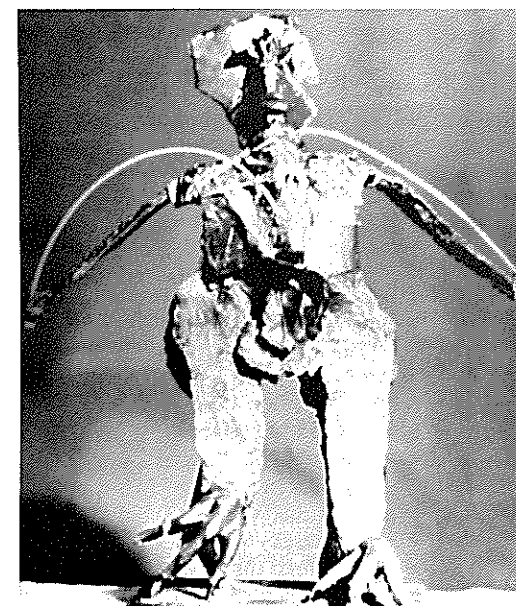
The budget cuts from the Department of Cultural Affairs of New York City, the continuing struggle of the New York State Arts Council to ward off a reduced allocation—all spelled disaster for minority cultural organizations who were not "line items" in the city budget. On the federal level, the Expansion Arts Program of the National Endowment of the Arts, in conjunction with the Challenge Grant Program, initiated a pilot program "Institutional Advancement Grants" to "highlight and strengthen the artistic work of developing arts organizations which have proven artistic excellence, but are not financially and administratively secure."

For Cinque, one concrete step to circumvent these turns of events has been to negotiate a new space within the complex of the New York Art Consortium. Crichlow emphasized the potential for mutual cooperation which this situation offered, and which seemed to be the most viable alternative to such organizations. A conference sponsored by the Visual Arts Research and Resource Center Relating to the Caribbean, directed by Martha Vega, had in 1978, explored similar lines. In outlining "priorities for the 80s," the conference participants had clearly seen the need for such action on a more widespread scale. Organizations such as the Consortium, the Association of Hispanic Arts, and the Black Theatre Alliance proved excellent working models for other such organizations.

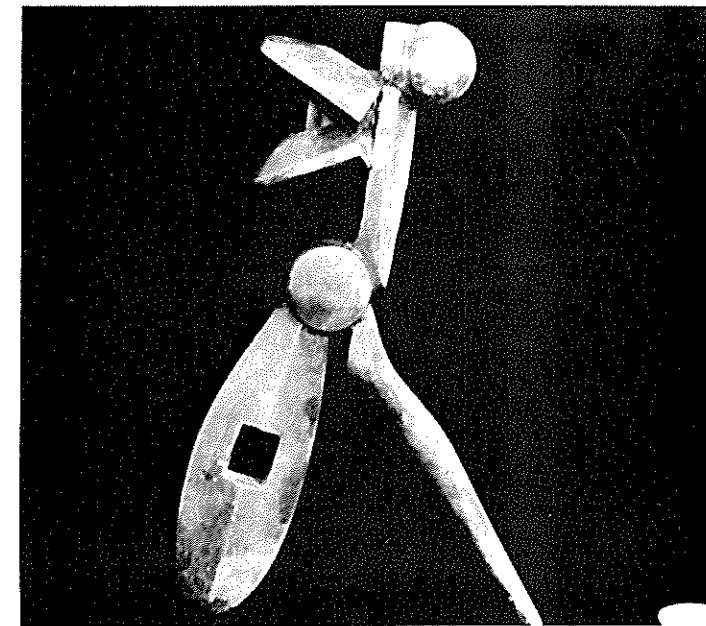
Meanwhile, the business of the Cinque Gallery goes on. Hatcher is the latest in a long succession of energetic and dedicated directors. She formerly worked as an intern for the Special Arts Services of the New York State Council on the Arts. Both she and Crichlow re-emphasized the unsung purpose of the gallery to provide administrative, political, and social knowledge to young blacks who wished to work in the arts.

As administrative director, Hatcher devotes a day or so a week to viewing slides which are presented to the artistic director, who, in turn, will make a final decision on exhibitions in the gallery's space. She remarked that the gallery's more recent exhibitions in which more established artists were included, have been hit with a great deal of criticism from those who felt Cinque was betraying its mandate to feature young talent. Her predicament is not uncommon in this star-studded world where better-known names are necessary to attract an audience. In the art world, this phenomenon is also linked to the desire of collectors to insure their investment with proven reputations when they decide to buy, rather than speculate on unknowns. Hatcher believes that there can be a balance between the two concerns. Clearly, the involvement of established artists such as Richard Hunt and Mel Edwards in Cinque, indicates the emotional ballast which the gallery provides for the black art world.

Expenses for exhibitions, which features one or more artists, are defrayed



Sculpture by Tarone Mitchell



Sculpture by George Mingle

by the gallery. In return, the gallery retains 25 percent of all sales which are arranged through the artists themselves, a meager amount compared to the whopping 50 percent which is the norm on 57th street.

If all goes well, the gallery hopes to relocate to its new space by April. In any case, they welcome inquiries and slides, and hope that the black community will

continue to come out and support their endeavors. The decade of the 80s will be a crucial one for Cinque and many other minority-oriented galleries. While the odds seem overwhelming at times, the determination on the part of its principals is a battle already half won. ®

—Lowery Sims

Art Review

...Linda Bryant has informed us that the new Just Above Midtown Gallery, located at Hudson and Franklin Streets in New York, will open May 1. A benefit for the gallery will be held June 2. Meanwhile, their highly successful seminar series, "The Business of Being an Artist," which began Feb. 11, will continue on Monday evenings from 6-8 until July 28. Sessions are currently being held at the Franklin Furnace, 112 Franklin Street. For more information, call (212) 344-1737...

...Queens artist Nicholas Davis is exhibiting at the Balenthi Gallery, 142 Court Street in Brooklyn...

...Don't miss the "Afro-American Abstraction" exhibition at P.S. 1 (Institute for Art and Urban Resources) in Long Island City. The exhibition, organized by critic April Kingsley, will be on view until April 6. Featured artists include Howardena Pindell, David Hammons, Senga Nengudi, Ellsworth Ausby, William T. Williams and Jack Whitten...

... "Black Impressions," an exhibition

of works by black American graphic artists opened this month at Howard University. This exhibition was researched and organized by Richard Powell...

...Calling all photographers! The National Artists Alliance will sponsor a juried exhibition, "American Vision 1980." If you'd like to submit work, contact the Alliance at P.O. Box 359, Clinton, Conn., 06413 or call (203)663-1826...

...The Studio Museum opened a retrospective reminiscence of Norman Lewis works recently. A larger survey of Lewis's career is planned for 1981. Dr. Augustus Brown will be the curator...

...The Corcoran is hosting an exhibition of contemporary art from Senegal. This exhibition has already toured Canada and Mexico and will visit several cities in the United States...

...In case you're in Kentucky sometime this year, try and catch the Black Kentucky Artists exhibition which is being toured throughout the Bluegrass State. Organized by Roberta L. Williams, Director of the Junior Art

Gallery in Louisville, the exhibition will be touring until January, 1981. For further information, contact Albert Sperath, director of the Traveling Exhibition Service, Kentucky Arts Commission, Frankfort, KY, 40601...

...Do visit Diane Brewer's to see exciting art work by younger artists. For an appointment, call Diane at (212) 222-3504...

...The Fifth Triennial Symposium on African Art will be held in Atlanta April 16-19, sponsored by the Center for African and African-American Studies of Atlanta University...

...Do see the exhibition of works by Brazilian artist Abdias Do Nascimento, "Contemporary Ritual Symbols: African Diaspora in the Works of Abdias Do Nascimento at Taller Boricua, 1 East 104th Street, New York (212) 831-4333. This exhibition is sponsored by the Visual Arts Research and Resource Center Relating to the Caribbean, and will be on view until April 25... *PR*

—Lowery Sims

ART

MUSEUMS

•Uptown

American Museum of Natural History
79 St/CPW
873-1300
Mon-Sat 10 am-4:45 pm
Wed 10 am-9 pm
Sun & Hol 11 am-5 pm.
Exhibitions: Apr 18-Sep 1—Feather Arts: Beauty, Wealth and Spirit from Five Continents. Thru Apr 18—It's Gold: celebrates the extraordinary versatility of Gold. **Dance:** Apr 27, 3 pm—The Royal Dancers From the Kingdom of Bhutan. Apr 23, 7:30 pm—Alvin Alley Repertory Ensemble. **Films:** Apr 5, 1-4 pm—Banaras; Rana; Four Holy Men; and The River. Apr 12, 1-4:15 pm—Village Man, City Man; Altar of Fire; and Aparajito. **The People Center** Sat-Sun 1-4:30 pm: Presentations of traditional music, dance, customs, arts and crafts from different countries. Apr 5—Indian Dance-Govinda classical karnatic music. A photographic view of Bombay, Madras and Ahmedabad. Apr 13—Manipuri Dance Myths and music from India. Apr 19, 20—Musical history of North India. Apr 26, 27—Dance Traditions of the Hindu Temple. **Lectures:** In the People Center. **Live Demonstrations:** Apr 1, 2 pm—Mammals of Northeastern U.S.—Past and Present. Apr 2, 7 pm—A View into Black Dance. Apr 16, 7 pm—Black Music as Media. Apr 16, 7:30 pm—Hokule'a: The Way to Tahiti. Apr 8, 2 pm—Wildlife of the Northern Forests. Apr 10, 2 pm—Native Americans of the Plains. Apr 15, 2 pm—Birds of Northeastern U.S.—Past and Present. Apr 30, 7 pm—Transferring African Peoples' Values through Songs, Stories and Games. **White Natural Science Center. Highlights and History Tours:** 10:15 & 10:30 am, 1 & 1:30 pm, 2 & 2:30 pm; Wed 6:30 pm; Sat, Sun, and Hols 11 am & 1 pm—Inquire at 2nd floor Info Desk. **Hayden Planetarium** Mon-Fri 2 & 3:30 pm, Sat & Sun 1, 2, 3, 4, 5 pm. Thru Sep 7—The

Beginning: This program examines discoveries and the most recent theories of the origin of the universe. Wed, 7:30 pm—Worlds in Space: Explores the solar system. Sat 11 am—Saturday Morning Live Sky Show for Young People: Discussion of such topics as why the sky is blue, why the moon appears to change shape in the sky, etc. **Laserium Concerts:** Wed, 8:45 pm, Fri, Sat, Sun, 7:30 pm—Laserium Starship: Takes its audience on a Journey of sound and light through the cosmos using new laser effects and evocative "space" music. Fri, & Sat 9 & 10:30 pm, Sun 9 pm—Light Years: Combines dazzling new laser effects with hit songs from the past.

Asia House
112 E. 84th St
PL1-3210
Mon-Sat 10 am-5 pm
Th 10 am-8:30 pm
Sun 1-5 pm
Apr 24-Jun 22—Treasures from the Reittberg Museum, Zurich.

Cloisters
Fort Tryon Park
923-3700
Tu-Sat 10 am-4:45 pm
Sun 1-4:45 pm

Center for Inter-American Relations
680 Park Av/68th St
249-8950
Tu-Sun 12-6 pm
Thru Apr 13—Realism from Latin America.

Cooper-Hewitt Museum
Fifth Av/91 St
860-6868
Exhibitions: Thru May 25—A Century of Ceramics in the United States, 1878-1978: Roots to pioneering personal statements in clay. Thru Apr 6—Ocean Liners. Apr 5-Jun 1—Spectacular Spaces Apr 29-Jul 27—Oil Sketches of Frederic E. Church.

Frick Collection
1 E. 70th St
288-0700
Tu-Sat 10-6 pm
Sun 1-6 pm
Thru Apr 2—Domenico Domenico Tietolo's Punctilious Drawings Permanent Collection—Paintings & Sculpture of the 15-19th centuries Apr 29-Jun 29— Vincennes and Sevres Porcelain.

Guggenheim Museum
Fifth Av/89 St
860-1313
Tu 11 am-8 pm
Wed-Sun 11 am-5 pm
Thru May 20—Eduardo Chillida-60 works dating from 1951 to 1979 by the prominent Spanish sculptor. Thru May 11—New Images from Spain.

International Center of Photography
Fifth Av/94 St
860-1777
Daily 11 am-5 pm, except Mon Apr-May 18—Robert Flaherty: Photographer/Film Maker. Apr 4-May 18—Sights/Insights.

Japan House
333 E. 47th St.
832-1155
Daily and weekends 11 am-5 pm; Fri to 7:30 pm
Apr 10-Jun 1—Japanese Drawings of 18 & 19th centuries.

Jewish Museum
Fifth Av/92 St
860-1888
Mon-Th 12-5 pm
Sun 11 am-6 pm
Thru Aug 17 Danzing 1939: Treasures of a Destroyed Community: photographs, documents and ceremonial objects from the Great Synagogue (destroyed by the Nazis). Opening late Apr—Coins Reveal: An Interpretive Exhibition—A collection of ancient coins and metals. Thru Mar 15—Warburg Mansion: The Architectural Drawings.

National Black American Historical Museum
10 West 139 St
283-9189
Exhibits and artifacts illustrating Blacks in American history.

El Museo del Barrio
1230 Fifth Av
831-7272
Tue-Fri 10:30 am-4:30 pm, Sat-Sun 11 am-4 pm.

Museum of the American Indian
Broadway/155th St
283-2420
Tue-Sat 10-5 pm
Sun 1-5 pm
Closed Mon & Hols
Mar 4 thru May 10—Honor Moccasins of the Teton Sioux. Thru Mar—Guerrero Masks of Mexico

LISTINGS

Museum of the City of New York
Fifth Av/103 St.
534-1672
Tue-Sat 10 am-5 pm.
Exhibition: Begins Mar

Black Fashion Museum
155-57 W. 126th St
666-1320
Apr 7-Oct 15—Costumes from Black Theatre

•Midtown

American Craft Museum
44 W. 53 St
397-0600
Mon-Sat 10 am-5 pm
Sun 1 pm-5 pm.
Thru May 25—Art for Use: Handmade objects used by Americans working in fiber, clay, wood and metal.

American Museum of Immigration
Statue of Liberty National Monument
Liberty Island
732-1236
Circle Line-Statue of Liberty Ferry leaves Battery Park 9-4 pm every day.

Museum of American Folk Art
49 W. 53 St
LT1-2474
Tue-Sun 10:30 am-5:30 pm
Th 10:30 am-8 pm
Thru May 4—John Blunt: The Man, The Artist and His Times.

Museum of Broadcasting
1 E. 53rd St
581-2474
Tue-Sat noon-5 pm

Museum of Modern Art
11 W. 53 St
956-6100
Fri-Tu 11 am-6 pm
Th 11 am-9 pm
Thru Apr 1—Eileen Gray. Thru 13-Apr 1—Printed Art Since 1965. Thru Apr 1—Printed Art since 1965 Thru Apr 23—Art on Art Apr 11-23—New Directors/New Film

National Art Museum of Sport
4 Penn Plaza/33 St
Madison Square Garden
244-4127
Tue-Sat 10 am-6 pm

Nikon House
620 5th Av/50th St
586-3907
Tu-Sat 10-6 pm
Apr 1-26—Electronic Bodies

Pierpont Morgan Library
29 E. 36th St

685-0008
Tu-Sat 10:30 am-5:00 pm
Sun 1-5 pm
Apr 23-Jun 29—Stavelot Triptych and Legend of True Cross

Police Academy Museum
235 E. 20th St
477-9753
Mon-Fri 9-4 pm

Song Writers Hall of Fame
One Times Square
221-1252
Mon-Sat 11 am-3 pm
Salute to American popular songs from colonial to disco

African American Institute
833 U.N. Plaza/47 St
949-5666
Mon-Fri 9 am-5 pm
Sat 11 am-5 pm
Thru May 24—Art of Cameroon.

•Downtown

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

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

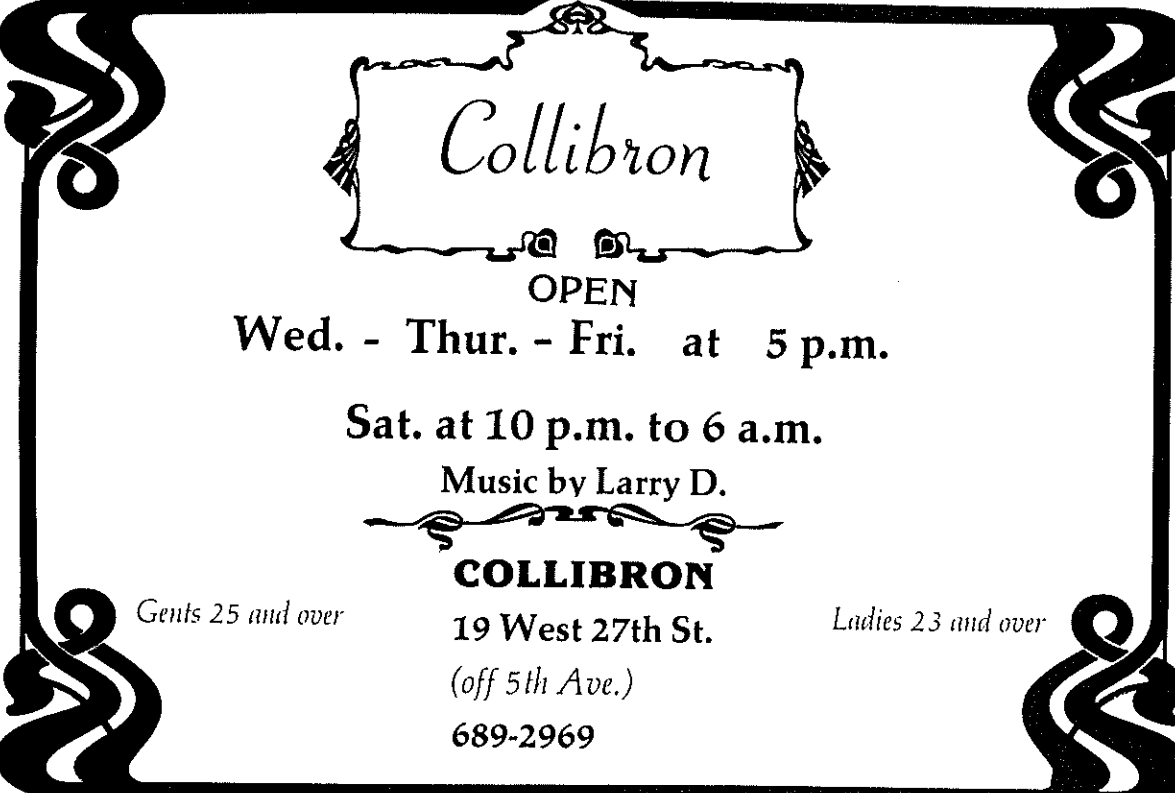
Fraunces Tavern Museum
Thru Apr—Jewish Community in Early New York
Pearl & Broad Sts
425-1778
Mon-Fri 10-4 pm

Museum of Holography
11 Mercer St
925-0526
First museum of its kind featuring Holograms; pictures developed by laser light creating 3 dimensional images.

New Museum
65 Fifth Av/14th St
741-8962
Mon-Fri 12-6 pm
Wed 12-9 pm, Sat 12-5 pm
Thru Apr 17—Ree Morton: Retrospective

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

Whitney Museum of American Art
55 Water St
794-0633
Fri 11 am-3 pm
Thru Apr 16—The Working Woman, 1840-1945



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to get those copies of *ROUTES* you missed the first time. But act now as this offer is good only as long as supplies last!

October 1977

Articles: Th: Curtains Up. Mu: New York Community Choir Expresses Itself. En: Reaching Back and Coming Forward. Di: Casa Storica. At: Museums of Special Interest. Tr: En Route to Paris. Kd: The Doctor Says. Md: Black News Personalities. Sp: The Games People Play—Squash. RR: Billie Holiday

December 1977

Articles: Th: Black Theatre In the Rough. Mu: Black Opera Ebony in New York City. En: The Listening Ear. Di: Horn of Plenty—A Food Celebration. At: The Giving of Art. Tr: Guadeloupe. Kd: The Christmas Vacation. Md: Super Sidney Poitier. Sp: Backgammon, It's Your Move. RR: Bill Bojangles.

January 1978

Articles: Th: Dyann & Gregg: Moving Ahead. Mu: The Descendants of Mike & Phoebe. Mu: Are the Blues All Washed Up? Di/Disco: Disco Scene. At: Discovering Art From Ethiopia to Harlem. Tr: Atlanta Georgia. Kd: The Natural Wonders. Md: Which Way is Up? Sp: The New York Knicks: Young & Running. Fa: The Designers Touch. RR: Joe Louis.

February 1978

Articles: Th: Theatre in the Streets. Mu: There's Music in the Air Mardi Gras: The New Orleans Carnival. Di: Carnival Foods. At: James Van Der Zee. Tr: Carnival Time in Trinidad. Kd: Children's Dance Theatre. Md: A Disco Star is Born. Sp: Watch, Wager, Enjoy: Jai Alai. RR: Dorothy Dandridge.

April 1978

Articles: Th: Timbuktu. Th: Eartha Kitt: I Am Here. Mu: Carlos Santana. En: Turntables. Di: Main Street. At: Architecture: Visual Pleasures. Tr: Sevilla. Kd: The Junior Museum. Md: The Boys in Company C. Sp: New York Is Jumping Double Dutch. RR: Hattie Mc Daniel.

May 1978

Articles: Th: Richard Wesley A Mighty Playwright. Mu: The Unveiling of Melba. The Temptations: "Movin' On Up." En: "Show Time!" The Apollo Theatre. Di: Jewel. At: Nigeria: Art in Everyday Life. Tr: "Goin Home"—Senegal's Surprises. Kd: Children's Theatre: "The Play's the Thing". Md: "American Hot Wax". Sp: Baseball Forecast '78. RR: Katherine Dunham.

June 1978

Articles: Th: The Black Theatre Alliance. Mu: The Harlettes. En: Entertaining with Wines. Di: Poletti's. At: Jam, Studio Museum & King Tut. Tr: Going South for the Summer. Kd: Summer Activities for Kids. RR: Fats Waller

July 1978

Articles: Th: Ain't Misbehavin'. Cecil Alonzo—Brooklyn's Live Soap. Mu: Jazz Fusion. Jazz, Jazz & More Jazz. Di: Under the Stairs. At: Images of the Caribbean, 1880-1910. Tr: Montreux, Switzerland. Kd: the Bronx Zoo's Wild Asia. Md: Black News. Sp: Water Skiing. RR: Duke Ellington.

August 1978

Articles: Th: Ed Love Seizes the Time. Dr: Johnson, Keeper of Roots. Mu: Teddy Pendergrass, The Fatback Band. Di: The Peachtree: Soulful Dining. At: African Grass & Fiber Arts. Tr: Quebec, Canada. Kd: Summer Festival for Kids. Md: WRVR, Jazz Radio. Alma John: 25 years in Broadcasting. Sp: Tennis: First Serve. RR: Mahalia Jackson.

October 1978

Articles: Th: Billy & Judy—The Mime Team. Mu: Roberta Flack Interviewed. Di: Once Upon a Stove. At: Nubian Art Exhibit. Tr: Virgins in the Caribbean. Kd: Open Sesame. Md: Sitcoms: Sick Cons. Buckwheat Thomas Movin' On. Sp: The Fight Game. Dis: Tribeca—The

Downtown Beat. Fa: Fur Fashion '78. RR: Marian Anderson.

December 1978

Articles: Th: Audelco: Keeping Black Theatre Alive. Hines, Hines and No Dad. Mu: Carol Douglas: Burnin & Cookin. Di: Leoni Au Coin D'Haiti—A Dream Come True. At: Trim You Tree with Toothpicks. Tr: Africa—A Journey to Northern Mali. Kd: Plant That Learning Tree In Your Home. Md: Hollywood's Holiday Offering. Sp: The Jets' Marvin Powell: Young & Hungry. Fa: Yves St. Laurent. RR: Leadbelly.

May 1979

Articles: Th: Ashton Springer-Producer. Mu: Marilyn Mc Coo & Billy Davis. Di: Midnight Dining. At: Brooklyn's New Muse. Tr: Luggage, Bags & Headaches. Kd: K Rated Movies. Md: Disco Television. Sp: Now The Home Teams. Fa: "The Atchison Look", "The Jerry's Den Look", "The Keyes West Look". RR: Eubie Blake & Nobel Sissle.

Abbreviations: Th—Theatre, Mu—Music, En—Entertainment, Di—Dining, Dis—Disco, At—Art, Tr—Travel, Kd—Kids, Md—Media, Sp—Sports, Fa—Fashion, RR—Routes Roots.

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KIDS



Camp Minisink

When the final school bell of the year rings at the end of May, children will look forward to a summer free of homework, early-to-bed-early-to-rise, and all the other nagging regimens of the school year. Creating a solid learning environment for the kids during the summer should be planned long before the school books are put on the shelf for the summer.

Summer camps can be a great alternative to the boredom of unplanned days. They can be instructive or entertaining, challenging or relaxing, if the itinerary matches the camper's interests.

There are two types of camps: specialty and general camps. The latter offer an assortment of activities from swimming to soccer, and go-carting to kiting. Specialty camps are single purpose camps whose goal is to increase the camper's skill in a specific area and are often known as clinics. The most popular are associated with professional athletes (i.e. Willis Reeds Basketball Camp, Joe Namath Football camps, etc.).

Fees for private camps vary—many charge as much as \$2000 for an eight week session. Since this is quite an investment, it is wise to explore the quality of the camp's facilities. Many camps boast of Olympic size swimming pools—but offer little else. Camp amenities, such as canteens and sleeping quarters are important, as is the ratio of

staffers to campers, which indicates how well supervised and personal the instruction at a camp will be. That information isn't always volunteered, so be sure to ask. Even picky questions about toilet and shower facilities, as well as laundry and hygienic standards are key, because these items are not always included in the fee.

Discuss the camp's safety record, and get details about insurance and liabilities. Medical facilities and the presence of a good doctor are also important considerations.

Feel free to ask camp counselors about themselves and their goals. A visit to the camp and a talk with someone who has sent their child there will help narrow down your choice.

If the price of private camps are somewhat steep, there are a host of day camps in the Big Apple that provide as much entertainment and camaraderie as private camps outside the city. Private instruction in sports and other activities are also available in town, and at reasonable rates. The YMCA (all branches), Minisink Town House, and Boy's Harbor all have excellent programs. Their programs can be used to measure other camps.

Willie Goodwin, program coordinator at the YMCA's Harlem Branch, stresses cultural enrichment as a key to his program's success, as youngsters from the community are exposed to "as many

SUMMER CAMPS: PLANNING AHEAD

cultural things outside the Harlem community as possible." In addition, the \$20, eight-week program for children between the ages of seven and 13 has the standard day camp fare of beaches, and parks. Arts and crafts are reserved for rainy days.

Alane McCahey, associate youth director at the YMCA's West Side branch, sees day camp as a way to "introduce children to new things." Among the programs here are gymnastics day camp. Teen travel camps, where campers leave the city Monday through Thursdays, cost \$490 for a four-week period. Trips as far west as Pennsylvania, north to Canada, and south to the nation's capital are included.

Camp is a fun experience. Whether a private camp or day camp is chosen, both, if well organized, provide mental and physical stimulation for your child. Make plans early because the best camps have limited enrollment. Since your children are going to have lots of extra time this summer, why not plan to spend some time with them yourself? Counselors may be qualified, but they can never equal the value of your love and attention.

For more information about camps, contact:

Association of Independent camps
55 West 42nd Street
New York, NY 10026
(212) 736-6595

American Camping Association
225 Park Avenue South
New York, New York 10003
677-8200

Boy Scouts of America
Council Office
345 Hudson Street
New York, NY 10014
(212) 242-1100

Harlem Branch, YMCA
180 West 135th Street
New York, NY 10030
Attn: Willie Goodwin, Program Director
(212) 281-4100

Minisink Town House
646 Lenox Ave
New York, New York 10037
168-8400

Harlem Branch YMCA
180 West 135th St
New York, N.Y. 10037
281-4100

—Anthony Ghent

KIDS

LEARNING CENTERS

American Museum of Natural History
Central Park West/79th St
879-1300
The Discovery Room: Sat-Sun 12 Noon-4:30 pm—Thru the use of touchable specimens and imaginative "Discovery Boxes," this area is especially designed for young people to enjoy a personal learning experience in natural science and anthropology. Youngsters must be 5 years old and accompanied by an adult. Starting at 11:45 am, free tickets are distributed on a first-come, first-served basis at the first floor information desk. *Alexander M. White Natural Science Center*: Tu-Fri, 2-4:30 pm, Sat-Sun 1-4:30 pm—This center introduces young people to the plants, animals and rocks of New York City. A staff member is always present to assist and explain. See Art Listing for additional activities.

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

Cooper-Hewitt Museum
2 E. 91st St
860-6868

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

Metropolitan Museum of Art Junior Museum
Fifth Av/82nd St
879-5500

Tuesday/Wednesday afternoon/evening programs for families: *Workshop I*—5:30-6:30 pm. Ages: 5-12. Hour sessions in drawing, painting, sculpture or construction, based on discussions, of original works of art in the museum's collections. Tickets \$1 (materials provided). Meet in the Junior Museum Library. Apr 1, Wire Sculpture; Apr 2, Idealized Portraits; Apr 8, Greek Vases; Apr 9, Wire Sculpture; Apr 15, Paper Reliefs; Apr 16, Wood Constructions; Apr 22, Paper Constructions; Apr 23, Paper Reliefs; Apr 29, Musical Instruments; Apr 30, Printmaking; *Gallery Talk*—7-8 pm. Each week a different Museum collection is discussed. Meet at the information desk in the Great Hall. Apr 1, The Finding of Moses; Apr 8, Greek Vases; Apr 15, Egyptian Hieroglyphs; Apr 22, Ivories and Hunting Horns; Apr 29, Queen Elizabeth; Weekend activities: *Looking/Sketching*—Sat, 11 am in the Junior Museum Library. Age: 5-15. A slide show presentation and discussion of art and artists in the museum's collections. Then participants look for, find and sketch from the original works of art in the museum's galleries. Apr 5, Henri Rousseau; Apr 6, Costumes; Apr 12, Renaissance Jewelry; Apr 13, Cupid & Psyche; Apr 19, A Venetian Palace;

Apr 20, The Sphinx; Apr 26, Chinese Pottery; Apr 27, Emperor Augustus; *Art Tells A Story*—Sat and Sun 1 & 2:30 pm in the Junior Museum Library. Age: 5-15. A slide show presentation and discussion of why and how artists have illustrated certain stories. Using a prepared map, they find the stories in original works of art in the museum's galleries. *Gallery Walk*—Sat-Sun, 1:30 & 3 pm. Finding, sketching and discussing works of art on the day's theme. Sketching materials provided.
Films: Apr 1, 12-1 pm: Clay; The Adventures of ★; The Beats Go On; Red and Black; Blinkly Blank; Powers of Ten; Apr 2, Melody; Dance Chromatic; Discovering Music of the Middle Ages; Apr 3, Point of View Movie; Merry-Go-Round in the Jungle; Dance Squared; Apr 4, Anansi the Spider; Claymation; The Dragon's Tears; *Holiday Tree on View*: Thru 25-Apr 6, 11 am-4 am: Live Birch Tree, 250 hand painted eggs on the tree.

Ringling Bros Barnum & Bailey Circus
Thru Jun 1
Madison Square Garden
33rd St/7th Av
564-4400

•Brooklyn

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

Brooklyn Museum
188 Eastern Pkwy
A free year-round program for first through sixth graders that takes place in the museum's galleries. Participants learn about a different collection each time they attend. Classes consist of story telling and art-making, using simple materials.

Brooklyn Botanic Garden
1000 Washington Av
622-4433

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

•Bronx

Bronx Zoo
Fordham Rd & Southern Blvd
220-5100
Apr 7-13, 11-4 pm—The Bronx Zoo Spring Festival: Paddington Bear, Babar the Elephant King and Peter Rabbit will greet visitors daily. Children's theatre and live musical entertainment are also planned. Free craft activities will be offered, including face painting, calligraphy, flower arranging and silk screening.

•Staten Island

Institute of Arts and Sciences
75 Stuyvesant Pl/Wall St
727-1135
Tu-Sat 10 am-5 pm, Sun 2-5 pm.

LISTINGS

SHOWS AND EXHIBITS

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

The Children's Experimental Television Workshop
Studio R, 134 W. 28th St
675-0006

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

General Motors Exhibit
GM Building
Fifth Av/59th St
486-4518
Research, auto, appliance, engineering and future development exhibits.

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

The Richard Morse Mime Theatre
224 Waverly Place
242-0530
Thru Apr 13, Sun 2 pm—Mixed Nuts.

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

The Ringling Bros. Barnum & Bailey Circus
Madison Square Garden
33rd St/8th Av
564-4400
Thru Jun 1

•Brooklyn

Brooklyn Botanic Garden
1000 Washington Ave.

Henry St. Settlement
Urban Life Center
265 Henry St
768-9200

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

Prospect Park Zoo
Flatbush Av and Empire Blvd

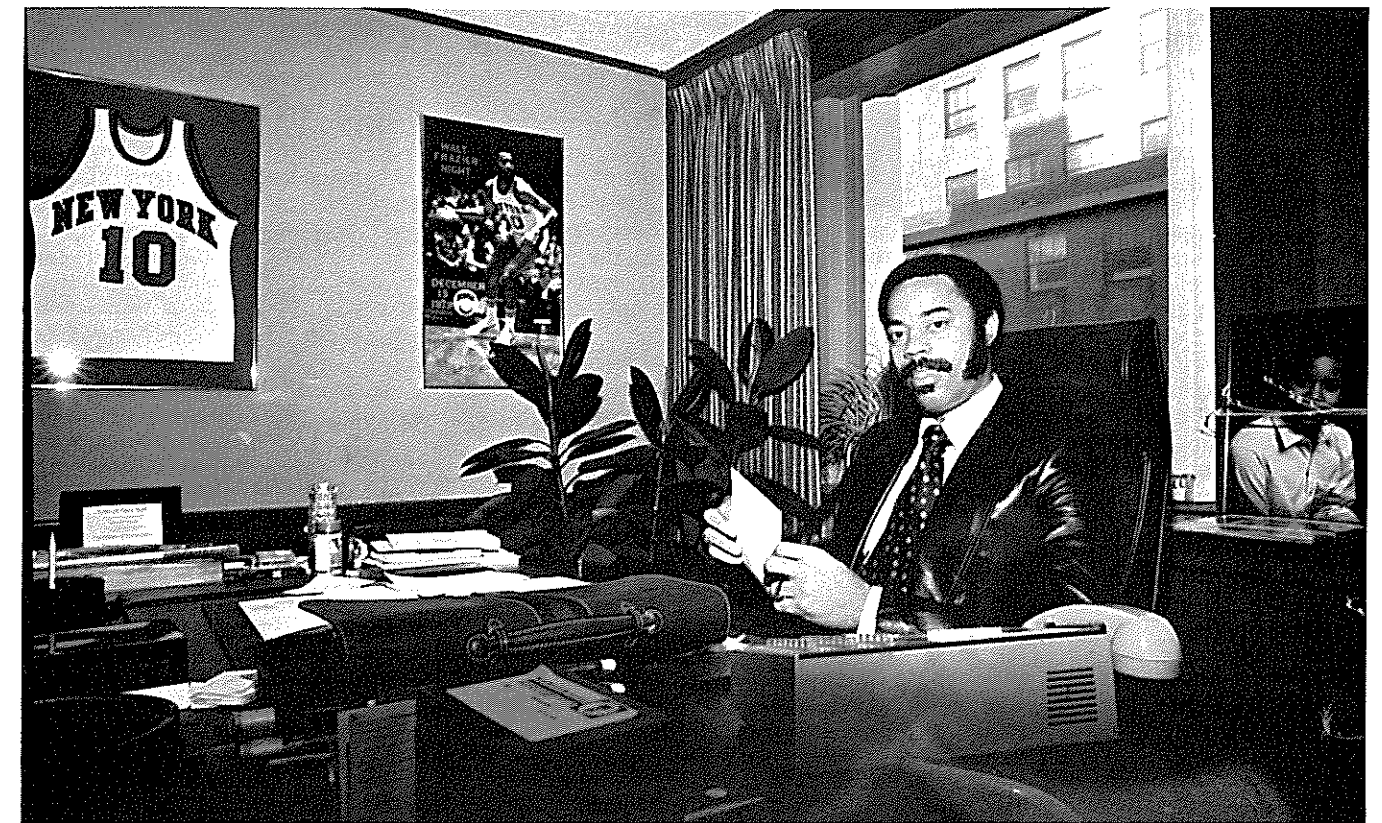
The Animal Nursery
1317 Surf Av.
373-2211

•Queens

Queens Zoo & Children's Zoo
111 St & 56 Av
Flushing Meadows Park

SPORTS

WALT FRAZIER: A "TEN"



Walt Frazier at his desk at W.F. Sports, Inc.

On the night of December 15, 1979, while Earth sped towards the end of the decade, 19,591 screaming fans filled the main arena at Madison square garden to pay tribute to the decade's flor leader of the New York Knicks—the inimitable Walter "Clyde" Frazier.

"Walt Frazier has been something special," said Simone Gourdine, the Assistant Commissioner to the National Basketball Association, sitting at court-side. "Not only to the New York Knickerbockers, but to the entire NBA. He is truly one of the great, gifted athletes, and I would not miss being here to honor him for anything in the world."

Walt Frazier has indeed, been something special. His well-catalogued exploits within the parameters of the basketball court, aptly document his just deserve of a team's highest honor to one of its players—the retirement of his number "10." The league's highest honor—induction to the Hall of Fame—surely cannot be far behind.

It was Frazier's fusion into the beat and pulse of New York City, and his legendary exploits on and off the court that made him special to the Big Apple. Frazier set as yet unparalleled standards of superior excellence within his basketball milieu that rang in the 70s with New York's first NBA championship. And off the court, in leaps and bounds, he went from penny loafers, pegged-legged pants, and trench coats, to big hats and coats made from elephant and mink skins. He quickly moved from a single room at the old Paramount Hotel on West 46th Street to a penthouse on the posh East Side.

Influenced by a rather naive country heritage, he set circular black sofas and gauche *objects des arts* in high pile red carpets. And yielding to the latent instincts of Narcissus, he made his bed round, clothed it in mink spreads and set it beneath a mirrored ceiling. "Clyde" possessed Walt Frazier and a legend was born.

Frazier was super and fly long before Ron O'Neal. He was a media bonanza,

whether spotted at a pop concert or at a sparsely attended recital at Alice Tully Hall. He was a familiar and welcome face along Second Avenue as well as at the Upper West Side's Cellar or Rust Brown's night spot, Harlem's Baby Grand, and Small's Paradise. With feature stories in every national magazine, he was the toast of the town, a national personality and a consummate superstar.

The annual dollars swelled from mere thousands to hundreds of thousands. The Eldorado's became Silver Clouds and Nixon's devastating economic policies had not yet taken effect. The juices of the Big Apple flowed ever so sweetly. The rude awakening was yet off in the distance.

Then Frazier's iron-man body became vulnerable to injury, fractions fell off his timing, and the Knicks fell from champions to "chumpions." Frazier's glass tower became his glass cage.

"I did not go out much during the bad times," Frazier reminisced as he laid back in the chair of the Chairman of the

Board of Walt Frazier Enterprises, 17 floors high above the hustle and bustle of Lexington Avenue. "I withdrew into myself, did a lot of reading and the adversity made me a better man."

Few, it seemed, bothered to notice that Frazier had already dismantled his high horse voluntarily, long before his detractors (seeking to satisfy certain appetites for vindictiveness) decided to knock him off. He might have been spared, had he committed some of those forgiveable sins like Joe Namath's Bachelors III; or gotten himself involved in a nasty contract dispute born out of an inflated sense of self worth; led the league in technical fouls (he never got one in 12 year); threatened to beat up his coach on the bench; or gotten himself arrested for any minor breach of the law.

But no, his sins were of the unforgivable sins like Joe Namath's Bachelors III; or gotten himself involved worst of all, not trusting a sports press corps that could never get his quotes right.

So, like shipping the Queensboro Bridge to Lake Erie without the East River, Frazier was exiled to Cleveland without the blue, orange and white of the Knicks.

"In Cleveland, it was always gray and overcast, raining or snowing. It was depressing just to get up and think about going out. If it was cold here in New York, it was always colder there. If it snowed here it was twice as deep there. But in retrospect," Frazier went on, "I'm glad it happened. Had I not been traded, I would not be the person that I am today. I'm just plain old Walt now; Clyde is no more."

I am, of course, curious to know what Walt is like today. "My ego diminished about 60 percent," he admitted. "And I am grateful for so very much. I am really the same person that I was before "Clyde"—quiet, shy, a man of very few words. I was frightened, insecure and frustrated, in the early days of my career. Now I am secure and for the most part, happy. I have no malice in my heart for anyone. The sport has been good to me. I enjoy giving to other people, especially kids, and I want to give something back to New York now."

Frazier shuffled some papers on his desk and quoted rapid-fire from statistics issued by the New York State Division of Substance Abuse Services, which bared erosion of the framework of today's youth. "In the light of what happened to my own family," (Frazier

lost two sisters in fatal accidents under the influence of controlled substances) "I think these things are important."

His "giving something back" takes the form of public speaking, public service announcements on television and radio, or "whatever I can do to combat a very real problem."

The cool and charismatic charm that was a big part of the 70s Clyde still shows through the quiet and proud humility of Walt Frazier, vintage 1980. Walt Frazier, Mr. Average New Yorker, who might be seen jogging in Central Park as he preps for the Marathon in 1981, cooling out in a bar or club, or shopping in the supermarket for a favorite menu, which excludes red meats, but may include fish, scrod, or sole, with celery, carrots, broccoli, bean curd, onions, or brussel sprouts. "I can have a good time doing nothing," Frazier interjected. "Just looking at people is enough for me." Frazier, it seems is content to know that he has returned to the city that exiled him, that he has embraced it as home, that she, in turn has embraced him as her son. The retired Number "10" says for all of New York: Thanks, Walt, and Welcome Home! @

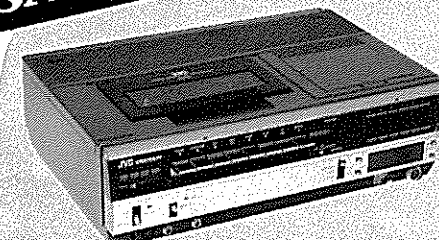
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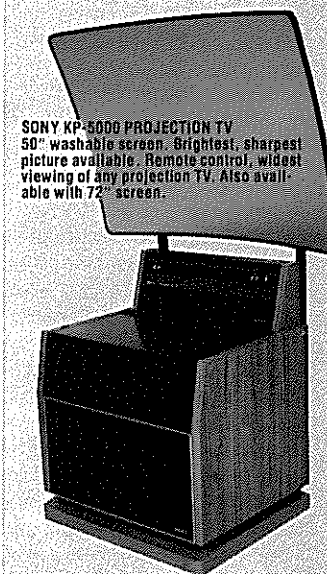
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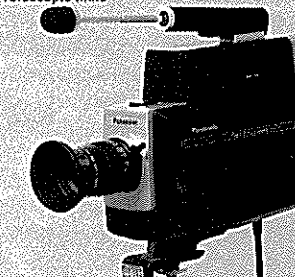
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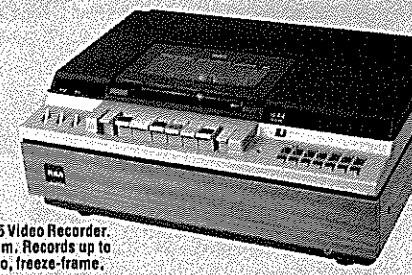
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LISTINGS

MADISON
SQUARE GARDEN
33rd St/Seventh Av
564-4400

Ice Hockey

N.Y. Rangers
Apr 2, Vs Atlanta

Boxing and Wrestling
Apr 17, Firefighters Burn
Center Foundation amateur
boxing benefit.
Apr 18, All Star Boxing
Apr 21, All Star Wrestling

TELEVISION

Channel 9
N.Y. Rangers
Apr 6, 8 pm: Vs Philadelphia

N.Y. Islanders

Apr 1, 8:30 pm: Vs Minnesota
Apr 4, 8 pm: Vs Atlanta

N.Y. Mets

Apr 10, 2 pm: Vs Chicago
Apr 12, 2 pm: Vs Chicago
Apr 13, 2 pm: Vs Chicago

N.Y. Cosmos
Apr 6, 4:30 pm: Vs Houston

Channel 11
N.Y. Yankees
Apr 10, 12, 8:30 pm Vs Texas
Apr 13, 3 pm Vs Texas
Apr 15, 16, 8:30 pm Vs Chicago
Apr 18, 20, 2 pm Vs Milwaukee
Apr 21, 22, 8 pm Vs Baltimore
Apr 25, 8 pm Vs Chicago
Apr 27, 2 pm Vs Chicago
Apr 28, 29, 7:30 pm Vs Baltimore

ROLLER SKATING RINKS

Bronx

Jerome Skating Rink
45 Goble Pl
731-3229

Brooklyn

Empire Roller Dome
200 Empire Blvd
462-1570

Park Circle Roller Rink
11 Ocean Pkwy
436-1300

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

Utica Skating Rink
635 Utica Av
772-1400

Manhattan

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

Metropolis
241 W. 55th St
586-8188

River Roll
312 E. 23rd St
673-0950

Rollerrock
3330 Broadway
368-1492

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515 W 18th St
675-8300

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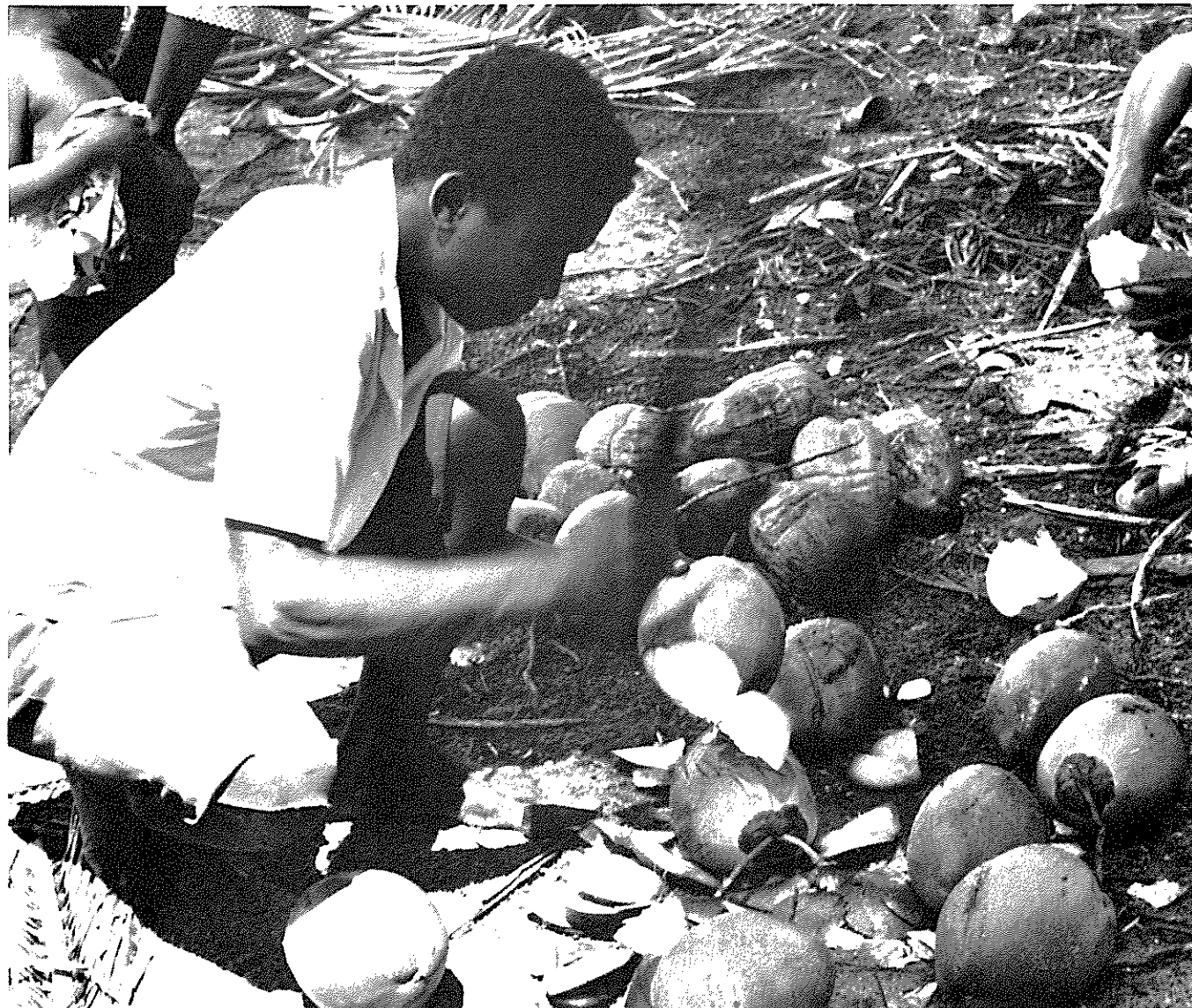
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TRAVEL

DISCOVER LIBERIA



Preparing a lunch of coconuts on the beach at Rocktown.

Kenya, Ghana, Senegal, Nigeria and Morocco are standard tourist stops for Africa-bound vacationers. Bags are packed, travel procedures initiated, as tourist heartily head for adventures there, but bypass a little spot on the western bulge of Africa, known as Liberia. But tourists are getting wise, and departing from the beaten path much like Europe-bound travelers are turning down the 10-capitols-in-10-days itineraries. Liberia, a republic, constituted in 1847 by freed black men, is fast becoming a new tourists' haven.

Each year, an increasing number of

visitors from every part of the world are attracted to Liberia's palm-fringed beaches, sheltered bays, shimmering lakes, tranquil lagoons, rich flora and fauna, and mountains. Liberia offers a warm and healthy climate, including a dry season between October and April when a gentle breeze flutters the leaves and ripples the waves. Liberia's history is an interesting blend of African and American heritage. It spans more than 150 years, beginning at Provident Island, where the first settlers landed in 1822.

Provident Island has a museum full of

historical memorabilia. A re-enactment of the nation's history can be seen at the amphitheatre, where African dance and music are also offered. Check with the National Tourist Board at Broad and Buchanan Streets for the times and dates of other events.

Another important island is Bushrod, named after George Washington's brother, where the settlers signed the first land treaty with local chiefs. It is now a busy commercial center which includes the free port of Monrovia, a cosmopolitan capital with a multi-ethnic population. Its American character is



Old David Johnson

visible in the colonial style architecture, and the American slang in signs and daily conversations. But these and other features of American influence, yield to the strong presence of African culture and traditions originating from the countryside and townships where the most Liberians live.

Taxi service is cheap—30 cents to anywhere in the city—but Monrovia's simple layout makes it easy to sightsee on foot. A walk along Broad Street to Colonial Square brings you to Providence Baptist Church, where the constitution was signed. Nearby, on Ashmun Street, is the Centennial Pavillion, built in 1947 to commemorate a century of independence. Capitol Hill features a cluster of interesting structures, including the Temple of Justice, the Capitol Building, which houses the legislative branches of government, and the President's Mansion.

Julia's on Gurley Street and Oscar's on United Drive, are fine restaurants noted for their international cuisine and seafood.

If you're addicted to American junk food, a giant hamburger sold at Diana's on Broad Street costs \$1.50 (Liberian currency is on par and interchangeable with American currency). But adventurous souls will want to sample the delicious Liberian dishes served at Rosaline's, a popular African restaurant on Carey Street. Let your palate savor the creamy flavor of palm butter—meat, fish, or chicken cooked in the juice drawn from palm nuts. Or try palaver sauce, a mixture of okra, greens and meat or fish; or fu fu, a stiff mound of cooked cassava in a soup of meat, chicken, or seafood. Most of these

dishes are served with rice. Rosaline's is only open for lunch and the meals cost about \$6.

Monrovia is a shopper's delight. The streets are filled with merchants hawking handicrafts, carvings, hand-dyed cloth, jewelry, leather goods, and other wares at reasonable prices. Reasonable goes down to "dirt cheap" if your bartering skills are good.

Down the hill is Waterside, an old commercial center where retailers from Liberia's 16 ethnic groups sell a variety of goods. There are also shops and boutiques that offer European, American, and Japanese items.

After an exhausting trek through the city, Liberia's tranquil beaches are the ideal place to unwind and relax tired, hot feet. Cooper's Beach, Caesar's Beach, and Sugar Beach are in and around Monrovia. For a small fee, you can

stretch out on white sand and let the foam from the splashing waves seep in between your toes and sooth your feet in time for a night on the town. The "in" spot is Reflexion's, a posh disco on Broad Street. Around the corner on McDonald Street is another favorite haunt called Hisbiscus. There's also a swinging disco in the luxurious Hotel Africa, located at the Unity Conference Center. A host of quiet bars and night clubs in the other major hotels offer more subdued entertainment.

Hotel Africa offers first class accommodations ranging from \$45 (single) to \$68 (double). In the center of town, is the Ducor Inter-Continental Hotel. Its rates are \$45-\$50 (single), \$50-\$55 (double), and \$75-\$110 (suites). Some moderately priced hotels are the Carlton, Holiday Inn, and the Traveller's Roost, where single rooms run from \$30 to \$35.

When you're tired of the noise and excitement of the city, day trips to Totota and Robertsport are worthwhile. These are small, quiet resorts only two to three hours away from Monrovia. You can go by bush taxi (\$6), rent a car (\$50 a day), or have the trip arranged by the National Tourist Office. Some of the roads in this vicinity are unpaved, so you'll need comfortable footwear.

Enroute to Totota, you will pass charming little villages of thatch-roofed huts, find women selling wicker trays used for fanning rice, and young girls dressed in the traditional costumes of the bush schools. The bodies and faces of the girls are covered with white powder—a sign that they are ready for marriage.

Totota is a peaceful retreat located in Bong County near the southern border of Guinea. The Tubman Museum, which now contains a magnificent display of art and artifacts collected by



Providence Baptist Church where the constitution was signed.

Liberia's president during his 27 years in office, is definitely worth seeing. There is also a Tubman Cultural Center at Robertsport, whose ancient collection attracts scholars from all over the world.

Robertsport is located in Grand Cape Mount County near the southeastern border of Sierra Leone. It is a sleepy town nestled in a valley encircled by tall mountains, the highest of which is the 1,100 foot Cape Mount, whose sparkling springs supply the townspeople with fresh, cool, mountain water. According to the locals, the water is the best cure for goiter.

No trip to Robertsport is complete without a swim in or a canoe ride on Lake Piso, a large salt water lake framed by thick green forests and high mountains. Along its shores are little fishing villages that have a cultural tradition all their own.

Massating, a large island in Lake Piso, teeming with wildlife, should not be overlooked. If you are in the area, take the opportunity to mingle with the Vai and Gola tribes. The Vai tribe, for instance, has its own alphabet and a writing system known as "Tombe Kpolo."

In approximately two hours, Air Liberia (round trip \$100) will take you down south to Maryland County, founded at Palmas Cape in 1831 by settlers from Baltimore.

Maryland County is a place of special interest, where you can explore romantic beaches, learn about the nation's history through the oral tradition, and see authentic examples of African culture and folklore.

Harper is a quaint little town with modern houses and old iron shacks mounted on stilts. It resembles a small Caribbean town, but its flavor is unmistakably African.

It is not the place to "party hearty," since it only has a small disco called The Inn, and the Seaview Hotel for nightclub entertainment; but it has other charms. Centennial Beach, a romantic, secluded cove with beautiful tropical shrubbery, is located at the Cape near the Centennial Monument.

The Seaview Hotel is actually located in Harperport on Island Beach. The hotel sits on its shore like an enchanted cottage. It is a pleasant refuge. The exterior of the hotel is covered with huge oyster shells. As you enter, you can smell the fresh, grassy elephant's ear, wild fern, and tall rubber plants which decorate the room. Basket lamps hanging from the ceiling and lighted bamboo fishing traps located in different parts of the room lend an intimate glow. Single and double accommodations are \$8 and \$12 respectively.

Dead Island, a traditional cemetery, is located at Harborport, as is Lighthouse Peak, which affords a breathtaking view of the entire city of Harper on one side, and the Atlantic Ocean on the other. History buffs will be drawn to Bunker Hill, down the road from Harper, which is an actual conservatory of Liberia's past.

To get the real flavor of the bygone days, a visit to the descendants of the settlers is a must. Some of them are still living in the very houses their fathers built in the early 19th Century. They have keen memories of the settler period and are eager to tell their story.

I spent many enjoyable hours sitting under a tree in front of the house of old David Johnson who told me interesting tales of the settlers and their struggle for survival.


Beyond Bunker Hill are Rockton, Fishtown, and Cavalla, the tribal homes of the Krus and the Grebos. Little English is spoken in these areas, but interpreters are provided through the Office of the Superintendent of Maryland County.

Before you go anywhere in Rocktown, you should visit the chief's house, who after giving you a warm welcome, will probably take you to the beach to see one of the most beautiful lagoons imaginable.

Unlike Rocktown's thatched-roofed huts, Fishtown's landscape is dotted with stone bungalows. This village is divided into quarters, each containing an entire extended family. Drop in and soak up local color, but stay clear of the High Priest's house, which is off limits to strangers.

The High Priest, who may offer you a history of the town, is a tall, thin, light-skinned man, wearing a dark gray tunic over a long black skirt.

If the High Priest is not available to see you, the village story teller may be summoned to offer some very entertaining folktales, told to a background of choral chants.

Liberians have made an art of welcoming guests. At Cavalla, a large village with square thatched-roofed houses, men kneel on one knee when they are introduced to a woman. Talk about feeling like an African princess! The traditional welcome is given—a ritual where kola nuts, dipped in pepper, and water are offered. The fond farewells are just as important to the people of this region. Three white eggs will be given to you prior to your departure as a symbol of the purity of your hosts intentions. 

—Estelle Epps

DINING

TANTALATING TANTALUS



Tommy Kriegsmann

In Greek mythology, King Tantalus was punished in Hades with eternal hunger and thirst. In New York City, Tantalus is not an ancient Greek king reaching unsuccessfully for food and water, but an outstanding dining experience on the Upper East Side. Excellence in this case, however, is not synonymous with extravagance. Diners can taste exquisite continental cuisine, and enjoy classical music, with friendly service at moderate prices. Eating out need not be reserved for special occasions here.

Tantalus opened its doors a year ago as a wine and cheese restaurant, but recently the bill of fare has been expanded to include a well-rounded lunch, dinner and weekend brunch menu. Including three desserts and a special of the day, there are 18 selections for lunch or dinner and 13 for Saturday or Sunday brunch. A wide selection of imported cheeses is still available.

Orders are prepared according to the new style of French cooking, so that flavor is not diluted and lost through evaporation. The finest ingredients are quickly and simply prepared to please the eye as well as the mouth.

For weekend brunchers, there are numerous tasty treats. Zucchini, eggplant, green and sweet peppers, and prosciutto cheese are tucked inside the vegetable and cheese omelette, a popular item on the menu. Eleven other omelettes, come with bread, butter, and an excellent Columbian coffee for \$2.25. Also at that price is delightful French toast, prepared with two-day-old French bread that has been dredged in an egg-rich batter. It is served hot, buttered, and spread with imported raspberry preserves. A Bloody Mary, Screwdriver, Mimosa, or the house wine is an additional \$1.50.

Claude Faure, part owner and chef, is a staunch advocate of properly presented, well-prepared food in an attractive atmosphere. Butcher block tables are situated on two levels: The carpeted upper deck overlooks the more spacious main dining area, with tiled floors.

A huge picture window facing Third

Avenue, contributes to the bright, airiness of the room. The window bears the restaurant's logo of Tantalus successfully retrieving the fruit that eluded him in mythology's lower regions. Large oil paintings hang from exposed brick and painted cinder block walls. Lush green foliage dots the immaculate room.

Wednesday, Friday, Saturday, and Sunday evenings from 8 pm to midnight, students from Juilliard, Manhattan, and the Mannes schools perform selections from the classics and at other times, pre-recorded classical music, completes an environment dedicated to simple, uncontrived elegance in dining.

The lunch and dinner menu vary only slightly in price, all selections being the same on both lists. Vegetable, pea, or onion soup is a popular lunch item, especially in cooler weather. It is impossible to imagine a finer onion soup. Too frequently, at other restaurants some aspect of this French classic is disappointing. The Tantalus version is sheer joy. The broth is slightly creamy and there is no crusty melted topping—instead, two cheeses are blended to the soup. Each spoonful nets the eager diner with bits of chopped onion and melted cheese in a nicely seasoned and salted bouillon. Mr. Faure will answer diners' questions on the preparation of various dishes but never any on the onion soup. One taste is sufficient reason to understand why he carefully


guards the secret.

The ham, mushroom, or spinach quiche (\$4), served with salad, is also a favorite at lunch time. Both the Country and Green Pepper Pate (\$2.75) are excellent, the latter being spicy from the peppercorn, but not hot. No pork is used in the preparation of either. They are served on a bed of romaine lettuce with sliced raw onions, black olives, and Dijon mustard, and are accompanied by bread and butter.

Your choice of vinaigrette or blue cheese dressing (both made on the premises) is served on a fresh lettuce and tomato salad that comes with all entrees. A *Routes* recommendation is the Eggplant parmigiana with meat sauce (\$4.75). A large portion of eggplant is prepared with a finely seasoned tomato sauce generously laced with ground meat, and crowned with an ample amount of melted cheese.

Dessert is no less magnificent than the rest of the menu. The Chocolate Mousse Cake (\$2.25) is a caloric catastrophe, but well worth it. A light, creamy chocolate mousse layer is sandwiched between deVeil's food and chocolate fudge cake. A thin icing of semi-sweet chocolate tops off the dessert that is light enough and good enough after a big meal to be worth the extra calories.

Almost 100 wines and champagnes are available at prices ranging from \$6.50 to \$17.50 per bottle (wine), and \$20 to \$60 (champagne). Most of the wines and champagnes are between \$1.50 and \$1.75 per glass. If you are in a quandry and unsure of the wine that will best complement your meal, Mr. Faure will be happy to assist you.

Tantalus is open seven days a week, from noon to midnight. Whenever you stop in, you can be assured of prompt, cheerful service. Reservations are not required and American Express or Diner's Club cards are accepted. Menu selections range from \$1.75 for soup to a maximum of \$5.50 for Beef Bourguignon. Tantalus is located at 1651 3rd Avenue, between 92nd and 93rd Streets. For more information call: (212) 831-0514. 

—Elna Seabrooks

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Dobson's Restaurant
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L: \$3; D:\$5. AE,V,MC
accepted. Reservations re-
quired.
362-0100

Elephant & Castle
68 Greenwich Av
Great omelets and
quiche; exceptional desserts.
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243-1400

Esther Eng
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\$3-\$9. AE,BA,DC,CB,MC ac-
cepted.
673-0750

Feathers Restaurant
24 5th Av/9th St
Sidewalk cafe and gas
lighting. AE,DC,B,MC.
673-0750

Genghis Khan's
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Reservations suggested.
595-2138

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Public House**
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and seafood dishes. Dinner
only. AE,DC,V,MC. Reser-
vations suggested.
932-326

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tional menu. AE,DC,V,MC.
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799-0578

Museum Cafe
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Casual, artsy & colorful.
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724-7509

Oenophilla
473 Columbus Av
Sun brunch \$4.95-\$7.95
D: \$7.95-\$12.95
580-8127

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

Parentheses
392 Columbus Av
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787-6922

Peach Tree
557 W. 125th St
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only. 864-9310

Poletti's
2315 B'way/84th St
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vations suggested.
580-1200

Rene Pujol
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cuisine. Quiet and at-
mospheric. L: \$8.50-\$9.75
D: \$13.00-\$16.00
AE,DC,V. Reservations
required.
246-3023

The Red Baron
201 Columbus Av/69th
American and Continen-
tal cuisines.
L: \$3.50-\$6.75;
D: \$6.00-\$10.00.
AE,DC,V,MC.
799-8090

Red Rooster
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283-9252

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L: \$3.00; D: \$11.00. Cash
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2249 B'way/81st St
AE,DC,MC
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LISTINGS

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**Lobster Tank
Seafood House**
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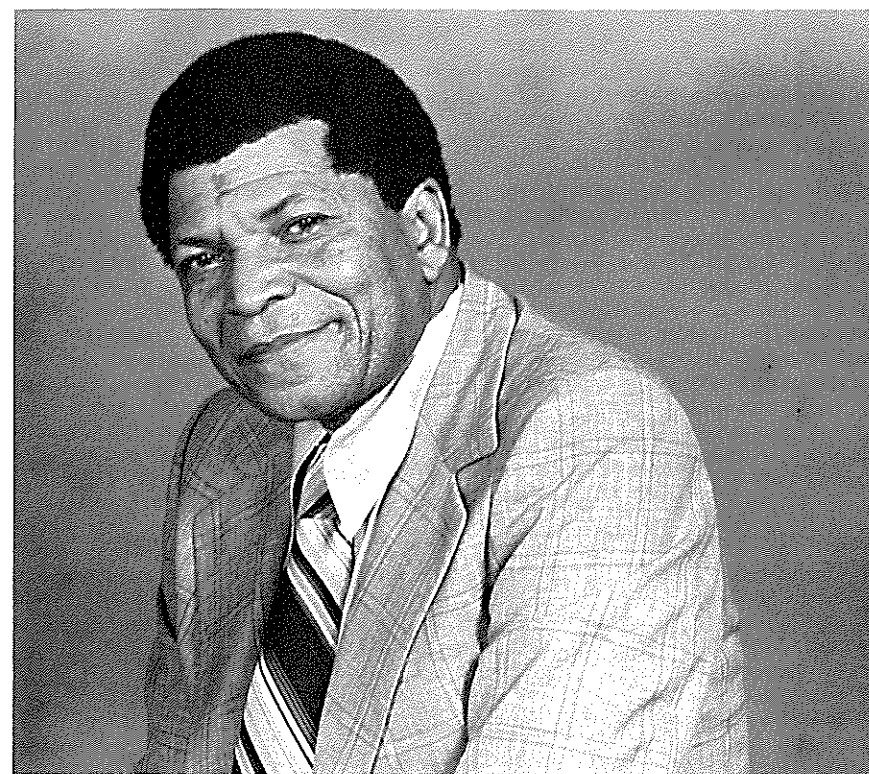
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PEOPLE



"Once you get there, it's as big a job staying there as it was getting there. I think my goal is, as long as I desire, to service the acts I have under contract, and give them the best shots they need to become big stars. And every time it happens, I get a certain self-achievement out of it. It's not really about money; it's about what I am doing in the line of music, that may or may not make some young singers change their whole lives around, and possibly elevate them to a level that maybe they could not have gotten to without me.

"That doesn't mean to say that every singer that we've ever had, made it, but once we sign them, it's our desire to make them big stars. Developing young singers is an all-around feeling when you make it happen. We're in the process of developing a young lady now, that we think is probably going to be the biggest young singer to ever come around..."

Henry Allen, the president of Cotillion Records bounces in his swivel chair to the music blaring from the stereo. He is beaming, demonstrating

that his boasting of Cotillion's newly signed star is not at all hype. It is with this confidence and support that Henry Allen runs his company.

Mr. Allen first became interested in the record business back in Springfield, Ohio where he was born. After graduating from high school, he became a repairman for a juke box firm, servicing machines throughout Ohio and Indiana. "When I decided to come East, I had become totally involved in music and decided that's what I really wanted to do."

The first label he worked for was Vanguard. "They had what they called a jazz showcase, and I was offered a job. After a while I realized that it really wasn't fast enough for me. I decided that I would look further, and I went to Atlantic Records. All they had open at that time was for a job as a clerk in the stock room, and I took it."

After a time, Mr. Allen went from stock room clerk to local promotion person, to Eastern Seaboard promotion, to national promotion. In 1967 he was elected vice-president for promotion of all the Atlantic labels. In 1971, four

years later, he became senior vice-president.

Five years ago, the 25-year record industry veteran was made president of Cotillion Records. A few years back all of Atlantic's artists were consolidated on the Atlantic and Atco labels, and Cotillion was suspended. "Cotillion is a developing label for Atlantic. The reason the label was reactivated was to bring in new faces and young talent as veteran artists leave, or decide to stop singing."

Now as president of Cotillion, Mr. Allen's responsibilities are "to sign and develop acts and make money while doing so. And that responsibility is to the artists on contract. You have to work hard to further their careers—build them into giant acts and surround yourself with a powerful staff. I guess a fellow's only as good as the staff anyway."

The staff of Cotillion must, then, be very powerful. Over the years, Mr. Allen has garnered from 20-30 awards for his innovative work with artists, and for the label. His achievements are numerous. "At one time I thought that the fact that I was the first black vice-president in the industry at a major company, was an achievement. Then when I became senior vice-president, I thought that was. The fact that I became president of Cotillion Records and made it a successful company is probably the achievement that I was looking for. It's something that was a great challenge for me. I knew it wouldn't be easy, but once we got it going (Cotillion), it has become successful. I just feel, what more can you do—to take all unknown acts and build a strong label that can stand up to anybody else in the industry."

He turns on young Stacey Lattisaw's LP to give me an idea of what she sounds like, and to give me a "viewpoint" of where Cotillion is "coming from."

"Cause most people, when you say you have a little girl like this, may think of her singing nursery rhymes or something. At the time you're not thinking of God's gift to people. I think my parents told me that God gives everybody something. Sometimes people use it to their advantage, and sometimes they don't." He later turns off the stereo, grinning like the proud father of a child prodigy. "Now that's what we call development."

FASHION

GETTING MORE FOR LESS



There can be no mistake about it—we are in the midst of some depressing economic times. Everybody feels it, rich or poor—it's just a matter of degrees as to how much it's going to hurt. But the need for the basics, especially for clothes to work or to socialize in, has not decreased, even though our salaries seem to buy less and less of the things we want. Thankfully, there are many ways to get around paying New York's infamous high prices for quality clothing.

True, it is much more convenient to patronize the centrally located major department stores, but consider this:

you pay dearly for this convenience as well as for the chic displays, the hundreds of salespeople, security guards, and elevator operators. Advertising costs, high rents, and trendy shopping bags are also reflected in the price you're asked to pay for your purchases.

So, if you've avoided going shopping because you know that all you're going to get is a case of the blues—there's good news and there are many places to shop that will help lift your spirits. For example, amidst the clutter of Orchard Street from Houston to Grand Streets, you can find everything from sneakers, scarves, and children's wear, to luggage,

leather goods, and designer, as well as top quality name brand clothing, at low, low prices. The garment district, from 36th to 41st Streets between 5th and 8th Avenues, have hundreds of dress houses and manufacturers of coats, suits, better sportswear, and blouses. Some of them allow their customers to come in and shop wholesale, but do not advertise. Discount stores abound throughout the City, in fact, the more I searched for stores that offer fashion bargains; the more I found. It is impossible to list them all, but here are some suggestions for places to visit so that you can be well dressed without going broke.



FOR WOMEN

Blue La Femme Ltd., 108 Orchard Street, 677-3316, is a wonderful little store that specializes in designer imports from Italy and France for 60 percent less than what they would cost at Saks. They've got imported bags, sweaters, dresses, and 100 percent silk blouses that are a good buy.

Mr. Hendel, owner and manager of *Hen-Del, Inc.*, 325 Grand Street, 226-0440, claims he's selling designer jeans for the cheapest price in the country. He's got a large selection of jeans by Gloria Vanderbilt, Kasper, Anne Klein, Charlotte Ford, Jordache, Bill Blass, and others at 40 percent off the regular price. Another good buy here are raincoats by London Fog, Misty Harbor, and Harve Bernard at 25 percent off.

Renell Boutique, Inc. 2931 Broadway (near 115 Street) 749-4749. Some of the best buys in women's sportswear were found at Renell's, where manager Lisa Jordan told me that everything in the store is sold near, or below original wholesale prices. Generally, she offers 40 percent off nationally advertised brands, but you can find bargains of up to 76 percent off sportswear by Fox Run, Ralph Lauren, Carol Horn, Diane Von Furstenberg, Halston, Jonathan Logan, and others. For example, blouses that usually sell for \$44 each were being sold 2 for \$25, linen blazers were \$69.99 reduced from \$115, baggy pants for spring were \$25.55 from \$50.

At S&W 7th Avenue, (corner W. 26th Street), 924-6656, where "you'll abhor the decor, but the bargains - they're just divine" you'll find four shops on the same corner featuring sportswear and dresses, coats, evening wear and accessories, and a budget shop. The top designer's collections are in these stores—Pauline Trigere, Pierre Cardin, Hanae Mori, Oscar de la Renta and more, for up to 70 percent off. Blazers were marked down to \$49.75 from \$250, John Anthony coats were \$79.75 from \$280. The petite woman will find hap-

piness here; they have lots of sizes 2 and 4.

FOR MEN

P.J. Goodstuff, 104 Orchard Street, 673-1764, carries a complete line of top-of-the-line clothing, including underwear, accessories, and tennis wear. Most of their stock is imported, including tasteful suits and designs by Rafael, Bill Kaiserman, Cacharel, Lee Wright, Oscar de la Renta, and more. Everything is 20 percent and more off regular prices.

Burtons, 475 5th Avenue, Suite 203 (41st Street), 685-3760, specializes in traditional and conservative quality menswear, in natural fibers of the Brooks Brothers and Paul Stewart variety. But their clothes have Burton's labels and they sell for 20 percent less. They've got three rooms filled with suits, sweaters, shoes, coats, and accessories.

G & G Projections, 53 Orchard Street, 431-4530, features 25-30 percent off the latest men's fashions; the ticket prices include alterations. You'll find suits, sportswear, and shirts by Geoffrey Beene, Van Gils, Hamilton Park, Egon Von Furstenberg, Oleg Cassini, Adolfo, and others, as well as designer jeans by Calvin Klein, Yves St. Laurent, and Cacharel.

FOR MEN AND WOMEN

There's an upstairs store called the *Designers Connection*, 102 Orchard Street, 677-4080, that carries sportswear exclusively by Geoffrey Beene and Givenchy. You can find Beene jeans reduced from \$40 to \$23.99, Givenchy silk shirts for \$29.99, as well as a complete line of men's and women's sportswear only by these two popular designers.

Syms 45 Park Place, 791-1199, is a like big warehouse-type department store where they have three floors of complete lines of men's and women's wear, as well as accessories, luggage, and even placemats, blankets, and towels. They carry all the top designers and name brands, but don't like to be called a "discount" store. Instead, they say they put merchandise at less than wholesale, and sell at off-prices. The tags let you know when the merchandise first came on the floor, the nationally advertised price, the Syms price, and about every ten days, the price goes down even further. They also have large sizes.

SHOES

Flair's Edge, 110 Orchard Street (corner of Delancey), 673-3001. A stylish shoe store (one of few fashionably decorated in the Delancey Street Area) offers

designer shoes for men and women including styles by Charles Jordan, Andrew Geller, Joan and David, Cuoiio, Mignani, Calvin Klein, Yves St. Laurent, and others. All shoes are 20-30 percent cheaper than the prices in major department and shoe stores. During sale days, you can get up to ½ off. For example, when I was there, all the boots were on sale—no pair was higher than \$59.99. This is one of few stores in the area open on Saturday.

Jerri's, 2611 Broadway, 866-2820, and 538 Second Avenue, 889-6491, offers designer shoes for women. All shoes are at least 23 percent off. Upon entering the uptown store, you're faced with floor to ceiling racks of shoes separated by shoe size. Check these racks carefully, you might find something you've been looking for, at an even cheaper price.

LINGERIE

C. Schachner Fashion, Inc., 95 Delancey Street, 677-0700, offers 30 percent or more off robes, hosiery, underwear, and sportswear for men, women, and children. In stock are most of the better brands, including Danskins, Vanity Fair, Kaiser, and Hanes. Danskin disco dresses were reduced from \$38 to \$23.

At *A. Rosenthal, Inc.*, 92 Orchard Street, 473-5428 the store is crowded, lots of merchandise hanging everywhere, but the prices are worth it. You can purchase sports bras, bathrobes, and all kinds of lingerie by John Kloss, Formfit, Christian Dior, Lily of France, Pucci, and others. All items are first quality—no irregulars. They ship all over the country, but don't accept checks.

FABRIC

And for those who have the time and the talent, *S. Beckenstein, Inc.*, has two stores on Orchard Street. 118 Orchard specializes in fabrics for men's suits and clothing including gabardines in 20 colors, cashmeres, flannels, wools at up to 50 percent off, and a whole floor of specially low-priced remnants. Across the street at 123-125 Orchard are what's known as the world's largest selection of woolsens, silks, and draperies. For spring, they're already stocked in 100 percent cotton in bright, beautiful colors, and unusual patterns. Also, linens for casual and cruisewear, and a large selection of fabrics for making casual and evening wear that are washable and easy to maintain. Also available are large quantities of patterns, trimmings, and notions at a low price. ☺

—Sharon Y. Lopez

Fashion Review

The Accent's on You

A label by any other name would more than likely be a tag. But not in the world of designer clothes, and especially designer jeans. One doesn't buy just plain old jeans anymore, one must have Jordache, Zena, Calvin Klein, Gloria Vanderbilt for Murjani, Geoffrey Beene, Steven Burrows, and of course, for the more budget conscious there are still the originators, Levi Strauss and Lee's.

Oddly enough, they are simply jeans, even odder still, Americans, who started the trend of wearing this sturdy, long-lasting product, are now paying premium prices (\$50 to \$150) for French and European spin-offs of the the American institution: the jean.

Question: Does anybody remember that jeans, or bluejeans as they were originally called, were an American creation first made famous by the Levi Strauss company that at one time could be purchased for a mere \$5.95?

These jeans, purchased two sizes larger if not more, were shrunkened by washing in hot water, and ended up lasting from 2-8 years. What has happened since 1955?

could go to Europe, South America or practically any part of the world and use jeans as currency. What has happened since 1955? What then, is the mystique about a European mimic of a home-grown, developed and perfected item?

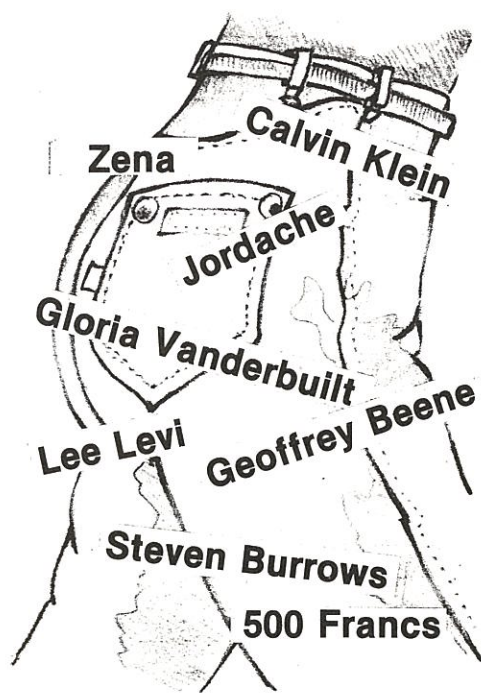
I suppose we must cease to be impressed by labels with names that are indeed, not valid. Within the jean jumble, the only news in fashion has been Gloria Vanderbilt for Murjani. Ms. Vanderbilt, it seems, has managed to understand that the hips and buttocks of women are indeed different from men.

In today's fashion-conscious world, a *label* can help project status, price bracket, quality control and publicity.

A *tag*, however, is invariably regulated by government standards and tells you about fiber content and fiber age (virgin/new and or reprocessed).

Virgin fiber has never been used before. Reprocessed fiber, on the other hand, has come from used sources and is recycled in new fabric or material. Most often, the tag, and not the designer label, can tell you the value of the fabric and how long you can expect to enjoy wearing it.

A reprocessed fiber should cost no more than 50 percent of the price of virgin fiber. It is important for the consumer to be aware of what is being paid



for and how much. Tags should be read over carefully to know more about the fabric; to know if the material is a blend, and if so, what kind.

Unless the proportions of the blend exceed 20 percent, the fiber added has no effect on the fabric. For example: denim jeans, 80 percent cotton 10 percent polyester and 10 percent nylon. Your jeans are cotton.

However, if your jeans are 80 percent cotton and 20 percent polyester, then the polyester will influence wearability, washability, pressability. The drip-dry washing instructions are likely to work for you.

Or another example: a sweater 60 percent polyester, 10 percent worsted wool, 18 percent cashmere, 10 percent cotton, 10 percent linen. You have a polyester sweater.

Therefore, when studying the kinds of fiber used to make the fabric, it is imperative to study proportions.

These are the labels and tags that will tell you what you are indeed buying, how long it will last and how it will conform to your standards of excellence.

Before you check out the designer label, study the "minor" tags which are really "major."

There is a possibility that your designer-labelled jeans may have a fabric junk tag. Allow the fiber tag to influence your selection of designer or manufacturer-labelled items. What's in a tag—a tag by any other name might influence your label and your purchase, and ultimately, your pocket book.

—Bernard Johnson

Looking Your Best

Richard Trott, owner of Hair Designs by Richard calls himself a "hair restorer." "My greatest challenge and triumph is to take a head of hair that has been badly damaged by over processing or that is in the state of undernourishment, and restoring it to a strong healthy condition."

"Most hair damage results from the loss of oils and moisture—better known as dryness. So we recommend and encourage our customers to become more knowledgeable about conditioners, and what is and is not proper hair care. Conditioning is the most important part of hair maintenance—it replaces as well as retains the oils and moisture in the hair, Richard comments.

Richard was born and raised in Bermuda. His interest in hairstyling began there twelve years ago as a result of experimenting with and creating styles for his friends.

With encouragement to develop his new found talent, he left his native country for New York City to take up full-time hairstyling basics at Wilfred's Academy. Making it in the New York fashion world was not as easy as styling for friends. At first he was met with discouragements and stiff competition but managed to push on from picking up the polishing touches at Hair Fashions East to opening his own salon two months ago. Hair Design by Richard is stylish, spacious and decorated comfortably in mauve and wheat colors, exposed brick walls, and natural floors. "Our clientele include the famous and not so famous," Richard boasts. Joann Byrd from the soap opera "The Doctors," Jean Wells of radio station WWRL, Diana Ross's daughters Tracy and Rhonda, and Gil Scott Heron's mother Bobbie."

"Each customer is an individual," he continues, "and we treat each one in that fashion. We consult with each customer before creating a look. That consultation includes a detailed record of her/his hair texture, type and elasticity, and if a chemical is used, the record reflects the results. Our policy is to get to know the customer. This information is used to come up with the most stylish yet health promoting hair fashion.

Along with bringing out the beauty of his clientele through the beauty of their hair, Richard is "looking forward to establishing our own signature in this city of style and sophistication."

Mr. Richard Hair Design

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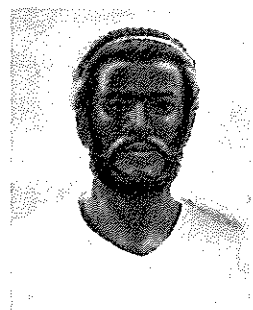
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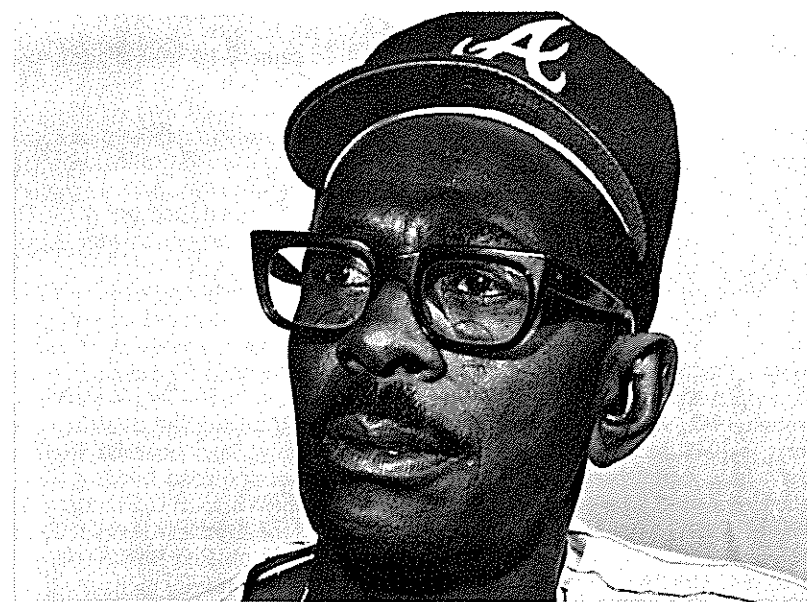
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ROUTES' ROOTS



The Baseball Commissioner's Office

For more than half a century, from 1898 until 1947, black baseball players perfected the art of the game even though their activity was limited to the Negro Leagues.

It was during this time that great black baseball stars like Leroy Satchel Paige, Josh Gibson, Smokey Joe Williams, Pete Nill, Bill Yancey, and others were able to first flex their sports muscles. They played mainly before black audiences, but once in a while had an integrated crowd during exhibition games with white teams. The Negro leaguers also played in Cuba, Mexico, Puerto Rico, and the Dominican Republic.

Leroy Satchel Paige was one of the prominent black baseball players in the Negro Leagues from 1926 until 1947, and is often described as one of the best ever to play the game. His pitching ability and accuracy cannot be measured by modern-day statistics, since no record books exist for those who played in the Negro Leagues, and among the meager statistics that are around, few can boast complete accuracy.

Paige's effectiveness as a pitcher can be measured, in retrospect, by the comments and compliments paid him by white players and black teammates who played with or against him. According to Biz MacKey, one of the greatest catchers in the Negro Leagues, Paige's

fastball had that "little something extra" that made the difference between the good and the great pitcher. In 1937, Joe DiMaggio, the former New York Yankee great, said, "Satchel Paige is the greatest pitcher I ever faced, and should be in the big leagues."

Dizzy Dean, once the top pitcher for the St. Louis Cardinals, who played against Paige in the 1930s, said, "Satchel Paige is a better pitcher than I am, ever was, or will be. With me and Satch on the same team, we'd never lose a game."

Paige started out as an overhand pitcher, but as he got older he used different techniques. He relied on his fast ball ("trouble ball," "Long Tom ball," "bee ball") during the early part of his career. He perfected his hesitation pitch in the 1940s, which turned out to nothing more than a delay in his motion—but could throw off a batter's timing. That pitch was later banned in the professional leagues.

Often before a game, Paige would predict he'd retire the first six or nine batters he faced. Rarely did he fail to stick to his promise. It has been said that he has struck out as many as 22 men in a game—a level he reached more than once, including a contest against major league players.

While in the Negro Leagues, Paige played for eight of the professional

teams: the Birmingham Black Barons, the Pittsburgh Crawfords, the Cleveland Cubs (later renamed the Newark Elite Giants), the New Orleans Black Pelicans, the Baltimore Black Sox, the Chattanooga Black Lookouts, and the Kansas City Monarchs, and occasionally pitched a few games for several other black teams.

Paige estimated that by 1961 he had pitched in more than 2,500 games—winning roughly 2,000 of them. He is said to have pitched as many as 153 games in a single year and about 100 no-hit, no-run games. He was the highest paid of all black players, earning three to four times more than his colleagues—but his salary was a far cry from what managers and club owners were dishing out in the segregated major leagues.

Satchel never discussed his age. A birth certificate obtained by a baseball official in Mobile, Ala., Paige's birthplace, states he was born July 7, 1906 to John Paige, a gardener, and Lula Paige, as the seventh of 11 children. His family lived in the segregated black section of Mobile at the time.

At age seven, Paige worked after school to help fill the family bread basket. He carried bags at the railroad station for nickels and dimes. Legend has it that one day, he made a sling out of a pole and ropes to allow him to carry more bags per trip. After seeing his invention, the other redcaps labeled the young Paige a "satchel tree." The nickname "Satchel" has clung to him ever since.

In between school and work, Satchel still found a little time to play baseball—that is when he wasn't in trouble with the law or involved in rock-throwing fights with young white kids. In 1918, he was sent to a reform school for black boys at Mt. Meigs, Alabama, for stealing toy rings from a store. During his five-year "visit" to Mt. Meigs, he played a lot of baseball and learned the ropes of pitching.

In the spring of 1924, a few months after his release, Paige played his first semi-professional game, pitching for a black team called the Mobile Tigers. He was paid one dollar. Paige went on to play for several semi-pro teams in the Mobile area and was later invited to play for the Chattanooga Black Lookouts, a club in the Southern Negro League.

In the years that followed, Paige

jumped around from team to team, often playing for the sports club that offered him the most money. Traveling through the rural South and later in the big cities of the North, Paige would bed down in a ball park if his team had no money for a hotel room.

Pitching for the Pittsburgh Crawfords in 1931, Paige was well on his way toward becoming a nationally recognized pitcher. The Crawfords emerged as one of the best black barnstorming teams, with such stars as Judy Johnson, Oscar Charleston, Josh Gibson, Jimmie Crutchfield, Cool Papa Bell, and others. The Crawfords, who were not affiliated with any league, played against the top black and white teams. During the 1932 season, they won 99 games and lost only 36. Paige's efforts on behalf of the Crawfords's record gained him a monthly salary of \$250. However, Paige would sometimes play for semi-pro clubs and earn an additional \$100 to \$500. He remained with the Crawfords through 1934—the season he was the winning pitcher in the East-West game. At the close of the season, he left the Crawfords because owner Gue Greenlee refused to pay him more money.

A rare offer to play for an all-white team in Bismark, North Dakota for \$250 soon came up. He accepted, but

overlooked his two-year contract he still had to finish in Pittsburgh. Greenlee, then president of the second Negro National League, promptly barred Paige from the league. He was welcomed back in 1936, when he returned to the Crawfords from Bismark.

In 1939, Paige developed a sore arm while playing in the Mexican League. He returned home where a doctor told him he would never throw another ball. Paige refused to give up, and, fighting the odds, signed with the Kansas City Monarchs, who picked him up to play on their second team as a pitcher and first baseman. The Monarchs were another driving team that played mainly in the northwest and in Canada. That "second chance" uplifted Paige, who worked at his fastball until it had the fire and punch that once shook batters in their boots. The Monarchs won the Negro American League pennant from 1939 through 1942, with Paige as their ace pitcher. In 1942, he won three of the Monarchs' four consecutive victories against the Homestead Grays, in the first Negro World Series that had been held since 1927.

Paige stayed with the Monarchs for the next five years, and in 1948 broke into the major leagues, a year after Jackie Robinson, another great black

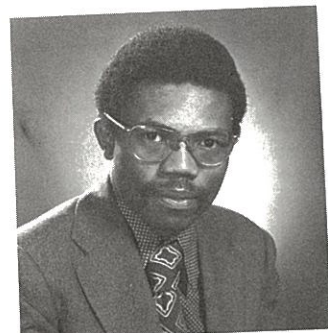
baseball player, shattered the color line in the big leagues and was assigned to the Brooklyn Dodgers.

A proud, 42-year-old Satchel Paige stood on the mound for the Cleveland Indians that year—the first black player to pitch in the American League and the oldest rookie in major league history at that time. In his first season, Paige pitched in 21 games—he won six and lost only one. The Indians let him go after the 1949 season, and Paige returned to barnstorming, only to appear in the major leagues again in 1951 in the uniform of the St. Louis Browns. After two years in Missouri, he commuted for 15 years between the major leagues and the life of a baseball barnstormer.

In 1967, toward the end of his professional career, Paige toured with the Indianapolis Clowns, receiving a \$250 bonus when the team occasionally made an appearance at major league stadiums. During the off-season, he stumped as a sheriff's deputy, later coached for the Atlanta Braves and tried unsuccessfully to run for the Missouri legislature. He now coaches the American Association's Springfield, Illinois Red Birds.

After years of scrutiny by baseball officials, Satchel Paige, in 1969, was voted into the Baseball Hall of Fame in Cooperstown, New York. ®

—Zachary Howard



William Ellis, President

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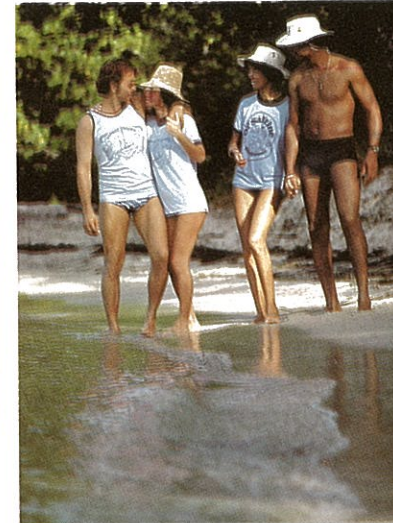
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