

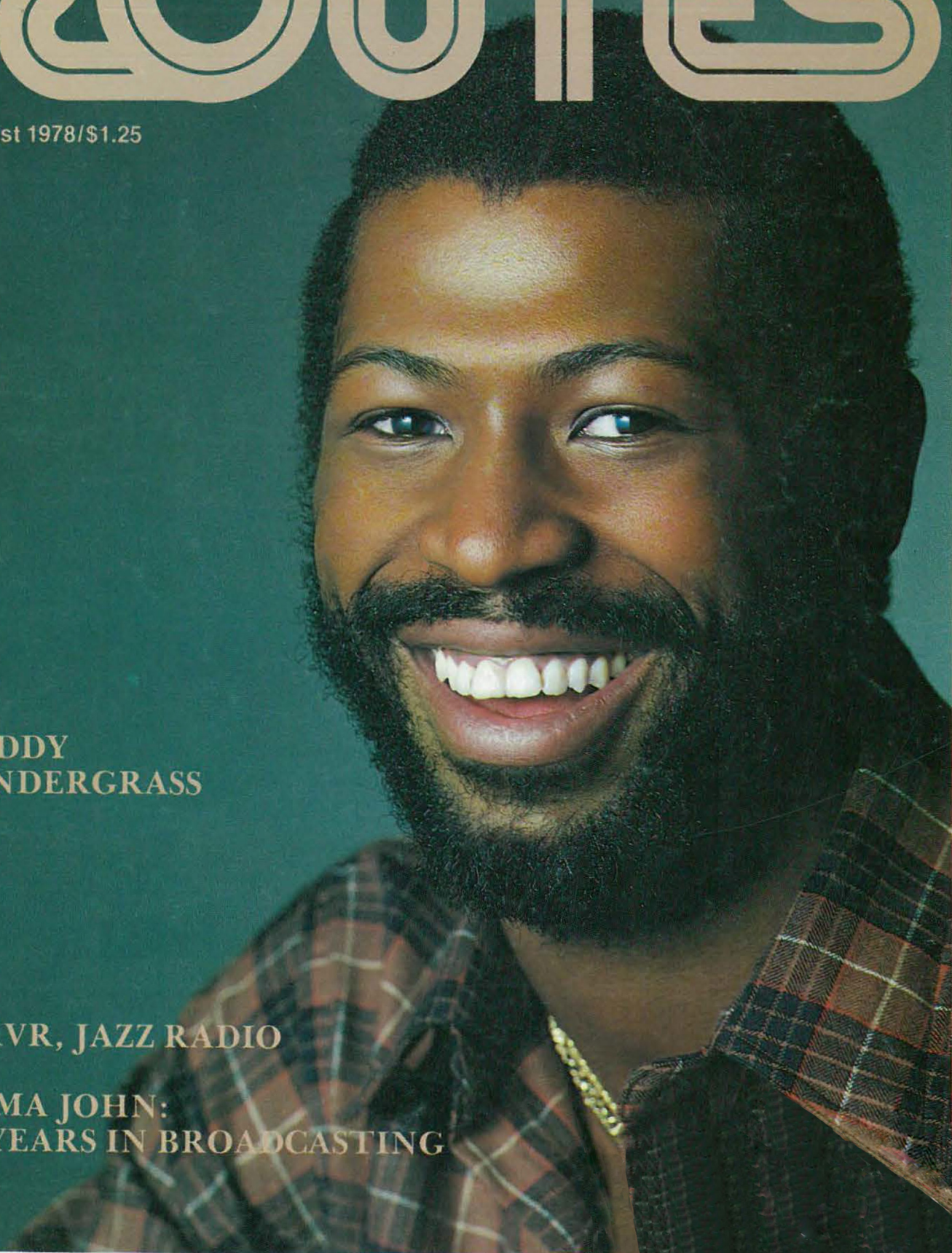
# ROUTES

August 1978/\$1.25

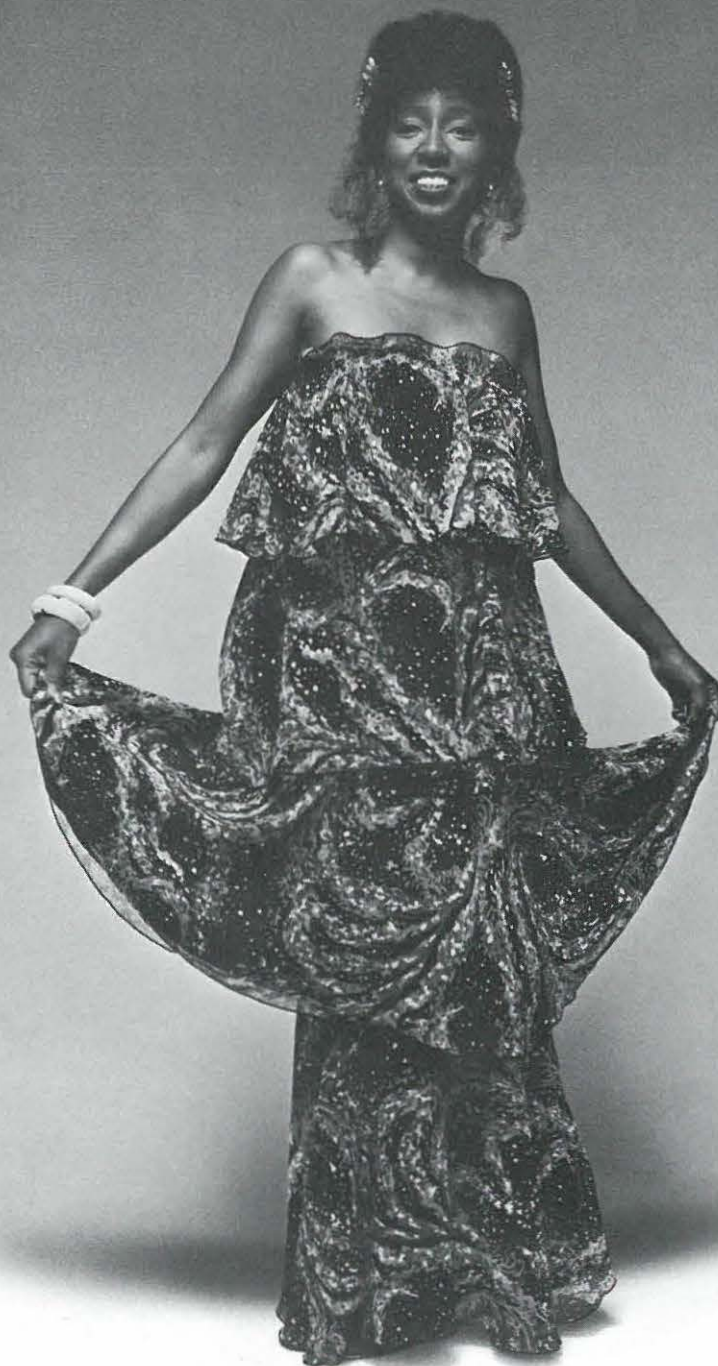
TEDDY  
PENDERGRASS

WRVR, JAZZ RADIO

ALMA JOHN:  
25 YEARS IN BROADCASTING



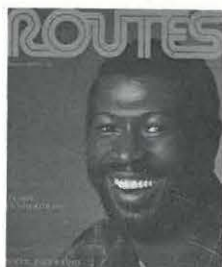




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**Jean Carn. "Happy to Be With You." Something to make you glad, on Philadelphia International Records and Tapes.**



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# HIGHLIGHTS

AUGUST



**1** Stanley Turrentine. Village Gate. (See Music Listing)



**2** Sammy Davis, Jr. in "Stop the World" at the New York State Theatre. (See Theatre Listing)



**2** Richie Havens. Central Park (See Music Listing)

**3** American Tennis Assoc. Tournament. (See Sports Listing)



**4** Isley Brothers. Madison Square Garden. (See Music Listing)



**6** George Benson. The Jones Beach Theater. (See Music Listing)



**7** Lonnie Liston Smith. Central Park. (See Free For All)

**14** Chuck Mangione. Central Park. (See Music Listing)

**17** 1st Harlem Jazz Festival. (See Music Listing)

**19** 1978 Drum Corps Int'l Championship televised live from Denver at 9 P.M. Channel 13 (WNET)

**19** Sarah Vaughan with the National Symphony Orchestra at Wolf Trap. Channel 13 (WNET) 8:30 P.M.

**22** Harlem Week. (See Free For All)

**24** Chuck Mangione and his Orchestra at Wolf Trap. Channel 13 (WNET) 8:30P.M.

**27** U.S. Professional Tennis Championships in Chestnut Hill, Mass. 2 P.M. also 28th at 8 P.M. Channel 13 (WNET)



**31** Teddy Pendergrass. Avery Fisher Hall. (See Music Listing)



# FREE FOR ALL

## IN CENTRAL PARK

Lonnie Liston Smith will appear Aug. 7, at the Central Park bandshell from 6-9 p.m. This event is sponsored by WRVR radio.

## HARLEM WEEK

Aug. 22, begins the five day and night celebration of "Harlem Week," with Saturday Aug. 26, ending the celebration as Harlem Day. Activities and festivities begin Aug. 8 at 12 noon and continues thru midnight. Festivities will be held along Adam Clayton Powell, Jr. Blvd. bet. 125th & 155th Sts. 125th, 135th & 155th Sts. serve as focal points. Planned activities include live entertainment & sports; West Indian, Latin American, African and southern foods. For information call 427-3315.

## THEATER-IN-THE-BACK

Events will again be spotlighted on the Theater-in-the-Back stage in the rear parking lot area of The Brooklyn Museum, 200 Eastern Parkway, Brooklyn (entrance on Washington Ave.). Performances will be held on Sat. and Sun. evenings at 7:30 p.m. and Sun. afternoons at 2 p.m. Parking is free for evening performances.

July 30, 2 p.m.—The Al Browne Orchestra; 7:30 p.m.—Rob Shanta Dancers and Latin Band

Aug. 5, 7:30 p.m.—Steel Band of Nevins Neighborhood Youth Center

Aug. 6, 2 p.m.—Penny Bridge Players—original musical for young people; 7:30 p.m.—Wonderbeans (string-band)

Aug. 12, 7:30 p.m.—Continuation of Brooklyn Museum Haitian Festival

Aug. 13, 2 p.m.—CETA Afro-Caribbean Band; 7:30 p.m.—Everyman Company of Brooklyn

Aug. 19, 7:30 p.m.—Benny Dalanzi, program of African Bantu music

Aug. 20, 2 p.m.—CETA Jazz Band; 7:30 p.m.—Old Friends (rock music)

Aug. 26, 7:30 p.m.—Mickey Mills and the Bells (Caribbean Night)

Aug. 27, 2 p.m.—A Baker's Half Dozen Dance Co.; 7:30 p.m.—Steve Kroon Band

For more information call 783-4469.

## SHAKESPEARE-IN-THE-PARK

"The Taming of the Shrew" will be presented from Aug. 3, thru Sept. 3. Free tickets are distributed at 6 p.m. (one per

person) on the day of the performance at the Delacorte Theater, Central Park at 81st Street.

## THE NEW YORK PHILHARMONIC IN THE PARKS

All of these outdoor concerts are held between 8:30 and 10:30 p.m.

Aug. 8, 15, 22—Central Park Sheep Meadow, N.Y.C.

Aug. 11, 29—Van Cortlandt Park, Bronx

Aug. 24, —Bronx Botanical Garden, Bronx

Aug. 12, 26—Cunningham Park, Queens

Aug. 19—Crocheron Park, Queens

Aug. 17—Marine Park, Brooklyn

Aug. 28—Prospect Park, Brooklyn

Aug. 18—Clove Lake Park, Staten Island

## SUMMER CONCERTS IN THE BRONX

All concerts are from 7:30-9:30 p.m.

Comras Mall—Bronx Park East & Lydig Ave., Aug. 7, 14 & 28.

Concourse Village West—bet. 156th & 158th Sts., Aug. 7 & 14.

Stevenson Commons, 755 White Plains Rd., Aug. 14 & 28.

Poe Park—Grand Concourse & E. 192 St., Aug. 1, 8 & 15.

Rice Stadium—Pelham Bay Park, Aug. 15 & 22.

Forest Houses—161 St. & Tinton Ave., Aug. 8.

Bronx Community College Campus—181 St. & University Ave., Aug. 15.

P.S. 20, 1086 Fox St., Aug. 22.

Bronx Park East & Waring Ave., Aug. 2, 9, 16 & 23.

CO-OP City—Section 5 Elgar Pl., Aug. 3.

People's Park—E. 141 St. & Brook Ave., Aug. 3.

Franz Siegel Park—158 St. & Grand Concourse, Aug. 10 & 17.

Richman Park—177 St. & Webster Ave., Aug. 10 & 17.

## BRING THE KIDS

The Cottage Marionette Theatre in Central Park will present "Punch & Judy's Big Apple Review" thru Aug. 26. Performances are at 10:30 a.m. and 1 p.m., Tues.-Sat. Follow the footpath at West 81st Street and Central Park West. Reservations are necessary, 988-9093. No admission charge, but donations are appreciated.

## ON THE STREET WHERE YOU LIVE

The Schlitz Brewing Co. offers free Block Party Planning Kits to neighborhood groups in both English and Spanish. For a free kit write: The Schlitz Brewing Co., 37-88 Revenue Ave., Long Island City, N.Y. 11101.

## HUNTINGTON ARTS

Aug. 2, The Huntington Men's Chorus at Heckscher Park

Aug. 5, The Long Island Symphony "Pops" at Heckscher Park

Aug. 10, The Rich Iacona Jazz Ensemble at Dix Hills Park

For more information and further scheduling contact the Huntington Arts Council 516/271-8423.

## SUNDAYS AT CANARSIE PIER

Free entertainment is featured at this site every Sunday beginning at 1 p.m. thru Aug. 27. The Pier, one of Brooklyn's loveliest sites, is located at the foot of Rockaway Parkway, near the Belt Parkway overpass (Canarsie exit). The Caribbean American Repertory Theater will perform "Journey Thru Babylon" on Aug. 6. For the complete monthly schedule of performances contact the Brooklyn Arts & Culture Assoc. 783-4469.

## PARK ART

Art show at Central Park So. along 59th St. from 5th Avenue to Central Park West. Aug. 5 & 6 from 11 a.m. to 6 p.m.

## MUSIC & DANCE

The Seventh Annual "Music and Dance on the Central Park Mall" will offer the following programs during August:

Aug. 3, 7:30 p.m.—Danzas Espanolas with the Flamenco Dance Group

Aug. 6, 5 p.m.—N.Y.C. Housing Authority Symphony Orchestra

Aug. 10, 8 p.m.—The Seuffert Band

Aug. 17, 8 p.m.—New York Grand Opera, "The Barber of Seville" (in English)

For rain dates or further information contact, City of New York Dept. of Cultural Affairs 360-8209.

## GUGGENHEIM CONCERTS

Concerts presented by the Daniel & Florence Guggenheim Foundation and will complete its 61st season this month with the following concerts by the Goldman Band:

Aug. 2, 4, 6—Lincoln's Center's Damrosch Park

Aug. 3—Christopher Morley Park, Roslyn, N.Y.

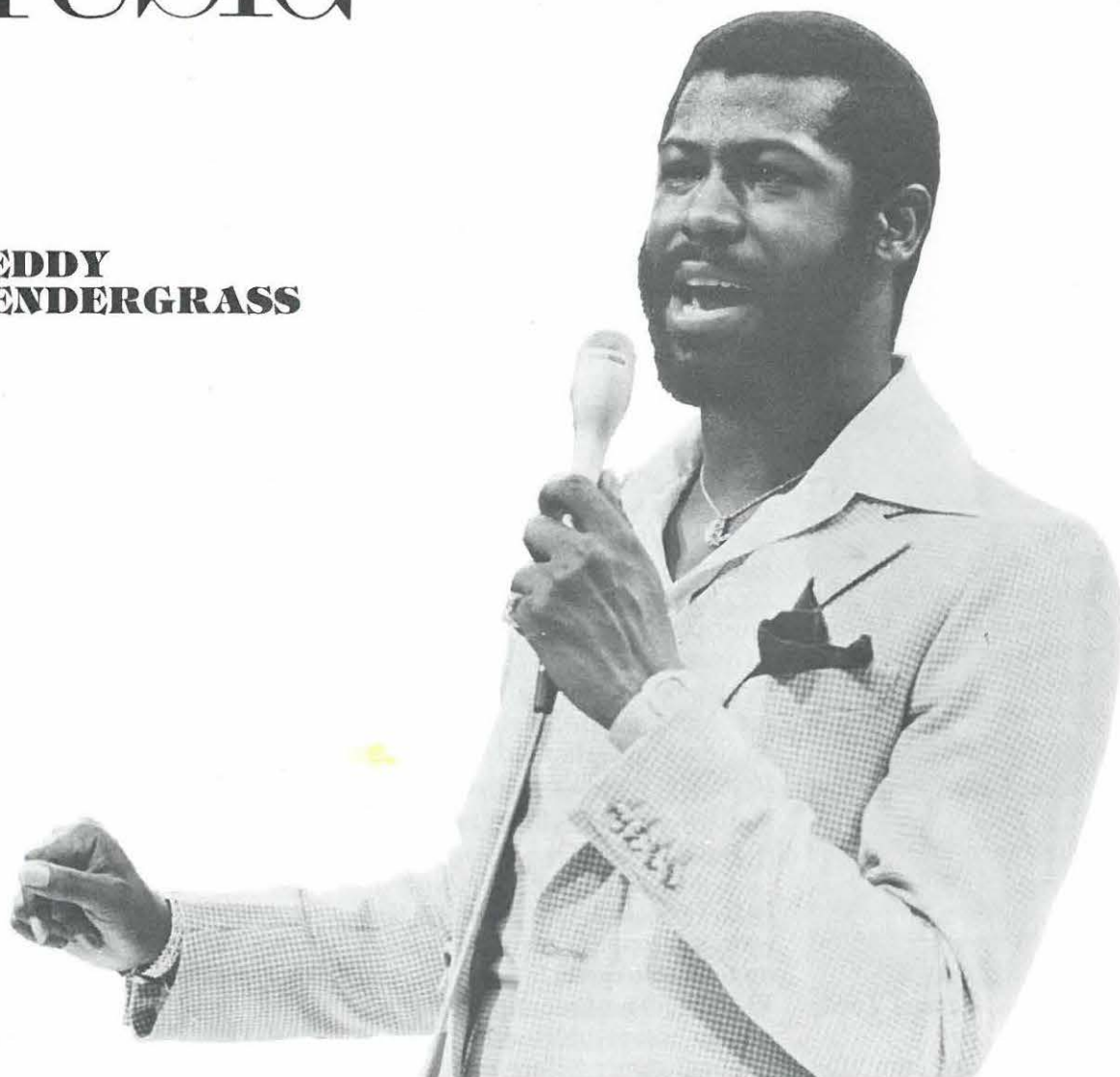
Aug. 5—Seaside Park, Ocean Parkway & Sea Breeze Ave., Brooklyn

All concerts begin at 8 p.m. and end at approximately 10 p.m. There is a 15-minute intermission.



# MUSIC

## TEDDY PENDERGRASS



Bruce Talamon

**T**eddy Pendergrass, the fantastic singer who affectionately calls himself "Tender Pender" and "The Teddy Bear," has a voice that can make listeners quiver. That voice has also earned him enough money to make him one of Philadelphia's more comfortable citizens.

The temperature was in the mid 80s and the solidly built Pendergrass leaned over the terrace of his lavish Philadelphia apartment observing the heavy traffic twenty-five stories below. Smoking a cigarette and

stroking his full beard, Pendergrass reflected on his accelerating career.

His second solo album, *Life is a Song Worth Singing*, is an exciting blend of ballads, pop and disco tunes. According to Pendergrass, "It was the first album ever to ship gold out of P.I.R. (Philadelphia International Records). It should reach platinum quickly and easily."

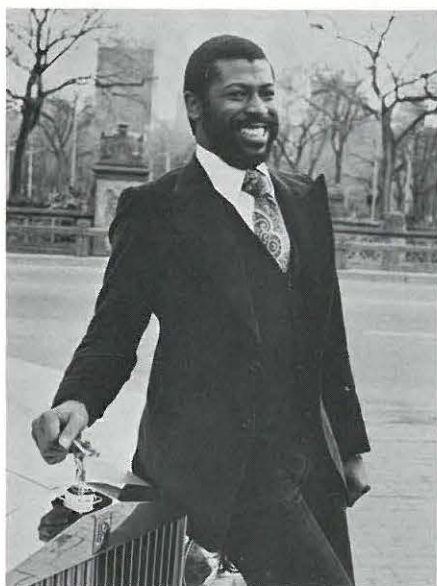
Pendergrass has other reasons to be excited. He recently bought the Philadelphia mansion of a former Pennsylvania governor and he's

put together a new stage show that "is guaranteed to blow both your mind and your feet."

Despite the mansion, the fabulous apartment and blossoming career, Pendergrass tries to remain unscathed by the unexpected success. "I felt like wearing this outfit today," he explained to further prove the point, "because I get so tired of the entire humdrum suit and tie atmosphere. After all, I like to hang loose too, you know."

A blue body shirt and blue





jeans hugged his six-foot frame. He wore beige suede sneakers. Laughter came easily as the jovial 28-year-old singer talked about his days as a fledging drummer-vocalist with the Cadillacs and Harold Melvin & The Bluenotes and his current status as a soul-singing superstar sex-symbol.

**ROUTES:** What kind of name is Pendergrass?

**TEDDY:** I don't even know. From what I hear I think it's English. I don't know because I've never traced my roots (laughter).

**ROUTES:** What is the real Teddy Pendergrass like?

**TEDDY:** I like to have fun. But I change frequently from fun to business. Sometimes I mix the two but I let people know that when it's business, it's business. Even if it's done with a laugh or a smile it's still business.

**ROUTES:** Do you still practice in the ministry?

**TEDDY:** I would say so through some of the songs I sing. And believe me, my belief in God has had a very positive effect on my career. That's what has carried me this far, you dig! I couldn't do it by myself.

**ROUTES:** Do you find any contradiction between your religious image and your sex-symbol image?

**TEDDY:** No, because I don't think people confuse the two. You can have a strong belief without opening a church or anything like that. I'm not into that. Besides, I've analyzed it and I think that makes a person even more sexy, you know, when they have a firm belief. I don't want to throw the church into it, but the way Jesus Christ did things was very sexy. He knew what he was doing. Yeah man, he had it.

**ROUTES:** For our readers who don't already know, can you tell us how you got where you are today?

**TEDDY:** Nope! I've tried to do that but maybe it's best that I don't. 'Cause sometimes if you try to go back and trace...I mean, like you always have it in the back of your head, you know, what you've gone through. But to try and map it all out man, whew, I'm afraid to even try. I mean, it happened and there must be a reason for it. Who am I to question His logic? Besides man, right now I'm thinking in front of me. Not behind. Maybe when I'm 55 years old—if God allows me to be that old—I'll sit back and do it. That gives me exactly 22 years to enjoy (laughter).

**ROUTES:** Did you need to sing with a group to psyche yourself up for a solo career?

**TEDDY:** The Blue Notes, to me, was an escape because of my own personal career before that. It just didn't work. I was a single artist before and it wasn't working out so I put me a little group together so I'd have somebody to blame it on. That didn't work out either so I went to playing drums. That didn't work out so I went to singing with the Blue Notes. I like to call it a bypass operation (laughter).

**ROUTES:** Would you consider singing with a group again?

**TEDDY:** Nope! Not now, anyway. Maybe if in the future something happens to my solo career I might put a group together then. I'd get exactly what everybody wants to see and play around with it as necessary.

When I first left Harold Melvin

I was gonna put a group together. Harry Ray, lead singer with the Moments, was gonna sing with me. I was gonna put together a group of good-looking guys that can sing. I was ready to do it but then changed my mind to find out what it would be like as a solo act.

**ROUTES:** There's a part of you that seems to like singing message songs. Why is that?

**TEDDY:** Anything I sing about is real and it only becomes a message if the people listening don't already know about it. I don't sing about anything unforeseeable. I just think it's nice to keep giving people something to think about at whatever tempo it happens to be at.

Besides, what I'm singing about is different. Everybody's singing about dance. Everybody's coming up with new lyrics to say dance. When I sing songs I like to look out for the interest of the consumer. For example, you might like a particular record for its beat but you can't go your whole life dancing. That gets you nothing. No money, no nothing. So I'll give you something to think about 'cause you can't dance 24 hours a day!!

Some records I'll put in a dance tempo but they're still telling you something. And you can't beat it 'cause that's a winning combination.

**ROUTES:** How do you react to the new wave disco-gospel?

**TEDDY:** My first mind tells me to say I don't like it. 'Cause I think it's a form of blasphemy... It's a misrepresentation of the word of God.

I come from a Southern church, Holiness Baptist, where we danced to spiritual music but it was a spiritual dance. But I'll be damned if somebody's gonna do the "freaky-deaky" while I'm trying to tell them about Jesus Christ. My first mind tells me to stay away from it. No, I don't like it.

Al Green's into it now and he's a friend of mine. I love him madly but I definitely don't think he's found the answer. I know sometimes



it's through desperation of trying to change your sound a little bit, but oh no man, don't mess with that Man up there. Leave His music out of the discos.

You know the kind of things people do off records in discos. I've walked into discos and seen people laying on the couch just doing their thing to the music, you dig! To the rhythm!! Although the word of God can stimulate you, I feel that's stepping beyond the line. Evidently other people see it the same way because I don't see it nowhere on the charts.

I mean, believe me, I'm not against Al. I just think he should back up, wait a minute and think about what he's doing. I'd hate to say it's a copout 'cause the brother's been too good to me and we've been friends too long for me to bad-mouth him. But this is professional criticism and I'm sure he can understand that.

I wouldn't say it can't catch on. It might catch on, but how long do you think it would be before the Reverend Ikes and Jesse Jacksons start to come down on you. And if the music crosses over you'll have Oral Roberts to contend with.

They might not really care but sooner or later somebody's gonna ask them about it and they're gonna make a statement. And when you've got all that pressure on top of you...whew, that's a little too strong for me. I wouldn't want to mess with that situation.

**ROUTES: You have a Bible here on your coffee table...**

**TEDDY:** Yeah, and that's another thing that annoys me. People come in here and they don't even see it. They'll take their briefcase and set it down on the Bible.

Now I know it's just a book but, just on my upbringing, you can set your briefcase somewhere else than on the Bible. Do you see what I'm saying? Maybe it's me, I don't know. It just doesn't seem right to me.

**ROUTES: How has your superstar**

**status affected your social life?**

**TEDDY:** Whew, I ain't gonna lie to you. In a word, it's rough sometimes. You know, I love the business and I know getting all this attention goes along with it but the public... They just don't understand that you need your own time.

I can understand people getting excited when they see a celebrity but there are ways of saying hello to somebody without hassling them. I can see going up to someone and telling them you like the way they sing, paint, dance or whatever it is they do that turns you on. But I've been stopped when I've been scurrying down the street to make an important meeting. People would actually want to stop me for an autograph. I don't mind signing autographs but it would seem to me that out of courtesy and common sense people would leave me alone if it's obvious that I'm rushing to get somewhere.

And then they get mad if you tell them you can't stop to sign for them. "I buy all your records," they tell me. Great!! I love you for it but buying my records does not give you the privilege of invading my privacy. It can really be a hassle.

**ROUTES: If you had to stop singing what would you want to do?**

**TEDDY:** I like interior designing. In fact, I had planned on becoming a professional interior designer. Not to brag, but I did my place and I think it's tough. I never know what I might end up doing but interior designing sounds like a logical step for me.

**ROUTES: One day a movie will be made entitled "The Teddy Pendergrass Story". What will it be about?**

**TEDDY:** Whew! (Laughter). It would be an insane movie. It would be like an abstract painting. I would probably be the only person who could understand the movie and I wouldn't be to sure myself. I'll tell you one thing before you split, my man; we'd have to change

the title.

**ROUTES: To what?**

**TEDDY:** "Tender Pender, The Teddy Bear" of course. *R*

*Wayne Edwards*



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Allow 6-8 weeks for delivery.



the

# FATBACK BAND

**I**t's not easy to be a disco band. Disco means records and many club owners who have already spent thousands of dollars to install elaborate sound systems are not overly enthusiastic about booking live bands. Does this mean that there are very few disco bands around? On the contrary, there are many, each of them vying for the few gigs that are out there. The problems seem unceasing. Club owners who are inclined toward bands want headliners—bands who have a record on the charts and whose name on the marquee can bring in the customers. Does this mean that a band that is well-known has it made? Wrong again, if you get too well-known, you might bring in the customers but club owners might choose a lesser known band that can be booked for less money.

Despite these seemingly insurmountable problems there are disco bands that come out on top and one of the most noteworthy is The Fatback Band.

The Fatback Band was one of the first bands in the country to play live disco music. They are also responsible for creating the sound emulated by many of the top disco groups. During their formative years the band formulated the concept of conducting their recording sessions in front of a live audience. Fatback founder Bill Curtis explains why: "if the people started dancing and clapping to the music, we knew in advance that we had a hit."

Bill Curtis began in the band business as a drummer. He played with many big bands during the 50s and 60s playing behind such artists as Arthur Prysock, Bill



Reggie Weeks

Doggett and Clyde McPhatter. Subsequently he founded his own record company called Fatback Records. "Fatback," Curtis says, "is a New Orleans term which means 'funky.'"

As a small record company, one of the problems he encountered was distributing his product. "Independent distributors tend to hold your money for long periods of time," he said, "long enough for you to go broke."

To supplement his income during this time Curtis began to package the musicians he knew from his record company into bands. He then booked these bands for weddings, bar-mitzvahs, and other private affairs. This was how The Fatback Band began.

Through careful planning and sheer tenacity, Curtis landed a longterm recording contract for The Fatback Band with Polydor Records. While there are still problems in landing live gigs, Curtis feels that the solution to the problem lies in mutual efforts between the record company and

the bands. "Promotion is the name of the game, and unless the record company makes an effort to take their music to the radio stations, the stations won't touch it and the band will remain unknown. When I signed with Polydor in 1972 they didn't have a Black division and their white promotion men were frightened to go to the Black record stores or radio stations."

The Fatback Bands members are: lead and rhythm guitarist, Johnny King, bassist; Johnny Lippin; trumpeter George Williams; Tenor saxophonist Earl Shelton; flutist George Adams; trombonist Rich Cornwell; and pianist Saunders McCrea. Background vocals are provided by a trio of beauties called Wildsugar, individually they are called Desiree, Debbie and Robin. And of course the guiding force of Fatback is Bill Curtis, providing the beat with his unique drumming style. *R*

*Darryl Minger*



# MUSIC

# Listings

## MANHATTAN

**Al Haig Trio**  
Every Mon.  
**Hod O'Brien Trio**  
Weds.-Sun. 10-3 a.m.  
**Chuck Wayne Trio**  
Tues.  
Gregory's  
1149 First Ave.  
371-2220

**Elain Caswell w/Tabasco**  
Sun. 10 p.m.  
**Nanette Natal**  
Tues. 10 p.m.  
Tin Palace  
325 Bowery  
674-9115

**Stanley Turrentine**  
July 18-30  
Village Gate  
Bleecker & Thompson  
Sts.  
GR 5-5120

**Joe Turner**  
Mon.-Sat.  
**Rose Murphy**  
Sun. only 8 p.m.  
The Cookery  
21 University Pl.  
OR 4-4450

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

**Paul Baker**  
Thurs., midnight  
**Pearl & The Jewels**  
Fri., midnight  
Pearl's Place  
1854 Second Ave.  
722-9664

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

**Hazel Scott**  
Tues.-Sat.  
**Dennis Mark Trio**  
Sun. & Mon.  
Ali Baba  
1st Ave. & 59th St.  
MU 8-4710

**Mike Morgenstern & Friends**  
Every Fri. & Sat.  
Jazz Mania Society  
14 E. 23 St.  
477-3077

**Roger Ramm & Jimmy Louis**  
Mon., Tues., Weds.  
One Fifth Ave.  
One Fifth Ave. at 8th St.  
260-3434

**Ted Weingart**  
Mon.-Sat.  
Cafe Coco  
555 7th Ave.  
354-0210

**Mabel Godwin**  
Thurs., Fri., Sat.  
**Grove Street Stompers**  
Mon.  
Arthur's Tavern  
57 Grove St.  
CH 2-9468

**Monty Alexander**  
Hotel Carlyle Cafe  
Madison Ave. & 74 St.  
744-1600

**Sam Ullano**  
Mon.-Sat., 9-3 a.m.  
Gaslight Club  
124 E. 56 St.  
PL 2-2500

## QUEENS

**Hank Edmon**  
Thurs.-Sat. 9-3 a.m.  
**The Village Door**  
163-07 Baisley Blvd.  
AR 6-9616

**Contemporary Jazz**  
Gerald's  
227-02 Linden Blvd.  
Fri. & Sat.  
732-8590

## NEW JERSEY

**Art Farmer Quartet**  
July 28, 29  
**Zoot Sims Quartet**  
Aug. 2, 3, 4, 5  
**Ron Carter**  
Aug. 16, 17, 18, 19  
Gulliver's  
821 McBride Ave.  
W. Paterson, N.J.

## JAZZ CLUBS

**Pork Pie Hat**  
234 W. 50th St.  
664-9341  
Thurs.-Sun. 10, 11:30 & 1 a.m.

**Ladies' Fort in NoHo**  
2 Bond St.  
475-9357  
Fri.-Mon. 10, 12:30 & 2 a.m.

**Broady's**  
798 Columbus Ave.  
850-4400  
Every night 10-4 a.m.

**National Arts Consortium Cabaret Jazz**  
36 W. 62 St.  
247-1995  
Thurs.-Sun. 10 & midnight.

**The Bottom Line**  
15 W. 4th St.  
228-6300

**Mikell's**  
760 Columbus Ave.  
864-8832  
Mon.-Sat.

**Peter Brown's**  
168 W. 96th St.  
866-4710  
Thurs.-Sat.

**New Jazz at the Public**  
425 Lafayette St.  
677-6350

**StoryTowne**  
41 E. 58 St.  
755-1640

## BLUES BEAT

**Richie Havens & Tom Rush**  
Aug. 2, 6:30 p.m.  
Wollman Skating Rink Theater  
Central Park, 5th Ave. & 59 St.  
\$2.50 & \$4.50

**Isley Brothers**  
Aug. 4, 5, 8 p.m.  
Madison Square Garden  
33rd & 7th Ave.  
\$8.50 & \$10.50  
654-4400

**Kenny Rankin**  
Aug. 5, 6:30 p.m.  
Wollman Skating Rink Theater  
Central Park, 5th Ave. & 59 St.  
\$2.50 & \$4.50

**George Benson**  
Aug. 6, 8 p.m.  
Jones Beach Theater  
Wantagh, L.I.  
516/221-1000  
\$8.75 & \$9.75

**Lonnie Liston Smith**  
Aug. 7, 6-9 p.m.  
Central Park Bandshell  
Sponsored by WRVR



**Chuck Mangione**  
Aug. 14, 6:30 p.m.  
Wollman Skating Rink Theater  
Central Park, 5th Ave. & 59 St.  
\$2.50 & \$4.50

**Teddy Pendergrass**  
Aug. 31, 8 p.m.  
Avery Fisher Hall  
Lincoln Center  
874-2424

**Ashford & Simpson**  
**Teddy Pendergrass**  
Sept. 8, 8 p.m.  
Jones Beach Theater  
Wantagh, L.I.  
516/221-1000  
\$8.75 & \$9.75

## CLASSICAL

**Mostly Mozart Festival**  
Avery Fisher Hall  
Lincoln Center  
874-2424  
July 17-Aug. 26, 8 p.m.

## HARLEM JAZZ FESTIVAL

### Aug. 17-31

Leading jazz artists of the day have agreed to take part in this historic event. Some of the scheduled sites for the festivities include **Vincent's Place** (55 W. 125 St.), the new **Smalls Paradise** (2294 Seventh Ave.) and **Harlem World** (109 W. 116 St.). Plans are being completed for additional sites such as the **Cotton Club** and the **369th Regiment Armory** in Harlem.

The Festival will showcase many of the famous musical traditions of Harlem during the '30s, '40s and '50s with special tributes to many jazz luminaries.

Jazz buses (featuring music on board) will operate round-trip from the Roosevelt Hotel (45th St. & Madison Ave.) and the Statler Hilton Hotel (33rd St. & 7th Ave.). There will be one stop on 86th St. by each bus at Madison Ave. and at Broadway.

Ticket prices are \$12.50 and \$15 per concert or \$25 which includes round-trip bus fare. Two drinks will be served to ticket holders at the concerts.

For further information, call 686-9096 or 787-2609.



## ROUTES RESPONSES

Thus far I have enjoyed reading ROUTES Magazine. It is very informative when it comes to covering events and the various personalities associated with the Performing Arts. I hope to continue enjoying reading of ROUTES Magazine.


Alan Twisdale  
Irvington, N.J.

I certainly appreciate Wayne Edwards' provocative article "Jazz Fusion." The article illustrates that not only is jazz alive and well, but that it is evolving creatively and (as always) leading the evolution of music worldwide. The article so rightly begins and ends with reference to that seminal and towering genius Miles Davis.

The faults I found with the point of view expressed is the idea that a fusion i.e. "A merging of diverse elements into a unified whole" (Webster's New Collegiate Dictionary) is occurring in jazz. For a jazz fusion to occur is for jazz to be synthesized into a new music, i.e. to be synthesized into non-jazz. But Jazz is a unique kind of a certain musical expression that has continued (historically and at present) to assimilate i.e. "to absorb into the system: to absorb into the cultural tradition of a population or group" (Webster's New Collegiate Dictionary) various other expressions of style. That is, jazz assimilates rather than fuses. Therefore it is totally erroneous to refer to a phenomena of a jazz fusion. Rather, what is

occurring is an extremely rapid (a la "Future Shock"), assimilation of many expressions into jazz. This rapid assimilation or "Future Shock" is due to the fantastic exposure to other diverse and varied musical forms afforded to jazz musicians by the wizardry of the modern day worldwide electronic news media and the marvels of the worldwide transportation system. I believe confusing our jazz fusion is greatly due to business decisions by certain commercial interests to capitalize on a vague categorization on the one hand and a lack of musical perspective by jazz musicians on the other hand.

John Knight  
Brooklyn, N.Y.



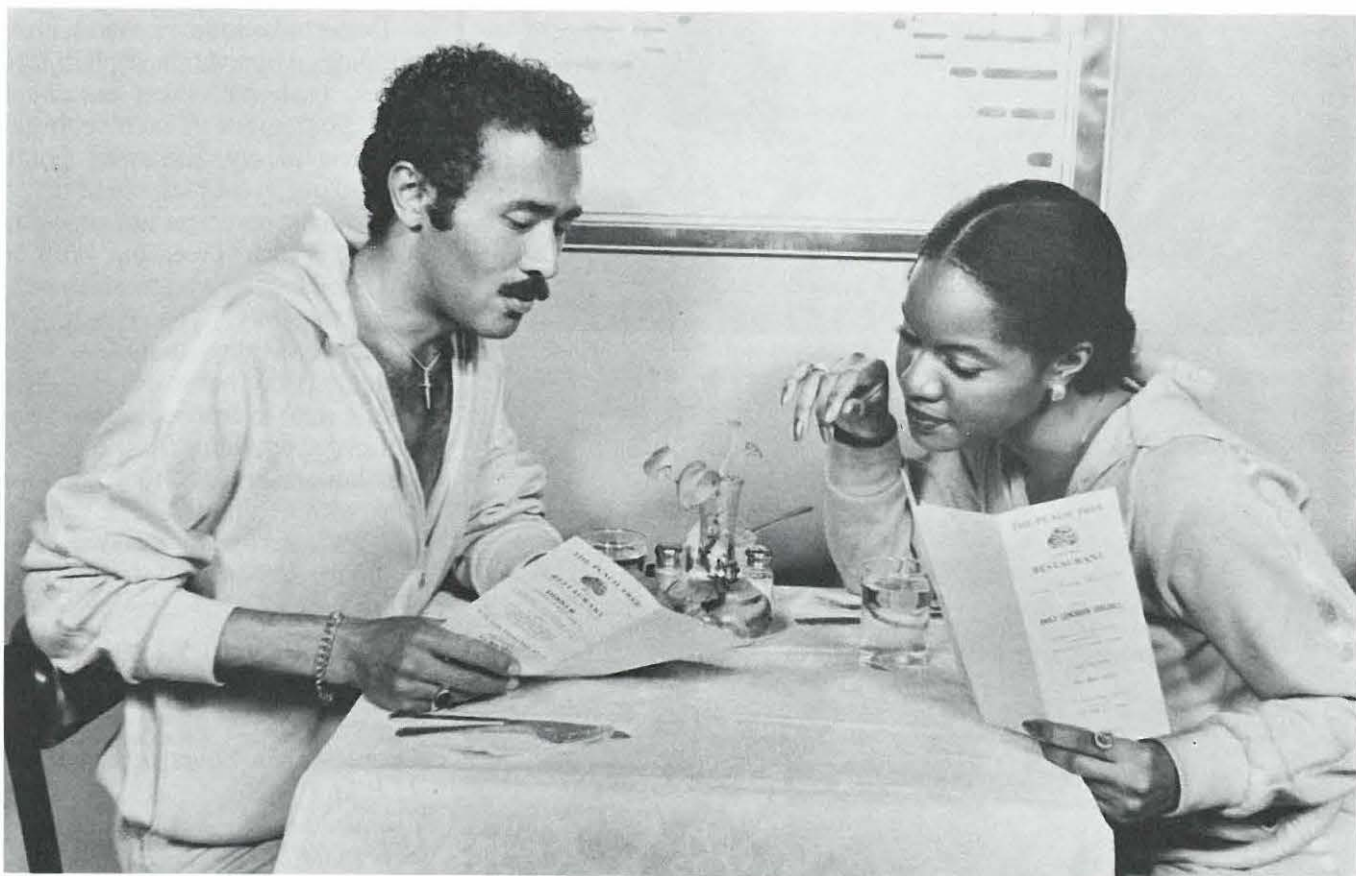
Hair by  
**JOHN ATCHISON**  
SALON

44 West 55 Street  
New York City, 10019  
Telephone: (212) 265-6870



# DINING

## ....SOULFUL DINING



Reggie Weeks

**G**ood soul food restaurants are a rarity in New York City, but now there is a new and welcomed addition to this select list—The Peach Tree (557 W. 125 St. bet. Amsterdam and Old Broadway).

Owned by Floyd and Mildred Johnson, this no-frills, straight-forward restaurant is barely a year old. But the food is so good that at one point I thought we'd have to be rolled out of the place.

It is not the kind of restaurant you *prepare* to visit. There's no need to dress up or make reservations. Where you're going or where you've been is unimportant—you come as you are; your interest is the Souther-style home cooking.

Owner Floyd, who has gained 20 lbs. since opening last August, previously owned a cab business. He saw The Peach Tree as a good investment because of the shortage of good Black restaurants. "It's not a matter of pushing out food" he says, "this is a whole cultural thing." He chose the name Peach Tree because of its connotations to southern cuisine and congeniality.

The restaurant is small with a warm, friendly atmosphere—almost like visiting a friend. Conversation is easy and casual, and you find yourself chatting with strangers. The brown and beige walls are covered with art work made of wrought iron, cork, rocks, wood, highlighted by creative lighting.

Framed theatre memorabilia decorate another wall. The lighting is intimate over small tables and in the back of the restaurant sits a philodendron-covered piano waiting to be fingered.

The best thing about The Peach Tree is its combination of quality food and low prices. A good restaurant is good no matter what it charges, but here you can pamper your palate and your wallet. Consider:

Hot open sandwiches of roast beef, roast turkey, brisket or corned beef, all served with homemade gravy or barbeque sauce, potato salad and cole slaw for \$2.35; or the "Deli-Soul" sandwiches of barbecue ribs, pork chops, fried whittings or porgies for just \$1.55





to \$1.95.

There are four daily luncheon specials: sauteed chicken livers with rice and vegetable (\$2.50), fried fish, potato or rice and vegetable (\$2.50), braised oxtails, potato or rice and vegetable (\$2.50), short ribs of beef, potato or rice and vegetable (\$2.75). Burgers (\$.95-1.45) and salads (\$2.25-2.95) also are served during lunch, as well as a vegetable plate (\$2.25) consisting of any three vegetables. Homemade soups (\$.50-.75), such as split pea, vegetable beef, chicken noodle or lentil, also are served.

Dinner entrees range from \$3.50 (Fried Porgie) to \$6.95 (Shell Steak). Then there's baked Virginia

Ham (\$4.35); Barbeque Spare Ribs (\$4.75), Baked Snapper (\$3.95) and Jumbo Fried Shrimp (\$5.95). All are served with hot bread, butter, tossed salad and two vegetables.

And the vegetables, are all fresh. They include string beans, cabbage, collard greens, black-eyed peas, buttered corn, potato salad, candied yams, baked macaroni and cheese.

We sampled several dishes and cleaned (and I mean cleaned) our plates each time. Between swallows, one pleased diner whispered, "Um this is like eating at home; like mama's house." He was right. The pot roast was so tender and juicy that between it and the barbeque

ribs (finger lickin' good), I found it difficult to concentrate on much else. Fish lovers will be pleased here, for the shrimp are jumbo and the porgies we sampled were both fresh and fluffy. From the black-eyed peas to the macaroni and cheese, the vegetables were delicious.

Desserts include rice and bread puddings, chocolate and plain layer cakes, apple pie, sweet potato pie and homemade peach cobbler. Needless to say, the sweet potato pie and peach cobbler scored big.

Alcoholic beverages are not served at The Peach Tree, but with all this good eating, who needs them?

By the way, The Peach Tree offers something that few other restaurants do: home delivery—free. That's right. Surprised us too! You can order anything from the menu and have it brought to your doorstep within minutes. Their motto is, "We'll treat you with down-home Southern goodness." Indeed they do.

*No Credit Cards Accepted Tel. 864-9310*

*Open: Mon. - Thurs. 11:30 A.M. - 11 P.M.*

*Fri. 11:30 A.M. - 1 A.M.*

*Sat. 4:00 P.M. - 1 A.M.*

*Closed Sundays*

*Dinner served from 3 P.M. until closing R*

*Valerie G. Norman*

# UNDER THE STAIRS

**Dinner Served:**  
5-12 Sun.-Thurs.  
2 AM Fri.- Sat.

**Seafood Specialties:**  
Lobsters  
Fresh Fish

**Light Food Available**  
Lunch Also Served  
Sunday Brunch

UNDER THE STAIRS  
688 COLUMBUS AVE. NEW YORK CITY



# DINING

# Listings

## Brasserie

100 East 53rd St.  
Open 24 hours  
\*B-10 p.m. to 6 a.m.  
\*L-Mon.-Sat. 11:30  
a.m. to 5 p.m., a la  
carte from \$3.75  
\*D-a la carte fr. \$4.75  
AE, BA, CB, DC, MC  
751-4840

## The Cellar

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

## Cheshire Cheese

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

## Chez Cardinale

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

## The Cockeyed Clams

1678 Third Ave./94 St.  
Seafood fare, nautical  
decor. Suggest calling  
for reservations.  
D-\$4.00-\$7.00  
Cash only  
831-4121

## Dobson's Restaurant

341 Columbus Ave.  
L-\$3.00, D-\$5.00  
362-0100

## Elephant & Castle

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

## Esther Eng

18 Pell St.  
L-Mon.-Sat.,  
11:30 to 3 p.m.  
D-3-12 a.m., \$3-\$9  
AE, BA, DC, CB, MC  
732-0175

## Feathers Restaurant

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

## Genghis Khan's

197 Columbus Ave.  
L-\$2, D-\$12  
Quaint, colorful  
595-2138

## Gleason's Public House

400 Columbus Ave.  
L-\$3.25, D-\$5.95  
Fish, fowl & beef  
specialties  
874-8726

## Horn of Plenty

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

## Hwa Yuan

Szechuan Inn  
40 E. B'way  
Informal dining but  
excellent beef and  
scallions and moo  
goo gai pan dishes.  
966-5534/5535

## Jack's Nest

310 Third Ave.  
Traditional soul food.  
260-7110

## The Jamaican

432 Sixth Ave.  
Jamaican food special-  
ties, also seafood  
dishes.  
Dinner Only  
982-3260

## Jewel

69th St. & First Ave.  
Warm atmosphere,  
international menu.  
737-3735

## La Famille

2017 Fifth Ave.  
Long established soul  
food eatery.  
LE 4-0090

## La Tablita

65 W. 73 St.  
874-9120

## Le Yogurt

224 Columbus Ave.  
724-7816

## Los Panchos Cafe & Restaurant

71 W. 71 St.  
Spanish cuisine  
864-9378

## Main Street

75 Greenwich Ave.  
Regional American  
cuisine.  
920-1579

## Marvin's Garden

2274 B'way bet. 81st  
and 82nd St.  
AE, MC  
799-0578

## Mikell's

760 Columbus Ave.  
864-8832

## Museum Cafe

366 Columbus Ave.  
L-\$2.50-\$5, D-\$5-\$10  
Casual, artsy, colorful  
724-7509

## Oenophilia

473 Columbus Ave.  
B-\$3.95-\$6, Sat. & Sun.,  
12-3:30 p.m.  
D-\$4.95-\$11, 6-11 p.m.  
580-8127

## Once Upon A Stove

325 Third Ave./24 St.  
Antiques, decor ex-  
citing—abounding in  
surprises. Continental  
cuisine.  
683-0044

## The Only Child

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

## Parentheses

392 Columbus Ave.  
787-6922

## Peach Tree

557 W. 125th St.  
Good southern food  
at reasonable prices.  
864-9310

## Poletti's

2315 Broadway  
(at 84th St.)  
Lunch: Mon.-Sat.  
11:30 a.m.-3:30 p.m.  
Dinner: Mon.-Sat.  
5:30 p.m.-11 p.m.  
Sunday 5:30 p.m.-  
11 p.m.  
Brunch: Sun.-Noon  
4 p.m.  
All major credit cards  
accepted.

## Rene Pujol

321 W. 51 St.  
Southern French  
cuisine. Quiet and  
atmospheric.  
L-\$6.50-\$7.50  
D-\$9.50-\$12.00  
AE, BA  
246-3023/247-9540

## The Red Baron

201 Columbus Ave.  
L-\$3.50-\$6.75  
D-\$6.75-\$10  
American and Conti-  
nental cuisines.  
799-8090

## Rikyu Japanese Restaurant

210 Columbus Ave.  
799-7847

## Ruskay's Restaurant

323 Columbus Ave.  
B-\$3.50, L-\$5.50, D-\$11  
Warm, candlelit dup-  
lex dining or side-  
walk cafe.  
Open 24 hours  
874-8391

## Sea Fare of the Aegean

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

## Taco Villa

368 Columbus Ave.  
L-\$5.95, D-\$5.50-\$7.75  
Mexican food and  
decor.  
580-7826

## Teachers

2249 B'way bet. 81st  
and 82nd St.  
DC, MC, AE  
787-3500

## Top of the Park

W. 60 at CPW  
(Atop the Gulf and  
Western Building)  
Spectacular view,  
continental service,  
international menu.  
D-\$9.50-\$14.95  
AE, DC, BA, CB, MC  
333-3800

## Victor's Cafe

240 Columbus Ave.  
Cuban cuisine, open  
daily.  
877-7988  
595-8599

## Vincent's

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

## Under the Stairs

688 Columbus Ave.  
Atmospheric, inter-  
national menu.  
L-\$1.70-\$5.95  
D-\$4.95-\$8.95  
AE, CB, DC, MC, V  
663-3103

## QUEENS

### Carmichael's

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

### LaCueva

104-21 Queens Blvd.  
Forest Hills  
Spanish-American  
cuisine. Dinner only.  
Free parking.  
275-9595

### Lobster Tank Seafood House

134-30 Northern Blvd.  
Great lobster, steak  
too, cozy atmosphere.  
359-9220

## BROOKLYN

### Casa Storica

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

### Gage & Tollner

374 Fulton St.  
A Brooklyn land-  
mark. Opened in 1879  
and still serving ex-  
cellent American  
dishes. Famous for  
steak & seafood.  
TR 5-5181

### McDonald's Dining Room

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

### Old Mexico

115 Montague St.  
Small but well pre-  
pared to serve good  
authentic Mexican  
dishes.  
MA 4-9774

### River Cafe

1 Water St.  
On the river, under the  
Brooklyn Bridge.  
American and Conti-  
nental cuisines.  
Dining room extends  
over the water.  
522-5200

## Su Su's Yum Yum

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

## Discos

## MANHATTAN

### CeSoir

59 Murray St.  
Weds.-Fri., 5 p.m.  
until, Sats. 10 p.m.-  
until. Jackets,  
casual.  
962-1153

### Constellation

108 W. 43rd St.  
Thurs. \$4, Fri. \$6, Sat  
\$5, Sun. \$6. Dress  
casual.

### Hippopotamus

405 E. 62nd St.  
Jackets and ties, \$12  
minimum, 10 p.m.-  
4 a.m. Daily. Reserva-  
tions.  
486-1566

### Le Cocu

152 E. 55th St.  
Casual, Age: 21 plus,  
Disco: Fri., Sat. only,  
Other nights: Assorted  
entertainment.  
Minimum varies.  
371-1559

### Leviticus

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

### Mr. Laffs

1189 First Ave.  
Casual, Age: 25 plus,  
Fri., Sat. \$5 Min.  
535-6423

### New York, New York

33 W. 52nd St.  
Age: 18 plus, open  
10 p.m.-4 a.m. except  
on Sundays  
245-2400

### Pegasus

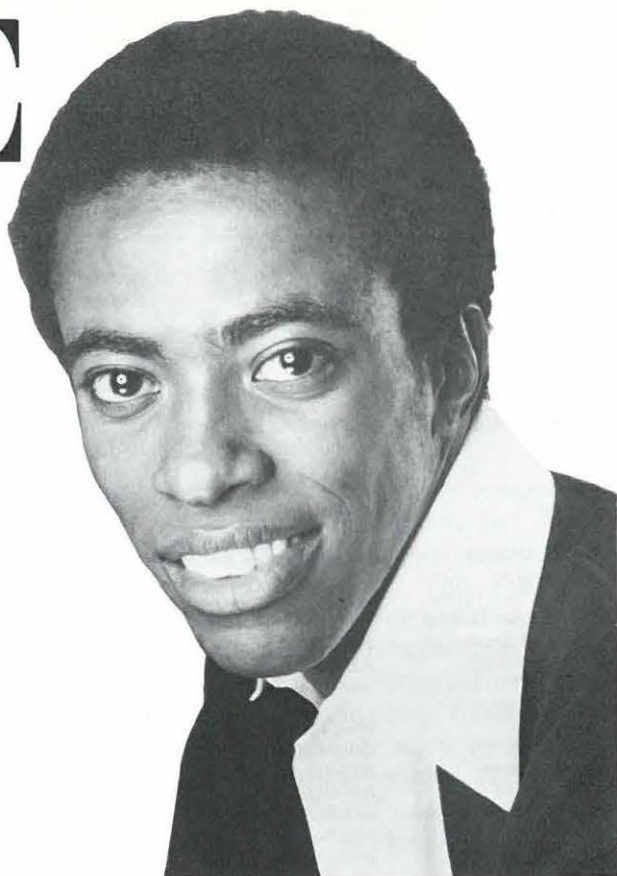
1230 Second Ave.  
Jackets, Age: 25  
gents, 23 ladies.  
535-8004



# THEATRE

## EDWARD LOVE

### SEIZES THE TIMES



**A**n often repeated political phrase which came out of the 1960s said that to achieve your objectives, you must be prepared to "seize the time." One person who will give you an "amen" to this statement is 26-years-old dancer-actor-singer Edward Love, one of the most dynamic young performers working in New York City today. Ever since he left his hometown, Toledo, Ohio six years ago with little more than a gasoline credit card, a run-down old car and talent and audacity to burn, Edward, (who laughingly describes himself as talented and pushy), has always been ready, willing and able to "seize the time."

In those six short years, he has accomplished more than many of his age and background do in twice that time. These accomplishments include appearances in several popular and critically-acclaimed Broadway shows including "Raisin," "A Chorus Line" and the current smash hit "Dancin';" a two-year stint with the internationally known Alvin Ailey American Dance Theatre with whom he toured France, Italy, England and Eastern Europe; a year of teaching Jazz dance in Sweden; frequent appearances on television shows (most notably the soap opera "The Edge of Night"); TV commercials; and last, but nowhere near least, a short, but highly effective appearance in the Sidney Poitier film,

#### "A Piece of the Action."

Edward's performance in the film provides a perfect example of his ability to make the most of whatever role he is playing. Not many people who saw "A Piece of the Action" will forget the scene in which he portrayed a young man rehearsing a job interview. The scene is extraordinarily powerful and the tremendous feeling of desperation hits the audience with full force. Edward, with slightly less than two minutes of dialogue in the entire film, had "seized the time."

He does it again in "Dancin'," the show which has turned out to be one of the hits of the current Broadway season. Once again Edward uses a single scene to show his all around ability as actor-

singer-dancer, mesmerizing the audience with his version of "I've Got Them Feeling Too Good Today Blues." And to top it all, his is the only vocal solo in the entire show.

The way he got the scene is a short story in itself and proves that a little bit of gall backed by an abundance of talent can speed one's progress to bigger and better things. According to Edward, after a successful audition for the show, he told director-choreographer Bob Fosse that he was happy about being selected for one of the much sought after roles, but that he was even more interested in having something to do in "Dancin' " other than dancing. He wanted an opportunity to also show his singing and acting abilities. Now, most



young performers would give their eye tooth to even be selected as an understudy in a Fosse show. After all, he's the artist who directed and choreographed hit musicals such as "Cabaret," "Pippin" and "Chicago," among others. Yet, here was young Mr. Love, in a sense, laying down conditions for working with him. Fortunately, Fosse, whose great success, is based at least partially on his uncanny ability to discern talent, agreed that something might be done to accomodate him. The result was Edward's vocal solo.

True to form, he's still not satisfied. "I love the work I have been doing," notes Edward, "but I have never had a chance to play a leading role. That's what I'm aiming for now." Edward's also busily co-writing a screen play called "The Boogeyman," which he described in an interview "as sort of based on the old prodigal son formula. The boogeyman represents all the hang-ups and fears from your backgrounds that become obstacles to your becoming happy and successful. The boy in the story learns to outrun this boogeyman in the end. They run a race—not away from anything so much as towards something. Toward his goals."

When asked about the most negative aspect of show business, he said, "I had to reconcile the fact that show business is just that, a business. "This means that you have to learn to deal with those people who are always telling you, NO! Edward, who believes that his years running track helped prepare him for his later dancing career, has no illusions about the true nature of his profession. It's easy to become discouraged, but one must always maintain one's own sense at self-worth even as many producers, directors and casting directors attempt to make you feel that you have nothing to offer."

And the most favorable aspect? "For me, it's the speed, the change, the freedom and mobility. I don't think there's another business where you can do as much in as short a period of time as you can

do in show business."

Especially, if one is as ready, willing and able to "seize the time."

R

A. Peter Bailey







## DR. JOHNSON Keeper of The Roots

Late-night television talk shows, at best are used to lull me to sleep. One night several years ago, I turned to the Joe Franklin Show and it proved to be quite illuminating. Dr. Helen Johnson was his guest. She talked of theatre and Black entertainers with such enthusiasm and intimacy that it was like seeing history come to life. She had at her fingertips obscure information and facts about famous Black performers. I hung onto her every word and scrambled for a pen to record her phone number and

address for future reference.

Almost three years have passed since that show and I was finally able to use the phone number. Luckily, she had not moved, but she was attending the International Federation for Theatre Research in Munich, Germany.

When she returned, I went to talk with her. The living room where we sat was alive with paintings, photographs, plants, wall hangings and friendly vibrations. It was the ambiance Dr. Johnson seemed to have created with great care and life.

As we talked about her research, she showed me a picture of Bessie Smith, a classic, and some hundred-year-old Theatre Posters of Black slaves who performed the "Buck Dance" and the "Wing Dance."

Pictures of Ethel Waters and Florence Mills as young girls were a part the extraordinary collection.

Although, the bulk of the collection is kept in the "museum room" of the apartment, it is hard to separate the rooms. They overlap and intertwine thematically.





*Victor Talking Machine Violin*

**ROUTES:** Dr. Johnson, how long have you been interested in Black theatre?

**DR. JOHNSON:** I can't say Black theatre, not for my work. I've been interested in "theatre" all my life. As a young girl, my parents took me to see *Rio Rita*, which was a Ziegfield production touring York, Pennsylvania, where I was born. I've loved theatre since that day. My family was an advantage for me in so many ways. I saw *Bringing Up Father*—that's Maggie & Jigg's not Life With Father, and a passion play from Germany. Those three still stand out in my mind.

**ROUTES:** Since you were exposed to theatre at an early age, did you get involved?

**DR. JOHNSON:** There was a man named A. Lincoln Harris from Philadelphia, who wrote over 30 plays and understudied in *Green Pastures*, which came to York every

summer. He gave pageants to raise money for Negro playgrounds. I danced a fire dance with red cellophane around my ankles. No acting.

My mother produced school and church plays. She was interested in theatre. She was a brilliant woman.

**ROUTES:** Did you receive formal training in the arts?

**DR. JOHNSON:** I took all the arts. When I went to boarding school in Bordentown, New Jersey; I sang in the glee club under Fredrick Work, the uncle of John Work from Fisk University, who published one of the first books of collected Negro Spirituals. All of the Negroes who were somebody during the Harlem Renaissance period came there. Not only Negroes but Einstein. That's where I first met E. Sims Campbell, Langston Hughes and Countee Cullen; they spoke at the chapel. There's a continuity to my back-

ground.

**ROUTES:** Did you feel pressured to be a high achiever by your family?

**DR. JOHNSON:** No, you see in my family there was never any question about college. The question was "where" not "if." My difficulty was with my mother. She wanted to be a teacher, no matter what else I did. Looks like she won out! (Dr. Johnson teaches at York College in New York) My bachelor's degree from Howard University is in Psychology. My master's degree is in English and so is my doctorate from Penn State.

**ROUTES:** You seemed reluctant to be confined to the topic, Black theatre. Why?

**DR. JOHNSON:** I'm interested in theatre. I don't think you can be terribly competent in Black theatre unless you know where it fits in the whole spectrum.

During the sixties and early sev-



# THEATRE

# Listings

## ON & OFF BROADWAY

### "Ain't Misbehavin'"

Longacre Theatre, 220 W. 48 St.  
246-5639

A new musical based on the music of Fat Waller  
Sat. 8 p.m., \$12-\$17.50; Tues. thru Fri.  
8 p.m., Sun. 7:30 p.m., Sat., 2 p.m. &  
Sun. 3 p.m. \$10-\$15.

### A Chorus Line

Shubert Theatre, 225 W. 44 St.  
246-5990

The revelations of the trials and tribulations of chorus line hopefuls.  
Mon.-Sat. 8 p.m. \$10-\$16.50; Wed.-Sat.  
2 p.m., \$8-\$15.

### Annie

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

One of America's favorite comic strips comes to life. Little Orphan Annie.  
Tues.-Fri., 8 p.m. \$8-\$16.50; Sat. 2 p.m.  
\$8-\$16.50; Sun., 3 p.m. \$9-\$17.50;  
Wed., 2 p.m., \$8-\$14.

### Beatlemania

Wintergarden Theatre, 1634 B'way  
245-4878

A multi-media and live musical featuring the Beatles' music. Sat. 2, 7 &  
10 p.m., Fri. 7 p.m. \$9-\$15; Sun. 2 & 5  
p.m., Weds. & Thurs. 7 p.m. \$8-\$13.50.

### For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf

Booth Theatre, 222 W. 45 St.  
246-5969

The staging of Ntozake Shange's work.  
Tues.-Sat., 8 p.m. \$9-\$15; Sat. 2 p.m.,  
Sun. 2 & 5 p.m. \$8-\$13.

### Dancin'

Broadhurst Theatre, 235 W. 44 St.  
246-6699

Musical directed by Bob Fosse  
Sat. 8 p.m., \$18.50, \$16, \$14; Tues.-  
Fri. 8 p.m., \$17.50, \$15, \$13; Sat. 2 p.m.  
Sun. 3 p.m., \$16.50, \$14, \$12; Weds.  
2 p.m. \$15, \$13, \$11.

### Deathtrap

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

A comedy-thriller by Ira Levin.  
Sat. 8 p.m. \$10.50-\$17.50; Mon.-Fri.  
8 p.m. & Sat., 2 p.m. \$8-\$15; Weds.  
2 p.m. \$6.50-\$13.50.

### Dracula

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

Sat., 8 p.m., \$10-\$16.50; Tues.-Fri.,  
8 p.m. \$9-\$15; Weds., 2 p.m. \$6-\$12.  
Sat., 2 p.m. & Sun., 3 p.m. \$7.50-  
\$13.50.

### Gemini

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

Mon.-Sat. 8 p.m., Weds. & Sat. 2 p.m.  
\$6-\$12.

### The Gin Game

Golden Theatre, 252 W. 45 St.  
246-6740

Mike Nichols directed comedy-drama.  
Sat. 8 p.m. \$13-\$17.50; Tues.-Fri. 8 p.m.  
Sat. 2 p.m. & Sun. 3 p.m., \$11-\$16;  
Weds. 2 p.m. \$9-\$13.50.

### Grease

Royale Theatre, 242 W. 45 St.  
245-5760

Nostalgia of the 1950s variety.  
Tues.-Thurs. 8 p.m., \$6.90-\$14.90; Fri.  
& Sat. 8 p.m., \$7.50-\$15.90; Weds. 2  
p.m., \$5.50-\$11.90; Sat. 2 p.m. & Sun.  
3 p.m., \$6.50-\$12.90.

### I Love My Wife

Ethel Barrymore Theatre, 243 W. 47th St.  
246-0390

Infidelity with music by Cy Coleman.  
Mon.-Fri., 8 p.m., Sat. 2 p.m., \$10-\$16;  
Weds. 2 p.m., \$8-\$14; Sat. 8 p.m.,  
\$11-\$17.50.

### The King & I

Uris Theatre, W. 51 St.  
586-6510

Revival of Rodgers & Hammerstein musical classic with Yul Brynner.  
Tues.-Sat., 8 p.m. \$9.50-\$16.50; Sat.,  
2 p.m., \$8-\$15; Sun. 3 p.m., \$8-\$15;  
Wed. 2 p.m., \$7-\$14.50.

### Magic Show

Cort Theatre, 138 W. 48 St.  
489-6392

A magical delight for all ages. Sat.  
7:30 p.m., \$9-\$16; Weds.-Fri., 7:30 p.m.  
\$8-\$15; Sun. 5 p.m., \$7-\$12; Sat. &  
Sun. 2 p.m., \$8-\$13; Weds. 2 p.m.  
\$7-\$12.

### Mummenschanz

Bijou Theatre, 209 W. 45 St.  
221-8500

Mime. Fri. & Sat. 8 p.m., \$9-\$15;  
Tues.-Thurs. 8 p.m., \$8-\$14; Weds. &  
Sat., 2 p.m., Sun. 3 p.m., \$8-\$13.

### None of Us Are Ever Born Brave

Franklin Thomas Little Theatre  
1 W. 125th St.  
281-1345

Fri., Sats., Suns. Aug. 4 thru 27  
\$3.50.

### On The Twentieth Century

St. James Theatre, 246 W. 44 St.  
398-0280

Sat. 8 p.m., \$12-\$22.50; Mon. thru  
Fri. 8 p.m. & Sat. 2 p.m., \$11-\$19.50;  
Weds. 2 p.m., \$9-\$16.

### Runaways

Plymouth Theatre, 236 W. 45 St.  
246-9156

A Joseph Papp presentation.  
Sat., 8 p.m., \$18.50, \$14.50; Tues.-Fri.,  
8 p.m. & Sun. 7 p.m., \$17.50, \$13.50;  
Sat. & Sun. 2 p.m., \$16, \$12.

### Same Time, Next Year

Brooks Atkinson Theatre, 256 W. 47 St.  
245-3430

Comedy based on a 25 year old one-weekend-a-year love affair. Mon.-  
Weds., 8 p.m., \$9-\$15; Fri. & Sat., 8  
p.m., \$10.50-\$17.50; Weds. & Sat., 2  
p.m., Sun., 3 p.m., \$8-\$13.

### Stop the World—I Want to Get Off

New York State Theatre  
Lincoln Center  
877-4727

Revival of the Anthony Newley & Leslie Bricusse musical starring Sammy Davis, Jr. and Marian Mercer. Scheduled for 4 weeks only opening August 3. Evenings, 8 p.m. \$7-\$17.50; Matinees, 2 p.m. \$5.50-\$15.50.

### Timbuktu

Mark Hellinger Theatre, 51 St. & B'way  
757-7064

Eartha Kitt, Melba Moore, and Gilbert Price in a new musical based on "Kismet." Tues.-Sat., 8 p.m., Sun., 3 p.m., \$18.50, \$16, \$9, Wed. & Sat. Mats. 2 p.m., \$15, \$12, \$9, \$6.

### The Wiz

Broadway Theatre, 53 St. & B'way.  
247-7992

Adaptation of the Wizard of Oz, starring Stephanie Mills. Tues.-Thurs.,  
7:30 p.m., \$7-\$15; Sat., 2 p.m., \$7-\$15;  
Sun., 3 p.m., \$7-\$15; Fri., 7:30 p.m.,  
\$7-\$16; Sat., 7:30 p.m., \$8-\$17.50;  
Wed., 2 p.m., \$6-\$14.

## DANCE

### Dance Theatre of Harlem School

466 W. 152 St.  
690-2800

First Sunday of each month performances, 3 p.m. (seating by 2:30 p.m.)  
Donation: Adults \$3.50, Children under  
12, \$1.50.

### The Metropolitan Opera

Lincoln Center  
580-9830

London Festival Ballet with Rudolf Nureyev, July 18-29  
Eves. \$6-\$25, Mat. \$5-\$15.

## Black Theatre Alliance

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

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

**East River Players**  
690-1120

**Eugene James Dance Company**  
947-4557

**Frank Ashley Dance Company**  
766-9200

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

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

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

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

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

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

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

**Weusi Kuumbe Troupe**  
636-9400

**The Family**  
666-4900

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

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

**Harlem Opera Society**  
862-3000

**Harlem Performance Center**  
862-3000

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

**The LaRocque Bey Dance Company**  
926-0188

**The National Black Theatre**  
427-5615



mentary film on flash floods for the National Oceanic and Atmospheric Administration. Jim recently did a film for the Liberian government on President Carter's visit to Liberia.

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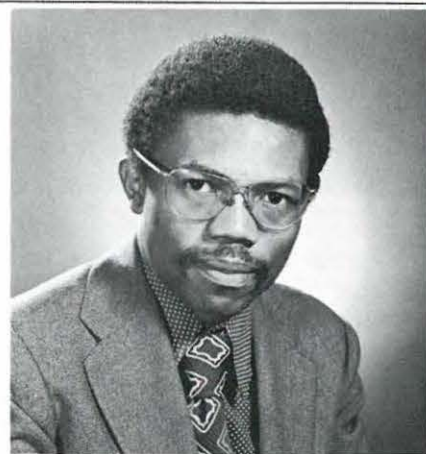
Attorney **Glenda Gracia** has left CBS to become the Executive Director of the recently formed Black Music Association (BMA) which is headquartered in Philadelphia. Founded by **Kenneth Gamble** (chairman of Philadelphia International Records) and **Edward W. Wright** (president of GEI Communications), BMA is a nonprofit organization that was set up to serve the industry. The initial funding has come from the major record companies (A & M, ABC, Arista, Capitol, CBS, MCA, Motown, Polygram Group, RCA, 20th Century, United Artists and Warner Communications), but Vice President/Managing Director, **Jules Malamud** expects donations from other funding sources to be forthcoming. According to Glenda, the Black Music Association has a threefold purpose: "To preserve, protect and perpetuate the integrity of Black music around the world. BMA will do this through its programs. Among them are: 1) Establishing a BMA Hall of Fame and museum; 2) Enhancing the image of Black music by initiating a televised awards presentation comparable to the Grammy Awards; 3) Initiating educational programs and seminars to get young Blacks into the business end of music and thereby providing a source of qualified Blacks; and 4) Raising the image of Black music through emphasizing its importance to and impact on other cultures around the world"...The Bedford-Stuyvesant Restoration Corporation has received a \$260,000 grant from the CBS Foundation to build a recording studio. The studio, which will be

housed in the basement of Restoration's present headquarters, will be administered by **Otis Troupe**, Restoration's Director of Economic Development. **Delano McLauren**, who was trained by **Eric Porterfield** (CBS' Director of Construction and Design), has been named Staff Engineer. According to Otis, the studio, which will charge \$90-95 an hour (compared to the going rate of \$150-200 per hour) for a 24-track recording, will be open for business in September. "We plan to run this as a professional commercial studio. In addition, since 99 percent of all studio technicians learn their craft through the apprenticeship method, we will also provide professional training of the highest level to two to five technicians each year." (Interested parties can call 636-3312).

**POTPOURRI:** Wondering where all the murals that you've seen in our communities recently came from? Probably City Arts. According to **Marcia DuVall**, City Arts' public relations coordinator, the workshop members paint exterior murals during the summer, and over the past months have concentrated their efforts in Harlem and Queens. During the winter months, the artists take their activities indoors. One of their scheduled events for the fall is the auctioning of a painting that is the result of the joint efforts of **Romare Bearden**, **Ernest Crichlow** and **Norman Lewis**. The proceeds of the auction will be shared equally by the Cinque Gallery and City Arts...Writer/Actress **Yvonne Teague** is working on a career handbook for young Black women. Yvonne hopes that the book, which contains interviews with Black women in all fields—from theatre to banking to advertising—will be instrumental in helping young Black women who are just entering the job market build the psychological skills needed to cope as Blacks and women in the

world of work." Yvonne is also co-author—with husband, Bob—of a children's book, *K-13 In Outer Space*, which Doubleday will release in September....Knicks coach, **Willis Reed** is busy these days helping raise money for the Gauchos Basketball Fund. Willis, a member of the Gauchos' Board of Directors, works closely with the Edgar Bronfmans who are spearheading the fund-raising effort. The Gauchos Basketball Team was founded 10 years ago by advertising executive, **Louis d'Almeida** to provide Harlem youths with an alternative to hanging out in the streets. In order to be a member of the Gauchos, youngsters have to stay in school and maintain good grades. The money raised by the fund will be used to build and maintain a major recreational facility in Harlem. Work on the building, which will also be the Gauchos' home base; is slated to begin in the fall.

*Rosalie M. Gayle*



*William Ellis, President*

## **CAREER OPPORTUNITIES**

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

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



enties Black writers reflected the impulses of the period just as whites do. We were in a revolutionary kind of theatre in a Black contest. We were not represented totally. I was deeply troubled by the narrow scope of the presentations. Like the *Long Black Block*, it was not representative of life as many, many of us know it. Now it does exist.

**ROUTES:** Are you saying that you want the Black experience painted pretty?

**DR. JOHNSON:** No, no. I'm not about painting pretty pictures, I want to see a spread of Black experiences. I don't think there is any single Black experience. The period of the sixties and seventies was of slum life. I don't believe that anyone has the right to tell the writer what to write, but once he puts it out there anyone can react.

**ROUTES:** What prompted you to start the collection?

**DR. JOHNSON:** In 1966, the year I moved to New York, I met Nobel Sissle. I began taping him and he introduced me to Eubie Blake. As a disciplined research scholar, I knew it was important to get this information from those men.

**ROUTES:** Is the collection filled with gifts and donations from performers?

**DR. JOHNSON:** What is here is personal. Most pieces were given to me by elderly performers. They have turned over the whole collection—everything. They were so grateful that someone was taking them seriously, on the level that I was working. Lots of people grab things. Performers now know that things will be reserved and that I'm accurate. Occasionally, I make a mistake and it kills me.

**ROUTES:** What's the formal name for your collection?

**DR. JOHNSON:** The Armstead-Johnson Foundation for Theatre Research. My collection will satisfy the need of artists who have something to give and answers the question: What will happen to my things when I die?



**ROUTES:** How do you differ from the Schomburg Collection in Harlem?

**DR. JOHNSON:** In many ways. We're highly specialized. They are general Black culture. We deal with the performing arts—theatre particularly.

**ROUTES:** Are Black performers aware that you exist?

**DR. JOHNSON:** Yes, many of them are. Mostly when they want something. They come to see costumes and to get materials. Unfortunately, the commercial markets have exploited me more so than try to be helpful (magazines and Broadway shows about the Harlem Renaissance period have used Dr. Johnson's services and collection without any contribution or personal compensation).

In 1975, a producer from the tele-

vision special, *Minstrel Man*, called from Hollywood, came to New York and took hours of my time and got information.

**ROUTES:** Were you paid for the consultation?

**DR. JOHNSON:** They said they had paid one consultant and couldn't pay another.

**ROUTES:** Who supports the collection?

**DR. JOHNSON:** I do. People have no idea of the hidden costs that it takes to maintain a collection of this size.

*The public will have a chance to see the exhibition of the Armstead-Johnson Foundation For Theatre Research this fall at the Graduate Center. R*

*Theda Palmer-Head*



**MUSIC WHIRL:** It looks like Commodores manager **Bennie Ashburn** has another hot group—**Platinum Hook**—in tow. Bennie officially started managing the group in 1976, after serving as their mentor for over six years. Platinum Hook members, led by **Stephen Daniels** (lead singer/drums) with **Bobby Douglas** (keyboards), **Glen Wallace** (trombone), **Skipp Ingram** (bass), **Victor Jones** (guitar), **Robin Corley** (wood winds) and **Tina Stafford** (vocals/keyboards), write most of their material—including their current New York hit single, *Gotta Find a Woman...* The recent presentation of Mendelssohn's *Elijah* by Harlem's Mother A.M.E. Zion Cathedral Choir—led and accompanied by **Solomon Heriott, Jr.**—was a not-to-be-missed performance of the highest caliber. Solomon, an accomplished, professional musician (Mannes College of Music, Juilliard, Guilman Organ School) with a solid background in gospel as well as sacred music, has held the position of Organist—Choir-master at Mother Zion for the past 17 years. (Watch our music listings for upcoming concerts at Mother Zion)...Singer **Lloyd Price** is launching his return to the entertainment scene with a new album, *The Nominee* (Olde World Records). During his absence, Lloyd has been involved in record production and working with **Don King** on the promotion of the Ali fights...Also back in the recording studio is **Miles Davis**, whose new album is due in the fall. The album, as yet untitled, consists of two long pieces—one

per side—and features **Larry Coryell** on guitar, **T.M. Stevens** on bass, **Al Foster** on drums and **Musabumi Kikuchi** and **George Paulus** on keyboards...Columbia recording artists **Earth, Wind and Fire** have volunteered their services to Compared to What? Inc. (CTW), a Washington, D.C. based nonprofit arts and education program. Earth, Wind and Fire will take several CTW members on the road where they will receive on-the-job training in staging, lighting, sound engineering and production. **Maurice White**, founder and lead vocalist of EWF says the group's commitment was made because "We feel that for the continuation of concerts, it's important to have Blacks involved with the production of these concerts. It is therefore our hope to provide an atmosphere where young Blacks can come in and learn the skills of producing live shows."...

**ON THE BOARDS:** Playwright **Richard Wesley** is currently writing a screenplay for a movie about **Charlie "Yardbird" Parker**, which will be released by Warner Brothers late in 1979. The film, which will emphasize Bird's relationship with the other musicians who helped create bop, will star **Richard Pryor** as Bird. Wesley, who also wrote the screenplays for *Uptown Saturday Night* and *Let's Do It Again*, was most recently represented on Broadway by his play, *The Mighty Gents*. About the play's premature closing, Richard says that it was "unfortunate and unwarranted. It was a business

decision—not an artistic one. Not being one of the producers, it was out of my control. There are things that could have been done to protect the show that weren't. Those things that were done constitute a case of too little too late." Richard is currently talking with **Joe Papp** about reviving "Gents" next year at The Public Theatre....Speaking of "The Mighty Gents," **Morgan Freeman** won a Clarence Derwent Award for his portrayal of Zeke the wino...Congratulations are due the Black Theatre Alliance's Executive Director, **Duane Jones** on his appointment to the Mayor's Commission on Art and Culture.

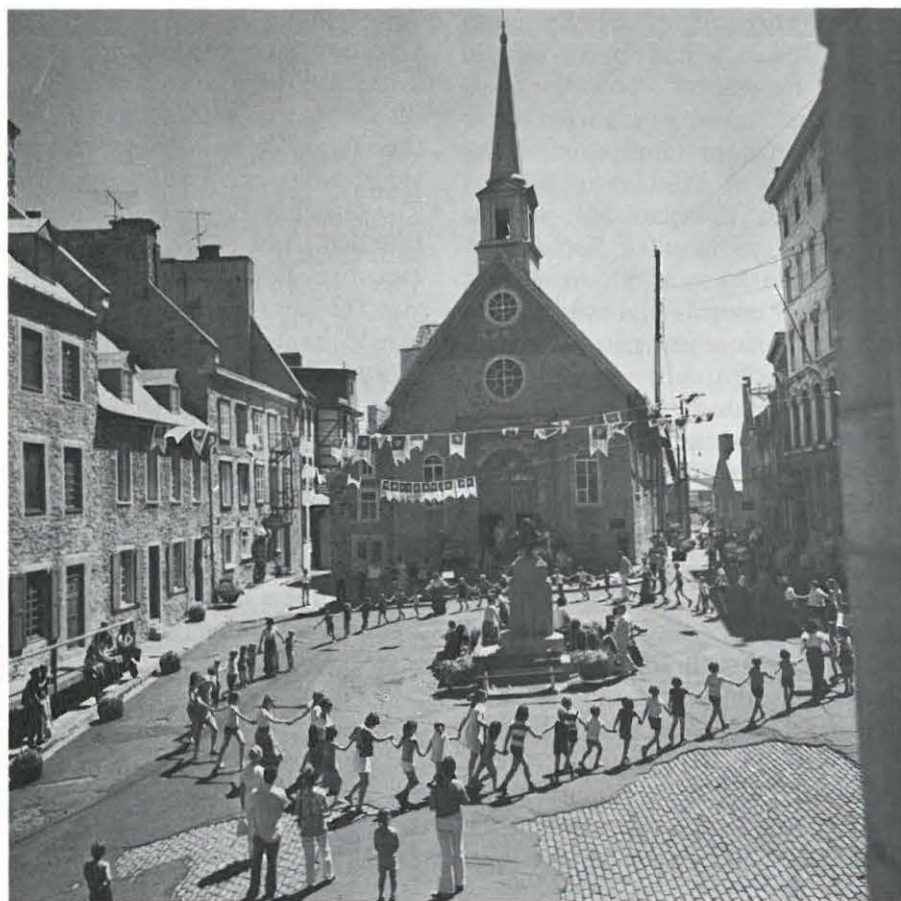
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**BEHIND THE CAMERA:** **Percy Hall**, Television Producer at Young and Rubicam, is in the process of selling a screenplay on Black cowboy **Ned Huddleson**, a slave who went west after emancipation and was, at various times, a cowboy, sheriff and outlaw (under the alias, Isom Dart—a name that stuck with him until his death). The script, entitled *Isom Dart: the Life and Times of the Black Fox*, has drawn the attention of **Lou Gosset**, who is interested in playing the lead role...Photographer **Bill Price**, who is presently in Cuba shooting the *11th World Festival of Youth and Students*, is working on several books—among them a photo-essay on the positive side of aging, which should prove to be quite interesting...Producer/cinematographer **Jim Hinton**, who was the associate producer of *Greased Lightning*, is in California producing a docu-



# TRAVEL

## QUEBEC, CANADA



Notre-Dame-des Victoires Church

If you are in the market for a nice respite, ebullient with Old World charm, continental cuisine and a rendezvous with French history, the Province of Quebec is a place to consider for your next vacation.

Today's Quebec Province is called the cradle of French civilization in America. It is fun in any season. The people are hospitable and friendly, it's a place to stir your emotions as it beguiles you with its quaint little French cafes, it is historic beauty—in short it's a place worth knowing.

Quebec City is close (about 10 hours from New York by car or 2 hours, via Montreal, by Air Canada).

As you would expect, summer visitors to Quebec become pre-occupied with the outdoor pleasures of the historical sites and the beauty of the province. The temperature ranges a cool 74 to 79 degrees.

In winter Quebec's outdoor attractions are winter sports and a two week winter carnival in February. The temperature range is a brisk 10 to 40 degrees, averaging 10 feet of snow.

Allow two or three days to visit Quebec City, the capital of the Province of Quebec. It is a split level city (upper town and lower town) that stands high above the majestic Saint Lawrence River. Architecturally it is like no other city in North America—it is sur-

rounded by a 20 ft. wall.

### UPPER TOWN

In the heart of old upper town is Place d'Armes, a little square where military parades and noisy public meetings were held during the French reign. A visit to Place d'Armes makes it easy to imagine how Quebec looked in days gone by.

Dominating Place d'Armes is the Chateau Frontenac. This impressive castle-like structure is another striking reminder of the past. Its turrets and towers can be seen from miles around.

Today, however, it is one of Quebec's glimmering hotels. Oppulent with new chandeliers, rich tapestries, exquisite restaurants, cozy lounges, tastefully appointed rooms, delightfully elegant boutiques—authentic elegance of early 17th century French colonial days.

Another living accommodation is the Quebec Hilton. Located one minute from the Old city, the hotel connects conveniently through *Place Quebec*, an underground complex, to parliament, and features fine restaurants, a heated outdoor pool and a health club.

Walk along Dufferin Terrace (1,400 ft. boardwalk completed in 1878) alongside the St. Lawrence River to the Citadel.

The Citadel, a huge star-shaped fortress, was rebuilt between 1820 and 1932 as a defense system. Standing 360 feet above the Saint-Lawrence River, it is comprised of 25 buildings. The Vice-Regal residence, the King's Bastion, The Prince of Whales Bastion and military barracks are a part of the Citadel.

Walk along Promenade Des Gouverneurs to the Quebec Museum



in Battlefield Park. The Museum houses models of old buildings, early and modern paintings, bronzes, historical relics and documents relating to the history of Quebec.

Battlefield Park is one of Quebec's most outstanding attractions. As a park its 235 acres of manicured lawns and bicycle paths makes it one of the largest in America. The park extends along the edge of a bluff and contains a number of historic monuments.

### LOWER TOWN

Take a stroll down Notre Dame Street, one of the oldest streets in Quebec, to Place Royale where you will see Notre-Dame-des-Victoires church built in 1688. This chapel like structure serves as a living history lesson. Inside you will be attracted by the display of fine paintings: a copy of Van Dyck's Christ on the Cross, a painting by Van Loo and another by Boyermans. The main altar is

made in the shape of an old fort, carved out of wood and complete even to the smallest detail with windows and turrets. A bust of Louis XIV stands in front of the church, a gift from France in 1948.

Place Royale is a historic showcase. Structures dating as far back as 1658. These ancient buildings were once owned by wealthy merchants and serves as a reminder that this particular area was once the centre of commercial activity in the early life of the city. In the vaulted cellars of the Fornel House you are shown an exhibition of French Canadian life during the 16th and 17th centuries. You are able to admire close up some of the old domestic objects unearthed during recent excavation work in the city.

You have an unobstructed view of lowertown, the river in the distance, and rolling foothills.

### NIGHTLIFE

Darkness brings a sense of ele-

gance and excitement to Quebec. Quebec has become world renown for its exquisite French continental cuisine. Places like Le Moulin De St. Laurent has excellent food served along with gypsy music. For a very Parisienne atmosphere, the Restaurant Le Vendome serves French food with a genuine taste of France. There are a few places in town where tourists and "Les Quebecois" (Quebec-Qua pronounced) mingle in the lively discos. (see box)

### WINTER WONDERLAND

In winter, Quebec becomes a snow white wonderland where sports lovers come for skiing, skating, snowshoeing, hockey, canoe races, ice skating races, dogsledding and ski tournaments. Skiing in Quebec has something for everyone, from beginner to the expert. There are long easy slopes for beginners while the expert can find World Cup racing slopes at the Mont-Saint Anne, some 25

### DISCOTHEQUES

#### VISAGES

Auberge des Gouverneurs  
690 Boul St. Cyrille est.  
647-1717

#### LE CABARET

Hotel Loews Le Concorde  
1225, Place Montcalm  
647-2222

### RESTAURANTS

#### AUX ANCIENS CANADIENS

34, St.-Louis  
692-1627  
AE, DC, CH, MC, CB.

*Chef's specialties: Quebec meat-pie, Pigs Feet and Hare Stew. A la carte: \$10.00. Special of the day: \$3.50. Table d'hôte: \$8.50. Open from 11:30 to 22:00, from October to June; and from 11:00 to 23:00 from June to September. Everyday-wear.*

#### BAR ELITE

54, rue Couillard  
692-1204  
CH, MC.

*Chef's specialties: leg of lamb; chef's roasted veal; couscous. Businessmen's lunches: from \$3.00 to \$4.00. Meal are served from 11:30 to 14:30. The bar is open from 11:30 to 3:00 A.M.*

#### BAR-RESTAURANT HUIT

8, rue Christie  
692-1944  
AE, CH, MC.

*Chef's specialties: flambé steaks with french sauces; rognons berichons [kidneys]. A la carte: from \$5.00 to \$10.00. Daily special: from \$3.50 to \$4.75. Open from 11:30 to 1:00 A.M. Adjoining bar open till 3:00 A.M. Terrace during the summer [with meals]. Art gallery.*

#### LE BEC FIN

1123, rue St.-Jean  
694-1274

*Specialties: quiche lorraine, pizza, submarine sandwiches, tartlets. At the counter: from \$2.00 to \$4.00. Open from 11:00 to 3:00 A.M. Adjoining terrace.*

#### LE BIARRITZ

136, rue Ste.-Anne  
692-2433  
CH, MC.

*Chef specialties: garlic soup; Basquaise chicken; Izarra apple pancake. A la carte: from \$4.00 to \$7.00. Daily special: \$2.50. Open from Monday to Thursday from 11:30 to 23:00, Friday and Saturday from 11:30 to 1:00 A.M. and Sunday from 11:30 to 24:00.*

#### CAFE D'EUROPE

27, rue Ste.-Angele  
692-3835  
AE, DC, CH, MC, Eurocard.

*Chef's specialties: European cuisine specialties. A la carte: from \$8.00 to \$10.00. Daily special: \$3.50. Table d'hôte: from \$12.00 to \$15.00. Open Monday to Saturday from 11:30 to 14:30 and from 17:00 to 23:30, Sunday from 17:00 to 23:00.*

#### CAFE DE LA PAIX

44, rue Des Jardins  
692-1430  
AE, CH, MC.

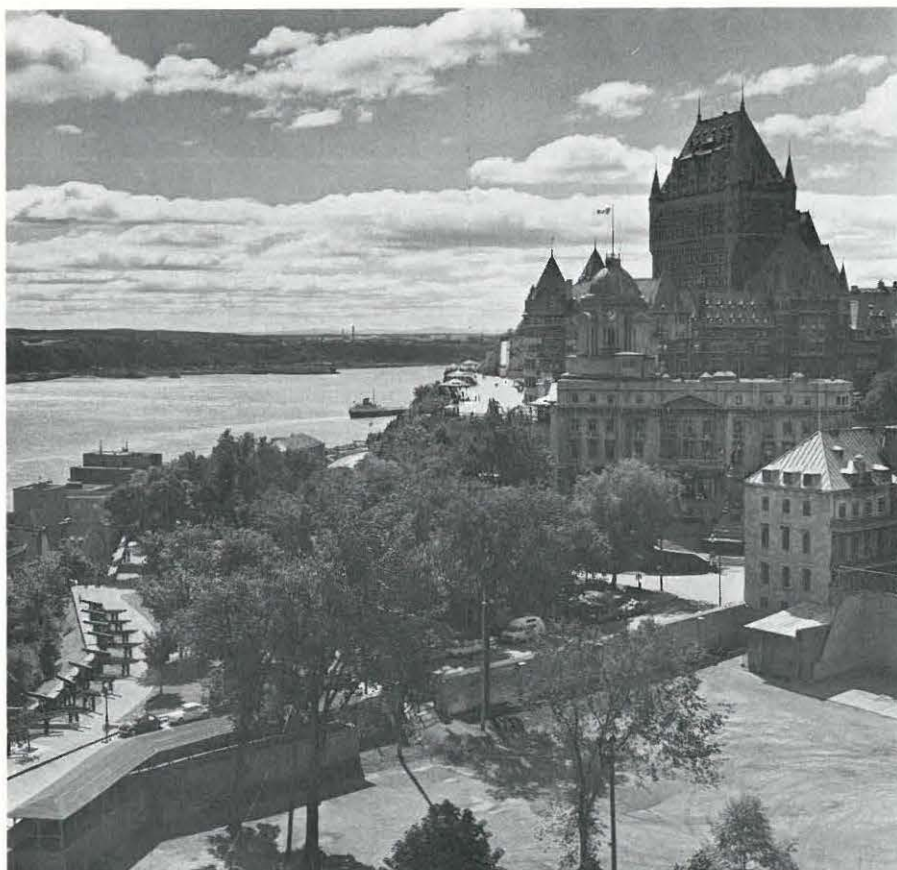
*Specialties: Mustard beef ribs; Chanteclerc crayfish; cep sweetbread. A la carte: from \$12.00 to \$15.00. Daily special: \$3.50. Table d'hôte: \$8.00. Open Monday to Friday from 12:00 to 23:00 and Saturday and Sunday from 18:00 to 23:00. Open daily from 12:00 to 23:00 during the Summer.*

#### CAFE ESTOC

5, rue St.-Louis  
AE, CB, DC, CH, MC.

*Chef's specialties: boiled or grilled lobster; grilled scampies; giant shrimp. A la carte: from \$6.00 to \$12.00. Daily special: \$4.95. Open from 11:30 to 2:00 A.M. Meals served till 23:00 only. Nightly show. Open during the Summer only. Gastronomical meals served inside. Salads served on terrace.*





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miles out of Quebec City. But there is more than just skiing. There is singing and dancing, swimming pools and saunas, tobogganing and skating, or just sitting by the fireside. Many of the ski centers in Quebec have established package deals which include room and board, lift tickets and sometimes, ski lessons.

In February, Quebec begins its Winter Carnival. It has its uniquely French atmosphere of *Joie de Vivre* (the fun of living).

The easy way to see Quebec is to sign up for any of the many tours available. You can tour the city by horse drawn carriage, by boat or by bus. Whichever way you choose to see it, it will be a city you will never forget. *R*

*Barbara Culbreath*

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# SPORTS

## FIRST SERVE



**T**ennis was once a kind of horseless polo—a game for people of leisure who wore traditional whites, swung traditional wooden rackets, and found traditionally discreet ways to reward the gifted amateurs who made

tournaments worth watching. Now its popularity rivals bowling and golf as a participant sport. Players now don colorful clothes; attend tournaments to see unabashed professionals compete for thousands of dollars; and flock to the courts every day of the week trying to smooth out their strokes.

**Liberty Racket Club** and the **International Highlighters Tennis Club** are no different than most tennis clubs except that over the years they have trained more quality tennis players than any other clubs in the area.

**Liberty Racket Club** (Liberty Avenue and 104th Avenue) in Jamaica, June 29, 1978—Florence Watson and Delores Johnson face each other across the net at game point for the winning title in the Women's Intermediate Singles. Both obviously have had very good instructors. Their forms, approach and follow through are strong, powerful and smooth.

Delores Johnson serves an ace and wins over Florence. At court side we talked with the finalists and their coaches. "I've been playing tennis for two years and was taught by two of the best players I know—Ken Atwell and Bill Briggs. I don't think I'd like to play any other game as much as tennis, I love it!" says, five time trophy winner and mother of a teenager, Florence Watson.

Delores Johnson has been playing tennis for five years. "I never took tennis lessons per se. I learned from my husband, Chris Mitchell, who's a natural at the game. I'm very excited now. I can hardly find the words to express my happiness over winning the tournament. I love tennis and I recommend the game to everyone."

The number-one tennis player at Liberty is the Chairman, Chris Mitchell. How did he become number one? Well, Chris put it this way. "By a combination of my athletic abilities and my ability to transfer skills learned in other sports such as football, basketball, baseball and racket ball. In addition, I read a lot about the sport, watch other players, emulate what I see and keep to the basics. This is what's helped my game over the years.

"People who play other racket sports will find it easy to play tennis."

Bill Briggs of the club is the Director of the Juniors Program at Liberty and arranges the East Coast tournaments for juniors and adults. He teaches juniors ranging in ages 10 to 16. Bill boasts about the numerous championships won by members at Liberty. Carol Watson: P.S.A.L. City Champion for 14 year olds and a winner of the Texas Southern University Tennis Scholarship for Summer 1978; and Averil Chestnut: New York State Champion for 12 year olds. "We have the best juniors' club around and it's free" says Bill. "There are just not enough junior tennis programs at the grass roots level. Our tennis programs keep youngsters off the streets and they love it. But Liberty is not only for the very young, our members range in age 4 to 60," Briggs says. "One of our better players is 55 years old—so everybody come on out and hit a ball."

*Rates: \$20 per season (April to November) outdoors include eight (8) free one hour lessons. Juniors' program is free. \$14/hour for private instruction, \$5/hour for group instruction.*



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## SMIRNOFF SPORTS QUIZ

### Questions

1. Name the all-time leading money winning horse.
2. True or False: Did Anthony Davis ever win the Heisman Trophy?
3. Name the only fighter in boxing history to hold three (3) world titles at one time.
4. What three Pro football teams did Clem Daniels play for?
5. Name the first college football teams to play in Japan.
6. What Black jockey rode three (3) Kentucky Derby winners?
7. In Canadian football, how many offensive players are allowed on the field?
8. What football player has the most Super Bowl Championship rings?
9. Who holds the fastest recorded time for running 100 yards "backwards"?

### SMIRNOFF TRIVIA QUESTION

10. What is a "Vampire Gimlet"?

Answers to quiz appear on Page 31

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

*Instructors: Ken Atwell, Sam Penceal, and Ralph Ferriera*  
For information, (212) 221-3230

The **International Highlighters Tennis Club**, 134-29 Springfield Blvd, Jamaica, has developed a new concept: a tennis club entertainment complex combined. The club's facilities include two championship "har-tru" clay courts, a snack bar, cocktail lounge and disco. The atmosphere is congenial and relaxed. Members can play chess, backgammon, watch television on a deluxe movie-sized screen, or just sit around and chat over drinks.

Mr. Sydney Llewellyn, a veteran instructor at the I.H.T.C. says "don't let my age fool you. I can take on some of the best professionals around and give them a good game for their money." An advocate of the eastern forehand and backhand, Mr. Llewellyn has been playing and teaching

since 1949. In 1950 he ranked 10 in the New York State Championships.

Mr. Llewellyn evidently makes a good impression on his students; 76 of his former students are presently tennis instructors. Three of his former students are familiar to us all: Althea Gibson, Bill Davis, President of the American Tennis Association, and Arthur Ashe. Mr. Llewellyn says "Althea had the ability to be a winner; in addition, she was anti-social and with that kind of equipment she couldn't be sidetracked. I told her that she would be a champion of the world and look what happened. I train all of my students for competition, not to play just against those around the I.H.T.C. We have all the facilities needed to train our students to reach the championship level and to win." Mr. Llewellyn has designed a teaching aid for the tennis player.

"Since the body must swing in unison with the racket, this is considered a form of choreography. My drill master helps you learn the choreography of tennis without a ball and racket. You can't swing wrong with it."

At the I.H.T.C. there are four classes of membership: One Star (\$50) includes access to all the clubhouse facilities but not court privileges; Two Stars (\$150) includes clubhouse privileges and one hour playing time Monday through Friday; Three Stars (\$200) includes clubhouse privileges, one hour per week of prime court playing time Saturday through Sunday. Four Stars (\$300) includes clubhouse privileges, unlimited court time plus immediate family members are included in the Plan.

All members receive an International Highlighters Tennis Club decal and a personalized Highlighter's tee shirt.

During the tennis season the IHTC sponsors both open and closed tennis tournaments. The club's primary goal is to promote promising tennis players, regardless of age.

*Rates: Private \$20/hour, \$10/half hour*

*Group \$40 for four one hour lessons (two to a group)*

*\$32 for four one hour lessons (three to a group)*

*\$24 for four one hour lessons (four to a group)*

*Instructors: Sydney Llewellyn, Denise Jean-Robinson, and Weldon*  
For information: (212) 525-9571

*Marlene Chavis/Phil Gibbs*

## The A.T.A.

The American Tennis Association (A.T.A.) was formed November 30, 1916. The first National Championship Tournament was held at Druid Hill Park in Baltimore, Maryland in August 1917. There





were only three events: Tally Holmes won the Men's Singles; Ms. Lucy Slowes won the Women's Singles; and Tally Holmes and Sylvester Smith won the Men's Doubles.

The opportunity to participate in tournaments recognized by the U.S. Lawn Tennis Association (USLTA) was denied to Black Americans prior to 1940. Ten years later, in the 1950's, this barrier was broken when Dr. Sylvester B. Smith, then President of the A.T.A., and two staff members, held a number of conferences with executives from the U.S.L.T.A. The outcome was the acceptance of qualified Black players in U.S.L.T.A. tournaments.

In 1950 at Forest Hills, under the auspices of the U.S.L.T.A., the first Black American tennis player's entry was accepted for the National Clay Court Championships, the Eastern Grass Court Championships and the National Championships. That first Black American was Althea Gibson. Ms. Gibson's application was also accepted for the World's Championship tournament at Wimbledon, England in 1951.

In 1957, Ms. Gibson won the Wimbledon tournament making her the year's greatest woman tennis player. She also emerged victorious in the U.S.L.T.A. National Championship at Forest Hills that year.

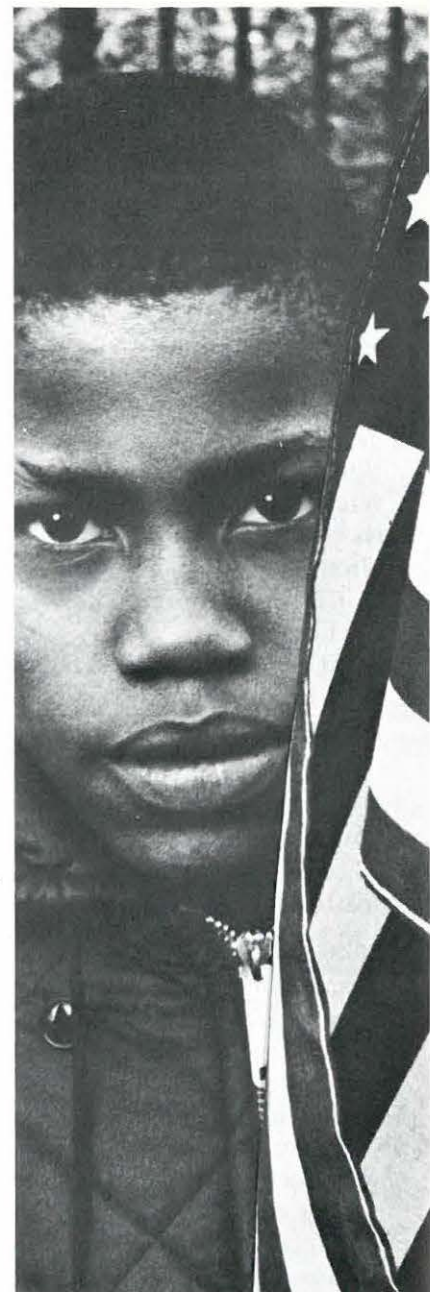
Arthur Ashe, ten years later, once a member of the Junior Development Committee of the A.T.A., won the Men's Singles National Championship at Forest Hills and in 1972 won at Wimbledon.

Wilbur Davis, President of the A.T.A., says "If it were not for the denial of equal opportunity on the courts in past years, the A.T.A. could have been the springboard of many other world class players. Players like Jimmy McDaniels, George Stewart, Dr. Reginald Weir, Ona Washington, Flora Lomax, Bonnie Logan, to name a few. All had that potential from which champions are made."

The A.T.A. has no permanent place for holding its championship tournaments. They are held on various Black college campuses throughout the United States.

(See Sports List) ®

*Marlene Chavis*



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# SPORTS

# Listings

## BASEBALL

### N.Y. Mets

Shea Stadium (\$3.50-\$5)

### August

11-St. Louis	8 p.m.*
12-St. Louis	4 p.m.*
13-St. Louis	2 p.m.*
15-San Diego	8 p.m.*
16-San Diego	2 p.m.
17-San Diego	8 p.m.
18-Los Angeles	8 p.m.*
19-Los Angeles	2 p.m.*
20-Los Angeles	2 p.m.*
21-San Francisco	8 p.m.
22-San Francisco	8 p.m.*
23-San Francisco	2 p.m.

\*televised over WOR-TV Channel 9

### N.Y. Yankees

Yankee Stadium (\$5-\$6.50)

### August

1-Texas	8 p.m.*
2-Boston	8 p.m.*
3-Boston	8 p.m.
4-Baltimore	8 p.m.*
5-Baltimore	8 p.m.*
6-Baltimore	2 p.m.*
8-Milwaukee	8 p.m.*
9-Milwaukee	8 p.m.
10-Milwaukee	8 p.m.
25-Oakland	8 p.m.*
26-Oakland	8 p.m.
27-Oakland	2 p.m.*
28-California	8 p.m.
29-California	8 p.m.*

\*televised over WPIX-TV Channel 11

## TENNIS

### N.Y. Apples

Madison Square Garden / Felt Forum (\$8-\$10)

### August

- 1-Seattle
- 3-Boston

### American Tennis Assoc. Tournaments—1978

Aug. 3-6

Crotona Park Tennis Courts  
Bronx, N.Y.

### Aug. 4-6

Congress Heights Recreation Center  
Washington, D.C.

### Aug. 25-27

Woodford Tennis Club  
Philadelphia, Pa.

### Tennis Lessons

The New York City Dept. of Parks offer tennis lessons to children ages 8-18 in Central Park at 93 St.

Days: Mon., Weds., Fri., (thru Aug. 22)

Hours: 9 a.m.-12 noon

Information: 699-6744

Bring sneakers!

## WRESTLING

### All-Star Wrestling

Aug. 28, 8:30 p.m.  
Madison Square Garden  
563-8000  
\$4-\$8

## RACING

### Harness

#### Yonkers Raceway

562-9500  
Nightly except Sun.  
Post time: 8 p.m.

### The Meadowlands

East Rutherford, N.J.  
201/935-8500  
Post time: 8 p.m.

## SQUASH

Played at YMCA's.

### Manhattan:

Westside "Y", 63rd and B'way  
(787-4400)  
\$195 Adult Membership (in order to play) \$3 for six lessons 4 times a year.

### Flushing:

138-46 Northern Blvd. (359-7100)  
For men only. Must join Business Men's Club, \$275 per year. Available 6 days per week. No lessons available.

### Brooklyn:

Prospect Park-Bay Ridge "Y", 9th St. and 6th Ave. (768-7100)  
Men only. Must join Business Men's Club, \$175 per year.

## TRACK & FIELD

### Le Mans Track Club

An organization where academics and athletics parallel each other. Greg Perry, Director-Coach.

Headquarters: 3230 Gunther Ave., Bronx, N.Y.

Training: Van Cortlandt Park, Manhattan, N.Y.

Competing: The Armory, 168th St. & Broadway, Manhattan, N.Y.

Be a spectator or join the club, train and participate.

## LEISURE TIME SPAS

### Manhattan:

#### Apple Health Spa

321 East 22nd St.  
673-3730  
Swimming pool, exercise machines, steam, sauna, whirlpool, yoga, calisthenics.

#### Dancercise

167 East 86th St. and 1845 B'way  
Eastside: 831-2713  
Westside: 245-5200

Exercise program done to music, classes in hustle and Latin, \$5 for trial class, \$48 for 10 classes, \$75 for 20 classes, \$285 for 100 classes.

### Elain Powers Figure Salon

21 locations (check directory)  
Exercise-machines, women only, Mon.-Fri., 9 a.m.-9 p.m., Sat., 9 a.m.-4 p.m., \$59.96 for 13 weeks, \$72.95 for half year, \$89.95 a year.

### European Health Spa

401 East 55th St. & 505 Park Ave.  
55th St.: 688-1620  
Park Ave.: 688-5330  
Exercise machines, whirlpool, sauna, steam, icepool, men and women, \$350 per year, nonrenewable, \$500 for two years, nonrenewable, \$650 for two years renewable every year after two years for \$50.

### Jack LaLanne Health Spa

45 East 55th St. (14 other locations)  
Exercise machines, whirlpool, sauna, steam, half-hour classes—calisthenics, yoga, karate, 7 days, hours vary, \$299 a year, renewable at \$120 for next year.

### McBurney YMCA

215 West 23rd St.  
243-1982  
Gym, 48 ft. pool, running track, sauna, exercise room, handball, paddleball, yoga, karate.

### 135th Street YMCA

Between 7th Ave. and Lenox Ave.  
Gymnastics, karate, calisthenics, etc.

### Westside YMCA

5 West 63rd St.  
787-4400  
Steamroom, two swimming pools, indoor track, full gym, weightlifting, handball, squash, paddleball, racquetball.

## ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Kelso (\$1,977,896)
2. False
3. Henry Armstrong—featherweight, lightweight and welterweight.
4. Oakland Raiders, San Francisco 49ers and Dallas Texans
5. Morgan State University and Grambling State University
6. Issac Murphy
7. Twelve
8. Marv Fleming (Green Bay Packers)—2, Miami Dolphins—2
9. Bill Robinson (tap dancer), 13.5 seconds

### Trivia Answer

Smirnoff Vodka and roses lime juice



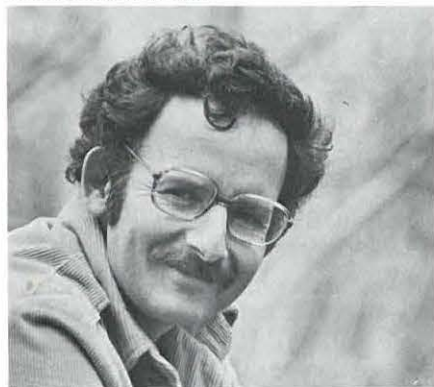
# MEDIA **WRVR JAZZ RADIO**



G. Keith Alexander



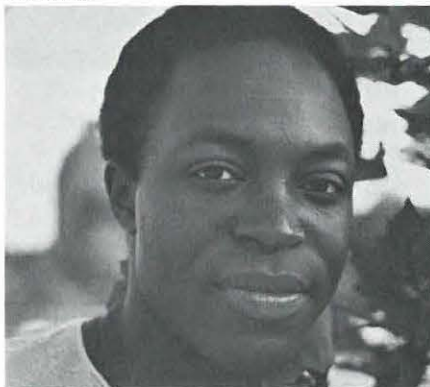
Herschel



Les Davis

**J**azz is in the air and WRVR-FM is the station for it. America's only legitimate contribution to world culture, long admired by Europeans, Africans and Asians alike, has finally become commercially acceptable in the land that gave it birth.

Merging "Fusion," the music newest label, with traditional Jazz (swing, be-bop, dixieland, blues, cool, etc.), WRVR's jocks are playing what the people want to hear. "We get 200 calls every time our request line is open," says Doug Harris, the stations' Music Director and afternoon drive-time DJ. "And people ask for groups and albums we normally would play during the week anyway. Sure, there are the purists who want to



Rob Crocker

hear Coltrane and Hawkins but usually the ones who complain about what we play when they condemn the station for being "commercial" don't even have an ear for Jazz; many can't tell the difference between Trane and the Hawk if they were played back to back!"

Why all the hoopla over commercial Jazz? One wonders where were all the traditionalists when Jazz needed them. The list of musicians who were caught up in Jazz's No. 1 occupational hazard—drugs—all suffered from a notorious lack of income; Charlie "Bird" Parker, Billie Holiday and even, at one time, "the man" himself, Miles Davis, were all caught up in the miasmatic world

that was jazz.

Yes, times have indeed change. Today's Jazz musician is young, adventurous and, more important, has his act together; Stanley Clarke, Return to Forever and Chuck Mangione, to name a few, constantly top the charts—Jazz as well as pop—with their brand of music. Established, older musicians like Yusef Lateef, Stanley Turrentine, Donald Byrd and Maynard Ferguson have joined the new movement with albums that not only bring pleasure to their fans but also sell enough to pay the mortgage.

WRVR's jocks are aware of this new trend; Les Davis, G. Keith Alexander, Harris, Herschel, Rob Crocker all work from a record library that includes everything *anyone* might want to hear. Django Rheinhardt's classic guitar stylings of the thirties might be played with the most recent, supper club-slick George Benson release; Louis "Pops" Armstrong's prototypical trumpet playing shares the airwaves with Freddie Hubbard's melodic sound; while Art Tatum's piano magic is joyously blended with Ray Bryant's 1970's boogie-woogie finger striding. WRVR plays it all, 24 hours a day.

The station's listening audience is growing by leaps and bounds; their latest ratings confirms that they are reaching a whole new audience consisting of young whites, tired of Top 40 pablum, as well as hip Blacks and Latinos who were initially attracted to Disco until it became redundant.

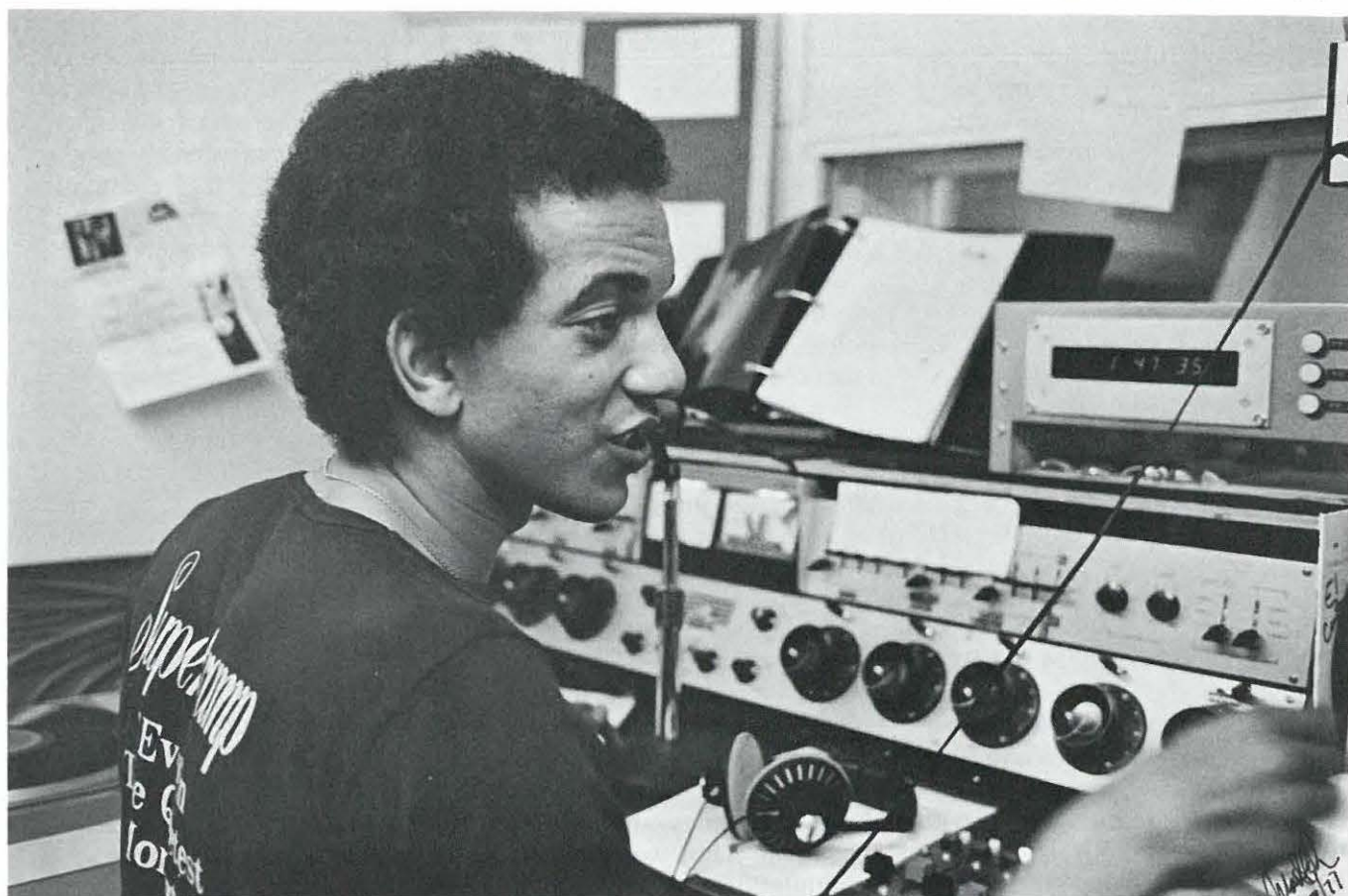
The jocks at New York's only Jazz station realize you cannot just play music for an elite segment of the audience and survive in today's hard nose communications industry. In this country success is measured by profit, that's cold reality, and that is why today's musicians and radio stations alike are playing songs for the people—not for themselves. ®

**Howard Brock Garland**



# doug HARRIS

## ...interview



**D**oug Harris is a man on the go. With WRVR for a year as music director, Doug is credited with turning a Jazz station with a limited audience into one of the most talked about radio stations in the country. We talked to Doug at WRVR's studio in Queens and in his record-filled apartment on the west side and was pleased to find him an interesting conversationalist and not the stereotyped, loquacious disc jockey that many in the trade aspire to be.

**ROUTES:** As music director for WRVR, do you play music you enjoy hearing?

**HARRIS:** There is so much music I would like to play but don't—cats like Santana and Yes. We play what the people want to hear, that's why you now hear Stevie

Wonder. He came out No. 1 in the Daily News Jazz poll...that's the people.

**ROUTES:** Isn't RVR drawing a certain amount of criticism from the media and so-called Jazz traditionalists because of this new popularism?

**HARRIS:** No, definitely not. More people are recognizing RVR as the radio station for the seventies. RVR is where it's happening! More people are listening than ever before; just look at the (rating) book. Pop stations are even playing more Jazz now, not the other way around.

**ROUTES:** How do you go about programming a record that might be considered borderline pop?

**HARRIS:** I sit down with the station manager, Dennis Waters,

weekly to see what fits RVR's sound and what doesn't. I'll give you an example. Once I played Steeleye Dan's *Asia* and Dennis said, "I don't know, perhaps the instrumental track..." Well I said (expletive deleted) it! Went ahead... played it... Later on that evening Herschel calls me at home wanting to know where is the Steeleye Dan album 'cause everybody's calling asking for it. That's how it goes, sometimes we're lucky, sometimes we're not.

**ROUTES:** What kind of feedback are you getting?

**HARRIS:** I can tell from watching the charts how we're doing, especially when what I'm playing is picked up the next week by other stations; also, by talking to people in the industry we know



that RVR generates a certain amount of interest whenever we play a record. The word of mouth is terrific.

**ROUTES: Is there any other station playing the music RVR is?**

**HARRIS:** I really don't know. I'm sure there are several but I don't know of any I can turn on and hear RVR's sound. KBCA in LA is a good jazz station but they're not in the same music category as us for example. RVR has a very unique sound that's not easy to duplicate.

**ROUTES: Would you call the music RVR is playing universal?**

**HARRIS:** Right! Or fusion music. But it doesn't matter what you call it, it's the *sound* that counts. I don't want to get into a bag of playing just Black music. Why not expose music to people and let the people decide if it's what they want to hear.

**ROUTES: Where does RVR go from here?**

**HARRIS:** I don't see RVR ever being able to compete in numbers, say with an ABC with a 12.2 rating, but we're doing great with a 2.2 or a 2.4. RVR is going to be alright. It's a good station with a lot of good people working for it. It's already known as *the Jazz station*; it will continue to be that for a long time.

**ROUTES: And Doug Harris, what does the future hold for him?**

**HARRIS:** I don't know. I'm happy with what's happening now but the future is unknown, and that's cool; if it wasn't for the unknown, what would be the point? I'm a little anxious about it, and excited too, but I know it's going to be alright whatever I do.

*Howard Brock Garland*

## BOOKS

*Biko* By Donald Woods. Paddinton Press, Ltd. 288p.

*Biko* is the story of Steve Biko, a Black man, born December 18,

1946 in King William's Town in South Africa. Early in his life, Biko envisioned a medical career but a growing interest in the politics of promoting racial justice caused him to forego this early ambition. He was either involved with or the leader of several organizations that strove for reform in South Africa. It was his Black Consciousness movement, which he founded at the age of 21, that made him a real public figure.

What was this Black Consciousness movement that upset the ruling whites so much and made Biko a marked man?

We can begin by saying what Black Consciousness was not. It was not white hatred; it was not based on the inferiority or superiority of races; nor was it a communistic philosophy. It was, as the name implied a complete awareness of self. It encouraged Blacks to see themselves as complete human beings; to look inside themselves and see their innate abilities to think for self—to reach their fullest potential. This they could do alongside whites—not under or over them. They would be free of manipulation and oppression and not be, says Biko, “An extension of a broom, or additional leverage to some machine.”

The white power structure labeled the movement subversive and terroristic. One that could cause a racial explosion at any time.

Biko continued his operations until he was arrested and accused of breaking banning orders. He had been detained before but this time it was different. In the hands of the police he was beaten to death at the age of 30.

The police reported that Biko refused to eat while detained and consequently died from hunger. However, after an inquest, South African fashion, it was discovered that “Cause of death was brain injury which led to renal failure and other complication.” No one was held responsible!

Author Donald Woods feels that the entire system is responsible for Biko's death. That the system should be indicted—the governing powers, the police, the judiciary and many doctors.

Donald Woods did not have to research his subject in the usual way. He shared a friendship with Steve Biko that went beyond mere observations, chance encounters and imaginary conclusions. This friendship that Donald Woods had with Steve Biko, whom he called “the greatest man that I ever had the privilege to know,” is appreciated when one considers Woods' birth, rearing and education in racist South Africa. Woods came from a background steeped in the belief that Blacks are inferior. He tells us what fractured this belief and made him a genuine liberal—some law study, a brush with politics and, finally, an interest in journalism.

As the editor of a paper that was anti-apartheid, he had no problem voicing opinions of the horrendous system. His newspaper was a forum for denouncing injustices of the system.

*Biko* is an excellent piece of journalism. Donald Woods knows the art of getting to and presenting the facts. He knows the importance of including the reports of others who have something of substance to bring to the story. Woods' wife, Wendy, also as a friend of Biko, did some on-the-scene reporting.

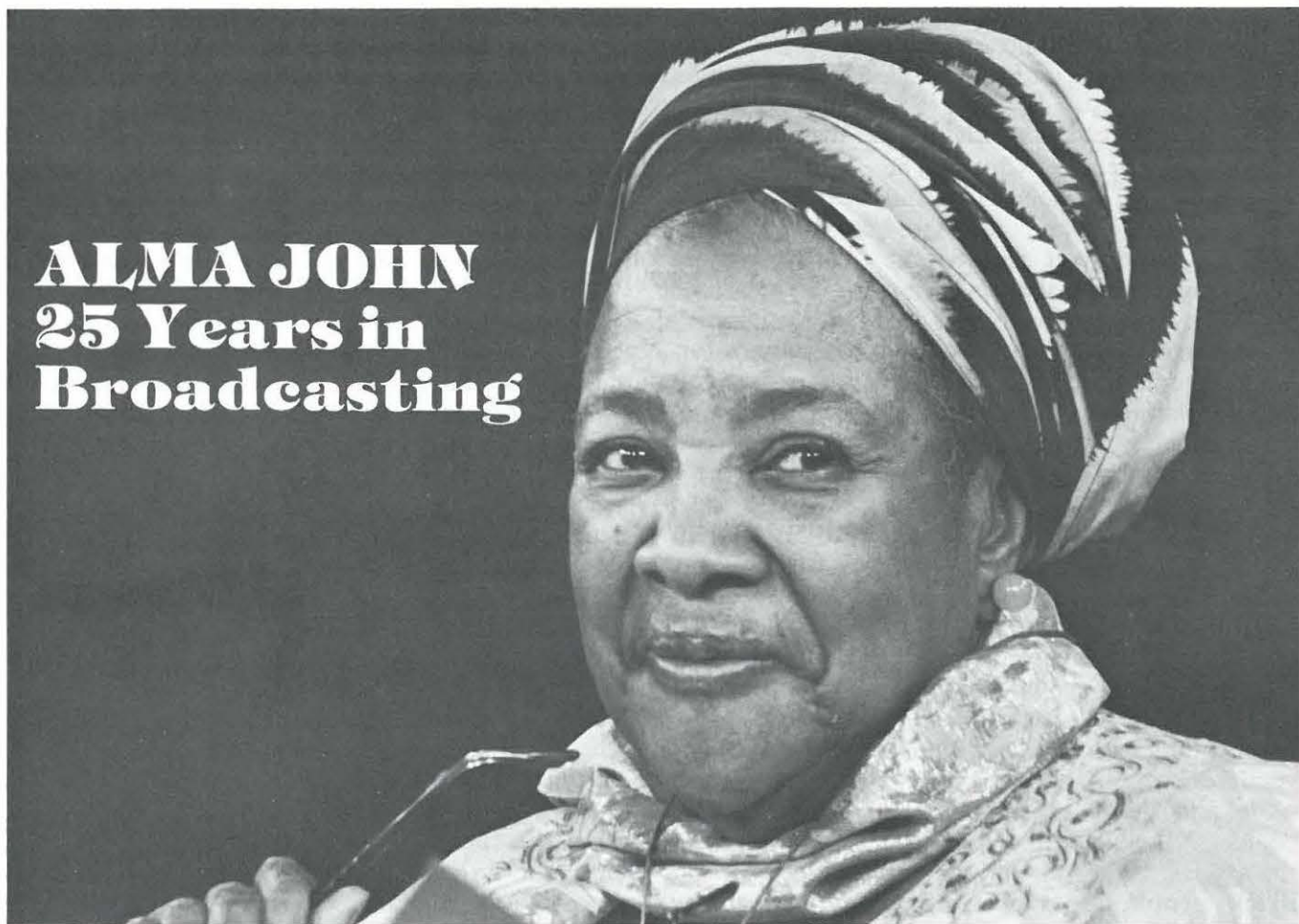
The book is both autobiographical and biographical. In order to tell Biko's story most effectively, Woods had to reveal much of his own life story. Thus, one could understand how a Black man and a white man in South Africa had such a unique involvement with each other.

This book makes the reader realize that distance does not make injustice any less unjust. Cruelty is no less cruel when it is thousands of miles away.

*Peggy Klass Wilson*



## ALMA JOHN 25 Years in Broadcasting



**T**o know her is to love her. Alma John, the grand lady of broadcasting is celebrating her silver anniversary in communications. Her face lights up with the warm, lovely smile familiar to so many as she says softly, "My life goes back so far. I've been blessed with good years, many good years."

Indeed, Alma John has had many "good years."

A native Philadelphian and eldest of nine children reared by a proud, determined, widowed father, Mrs. John is a long-time friend of Marion Anderson. Both were members of Union Baptist Church, which raised a thousand dollars through cake bakes, fish fries and other activities to finance singing lessons for Ms. Anderson; and Mrs. John reminisces about the day she stood on street corners selling tickets for fifteen cents to

Ms. Anderson's church-sponsored concert.

This marked the beginning of her career of service to others. After many hard years of walking miles to school and working after school in a variety of domestic and menial jobs to help support her large family, Mrs. John came to New York to live with an aunt and to study nursing. She graduated from New York University and the Harlem Hospital School of Nursing and worked at Harlem Hospital for ten years, until she was dismissed from her job for attempting to organize the workers around a demand for better working conditions and higher wages.

She went on to organize the second accredited school for nurses in New York State at the Harlem YWCA, becoming the first Black woman director of a practical

nursing school in the state. For six years she worked there, teaching a total of 298 female and male nurses.

"And the irony of it," she says with a chuckle, "is I went around and got opportunities for their clinical experiences at the same Department of Hospitals that had fired me."

Later, in serving as executive director for the National Association of Colored Graduate Nurses, she traveled throughout the country in search of educational and employment opportunities for Blacks. She recalls that while traveling, she would jot down ideas that she wanted to hear discussed on radio and television and would often visit newspaper offices and television and radio stations in various cities, studying their operations. She'd also inquire about the possibility of presenting



a program on the Black nurse and her problems and progress. In the late forties NBC granted her a half-hour time slot to do a program on the Black nurse entitled "Brown Women In White." The program was well-received and quite successful, and was aired over 69 stations. It marked the beginning of Mrs. John's immense popularity with all sectors of the American public.

She progressed, adding to her accomplishments 25 years of broadcasting work on radio station WWRL's, "Black Pride", a biweekly television program she hosts and produced for two years, and the Alma John Workshop, Inc., with a program geared toward improved public health, education and community involvement. She was married for nearly three decades to the late C. Lisley John.

Mrs. John has always been quite vociferous about her great love, pride and desire to serve Black people. "I always like to say," she asserts, "that the majority of Black people are God-fearing, hardworking and upstanding citizens. And there isn't anything wrong with the other five percent that more love, more understanding and more opportunity wouldn't help. My credo is: If you know, teach. If you don't know, learn. Each one, reach one. Each one, teach one."

"Communication, cooperation and coordination are important. We invented communications with the drum in Africa, so therefore, long before Westinghouse or Marconi or any of those people were thought of, we were communicating over hundreds of miles, just being in touch. But stresses and strains have sort of affected the kind of life that was ours in the mother country," she says, mentioning that she is quite excited about a forthcoming trip to Africa this summer.

"Cooperation is something else we have to get on top of, zero in

on, because in unity there is strength," she emphasizes. "And we *must* come together. There is no time for rugged individualism. We must also coordinate our activities. Time and energy can be better used when it is done collectively... I'm so concerned about the many functions we support—the dances, the debutante balls, the cotillions, all the expenditures of money for hotels downtown, out of our communities. This has got to stop somewhere because the more we take out of our communities, the poorer they become. So don't ask me, 'Where can we go, Sister John?' Members of the World Community of Islam brought together 10,000 Black families at the Armory at 142nd Street and 5th Avenue, which is supported through our taxes. And then on Randall's island they've had two highly successful Black Family Days and attracted forty to sixty thousand people. We have Vincent's Place here in the community, and if that's not large enough, maybe you should declare a moratorium on your event for the year and give some incentive awards to our children who can't go to school because they don't have shoes or clothing to wear."

"When I look back over my career, I think of the time I started, when most people would decide 'What's the use?' I kept on adding to my learning. I advocate that my people study and that they do things together and that the extended family idea be revived. As Professor Haley (Alex Haley, author of *Roots*) tells us, we must talk to the elders, and we must be concerned about their treasures."

"We must understand that we can do anything that we want to do, if we want to do it badly enough," Mrs. John continues. "I tell the children, particularly when I go into the schools, that any people who could build the pyramids and sphinx in the middle of the Sahara Desert in Africa can

do anything."

"I just want us to be more concerned with our family life and with the children. We must tell our children that they are God's chosen people and that they must love their bodies so much that they will not do anything to despoil them. And they must love each other, and love themselves. I declared a revolution of Love a long time ago."

Mrs. John's revolution of love apparently has been a victorious one, for her apartment is filled with numerous trophies and plaques presented to her by various organizations during her many years of public service. Among the honors bestowed upon her are the McCall's Magazine Golden Microphone Award, as well as the Mary McLeod Bethune Award presented to her by the African-American Historical Society.

She delights in telling the amusing story of when she was three years old and was sent on a Sunday school stage to recite a poem an aunt had taught her. Stricken with bewilderment and fright, she burst into tears and ran from the stage. Her aunt gave her a firm look and said in an even firmer voice, "You go right back up there and say that poem." "I went back up there and said the poem," laughs Mrs. John, "and I've told my friends that they haven't been able to knock me off the stage since then!"

How fortunate that she could not be "knocked off the stage," fortunate for the millions of young people she has loved and guided; fortunate for the many, many people of all ages whom she has inspired and served during her long career in the public eye. Alma Vessells John, a living, breathing, modern-day pioneer, servant to God, and as can be attested to by millions, a most willing and gracious servant to mankind. ®

Linda Cousins



# MEDIA

## FILMS

### New York Public Libraries

**Aug. 1, Roots**-parts 3 & 4  
**Aug. 8, Roots**-parts 5 & 6  
**Aug. 15, Roots**-parts 7 & 8  
**Aug. 22, Roots**-parts 9 & 10  
**Aug. 29, Roots**-parts 11 & 12

All showings are at 1:30 p.m.  
 George Bruce Library  
 518 W. 125 St., N.Y.C.

**Aug. 2, Gay Divorcee**, 2 p.m.  
 Spuyten Duyvil Library  
 650 W. 235 St. Bronx

**Aug. 9 Grandma Moses, Shalom of Saled, Forbidden City, Chicken Soup**, 2 p.m.

Spuyten Duyvil Library  
 650 W. 235 St. Bronx

**Aug. 16, Modern Times**, 2 p.m.  
 Spuyten Duyvil Library  
 650 W. 235 St. Bronx

**Aug. 29 Viva Portugal**, 6:15 p.m.  
 58th St. Library  
 127 E. 58th St. N.Y.C.

**Aug. 30, Hunchback of Notre Dame**, 2 p.m.  
 Spuyten Duyvil Library  
 650 W. 235 St. Bronx

### For Children & Teenagers

**Aug. 1, 10:30 a.m., Letter to Amy, This is New York, Animal Alphabet Parade, The Tree Robbers** (ages 5-8)  
 Riverside Library  
 190 Amsterdam Ave., N.Y.C.

**Aug. 1, 1 & 3 p.m., Free To Be You and Me**  
 Bloomingdale Library  
 150 W. 100 St. N.Y.C.

**Aug. 2, 2 p.m., Mole in the Zoo, Rosie's Walk, Sea Creatures, Transformation of Mabel Wells** (all ages).

Jefferson Market Library  
 425 Ave. of the Americas, N.Y.C.

**Aug. 3, 3 p.m., Never Weaken and Why Worry**

Dongan Hills Library  
 1617 Richmond Rd. Staten Island  
**Aug. 3, 2 p.m., Phantom of the Opera**

George Bruce Library  
 518 W. 125 St. N.Y.C.

**Aug. 7, 3 p.m., Sunday Lark, Hank, The Cave Peanut, Whazzat** (ages 8-12)  
 Riverside Library  
 190 Amsterdam Ave., N.Y.C.

**Aug. 8, 2:30 p.m., Magnificent Ambersons**  
 Donnell Library  
 20 W. 53 St., N.Y.C.

**Aug. 8, 3 p.m., Movie Stuntmen, Special Effects, Television Land** (teenagers).

Soundview Library  
 660 Soundview Ave. Bronx

**Aug. 14, 2:30 p.m., Tiger Bay**  
 Fordham Library  
 2556 Bainbridge Ave., Bronx

**Aug. 16, 3 p.m., King Kong**  
 New Dorp Library  
 309 New Dorp Lane, Staten Island

**Aug. 17, 3:30 p.m., J.T.**

Kips Bay Library  
 446 Third Ave. N.Y.C.

**Aug. 21, 3 p.m., P.J. and the President's Son**

Riverside Library  
 190 Amsterdam Ave. N.Y.C.

## TELEVISION

### WCBS-TV Channel 2

"Love on the Late Show"

**Aug. 5, Without Love**, with Spencer Tracy and Katherine Hepburn

**Aug. 12, Camille**, with Greta Garbo

**Aug. 19, Easy to Wed**, with Van Johnson and Lucille Ball

**Aug. 26, Waterloo Bridge**, with Vivien Leigh and Robert Taylor

**Sept. 2, The Philadelphia Story**, with Katherine Hepburn, Cary Grant and James Stewart.

### WNBC-TV Channel 4

**Sha Na Na** variety show featuring Denny Greene, Tues. at 7:30 p.m.

### WABC-TV Channel 7

"ABC News Closeup" in mid-August will feature the award-winning "The Police Tapes," detailing crime in the South Bronx and the police of the 44th Precinct who fight it. Check daily listings for date and time.

### WOR-TV Channel 9

IBM "Movies To Remember"

This distinguished series of motion pictures will run through the entire summer, and each film will be presented with only one commercial interruption.

**Aug. 7, A Night To Remember (1958)**

**Aug. 14, Paths Of Glory (1957)**

**Aug. 21, Young Winston (1972)**

**Aug. 28, The Third Man (1950)**

### WPIX-TV Channel 11

**Aug. 14, 15, Evening In Byzantium**, 8-10 p.m.

**Aug. 19, 20, Grand Prix Tennis Tournament, Canadian Open.**

**Aug. 26, 27, U.S. Professional Championships.** 8-10 p.m.

### WNET-TV Channel 13

"Watch Your Mouth" Sundays at 7 p.m. Educational and entertaining series aimed at improving communications skills of 14 to 17 year olds. Guest appearances will include Ruby Dee, Stephanie Mills and others. Produced by Ellis B. Haizlip.

### BLACK HOSTED PROGRAMS

**Positively Black**—WNBC (Channel 4)  
 Sundays, 1 p.m. Featuring Carol Jenkins and Gus Henningburg.

**Like It Is**—WABC (Channel 7)  
 Sundays, 1:30 p.m. Featuring Gil Noble.

# Listings

**Black News**—WNEW (Channel 5)  
 Saturdays, 10:30 p.m. Featuring Bill McCreary & Marion Etoile Watson.

**For You Black Woman**—WABC (Channel 7)  
 Saturdays, 2 p.m. Featuring Alice Travers.

**Tony Brown's Journal**—WNBC (Channel 4)  
 Saturdays, 6 p.m.

**Soul Alive**—WPIX (Channel 11)  
 Saturdays, 1:30 a.m. and 12 noon.

**Soul Train**—WNEW (Channel 5)  
 Saturdays, 11 a.m.

## RADIO

### WBLS

107.5 FM, 24 hours, heavy on disco music.

### WBLS

107.5 FM, 24 hours, heavy on disco sound.

### WRVR

106.7 FM, 24 hours. Jazz with community programming on Sunday mornings.

### WLIR

1190 AM, 5:45 a.m.—8:45 a.m., reggae, calypso.

### WINS

1010 AM, 24 hours, time, news, weather.

### WOXR

96.3 FM, 6 a.m.—midnight, classical symphonic, operatic music.

### WNYC

93.9 FM, 24 hours, special hourly topical music, jazz, opera, pop.

### WXLO

98.7 FM, 24 hours, rock and roll, rhythm and blues.

### WPLJ

95.5 FM, 24 hours, rhythm and blues, rock and pop. Vivian Roundtree 2-6 a.m.

### WNJR

1430 AM, 24 hours, rhythm and blues, rock.

### WWRL

1600 AM, 24 hours, rhythm and blues.



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# KIDS

## SUMMER FESTIVAL

**N**ew York is a summer festival—for kids too! Many of the ROUTES activities that have become favorites through the winter can be enjoyed during the summer. There also are numerous tailored-for-summer-weather activities. Whether your children's preferences run to indoor or outdoor fun, there is much to do, see and learn. School-free time shouldn't be education-free time. Choose activities that whet the learning appetite. All the activities listed here are both informative and enjoyable.

**The New York Aquarium** is offering a new, exciting and very different camp-type experience: a three day workshop for 8-to-12-year-olds. There will be beach walks, fishing, crafts, sea-cooking and songs. Professional trainers and keepers will take the youngsters behind the scenes and share with them their love and awareness of the sea. The Aquarium camp adventure costs \$55 and includes: aquarium admission, craft supplies, fishing equipment, snacks, lunch and T-shirts. Registration is of the sea. The Aquarium Camp is open Monday 9 a.m. to 3 p.m., Tuesday 8 a.m. to 2 p.m. and Wednesday 9 a.m. to 3 p.m. The rest of the week is devoted to teens (ages 13-16). This program is a career orientation one. Groups of 12 or less will be counseled on marine related careers: marine biologist, oceanographer, cetalogist. There will be breakfast outdoors, a pre-dawn trip to the Fulton



Fish Market, crafts, and lessons in filleting fish, opening clams and the *right* way to eat a lobster. The teen program is \$30 for the two days, August 10 and 11th. Thursday, 9 a.m. to 4 p.m. and 6 a.m. to 3 p.m. on Friday. The \$30 fee includes materials, snacks, admissions (to Aquarium and Osborn Laboratories), lunch and

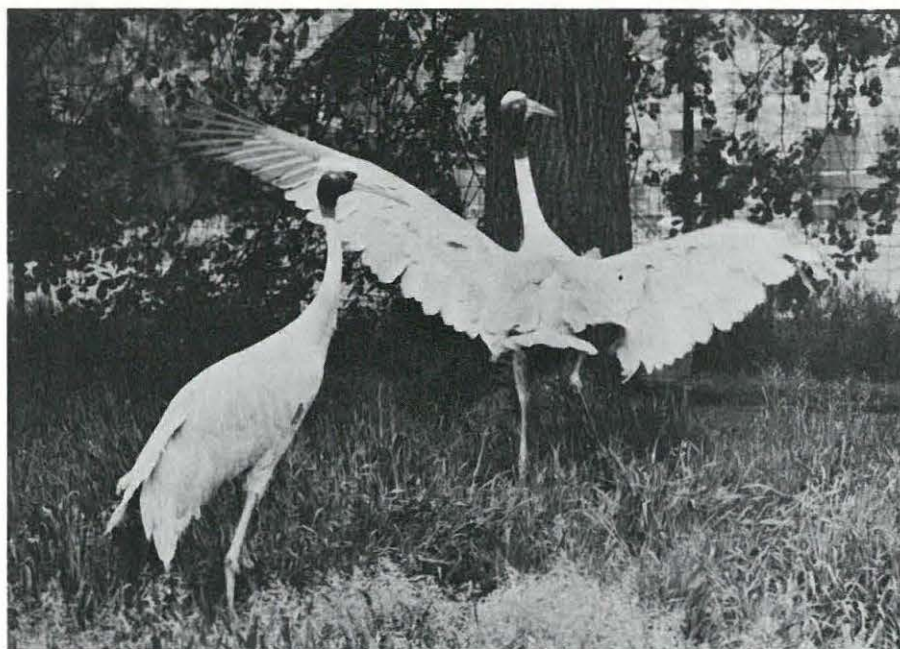
trip. For information call **Education Dept. of N.Y. Zoological Society (212) 266-8624**. The Aquarium is located in Brooklyn on the Boardwalk West 8th Street.

This summer has another first for children. The **South Street Seaport Museum** is launching a new workshop program aimed at



New York Zoological Society





individuals rather than the customary groups. "A Harbor at Work" is the theme for this four-day workshop that includes field trips, crafts, theatre games and partaking in the daily work routines on South Street's legendary boats. "A Harbor at Work" is divided into two age groups. Six-to-Eight-year-olds come together July 31st through August 3rd, while the 9 to 11 year olds gather on August 7th through 10th. The hours are 10 a.m. to 3:30 p.m. The groups are kept small (15 children per group) to enable the instructors and assistants to give individual attention. The \$50 fee covers the cost for a trip to a working shipyard, visits aboard a tugboat, and model boat building. Snacks will be provided but you'll have to supply lunch. "A Harbor at Work" should prove an exhilarating experience for the city youngster who rarely gets to ride on the high seas. For further information call or write the **Education Dept., South Street Seaport Museum, 16 Fulton St., N.Y. (212) 766-9062.**

For the animal lovers there's **Animal Kingdom Zoo Camp.** Contact with live animals is the feature of this five-day adventure.

Campers will be exposed to animals of four continents. In "North America," campers will come face to face with an alligator. In "South America's jungles," they'll visit guanacos, tapirs and others. In "Asia," they'll ride the Bengali Express through Wild Asia, which I'm sure you remember reading about in July ROUTES. African reptiles and amphibians will be examined close up while on safari in this continent. Each camper will experience the daily work routine of a zoo keeper—grooming horses, feeding scorpions and caring for both wild and domestic animals! Sessions run from July 31 through Sept. 1. The age range is 8 to 12, and camp fee is \$90 per child for the entire week. This fee includes rides, animal events, snacks and all craft supplies. For an additional \$25 your child could experience an adventure within an adventure: an overnight camp-out, highlighted by a cookout, a sing-a-long, and a flashlight safari through the zoo; makes you almost wish you were a kid again doesn't it? The five-day camp experience runs Monday through Friday, 10 a.m. to 4 p.m. The overnight extension fee includes Friday cookout supper and

Saturday breakfast. For the teenagers, the Zoo offers "Animal Encounters of the Wild Kind," afternoon explorations on the behavior of animals, facts and myths. This animal workshop runs through August 18th, Monday 1 p.m. to Friday 4:30 p.m. The fee is \$60, which includes materials, snacks, admission and parking. Age range is 13 to 16. Groups are limited to 12. For further information or an application form, call **Education Dept. (212) 220-5131 New York Zoological Society.**

Of course there are still the theater activities you discovered through ROUTES this winter. One favorite is the **Cottage Marionette Theatre** in Central Park. This quaint Swedish cottage has provided many youngsters with happy moments through puppetry and children's films. Reservations are necessary, admission is free. For information call the Cottage (212) 988-9093, Tuesday through Saturday.

If you are one of those active parents who heads up a scout group, church or organizational group of any kind and would like to really experience this marvelous city, **Young Visitors Inc.,** has personalized itineraries matched to your group's interest, ages and budgets. The ethnic divergence that has become commonplace to so many of us New Yorkers is made exciting again. Call Young Visitors, Inc., 250 West 82 St., N.Y. for more information (212) 595-8100.

Whatever your youngsters' interests there is something for them in New York. Museums, parks, libraries, camps, swimming, concerts, arts & crafts, gardens, theaters, zoos, sports. Have a wonderful summer! ☺

*Leona Hipp*



# KIDS

# Listings

## LEARNING CENTERS

### American Museum of Natural History

Central Park West  
at 79th St., N.Y., N.Y.  
873-1300

•Discovery Room, Sats. & Suns. 12 to 4:30 p.m. Free tickets available at 11 a.m.—"Learning Through Touching." •Alexander M. White Natural Science Center, Tues.-Fri., 2 to 4:30 p.m., Sat. & Sun. 1 to 4:30 p.m.—Introduction to nature including small live animals.

•Hayden Planetarium. "Ufo's and IFO's, Mon.-Fri., 1 & 3 p.m., Weds., 7:30 p.m., Sats. & Suns., 1, 2, 3, & 4 p.m.

### Vacation Reading Clubs

The following New York Public Library branches are organizing Reading Clubs. Please call for details and registration information:

### Macomb's Bridge Library

2650 Seventh Ave.  
281-4900

### 125th St. Library

224 E. 125 St.  
534-5050

### Harlem Library

9 W. 124 St.  
348-5620

### 115th St. Library

203 W. 115 St.  
666-9393

### Coutee Cullen Regional Library

104 W. 136 St.  
281-0700

### George Bruce Library

518 W. 125 St.  
662-9727

### Wakefield Library

4100 Lower Pl., Bronx  
652-4663

### Bedford Stuyvesant Restoration Corporation Cultural Affairs

1368 Fulton St., B'klyn, N.Y.  
636-7888

Instruction and workshops in art, reading, music, dance (8 & 9 year olds), children's theatre (13 and older), and sports. Open 9 a.m.—7 p.m. weekdays.

### Children's Art Carnival

62 Hamilton Terrace, N.Y., N.Y.  
234-4094

This program for children includes photography, sewing, filmmaking, animation, figure drawing, painting and reading.

### Harlem School of the Arts

409 W. 141st St., N.Y., N.Y.  
926-4100

Instruction and performance in piano-group and private, guitar, flute, clarinet, cello, violin and viola.

### Dance Theatre of Harlem

466 W. 152nd St., N.Y., N.Y.  
690-2800

Instruction in ballet, modern and ethnic dance; children and adults.

### The LaRocque Bey

### Dance Company

169 W. 133rd St., N.Y., N.Y.  
926-0188

Classes in modern and African dance and ballet exercises for ages 3 to adult.

### Punch & Judy's Big Apple Review

Cottage Marionette Theatre in Central Park, thru Aug. 26.  
Tues.-Sat., 10:30 & 1 p.m.  
Follow footpath at 81 St. & CPW.  
Reservations necessary.  
988-9093

### New York Historical Society

170 CPW at 77 St.  
873-3400

Exhibitions of interest to children: a collection of early American toys, scale model of 18th century Beekman House & fire trucks, carriages and sleighs. Free films or Story Hour every Tues. & Thurs. 2 p.m., thru Aug. 24.

## SHOWS & EXHIBITS

### Nautical Outings

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

### Beach Outings

Manhattan Beach  
965-6589  
IND Subway "D" train to Sheepshead Bay and B1 bus. Facilities: changing rooms, toilets, tennis courts, life guards.

### Jones Beach State Park

516/785-1600  
Long Island Rail Road offers transportation plus pool and locker room admission: \$4.25 for adults and \$2.90 for kids (5-11). Call 739-4200

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

### The New York Experience

McGraw-Hill Building (Lower Plaza) 6th Ave. bet 48th & 49th St., N.Y.C.  
896-0345

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

### General Motors Exhibit

GM Building  
5th Ave. at 59th St., N.Y.C.  
486-4518  
Research and auto and appliance exhibits, engineering and future developments.

### New York Aquarium

West 8th St. and Surf Ave.  
Coney Island, Brooklyn, N.Y.  
Giant sharks, whales, electric eel, dolphins, penguins, and many varieties of fish. Open daily 10 a.m. Adults \$2, Children 75¢

### Free TV Shows

Get tickets at the following locations:  
•CBS-Ed Sullivan Theatre, 53rd St. and Broadway, Mon.-Fri. 9-5 p.m.  
•ABC-77 W. 66th St., Mon.-Fri. 9-6 p.m.  
•NBC-RCA Building, Main Floor, after 8:45 a.m.

### J.C. Penney Company

1301 Ave. of the Americas at 52nd St. N.Y.C.  
957-4840

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

### Bronx Zoo

185th St. & Southern Blvd.  
933-1759  
Daily 1 to 5, Sun. & Holidays. Adults \$1, Children 2-12, 50¢. Tues., Weds., Thurs., free.

### N.Y. Botanical Gardens

Bronx Park  
185th St. & Southern Blvd.  
220-8700  
10 a.m. to dusk. Offers Garden Crafts program for children.

### Queens Zoo & Children's Farm

111th St. & 56th Ave.  
Flushing Meadows, Queens.

### Prospect Park Zoo

Flatbush Ave. & Empire Blvd.  
Brooklyn, New York

### Magic Shows

The Magic Towne House  
1026 Third Ave.  
752-1165  
Sats. & suns. 1, 2:30 & 4

### A Storytelling Festival

For children ages 7-12 will be presented by The New York Public Library in Central Park on Weds. at 11 a.m. thru Aug. 23. Some of NYPL's outstanding storytellers will be at the Hans Christian Anderson statue near the model boat lake at 72 St. to spin their favorite tales beneath the trees.

### Holiday On Ice

Aug. 9 thru 20  
Madison Square Garden  
563-8000  
Show times vary.  
\$5-\$9, Children half-price all performances except Sats. at 7:30 and Suns. at 1.

## MUSEUMS

### American Numismatic Society

Broadway and 155th St., N.Y., N.Y.  
A collection of medals, coins and paper currency.

### Harlem State

Office Building Gallery  
163 W. 125th St., 2nd Fl., N.Y., N.Y.  
Exhibitions of local and community artists' work.

### The Metropolitan Museum of Art Junior Museum

5th Ave. at 82nd St., N.Y., N.Y.  
879-5500

### National Art Museum of Sport

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

### Hall of Fame for Great Americans

181st St. & University Ave.  
(Bronx Community College)  
Bronx, N.Y.  
Daily 10 to 5-Free  
220-1330  
Commissioned bronze portrait busts of presidents, statepersons, scientists, inventors, artists and humanitarians.

### Morris-Jumel Mansion

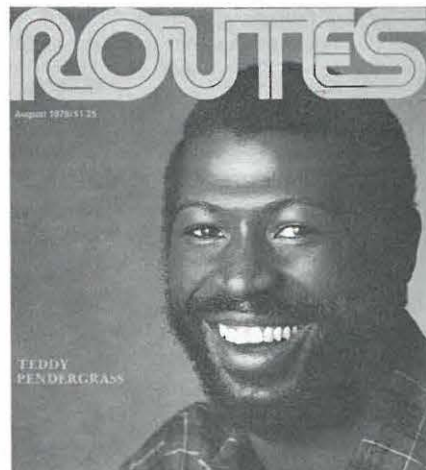
West 160th St. & Edgecombe Ave.  
N.Y.C.  
923-8008  
This house served as Washington's headquarters in 1776. It is now a museum where educational tours, lectures, exhibits, and concerts are available. Tues.-Sun. 10-4. Adults 50¢, Children 25¢.

### Brooklyn Children's Museum

145 Brooklyn Ave.  
735-4432  
World's first children's museum has reopened in a new building. This is a participatory museum with more than 40,000 authentic ethnological technological artifacts.



Makeup: Be'nard Giles





# ART

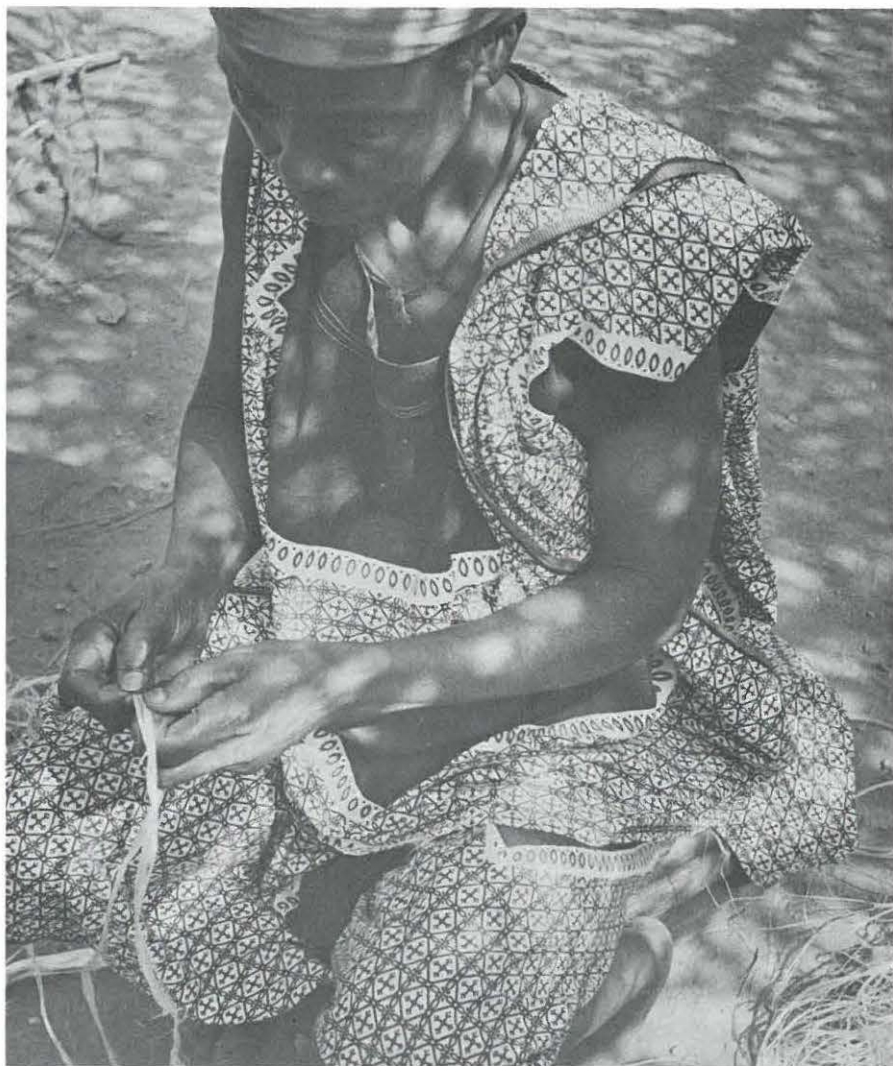
## AFRICAN GRASS & FIBER ARTS

**W**hat do an elegant basket-table, a fowl coop, a fetish basket, a bustle, a dung-covered beehive, a tooth brush, a fishnet, and a green palm-pith truck have in common?

Each is made in Africa from plant fibers and each is among the 138 objects shown in the "African Grass and Fiber Arts" exhibition currently at the African-American Institute, 833 UN Plaza, New York City.

"Africa," says writer-weaver Sandra Newman in her introduction for the show's catalog, "is city and country, nation and people, but the land still dominates. The natural materials flourish—they are the wild topmost layer of the earth." The diversity of what Africans do and have done with the fibers these plants provide is highlighted by this exhibition. By extension, it also demonstrates the diversity that is Africa: land that is desert, grassy savanna, bush, forest, swamp, river, mountain; people who are hunter-gatherers, nomadic pastoralists, agriculturalists, city dwellers. Each particular combination of geography and way of life determines what people need, what they have around them to make it from, and how they make it. This show, then, "is a microcosm of the world itself."

The objects come from thirteen African countries, notably Botswana, Burundi, Ethiopia, Rwanda, Sierra Leone and Zaire. Some of the objects are old. A Baluba mask made of fiber, raffia, rattan and other materials; an Azande shield made of reed and wood, and several grass and raffia hats collected in Zaire during the first part of this century are on loan



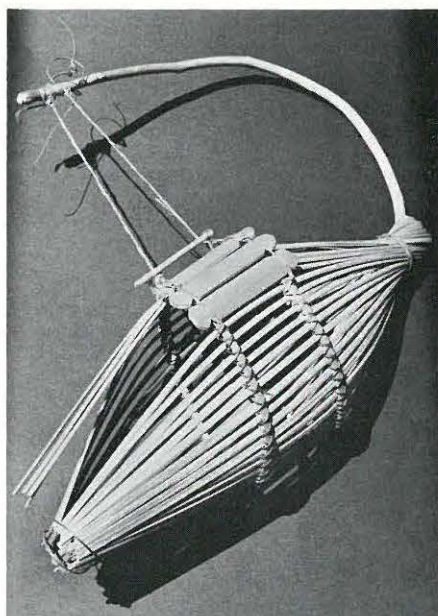
Preparation of Fiber for Fishnet

from the American Museum of Natural History. Other objects have been crafted more recently. Particularly fine are several coiled and wrapped baskets, sold by the National Museum of Rwanda on the condition that they be exhibited in the United States, and a number of superb baskets, trays and containers from Ethiopia and Somalia. Several pieces won prizes at agricultural shows in the areas of Sierra Leone where they were made. Some items, particularly a basket chair from Sierra Leone, mark the adaptation of old techniques

to new designs and products. Continuity and change, too, are a part of the show and of Africa.

The range of objects is very large: clothing—hats, belts, and a woman's buttocks cover; objects for personal use—combs, fans, a penholder, a tooth brush; implements for fishing, hunting and farming—shields, a sling shot, a quiver and arrows, fishnets and fishtraps, a palm-tree climber; household utensils—brooms, tables, chairs, sleeping mats, a beehive, baskets, trays and containers of





Fish or Mouse Trap



Tutsi Basket

every type, even some musical instruments and a toy; ritual objects—masks and baskets.

Equally diverse are the fibers that have been used to make these objects: bark, bamboo, corncob, grass, leaves, palm, raffia, rattan, reed, straw and vines. Many objects are composed of several materials, including such additions as beads, brass, clay, dung, feathers, fur, gourd, leather, mud, pith, seeds, skin and wood.

The various techniques for working fiber are represented: braiding, coiling, twining, weaving and wrapping. A few objects also are decorated with applique and embroidery. The natural color of fibers is enriched by dyes in some cases.

The coiled baskets of Burundi and Rwanda are a contrast of black and white which "creates a sense of delicacy and airiness." The same technique applied in Kenya to a beer container, produces a S'solid, useful quality." The designs of baskets from Botswana vary but "each is a recognizable form and is known by a particular name, e.g. "Knee of the Tortoise" or "Flight of the Swallow."

The objects on exhibition are used

in many areas of daily life and are all an important part of domestic life. The fishnet, *mbembei* in Mende, figures in many aspects of life. It is a part of social reciprocity: a portion of the catch is shared by the fisherwoman with the woman who made the net and with the family which owns the swamp. "Before it is used for the first time a *mbembei* (net) is soaked in water with special herbs for 'medicine', *sawei*, to bless it so that it may always be full of fish, and more importantly, to ward off evil spirits who would harm women fishing. A dark spot in the stream or swamp, a queer stone by its edge or the deep spot at the stream's bend, any of these places might harbor a demon. A net can catch a snake as well as a fish." It is fitting then, that in the exhibition, the fishnet and broom hang between "common" and ritually used items.

While a show can display only objects, these objects represent the people who make and use them. In various parts of Africa, the skills needed to work fibers belong to different people. Some of the items are made by men, others by women. A woman's skill in one place may be a man's in another.

Some are made by specialists who do little else. Most, however, are made by people whose primary occupation is "farmer". Gbunu of Jaiahun, Sierra Leone, is preparing the *kowei* fiber which she twists into string against her thigh and then "weaves" into a fishnet. Lahai Shanko, age 12, from Kabala, Sierra Leone, shows off the green palm-pith "Poda Poda" (truck) which he has just completed. It is stuck together with cane "pins" and has tires which he cut from a discarded rubber flip-flop he picked up by the side of the road.

"Sculpture", the catalog essay concludes "has a place in the European mind as fine art. Basketry has not. Yet to many Africans, a carving is no greater than a woven fetish, a fishnet or a bride-price basket. Life is a continual circle of needs. And the cycle of weaving a good basket is an assurance that man has worked to make something good. All the objects in this exhibition have lived in association with someone. They mean much more than 'basket'."

The curator for "African Grass and Fiber Arts", Jacqueline Springwater, designed the exhibition. She is an author and lecturer on African and contemporary American crafts and a consultant on exhibition design who has also lived in Africa for 10 years.

*The African Grass and Fiber Arts Exhibition will open to the public without charge through Saturday, October 7. The hours are 9 to 5 weekdays and 11 to 5 Saturdays. It is closed Sundays and Monday, September 4 (Labor Day). Arrangements can be made for guided tours. The African-American Institute is located at 833 United Nations Plaza. Its art exhibition program is supported in part by a grant of public funds from the New York State Council on the Arts.*

Margaret W. Sullivan



# ART

# Listings

## Museums

### Studio Museum in Harlem

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

### National Black American Historical Museum

107 W. 116 St.  
Tues.-Sun. 11-7 p.m.  
Artifacts and memorabilia from slavery to the present. Adults: \$1.00, Children .50¢.  
864-9164

### El Museo del Barrio

1230 Fifth Ave.  
Tues.-Sun., 10:30-4:30 p.m.

### Museum of the City of New York

Fifth Ave. at 104th St.  
Tues.-Sat. 10-5, Sun. 1-5  
534-1672

### International Center of Photography

Fifth Ave. at 94th St.  
Daily except Mon. 11-5.  
860-1783

### Jewish Museum

Fifth Ave. at 92nd St.  
Mon.-Thurs. 12-5, Sun. 11-6.  
860-1860

### Cooper-Hewitt Museum

Fifth Ave. at 91st St.  
Tues., 10-9 Wed.-Sat. 10-5 Sun. 12-5.  
860-2011

### Guggenheim Museum

Fifth Ave. at 89th St.  
Tues. 11-8 Wed.-Sun. 11-5.  
860-1300

"The Evelyn Sharp Collection" thru Oct. 1.  
"Alberto Burri: A Retrospective View" 1948-1978

### Metropolitan Museum of Art

Fifth Ave. at 82nd St.  
Tues. 10-8:45 Wed.-Sat. 10-4:45 Sun. 11-4:45  
TR 9-5500  
"Images of women" thru Oct. 1.  
"Japanese Early Blue and White Export Ware" thru Sept. 3.

"Vanity Fair: A Treasure Trove of The Costume Institute" thru Aug. 27.

### Whitney Museum

Mad. Ave. at 75th St.  
Tues.-Fri., 2-9 p.m.; Sat. 11-6 p.m.; Sun. noon-6 p.m.; closed Mon.  
794-0600  
"Art about Art" July 20-Sept. 24. "100 American Drawings & Works on Paper" July 28-Oct. 1.

### African-American Institute

833 U.N. Plaza (47th St.) Mon.-Fri. 9-5 Sat. 11-5  
949-5666  
"African Grass and Fiber Arts"

### Asia House

112 East 64th St.  
Mon.-Sat., 10-5 Thurs. 10-8:30 Sun. 1-5  
PL 1-4210

"Imperial China: Photography 1846-1912" thru Aug. 20.

### Museum of Modern Art

11 West 53rd St.  
Mon., Tues., Fri., Sats., Sun. 11-6 Thurs. 11-9.  
956-7070

### Museum of Contemporary Crafts

29 West 53rd St.  
Tues.-Sat. 11-6 Sun. 1-6  
977-8989

### Museum of American Folk Art

49 West 53rd St.  
Tues.-Sun. 10:30-5:30  
581-2474

### Museum of Broadcasting

1 East 53rd St.  
Tues.-Sat. 12-5  
752-7684

### The New Museum

65 Fifth Ave. (14th St.)  
Mon., Tues., Thurs., Fri. 12-6 Wed. 12-8 Sat. 12-5  
741-8962

## MANHATTAN WEST SIDE

### The Cloisters

Fort Tryon Park  
Tues.-Sat. 10-5:45, 4:45 in Winter  
Sun. 1-5:45  
923-3700

### The American Museum of Natural History

Central Park West at 79th St.  
Mon.-Sat. 10-4:45, Wed. till 9, Sun. 11-5  
873-1300  
"Ice Age Art" thru Dec.

### New York Historical Society

Central Park West at 77th St.  
Tues.-Fri., 11-5, Sat., 10-5, Sun., 1-5  
873-3400  
"New Life for Old Objects: The Art of the Conservator, thru end of year."

## MANHATTAN FIFTH MIDDOWN

### Songwriter's Hall of Fame

One Times Square  
Mon.-Fri., 11-3  
221-1252

### National Art Museum of Sport

4 Pen Plaza (Madison Square Garden)  
Tues.-Sat., 10-6  
244-4127

## LOWER MANHATTAN

### South Street

Seaport Museum  
Fulton and Front Sts.  
12-6  
766-9020

### Fire Department Museum

104 Duane St.  
Mon.-Fri., 9-4, Sat., 9-1  
744-1000

### Fraunces Tavern Museum

54 Pearl St.  
Mon.-Fri. 10-4  
425-1776

### Federal Hall Nat'l Museum

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

## THE BRONX

### Bronx Museum of the Arts

851 Grand Concourse  
Mon.-Fri. 9-5 / Wed. till 7:30 / Sun. 12-5  
681-6000

## BROOKLYN

### Brooklyn Museum

188 Eastern Parkway  
Tues.-Sat. 10-5  
Sun. 11-5  
638-5000

### New Muse Community Museum of Brooklyn

1530 Bedford Ave.  
Daily 2-8 p.m.  
774-2900  
"An Introduction to the Black Contribution to the Development of Brooklyn."

## QUEENS

### Queens Museum

New York City Bldg.  
Flushing Meadow, Corona Pk.  
Tues.-Sat. 10-5  
Sun. 1-5  
592-2406

## STATEN ISLAND

### Staten Island Institute of Arts and Sciences

Stuyvesant Pl & Wall St., St. George  
Tues.-Sat. 10-5  
Sun. 2-5  
727-1135

## HEMPSTEAD

### Black History Museum

106 North Main St.  
Mon.-Sat. 9-5  
(516) 538-2274

## GALLERIES

### ART GALLERIES—

### Afro Arts Center

2191 A.C. Powell Blvd.  
Daily 9-8  
831-3922

### The Alternative Center for International Arts

28 East Fourth St.  
473-6072

### Benin Gallery

2366 Seventh Ave.  
(Bet. 138th / 139th Sts.) Tues.-Sat., 3-7  
234-9723

### Burgess Collection of Fine Art

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

### Cordier and Ekstrom

980 Madison Ave.  
at 76th St.  
Tues.-Sat., 10-5:30  
YU 8-8857

### Anne Graham Creative Arts

185 Hall St.  
Brooklyn (Pratt area)  
By appointment only  
857-7278

### Consortium Gallery

36 West 62nd St.  
Mon.-Sat. 12-6  
Sun. 4-8  
581-9110

### Grinnell Gallery

800 Riverside Dr.  
By appointment only  
781-9708

### M. Knoedler & Co.

19 East 70th St.  
Daily 10-5:30 p.m.  
988-1304

### Peg Alston Arts

407 Central Park West at 100th St.  
By appointment  
662-5522

### Henry O. Tanner Gallery

44 West 63rd St.  
Mon.-Sat., 11-6  
582-9312

### Martha Jackson Gallery

521 West 57th St.  
(Bet. 10th / 11th Aves.)  
Wed.-Sat., 10-5:30  
757-3442

### Just Above Midtown (JAM)

50 West 57th St.  
(Bet. 5th / 6th Aves.)  
Wed.-Sat., 10-5:30  
757-3442

### Cinque Gallery

2 Astor Pl.  
Tues.-Sat., 12:30-5:30  
533-9380





**M**ahalia Jackson's commitment to God, Black people and music came virtually as a birthright, for her mother, Charity Clarke Jackson, was devoted to the church.

Growing up in New Orleans was musically advantageous for Mahalia. The Mardi Gras, Water Street, the Pleasure Marching Club all had lively songs, which Mahalia quickly learned.

The sudden death of her mother in 1916 forced five-year-old Mahalia, to live with an Aunt who was extremely poor. Aunt Ducke taught her to do hard work, and washing and ironing became her specialties. At an early age her hand grew strong and rough.

When she was 16, Mahalia clipped an ad from the Chicago Defender for a training school for nurses at Provident Hospital in Chicago. She went north to go to school, to get a private room to listen to Bessie Smith records and to work a less strenuous job.

But Mahalia's life in Chicago went about the same as it had in New Orleans, except she made twenty-five cents more to cover her expenses, which had doubled.

In despair, she sought a church, where she could relax and shout. She joined the Greater Mount Salem church and began to sing in the choir.

Mahalia soon teamed up with *The Johnson Gospel Singers* and had great fun singing all over the area.

During the summer of 1934, when the country had been in a depression for five years, Mahalia earned twenty-five dollars for singing *God's Gonna Separate the Wheat from the Tares* for Decca records. She didn't know about royalties and percentages; twenty-five dollars was more money than she had ever earned.

Mahalia didn't have a social life of parties and dates like most young girls. She was large, dressed rather plain and spent all of her leisure time in churches.



Isaac Hockenhull, her first husband, approached her in church after being attracted by her unusual voice. Isaac was ten years older and enjoyed gambling and horse racing; he also loved to hear Mahalia sing the gospels.

Mahalia respected Dorsey. They were both proud southerners and gospel enthusiasts. However, she didn't feel that he could tell her anything about how to sing his songs. Her style was fiery and couldn't be dictated by meter or melody. She believed that people wanted to "feel" music, not just hear it. She refused to ever sing a song in a style that was superficial or stoic.

Dorsey gave in to Mahalia's personal music interpretations and they enjoyed five years of touring together. He gave her sound advice about protecting herself from crooked promoters and contracts.

By the time she was 33, she returned to Chicago and opened Mahalia's Beauty Parlor. And then with the growing profits she bought Mahalia's House of

Flowers and other properties. But on the weekends, she toured the ghettos of the key cities and sang. The people of the Black community looked forward to her singing as a message from "down home."

In 1946, *Move On Up a Little Higher* pushed Mahalia into a world-famous arena. Millions of copies were sold. Music experts, radio commentators and promoters wanted Mahalia's attention. Even though she had attended only one music class and couldn't read music, she had a spirit in her voice that none could match. On October 4, 1950, she sang at Carnegie Hall to thousands. Mahalia rocked the great hall and people shouted freely in the aisles.

In 1952, Mahalia appeared before millions on the Ed Sullivan Show. The overwhelming audience response prompted CBS to sign Mahalia to an exclusive contract.

At age 41, she was ready to spread the gospel around the world. She toured England, Holland, Belgium and Denmark. In France she became very ill and was advised by her doctors to give up touring and singing. Not only did she refuse to stop singing but she became deeply involved with the Civil Rights movement.

She sang at John F. Kennedy's inauguration; Dr. Martin Luther King's March on Washington and to troops stationed at military outposts in Japan. During a stopover on Thanksgiving Day of 1971, she collapsed on stage and had to return to a Chicago hospital. She died on January 27, 1972.

Mahalia had used her voice only for the celebration of God. She certainly would have been richer if she had sang blues and pop, but she was true to her vows and convictions. Mahalia's music fills a void, a longing that blues and pop music cannot. Her music endures because her material will always be current. ®

*Theda Palmer-Head*



# STEVIE WONDER



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