

# ROUTES

December 1978/\$1.25  
January 1979



**CAROL DOUGLAS:  
BURNIN' AND COOKIN'**

- TRIM YOUR TREE WITH TOOTHPICKS
- HINES, HINES AND NO DAD
- THE JI

1166  
Schomburg Center  
103 West 135th St  
New York, N.Y. 10030  
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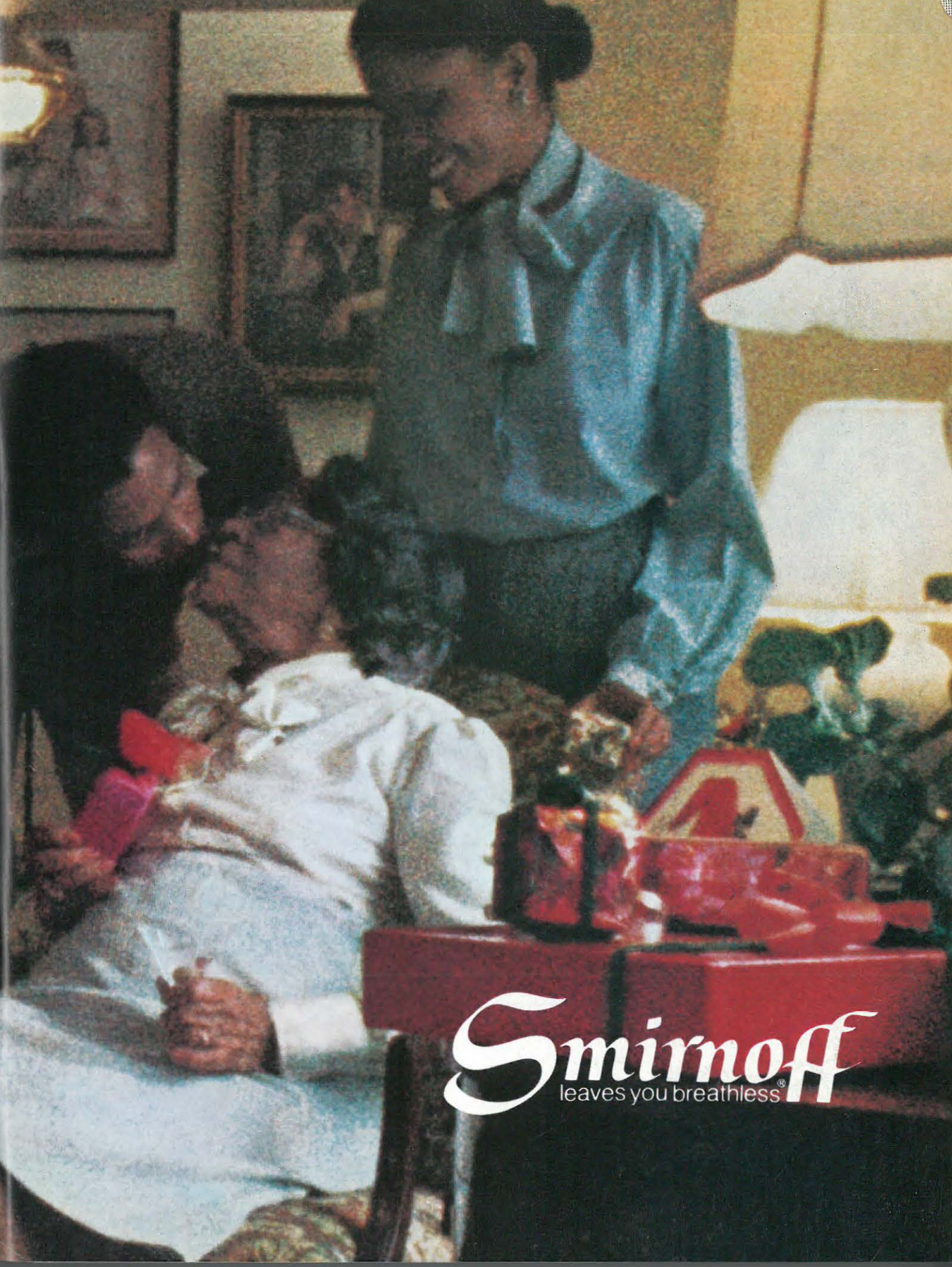


A man in a dark suit and light tie is dancing with a woman in a light-colored, long-sleeved dress. They are in a dimly lit room with a candle in the background. The man is smiling and looking at the woman. The woman is also smiling and looking down. The overall mood is festive and intimate.

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someone  
during  
the  
Holidays.

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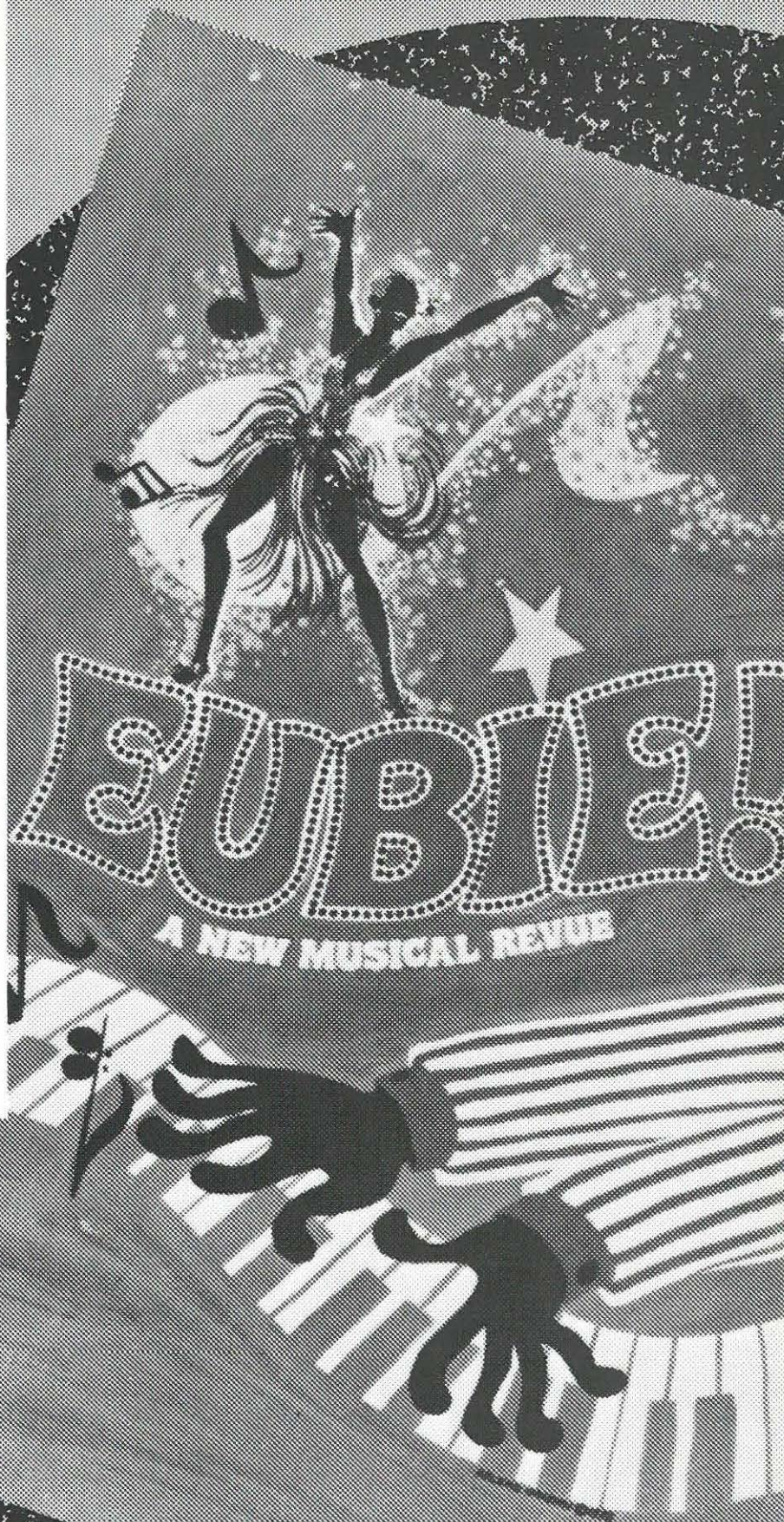




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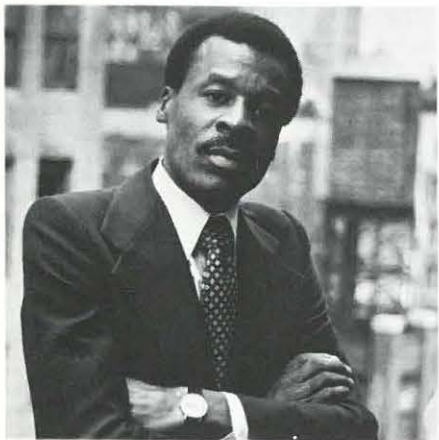


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# Publisher's Statement



I have written and discarded at least ten variously lofty, shallow, naive, and angry drafts for this space—but finally I decided to simply state a message I hope has come through as you've read ROUTES:

*To love and understand oneself is the first step to self realization—only then can we, without reluctance, share the fruits of life with any and everyone.*

As proud publisher of this one-year-old, I would like to thank the many people who helped make this a year to remember. To them and to you our readers go my wishes for the best of the new year.



PUBLISHER

## ROUTES' RESPONSES

### Television Distortion

Bravo for the appropriately entitled article, *Sitcoms: Sick Cons*, in the Media section [October]. It is sad to see our people perpetuating what we black folks have called "dead images" and "has-been" stereotypes by weekly foisting these travesties on millions of impressionable people. It is humiliating to witness a young black man mimicking J.J.'s obstinate, buffoon-like personality; to see condoned the overweight, vociferous and unkempt personality portrayed by Ms. Shirley Hemphill each week on "What's Happening"; to think that millions of whites were regularly fed the distorted image of a shaky, irresponsible black male as depicted by Demond Wilson in "Baby I'm Back."

I hope the ROUTES' article will precipitate some constructive action rather than merely be remembered as a perspicacious piece of journalism—let us pull ourselves together in the name of *pride* rather than the green.

Katie M. Evans  
L.I.U. Alumni Association  
Brooklyn, N. Y.

### Some Applause

After reading your article in the October issue, *Sitcoms: Sick Cons*, I wholeheartedly agree that all those black sitcoms are a bunch of trash. We need a change!

Sidney Motsyne  
Arverne, N. Y.

Whatever happened to the "Buck and the Preacher" or "Claudine" type of characters, plots and lines? Today's incredulous black television shows fail to mirror what Afro-Americans are all about; it seems to me that the script writers are white men giving their interpretations of what we blacks are supposed to be like. I'm aware of the fact that the actors and actresses involved have to eat, but they should be more reluctant to play certain roles and deliver lines that are an insult to their race.

Dawana G. Smith  
New York, N. Y.

*We hate to disillusion our readers, but some of those script writers are black—they, too, have to eat.*

Thank you for an informative, entertaining and useful November issue. The Stevie Wonder piece alone was worth the price, but you cost me more than \$1.25, for the Ashford & Simpson article compelled me to rush out and buy two of their albums (I played them and have no regrets). Enclosed is my check for a subscription.

Gary L. King  
Brooklyn, N. Y.

I recently bought a copy of your magazine because my favorite stars were featured on the cover—Ashford & Simpson are truly special to me, and I liked the story you did on them. However, I must admit that I was impressed by all the other stories and the general format of the publication. I think your excellent magazine will make a valid contribution to the advancement of blacks in entertainment and the media, and I will continue to purchase ROUTES because I think it is great. I wish you lots of success in this venture.

Anderson T. Miller  
Brooklyn, N. Y.

Letters should be addressed to ROUTES, 230 West 41st Street, New York, N. Y. 10036



# HIGHLIGHTS

# DECEMBER



**10** Arthur Ashe-UNCF  
Celebrity Tennis Benefit.  
(See Sports Listing)



**13** Shirley Verret. The Met.  
(See Theatre Listing)

**17** Tree Lighting in Harlem.  
125th St. and A.C.P., Jr.  
Blvd at 4 pm. (Plaza of  
State Office)

**19** Betty Carter. Village  
Vanguard. (See Music  
Listing)



**15** The Trammps. Queens  
College. (See Music Listing)



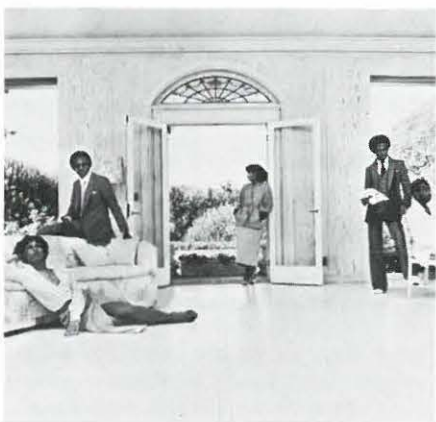
**15** McCoy Tyner Sextet.  
Village Vanguard. (See  
Music Listing)



**26** Teddy Pendergrass  
Symphony Hall, Newark.  
(See Music Listing)



**26** Dexter Gordon Quartet.  
Village Vanguard. (See  
Music Listing)



**26** Chic. Symphony Hall,  
Newark. (See Music  
Listing)



**30** Al Jarreau, Avery Fisher  
Hall. (See Music Listing)



# FREE FOR ALL

## MONDAY EVENING LECTURE SERIES

Dec 11, 8 pm, Kuni Ouchi, Graphic Artist & Printmaker, demonstrates unusual techniques in the art of wood block printing.

Educational Center at the Nassau County Center for the Fine Arts Northern Blvd (25A) Roslyn

## ART SHOWS

"African Religions in the Caribbean." Religious artifacts and photos of Caribbean people. Thru Dec 29.  
Visual Arts Center  
22 E. 54th St 3rd Floor 427-8100

## EXHIBITIONS

"Up to Tut: The Birth and Development of Egyptology." Thru Jan 13.  
Central Building  
"Modern Bible Atlases." Thru Jan 17.  
Map Division (Room 117) Central Building.  
"The Art of the Manuscript Book." Dec 4-31. Donnell.  
"Remembering Zero (Mostel): The Actor, The Artist, The Man." Thru Dec 30.  
Lincoln Center.  
"N.Y.C. Ballet 30th Anniversary." Dance Collection. Thru Feb 17. Lincoln Center.  
"Eldon Elder: Designs for the Theatre." Dec 9 thru Feb. Lincoln Center.

## GETTING AROUND OVERSEAS

Pocket-sized booklet of travel information for visitors to Latin America. The booklet covers Mexico, the Caribbean, Central and South America. Write to Budget Rent A Car Corp., LAC Dept., 35 E. Wacker Drive, Chicago, Ill 60601. Be sure to request "Getting Around Overseas—Latin America," as there is also a European version.

## NEW YORK PUBLIC LIBRARY

The New York Public Library offers numerous free activities for adults and minors including concerts (Jazz and Classical), theatre, movies, book discussions, poetry readings, lectures, etc. Please consult ROUTES' listings. For specific branch location please call—Bronx 220-6565, Brooklyn 636-3155,

Manhattan: 790-6596, Queens 990-0700, Staten Island: 442-8562. To obtain a handy booklet detailing the services and branches of the library system write to: The New York Public Library, Fifth Ave and 42nd St., N.Y., N.Y., 10018.

## THE STORY OF CHRISTMAS

Kodak Photo Gallery at 43rd St and Ave. of the Americas. "The Story of Christmas" is presented throughout seven areas of the Gallery. Narration is by Ebenezer Scrooge taken from the pages of Charles Dickens. Through some 150 photographs, artifacts, slide shows and movies, an historical perspective is presented. Mons, noon to 5 pm, Tue-Sat, 9:30 am to 5pm.

## N.Y. PUBLIC LIBRARY AT LINCOLN CENTER

Bruno Walter Auditorium—No Admission Charge. A limited number of seats are available, but only to those applying for them in person after 3 pm on the day of the program, or if it is a Saturday, after 12 noon at the Amsterdam Ave. entrance. 799-2200.

Dec 11, 12, 13, 4 pm. Equity Theatre informal.  
Dec 15, 4 pm, Dec 16, 2:30 pm. Fulton Theatre  
Dec 18, 19, 20, 4 pm. Stage Directors & Choreographers Workshop Foundation.  
Dec 22, 4 pm. Daphne & Linda Child, duo-pianists.  
Dec 23, 2:30 pm. Andrew Demasi, harpsichordist.  
Dec 26, 4 pm. Readers Theatre Company  
Dec 27, 4 pm. George Kehler, Pianist.  
Dec 28, 11 am & 1 pm. Pennybridge Players for Children.  
Dec 28, 4 pm. Harp and Chamber Music.  
Dec 29, 4 pm. Priscilla Ryan, Violin.  
Dec 30, 2:30 pm. Pauline Lederer, Pianist.

## THE SHOPPING BAG: PORTABLE GRAPHIC ART

Timed to the season when shopping bags rate higher than Cartier's "Le Musts", the Cooper-Hewitt exhibition focuses predominantly on the paper carryall as a popular graphic arts medium. It is comprised of more than 100 colorfully designed shopping bags from all over the world and includes a number of rare examples of band boxes, the historic precursors of the shopping bag. Tue evenings 5 to 9 pm—Free. 2 E. 91st St. 860-6868.

## SUNDAY AFTERNOON CRAFT DEMONSTRATIONS

Dec 10, 1 pm, Fiber Demonstration by Catherine Vlasits.

Dec 17, 1 pm, Stone Demonstration by Edward Martin.

Educational Center at the Nassau County Center for the Fine Arts Northern Blvd (25)

Roslyn

## BROOKLYN PUBLIC LIBRARY

•Food Shoppers Coupon Exchange: Thursdays, 12 Noon-8 pm, Clarendon, 434-3620 & Crown Heights, 773-1223.

•Films:

Dec 13, 3 pm. "Paul Robeson: The Tallest Tree in Our Forest," Bedford, 638-9544.

Dec 20, 7 pm. "Autobiography of Miss Jane Pittman," Brighton, 266-0005.

Dec 14, 2 pm. "Thirty Years of Fun," 788-6262.

Dec 14, 3:30 pm. "The Hobbit," Dec 21, "Mysteries of the Great Pyramid," Park Slope 768-0593.

Dec 15, 3:30 pm. "The Nutcracker," Carroll Gardens, 625-5838.

Dec 15, 2 pm. "Queen of the Stardust Ballroom," Dec 22, 2 pm, "Time Machine," Dec 29, 2 pm, "Dr. Jekyll and Mr. Hyde," New Utrecht, 236-4086.

Dec 19, 2:30 pm. "Twelve Days of Christmas," "Nativity," and "Christmas Cracker." Dec 26, 2:30 pm, "Cracker," Grand Army Plaza, 636-3111.

Dec 19, 7 pm. "Phantom of the Opera," Red Hook, 875-4412.

•Book Discussions:

Dec 12, 1:30 pm. "Arrowsmith," by Sinclair Lewis, Sunset Park 439-8846.

Dec 12, 1 pm. "The Confidence Man," by Herman Melville, Grand Army Plaza, 636-3111.

Dec 19, 2 pm. "Of Human Bondage," by W.S. Maugham, Brighton Beach, 266-0005.

Dec 21, 2 pm. "The Stranger," by Albert Camus, Dyker, 748-1395.

Dec 21, 1:30 pm. "The Jungle," by Upton Sinclair, Kings Bay, 332-5656.

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## YOUTH SYMPHONY ORCHESTRA

The orchestra of New York will open its sixteenth season in Carnegie Hall with a concert on Dec 16, 3 pm. For tickets write to: YOUTH SYMPHONY ORCHESTRA OF NEW YORK.

Carnegie Hall 504, 888 Seventh Ave, N.Y. N.Y. 10019. Enclose a self-addressed envelope. 581-5933.



# HIGHLIGHTS

# JANUARY

## THEATRE

### Simply Heavenly

The Richard Allen Center for Culture and Art

Thru Jan 7, 8 pm

36 West 62 St, 4th Floor

581-9110



Leontyne Price returns to the Metropolitan Opera House, Lincoln Center for eight performances of *Ariadne Auf Naxos*, beginning Feb 13, 1979. Orders for performances may be closed. 580-9830

## ARTS

### Ancient Nazca Ground Drawing

Thru Feb 28, Gallery 3 Annex

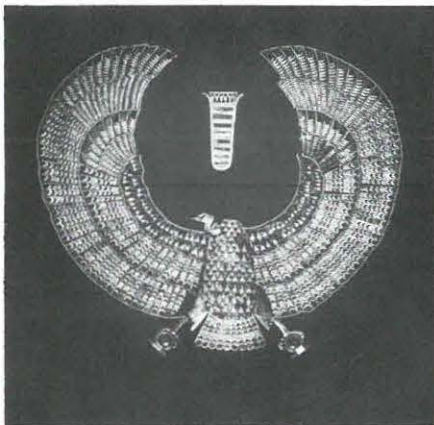
Dramatic photographs of the intriguing lines and figures cut into Peru's Nazca Plain.

### Cave

Jan 13 at 1 & 3 pm

Jan 14, at 3 pm, Education Hall

A dramatic evocation and interpretation of Ice Age art thru narration, music and dance.



### Three Lectures on Tutankhamun

Jan 8 & Jan 22, 7:30 pm, Auditorium

"Tutankhamun—The Boy Pharaoh,"

"The Mystery of the Tomb Furnishings," and "Tutankhamun and His Jewelry."

The series begins in December and is presented by the American Museum's Education Department with the New York Society of The Archaeological Institute of America. Tickets can only be purchased from The Archaeological Institute of America for a fee of \$20 per series ticket. No single tickets will be sold. 780-5191

The American Museum of Natural History

Central Park West at 79th St., Man

873-1300



## MUSIC

### Count Basie and His Orchestra

Jan 19, 8 pm.

### Duke Ellington Orchestra

Jan 20, 8 pm.

Cathedral of St. John the Divine

112th St and Amsterdam Av

666-8000

### Newark Boys Chorus

Jan 18, 8 pm.

Alice Tully Hall

Lincoln Center

874-2424

### Maynard Ferguson

Jan 14, 8 pm.

Avery Fisher Hall

874-2424

### Vera Auer Plus 4

Jan 3, 4 pm

Stuyvesant Park YMCA

207 E. 16th St

475-5125

Jazz Seminar

## SPORTS

### Colgate Grand Prix Masters Tennis Tournament

Jan 10-14

### Ice Capades

Jan 24 thru Feb 4

Madison Square Garden

33rd St. at 7th Ave

564-4400

### National Boat Show

Jan 13-21

### New York Auto Show

Jan 27 thru Feb 4

New York Coliseum

Gulf and Western Plaza at 59th St

## MEDIA

### Television Specials:

#### •WCBS TV Channel 2

Jan 2, 8 pm. "The Incredible Journey of Doctor Meg Laurel." Starring Lindsay Wagner. Saga of a dedicated doctor in Appalachia.

Jan 3, 9 pm "Some Kind of Miracle."

David Dulies and Andrea Marcovicci. Engaged couple scheduled nuptial in danger after fiance is paralyzed in surfing accident.

Jan 29, 9 pm. "The Corn is Green."

Katherine Hepburn. Wales, turn of the century.

#### • WNBC TV Channel 4

Jan 1, 11:30 am. Tournament of Roses

Jan 1, 4:45 pm. The Rose Bowl

Jan 1, 8 pm. The Orange Bowl

Jan 10, 8 pm. UNICEF Benefit. Bee Gees, Donna Summer and Earth, Wind & Fire.

Jan 29 (Time not available at presstime) "Back Stairs at the Whitehouse." Olivia Cole, Leslie Uggams and Lou Gossett, Jr.

A true experience of two black women, a mother and a daughter, who between them served as maids in the Whitehouse for 52 years from the Taft to the Eisenhower administrations.

#### • WORTV Channel 9

Jan 1, 12:30 pm. Penn State Football Special. Penn State vs Alabama Highlights.



# DINING

## LEONI AU COIN D'HAITI: A DREAM COME TRUE

If you enjoy eating out as much as I do, you probably already have a favorite restaurant or two among New York's many off-the-beaten-path eateries, special places whose food and atmosphere you like to share with special friends. Ever since I began covering the restaurant scene for *ROUTES*, my search for such places has intensified, and this month I would like to share with you my latest discovery: *Leoni Au Coin D'Haiti*. This is, as the name implies, a restaurant featuring Haitian cuisine, located at 131 East 39th Street in an elegant townhouse between Lexington and 3rd Avenues. But there is much more to *Leoni Au Coin D'Haiti* than the fact that it offers the best Haitian food in the city, the place itself is an experience for it has all the warmth and charm of a cozy private home.

The first room one enters is appropriately called "the livingroom." It is a small, very inviting room in which one is seated in comfortable, shawl-covered sofas to enjoy a complimentary drink amid lush green plants and distinctive Haitian and African artwork. Persian rugs cover the floor, there are small crystal bowls temptingly filled with candies and nuts, soft music in the air, and the whole atmosphere is enhanced by the warm glow of candlelight. A spiral staircase with red carpeting leads to the two dining rooms upstairs. Each seats 20 to 25 guests at small square tables surrounded by pink or blue chairs (depending on the room) and set with fire china on crisp white linen. Colorful linen napkins sprout from sparkling gold-rimmed goblets, and each table is graced by a crystal vase filled with long-stemmed flowers. Though a large chandelier hangs in each room, the only lighting comes from a fireplace and a candle on each table.\*

The person responsible for giving *Leoni Au Coin D'Haiti* such a deeply personal touch is its proprietress and on-premises host Leonie McGregor, a gracious, invigorating and determined black lady who sees the restaurant as



Morris Mercer

the fulfillment of a lifelong dream. "I became interested in good food when I was about fifteen," said Leonie who gained her initial experience in the field at Hotel Choucounne, in Haiti, "and I started thinking about opening a restaurant when I was twenty—I didn't know how or where, but I knew I would do it."

The road to 131 East 39th Street has been a long and hard one for Leonie McGregor. Married (and divorced) at an early age, she has traveled that road while raising two children and taking care of a younger

brother. For a while she worked as a model for the Ophelia de Vore agency, "That was before it was fashionable for blacks to be models, honey," she points out, "but it was a lot of fun." She also spent thirteen years as a receptionist in the sales and advertising department of Texaco, and, more recently, three years running a combination gift shop/art gallery. That last experience is being put to good use at *Leoni Au Coin D'Haiti*, for Leonie—following the example of such restaurants as *Once Upon a Stove* and *Casa Storica*—offers



her customers fine merchandise along with the food and drinks. "I always wanted to do it that way," she explains. "Since I was already in contact with manufacturers in England, Japan, Jamaica and Haiti, I thought a gift gallery would be ideal, especially for people who don't have much time for shopping. Samples of everything are used here as decoration, so it really doesn't look like a store—while you are having dinner you can simply say to the waiter that you want such and such from that wall, and when you are ready to leave it will be all packed for you, and added to your bill. Only the very large items, solid mahogany chairs from Jamaica and Haiti, have to be ordered six to eight weeks in advance."

Besides such decorative or useful items as platters, goblets, sculptures and trays, Leonie carries fine candies, which, as she explains, can be a most practical purchase: "If a gentleman should come to dinner with another lady and feel guilty about it, he might just ease that guilt by buying a fine box of Paringer candy to take home to his wife—that sort of thing does happen, you know. It's all part of making things convenient for the customer—I really want people who come here to feel at home."

"People tell me they really feel at home here, not as if they were in a restaurant, and that's how I want it to be. When I tell them to make themselves at home, I really mean it; I don't bother them, and if they want to stay for several hours because they feel relaxed, that's fine with me. Some come in here and say 'where is it?,' they want to know where the restaurant is, and when I tell them that this is it, they often say 'Oh my god, I don't believe it.' Then when they go upstairs they are really impressed with what I did, and that goes for the neighbors as well—many of them have thanked me for adding elegance to the neighborhood."

When Leonie McGregor found the townhouse, through an ad in the paper, it had stood empty for three years and was badly in need of work. "We worked like dogs, my daughter and I," she says. "We pulled up floors with our bare hands, we painted, lifted this, carried that. Honey, this

was some place, we slaved day in and day out to put it together. I saw the work and knew it had to be done, but the only way I could really face it was by imagining the way it was going to look when it was finished—I knew how I wanted it, and that's what kept me going. American Express gave a party here and the place wasn't ready when they made the arrangement for it, so I worked three days and three nights without sleep, until I just blacked out. I was taken to the hospital in an ambulance, and they kept me there all day, but I came back, relaxed for a couple of hours, and started all over again. So far they have had to pick me up three times, just from exhaustion, and for a while it seemed as if I wasn't doing any work, I was spending so much time in the hospital. They told me to sit down and take it easy, but every time I came back here I asked myself who was going to do the work if I didn't, so I continued. I still have a lot of work I want to do, and when that is over I'm going to have to work even harder just to keep the place going."

While one cannot but admire Leonie for her tremendous physical efforts, she also had to put her stamina to the test in other ways, such as when she applied for a loan from the Small Business Administration. "Women in business have problems," she explains

from bitter experience. "Most people who approve loans or help new businesses are men, and—I hate to say this, but it's the truth—men often assume that women don't have the head to manage a business. At one time they said I didn't have enough experience to open a restaurant. I said to myself 'What is this?,' they don't know my capabilities, just because I was a receptionist and never owned a restaurant before doesn't mean I don't deserve a chance—all my life it had been my dream to prove that I could do it. When I told these men that, they looked at me as if I were crazy—they said 'why don't you get married, or something?,' so I told them that I didn't want to get married, that I had been married and now I just wanted to open my own business. I often wonder where they would be if someone hadn't given *them* a chance. Many of my friends at big corporations have given me letters of support, and I have submitted these to the Small Business Administration, but they still have not approved my loan. I'm sure it's because I'm a woman, I won't say because I'm a *black* woman, because I would hate to think that might have anything to do with it."

Leonie McGregor could still use some financial help, but with or without it she is determined to see her dream through, and she attributes







that determination to the encouragement she has received from her younger brother and two children. "I say my *three kids*," she explains, "because when my mother died she left me my brother, Jude, and he is a sweetheart. After my son got married, at 19, my daughter and Jude were the closest people to me, they really stood by me; sometimes, when things looked hopeless and I felt alone, those two tried to make me laugh, they'd say 'come on mommy, come on sister, we will make it, don't worry,' and I'd say to myself *yes*, because those two have been the light in my life. My daughter knows that everything I have done has been for them, I raised my children by myself, and even when I was broke the children looked impeccable. Now I wasn't thinking of the children when I first dreamt of having a restaurant, but when I was working for Texaco as a receptionist I thought about the fact that I was forty years old and I had nothing to leave my children, so this gave me the urge to do something constructive before I got too old, or died."

Since opening in July, *Leoni Au Coin D'Haiti* has attracted an impressive roster of regular clients; her guest book is filled with the names of U.N. diplomats and successful business people, many of whom first became

acquainted with Leoni's cooking expertise at private parties catered by her prior to the opening of the restaurant. Once you have tasted Leoni's cooking, the attraction becomes clear. Though African and Caribbean dishes are available on Saturdays, the accent, of course, is on Haitian cuisine, which is similar to French cuisine, but has a distinction of its own. "What really makes Haitian food is the spice," Leonie says. "It is well seasoned, but not necessarily hot. We make it according to our customers' taste—mild, medium or very hot. Basically we eat the same things, pork, chicken, beef, seafood, or whatever, but we prepare it in different ways, and that is what distinguishes Haitian cuisine from Italian, French, and so on."

Among the many fine dishes served at *Leoni Au Coin D'Haiti* (Leonie on the corner of Haiti) are two excellent soups: *Creme de Giromon* (cream of pumpkin), the national soup of Haiti, and *Soupe aux Pois Noir, au Pois Conre* (black bean or black-eyed pea soup), an absolute knockout. Specialties of the house—served with vegetables of the season (usually fresh) and rice, or rice and beans, and a salad—include *Poulet Port-au-Prince* (chicken in a spiced Haitian sauce), *Lambi et Aubergines* (stewed conch and eggplant), *Roti*

*de Porc de la Gonave* (roast pork with Creole sauce), shrimp and crab dishes, and a variety of delicious gumbos. All of this is, of course, preceded by a choice of four mouth-watering *hors d'oeuvres* (which almost are a meal in themselves) and followed by desserts that are as unique as the rest of the menu: *Pudding de Bain au Rhum* (bread pudding in a rum sauce) or *Corbeille de Fruits et Fromages*, a wide variety of fresh fruit and cheeses. American coffee is also available, but I recommend that you try *Cafe filtre d'Haiti*, a rich Haitian coffee with a pinch of cinnamon added to give it a very special taste.

*Leoni Au Coin D'Haiti* also has a special luncheon menu, which includes Banana Pancakes (served with fresh fruit) and a terrific Caviar Omelet. Prices are moderate: meals are *prix fixe*, starting at \$10 for lunch and \$15 for dinner, or *a la carte*. Lunch is served Monday through Friday from 11 AM to 3 PM, dinner Sunday through Saturday from 6 PM to midnight. Reservations are *preferred* for lunch, but *required* for dinner—(212) 532-8812. At the moment, Leonie can accommodate small private parties, but expects to expand to other floors eventually—your patronage could help to speed up that process. 

—Valerie Greene Norman

\* *That's how it was during my visit. Con Edison has since turned on the juice, and now the chandeliers sparkle once more!*





# DINING

# Listings

## MANHATTAN

### Brasserie

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

### The Cellar

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

### Cheshire Cheese

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

### Chez Cardinale

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

### The Cockeyed Clams

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

### David's Pot Belly

98 Christopher St.  
Intimate atmosphere  
Delicious crepes;  
omelets; half lb.  
hamburgers; numerous  
ice cream goodies  
\$2.95-\$5.50  
Cash Only  
Open Until 5 A.M.  
243-9614

### Dobson's Restaurant

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

### Elephant & Castle

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

### Esther Eng

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

### Feathers Restaurant

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

### Genghis Khan's

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

### Gleason's Public House

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

### Horn of Plenty

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

### Hwa Yuan

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

### Jack's Nest

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

### The Jamaican

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

### Jewel

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

### La Famille

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

### La Tablita

65 W. 73rd St.  
874-9120

### Leonie au Coin d'Haiti

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

### Le Yogurt

224 Columbus Ave.  
724-7816

### Los Panchos Cafe & Restaurant

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

### Main Street

75 Greenwich Ave.  
Regional American  
cuisine.  
920-1579

### Marvin's Garden

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

### Mikell's

760 Columbus Ave.  
864-8832

### Museum Cafe

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

### Oenophilia

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

### Once Upon A Stove

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

### The Only Child

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

### Parentheses

392 Columbus Ave.  
787-6922

### Peach Tree

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

### Poletti's

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

### Rene Pujol

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

### The Red Baron

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

### Rikyu Japanese Restaurant

210 Columbus Ave.  
799-7847

### Ruskay's

323 Columbus Ave./  
75th St.  
Warm, candlelight  
duplex dining or  
sidewalk cafe.  
B: \$3.50; L: \$5.50;  
D: \$11.00

Cash Only  
Open 24 Hours  
8748391

### Sea Fare of the Aegean

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

### Taco Villa

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

### Teachers

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

### Top of the Park

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

### Victor's Cafe

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

### Vincent's

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

### Under The Stairs

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

## QUEENS

### Carmichael's

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

### LaCueva

104-21 Queens Blvd.  
Spanish-American

cuisine.  
Dinner Only  
275-9595

### Lobster Tank Seafood House

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

## BROOKLYN

### Casa Storica

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

### Gage & Tollner

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

### McDonald's Dining Room

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

### Old Mexico

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

### Su Su's Yum Yum

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

## STATEN ISLAND

### Grandma's Table

33 Water St.  
Delicious homebaked  
treats.  
447-9405

### Montazuma's Revenge

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



# FASHION

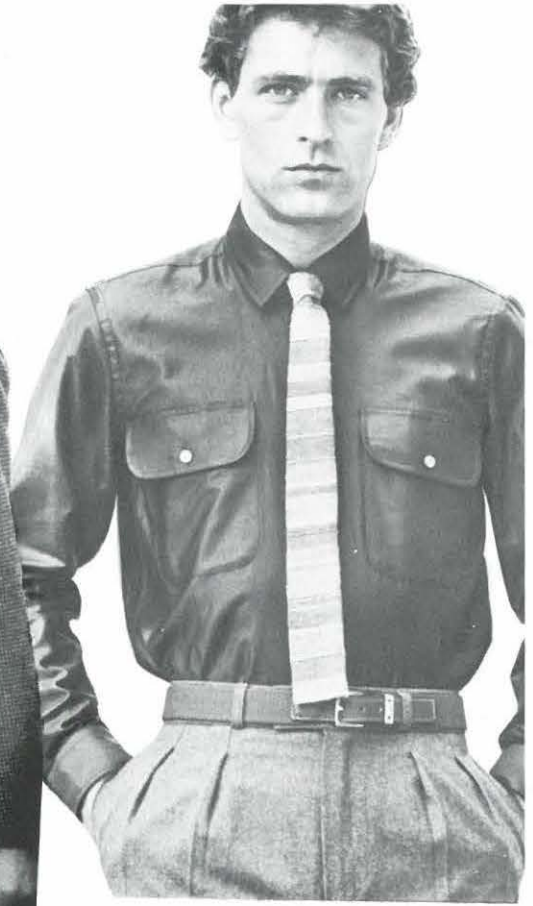
YVES ST. LAURENT



1. Single Breasted suit in wool blend tweed coordinated with a herringbone weave, button collar, round neck pull-over.



2. Cropped four button silhouette accented by patch pockets at the breast and hips, unpadded and unlined. Slim line of ventless body and notch lapels, are reflected in the superskinny shirt collar and tie.



3. 100% cotton sateen is highlighted by two spacious button flap patch pockets. A skinny collar bound by an equally skinny tie. The shirt is paired off with double inverted pleat trousers of wool blend flannel. (Left to Right)

The look in men's fashion for this gift-giving season is uncontrived, warm and classic. A man's clothing is an expression of his unique personality—each element is an important part of his total look. According to Yves St. Laurent, "good taste and elegance will be the guiding principles in pulling together the wardrobe for this Christmas.

"Men's fashion today is free and easy, the only rule that holds true for the *au courant* is that, his clothes and attitude should be natural." The contemporary male dresses for

comfort and is not interested in the semblance of machismo.

The accent is on easy look features: narrow lapels, rounded flap pockets that give a tailored effect, reduced side vents, eased waist line and slim pants with straight legs (preferably cuffed). The two-piece suit with a cardigan or V-neck sweater substituting for the vest is the push for this fall. Don't discard your old vest—they're being worn with jeans.

Tactile and visual textures play an important role in Fall men's wear fabrics. The fashion fabrics are tweeds,

home-spuns and fancy plaids in patterns of muted earth-tones.

The essential element is the loose, natural sport jacket, dressed up for a business meeting, dressed down for a day or evening of leisure.

The accent is also on accessories: a subtle interplay between the colors and patterns of the suit, shirt and tie; narrow belts and ties reflect the slimmed proportions of Saint Laurent's jackets and pants for this season. ®

—Leon MacDonald



# THEATRE

## HINES, HINES AND NO DAD



Maurice & Gregory Hines

**I**t was right after a matinee performance of "Eubie!" Broadway's latest black musical hit; the Hines Brothers—Gregory, 35, and Maurice, 33—fresh from dancing their behinds off in the show, dashed out of the stage entrance for a quick between-shows lunch. They didn't get very far before they were stopped by four beaming, matronly black ladies who had just seen them perform.

"You were wonderful," gushed one of them.

"I just love the way y'all dance," intoned another.

Maurice and Gregory smiled graciously as their fans commented, their "Thank you" barely audible, but when the two remaining ladies compared them to the Nicholas Brothers, the reaction was loud and clear. "Thank you *very* much,"

they responded, in near-unison, "that is one of the highest compliments anyone can pay us."

Later, during an interview, I asked them why they felt that way. "Because they were one of the greatest tap teams that ever danced," replied Maurice, the more outgoing of the two. "I could watch them dance all night, and the tap routine they did in the movie "Stormy Weather" still blows my mind—I watch it every time it runs on television."

"They are part of the great history of tap dancers who have never received their just due," added Gregory, the divorced father of an eight-year-old daughter. "Partly because we black folks today have been taught that tap is something degrading, something we should bury in the past. Meanwhile, every-

where we go we see young white dancers studying tap every chance they get. Young black dancers had better get with it." Getting back to the subject of the Nicholas Brothers, Maurice mentioned that the *Dixie Moon* routine performed by the Hines Brothers in "Eubie!" is meant to be a tribute to their famous predecessors' dance in "Stormy Weather." "Of course," he laughed, "at our age we can't do all those incredible splits they did—we'd never get back up!"

In "Eubie!" the talented brother team virtually carries the show; each get a chance to strut his stuff—as the saying goes—both individually, jointly, and with the rest of the company. Gregory, whose very appearance elicits anticipatory laughter, has two memorable scenes:



a wordless courtroom vignette in which he portrays a lecherous judge by way of gestures and facial expressions, and a segment in which he sings a gut-bucket version of *Low Down Blues*. The former has the audience howling, the latter demonstrates most effectively that singing, too, is among his many talents.

Maurice, a seemingly tireless performer who never slows down, gets his big individual moment later in the show when he burns up the stage with a song and dance number called *You Got To Git the Gittin' While the Gittin's Good*. When he turns his back to the audience and shakes his peach-shaped posterior, it proves to be more than some women can stand; at that particular afternoon's matinee one lady actually jumped up and attempted to climb onto the stage, another called out her telephone number, but most just sit there and shout.

Though many people are now discovering the talents of Gregory and Maurice Hines for the first time, the two have actually been exciting audiences for many years. Born and raised in Brooklyn, they started dancing together at ages five and three, exhibiting enough talent to prompt their mother (Alma)—to enroll them in dancing classes, and to start taking them to auditions all over New York City. Their first tap teacher was Henry Le Tang, who just happens also to be the tap choreographer for "Eubie!" Maurice calls Le Tang "The last of the tap masters," adding, "we owe him a lot for keeping tap alive."

For fifteen years, Maurice and Gregory danced all over the United States and in Europe as The Hines Kids. Later they teamed up with their father—Chink, a drummer—to form a successful act called Hines, Hines and Dad; the lively family trio appeared in nightclubs and concert halls throughout the United States and Europe, made frequent TV appearances (including several on the *Tonight* show), and even recorded a Columbia album "live" in Paris, complete with an 18-piece band. Finally, in 1973, a combination of reasons led to the disbanding of Hines, Hines and Dad: their father's


retirement (he and Mrs. Hines now live in Las Vegas, where he works as maitre d' at the Tropicana Hotel), and the fact that Gregory and Maurice had simply outgrown the group's middle-of-the-road audience. "It was the late Sixties, early Seventies," Gregory explains, "and being a part of that generation, we stopped performing in formal dress. We adopted a more casual look and started using more politically-oriented material, changes which our traditionally inclined audiences couldn't accept." Then, too, after so many years together, the Hines family had simply grown tired of working as a team.

Following the break-up, Gregory moved to California in pursuit of a musical career. Forming his own group, appropriately called Severance, he recorded an album of his own songs, but it and the group failed to catch on, so he soon found himself having to resort to such non-musical jobs as teaching karate and doing busboy chores. Maurice fared better. He studied acting while continuing to sing and dance in various small New York supper clubs, and he was able to combine his talents as Nathan Detroit in the road company of "Guys and Dolls," and in "Toby Time," an ill-fated revue based on the famous T.O.B.A. (Theatre Owners' Booking Association), a black vaudeville circuit of the

Twenties the initials of which were popularly interpreted as "Tough On Black Asses."

When Maurice heard that a musical revue based on composer Eubie Blake's music was being produced, he rushed to audition for it, and suggested that Gregory do the same. Living proof of their success is to be seen on the stage of New York's Ambassador Theatre (215 West 49 St.) nightly (except Mondays), and Wednesday, Saturday and Sunday afternoons (see review in ROUTES November issue).

Do we have a new Hines and Hines team? "No," says Gregory, "but that doesn't mean we won't be working together anymore. For instance," he adds with a grin, "if Maurice is working somewhere and not drawing an audience, I'll help him out, and I'll also help him out if I'm working and he needs a job." Maurice reacts with a look that seems to say "that won't be happening too soon, my man." His ambition is to be able to do light comedy with the skill of a Giancarlo Gianinni.

Actually, after seeing their dazzling performance in "Eubie!" I seriously doubt if either of the Hines Brothers will ever face an employment problem, they are simply loaded with talent, and we've only seen them fire round two so far—a bullseye. 

—A. Peter Bailey



Gregory, Dad, and Maurice



## AUDELCO: KEEPING BLACK THEATRE ALIVE

In an atmosphere filled with love and appreciation, the black theatre community last month rallied at the Symphony Theatre on New York's Upper West Side. The occasion was the Audelco Awards presentation, an annual event honoring distinguished contributions to the black theatre community. Audelco (Audience Development Committee) is a non-profit corporation founded in 1973 by Vivian Robinson, Renee Chenoweth, Doris Smith and Winifred Richardson for the purpose of generating greater recognition, understanding and awareness of the arts in black communities. Over the past six years, the organization has become a major force in the building of audiences for black productions, an institution vital to the survival of small theatre companies ignored by the media. Yet the New York State Council on the Arts insists that Audelco is a "social club," and therefore not eligible for a grant. "I take that as a terrible insult," says Vivian Robinson, "because we are *not* a social club, and I don't need this for my social life. I don't know of any social club that is doing the sort of things we do, and if social clubs *did* what we do they should be funded, because anything that helps the arts ought to be supported and encouraged."

Giving individual recognition to people actively engaged in creative theatre work, those generally ignored when other awards are given out, is but a small part of Audelco's activity. The organization's main concern is the survival of the many ill-financed black theatre companies from which tomorrow's stars will sprout, companies that are often rich with talent but whose future hangs in a balance for lack of audience support. "We get people out to thirty or forty theatre events annually," says Ms. Robinson, "and we are not restricted to any one section of the city. Broadway doesn't need that much help from us, but if our friends want to see

Broadway shows we will try to arrange it for them."

For the most part, black theatre operates in areas where critics fear to tread after dark, out-of-the-way places such as storefronts, community centers and lofts. That makes it difficult for many productions to receive adequate media coverage, but Audelco will deliver an audience to such places. Audelco Award winner Ernie McClintok, Artistic Director for the Afro-American Studio for Acting and Speech is an enthusiastic supporter of the organization. "It is the most significant theatre organization that I know of in this area," he says, "it gets people into the theatres and assists tremendously in showcasing black talent." ROUTES contributor A. Peter Bailey, who is Associate Director of the Black Theatre Alliance and Chairman of the Audelco Awards Committee, notes that BTA's relationship with Audelco has been "crucial" in aiding the development and continued support of black theatre. "Audelco saw a need and had the vision and dedication to fill it," he says. "Black theatre is forever in its debt."

There are some fifty Harlem-based cultural organizations operating on a miniscule budget, depending largely—or, in some cases, totally—on grass-roots support for survival. Audelco has taken the first step to create what it hopes some day will be a cultural center for both the preservation of theatrical memorabilia and the dissemination of cultural information—a place where the past is honored and the future is honed. That dream began to materialize in the past year as Audelco leased a four-story brownstone on 126th Street, in the heart of the Harlem community, setting up the various floors for meetings, seminars and cultural activities. To keep Audelco audiences informed of the organization's activities and theatre happenings in general, a "Hot Line" number—(212) PL9-2424—has been installed (functioning on Mondays and Wednes-

days only) and a newsletter, "Intermission," is published and sent out to Audelco's mailing list quarterly. "The sky's the limit," says Program Coordinator Renee Chenoweth. "It is only for lack of adequate financing that we are not further along, but, when you really think about it, six years is a pretty good track record."

This year marked the first time Audelco's awards ceremony was held outside of Harlem, a fact that saddened its founding ladies, who had sought to secure the Apollo Theatre for the event. As things turned out, the Apollo's new management asked for such an exorbitant fee that Audelco shifted its ceremony to the more reasonably priced Symphony Theatre, at 95th and Broadway. That is a sad commentary on the attitude of the Apollo's new owners toward a group that has done so much to keep Harlem's artistic community alive. Audelco has always felt it important to center its activities in Harlem, and for an institution as large and established as the Apollo to put profit before the good of the community that supports it seems, to say the least, self-defeating. It leads one to strongly question the historic theatre's relevancy to the black community.

Despite such obstacles, Audelco continues to provide the kind of cultural enrichment needed to strengthen and revitalize the Harlem community. As Ms. Robinson states: "We do it because no one else is doing it. We who are involved in the present should be concerned about the future and aware of the past. It should concern us that the history of black theatre is so greatly ignored, for it is from its rich, deep roots that the future must sprout." ®

—Angela E. Smith

*For information on Audelco and its activities, write AUDELCO, P.O. Box 30, Manhattanville Station, New York, N.Y. 10027—or call (212) 759-2424.*



# THEATRE

# Listings

## A Broadway Musical

Lunt-Fontanne Theatre  
205 W. 46th St  
586-5555

## 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 pm \$10-\$16.50; Wed-Sat 2 pm, \$8-\$15.

## "Ain't Misbehavin'"

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

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

## American Dance Machine

Century Theatre  
45 St West of B'way  
354-6644

Weds-Sat 8 pm; Weds & Sat Matinee, 2 pm; Sun Matinee, 3 pm; Sun, 7:30 pm.

## 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 pm \$8-\$16.50; Sat 2 pm \$8-\$16.50, Sun, 3 pm \$9-\$17.50; Wed, 2 pm, \$8-\$14.

## Ballroom

Majestic Theatre  
Shubert Alley Between 44 & 45th Sts  
Opens Dec 1  
221-3551

## Beatlemania

Wintergarden Theatre, 1634 B'way  
245-4878

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

## "The Best Little Whorehouse in Texas"

46th Street Theatre  
226 West 46 St  
246-0246

Mon-Sat, 8 pm  
Sat & Weds Matinees, 2 pm.

## The Coach With Six Insides

The Theatre of the Open Eye  
316 E. 88th St  
Opens Nov 15 thru Dec 3.  
Special Christmas Showings Dec 26-31.  
534-6909

## Coriolanus

The Public Theatre  
425 Lafayette St  
Opens Dec 26  
Starring Gloria Foster and Clarence Williams III  
677-6350

## Dancin'

Broadhurst Theatre, 235 W. 44 St  
246-6699

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

## Deathtrap

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

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

## Dracula

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

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

## Eubie

Ambassador Theatre, 215 W. 49 St.  
541-6490

A musical revue featuring the music of Eubie Blake, opens Sept. 20. Ticket sales being Aug 28.  
Sats, 8 pm \$14-\$20; Tues-Fri, 8 pm, Sats 2 pm, Sun 3 pm, \$12-\$17.50; Weds 2 pm, \$10-\$15.

## Four O'Clock On A Rainy Afternoon

New Heritage Repertory Inc.  
43 E. 125th St

Opens Dec 1, Weekends, Fri, Sat, 8 pm. Friday night only for Senior Citizens, couples, students and out of work actors two for \$6. All others \$4. Dec 1, 2 & 3 Gala weekend with reception—\$10. Meet the actors and directors.  
876-3272

## Gemini

The Little Theatre, 240 W. 44 St  
221-6425  
Mon-Sat 8 pm, Weds & Sat 2 pm.  
\$6-\$12.

## The Gin Game

Golden Theatre, 252 W. 45 St  
246-6740

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

## Grease

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

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

## I Love My Wife

Ethel Barrymore Theatre, 242 W. 47th St  
246-0390  
Infidelity with music by Cy Coleman.  
Mon-Fri, 8 pm, Sat 2 pm, \$10-\$16; Weds 2 pm, \$8-\$14; Sat 8 pm, \$11-\$17.50

## In Splendid Error

Pilgrim Theatre  
240 E. 3rd St  
Dec 14 thru Dec 24  
766-9334

## It's Showdown Time

The Afro-American Studio Theatre Center  
415 W. 127th St  
Nov 24 thru Dec 10  
690-2477

## The King & I

Uris Theatre, W. 51 St  
586-6510

Closes Dec 31.  
Revival of Rodgers & Hammerstein musical classic with Yul Brynner.  
Tues-Sat, 8 pm \$9.50-\$16.50; Sat, 2 pm, \$8-\$15; Sun 3 pm, \$8-\$15; Wed. 2 pm, \$7-\$14.50.

## The Kingfisher

Biltmore Theatre  
261 W. 47th St

Opens Dec 6  
582-5340

## Magic Show

Cort Theatre, 138 W. 48 St  
489-6392

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

## Mummenschanz

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

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

## On the Twentieth Century

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

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

## "Romance"

Theatre of the Riverside Church  
490 Riverside Dr.  
864-2929

Opens Nov. 30.  
Two bittersweet and romantic comedies involving the lives of two couples.

## Runaways

Plymouth Theatre, 236 W. 45 St  
246-9156

A Joseph Papp presentation.  
Sat, 8 pm, \$18.50, \$14.50; Tues-Fri, 8 pm & Sun 7 pm \$17.50, \$13.50; Sat & Sun 2 pm, \$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 pm, \$9-\$15; Fri & Sat, 8 pm, \$10.50-\$17.50; Weds & Sat, 2 pm, Sun, 3 pm, \$8-\$13.

## Santa Claus & The Unicorn

Harlem Dance Studio  
144 W. 121st St  
662-2057

Dec 16 & 17, 3 pm.

## Softly Comes A Whirlwind

National Black Theatre  
9 E. 125th St

427-5615  
thru Dec 23

## Take A Giant Step

Pilgrim Theatre  
240 E. 3rd St

Nov 30 thru Dec 10  
766-9334

## "The Vampire and the Dentist"

Billy Holiday Theatre  
1368 Fulton St.

636-0919

A red blooded musical farce by Weldon Irvine.

## The Wiz

Broadway Theatre  
53 St. & B'way

247-7992

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

## DANCE

### Alvin Ailey Dance Company

City Center  
131 West 55 St

246-8989

Nov 29 thru Dec 20.

### The International African-American Ballet

Brooklyn College  
859-1180

Dec 9, 8 pm, Dec 10, 3 pm.

### New York City Ballet

"The Nutcracker"  
838-4538 (UNICEF)

Dec 5-31 (Except Mons)

## OPERA

### Tosca

The Metropolitan Opera House  
Lincoln Center

Shirley Verrett and Luciano Pavarotti

Dec 13, 16, 19 & 23, 8 pm  
Dec 19 concert televised over PBS.

### La Boheme

South Shore Adult Education Center  
Flatlands & Ralph Aves

Dec 16, 8 pm, Dec 17, 2 pm  
789-6759

### Music of Sibelius

Brooklyn Academy of Music  
Opera House

626-4100  
Dec 15, 16, 8 pm, Dec 17, 3 pm



# ART

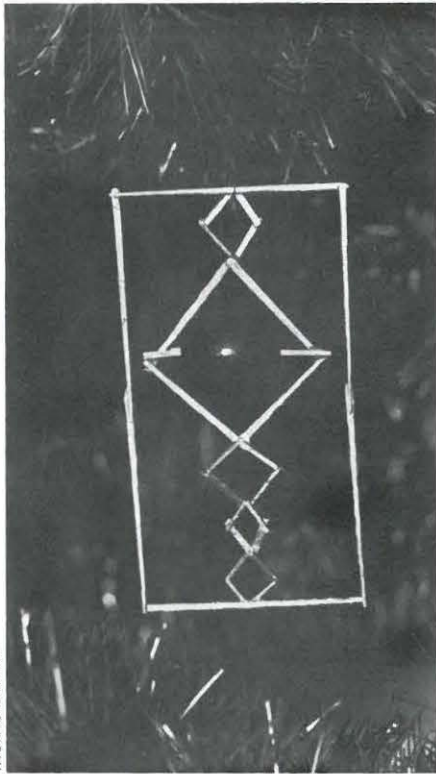


Illustration 1

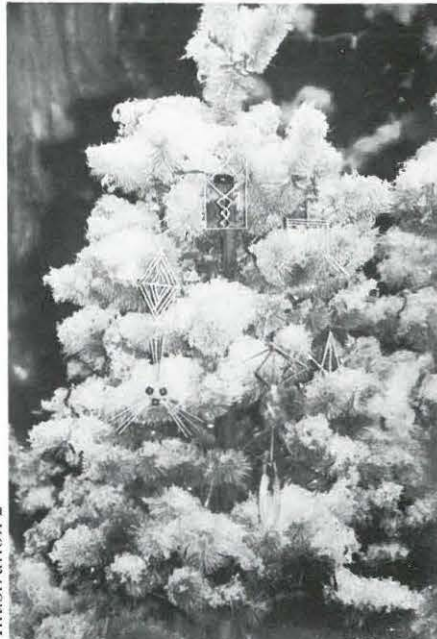


Illustration 2

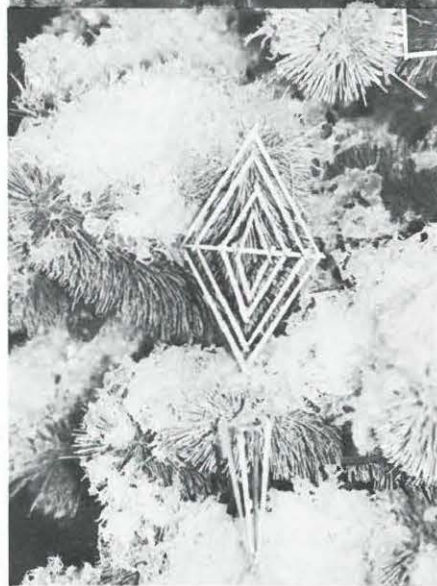


Illustration 3

## TRIM YOUR TREE WITH TOOTHPICKS

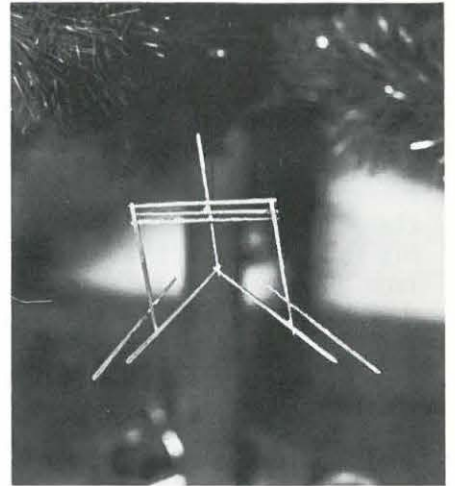


Illustration 4

toothpick decorations patterned after African designs. You don't have to be a Picasso to make these delightful and unusual ornaments, all you need is a steady hand and a little patience. Collect the materials listed below, follow our easy instructions, and bear in mind that the simplest designs often are the most beautiful.

### BASIC MATERIALS NEEDED

- Toothpicks (preferably flat)
- White glue
- Spray paint (metallic gold)
- Book(s) on African art, textiles or jewelry

### OPTIONAL ACCENT PIECES

- Feathers
- Beads
- Noodles and/or Glitter



Illustration 5

With Christmas around the corner, it's once again time to unpack those boxes of tree ornaments, discover that last year's lights no longer work, and that some of those glistening balls didn't survive storage. Yes, Christmas always has its inherent quota of headaches, but experience has taught us to expect them and they are, after all, but a small price to pay for the joy of seeing it all come together on the 25th. One way to heighten that joy is to use your Christmas tree for self-expression, to trim it with items that reflect you as much as your clothes or the decor of your home do. Home-made ornaments date back to the days when Christmas trees first came into being—they are both easy and fun to make, and they give your tree a wonderfully personal touch.

Though it is still maintained in some parts of Europe, the practice of making one's own tree ornaments

is a vanishing custom, but we think you will find it as rewarding as it can be inexpensive, and don't forget that the adornments you create this year should—if properly stored—last long enough to eventually become a family treasure for generations to come.

This year, ROUTES invites you to take a novel approach to Christmas tree ornamentation by creating delicate

Morris Mercer

Santa Land Macy's N.Y.



**STEP ONE:** *Select your designs.* Most bookstores carry illustrated books on African art, but you may simply want to borrow one from the library. We suggest that you choose simple designs (patterns without a lot of curves) at first, then work yourself up to more complex patterns and shapes as you gain proficiency.

**STEP TWO:** On a flat surface covered with newspapers, *place your toothpicks in a pattern similar to the design you have chosen, and—using small dabs of glue—glue them together.* Remember that your toothpick designs are variations on an African theme rather than line-for-line copies. For example, the waist ornament from Liberia inspired the toothpick sculpture depicted in illustration 4; illustration 5 is a variation of the leaf pattern found on an ivory chest from King Tut's treasures. Illustrations 1 and 3 are variations of the diamond pattern found on riding boots believed to be from northern Nigeria. To get an idea of what a tree looks like decorated in toothpick sculpture, see illustration 2.

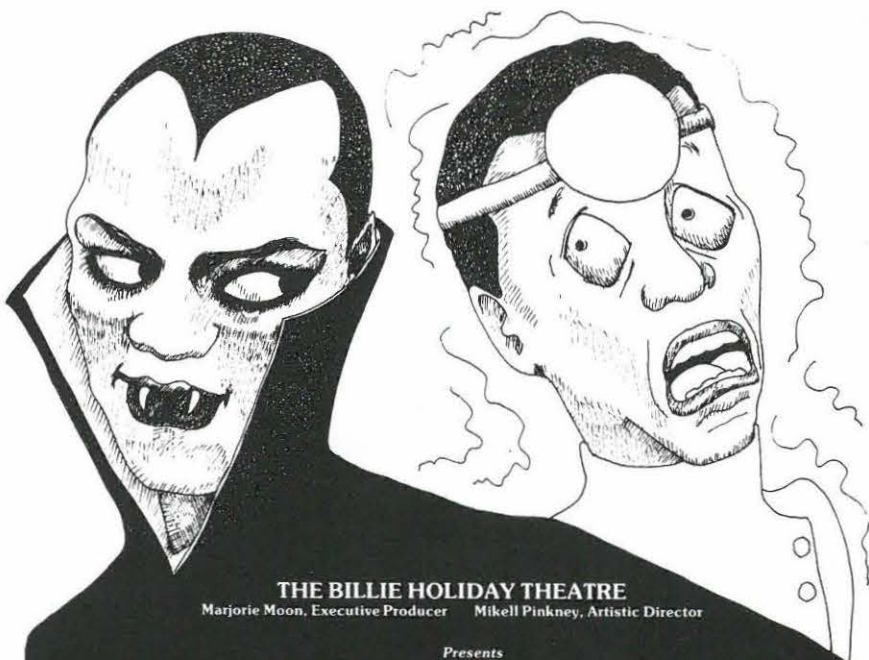
When you create three-dimensional ornaments, such as the one shown here with feathers, you must first build each unit separately on a flat surface, then glue them together to form the finished decoration. In this particular piece, eight diamonds were constructed separately, then assembled.

**STEP THREE:** *When your creations have dried thoroughly, place them on newspaper and spray-paint them.* We suggested metallic gold, but other colors can be just as effective, and if you wish to avoid paint altogether you can simply use colored toothpicks.

**STEP FOUR:** *Accent the finished pieces with feathers, beads or broken noodles.* Here, too, we are only offering some suggestions, you might come up with other interesting accents.

That's all there is to it. The variations are as endless as your own imagination, so get your favorite people together for some old-fashioned decorating fun with an African twist. Merry Christmas! ®

—Brytt Dantzler



THE BILLIE HOLIDAY THEATRE

Marjorie Moon, Executive Producer Mikell Pinkney, Artistic Director

Presents

## THE VAMPIRE AND THE DENTIST

A RED BLOODED MUSICAL FARCE!

Book, Music and Lyrics By

**WELDON IRVINE**

(Creator of *Young, Gifted & Broke*)

Scenic and Costume Design By  
**FELIX E. COCHREN**

Lighting Design By  
**TIM PHILLIPS**

Production Stage Manager  
**AVAN LITTLES**

Choreography & Musical Staging By  
**AL PERRYMAN**

Musical Direction, Instrumental and Vocal Arrangements By  
**WELDON IRVINE**

Directed By  
**MIKELL PINKNEY**

Previews begin Nov. 9, 1978

Showtimes: Thurs. thru Sun. at 8:00 P.M.

Matinees: Saturdays at 3 P.M.

Sundays at 4 P.M. Please Be Prompt

THE BILLIE HOLIDAY THEATRE  
1368 Fulton Street  
Brooklyn, New York 11216  
("A") train to Nostrand Avenue  
Box Office - 636-0919



# ART

# Listings

## MUSEUMS

### Studio Museum in Harlem

2033 Fifth Av  
427-5959  
Wed 10-9 pm, Tues-  
Fri 10-6 pm, Sat-Sun  
1-6 pm. Nov 5 thru  
Jan 7. "The Icono-  
graphy of Bob Thomp-  
son." Dec 10-Jan 7,  
"Toyce-Glenn Mobiles"

### National Black Ameri- can Historical Museum

107 W. 116 St  
Tues-Sun 11-7 pm  
Artifacts and memora-  
bilia from slavery to  
the present. Adults  
\$1.00, Children 50¢  
864-9164

### El Museo del Barrio

1230 Fifth Av  
Tues-Sun 10:30-4:30 pm  
534-4994

### Museum of the City of New York

Fifth Av at 104th St  
Tues-Sat 10-5, Sun  
1-5 pm  
534-1672

### International Center of Photography

Fifth Av at 94th St  
Daily except Mon  
11-5 pm  
860-1783

### Jewish Museum

Fifth Av at 92nd St  
Mon-Thurs 12-5 pm  
Sun 11-6 pm  
860-1860

### Cooper-Hewitt Museum

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

### Guggenheim Museum

Fifth Av at 89th St  
Tues 11-8 Wed-Sun  
11-5 pm  
860-1300

### African-American Institute

833 U.N. Plaza (47 St)  
Mon-Fri 9-5 pm, Sat  
11-5 pm  
949-5666  
Thru Mar 24. "Tradi-  
tional Sculpture from  
Upper Volta."

### Metropolitan Museum of Art

Fifth Av at 82nd St  
TR9-5500  
Tues 10-8:45 pm,  
Wed-Sat 10-4:45 pm,  
Sun 11-4:45 pm.  
Thru Jan 13: "The  
Splendor of Dresden:  
Five Centuries of Art  
Collecting."  
Dec 20 thru April  
15: "King Tut." Call  
for Museum hours.

### Whitney Museum of American Art

Madison Av at 75 St  
Tues-Fri 2-9 pm;  
Sat 11-6 pm; Sun  
Noon-6 pm. Closed  
Mon.  
794-0600  
Thru Dec 3. "Inner  
City: An Environment,"  
by Michael McMillen.  
Thru Dec 3. "Abstract  
Expressionism:  
The Formative Years."

### Asia House

112 East 64th St  
Mon-Sat 10-5; Thur  
10-8:30; Sun 1-5 pm  
PL1-4210  
"The Ideal Image: The  
Gupta Sculptural Tra-  
dition and its Influe-  
ence" Thru Dec 3.

### Museum of American Folk Art

49 West 53rd St  
Tues-Sun 10:30-5:30  
581-2472  
"The Theodore Kap-  
nek Collection" of  
American samplers.  
Thru Jan. 7.

### The New Museum

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

### •Manhattan West Side

### The Cloisters

Fort Tryon Park  
Tues-Sat 10-4:45 pm  
Suns 1-4:45 pm  
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 Midtown

### Songwriter's Hall of Fame

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

### National Art Museum of Sport

4 Penn Plaza  
(Madison Square  
Garden)  
Tues-Sat 10-6  
244-4127

### •Lower Manhattan

### South Street Seaport Museum

Fulton and Front Sts  
12-6 pm  
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 pm  
425-1776

### Federal Hall Nat'l Museum

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

### •Bronx

### Bronx Museum of the Arts

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

### •Brooklyn

### Brooklyn Museum

188 Eastern Pkwy  
638-5000

Wed-Sat 10-5 pm,  
Sun 12 noon-5 pm,  
Closed Mon-Tues.

Thru Dec 15: "Nubian  
Art."  
Dec 9 thru Feb 11:  
"21st National Print  
Exhibition."

### New Muse Community Museum of Brooklyn

1530 Bedford Av  
774-2900  
Daily 2-8 pm  
Nov 30 thru Jan 5:  
Special Christmas  
show in the Planetar-  
ium "Upon A  
Midnight Clear."  
Weekends only.  
Showtime on the hour.  
Dec 16, 11 am-8 pm.  
Kwanze Celebration.

### •Staten Island

### Staten Island Institute of Arts and Sciences

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

### •Hempstead

### Black History Museum

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

## ART GALLERIES

### Afro Arts Center

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

### The Alternative Center for International Arts

28 East Fourth St  
473-6072

### Benin Gallery

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

### Burgess Collection of Fine Art

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

### Cinque Gallery

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

### Cordier and Ekstrom

980 Madison Av  
at 76th St  
Tues-Sat, 10-5:30 pm  
YU8-8857

### 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 pm  
Sun 4-8 pm  
581-9110

### Grinnel Gallery

800 Riverside Dr.  
By appointment only  
781-9708

### Peg Alston Arts

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

### Henry O. Tanner Gallery

44 W 63 St  
Mon-Sat 11-6 pm  
582-9312

### Martha Jackson Gallery

521 West 47th St.  
(Bet. 10th/11th Av)  
Wed-Sat, 10-5:30  
757-3442

### Just Above Midtown (JAM)

50 West 57th St  
(Bet 5th/6th Av)  
757-3442

## LECTURES FREE FOR ALL

*N.Y. Public Library*

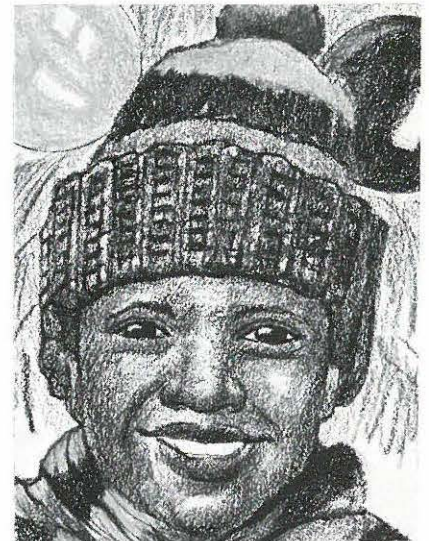
Dec 14, 7 pm. "Women  
Artist Filmmakers."  
Nancy Kendall and  
her films. New Drop,  
S.I.

Dec 15, 1 pm. "The  
Firm Through the  
Years: Its Work in  
New York City."  
Harry Simmons, Jr.,  
Speaker. Donnell, Man.  
Dec 16, 2:30 pm.  
"Meet the Author."  
Norma Johnston,  
Speaker. Donnell, Man.  
Dec 16, 3 pm. "The  
Treasures of King  
Tut." Riverdale, Bx.  
Dec 18, 6 pm.  
"Divorce" Part II.  
Barry Wadler, esq.  
Speaker. Donnell, Man

## POETRY READINGS

*N.Y. Public Library*

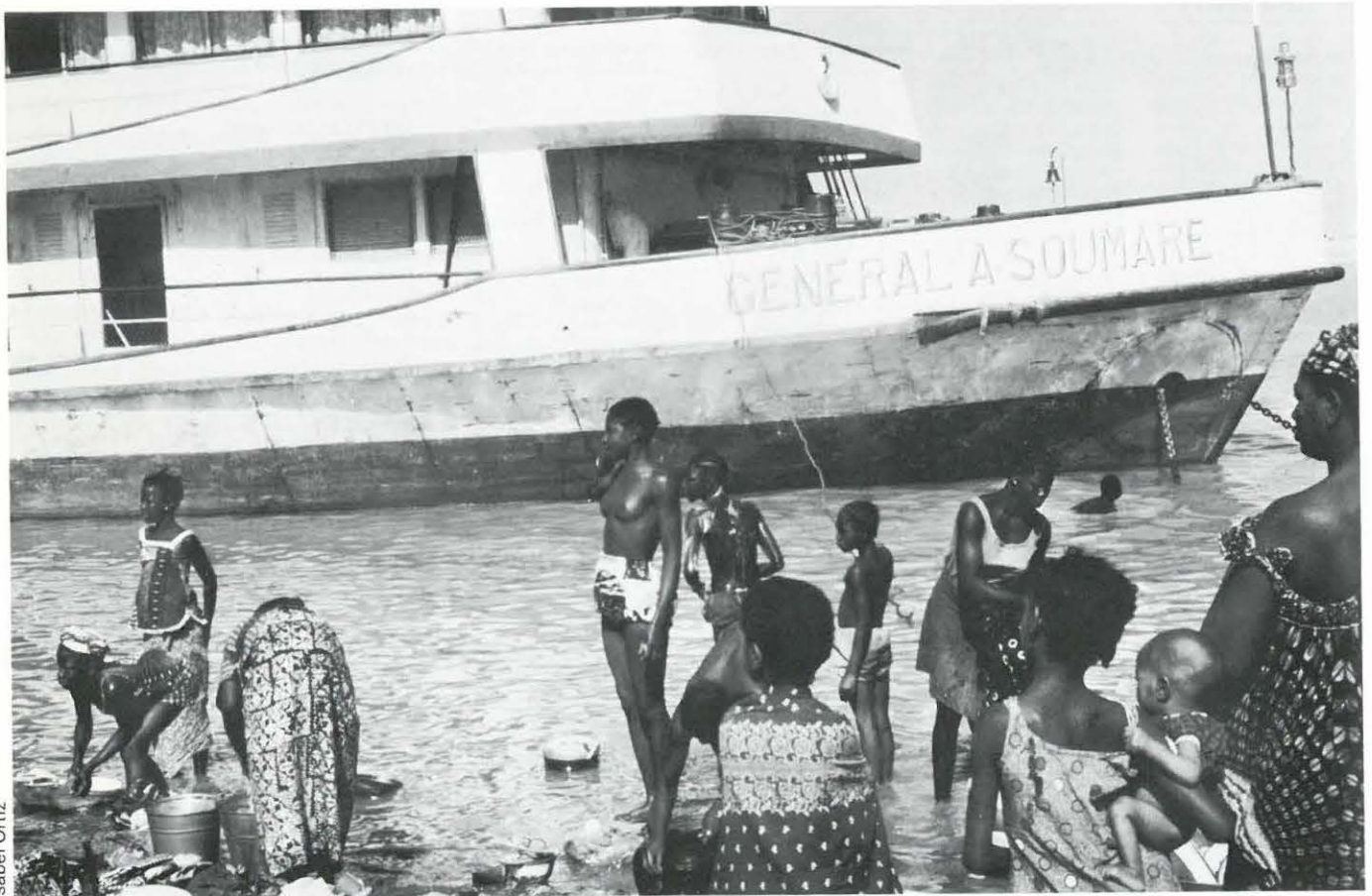
Dec 14, 12 noon.  
Adrienne Rich  
reading from her own  
works. Donnell, Man.





# TRAVEL

## AFRICA: A JOURNEY TO NORTHERN MALI



Isabel Ortiz

River scene in Mopti

**T**imbuktu may have been reduced to a sleepy town of five thousand people, but northern Mali, rich with history and art, remains one of the most fascinating corners of the earth; its location at the crossroads of several trans-Saharan trade routes makes it an ethnological melting pot of people as diverse as the Berbers, Arabs, Tuaregs, Bambara, Fulani, Dogon, and Mande. One very colorful route to Mali is that of the fabled Atlantic-Niger train from Dakar; the 650-mile trip from the Senegalese capital of Bamako, the capital of Mali, takes all of 18 hours and starts at a pace so slow that suburban Dakarites don't bother making the trip to the station, they simply jump aboard the moving train as it creeps around a bend. However, the good feeling of African

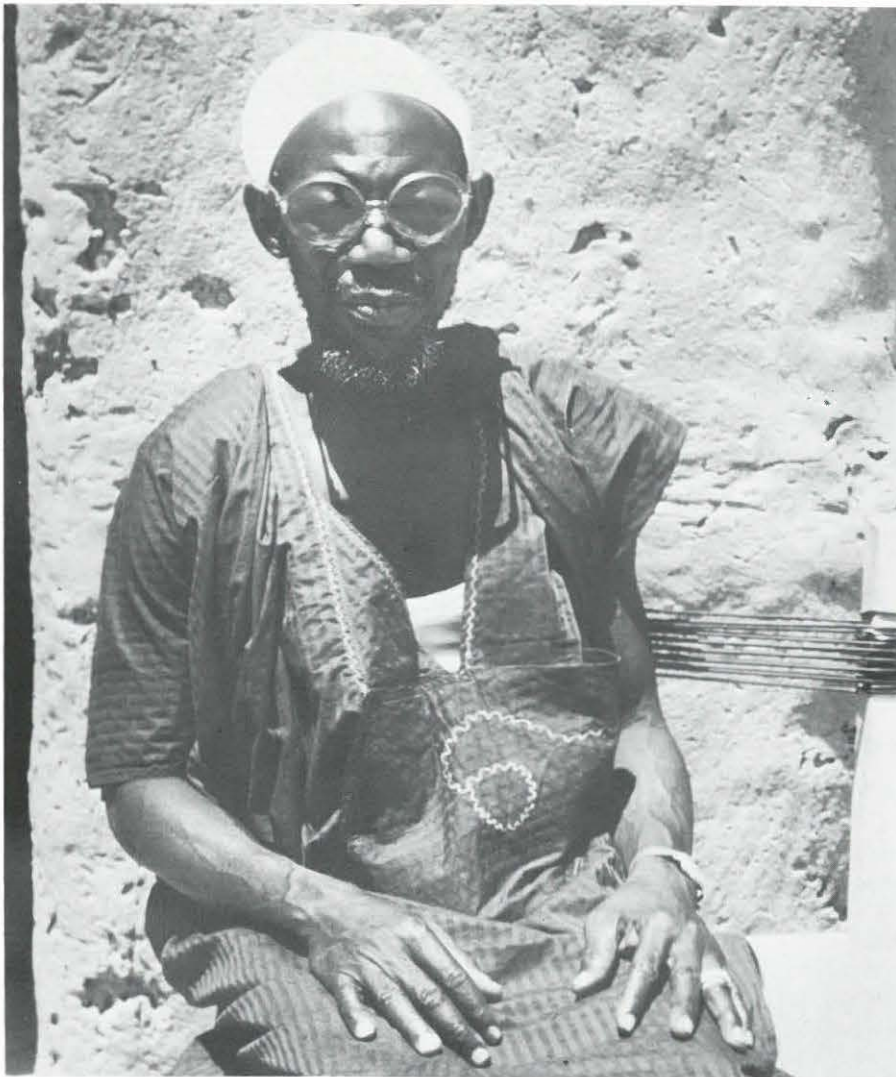
life aboard the train more than compensates for its lack of speed. The night traveler can enjoy the relative privacy of sleeping cars, but during the day the Atlantic-Niger train turns into a traveling circus as joyfully exuberant people laugh, sing and play cards while others pray or sleep on the train's floor (sometimes, even in the restroom). Among your fellow passengers you'll find sheep, fowl, and even pet monkeys, and as the car rattles through the scenic African countryside, mothers breastfeed their babies, and the air is filled with the smell of such favorite delicacies as mangoes, peanuts, fried chicken, rice, and fish—food sold by clusters of vendors who swarm to the train at each stop.

Once past the cool 60-degree

microclimate of Cape Verde, the temperature soars to a sweltering 100, and one notices the vegetation change. After Tambacounda—a small town on the edge of Bambara territory, near Mali—the lunar baobab forests and vast shrub expanses of the Senegalese *brousse* give way to a rugged landscape of rocks.

Bamako's market place is of special interest, teeming with a good many of the city's approximately 150,000 population, it is a colorful symphony of exotic jewelry, leathercrafts, fabrics, and other assorted wares. Gourmets have a choice of sampling local cuisine in cafes or dining more formally in some of the city's fancier restaurants; either way they have a chance to be serenaded by Malian griots, extraordinary





Ogobara, Chief of Sanga

perpetuators of the Mandinka musical tradition who alone make the trip worthwhile. In 1969, at the First Pan-African Festival in Algiers, these Malian griots garnered the highest praises.

Bamako also has good night clubs, as I discovered rather unexpectedly: to see more of the country, I joined a group headed north on a truck provided by the Tourist Office, but when our driver suddenly disappeared, we seized the opportunity to sample Bamako's night life by dancing with lithesome Malians to—of all things—Latin rhythms. The next morning, wearing a big smile, our driver finally showed up and explained that he had simply gone to bid his girlfriend farewell!

Enroute to the Niger, we were

covered with a crust of dust from the ochre used to decorate houses there; ochre, brown, white and black are the landscape's four dominant colors, a stunning combination, especially when seen against the bluest of skies. Toward Segou, former capital of the Bambara Kingdom, magnificent fortified villages surge on the horizon; these villages abound with an impressive variety of art objects representing a wide range of techniques and cultures. Despite the ochre dust, our trek was a wonderful experience filled with interesting sights and sounds: women pounding grain rhythmically, children flashing warm smiles, itinerant Fulani fiddlers treating us to impromptu recitals—we felt welcome wherever we stopped.

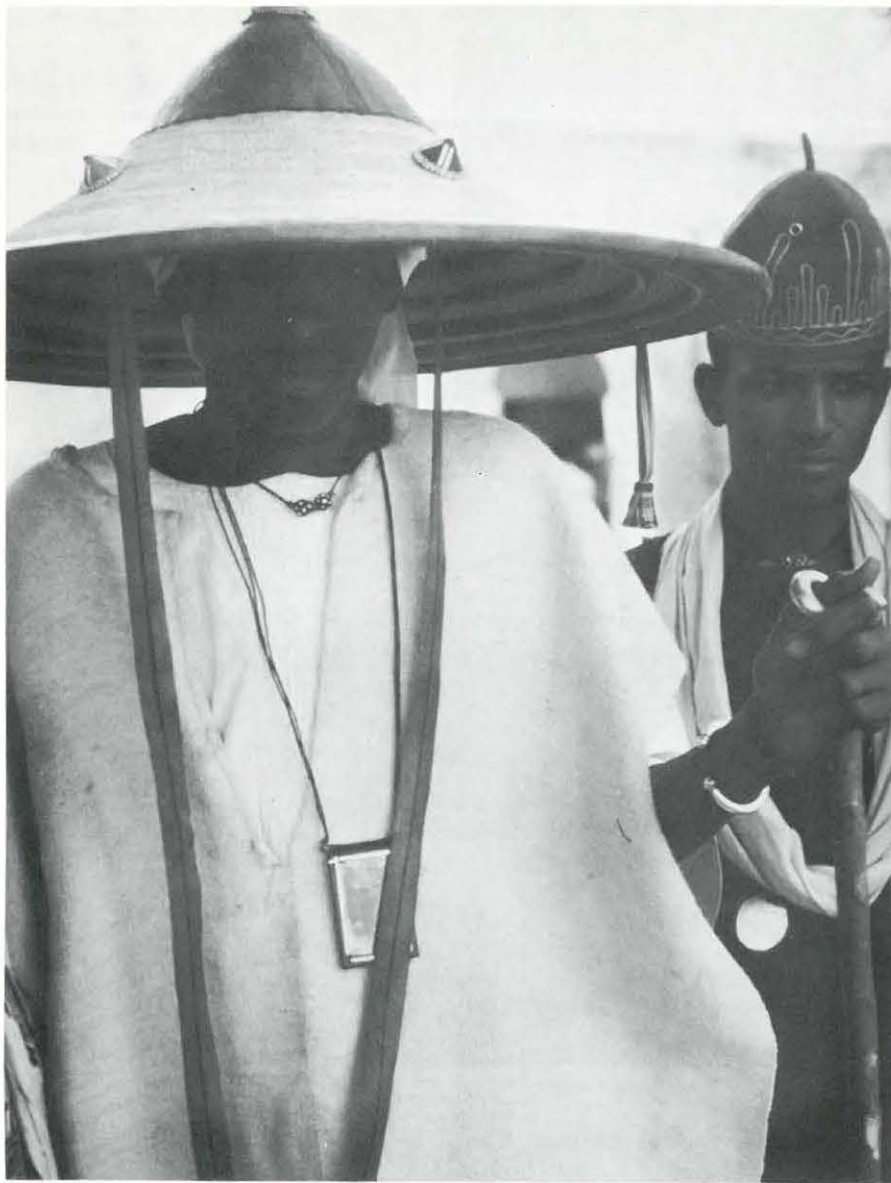
Mopti, the Moslem port on the Niger, is a hub of intense activity:

women washing themselves in the waters of the river; stevedores loading boats destined to go upstream; all, amidst the pungent smell of spices and fish, Lebu fisherman mingling with Tuareg, Dogon, and Bambara merchants in a constantly moving kaleidoscope of colors. One marvels at the beauty of Fulani women with their heavy gold earrings and indigo lips, and at the splendor of the sunset dancing its reddish hues on the clay pots and multi-colored boxes set along the river's bank to dry. While some visitors may prefer the "modern" bank where men discuss affairs of the day in Syrian cafes or the colonial hotel, more adventurous souls are attracted by the mystery of the *Medina*, the old quarter which picturesquely extends around the mosque on the other side of the Niger.

Djenne, the former trade metropolis of western Sudan, is a gem well worth the few extra miles of difficult road it takes to reach it. Its isolated location and the fact that one has to drive through a muddy branch of the Niger (at the risk of stalling) to get there has discouraged mass tourism, consequently, Djenne has preserved its pristine look. Enroute to Djenne, one passes villages, surrounded by palm trees like oasis in a vast plain with sprawling nomad encampments. Local people take a delight in telling tales of ancient kings and mischievous princesses, reminding us that, in the 14th century, the region was a part of the great Mali Empire. Night-time arrival in Djenne is an eerie experience: there is an intensity about the mosque square that recalls such great mystical cities as Fes and Cordoba; the moon casts ominous shadows on the ground, and even the most common sounds take on another dimension as they penetrate the night air—a voice calls, another responds, a horse neighs, and in between there is an almost magical silence.

I dumped my sleeping bag under a clump of trees determined to get some sorely needed rest, but floating through that resounding African night came the beckoning rhythms of distant music, and I soon found myself following the drum beats to where a gathering stood. In the middle of a circle Bambara girls





*Fulani Herders in Djenne*

challenged each other with intricate choreography, a sight so fascinating that I forgot all about sleep. The following day our driver had disappeared again, but this time not for a romantic romp. It turned out that he had collided with a wild buck whose horns became entangled in the truck's radiator grill; this did not kill the animal, but *he* subsequently did, placing it on the roof of his vehicle with a future feast in mind. Unfortunately, police caught him skinning the buck, and threw him in jail. After much heated discussion with local authorities, we not only succeeded in freeing our driver, but also managed to secure for ourselves half of the meat, which we then roasted for

lunch and shared with a group of Fulani herders.

Fulani men are the epitome of elegance: tall, stately and nonchalant, they wear conical or embroidered hats, makeup and stupendous jewelry as they come to market places to trade milk for spices, show off, socialize and flirt. As chivalrous as they are handsome, they seem to prefer reciting poetry and making eye contact with ladies (or men, for Fulani males commonly hold each other tenderly by the hand) to indulging in carnal pleasures.

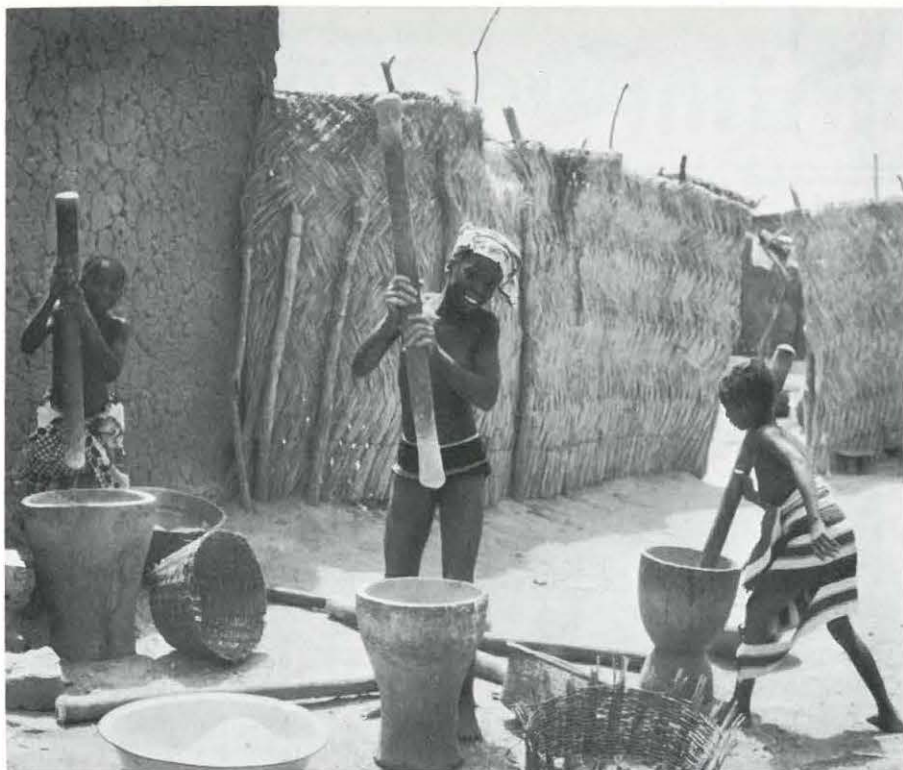
Because the Niger was at a low ebb, I had to skip Timbuktu—not until the summer, four months hence,

would the river swell. However, I abated my regrets by making an emotional pilgrimage to the Dogon, a people whose art and philosophy I fervently admire. Living but a few hours away from the Niger, the Dogon have long been among Africa's most secret people. They came from the south, centuries ago, and established their home in the impregnable rock dwellings of the Bandiagara cliffs; in so doing, they expelled the area's aboriginal inhabitants, the Telem pygmies, who then migrated to the Central African forest. Hidden in their strongholds, the Dogon maintained their ancestral religion, remaining impervious to Islam. Their seclusion was not total, however, for they were visited by explorers and missionaries who pilfered their art and brought it to Europe where it inspired such cubist painters as Braque and Picasso. Certain aspects of Dogon culture have crept into anthropological literature, and the fascinating revelations made by a blind sage named Ogotemmel to French writer Marcel Griaule, show us that Dogon cosmogony is among the world's most elaborate.

From Bandiagara—which is located at the foot of Dogon country, and features magnificent examples of traditional African architecture—one takes a winding road to Sanga, the main village of the Dogon plateau. Along the way one sees at first veiled Tuaregs trekking lonesomely in the dust, then, as one ascends, myriads of orchards crop up, and in the heart of Dogon country Phrygian-capped peasants nod silently as they lead their small donkeys—and time seems frozen.

Being a romanticist, I found Sanga to be somewhat of a culture shock; my imagination had not prepared me for a modern hotel with shower-equipped bungalows! Tourists do not always realize what a luxury such conveniences are in the middle of the terrible Sahelian drought—water from the showers must be drawn from a well at the expense of the villagers' fields, an arrangement that is as inequitable as the fact that Sanga peasants must do with a daily plate of rice while the hotel menu features sumptuous French food. We struck up a conversation with a





Women Pounding Grain Near Segou

majestic old man who stood, clad in a blue robe, on the hotel terrace. He was the village chief, Ogobara, who also functions as a guide for the National Tourist Office. I found that out when he handed me a visiting card—so much for ancient Dogon traditions. Equipped with a prodigious memory, Ogobara seemed to recall all past visitors to Sanga, which prompted me to ask him about Ogotemmeli, the blind sage who had told Marcel Griaule so much about *Dieu D'eau*, the Dogon water god. “Come with me,” Ogobara beckoned, “I’ll take you around the village. Ogotemmeli died, but his brother is still alive.” I followed him along the narrow streets of Ogot-du-Bas, the old, well-preserved part of Sanga, to the men’s palaver hut where he introduced me to Ogotemmeli’s brother. Before we proceeded from there, I learned that children had torn down Ogotemmeli’s hut, but that it had been precisely reconstructed, complete with animal skulls in the walls.

In Ogot-du-Haut, the religious section of Sanga, Ogobara pointed out the house of the great Dogon priest, Hogon, the Binu temple—still wet with sacrificial blood—and

the square where Marcel Griaule was initiated. Then, pointing to a comfortable stone house, adjacent to the hotel, he said “This is Germaine Dieterlen’s house. She comes every year from Paris to do research, but she won’t stay in the hotel so we had that house built for her.” Dieterlen is a French anthropologist, and the thought of Sanga as a second home for social scientists shattered yet another illusion of mine. Ogobara’s tour ended at his house, where he showed me beautiful sculptured door pieces—among the few pieces of art that have remained in Sanga—and photographs of himself with international visitors.

I arose at 5 the following morning to visit Banani and Ireli—the villages nested in the cliff on the other side of the Sanga plateau—accompanied by Ogobara’s sons, who attend Bandiagra high school, and act as guides during holidays. A pink dawn illuminated the plateau as we set off for Banani, and the almost overwhelming serenity of the early hours was broken only by the occasional chirp of a bird, braying of a donkey, and the quiet greetings of a passing peasant going to work with an axe resting on his shoulders. To reach

Banani, we first had to cross the plateau hopping from stone slab to stone slab, then pass a grassy cove above which the Telem pygmies once lived. Suddenly the cliff that overlooks the Dogon villages and the plain loomed before us, and as the temperature began to rise, we began an almost vertical descent. Every day, old women scale the cliff with the agility of goats, carrying pails on their heads to fetch water from the plateau well—as grave and majestic as their surroundings, they seem as one with nature. Near a cave containing ancestral bones, we paused under a baobab to enjoy the spectacular view, and as I looked around I saw clearly how the villagers of Banani and Ireli have always managed to keep their aeries safe from intruders. Today they still keep largely to themselves, ignoring tourists until someone tries to photograph them, then they show open contempt. Despite their continued isolationism, the Dogon have not totally escaped from the rest of the world: signs of modern times include airplanes depicted next to traditional religious subjects on paintings that adorn ceremonial houses, and Japanese plastic sandals are sold in the market.

By the time we reached the plain, in the early afternoon, heat waves from the earth blurred the horizon. Bare-breasted Fulani women exchanged pleasantries as they headed for Banani to sell milk, their intimate behavior contrasting sharply with Dogon guardedness. When we returned to Sanga that night, funeral week had started; hunters, wearing their famous crested masks, performed splendid dances to the haunting sounds of drums and rhombs as they joined other villagers in a celebration of their dead.

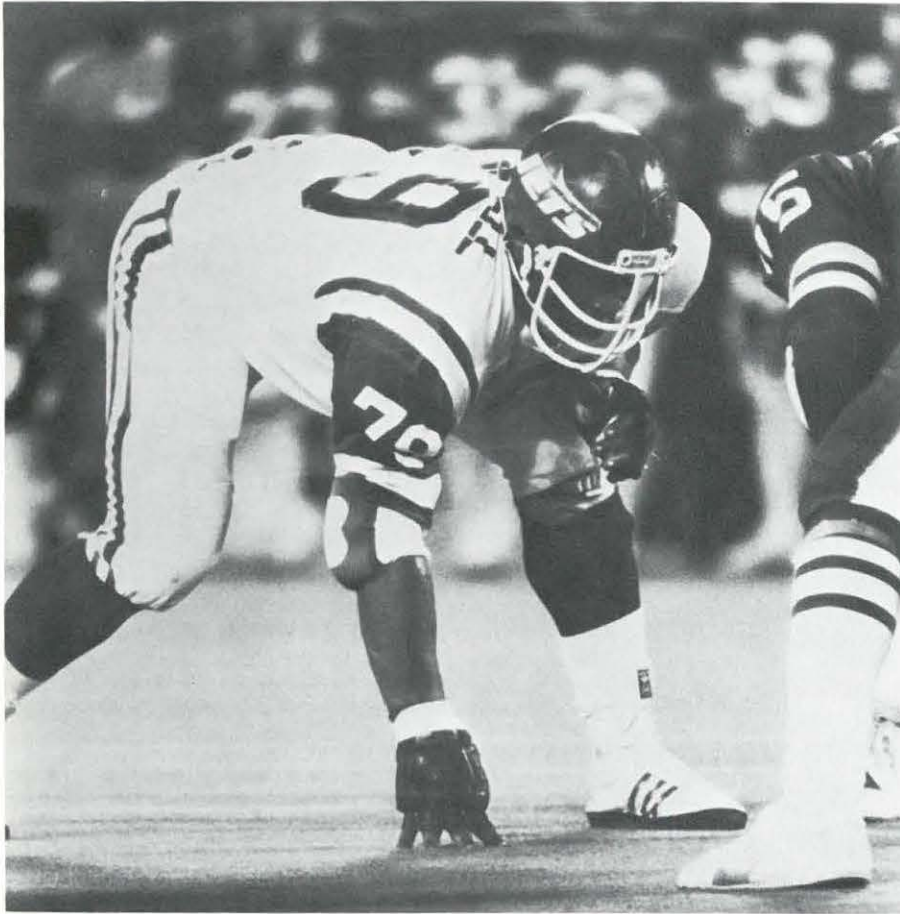
“Timbuktu,” the Broadway fantasy, has come and gone, but the place that gave it its name is still there, and it will remain there along with Mopti, Djenne, Bandiagara and Banani—little dots on a map that hold wonderful mysteries and spectacular art treasures. Should you have the good fortune to visit these historic places, your soul will be elevated, and you just might come away with a whole new outlook on life. <sup>®</sup>

—Isabelle Ortiz



# SPORTS

## THE JETS' MARVIN POWELL: YOUNG AND HUNGRY



Marvin Powell

There is a tendency to think of football players as “dumb jocks,” but while some players may well fit that description, New York Jets offensive tackle Marvin Powell is not one of them. Before going to interview him at his apartment, I did a bit of homework and found out that he was a conservative who majored in speech and political science, and a devotee of classical music—not exactly the sort of stuff dumb jocks are made of.

“I only brought a few things with me, my stereo, records and some books,” he explained, as if making an excuse for his sparsely-furnished apartment, “the rest of my stuff is in Los Angeles. I live here during the season, but my home is actually

in California.”

Marvin Powell’s trek to New York began about six years ago when he left high school in North Carolina to attend the University of Southern California, “I couldn’t afford college, but I knew I had to find something that would get me there—football was it. I liked California and I knew USC to be a good school. Actually, I was a highly sought-after recruit in college, and I didn’t really want to go into football—my other choices included law school and the position of graduate assistant at West Point, but I chose football for various reasons. I love it, but I will eventually move on to other things.”

Adjusting to football on a professional level has not proven difficult

for the six-foot-five player, he has great confidence in his ability, and he feels that his USC training has prepared him well for the task. “Because of the high level of football and coaching at USC, I was not all rookie coming into this game, however, the pro league is different from college, and though the shock is not devastating, the stark realities of playing as a professional are overwhelming. Of course I learn from the guys I play against, but a player of my caliber learns from all pros.”

Powell knows that he is good, but he does not suffer from any delusions: “Time and chances were better for me than a lot of others,” he says, indicating that he considers himself more fortunate than exceptional. I asked him if there were pressures on him to perform well. “There are winners and there are losers,” he replied. “I know what I have to do, and I do it.”

When a New York newspaper recently asked the Jets to fill out a questionnaire, Marvin Powell got the team’s vote as a possible future presidential candidate. That’s really not so surprising, for Powell—a Republican—makes no secret of the fact that he has political ambitions. He loves to read books on the subject, and on government in general, and he plans to take some related courses as soon as the football season is over. The road ahead is not cut and dry, however, stating that he may eventually enter law school, Powell also admits that a career in magazine publishing has crossed his mind. “I really don’t know,” he says in a soft voice that belies his current profession. “I’m still looking for a medium, a form.”

In his search for a “form,” Powell can draw from a wealth of experiences. The oldest of four children, he was an “Army brat” whose early years were spent living in Paris and in various other places where his father’s nomadic military life took the Powell family. He recalls that coming back to the



United States was “an immediate culture shock,” but he has obviously survived that, and he feels quite at home in California. “California is the most socially progressive state in the Union,” he says in a very matter-of-fact tone, “and I consider myself a socially progressive person. I love it, I love the life out there.”

I asked how he felt about New York. “I love New York,” he replied, and I sensed some excitement creeping into his voice. “I love the diversification of culture—it’s the capital of the world. My only complaint is that I never have the chance to do what I want to do while I’m here.” Powell may wish for more leisure time on the one hand, but when a football player is idle during the season it is usually as a result of injury, that plagued him during last season when he was placed on the inactive list, and prevented him from really proving himself. This season doesn’t look much better, a sprained ankle has already caused him to miss some crucial games, but Marvin Powell is an optimistic soul, and he is confident that he will be back on the field before long.

The Jets is the youngest team in professional football, I asked Powell how he thought they would fare this year. “We could do very well—this should be a good year,” he replied with continued optimism. “All things are directly related to time and chance. We’re a young team—that’s the Jets, young and hungry.”

That also describes Marvin Powell, a man named by Street and Smith as “one of those players who come along once in a decade.” <sup>®</sup>

—Juanita White

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## SMIRNOFF SPORTS QUIZ

### Questions

1. Who were the first two Black coaches in a NBA All-Star game?
2. What American sprinter (male or female) is the only person to win the 100 meter gold in two separate Olympics?
3. Name the first Black athlete to win a gold medal in the Olympics.
4. Former Ohio State great Archie Griffin rushed for 100 yards or more in 31 straight games. What team stopped the streak?
5. In the Rose Bowl, name the player who holds the single game rushing record.
6. Give the real name of the baseball teams listed below:
  - a) Murderers Row
  - b) Whiz Kids
  - c) Gashouse Gang
  - d) Hitless Wonders
  - e) Baby Birds
  - f) Big Red Machine

### SMIRNOFF TRIVIA QUESTION

What is a “Smokey Mary”?

(Answers on Page 28)

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



(L) Marvin Powell, (R) Chris Ward



# SPORTS

# Listings

## ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Al Attles and K.C. Jones (1975)
2. Wyoming Tyus in 1964 and 1968
3. DeBart Hubbard for the long jump (Paris in 1924)
4. Michigan (Nov. 1975)
5. Bob Jeter (1959)
- 6a) New York Yankees
- 6b) Philadelphia Phillies
- 6c) St. Louis Cardinals
- 6d) Chicago White Sox
- 6e) Baltimore Orioles
- 6f) Cincinnati Reds

6g) Smirnoff Vodka, bar-b-que sauce and tomato juice

## BASKETBALL

### Madison Square Garden

•N.Y. Knicks  
Dec 12, vs San Diego  
Dec 17, vs Atlanta  
Dec 19, vs Indiana  
Dec 27, vs New Jersey  
Dec 28, vs Washington  
Dec 30, vs Kansas City

### •College

Dec 21, Army vs L.S.U.  
Iona vs Detroit

Dec 29, Duke vs Ohio State  
Rutgers vs St. John's

Dec 30, Championship Double Header

## FOOTBALL

**Shea Stadium**  
N.Y. Jets  
Flusing, Queens  
Dec 17, vs The Dallas Cowboys

**Giant Stadium**  
N.J. Giants  
East Rutherford, N.J.  
Dec 10, vs The St. Louis Cardinals

### Monday Night Football\*

Dec 11, 9 pm. The Cincinnati Bengals vs The Los Angeles Rams  
Dec 18, 9 pm. The New England Patriots vs The Miami Dolphins

\*Televised over WABC-TV, Channel 7

## ICE HOCKEY

### Madison Square Garden

N.Y. Rangers  
Dec 10, vs Philadelphia  
Dec 13, vs Los Angeles  
Dec 17, vs Boston  
Dec 20, vs Buffalo  
Dec 22, vs Detroit  
Dec 31, vs Atlanta

## TENNIS

### Madison Square Garden

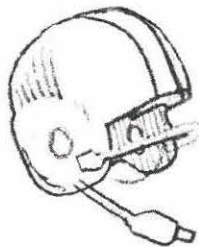
Dec 10, Arthur Ashe-UNCF Celebrity Tennis Benefit

## MISCELLANY

**Madison Square Garden**  
Dec 20 Thru Jan 1, Chinese Acrobats of Taiwan

## TELEPHONE SPORTS PLANNING

Sports Phone, 999-1313  
Meadowlands Results, 594-7044  
Parks & Recreation News, 755-4100  
New York State Lottery, 999-6868  
OTB Results, 999-2121  
Time, 936-1616  
Weather, WE6-1212  
Madison Square Garden, 564-4400



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# MEDIA

## HOLLYWOOD'S HOLIDAY OFFERING



After a long summer drought, Hollywood has once again opened its cinematic floodgates. If you are among the many who make a visit to the movies a part of your holiday celebration, you might be interested in some brief opinions on productions currently being offered: **"The Wiz"**—Motown has finally made a film that isn't an embarrassment to watch. "The Wiz," an updated version of the long-running stage production, is the perfect holiday entertainment for all ages. It has everything imaginable going for it: Sidney Lumet's expert direction; Diana Ross (as Dorothy) at the peak of her stardom; excellent performances by a supporting cast that includes Nipsey Russell (The Tin Man), Ted Ross (repeating his stage role as the Cowardly Lion), Michael Jackson (making his film debut as the Strawman), Mabel King (repeating her stage role as Evillene, the Wicked Witch), and Richard Pryor (the Wiz himself). Add to that all the other ingredients of a film classic, including a knockout cameo appearance by Lena Horne—which alone is worth the price of admission—and you have a film that is not to be missed.

**"Midnight Express"**—If you found such prison films as "I Was a Prisoner

on the Chain Gang" and "Cool Hand Luke" engrossing, "Midnight Express" is the film for you, but if violence turns your stomach, skip this one. "Midnight Express," based on the true story of Billy Hayes' horrifying experiences in a Turkish jail, is one of the most visceral films ever made. Brad Davis stars as Hayes, an American student sentenced to four years in a Turkish jail for attempting to smuggle two kilograms of hashish out of the country; he serves his time only to be given an additional, far more severe sentence instead of a release. The Casablanca production centers on Hayes' incredible treatment at the hands of Turkish prison officials and his absolutely remarkable escape. It is not a subtle film, it takes your emotions for a rollercoaster ride, and it hits hard.

**"The Big Fix"**—Richard Dreyfuss' first screen appearance since his Academy Award-winning performance in "The Goodbye Girl" is a worthy follow-up. Dreyfuss plays Moses Wine, a struggling private eye whose values were forged at Berkeley and tempered by the events of the Nixon years; a divorced weekend father and habitual gambler, he is a schmuck for all seasons who finds himself over his head in an investigation of

dirty tricks perpetrated against the liberal gubernatorial candidate. As the plot proceeds, it not only thickens, but hardens to the point where it can confuse all but the dyed-in-the-wool mystery fan. Be that as it may, "The Big Fix" is still a fun movie without artistic pretensions—an entertaining story that asks not only whodunit, but also why.

**"Up In Smoke"**—The comedy duo of Cheech and Chong (Richard Marin and Tommy Chong) has had record buyers and concert and club audiences in stitches with their offbeat, Lenny Bruce-inspired skits since 1971. Now, with several gold albums to their credit, the "kings of rock comedy," as they have been called, are starring in their first film, and you can bet it won't be their last. "Up In Smoke" has no plot, Cheech and Chong have simply transposed to film the kind of hilarious skits that have worked so well for them on records and in personal appearances. The result is a rollicking counter-culture tale that follows the extremely funny duo as it romps through the marijuana barrios of southern California and Tijuana. The film marks the directorial debut of Lou Adler—the record executive who originally signed Cheech and Chong to Ode Records—and though



it is far from being technically perfect, it does successfully capture the so-called "black humor" of the Seventies.

**"Death on the Nile"**—Despite an all-star cast, beautiful location shots and a fabulous range of costumes, Paramount's sequel to "Murder on the Orient Express" fails to gel. I submit that, had he been working for the New York Police Department, the great detective Hercule Poirot (here portrayed by Peter Ustinov) would have been fired—or, at the very least, reprimanded—for his handling of this waterlogged Agatha Christie mystery. By the time we discover the identity of the murderer, we have been subjected to several sequences showing the victim being shot by individuals who make up a boat-full of suspects, and by the time Bette Davis goes through that exercise, the audience has become numb with ennui. (Recommended only to hard-core Christie fans.)

**"Days of Heaven"**—You can forget the plot of this film, which is almost biblical in nature, and simply absorb yourself in its visual splendor. In fact, Terence Malick's prairie love story, set in 1917 America, is the most



(L) Tommy Chong and Cheech Marin

beautiful film I have ever seen; Nestor Almendros' 70mm color photography literally flows off the screen and into one's consciousness like a great work of art. Richard Gere, this year's hot actor, gives a performance that he is not likely to ever improve upon, but Brooke Adams and newcomer Linda Manz (who also narrates the film with the thickest Lower East

Side accent in captivity) somehow seem lost amid the colorful imagery and the rich, Dolbyized stereo sound. That is unfortunate, of course, but it does not mar the visual magnificence of the film. "Days of Heaven" is surely this year's sleeper, a film that clings to your mind long after you have left the theatre. ☞

—Howard Brock Garland

## BOOK REVIEW



**City Cool** By James DeJongh and Charles Cleveland Random House, 184 pp., \$7.95 (Hard cover)

Literature, at its best, is the compressed consciousness of a society. Black literature, for too long, has been looking at itself from the exterior in which a dominant culture has to be "dealt with," "coped with" or "lived with." The different components of a prejudicial society have forced many black writers to look at their society with the critical

eye of a stranger.

What DeJongh and Cleveland offer us in their first book "City Cool: A Ritual of Belonging," is an interior look at a part of black society. The story of a teenager trying to find himself and his manhood within the cadre of a Harlem youth gang is written in retrospect and in the first person singular. The form allows the authors to advantageously limit themselves from personal sweeping co-demnations or indictments of society.

Neither the genre nor the form is new, what is new and promising is the cadence of the book. The narration is raw, powerful and violent and flows like a jazz album rich in rhythmic sound combinations. DeJongh and Cleveland knowledge for when the language should be ghetto filth, black idiomatic talk or ghetto teeangers' closest approximation of standard english stems likely from the fact that the book is an extension of their play *Hail,*

*Hail the Gangs!* They have perfect timing.

Mr. DeJongh, a teacher of black literature at City University of New York, and Mr. Cleveland, a stage actor, look at their society from the bottom up. The story of this youth gang, in Harlem, dismantles the rhetoric or racial rapprochement: these young black men care less about the dominant culture—they are omniscient on their turf. DeJongh and Cleveland force the middle class reader, especially those who "made it" in the 60s, to readjust their thinking.

The flaws of the book encompass poor plot formulation and the introspective thoughts of the storyteller, at times, are out of synch with his actual verbal ability. But these are "trespasses" the reader can forgive, for the bounciness and the use of language more than makes up for them.

—Elie Mystal



# MEDIA

# Listings

## FILMS—FREE FOR ALL

N.Y. Public Library

Dec 11, 7:30 pm. "The Naked Civil Servant" Yorkville, Man.  
 Dec 11, 7 pm. "The Prince and the Pauper" Throg's Neck, Bx.  
 Dec 12, 1:30 pm. "Look Before You Eat," "It's New, It's Neat, It's Obsolete" and "Steering Clear of Lemons." George Bruce, Man.  
 Dec 12, 2 pm. "Insomnia," "In Search of the Bowhead Whale" and "Monsters: Mysteries or Myths?" Donnell, Man.  
 Dec 14, 12 Noon. "The Making of 'Silent Running'," "Making a Natural History Film" and "The Electronic Rainbow." Donnell, Man.  
 Dec 14, 3:30 pm. "Animal Farm" Port Richmond, S.I.  
 Dec 16, 12 Noon. "Steamboat Bill" with Buster Keaton. Donnell, Man.  
 Dec 16, 2 pm. "200 Years" and "Astonished Heart" Fordham, Bx.  
 Dec 18, 6:30 pm. "The Day the Earth Stood Still" St. Agnes, Man.  
 Dec 19, 4 pm. "Fail Safe" Aguilar, Man.  
 Dec 19, 7:30 pm. "Magnificent Ambersons" Jerome Park, Bx.  
 Dec 19, 2 pm. "Canterville Ghost" and "Cry Wolf" Donnell, Man.  
 Dec 19, 6:15 pm. "African Queen" 58th Street, Man.  
 Dec 19, 7:30 pm. "Magnificent Ambersons" Jerome Park, Bx.  
 Dec 20, 4 pm. "The Fall of the House of Usher" Kingsbridge, Bx.  
 Dec 20, 4 pm. "Emperor Jones" West Farms, Bx.  
 Dec 20, 2:30. Films on Crime Prevention. Fordham, Bx.  
 Dec 21, 12 Noon. "Humor and Celebration" Donnell, Man.  
 Dec 21, 10:30 am. Films for the Holiday. Woodlawn, Bx.  
 Dec 22, 1 pm. Robert Joffrey Ballet, New York City Ballet, Appalachian Spring. Spuyten Duyvil, Bx.  
 Dec 22, 3:30 pm. "Ring of Bright Water" Port Richmond, S.I.  
 Dec 23, 2 pm. "Ring of Bright Water" Port Richmond, S.I.  
 Dec 28, 12 Noon. "Rebecca" Donnell, Man.  
 Dec 28, 5 pm. "The Time Machine" Hamilton Fish Park, Man.  
 Dec 29, 1 pm. "Bringing Up Baby" Spuyten Duyvil, Bx.

## TELEVISION

### Specials:

WCBS Channel 2

Dec 10, 5 pm. Young People's Concert. "How Musical Are You?" With Leonard Bernstein.

Dec 10, 9 pm. "Third Annual Circus of the Stars" with Sammy Davis, Jr.  
 Dec 16, 8 pm. "Dr. Seuss, How the Grinch Stole Christmas"  
 Dec 16, 8:30 pm. "They Tiny Tree"  
 Dec 18, 8 pm. "A Charlie Brown Christmas"  
 Dec 18, 8:30 pm. "T'Was the Night Before Christmas"  
 Dec 20, 9 pm. "A Christmas to Remember" with Jason Robbards and Eva-Marie Saint.  
 Dec 24, 8 pm. "The Nutcracker" danced by Mishael Baryshnikov and G. Kirkland.  
 Dec 27, 8 pm. "Les Miserables" starring Richard Jordan, Anthony Perkins.

### •WNBC Channel 4

Dec 10, 11:30. "LIFE Goes to War"  
 Dec 11, 9 pm. "A Woman Called Moses," Cicely Tyson, Robert Hooks, Dick Anthony Williams. Narrated by Orson Welles. True story of Harriet Tubman. Part I.  
 Dec 12, 9 pm. Part II, "A Woman Called Moses"  
 Dec 13, 8 pm. "A New Adventure of Heidi," Burl Ives, Katy Kurtzman  
 Dec 14, 8 pm. "Doug Henning's World of Majic," Live.  
 Dec 14, 9 pm. Holiday Tribute to Radio City Musical Hall, Dianne Carroll, Ben Vereen, Alan King, Jack Jones, Beverly Sils.  
 Dec 17, 8 pm. "Wing of Kitty Hawk"  
 Dec 19, 4 pm. "Piece of Cake," Ossie Davis and Al Freeman, Jr.  
 Dec 19, 8 pm. "The Bear Who Slept Through Christmas"  
 Dec 21, 8 pm. "The Little Drummer Boy"  
 Dec 21, 8:30 pm. "Gift of the Magi"  
 Dec 29, 10 pm. "News of China"

### •WNEU Channel 5

Dec 16, 8 pm. "Sleeping Beauty" Ballet live via satellite from London. M. Baryshnikov.  
 Dec 23, 8 pm. "Jackie Gleason Christmas Special"  
 Dec 25, 11:20 am. "Sleeping Beauty Ballet" (Repeat)  
 Dec 31 8 pm. "Die Fledermous" Opera

### •WABC-TV Channel 7

Dec 11, 8 pm. "The Year Without A Santa Claus"  
 Dec 13, 8 pm. "Frosty Winter Wonderland"  
 Dec 13, 8:30 pm. "Nestor The Long Eared Christmas Donkey"

### •WOR Channel 9

Dec 18-22, 12 Midnight. Mummies for "King Tut" Week: "The Mummy," "The Mummy's Hand," "The Mummy's Tomb," "The Mummy's Ghost," "The Mummy's Curse."

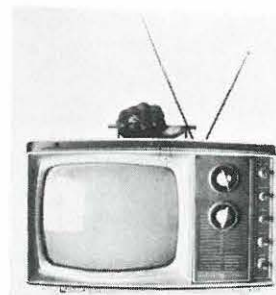
Dec 26-29, 12 Midnight. Fred Astaire & Ginger Rogers: "Carefree," "Follow the Fleet," "Gay Divorcee," "Damselles in Distress," with George Burns.  
 Dec 24, 12 Midnight. "A Christmas Carol" with Alister Sim  
 Dec 24, 6 pm. "Bell, Book and Candle" with Kim Novak and James Stewart  
 Dec 25, 8 pm. "Oliver Twist" with Alec Guinness and Robert Newton

### •WPIX Channel 11

Dec 11, 8 pm. "The Bastard" Part II.

### •PBS Channel 13

Dec 13, 8 pm. "A Place of Dreams. The Smithsonian Institution's unmatched collection of aircraft and spacecraft in the National Air and Space Museum in Washington, D.C.



### Community Programming

"Positively Black"—WNBC (Channel 4), Sundays, 1 pm. Featuring Carol Jenkins and Gus Henningburg.

"Like It Is"—WABC (Channel 4), Sundays, 1:30 pm. Featuring Gil Noble.

"Black News"—WNEU (Channel 5), Saturdays, 10:30 pm. Featuring Bill McCreary, Marion E'toile Watson and Joan Harris.

"For You Black Woman"—WABC (Channel 7), Saturdays, 2 pm. Featuring Alice Travers.

"Tony Brown's Journal"—WNBC (Channel 4), Saturdays, 6 pm.

## DISCO

American Bandstand—WABC (Channel 7), Saturdays, 1:30 pm.

Soul Train—WNEU (Channel 5), Saturdays, 11 am.

Soul Alive—WPIX (Channel 11), Saturdays, 12 Noon.

Soap Factory—WOR (Channel 9) Saturdays, 1 am.

## BOOK DISCUSSION—FREE FOR ALL

N.Y. Public Library

Dec 13, 7 pm. "My Mother, Myself" by Nancy Friday. Inwood, Man.

Dec 14, 7 pm. "The Destructors" by Graham Greene. Parkchester, Bx.

Dec 14, 10:30 am. "The World According to Garp" by John Irving. Todt Hill-Westerleigh, S.I.

Dec 28, 7 pm. "A Good Man is Hard to Find" by Flannery O'Connor. Parkchester, Bx.

## RADIO

### WBLS

107.5 FM, 24 hours, heavy on disco sound.

### WRVR

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

### WLIB

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

### WINS

1010 am, 24 hours, time, news weather.

### WQXR

96.3 FM, 6 am—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 am.

### WNJR

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

### WWRL

1600 AM, 24 hours, rhythm and blues.

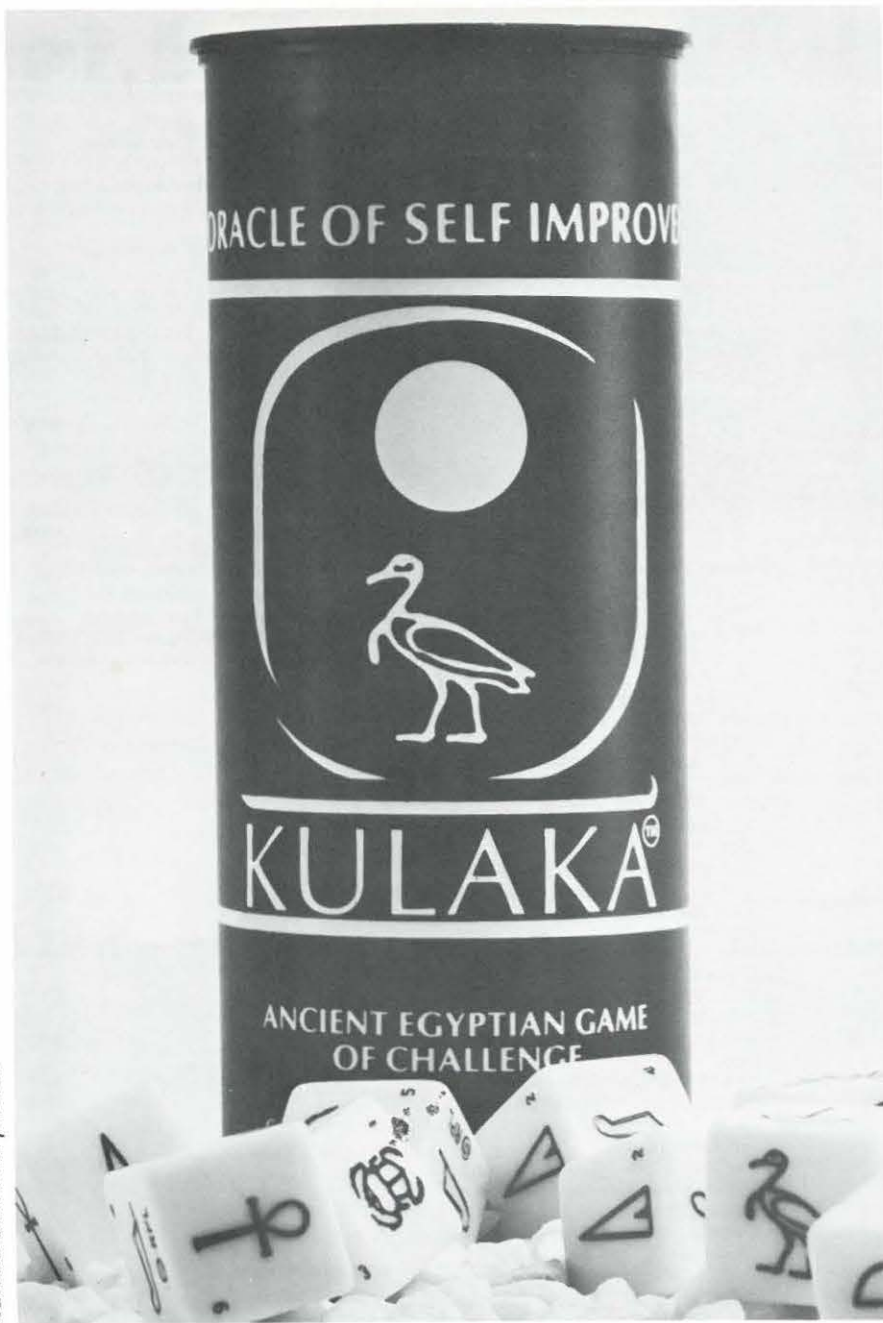
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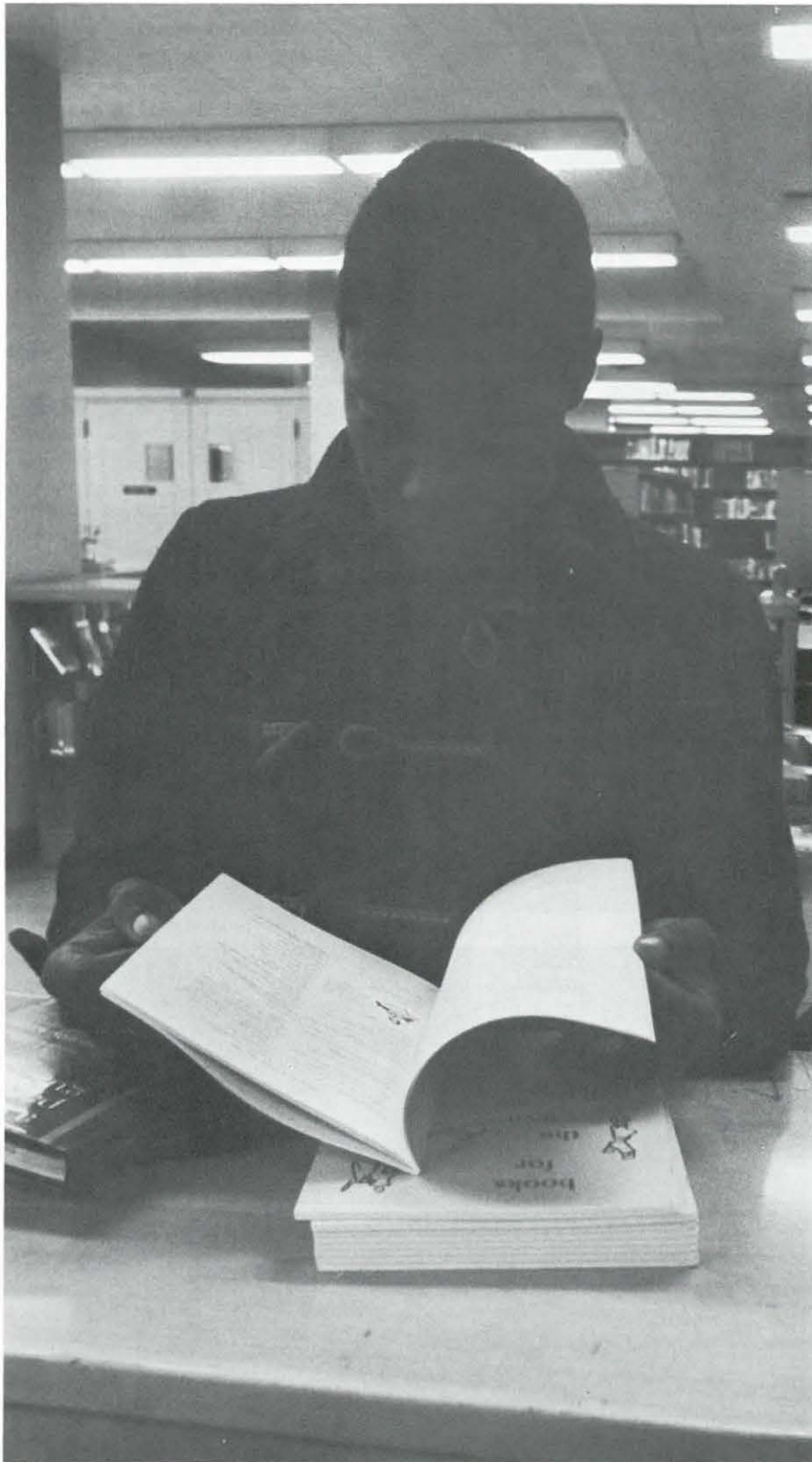
KULAKA, the Oracle of Self Improvement, based upon the ancient Egyptian Game of Challenge is the ultimate experience in Self Awareness. The game allows one to recognize and analyze the many hidden questions within us heretofore you dared not ask. KULAKA means, "We can do Better". Finally, you can have the life experience of playing and enjoying this 6,000 year old dice game. Modest precautions are suggested however. Unlike most games you probably know, this game is different. Within the very structure of the game itself is your opponent - fate, a formidable foe. All of us at KULAKA HOUSE extend to you our blessings and wish you, Good Luck.

Sounds interesting doesn't it. Now it is your move. We are waiting to send as many units of KULAKA as you wish for yourself and/or those particular kind of friends. Mail your personalized check or money order to KULAKA, c/o Routes, POB 767, Flushing, NY 11352. Each KULAKA unit retails for \$12.00, add \$1.90 for postage and handling. Aha, you didn't forget that other friend, did you? BEWARE: Approach KULAKA only when fully aware. Rumor has it that the game might reveal something necessary to you, about yourself. The game can be played alone or with friends by casting a handsome set of dice marked with hieroglyphics. Order now from the Inaugural Edition. KULAKA



# KIDS

## PLANT THAT LEARNING TREE IN YOUR HOME



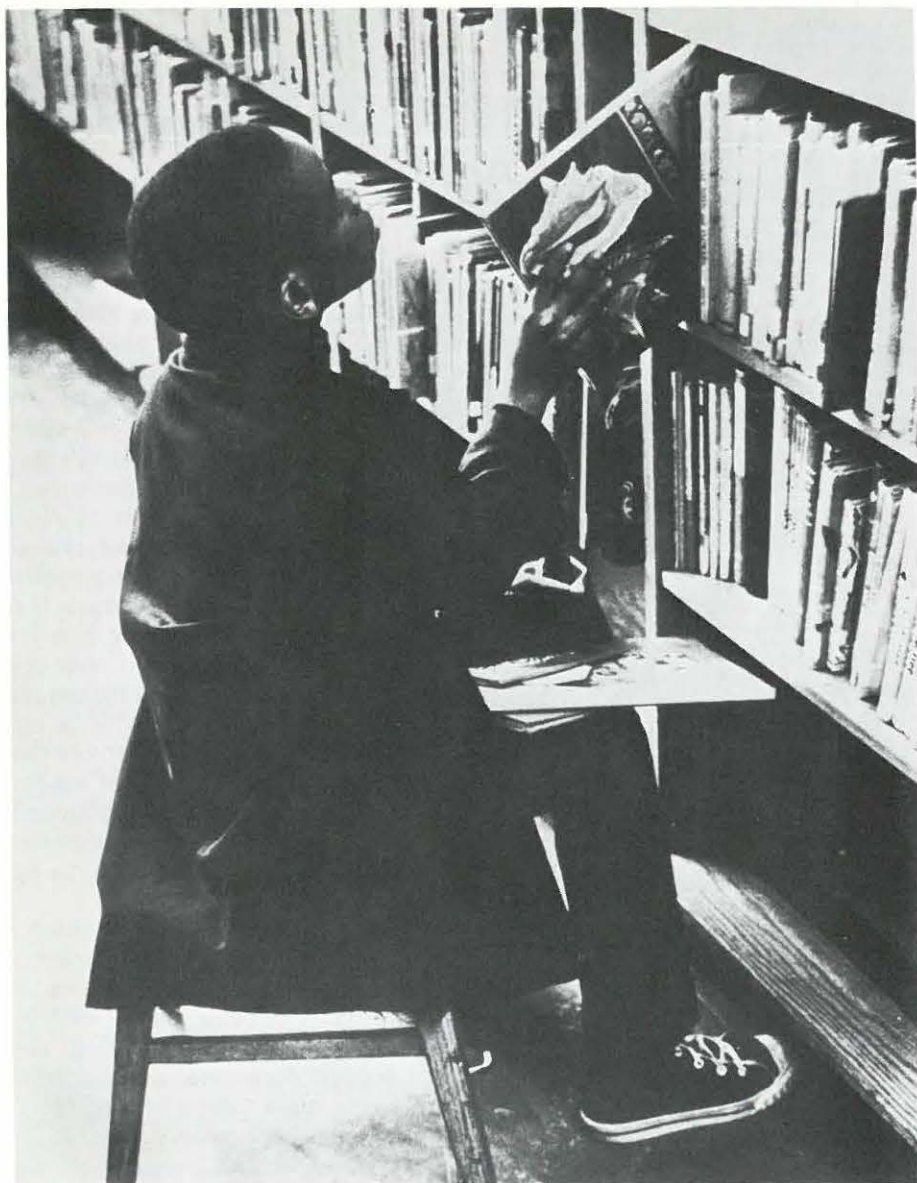
**I**t is a matter of increasing concern that many high school students are graduating with no more than elementary school reading ability, and some with *no* reading ability at all. Federal studies have shown that 43% of all elementary school children need help with their reading while a shocking 20% suffer total illiteracy. Now the Board of Education is finally trying to correct that sad situation by reinstating the so-called "hold over" policy that requires teachers to hold students back from promotion if their reading is a year below grade level. Thus, if your child is in the second grade and the required reading level is 1.7 but his is only 1.5, he will not be moved to the third grade in June. That kind of set-back can easily affect the child emotionally, and it is up to the parents to prevent the situation from arising in the first place.

If you introduce your child to reading while he is at the pre-school age, or at least instill in him the importance of being able to read, you have already taken the first step. *Scholastic Magazine*, a leader in the field of child education, offers the following suggestions:

1. Make a home book-shelf with your child where he or she can keep his or her books. Watch it grow.
2. Set aside fifteen minutes a day to read to your children. When you're finished, ask the children to tell you what the story was about. Older








stores and let them browse in the children's section of the book department. In short, do everything you can to heighten the child's interest in reading.

If your neighborhood does not have a good library, you ought to look into a national program called RIF (Reading Is Fundamental). A non-profit organization, it was started by Mrs. Robert S. McNamara in 1966 for the purpose of "getting books to children and children into books by supplying the vital, missing ingredient—motivation." RIF motivates children to read by offering them a choice of well-illustrated low-cost books, stressing as key factors "freedom of choice and pride of ownership." For information on starting a local RIF project, write: RIF, Inc., Smithsonian Institution, 2500 L'Enfant Plaza, Washington, D.C. 20560. If you live in New York City, you might ask them about distribution points that have already been set up here, such as the one at the Northside Center for Child Development, Fifth Avenue at 110th Street.

#### Reading (and writing)

Reading and writing are the most important basic skills your child needs to make it through life, and the sooner you begin to interest him in those skills, the better. Why not start with some books under this year's Christmas tree? 

—Leona Hipp

children can sometimes read to you as well.

3. Let your children get close to you when you read to them. Hold the book so that they can see it.

4. Have your children read to each other without you. They will develop a habit that will become a quiet, happy part of the evening—every evening, if possible.

Take your children to libraries as often as you can, many public libraries now have reading clubs and storytelling hours. Encourage your children to make their own selections of reading material, and give books instead of toys on such special occasions as birthdays or Christmas. Take your children with you to department





# KIDS

# Listings

## FILMS—FREE FOR ALL

N.Y. Public Library

•Teenagers  
Dec 11, 3:30. "Flying Deuces." Inwood, Man.  
Dec 12, 4 pm. "Three in the Park," "Walkin's Too Slow," and "Last Stop." Wakefield.  
Dec 11, 4:30 pm. "The Prince and the Pauper." Castle Hill.  
Dec 13, 3:30 pm. "Yellow Submarine," Part I. Hamilton Grange, Man.  
Dec 13, 4 pm. "Planet of the Apes." West Farms, Bx.  
Dec 13, 3:30 pm. "Joan Weston," "Pigskin Capers," and "Courage to Succeed." Mosholu, Bx.  
Dec 13, 4 pm. "Planet of the Apes." West Farms, Bx.  
Dec 16, 2:30 pm. "Peter Rabbit and the Tales of Beatrix Potter." Donnell, Man.  
Dec 16, 12 noon. "Steamboat Bill" with Buster Keaton. Donnell, Man.  
Dec 16, 10 am. "The Prince and the Pauper." Westchester, West.  
Dec 16, 2 pm. "Animal Farm." Port Richmond, S.I.  
Dec 19, 3:30 pm. "King Kong." Bloomingdale, Man.  
Dec 19, 4 pm. "Fail Safe." Agiular, Man.

## LEARNINGS CENTERS

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

•Discovery Room, Sats : Suns 12 to 4:30 pm. Free tickets available at 11:45 am. Alexander M. White Natural Science Center, Tues-Fri 2 to 4:30 pm. Sats & Suns 1 to 4:30 pm closed Mons and holidays. Introduction to nature through plants, animals and rocks of New York City. Staff member always present.  
Dec 27, 28 & 29, 12:30-4:30 pm. "Children Film Festival." The "Children Film Festival" will offer films on various themes of particular interest to young people. Each program will be one hour and 15 minutes, repeated three times each afternoon. All films will be introduced, and sources for additional information will be suggested. Free with Museum admission.  
•Hayden Planetarium—"Star of Wonder." Thru Jan 2, M-F 2 & 3:30 pm, Sats & Suns, 1, 2, 3, 4 & 5 pm. Call Museum for Special Holiday Schedule. This show takes visitors back 2,000 years for a look at the sky of Bethlehem at the time of Jesus' birth. Adults \$2.35, Children, (thru 17) \$1.35 & Senior Citizens \$1.50. "Laserock." An hour-long show of laser light and recorded rock music. Tues-Thurs, 10:30 pm, Fris & Sats, 9

& 10:30 pm, Suns, 9 pm. "Laser Starship." An hour-long show of laser light and recorded music. Weds, 8:45 pm, Fris, Sats & Suns, 7:30 pm. Special Holiday Schedule: Dec 26, 27, 28, 8:45 pm.

**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 am-7 pm weekdays.

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

**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.

**Dance Theatre of Harlem**  
466 W. 152nd St., N.Y., N.Y.  
690-2800

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

**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.

**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.

**Metropolitan Museum of Art Junior Museum**  
5th Ave at 82nd St  
879-5500

•Sketching for Families (ages 9 and above) Tues 5:30-6:30 pm \$1. Meet at the Main Hall Information Desk.

•Weekend Activities  
Gallery Programs: Children (5-15) see and discuss slides on the gallery topic for the day, visit the galleries to search for the original and sketch Sats at 11, 1 and 2:30 pm Suns at 1, and 2:30 pm Meet in Junior Museum Library.  
Studio Workshop: Children (5-12) spend one-hour sessions in painting, drawing, sculpture and collage based on the day's gallery program. Sats & Suns at 1:30 and 3 pm in Junior Museum Studio, \$1 per session.

**New Muse**  
Community Museum of Brooklyn  
1530 Bedford Av Brooklyn  
744-2900  
Free Fall Workshops, ages 7 to 70. Classes in Ethnic drums, trumpet, trombone, art, dance, drama and other subjects begin Oct 10.

## SHOW & EXHIBITS

**Brooklyn College**  
Campus Road & Hillel Pl  
789-6759  
Children \$1.50, Adults \$2  
•"Arabian Nights"  
Holiday puppet show with the Pickwick Puppets  
Whitman Auditorium  
Dec 27, 2 pm  
•"The Many Adventures of Winnie the Pooh" & "The Ugly Duckling"  
Gershwin Theatre  
Dec 30, 1 & 3 pm

**The First All Children's Theatre**  
37 W. 65th St, 2nd Floor  
873-6400  
•"Alice Through The Looking Glass"  
Sats. 4 pm, Suns, 2:30 pm Fris.  
7:30 pm (Teens only)  
\$3 per person, Fris \$1.50, Group discounts available thru Dec 17  
•"Three Tales At A Time"  
Sats. 2 pm  
\$3 per person, Group Discounts available thru Dec 16

**Children's Improvisation Company**  
New Media Studio  
350 E. 81st St  
•"The Planet Oria"  
Suns. 2 pm  
•"The Little Star and The Magician"  
Suns, 3:30 pm  
Both shows running thru February. Audience participation is encouraged. Ages 4-11. Reservations: 249-9872

**Nathan's Famous Children's Shows"**  
Times Square  
43rd St & Bdwy, Yonkers,  
2290 Central Park Av, Massapequa, L.I. (Sunrise Mall) and Lawrence, L.I. (331 Tpk) on Suns, 1 pm. Oceanside, L.I. (3131 Long Beach Rd) every Sat & Sun. 1 pm. Free.  
(516) RO6-2345

**The New York Experience**  
McGraw-Hill Building (Lower Plaza)  
6th Av bet 48th & 49th St, N.Y.C.  
896-0345  
Sixteen screen, 45 projectors, 68 special effects present the story of New York City past and present. Shows hourly, Mon thru Thurs 11 am to 7 pm, Fri & Sat 11 am to 8 pm, Sun, Noon to 8 pm. Adults \$2.90, Children under 12, \$1.50.

**General Motors Exhibit**  
GM Building  
5th Av at 59th St, N.Y.C.  
486-4518  
Research and auto and appliance exhibits, engineering and future developments.

**New York Aquarium**  
W. 8th St and Surf Av  
Coney Island, Bklyn, N.Y.  
Giant sharks, whales, electric eel, dolphins, penguins, and many varieties of fish. Open daily 10 am. Adults \$2, Children 75¢

**N.Y. Botanical Gardens**  
Bronx Park  
185th St & Southern Blvd.  
220-8700  
10 am to dusk. Offers Garden Crafts program for children.

**Queens Zoo & Children's Farm**  
111th St & 56th Av  
Flushing Meadows, Queens

**Prospect Park Zoo**  
Flatbush Av & Empire Blvd  
Brooklyn, New York

**J.C. Penney Company**  
1301 Av of the Americas at 52nd St, N.Y.C.  
957-4840  
Twice daily, free guided tours (9:30 or 2 pm) of J.C. Penney's corporate headquarters, visits to merchandise testing center, displays and exhibits.

**Magic Shows**  
The Magic Towne House  
1026 Third Av  
752-1165  
Sats & Suns 1, 2:30 & 4

## 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.

**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 Av  
(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.



THEY'RE HEARING  
A LOT OF GOLD  
THIS SEASON.



Fashion by Ika.

Last season, the cry was **Yowsah, Yowsah, Yowsah!** for Chic's fabulous gold album — and **everybody Danced, Danced, Danced,** to the tune of a dynamite gold single.

This season, you're **still** hearing gold! Because Chic's latest album **shipped** gold. And "**Le Freak,**" the first single? Gold, of course. And a 12 inch disco version that's made "**Le Freak**" the latest dance craze.

Yes, they're hearing a lot of gold this season. And **that's Chic.**

Produced by Nile Rodgers and Bernard Edwards for the Chic Organization Ltd.

In Association With **MK** Productions  
Mero Kreiner & Tom Cossie



ON ATLANTIC   
RECORDS AND TAPES.



# ROUTES



Singer **Tasha Thomas**, whose background vocals have enhanced countless recordings by other artists over the past few years, recently stepped into the foreground with a disco hit entitled *Shoot Me (With Your Love)*. That single, issued on Orbit Records, so impressed the people at Atlantic that they have signed the Alaska-born singer to a \$1500,000 contract. Tasha's first album for the label will be released next month, in the meantime, *Shoot Me*—on which the talented, beautiful Alaskan does all the backup voices as well—continues to attract people to the disco dance floor.

Apropos discos, New Yorkers will have a new place to strut their stuff as of December 19, when **Electric Circus** opens at 100 Fifth Ave. Occupying three floors, it will feature a game room at basement level, complete with a 113-year-old bar, coin-operated gypsy fortune tellers from the 1933 Chicago Exposition, a 1928 Dodge pumper fire engine (converted to a wine and cheese bar), a disco boutique,

Lloyd Williams

popcorn circus carts, pinball machines and fun house mirrors. The main floor will have a three-ring dance floor with the disc jockey's control room housed in a carousel that—by tricks of the light—appears to be in constant motion; other features of the main floor will be floor to ceiling lights and a bar measuring 103 feet. Members of Electric Circus will also be able to visit the V.I.P. room on the third floor, which will offer a brass bar, a cappuccino machine, computerized dance floor, Brazilian leather furniture, and a bird's-eye view of the main dance floor. Look out Xenon and Studio 54!

For membership applications and information call (212) 989-7457.

The City University of New York has announced the extension into January of **Black America on Stage**, a fascinating exhibition that includes 180 enlarged photographs and such original materials as books, scripts, posters, contracts, costumes, rare photos and personal items from the collection of the Armstead-Johnson Foundation for Theatre Research. The exhibition, which covers black theatre from the 19th century to the present, is located in the Mall of the CUNY Graduate Center, 33 West 42nd Street; the hours are Mondays through Fridays from 9 am. to 6 p.m.—admission is free.



Surrounded by friends, singer **Sharon Redd** of Formerly Of The Harlettes obviously enjoyed that memorable birthday party she threw for herself at *Once Upon A Stove* recently. Many celebrated Broadway and Recording Stars entertained as their colleagues members of the press and other invited guests (including Sharon's family) partied into the night.





If you have ever visited Hollywood, you are probably familiar with the famous Walk of Fame, those stars set in the sidewalk along Hollywood Boulevard, bearing the names of more than 2000 figures who have distinguished themselves in the fields of radio, television, recordings or films. Names are selected by the Walk of Fame Committee of the Hollywood Chamber of Commerce from nominations submitted along with a \$1,900 fee, but recently this committee made the incredulous decision to turn down the nomination for actor/singer **Paul Robeson**. Why? Robeson had not made many films and he had not won any major television awards, explained committee chairman William F. Hertz in a statement wrought with ignorance. Could it be that no one on the committee knew of Robeson's illustrious career both in films and on *records*? If so, a mass dismissal would seem in order. Anyway, someone apparently *did* enlighten this oddly uninformed group, so now Mr. Robeson will be immortalized along with Lassie and Mickey Mouse, who apparently met no opposition.

New York has a new club for black professionals, **The New York Connection**. Founded by Charles Ballard and Harding Dunlop it is based on the premise that it is *whom* you know and not *what* you know that really counts. Mr. Ballard has described the new club as "a congenial forum for the exchange of ideas and information among men and women from a variety of professions through a series of planned social and cultural events." For information call 489-8008.



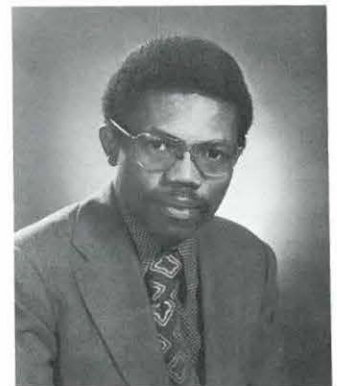
Pianist/composer **Valerie Capers** will give a special performance of her multi-idiom cantata, *Sing About Love*, at Carnegie Hall, Monday December 18, at 8 P.M. Produced under the auspices of the New York Jazz Repertory Company, this joyous modern version of the Christmas story will feature such stars as **Donald Byrd**, **Nat Adderley** and **Mongo Santamaria** along with 20 musicians and a 22-voice choir. It promises to be a memorable event.



Last spring, **Paul Russell** made ballet history when he became the first black man to dance the role of Prince Siegfried in a full-length version of *Swan Lake*. He did this as a guest with the Scottish Ballet, and the former principal dancer with the Dance

Theatre of Harlem so impressed the Glasgow company with that and subsequent performances that he has now been made a permanent member of the Scottish Ballet. Mr. Russell's appointment will begin with his dancing the leading roles in *The Nutcracker* and *Swan Lake* this Christmas season.

If you are one of those exceptional disco dancers, you might want to take your partner to **Regine's** (59th and Park Ave.) on December 15. That night, three couples will be chosen by a panel of celebrity judges (including Meco, Andy Warhol, Lorna Luft and disc jockey Ken Webb) as finalists—along with seven couples already chosen—in Regine's Grand National Disco Contest to be held early next year. Should you be expert enough to win *that* round, you will be off to Paris for the World Wide Disco Championship, a spectacular event scheduled for June 22 through 24, 1979, with finalists from Regine's clubs in Rio, Bahia, London, Buenos Aires, Montreal, Monte Carlo, Paris and, of course, New York vying for a grand prize of \$10,000—good luck!



William Ellis, President

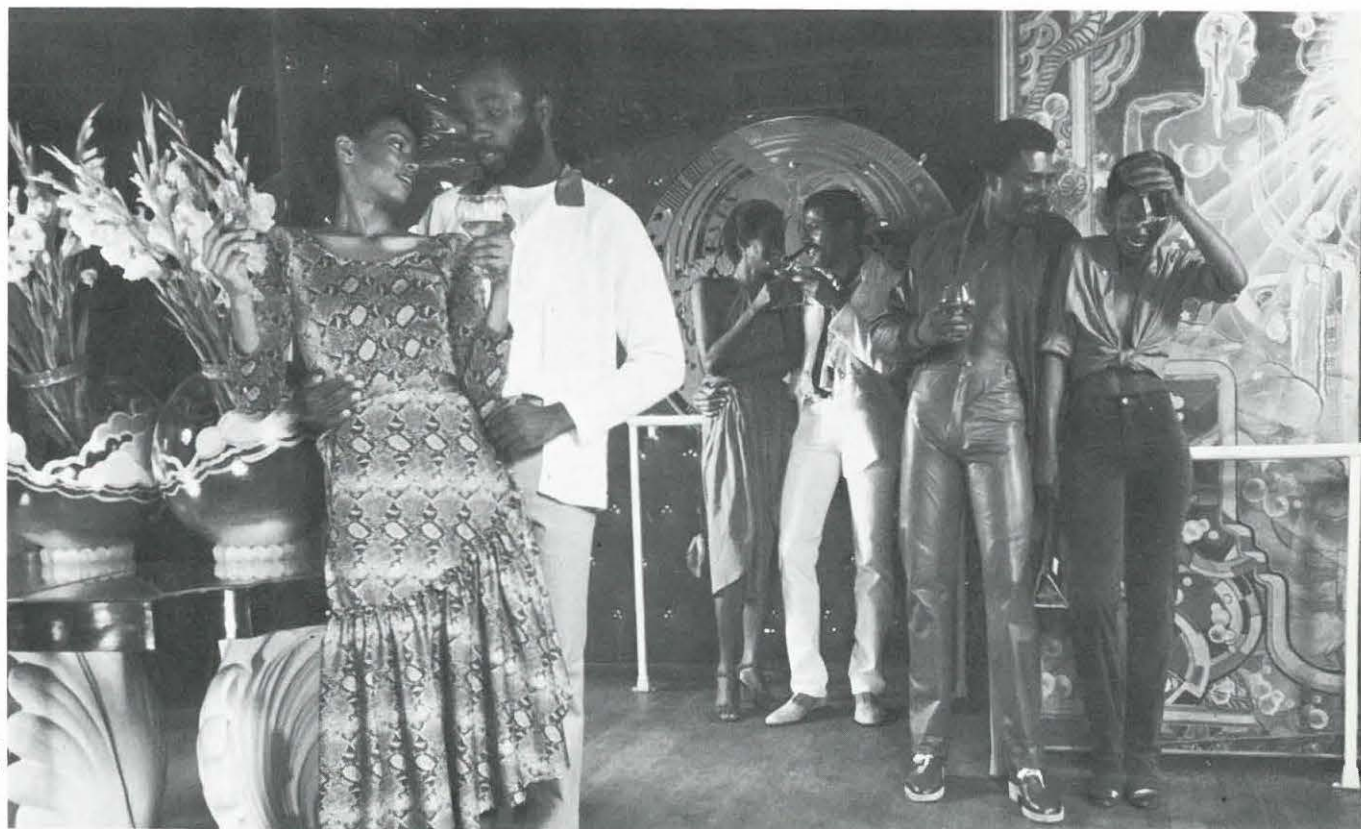
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**New York, N.Y. 10022**  
**(212) 421-8390**



# Yes, We're Going Places



Photographer: Edward Brown

*ROUTES* told us how to get here! *ROUTES* is the magazine for people on the go . . . who want to know where to go, what to do, and how to do it . . . *ROUTES* will show you where you can mingle at the right prices, shop and party in the right atmosphere and enjoy the special sights awaiting you. *ROUTES* will let you know ahead of time, give you sneak previews and let you in before the doors open. Yes, *ROUTES* is the path to fun-filled excitement and the way to find the best in entertainment. Subscribe to *ROUTES* today and see for yourself. Also, send a gift subscription to a friend.

*Makeup: Be Nard Giles — Clothes: courtesy of Fiorucci's — Shoes: Courtesy of CARANOI — Hair comb & Scarf: Courtesy of Ramona — Concept, Copy & Direction: Leon MacDonald — Location: courtesy of Reno Sweeney's*

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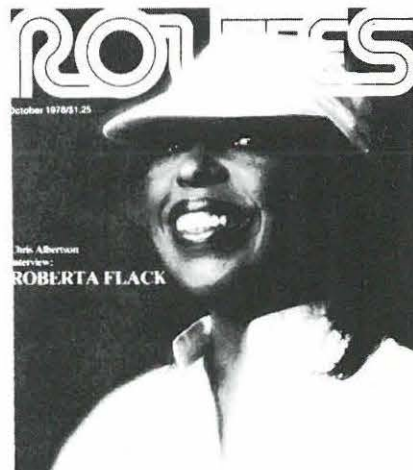
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# MUSIC

## CAROL DOUGLAS: BURNIN' AND COOKIN'



**D**isco divas come and go. Some stick around only long enough to make a one-record splash, others have a fame-expectancy of a year or two, at most, and an inordinate number of these ladies are mere tools in the hands of arrangers and technicians who know just what it takes to get people out on the dance floor and into the record shops. The realization of this often puts singers of disco hits on the defensive, for while the thump-thump beat is the hottest thing going in the record business today, most people who are directly involved in churning it out know full well that it is a formula music destined to become as passe as the cha cha of the Fifties and the twist of the Sixties; singers also know that they are, so to speak, riding to stardom in the back of the bus,

and some of them are downright embarrassed about that, especially those whose vocal ability stretches beyond the limitations of disco.

Carol Douglas knows that what she *can* do and what she *is* doing are two different things. "I don't consider myself a disco artist," she says defensively. "Disco just happens to be something that is happening to me right now, but I really just consider myself a performer, period." Having been in show business for more than twenty years, Ms. Douglas—whose current hit, *Burnin'*, is doing just that wherever disco records are spun—has every right to make such a claim. Born Carolyn Strickland in the Bedford-Stuyvesant section of Brooklyn, her mother was a singer who traveled extensively with U.S.O. shows, and sang with some of the best bands of her day. "My mother passed away last July, and it's really to her that I owe my talent," Carol Douglas explains. "She inspired and encouraged me, because she always wanted to be a star herself—she sang with the bands of Cootie Williams, Erskine Hawkins and Duke Ellington, and she kind of lived her life through me. I used to say that I wanted to be a nurse, but she said 'Oh no, you're going to be a star,' and she just kept pushing me and pushing me and pushing me until I finally made it. I just thank God that she lived long enough to see me become successful." Mrs. Strickland began charting her daughter's course when she enrolled her—as the age of five—in a dancing class at the Charles Lowe School of Theatrical Arts.

"My ballet teacher there was Mr. Lowe's daughter, who was a niece of Joan Crawford," she recalls, "and one of my classmates was Bernadette Peters. We used to appear in kiddie shows that Mr. Lowe produced for Macy's department store." Lowe's school was then located at 1650 Broadway, a building that has played a significant role in Ms. Douglas'

career. "I should be living there," she says, jokingly, "because I went to dancing school there, I had my first professional photos taken in that building, my record company, Midsong International, has its offices there, and it was in the lobby of 1650 that I first met Mark Barkan, the man who wrote *Burnin'*." She was a teenager when she first ran into Barkan in that lobby, he asked her to make some demo records for him, which she did, though nothing positive ever came out of that. Since then, he has written many of the songs that have appeared on "Midnight," "Full Bloom" and the current "Burnin'," the three albums Ms. Douglas has recorded for Midsong International so far.

At the age of ten, Carol Douglas—then still known as Carolyn Strickland—appeared on an early version of television's "Name That Tune," winning a scholarship to Hunter College (She was, of course, too young to take advantage of that at the time, and when she reached college age, show business had priority). That year she, also won the Apollo Theatre's famous amateur contest, the prize being a week's engagement at the theatre as a singer and tap dancer. "I was studying with Henry Le Tang at the time," she says. "He's very popular today, and I think he's a fantastic choreographer." Among her fellow pupils at Henry Le Tang's studio were Maurice and Gregory Hines, who are currently enjoying great success as stars of the Broadway musical "Eubie!" (see article on page 15). Seemingly still awed by her own success Ms. Douglas is quick to point out the many successful people she shared classes with as she prepared to climb the show business ladder, including Patty Duke and Marcia Strassman (of "Welcome Back, Kotter"), who were among her fellow students at Quintano's School For Young Professionals in the Sixties.

At Quintano's, Carol Douglas'



studied acting, learning a skill that as a teenager brought her small roles in the 1959 films "That Kind of Woman" (starring Sophia Loren and Tab Hunter) and "Odds Against Tomorrow" (starring Harry Belafonte and Robert Ryan), and in two off-Broadway shows, "Moom On a Rainbow Shawl" (with James Earl Jones and Cicely Tyson) and "One Tuesday Morning" (with Clarice Taylor). But it was her singing that would eventually bring her the spotlight, in the mid-Seventies. As she puts it, "I had studied in this business all my life, but things didn't really begin to happen for me until I met Eddie O'Laughlin from Midsong International, he picked me to do *Doctor's Orders*, the song that changed my life. Next thing I knew, I was traveling to Europe, doing TV shows, and things like that. It was very exciting, especially in Rome, where I did a one-hour special that was Italy's first color TV show."

Since 1975, Carol Douglas' concert tours have taken her throughout Europe and to Central and South America; she has shared billing with numerous big stars, from Teddy Pendergrass and Eddie Kendricks to Van McCoy and John Travolta, appeared on most major TV shows here at home, and received the coveted ASCAP Award, but she still regards herself as "a regular housewife and mother."

She is, of course, not exactly a "regular" housewife and mother, for regular housewives and mothers don't make concert tours and hit records, but neither does Carol Douglas fit the image most people have of celebrated performers. She, her husband, Roland Brown, and her three sons (the two oldest of which are from a former marriage) live in the not-exactly-fashionable Flatbush section of Brooklyn, they travel by subway around the city, and the lady who sets people throughout the world in motion with her *Burnin'* spends a good deal of her time in the kitchen cooking. "I cook every day," she says, "that's really my favorite thing, because my mother was a real southern cook and she handed all those great recipes down to me. I'm looking forward to making a lot of things for Christmas this year, because I was singing in Florida last Christmas, but now I'm back into the pots." Before she can do her Christmas cooking, however, there is a December promotion tour of Europe that has to be taken care of, but Carol Douglas is used to switching from stage to stove, and she is refreshingly unaffected by her success on the former.

I recently had the opportunity to sample Carol Douglas' cooking when she prepared an unpretentious, thoroughly delightful dinner at the Midtown Manhattan loft studio of Don Lynn, who began photo-

graphing Ms. Douglas prior to her success as a recording artist. "He wasn't very complimentary when we first met, those many years ago," she recalls. "He said I was overweight, that my skin was bad, and so on, but I guess I'm good enough for his camera now." They laugh about that first meeting, and Lynn admits that his photographic skills also left something to be desired in those days.

For a small group of dinner guests that included controversial writer Orde Coombs—who was then researching a story on WKTU, New York's successful disco station from whose turntables *Burnin'* sounds with clockwork regularity—the disco diva prepared a sumptuous meal of stuffed, roasted chicken, broccoli, sweet-potato pancakes and salad. It was all as delicious as it looks in Lynn's photos on these pages, and we asked Ms. Douglas to share the main recipes—handed down from her mother—with ROUTES' readers.

**Carol Douglas' Stuffed Roasters**

- 1 package of Arnold's all-purpose stuffing mix
  - 1 package of cornbread mix
  - 2 medium-sized green peppers
  - 2 medium-sized gree peppers
  - 2 large roaster chicken
  - Butter, salt, pepper and paprika
- Make a pan of cornbread and put aside. Cut up onions and green peppers, and place in small pot along with the giblets you removed from the





chicken—cover with water (at least 2 cups) and boil slowly for ten minutes, then put aside to cool. Break up cornbread into a bowl, add the all-purpose stuffing mix and (having drained off all but 1 cup of the water) the boiled giblets, onions and green peppers. Knead together and stuff in chicken which has first been seasoned well with salt, pepper and paprika (you can also add Accent if you wish). Once the roasters are stuffed, drench them in butter, place them in an uncovered roaster pan, shove them in the oven and let them stay there for two hours at 325°.

**Carol Douglas' Sweet-Potato Pancakes**  
1 egg

1 tablespoon lemon juice or lemon pie filling  
2 tablespoons brown sugar  
2 tablespoons flour  
1 stick of butter  
1 teaspoon allspice  
1 teaspoon cinnamon  
1 tablespoon vanilla extract  
5 large yams (or two 2 1/2 lb cans of yams)  
1 cup of Crisco (or other equivalent)  
Mix all the ingredients (except the Crisco) in a large bowl, using a potato masher, until it has the consistency of a batter. Place Crisco (or equivalent) in a frying pan and heat until hot enough for frying. Spoon in the batter, and cook until golden brown.

—Chris Albertson



## MUSIC REVIEW

### NEW RELEASES

After numerous personnel changes, **The Temptations** remain a group in search of new identity. In the past, the replacement of departed members was often accompanied by stylistic innovations that kept the group's popularity up, but that is no longer the case. Their second outing on Atlantic leaves us with a blurred image of The Temptations. The title song, *Bare Back*, contains insipid lyrics and is a feeble attempt at being relevant. The lead singer's voice is strained and the tenor's pipes are subjected to an overdose of echo.

**The Holland Brothers** seem to have lost their 1960's magic, except for what they did for Melvin Franklin's provocatively sensuous bass on *You're So Easy To Love*—it is the one tune which makes the album worthwhile. This production definitely opens up new possibilities either for the Temptations as a group or for Melvin Franklin as a solo performer; his is a voice which, given the opportunity to develop its solo-potential could send Teddy Pendergrass out to pasture.

So come on Temptations, don't waste anymore time trying to recreate the vocal styles of the Eddie Kendricks days—make room for Melvin and you might just recapture your public.

#### **The Temptations:**

*Bare Back*—Atlantic SD 19188 \$7.98

**Chaka Khan's** long-awaited debut as a solo artist removes any doubt that the spunky singer of *Once You Get Started* can make it without the energetic backing of Rufus. The drive and urgency that has become so characteristic of Chaka's voice is retained on most songs, but the funk has been mellowed considerably, and the overall sound is now more sophisticated. The addition of an 18-piece string section gives the production a warm coating, but never dominates her vocals.

The opening number, Ashford and Simpson's *I'm Every Woman*, is already doing well as a single and in



discos, but it is not one of the popular song-writing team's best efforts. *A Woman in a Man's World* has an overly redundant theme, but it is far more melodic; firmly grounded and enhanced by a lyrical bass line it is the album's best disco-oriented cut, which is not to imply that this is a commercial disco album—it is not. My favorite track is *Roll Me Through the Rushes*, a moving, sensitive ballad greatly aided by Cissy Houston's gospel-flavored backup work. Producer Arif Mardin—who also co-produced Aretha Franklin's "Let Me Into Your Life" album—has wrapped Chaka's vocals into a neat, well-thought-out package of entertainment that most certainly will open new doors for her. **Chaka Khan:** *Chaka Khan*—Warner Brothers BSK 3245 \$7.98

—A.R.

## ON STAGE

### Dorothy Grows Up

Most people still think of **Stephanie Mills** as Dorothy, the little pig-tailed girl who for the past three years has eased on down that yellow brick road in Broadway's "The Wiz," but—though she is still of slight stature—Ms. Mills has matured into a charismatic, high-powered cabaret entertainer. When she recently appeared at the Grand Finale II (she made her cabaret debut there when it was still plain old Grand Finale) she made her entrance emerging from a large box marked "S"—and, indeed, the box proved to be a surprise package. The theme of her hour-long act was love, and



that is precisely what one felt for her as she opened with a rollicking rendition of **Stevie Wonder's** *As*. Her gospel-tinged style brought the audience—which included **The Emotions**—to its feet in spirited, heartfelt response. Ms. Mills' repertoire is broad, including—on this occasion, at least—only two selections from "The Wiz," *Home* and *Ease On Down the Road*, and she performs it all with the ease and conviction of a seasoned stage performer. The right material could make Stephanie Mills a force to be reckoned with in the country's top night spots.

### Beauty And The Beat

New York's Playboy Club seems to be bringing back black entertainers who have either been overlooked in recent years or are returning from a voluntary hiatus. *Lainie's Room*, on the posh club's third floor, recently presented two singers who, respectively, fit that bill: **Joe Williams** and **Barbara McNair**. Ms. McNair, who has been absent from the nightclub scene for several years, delivered an hour-long set of disco and middle-of-the-road numbers, but she was half-way through her set before her show really came alive. It was *Last Dance*, the **Donna Summer** hit, that broke the ice; Ms. McNair belted it out in spirited fashion, and I predict that this song, along with **Billy Joel's** *Love You Just the Way You Are* and the **Bee Gee's** *Stayin' Alive*—also included in Ms. McNair's repertoire—will become stock-in-trade supperclub clinchers. The backup vocals were uneven at times, and the band a bit slack, but Ms. McNair's radiant beauty and her command of the stage made up for that. A more varied, more original repertoire should give her a good shot at reviving her nightclub career, but Barbara McNair's talent is not limited to singing, she gave a good performance as **Sidney Poitier's** wife in "They Call Me Mister Tibbs" a few years back, and she recently completed a book entitled "The Complete Book of Beauty For the Black Woman."

Singer **Joe Williams'** one-week engagement at the Playboy Club was not quite as successful. The former **Count Basie** blues shouter's choice of material was oddly anachronistic,

and his style now seems dated; his stage presentation was lethargic and mechanical to the point of being awkward, but the voice that brought him stardom is intact, and therein lay the set's only redemption. Jazz fans will undoubtedly disagree, but I felt that Mr. Williams needs to be repackaged and brought up to date.

### Cooking At The Cookery

Alabama-born blues singer **Big Mama Thornton** rarely makes an appearance in New York these days, which made her recent week's engagement at The Cookery, in Greenwich Village, a special treat. The word was obviously out, for the powerful blues singer performed before a capacity audience every night of her stay; they came to hear the lady who made the original recording of *Hound Dog* (a tune **Elvis Presley** "covered" a year later) and wrote one of **Janis Joplin's** biggest hits, *Ball and Chain*. They were treated to some of the gutsiest down-home blues this city has heard in a long time. Perched on a stool in the middle of the modestly-sized room, Mama Thornton, seemingly oblivious of rattling utensils, sent the sound of her voice and harmonica to the very marrow of the enthusiastic crowd, creating vivid pictures of life in the South that few, if any, of her listeners had ever known. A rare treat indeed, marred only by the fact that her sets were too short.

—Amadeo Richardson

## OFF STAGE

### You Can Go Home Again

While Big Mama Thornton held the fort at The Cookery, the spot's in-residence singer, 83-year-old **Alberta Hunter**, was being honored in her hometown, Memphis, Tennessee. Arriving from the airport with a police escort, the veteran blues singer/chanteuse/composer—who starred with **Paul Robeson** in the 1928 London production of "Show Boat" and began a prolific recording career in 1921—was in Memphis for the world premiere of "Remember My Name," a new **Robert Altman** film. The amazingly energetic Ms. Hunter wrote and performed the score for the film (now available on a Columbia album), sharing top honors with its stars, **Anthony Perkins** and **Geraldine**



# MUSIC

# Listings

## JAZZ

### Della Griffin

Thurs-Sun  
Blue Book  
710 St. Nicholas Av  
694-9465

### Alberta Hunter

Mon-Sat (numerous sets)

### Rose "Chi Chi" Murphy

Sundays  
The Cookery  
21 University Place  
OR4-4450

### Al Haig Trio

Mondays  
**Chuch Wayne Trio**  
Tuesdays  
**Hod O'Brien Trio**  
Wed-Sun  
Gregory's  
1149 First Av  
371-2220

### Jimmy Miller

Thursdays, 8 pm  
**Pearl & the Jewels**  
Fridays, 11 pm & 1 am  
**Paul Baker**  
Saturdays 11 pm-1 am  
Pearl's Place  
1854 Second Av  
722-9664

### Bobby Short

Tues-Sat.  
Hotel Carlyle Cafe  
Madison Av & 76 St  
744-1600

### Hazel Scott

Tues-Sat 10 pm-1 am  
**Bobby Cole**  
Sun, Mon, 10 pm-1 am

### Ali Baba

First Av & 59 St  
MU8-4710

### Ted Weingart

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

## JAZZCLUBS AND CABARET

### Manhattan/Uptown & Westside

### Pork Pie Hat

234 W. 50th St.  
664-9341  
Thurs-Sun, 10, 11:30  
& 1 am.

### Breezin' Lounge

Amsterdam bet. 143 &  
144 Sts  
368-6914

### Broady's

798 Columbus Av  
850-4400  
Every night, 10-4 am.

### Clifford's Lounge

151 W. 72 St.  
874-8586

### Eddie Condon's

144 W. 54 St.  
265-8277

### 468 W. Broadway

468 W. Broadway  
260-6779

### West End Cafe

2911 Broadway  
666-9160

### Angry Squirel

216 Seventh Av  
242-9066

### Mikell's

780 Columbus Av  
864-8832  
Mon-Sat

### Peter Brown's

168 W. 96 St.  
866-4710  
Thurs-Sat

### Studio Wis

151 W. 21 St.  
243-9278

### Sweet Basil

88 Seventh Av So  
242-1785

### Harlem Performance Center

Seventh Av & 137 St  
862-3000

### Environ

476 Broadway  
964-5190

### Sha Sha House

338 W. 39th St.  
736-7547

### West Boondock

10th Av at 17th  
929-9645

### Cotton Club

666 W. 125 St  
MO3-7980

### Manhattan/East Side & Downtown

### Bottom Line

15 West 4 St.  
228-6300

### The Kenny Burrell Trio

Dec 12 thru Dec 17  
**Betty Carter plus  
The John Hicks Trio**  
Dec. 19 thru Dec 24.  
**Dexter Gordon  
Quartet**  
Dec 26 thru Dec 31.  
**Thad Jones—Mel  
Lewis**  
Mondays in Dec. and  
Jan.  
Village Vanguard  
178 7th Ave. So. nr.  
W. 11th St.  
AL5-4037

### McCoy Tyner Sextet

Dec 15, 16, 22 thru  
31.  
Village Gate  
Bleecker at Thompson  
GR5-5120

### Lainie's Room

Playboy Club  
5 East 59 St  
752-3100

### Jazz Emporium

5 Av & 12 St  
675-4720

### Knickerbocker Saloon

9 St & University  
228-8490

### Ladies Fort

2 Bond St  
475-9357

### Ali's Alley

77 Greene St  
226-9042

### New Rican Village

101 Ave. A  
475-9505

### Motivations

476 Broome St  
226-2108

### Drawing Room

510 Greenwich St  
431-9478

### New Jazz at the Public

425 Lafayette St  
677-6350  
Dec 15 & 16, **Sam  
Rivers Quarter, Mike  
Dec 22 & 23 Rock,  
Solo Piano, Don  
Cherry  
Dec. 29 & 30 Directions,  
Featuring Jack  
Dejohnette**

## NEW ACTS AND SHOWCASES

### Tramps

125 East 15th St  
260-0370

### Reno Sweeney's

126 East 13 St  
691-0900

### Once Upon A Stove

Valentine Room  
325 Third Av (24th St)  
683-0044

### The Ballroom

458 West Broadway  
473-9367

### Grand Finale II

210 West 70th St  
362-5079

### The Bushes

23 West 73rd St  
874-8091

### Improvisation

358 West 44th St  
765-8268

## CONCERTS

### Eddie Jefferson + 4 and Irene Reid & Company

The Uptown Jazz Junta  
Dec 9, 8 pm  
St. Charles Auditorium,  
211 W. 141 St (near  
7th Av)  
283-5513

### Ken Page (Ain't Misbehavin')

Dec 10/11; 11:30 pm  
Reno Sweeney  
126 West 13 St  
691-0900

### Rutgers/Livingston Jazz Professors

Dec 14  
Voorhees Chapel/  
Douglass College  
New Brunswick, N.J.  
(201) 932-4150

### Billy Joel

Dec 14-16  
Madison Square  
Garden  
7th Av & 32 St  
564-4400

### The Trammps

Dec 15, 8 pm  
Queens College  
6530 Kissena Blvd  
Flushing, Queens  
793-8080

### Valerie Capers

Dec 18, 8 pm  
Carnegie Hall  
154 W. 57th St  
247-1350  
"Sing About Love" A  
Christmas Cantata  
with Donald Byrd,  
Nat Adderly and  
Mongo Santamaria.

### Don Shirley

Dec 21, 8 pm  
Carnegie Hall  
247-1350

### Arthur Prysock

Dec 25-Jan 1  
Riverboat  
Empire State Bldg  
736-6210

### Teddy Pendergrass

Chic  
Dec 26, 8 pm  
Newark Symphony  
Hall  
(201) 643-4550

### Al Jarreau

Dec 30/31  
Avery Fisher Hall  
Lincoln Center  
874-2424

## CLASSICAL

### The Messiah

•Dec. 15 8 pm  
Masterwork Chorus  
and Orchestra  
Avery Fisher Hall

•Dec. 19 7:30 pm  
Musica Sacra—  
Messiah  
Avery Fisher Hall

•Dec. 22

Messiah Sing-In  
Avery Fisher Hall  
Lincoln Center  
874-2424

### Andre Watts

Dec. 3, 9, and Dec.  
14, 8 pm  
Alice Tully Hall  
Lincoln Center  
874-2424

### Marilyn Horne

Dec. 10, 3 pm  
Avery Fisher Hall  
Lincoln Center  
874-2424

### Youth Symphony

Orchestra of New York  
Dec. 16, 3 pm  
Carnegie Hall  
154 West 57 St  
247-1350



# DISCO

# Listings

## BROOKLYN

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

## MANHATTAN

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

**Copacabana**  
10 East 60th St  
Dress: fashionably  
casual  
10 pm-4 am  
ladies 21, gents 25;  
cabaret acts during  
the week.  
PL5-6010

**Hippopotamus**  
405 East 62nd St  
Open daily 10 pm-4 pm  
Jackets and ties;  
\$12 min. Reservations  
486-1566

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

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

**Mr. Laffs**  
1189 First Ave  
Fri-Sat; \$5 min.  
Dress: casual;  
Age: 25 plus  
535-6423

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

**Les Mouches**  
260 11th Ave  
\$10 and \$15  
dinner after 8:30;

disco after 11:30  
Age: 21 and over  
695-5190

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

**Pegasus**  
1230 Second Ave  
Jackets; Age: 25,  
gents; 23, ladies  
535-8004

**Sahara**  
1234 2nd Ave  
Open til 4 am  
Talent show on Tues,  
cabaret on Thurs  
\$3 and \$5  
Age: 18 and over  
628-6099

**Starship Discovery**  
347 West 41st St  
9 pm-7 am  
Age: 18 and over  
Dress: casual  
695-1114

**Studio 54**  
254 West 54th St.  
\$14 per person

10 pm-4 am except  
mon., no dress  
requirement  
489-7668

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

## QUEENS

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

## SUBURBAN

**Ruling Class II**  
142 So. Fourth Ave  
Mt. Vernon, NY  
Restaurant and Disco  
(914) 668-0220

**Chaplin.** "It was one of the high-lights of my life," beamed the octogenarian, who received a key to the city from the Mayor, and one to the state from the Governor on what he had officially proclaimed "Alberta Hunter Day." Ms. Hunter turned down an invitation to the White House this summer "because it was my day off," but you can find her packing them in at The Cookery every night (except Sundays) as she continues her indefinite engagement.

### As The Record Turns

Having performers sing to pre-recorded music, during personal appearances, is common at discos these days, but if you think that is a rip-off you should have witnessed Evelyn "Champagne" King's recent appearance at Les Mouches—even her voice was taped. Equally surprising was somebody's decision to have Loleatta Holloway sing to a tape at the Apollo Theatre—charging six to ten dollars for that is indeed short-changing the public, especially when the equipment is so bad that it

breaks down in the middle of a song, that's exactly what happened...An imaginative costumed public and a Bengal tiger stole the show from alleged singer **Grace Jones** at the Roseland Ballroom on Halloween night—the music was taped, her voice was not, but many of those present felt her mouth ought to have been...CBS threw a party at New York New York, the popular disco, for one of their newest artists, **Sherill Lynn**—Ms. Lynn was discovered when she appeared on the Gong Show earlier this year; a screening of that segment brought members of the press and their guests to their feet, but a preview of Ms. Lynn's new album proved disappointing, for CBS has drowned her considerable talent in a sea of disco cliches... Apropos CBS, Columbia Records is about to release an album by loft jazz alto man **Arthur Blythe**—with fine albums by **Dexter Gordon**, the **Heath Brothers** (Jimmy and Percy) and **Woody Shaw** already on the market, the label seems to be making

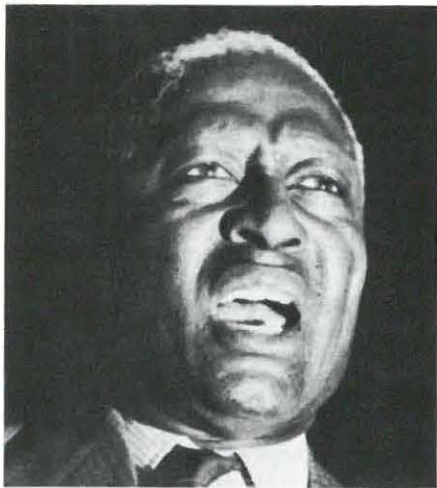
amends for foisting all that fusion on the jazz public...While we're on the subject, **Miles Davis**, the father of fusion jazz, returned to the recording studio this fall after a very long absence, but after recording fifteen minutes of music the enigmatic Mr. Davis walked out and cancelled all further sessions—Columbia may have to combine those precious minutes with older material to get an album out of it...While many modern jazz players are turning to fusion funk in quest of the big money, bandleader/singer **Cab Calloway**, who will turn 71 this Christmas Eve, has chosen the disco route for a brand new thump-thump-thump version on RCA of his 1931 hit *Minnie the Moocher*.

—Chris Albertson

**ROUTES REGRETS...**In our cover story on Ashford & Simpson (November) we mentioned that the popular team would be appearing at the Belasco Theatre. That was true as we went to press, but the concerts were since shifted to the Palace where, we are happy to say, Ashford & Simpson triumphed night after night. Though our misinformation was unavoidable, we hope it did not inconvenience any of our readers.



# ROUTE'S ROOTS



Paramount Pictures

There can be little doubt that Leadbelly—born Huddie Ledbetter in Louisiana, in the 1880's—was one of the greatest folk singers this country will ever have known, and it is therefore all the more tragic that he was never allowed to reap the full harvest of his exceptional talent. Instead, he became the victim of unprincipled exploiters who transported him to New York City, exhibited him, sold his artistry for their own profit, and added insult to injury by blatantly publishing his compositions under their own name.

Unfortunately, much of what has been written on the life of Leadbelly (including Gordon Parks' horrid, allegedly biographical film) is based on John Lomax's "Negro Folk Songs As Sung By Leadbelly," a defamatory book published in 1936. Leadbelly's niece, Olli Robinson, who first met her uncle when she was a child in Louisiana, recalls him being so upset with the Lomax book that he made a successful effort to halt its distribution. The damage, however, was done, and Lomax's distorted image of Leadbelly as a dangerously violent, arrogant, whiskey-gulping chaser of women persists. "Lomax did not write nothing like I told him,"

Leadbelly once wrote in reference to the book, and there is good reason to believe that. In fact, had Leadbelly indeed fit Lomax's description of him, he would surely have thought nothing of killing Lomax. After all, Leadbelly had served time for manslaughter in both the Louisiana and Texas State Penitentiaries, a fact usually played up by writers who inevitably fail to point out that the American judicial system—especially in the South of Leadbelly's youth—often has little to do with justice.

The image of Leadbelly as a tough killer of men and assaulter of women becomes even more ludicrous when one listens to some of the songs he wrote; it is hard to believe that a man so lacking compassion for others should have written such songs as *Goodnight Irene*, *Bring Me a Little Water*, *Silvy* and *Old Cotton Fields At Home*. His niece remembers Leadbelly as a very kindly man who never raised his voice, except to sing, a man who had a profound love for children. "I never knew a man who liked people and wanted to be around them as much as he did," she says, "he was hurt by what they wrote about him, but never bitter."

John Lomax began recording Leadbelly for the Library of Congress in 1933, while he was still an inmate at Louisiana State Penitentiary. He brought him to New York in 1935, amid hoopla and hype disgracefully reminiscent of the "King Kong" scenario. The Associated Press wire service reported Leadbelly's arrival this way: "Broadway impresarios were angling tonight for the services of a Louisiana swamp Negro called Leadbelly who twice has sung and played his way out of prison. Brought to New York by John A. Lomax, collector of folk songs, Leadbelly 'wowed 'em' so effectively at his first performance that he brought

booking agents on the run." A newsreel from that period showed Leadbelly, seated on a bale of cotton, being interviewed by Lomax in a blatantly patronizing manner. As he began a heavy concert schedule, Leadbelly drew glowing praise from the press; he recorded on his own and with such stars of the day as Sonny Terry, Willie "The Lion" Smith, Big Bill Broonzy, the Golden Gate Quartet, Cisco Houston, Josh White and Woody Guthrie. Many performers began to add his songs to their repertoire, which alone should have given Leadbelly financial security, but the money was going into the wrong pockets and so one of America's greatest artists lived in a small Lower East Side apartment while his wife, Martha, toiled as a maid in a New York hotel.

Huddie Ledbetter was a masterful singer and composer of blues, but his artistry stretched far beyond that—he could write tender songs of love and he could assault the establishment with hard-hitting social commentary. He was also an extraordinary guitarist, and he had a marvelous way of getting his message across with just a few words. He frequently began his songs with a spoken narrative, but misled promoters discouraged this in later years, claiming that his Louisiana dialect was "difficult to understand." More difficult to understand, however, is how many of his songs either became public domain, or were accredited to Lomax, and totally inexplicable is the fact that this immensely gifted, popular artist spent his non-performing hours as Lomax's chauffeur!

A few months after Huddie Ledbetter's death—at Bellevue Hospital, December 6, 1949—his song, *Goodnight Irene*, in a recording by Gordon Jenkins and The Weavers, rose to the top of the pop charts, where it remained for three months.

—Chris Albertson



# Is It Still Good To Ya?



## **YOU BET IT IS.**

In fact, the sound of **ASHFORD & SIMPSON** is better than ever on their brand new Warner Bros. album

## **IS IT STILL GOOD TO YA**

Featuring the single "It Seems To Hang On"  
Produced by Nickolas Ashford & Valerie Simpson  
for Hopsack & Silk Productions  
On Warner Bros. records & tapes

Management: George Schiffer





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They want to sink their toes deep into white, pink and black sand. Oh, so warm. They'll be the first to make their mark on an unspoiled, forgotten strand of beach.



They want to stand on tiny dots of land named Nevis, Dominica and Anegada, to discover tropical rain forests, to slip into crystal waters and explore enchanted coral reefs, to sail away to another time, another world.

They want to prop up the ship's railing while you linger with a shipmate over a swizzle. And love two other bare feet in a secluded corner of the most romantic Sea in the world.



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