

# ROUTES

DECEMBER 1977/\$1.25

**Christmas Tips  
for Kids**

**Backgammon,  
It's Your Move**

**Black Opera Ebony**

**The Giving of Art**

**Super Sidney**

A GUIDE TO BLACK ENTERTAINMENT



*Happy Holidays*

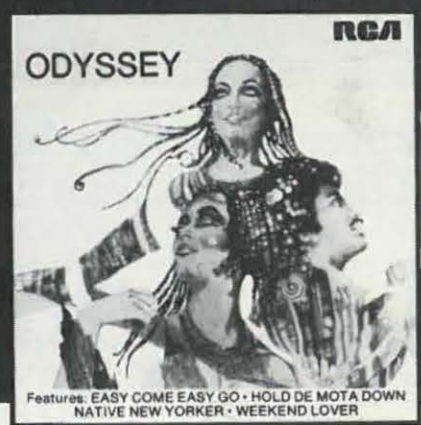


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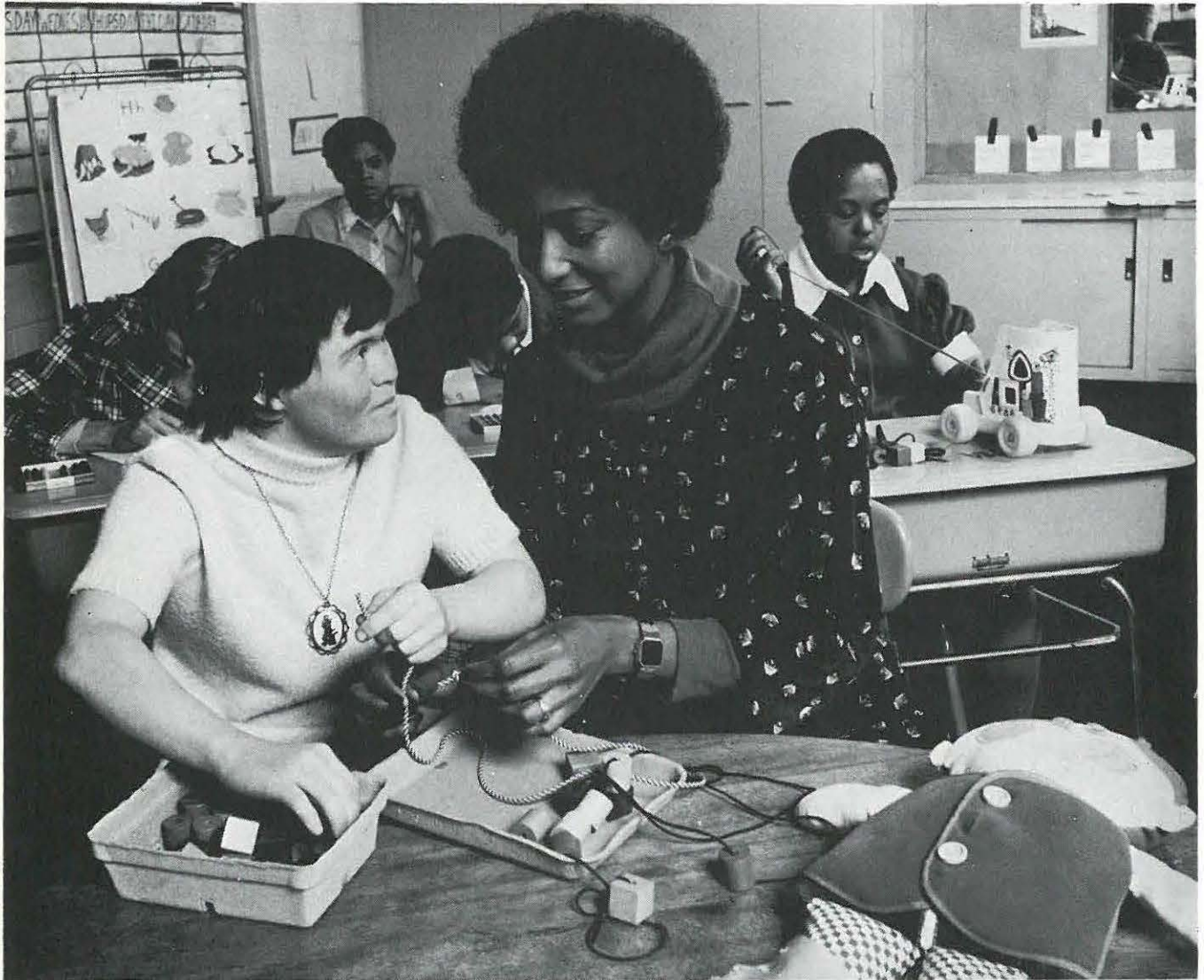
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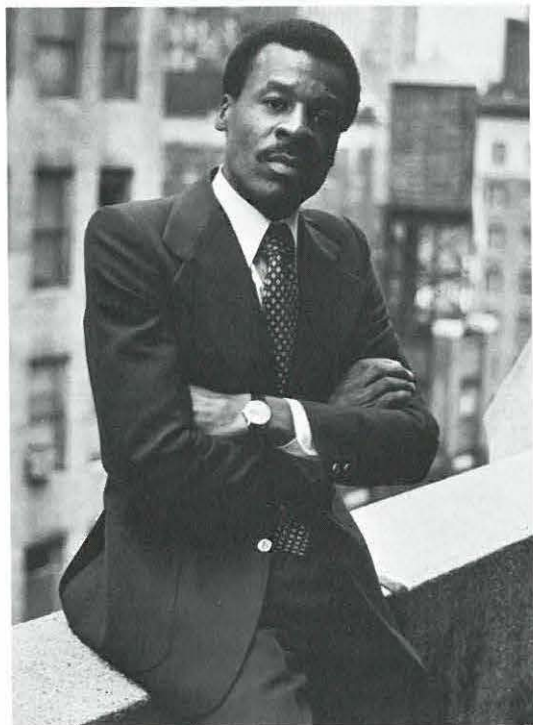


# Publisher's Statement

**T**he Christmas season, as we all know it, is rushing from department store to department store, decking the Christmas tree, hanging wreaths, visiting family and friends, entertaining guests, cooking, cleaning, and . . . For those of us who have children, this list is punctuated with that extra determination to provide them with the "right" gifts. Those "right" gifts that we hope on Christmas morning will elicit that glow on their faces accompanied by an explosion of happiness.

Though we may be overjoyed each year at a child's reaction to the excitement of opening gifts on Christmas morning, we think all parents should

be reminded of a continual commitment to provide our offspring with the wherewithal to live a full and happy life. The title tune from the motion picture "The Greatest," sung by George Benson and written by Linda Creed and Michael Masser, seems most appropriate to what we, as parents, should consider most important: "I believe the children are the future; teach them well and let them lead the way. Show them all the beauty they possess inside. Give them a sense of pride, to make it easier; let the children's laughter remind us how we used to be . . ."\* On behalf of the ROUTES family, I extend Best Wishes for this holiday season.



*Ronald Brunson*

PUBLISHER

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# Between Our Covers

**C**ertain things become old-fashioned to certain people. Then again, what is old-fashioned? Have you ever stopped to think what makes something old-fashioned? Well I have! And, I don't agree with some people . . . Especially at Christmas time. What's old-fashioned about singing Christmas carols with your church choir, in a hospital that is full of patients who enjoy the cheer you bring them? What's old-fashioned about going to hear a presentation of Handel's Messiah, during the Christmas Holiday? And, what's old-fashioned about decorating your house for Christmas with a fresh smelling pine, spruce or cedar tree? And what's old-fashioned about displaying Christmas cards, fruit, nuts and assorted Christmas candies and creating a feeling at Christmas for others to share. If these things are old-fashioned, then I am, too.

These are the things that make my Christmas memorable. These are the things with which my family and I shared good times. Can you imagine three generations of carolers on the same choir singing their hearts out so that others could share in the joy and spiritual love they enjoyed so much. What I will miss most about Christmas is that those people in my family are no longer here, but the joys of Christmas are. Therefore my family has become even larger and I share Christmas with my co-workers, my neighbors and my friends. And, oh yes, I still spell Christmas instead of using the "X." Yes, I am old-fashioned but these are my experiences. These are the things I remember.

You know, Christmas can also be a state of mind. It's not about how many presents you received or how many you have to buy this year. True love and affection are not so planned.

The joy of giving goes beyond the cost or the duty. The cheerful smiles and hearty thank you's can be tremendous rewards to many of us. Seeing eyes that sparkle and glisten with glee can be more meaningful than a pack of sermons. You, too, can be a part of the goodwill toward men and women. You, too, can share in the thought behind the gift. You can also help spread the mirth and joy of Christmas by helping to spread "great tidings of joy." And, by allowing the inner-self to partake of the Christmas events that await your personal touch.

Between our covers are Christmas hints, events, concerts, and tips. Between our covers are items of joy and pleasure. ROUTES is proud to share in the joys of Christmas and in our efforts, we hope we bring joy to you.

David L. Vaughn  
Editor

## ROUTES RESPONSES

I recently received my copy of ROUTES and want to add my congratulations to the many I know you received. It's informative, easy to read, and good looking - in short, a knockout! I feel a great sense of pride knowing that it is a magazine of, by and for us. So, I can imagine how proud you and your staff are. My very best wishes for continued success.

Winfred Sampson  
Director, Publicity  
The Dance Theatre of Harlem, Inc.

Congratulations on the premier issue of ROUTES! It's a great looking piece of work. I also want to thank you for including me in your "Media" write up - it was a pleasant surprise, to say the least! All the best on taking ROUTES straight to the top.

Carol Martin  
CBS-TV News

The best of achievement to the entire staff of ROUTES. Enclosed is my subscription and when you expand ROUTES outside of New York into the Baltimore/Washington area, I'll host a cocktail reception in your honor to beef up subscriptions. I pray God's richest blessing upon a new Black venture called - ROUTES.

Hon. Larry Young  
Baltimore, Maryland

Congratulations to you and the staff on your first issue of ROUTES. If this issue is an indication of "things to come," I would say that all New Yorkers have an enjoyable treat in store.

Wesley J. Streater  
New York, New York

I've just finished reading the second issue of ROUTES. I am even more impressed than I was when I read the first issue. Reading your magazine is more than a learning experience. You

give listings and excellent pictures, but most of all your writing is informative and your style is different. Everything is done so tastefully, and I love it.

Joanne Larsen  
Brooklyn, New York

## WE'RE ONLY HUMAN . . .

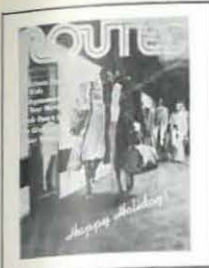
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Vonetta McGee



**ROUTES MAGAZINE**, A Guide to Black Entertainment. Our Cover was photographed by Joachim Frederick. Styling and make-up by David Carrington. Furs by Black furrier, James P. McQuay, 352 7th Ave.



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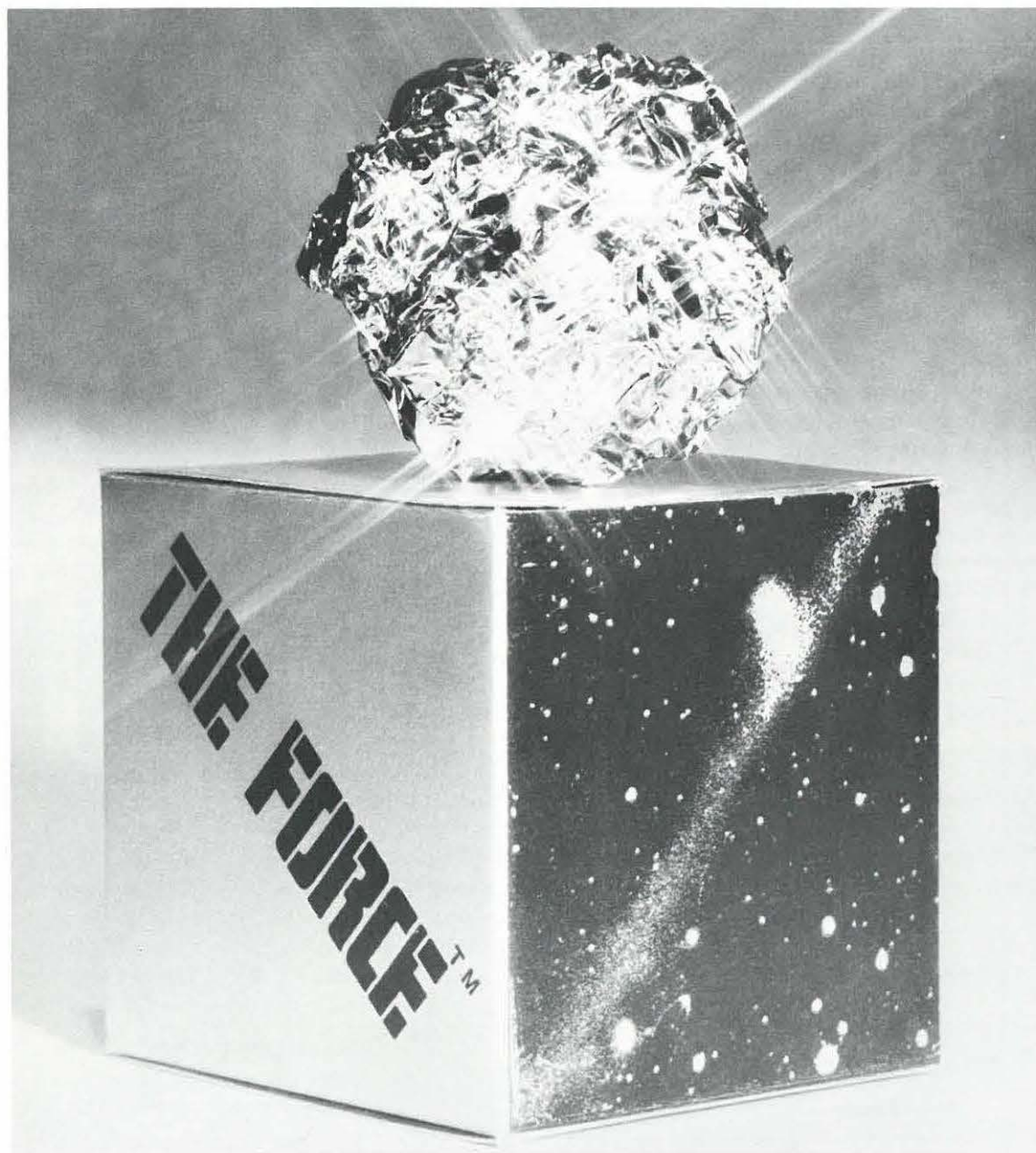


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## DECEMBER

*ROUTES* has discovered just who will be appearing in the "Big Apple" during this month. **HIGHLIGHTS** are presented as special interests for special people. Check this page for details of special occasions.

Cleo Laine



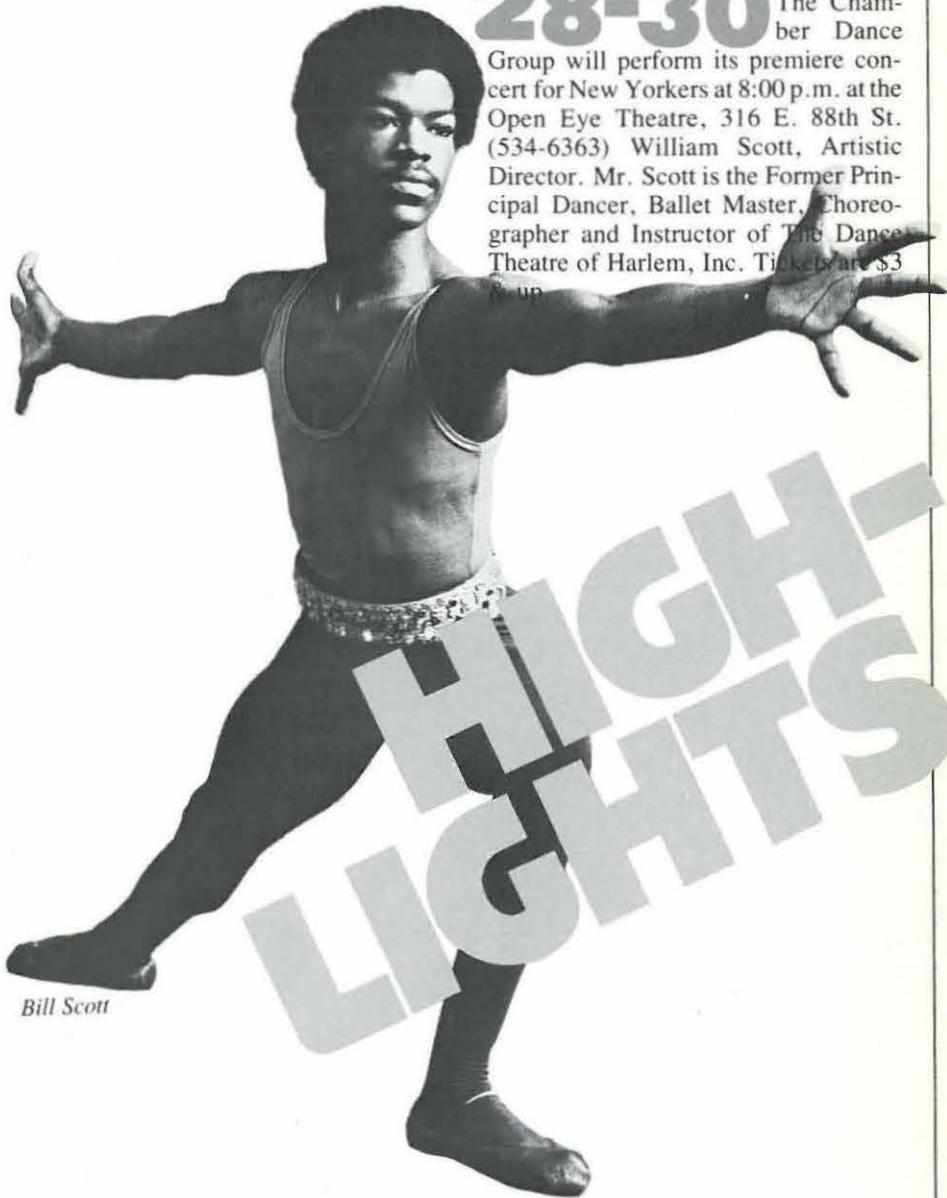
**10** Cleo Lane w/John Dankworth and the Edmonton Canada Symphony 10-11 p.m. Channel 9, WOR-TV.



Opera Ebony

**3** The all-Black National Opera Ebony will debut in New York on Saturday, Dec. 3 8 p.m. They will perform W. Grant Still's opera, "Highway 1, USA" Tickets are \$15, 10, 8, 5 (See table of contents for more information).

**15-20** Clamma Dale, Soprano. Renowned for her role as Bess in the recent production and recording of Gershwin's "Porgy and Bess," appears with the New York Philharmonic in works of Schuman & Bernstein. Leonard Bernstein conducting with Rosalind Elias, Nancy Williams, Neil Rosenshein & John Reardon. Avery Fisher Hall.



Bill Scott

Charles Mingus



**10** Charlie Mingus w/Larry Coryell & Brecker Bros. Beacon Theatre, 2124 Broadway, at 8 p.m. For ticket information call 874-1717.

**28-30** The Chamber Dance Group will perform its premiere concert for New Yorkers at 8:00 p.m. at the Open Eye Theatre, 316 E. 88th St. (534-6363) William Scott, Artistic Director. Mr. Scott is the Former Principal Dancer, Ballet Master, Choreographer and Instructor of The Dance Theatre of Harlem, Inc. Tickets are \$3

**18** ABC-TV (Special) "CINDY" —This original musical-comedy written especially for television presents Cinderella as she's never been seen before—in Harlem of the 1940's, fresh from a life of poverty in the South and yearning to attend the fashionable Sugar Hill Ball. Newcomer Charlene Woodard stars in this all-Black version of the classic fairy tale. 9-11 p.m.





### **Kwanza Celebration**

December 20, 12 noon-7 p.m. Student Center—York College. Admission Free. For further information call 212-725-6544.



### **Jazz Workshop**

The Third World Program Committee presents a jazz workshop on December 8, 1 p.m. Student Union Building Queens College. 65-30 Kissena Blvd. Flushing. Admission Free.

### **Dyckman House**

Broadway, at 204th Street. Restored 1783 farmhouse and garden. Open Tuesday through Sunday 11-5 p.m. Admission Free.

*Why stay at home when money is a problem! There are things designed especially for you, for free. ROUTES finds interesting and exciting activities for everyone—young people, adults, handicapped and senior citizens. Keep your eyes on this column, select a category, then launch into an activity. (Included also are activities costing less than 99 cents).*

### **An International Fashion Show**

December 2, 8 p.m. Queensborough Community College. 56-X Springfield Blvd. Flushing. Student Center. (Free Admission).

### **African American Institute**

833 United Nations Plaza (First Ave. at 47th St.) "African Artists in America" Sculptures, paintings and graphics of twenty contemporary American Artists. Mon.-Fri., 9-5 p.m. Saturday, 11 a.m.-5 p.m.

### **Free TV Shows**

Tickets are available at the following places for admission to TV shows. CBS—Ed Sullivan Theatre, 53rd St. & Broadway, Mon.-Fri., 9-5 p.m. ABC—77 West 66th Street, Mon.-Fri., 9-6 p.m. NBC—RCA Building main floor, 30 Rockefeller Plaza, after 8:45 a.m.

# FREE FOR ALL

### **South Street Seaport Museum Complex**

Five galleries of sea lore, bounded by Fulton, Front and Water Streets. Exhibits of New York in sailing era, ship models, artifacts and photographs. Open Noon to 6 p.m. except Christmas Day. Admission Free.

### **The Dinizulu Dancers and Drummers**

December 20, 1 p.m. Queens College. Student Union Building. 65-30 Kissena Blvd. Flushing. (Free Admission)

### **The Shades of Culture (Coffee House)**

December 14, 8 p.m. Student Union Building. Queens College. 65-30 Kissena Blvd. Flushing. (Free Admission)



### **Haitian Association Cultural Festival**

December 10 4-11 p.m. Bronx Community College. 120 East 184th St. Student Center (Free Admission)



# EVERYBODY'S TALKING ABOUT ROUTES!

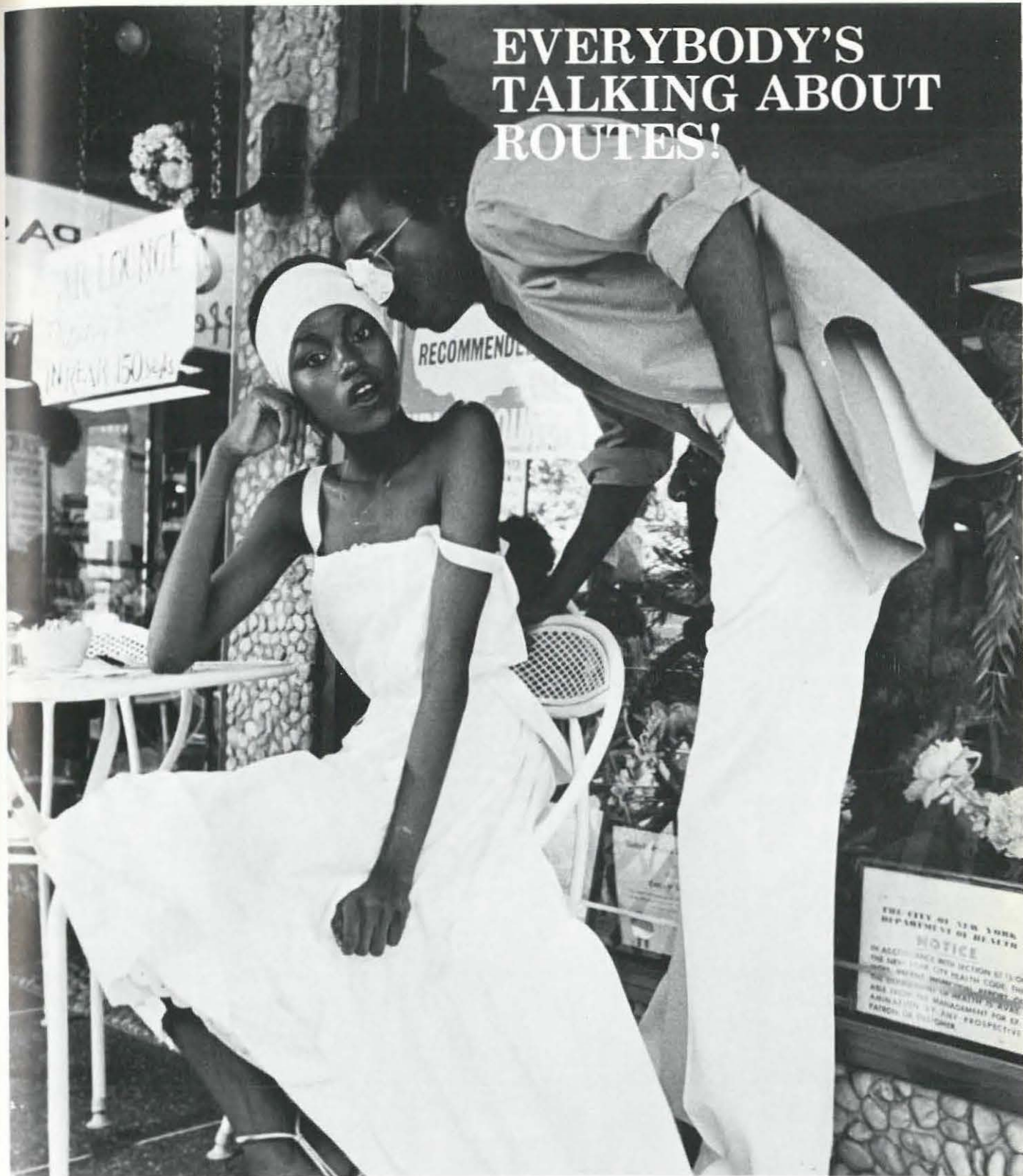


Photo by Willie Chu

And no wonder. To their amazement, it does tell you what to do and where to go. It is an easy reference and it's good reading too. Sports, music, dining, theatre, and museums of special interests are listings that provide insight and

scope to please everybody. Even a section to help you decide just where to take your kids. So don't tarry! Find out what's going on by subscribing to ROUTES today. And you'll have something to talk about too. Fill out the subscription

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# MUSIC

## Black Opera Ebony In New York City



*Mervin Wallace, Radamus, makes his triumphant entrance in Verdi's Aida.*



**H**ave you ever wondered if the day would come when we could look forward to seeing and hearing an All Black Opera. I mean, an opera written by a Black composer, sung by Black artists, played by Black Musicians, conducted by a Black person and promoted by Blacks. Well, wonder no more. On December 3, 1977, National Opera Ebony will perform for the first time in New York City. ROUTES learned of this event, scheduled to take place at the Beacon theater and wanted an inside look at Opera Ebony. What is it really and who are the people involved. We met the man who dreamt it all and who has taken the time to put it all together. In an interview with Benjamin Matthews, a very successful Bass-baritone himself, we learned just what December 3, 1977 means to all of New York.

ROUTES: Mr. Benjamin Matthews, tell us about yourself?

Matthews: Well, I am a singer, primarily singing opera and symphony concerts right now. I started with recital work, then oratorio and now opera.

ROUTES: When and where did you start singing?

Matthews: In Chicago. I started in 1958. That was 19 years ago when I had my first voice lesson and nine years later I went to Europe for my very first concert tour. When I returned from Europe, I said I would stop in New York for a few days to see what was going on and the *few* days have lasted ten years. I have been here for ten years now and it is here that I really learned what it means to be a professional singer. I learned what it means to be prepared. New York will teach you when you are and when you are not prepared. It is the place to get prepared. I call it the Mecca. Everything is here. They came to New York to hire me back to Chicago. Not that I was that much better, when I went back.

ROUTES: Who are they?

Matthews: The Chicago Symphony, the Grant Park's Summer Concerts, television stations. I went back for a

recital, won a big competition, then I went back to sing with the symphony and I did some things for NBC television. This was after I had been gone for about four or five years. And they came and they heard me. I did all of the intermediate things that a singer would do in Chicago. But you have to move to prove that you can do bigger and better things. And then they bring you back.

ROUTES: What experiences did you have in Europe? When were you there?

Matthews: Hamburg was my first trip. Then Berlin, Vienna, and Frankfurt. I did recitals in those cities. Then I have made about 5 trips to Europe since. I've been to Holland, Sweden and Austria to sing with the Opera Company there. And I will go back next year to sing in Sweden again, then to Copenhagen, Milan and Rome. Then off to Poland for some recordings. Someone now is working on a State Department Tour of Russia for me. It seems as though I am on my way.

ROUTES: How did you get interested in opera?

Matthews: Nineteen years ago Blacks in opera were basically unheard of, so my first teacher said to stay away from opera. It's too hard on your voice. She tried to discourage me. Yes! she said "don't sing opera and if you ever sing opera, sing after you are thirty years old." Well, I thought she was crazy. During one of my first lessons, she looked at me and said, "you want to be a singer, huh?" I said, yes I do. She said "it's going to take you ten years." I said TEN YEARS! She said "yes, that's not long." And nine years later, she almost called it to the year, I began my professional career.

ROUTES: What do you think is the reason for Blacks having difficulty getting into classical music?

Matthews: It is very interesting that twenty, thirty or forty years ago, singers like Marian Anderson, Paul Robeson, Roland Hayes, Elizabeth Greenfield, so many wonderful singers . . . The interesting thing is that

these singers found difficulty being accepted by the White establishment. But, they had a Black audience. Consequently they had an advantage that today, we do not have. When they couldn't sing for the White folks, they'd sing for the Black folks. Because the Black people had pride in the arts then. They had pride in culture. The church has always been the seat of culture and the church became the recital hall. You don't find them bringing our great artists into the churches now. They bring many of our intermediate artists to the churches. The churches were Paul Robeson's recital hall. And when the White folks didn't want to hear it and the Black folks wanted to hear it, and when the White folks didn't want to hear Marian Anderson and the Black folks wanted to hear her, and when she went throughout the South and was not accepted into concert halls, her concerts were given in the churches. And the critics came to the churches. And the Black people filled up the churches. So they had an audience. Interestingly enough, when I think about the singers today, I keep remembering the singers of the past. I wonder how many singers of today could fill a hall with Black people. And, in our progress, I wonder sometimes, how much we have gained intellectually and has it really effected us culturally? Has it given to us or has it taken from us. Twenty-five years ago, you could have asked any person twelve or fifteen years old, if they had heard of Marian Anderson. I first heard of Marian Anderson when I was five. They began to teach me Marian Anderson in the schools. The pictures were up. I knew of Roland Hayes when I was twelve. I knew of Dorothy Maynard and a couple of singers around town. When a singer was coming to town who was supposed to be an opera singer, they sold out the house. And we would go and we would hear that *lieder*. This was in Alabama. in Mobile, Alabama. And this is how it was throughout the South. When I



“The church has always been the seat of culture and the church became the recital hall.

go to Mobile, now, there is a big audience. But hit the cities, the metropolises, and ask a twelve or fifteen year old who is Shirley Verrett. They will say, “I don’t know.” They have no audience. They might know who Leontyne Price is. Most of them might know who she is or Marian Anderson. But ask them about Paul Robeson, or Roland Hayes today, and they will be at a complete loss. When I was coming up, we knew about it at six or seven. And we wanted to hear it, we wanted to be a part of it. Marian Anderson had to give two to three concerts a year in some places because she could not accommodate her audience. Who of all Black Audience could fill Carnegie Hall three times a year? Leontyne Price is probably the only one. Which of our Artists could fill up Avery Fisher Hall with all Blacks?

*ROUTES: (Mr. Matthews has a commanding robust voice and bellows forth with such a captivating force that we were caught entranced by his resonant speaking voice).*

*Now tell us about Opera Ebony, Mr. Matthews?*

Matthews: It’s my pet. It’s like my baby. It’s like a mother with a bad child. It drives me almost crazy, while other times it makes me very happy. When there is a production, and we come out of it with great success, and wonderful things are going on stage, things are fine. But when it comes to the business of it and actually confronting people and trying to get support, trying to raise money and get foundations to support us, it is extremely difficult and almost agonizing. Because I believe in Opera Ebony, I don’t believe Opera Ebony was formed. Opera Ebony was created—created out of problems.

*ROUTES: What problems in particular are you referring to?*

Matthews: Racism! Racism perpetuated by opera companies. When I am looked at or listened to, I am

not looked at or listened to as an opera singer. My color comes first and my voice comes second. Being a Black man, I have it three times as difficult as a Black woman. For instance, there are about six or eight Black women who have had a debut within the past 16 or 17 months at the Metropolitan Opera House, since Mr. Levine took over. And, not one Black man has had a debut in that house. Not one. Now if there is a company that really is the most opened company, I would say it is the New York City Opera Company. Say what you will, I was there. I wasn’t particularly happy with what I sang, but I was there.

*ROUTES: Why were you unhappy?*

Matthews: Well, I was an understudy. And, being an understudy in “Faust” I was in excellent voice but didn’t have the opportunity to use it. There I was, a wonderful artist, watching another wonderful artist. Doing so did more to destroy me than to help me. I traveled to Philadelphia and sang the role and got rave reviews. So, my being in the wings did not help. So I had to get out. I had to remove myself. It was destroying my spirituality. It was destroying my emotional stability. I did not need to surround myself with that. Now, a lot of people thought it was a marvelous opportunity and would not understand my not wanting to be an artist on that particular level. But I understand it. And probably the reason that I am having the success that I am having when I do sing, is because I understand it. And probably the reason many of my colleagues are not having the success that I am having is because they don’t understand it. I took time to place a value on me. I withdrew to find me. When I step on stage, I have no fear. I know I am good and I know my own spirituality. I am emotionally ready and I feel good.

*ROUTES: This spirituality you speak of, do you find it with Opera E?*

Matthews: Well, I have to apply much of this. I do in many aspects. You see, people support us with ticket sales. Foundations could help support us with dollars. But, Foundations throw our materials in the garbage, or they won’t respond. But, my spirituality is not dull. I continue to exist because I believe in Opera Ebony. Let me give you an example. I had written to the American Express and along with my proposal, I gave them a three year projection, 1977–1979 . . . And I named all of the operas that we planned to produce in New York. They wrote me a letter back saying that they were concentrating only on projects in this area, and that they were putting their money into things that were being done in New York. Now if they had read my materials, they would have known that we had planned to do these things in New York. So when I wrote them a letter back, I said, I am not going to let them get away with this. So when I wrote them back stating that my materials are clearly marked for New York production, I never heard from them again. They didn’t tell me that they didn’t have any money, they just didn’t respond. I must have contacted 150 foundations and about 40 did not reply at all. The rest were all negative replies except one. And that one was in St. Paul, Minnesota, The Jerome Foundation. They gave us \$10,000 to help us get started. Not a single New York foundation has given us a cent. And there is money here. This is the foundation capital of the world. And all of them give the same old line. And that’s discouraging. They have money when buildings are burning and there are lootings and killings. They will respond to that. They will respond to programs that quiet things down. And as things quiet down, they begin to gradually withhold money until there are more problems. This is a peaceful time now. Most people



are staying at home or busying themselves with other things and are not taking an interest. Culture refines the personality. And only when they see the lack of culture are they concerned about getting culture to Black people. When they see the lack of it or when the lack of it is in focus, then they respond because they can see that they have no refinement. Because, refined people don't loot or steal or rob. They have a more purified mind because they are exposed to better things. The mind, to cultivate it, means people are innovative and are innovated above those things that are low. Now something like Opera Ebony can pull a lot of people up. It gives them a different image and a lot of our young people need it, and will take it if it was presented to them. Most of our artists are not in Harlem, or in the slums. They don't see them. Everybody I know wants to get out of the slums. So, consequently we move. Opera Ebony goes back in there and get them. We go to the churches and give it to them. We have a wonderful crowd at Abyssinian Baptist Church. We concertized there and they gave us \$1500 in support.

ROUTES: Why do you feel Opera Ebony will work?

Matthews: Opera Ebony is unique. There is nothing to compare with it. It's a Black Opera Company being run by Black people that's putting Black people on stage, getting Black musicians to play in the orchestra. I insist upon them being Black. I cannot accept an all white orchestra. The Metropolitan and New York City Opera companies have that. Not a single Black player in the pit. I couldn't have an orchestra like that for Opera Ebony.

ROUTES: Do you teach as well as sing?

Matthews: Yes I do. I want to share my experiences with the young talent that can benefit from them. I tell my students, "get your heads together. Know who you are, what you are about and open your mouth and sing. Until you get that, you're not going to sing. As long as the

*"Opera Ebony is unique. There is nothing to compare with it It's a Black company being run by Black people."*

brain is scattered, that technique is going to be scattered. Get in tune with your inner being."

ROUTES: How many people make up the company?

Matthews: We have six administrators. Philadelphia Committee has about 30 volunteers and New York has about 10 working volunteers. So what we have is a new opera company bringing a new opera into New York.

ROUTES: What is the new opera?

Matthews: We will be premiering

William Grant Still's Opera in one act, "Highway One, USA." "Highway One" is only a one act opera and only lasts about 1 hr. and 15 minutes. But to extend the evening, we are playing William Grant Still's "Symphony No 1, The Afro American Suite." That will be the prelude to the opera and with a break for about ten minutes, it is going to be an exciting evening, with the perfect length, 1 hr. and 45 minutes. It will be performed in English with wonderful singers and lots of beauti-



*Moises Parker, left as Faust and Benjamin Matthews as Mephistopheles*



*Left to right, Hilda Harris, Mezzo; Arthur Thompson, Baritone; Rochelle Potter, Soprano; Everett Lee, Conductor; Benjamin Matthews; Bass; Moises Parker, Tenor; and Carolyn Stanford, Mezzo.*



ful things happening on stage. This will be our first production that we brought from scratch. The others, we rented costumes and sets. Everything you see in this one will be Opera Ebony. I am so excited. Can you imagine a Black woman conducting a Black Opera! I was asked by someone the other day, "you mean you are doing an opera written by a Black composer?" I said yes. He said "I didn't know Blacks were interested in opera." I said, well this composer wrote seven. There is another Black, Dr. Freeman. He

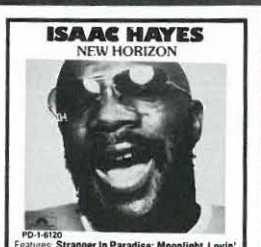
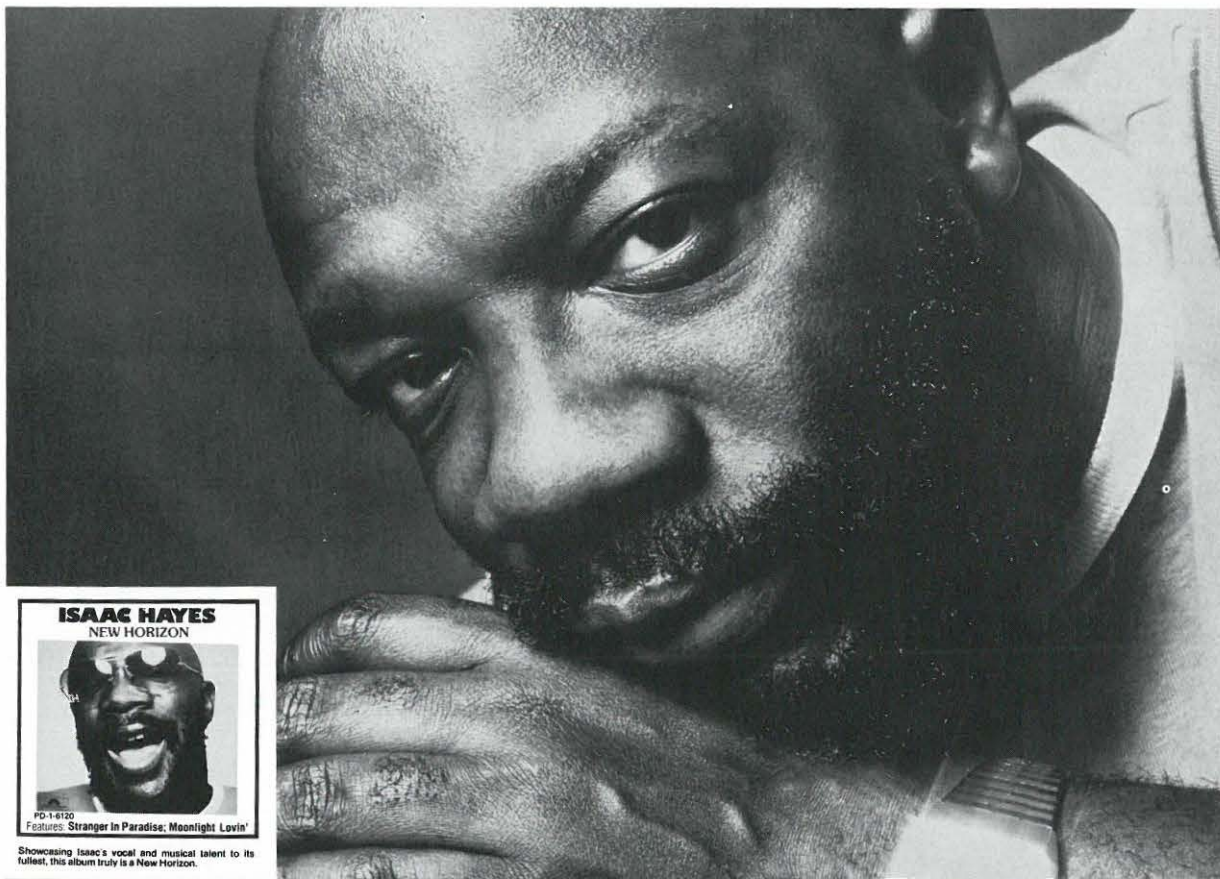
wrote eighteen. There, out in Brooklyn. His son's wife has them. She has all of his works. I understand they're all locked up in trunks. I called her to ask her about examining some of them in order to see the possibility of using some of them and she said, "well, someone is coming to catalogue them for me. Everybody is after them, we'll see." So they're still out there in those trunks. Now, all she needs is one fire or one flood to destroy them. She doesn't realize the worth.

ROUTES: Is there anything else you would like to share with our readers?  
 Matthews: My spirituality could go on and on and I am afraid that ROUTES would not have the space to cover all I have to say to the world. Please support Opera Ebony in New York. Come out on December 3rd at the Beacon Theatre and experience a wonderful evening of music. We have a marvelous cast and we look forward to the history making occasion.®

*Edited by W. Walton and D. Vaughn*

*photos courtesy of Opera Ebony/Benjamin Matthews*

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Zoot Sims, Barry  
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Raney plus  
surprise guest!  
Dec. 15, 8pm  
\$5.50, 4.50—Students  
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## Classical

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conducting works of:  
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Rosenshein and John  
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Dec. 15, 16, 17 & 20.

Handel's "Messiah" by  
Masterwork Chorus  
and Orchestra  
Avery Fisher Hall  
Dec. 18, 2 & 6:30pm  
David Randolph,  
Conductor.

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County. Monday, Dec.  
19 through Friday,  
Dec. 23 daytime  
programs for kids.  
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Dec. 26 & Jan. 2,  
Avery Fisher Hall.  
Dec. 27, 28, 29, 30  
& Jan. 1, 3, 6,  
Alice Tully Hall.  
Tickets will be  
distributed by Con  
Edison, Borough arts  
councils and  
community and civic  
organizations.

## Christmas Specials

"Elijah" Sun., Dec. 4,  
4pm. The Chancel  
Choir, Salem United  
Methodist Church  
2190 Adam Clayton  
Powell Boulevard  
Wm. Farley Smith,  
Director and Org.

"The Story of  
Christmas," United  
Negro College Fund  
Choir, Dec. 11,  
3:30pm. St. Luke's  
Episcopal Church,  
141st & Convent Ave.  
Huston B. Owens, Dir.  
with Orchestra.

"Christmas Oratorio,"  
Shiloh Baptist Church  
Choir, Dec. 11, 6pm.  
Shiloh Baptist Church,  
2226 Adam Clayton  
Powell Boulevard  
Eric Gibson Johnson,  
Director and Org.

"Christmas Recital,"  
Dec. 11, 3pm.  
Abyssinian Baptist  
Church, 132 W. 138th  
St. With Orchestra,  
Leon Thompson, Dir.





**WE'RE ON YOUR SIDE, ANDY:** Congressman Charles Rangel, former Manhattan Borough President Percy Sutton and attorney David Dinkins have opened an office at 486 Lenox Avenue at 133rd Street as New York headquarters for a petition drive in support of Ambassador Andrew Young. The announcement by Dinkins came in the aftermath of a display of support for Ambassador Young initiated by Rev. Jesse Jackson, President of Operation PUSH. At a press conference, Rev. Jackson announced a drive to collect 400,000 signatures nationally to demonstrate the massive popularity of Ambassador Young. The U.N. diplomat is currently under fire from a conservative group headed by New Hampshire Gov. Meldrim Thompson, Jr. which seeks to collect 200,000 signatures as backing for its demand that Congress remove Mr. Young.

\* \* \* \*

**A WIZ STAR:** The first time I saw Curtis Price was when he was playing Nelson Thomas, a character in "Fat Tuesday," a musical directed by Roger Furman of the New Heritage Theatre. I said to myself that's a fine brother who is not only handsome, but more importantly he's talented. I finally got to meet Curtis and found that he's also a very warm, sensitive and intelligent young man. "I had to leave Hollywood and come to New York to get my head together. Hollywood's fine, but it's really a lot of make-believe, kind of phony, if you understand what I mean. I love acting, but I really want to sing," relates Curtis. This is not such a far fetched idea considering his gospel

choir background and his rock and roll experience.

Curtis is now scheduled to appear in the movie "The Wiz" which is being filmed here in New York. "I'm not a dancer, but I'm going to play a model in Emerald City and it requires some dancing. But with the dynamite cast they have, a person can probably do almost anything" says Curtis. Some of the dynamic cast members to which Curtis refers are Diana Ross, Lena Horne, Michael Jackson, Ted Ross, Nipsey Russell, Richard Pryor and Mabel King. In the company of such great names Curtis understandably feels this will be his big break. We can't wait to find out if he's right.

\* \* \* \*

**JAZZ MUSICIAN-COMPOSER:** World Famous jazz musician Oscar Peterson has been engaged to compose his first motion picture score for "The Silent Partner," a psychological thriller starring Elliott Gould, Christopher Plummer and Susannah York currently shooting on location here.

Peterson, a Toronto resident, has been hailed as one of the world's finest jazz pianists ever since his memorable American debut at Carnegie Hall in 1950. Over the years he has recorded with such musical greats as Louis Armstrong and Ella Fitzgerald and has toured extensively on five continents.

Peterson is the recipient of 12 Playboy Awards for being "the musicians' musician," 12 Downbeat Awards, a Grammy, the Gold Disc from Japan and the Medal of Service of the Order of Canada.

\* \* \* \*

**HALL OF FAME:** Baseball's Hall of Fame will remain open to players from the old Negro Leagues in addition to major league players who have been retired for 25 or more years. Also players with at least 10 years in the Negro Leagues or a combination of 10 years in the Negro and major leagues.

\* \* \* \*

**FAMILY AFFAIR:** Todd Bridges, child co-star on the serials "Fish" and "Little House on the Prairie," has a whole family full of models and actors. His mother in particular has made guest appearances on "Policewoman," "Police Story," "Charlie's Angels" and "Good Times" (she's the one J.J. painted wearing a bathing suit). In addition to this, the entire family (mother, father, sister and brother) have appeared in a Jell-O TV commercial.

\* \* \* \*

**BITS & PIECES:** Singer-composer Stevie Wonder has been signed by CBS-TV to star in his own Christmas special. Cleo Laine is being considered to play Dorothy Dandridge in an upcoming movie based on Miss Dandridge's life. Yet another all-Black version of a previously all-white film; "The Sunshine Boys," which won for George Burns an Oscar as Best Actor is now being planned as a remake with Redd Foxx and Scatman Crothers in the title roles. Cleavon Little who divides his time between theatre and films has been signed for a starring role in Universal's "FM." Cleavon won the Tony for Best Actor in the musical "Purlie." He also starred in "Blazing Saddles" and "Cotton Comes to Harlem."

*Teri Washington*



# TRAVEL

## Travelling in Style



## Guadeloupe

We've all heard of the American Plan, then there's the Continental Plan; but what about the "Ken Webb Plan"? Full breakfast, lunch or dinner plus non-stop disco are its features. Kenneth Joseph Webb, better known as Spider Webb on WBL, is its originator.

Not only is Ken a successful D.J., radio engineer and college instructor, he's a seasoned traveller and shrewd businessman. Together with Travelling Taj of Manhattan, he put together his first annual vacation extravaganza. "Guadeloupe is the new tourist spot," bubbled Ken. "I've got a mailing list of at least 2000 folks for our next trip." On August 25, 1977 he and twenty-three others boarded an American Airlines jet and bid farewell to the city he loves so well. Before departure they took their last bite of the "Apple" at the chic River Cafe located just beneath the Brooklyn Bridge. Ken entered formally attired with mother on one arm and wife on the other. The kids had to stay home that evening while Sultan of Travelling Taj and Ken hosted an evening to be remembered. Some of their special guests included Barbara Harris of ABC, Valerie Simpson, Nick Ashford and Audrey Bernard of the Amsterdam News.

"You get a better tan on black sand," say the local people of the sea coast of Basse-Terre. Black sand beaches are just one of the many natural wonders of Guadeloupe. Actually comprised of two beautiful wing shaped islands connected by a draw bridge, Guadeloupe is often referred to as the butterfly of the Caribbean. This small department of France is truly a paradise in the world of vacations. Let's follow the route through the lovely country side together to find out the reason for its great success in the travel industry.

There is no "best" time to go to Guadeloupe weatherwise. The temperature remains in the high 70's to low 80's throughout the year. Even when it rains, the duration is short and affects the actual number of sunlight hours very little. Special events and holidays are observed annually. Some of the more popular ones include:

**Carnival**-January through Ash Wednesday. Carnival reaches its peak on Mardi Gras (Tuesday before Ash Wednesday).

**FETE DES CUISINERES, or COOK'S FESTIVAL**-August 6. A parade and mass followed by a six hour feast which may be enjoyed by visitors free of charge are the highlights of the day.

**FESTIVAL OF ST. BARTHELEMY ON ST. BARTS**-August 21-23. A three day fair featuring booths and decorations by day . . . dancing, wining and dining during evening hours.

*The entire CHRISTMAS and NEW YEAR season is a time for celebration. Christmas and New Year's eves call for more dancing, wining, dining and general merriment.*

There are also quite a few holidays throughout the year when most stores and places of business are closed. These are:

**MID-LENT** March 2  
**EASTER MONDAY** March 27  
**ASCENSION DAY** May 4  
**PENTECOST MONDAY** May 15  
**BASTILLE DAY** July 14  
**SCHOELCHER DAY** July 21  
**ASSUMPTION DAY** August 15  
**ALL SAINTS DAY** November 1  
**ARMISTICE DAY** November 11  
**CHRISTMAS DAY** December 25  
**NEW YEAR'S DAY** January 1

We'll have our choice of arriving at the Raizet Airport in *Pointe-a-Pitre* or one of three cruise ship berths. The airport is modern and serviced by AIR CANADA, AIR FRANCE, AMERICAN AIRLINES, EASTERN AIRLINES, LIAT PRINAIR, WINDWARD ISLANDS AIRWAYS, as well as two local airlines and a charter service. Its facilities include air-conditioned lounges and bars, duty-free shops, post office, welcome booth, car rental desks, lickers, sightseeing operators, newspaper stands, souvenir shops, flower shops, to-



bacco and film shops, hairdresser, snack bar, restaurant, taxi stands, parking, gas station and even a near-by supermarket. Built in 1972, Raizet is one of the busiest and best in the Caribbean. Flight time from New York to Guadeloupe is four hours. A cruise, of course, would take a formidable chunk of our time; but travelling with such lines as Holland America and Royal Caribbean Cruise permits us to begin our vacation upon departure. Passports and vaccinations are not required regardless of how we get there. We need only proof of identity, such as a drivers license or birth certificate.

There are approximately fifteen hotels with a total of 2,800 rooms from which we may choose. Two of these hotels are rated "4 star" resorts, namely, the Auberge de la Vieille Tour and the Meridien. Ken chose the Meridien and loved it. Almost twenty-five miles from the airport, the Meridien has successfully attempted to become the total resort. It offers every modern convenience, convention facilities, private landing strip and has a golf course and marina currently under construction. All major credit cards are honored there and children stay free in their parent's room.

The verdant beauty and balmy temperatures of Guadeloupe will cause some of we city-dwellers to breathe deeply and attempt to become one with nature. Backpacking is allowed on public beaches and in what's known as the Natural Park. This park covers 74,100 acres or about a fifth of the land. Among its natural wonders are the Soufriere volcano (still monitored for activity), the Carbet waterfalls, and the varied flowers, plants and trees that cover the mountainsides. If communing with nature is truly your thing, but proves itself to be a little strenuous, you are invited to let it all hang out on one of the three nudist beaches. (Pointe Tarare, Ilet Goseer and Les Alizes).

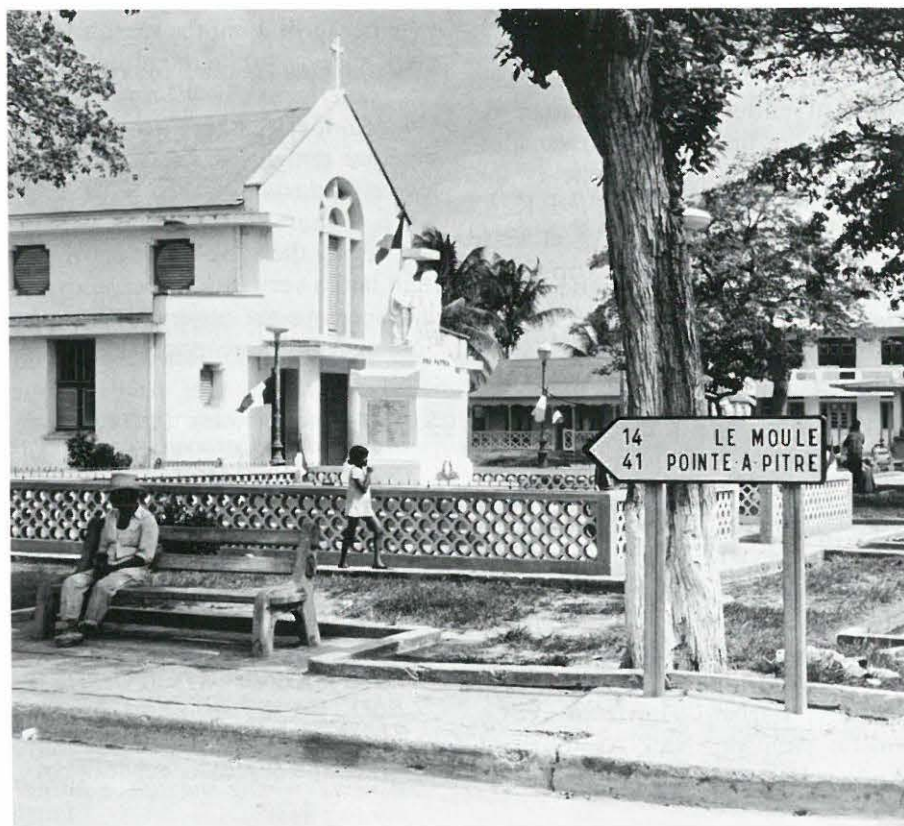
Put your clothes back on . . . we're ready for nighttime entertainment! Dinner, shows and dancing

are arranged by all of the large resort hotels. Food ranges from exacting French cuisine to Creole masterpieces designed to make you call for more, more, more. Lobster was Ken's favorite. After trying it for dinner he and his wife Theresa decided they'd take it on for lunch also. Shows include local entertainers and bands. We may also see a folkloric company perform its revue. The bands usually use Caribbean rhythms to get you on your feet, but Ken turned the Meridien's Le Beta-Feu Discotheque into a nightly Disco Inferno during his stay.

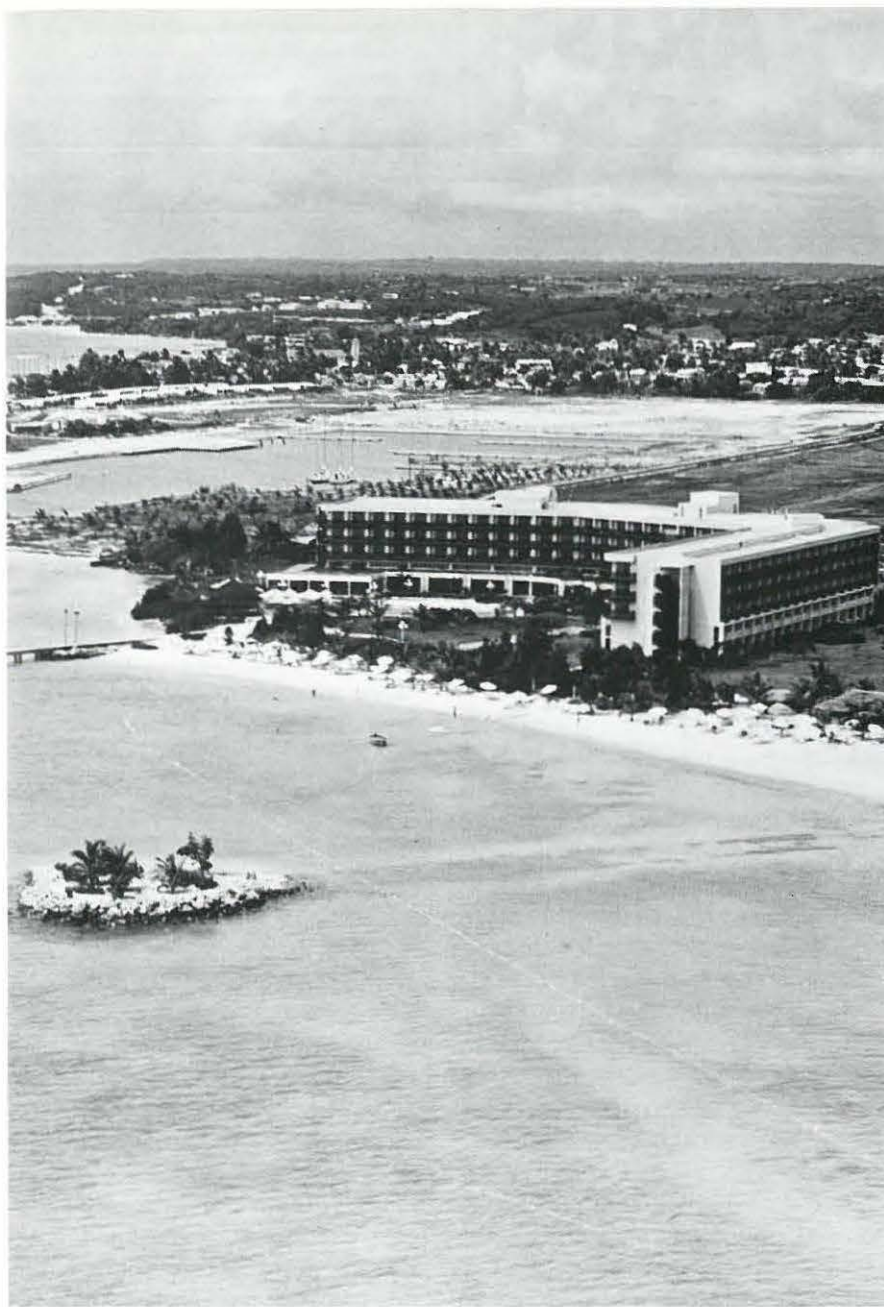
There are many sports to enjoy in Guadeloupe. Some of us may stick to the more conventional tennis, fishing, ping-pong, volley-ball and swimming; but for the adventurous, there's snorkeling, scuba diving, water skiing and flying. The Meridien is the only hotel providing facilities for all the aforementioned sports. Instruction is usually given at no charge. A nominal fee is sometimes charged for use of equipment.

Last, but certainly not least, let's do some shopping. To get to the

shops, we can either take advantage of public transportation or rent a car. Small jitney buses comprise the better part of the inter-island bus system on both Grand-Terre and Basse-Terre islands. These buses run quite often during the day and provide an excellent opportunity to sightsee. There are also two additional bus lines in the city of Pointe-a-Pitre. The buses of Guadeloupe are modern and comfortable. Eight car rental companies are represented in Guadeloupe including AVIS HERTZ and NATIONAL-EUROPCAR. Very few automatic and air-conditioned cars are available, but racing along in a Peugeot, Renault or Fiat doesn't sound all bad to me. Rates range from about eleven to twenty-one dollars per day plus six to eleven cents per mile. Keep in mind though that gas is very expensive (about 1.60 per gallon). Deciding what to buy once at the shops is not as simple as deciding how to get there. Everything of French origin is dramatically less expensive than the same product sold in the United States. Further discounts may be obtained when







large ships are in port do certain shops remain open longer or on the weekend.

Since being "discovered" in 1493 by Columbus on his second voyage, Guadeloupe has caused many men to fight for her possession. French, Spanish and English alike experienced the chalky hills and flatlands and white beaches of Grand-Terre. They've also witnessed the mountains, waterfalls and absolutely lush vegetation of Basse-Terre. Describing his arrival at Basse-Terre Columbus wrote in his log, "We arrived seeing ahead of us a large mountain which seemed to want to rise up to the sky, in the middle of which was a peak higher than all the rest of the mountains from which flowed a living stream." The French won Guadeloupe in 1763 when they traded Canada for her. The dark shadow of slavery passed over the history of the islands, ending in 1887. Schoelcher is given credit as one of the main forces in the battle to abolish slavery and a holiday is celebrated annually in his honor. Due to this all too familiar turn of events, the culture of this official French community is distinctly Creole. The people move at a much slower pace than Americans do and enjoy life to the fullest. So, let's not get an attitude if the bellboy doesn't hop to it U.S. style. We must remember that we're in another part of the world and we observe a different type of life style. Guadeloupe is beautiful. Relax and enjoy it! @

*Ava R. Fuller*

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Allow 6-8 weeks for delivery.

payment is made with travellers cheques. It is quite possible to realize a thirty to forty percent discount on such luxuries as perfume, silk, crystal, porcelain, fine wines and liqueurs, and designer fashions. Shops are open from 8 am to noon, then reopen at 2 pm, closing for the day at 5.

These business hours certainly reflect the relaxed attitude of the people of Guadeloupe. Only when

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A SMILE IN THE SUN

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# ARTS

The Finer Touch

## The Giving of Art

**T**his year give gifts with the flair of museum authenticity rather than one with a department store label. Not only does your money help support your favorite museum, but you will be giving either a tastefully done reproduction of a work of art, or gifts selected for the museum shop by artistically minded people. These gifts in the shops of the city's museums, offer quality merchandise at moderate prices that are completely unique, and will not be found for sale anywhere else in the city. A great many of the items are very accurate reproductions of works of art that are on display within the museum and include a variety of items from wearing apparel to kitchen utensils for everyday use.

As an example, this past Spring the Metropolitan Museum had an extensive show entitled *The Glory of Russian Costumes*. Included were hundreds of pieces of clothing for both men and women worn by Russians in the late 1700's and early 1800's. They have been meticulously preserved by museums in Russia and are of superb design and color. Following this show, the Metropolitan reproduced many of the items that were shown including scarves, peasant skirts and blouses, men's shirts, and children's clothing. All of the items are moderately priced from \$12.00 for a lady's

peasant belt to \$45.00 for a man's dashiki style shirt. They are sold exclusively at the Metropolitan and would make both beautiful and useful Christmas presents.

In addition to these items the Metropolitan shop includes the most diverse selection of outstanding gifts of any museum in the City. And, the quality is on par with the finest stores where you may normally do your shopping. To list just a few, consider some of the following as lasting and beautiful gifts. If you are looking for table glassware—they are selling facsimile copies of molded glass tumblers originally made in the early 1800's. These glasses appeared during that period in response to demand for imported cut glass. The enterprising early American glass maker used his resources wisely and instead of making cut glass he used iron molds to give the same appearance. The Metropolitan has duplicated these molds and used the same process for their reproductions. A set of four 8 ounce tumblers sells for \$24.00. In heavy silverplate, they are offering a 13½" ladle that has been copied from an original eighth century Chinese server. The lotus leaf bowl and slender stem terminating in the head of a bird are true to Chinese taste for purity of form. In silverplate it is \$35.00. A copy of a 12th century Islamic tile will make a handsome gift to be used as either a

wall plaque or a trivet. It has contrasting glazed and unglazed surfaces in a geometric and floral design. The price is \$35.00.

The Brooklyn Museum shop has an exceptionally fine selection of items this year that range from men's ties that use 16th century textile designs to an enamel falcon pendant copied from an Egyptian (300 B.C.) necklace. In keeping with the current interest in Egyptian art and culture, they have designed porcelain dominoes using hieroglyphics taken from works of art in the Museum's collection. The set is made of fine porcelain and includes a silk screened canvas cover. Also in porcelain are many gifts for every day use such as cigarette boxes, plates and bowls. Unlike items at the Metropolitan, this Museum has taken designs from original works in their collection and adapted them to contemporary dishes. For instance, they have used drawings of an Egyptian sacred barge (11th Century B.C.) taken from the original papyrus and transposed to a porcelain box and bowl. And a cigarette box, bowl and plate with a design copied from a Nubian (300 A.D.) drawing of a running gazelle. All of these pieces mentioned above make wonderful gifts and are priced from \$16.00 to \$60.00.

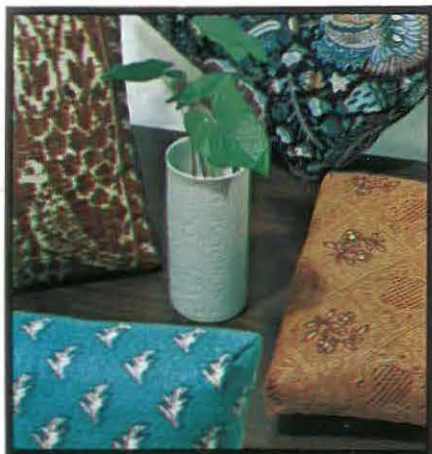
The gifts for sale at the Museum of Modern Art are all very contem-



**Apron.** Specially designed and handmade for the Museum from their collection of fabrics. Adjustable and can be machine washed. \$17.50. The Brooklyn Museum.



**Pillows.** In four of the Museum's fabrics in their textile collection. All of them are colorfast, stain resistant, and can be machine washed. Polyester filled with zippered covers. \$8.00-10.00. The Brooklyn Museum.



**Near East Belt Buckle.** Adapted from the impression of a cylinder seal dating to 1400 B.C. Designed to fit a belt up to 1-1/4". Silver or gold plate, \$12.00. The Brooklyn Museum.



**Heritage Cuisine Knife.** Cutting and chopping knives with high-carbon stainless steel blades and benchwood handles. Represented in the Museum Design Collection. 15 inches, \$25.00. 13 inches, \$21.50. 11 inches, \$17.50. The Museum of Modern Art.



**Lotus Pattern Needlework Pillow.** Design adapted from a Buddhist robe (1700 A.D.) in the Museum's collection. Kit includes yarns, instructions, and description of the original. Finished size, 15" x 13-1/2". \$25.00. The Metropolitan Museum of Art.



**Paraphernalia Bag.** A silkscreened design from a Japanese fireman's coat, on machine washable canvas. \$9.95. The Brooklyn Museum.



**Ice Cream Scoop.** Sculptural in form, this utensil has been the best of its kind for over forty years. The cast aluminum casing is filled with a defrosting liquid which prevents ice cream from sticking to the scoop. \$6.95. The Museum of Modern Art.



**Medieval Stained Glass.** David (left) shown with the crown and harp which identify him. Rhenish, fourteenth century. Diameter, 7-1/4", \$24.00. A star with red vines (right), 4-1/4", \$12.50. Both are provided with chains for suspending from a window. The Metropolitan Museum of Art.





porary in style and have been selected for their design qualities. Many of them are in the permanent collection of the Museum and run the gamut from kitchen knives to pocket cameras. One of the items represented in the Museum's Design Collection is a clean-lined white and black kitchen scale which is made in France and sells for \$17.00. Also, they have several attractive Japanese light-sculptures. Designed by Isamu Noguchi, they are paper lanterns with light sockets that can be used as either table lamps or ceiling fixtures depending on size. The prices range from \$20.00 to \$30.00. Finally, if you want to give *limited edition* posters of modern artists this Museum has some in the winners circle. Posters of Marc Chagall, Henri Matisse and Jean Cocteau are attractively framed and numbered. The original posters have been printed using stone lithography and were signed on the stone by the artist. For signed works of art their prices are entirely appropriate.

If you prefer to shop by mail, the museum shops offer an ideal, convenient source for Christmas gifts. And you do not have to limit your shopping to just the New York museums. Catalogues are available, usually for a small fee (approx. \$1.00), from the art museums in all of the major cities across the country including Boston, Philadelphia, Washington and Chicago. With their mailing of your gift selections, you also avoid those bothersome and time consuming trips to the post office.

The gifts that ROUTES has selected are only a fraction of what is available this year from various museum catalogues, and we have also restricted our photo selections to items of \$25 or less.

Let Christmas 1977 be the year you give a perpetual gift—gifts that keep on giving. Try museum shopping. It will serve a two-fold purpose—pleasure to the recipient of your gift and support to the museums. ®

**Donald F. Driver**

**Blown Glass Cream and Sugar Set and Pitcher.** Copies of patterns designed in the 1820's in a waffle-sunburst. The small pitcher, \$15.00. The hat for sugar, \$12.50.

(Also available, a larger pitcher with a one-quart capacity, \$35.00). The Metropolitan Museum of Art.



**Blown Glass Hat.** American design of the 1820's used for toothpicks, salt, or flowers. Unusual sunburst pattern and hand shaped rim. Crystal, \$12.50. The Metropolitan Museum of Art.



**Snowflake in Silver.** Designed for the Museum to serve as either a pendant or a Christmas ornament. Diameter, 3-1/8". Sterling silver on copper, \$9.75. Sterling silver, \$22.00. The Metropolitan Museum of Art.



**Snowflake in Silver.** Matching sterling earrings for the snowflake pendant. Diameter, 1-1/8". Earrings, pierced, (wire 14kt. gold), \$22.50. Earrings, screw, \$18.50. The Metropolitan Museum of Art.



**Eighteenth-Century Shell Dish.** Designed by a Parisian silversmith who rendered the dish in the shape of a scallop shell. Heavy silverplate. Diameter 5-1/4". \$25.00. The Metropolitan Museum of Art.





## Museums

### MANHATTAN FIFTH AVENUE AND VICINITY

#### Studio Museum in Harlem

2033 Fifth Av (bet 125th/126th St)  
Wed. 10-9/Tues.-Fri. 10-6, Sat./Sun. 1-6  
427-5959

**El Museo del Barrio**  
1945 3rd Av at 107 St  
Mon.-Thurs. 10-12/1-5,  
Fri. 10-12/1-3  
831-7272

**Museum of the City of New York**  
Fifth Av at 104th St  
Tues.-Sat. 10-5  
Sun. 1-5  
534-1672

**International Center of Photography**  
Fifth Av at 94th St  
Daily except Mon. 11-5  
860-1783

**Jewish Museum**  
Fifth Av at 92nd St  
Mon.-Thurs. 12-5  
Sun. 11-6  
860-1860

**Cooper-Hewitt Museum**  
Fifth Av at 91st St  
Tues. 10-9/Wed.-Sat. 10-5/Sun. 12-5  
860-2011

**Guggenheim Museum**  
Fifth Av at 89th St  
Tues. 11-8  
Wed.-Sun. 11-5  
860-2011

**Metropolitan Museum of Art**  
Fifth Av at 82nd St  
Tues. 10-8:45/Wed.-Sat. 10-4:45  
Sun. 11-4:45  
TR9-5550

**Whitney Museum**  
Mad. Av at 75th St  
Daily 11-6/Tues. 11-10/Sun. and Holidays 12-6  
794-0600

**Frick Collection**  
Fifth Av at 70th St  
Wed.-Sat. 10-6  
Sun. 1-6  
288-0700

**Asia House**  
112 East 64th St  
(bet. Park and Lex.)  
Mon.-Sat. 10-5  
Sun. 1-5  
PL1-4210

**Museum of Modern Art**  
11 West 53rd St  
Mon., Tues., Fri., Sat.,  
Sun. 11-6/Thurs. 11-9  
956-7070

**Museum of Contemporary Crafts**  
29 West 53rd St  
Tues.-Sat. 11-6  
Sun. 1-6  
977-8989

**Museum of American Folk Art**  
49 West 53rd St  
Tues.-Sun. 10:30-5:30  
581-2474

**Museum of Broadcasting**  
1 East 53rd St  
Tues.-Sat. 12-5  
752-7684

### MANHATTAN WEST SIDE

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

**Museum of the American Indian**  
Audubon Terrace  
Broadway bet.  
155th/156th Sts  
Tues.-Sat. 10-4:30  
Sun. 1-4

**The American Numismatic Society**  
Audubon Terrace  
Broadway bet.  
155th/156th Sts  
Tues.-Sun. 1-4  
286-3030

**The American Geographical Society**  
Audubon Terrace  
Broadway bet.  
155th/156th Sts  
Mon.-Fri. 9-4  
234-8100

**The American Museum of Natural History & The Hayden Planetarium**  
Central Park West  
at 79th St  
Mon.-Sat. 10-4:45  
Wed. till 9/Sun. 11-5  
873-1300

**New York Historical Society**  
Central Park West  
at 77th St  
Tues.-Fri., Sun.  
1-5/Sat. 10-5  
873-3400

### MANHATTAN FIFTH MIDDOWN

**New York Jazz Museum**  
236 West 54th St  
Tues.-Sat. Noon-6  
765-2150

**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  
766-9020

**Fire Department Museum**  
104 Duane St  
Mon.-Fri. 9-4/Sat. 9-1  
744-1000

**Fraunces Tavern Museum**  
54 Pearl St  
Mon.-Fri. 10-4  
425-1776

### THE BRONX

**Bronx Museum of the Arts**  
851 Grand Concourse  
Mon.-Fri. 9-5/Wed. till  
7:30/Sun. 12-5  
681-6000

### BROOKLYN

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

### QUEENS

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

### STATEN ISLAND

**Staten Island Institute of Arts and Sciences**  
Stuyvesant Pl & Wall St., St. George  
Tues.-Sat. 10-5  
Sun. 2-5  
727-1135

### HEMPSTEAD

**Black History Museum**  
106 North Main St  
Mon.-Sat. 9-5  
(516) 538-2274

## Galleries

### ART GALLERIES

**Benin Gallery**  
2366 Seventh Av  
(bet. 138th/139th Sts)  
Tues.-Sat. 3-7  
234-9723

**Burgess Collection of Fine Art**  
530 Riverside Dr  
at 122nd St  
By appointment only  
535-9807

**Cordier and Ebstrom**  
980 Madison Av  
at 76th St  
Tues.-Sat. 10-5:30  
YU8-8857

**Peg Alston Arts**  
407 Central Park West  
at 100th St  
By appointment  
662-5522

**Henry O. Tanner Gallery**  
44 West 63rd St  
Mon.-Sat. 11-6  
582-9312

**Martha Jackson Gallery**  
521 West 57th St  
(bet. 10th/11th Aves)  
Wed.-Sat. 10-5:30  
757-3442

**Just Above Midtown (JAM)**  
50 West 57th St  
(bet. 5th/6th Aves)  
Wed.-Sat. 10-5:30  
757-3442

**Cinque Gallery**  
2 Astor Pl  
Tues.-Sat. 12:30-5:30  
533-9380





# DINING

Pampering Your Palates

## Horn of Plenty A Food Celebration





**W**hether Thanksgiving, Christmas or any special occasion that is partially celebrated with food; a special place, a special cook, and a special atmosphere is necessary. As urbanites in a "prepackaged, quick frozen, just-add-water-and-mix" world, such a place only seems to exist in our memories of "Mama's kitchen"—unless you've had the good fortune to eat at the Horn of Plenty.

Dining at the Horn of Plenty is like a visit "home." The hostess greets you as if she has been waiting just for you. After she's taken your name, seated you comfortably in the candle-lit waiting area, and has had your drinks served, the good vibrations begin to take hold. You're soothed and relaxed for the adventure that awaits your palate.

Here that art that all good cooks have mastered of blending a pinch of this and a handful of that has been balanced and sophisticated perfectly to produce foods that are exceptional in taste. Imagine being tempted by "The Kind of Soul"—chitlins, barbecued spare ribs, with a choice of medium or hot sauce, smothered chicken (pan fried, then smothered in rich brown gravy). All "From the Soulful South" selections. If this part of the menu does not entice you, choose "From the Oceans"—Louisiana Shrimp Creole, Clam Casino Dinner or Broiled Red Snapper. These two sections of their menu are probably the most popular. They give you another choice which adds to their sophistication—"From the Four Corners of the World." In this section of the menu, choices range from Indian Chicken Curry on Rice, Veal Scallopine, Beef Stroganoff, and more.

The selection of entree does not end your dilemma of choosing. Horn of Plenty's baked pies, cobblers, and cakes justifiably demand that they be sampled. Calories can come and go, but desserts like these are inspired.

The source of these inspirations, and all the culinary delights, springs

from Chef Vinson Rolland, a man of warmth, charm and a love for his profession—so necessary to such good food. He has been with Horn of Plenty and its owner, David Williams, for over 6 years. I'd say that's certainly enough time to spread that warm personality of his throughout his productive kitchen. The rest of the personnel (90 in all) are just as good at what they do and maintain that sincere desire to please guests. If a dish (through some strange and unpredictable quirk of fate) should not be to your liking, it is graciously removed and a menu returned for your reselection. This honest effort to please no doubt stems from Mr. Williams' policy of starting all his staff from the bottom up.

The man who not only owns the restaurant, but makes it all work is David Williams. No stranger to the restaurant business, Mr. Williams previously owned "The Mouse Trap" which featured cheese and pastries. His expansion to a full service restaurant was indeed a stroke of luck for New York.

Horn of Plenty offers an occasion to anyone who has fond memories of good items, good cooks, and good food and wants to celebrate. It is a

reason in itself for celebration. It is one of the best in the business.

Horn of Plenty is located at 91 Charles St. N.Y.C. (242-0636). It can be reached by using the 7th Ave IRT #1 train to the Christopher St/Sheridan Square stop. It is open seven days a week for dinner and reservations are not necessary for a party of 5 or less.

### **DEEP DISH PEACH COBLER**

1 lb can yellow cling peaches  
3 tbs. cinnamon  
3 tbs. nutmeg  
3 tbs. vanilla extract  
3 tbs. lemon extract  
1 stick butter  
2 tbs. flour (mix with 4 tbs. hot water to make a thickening, or paste)

Preheat oven to 350°. Use a deep baking dish for the pie. Lightly grease the baking dish with butter. Line the bottom of the baking dish with the pie crust. Pour in above ingredients adding last the thickening, or paste. This thickening is to make sure that the juice will not be too watery. Add the stick of butter just before you put the top crust on. Put on crust. Flute the edges of the

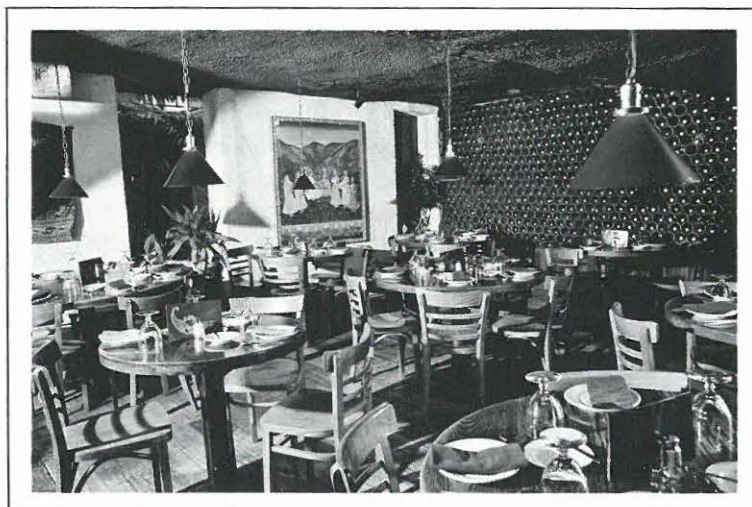




dough. With a fork, lightly puncture holes in the dough to allow the steam to escape as the pie is cooking. Ten

minutes before the pie is done, lightly rub pats of butter over the pie crust. Cook until crust is golden

brown. Baking time approximately 45 to 50 minutes. Serves 4 to 5 persons. Enjoy.® *by Willie Walton*





# Restaurants

## MANHATTAN

### A La Forchette

342 W. 46th St.  
Outstanding  
French Cuisine.  
\*L-\$4.00-\$9.00  
\*D-\$6.00-\$10.00  
Cash Only  
245-9744

### Brasserie

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

### Brett's

304 E. 78th St.  
atmospheric, cool,  
calm service  
D-\$6.00-\$10.00  
628-3725

### Broady's

798 Columbus Ave.  
American and  
Southern cuisine. Live  
entertainment nightly  
D-\$4.25-\$11.00  
Sunday brunch  
only-\$2.50-\$4.95  
MC, DC, BA, CB  
850-4400

### Capriccio

11 W. 46th St.  
Excellent French &  
Italian menu, tres  
chic crowd.  
L-\$4.50-\$9.00  
D-\$5.00-\$11.00  
\*\*AE, DC, MC  
757-7795

### Cheshire Cheese

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

### Cleo's

1 Lincoln Plaza  
American cuisine.  
724-8230

### Chez Cardinale

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

### Elephant & Castle

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

### Esther Eng

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

### Feathers Restaurant

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

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

### Jack's Nest

310 Third Ave.  
Traditional soul food  
260-7110

### The Jamaican

432 Sixth Ave.  
Jamaican food  
specialties; also  
seafood dishes.  
Dinner Only  
982-3260

### La Famille

2017 Fifth Ave.  
Long established soul  
food eaterie  
LE4-0090

### Le Chanteclair Restaurant

18 E. 49th St.  
French-American  
cuisine. Luncheon,  
dinner, cocktails.  
355-8998

### Marvin's Garden

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

### Mikell's

760 Columbus Ave.  
864-8832

### Monk's Inn

35 W. 64th St.  
French & Italian  
cuisine. Decor like the  
interior of a  
monastery—waiters  
attired in monk's robes  
874-2710

### Once Upon A Stove

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

### Pub Theatrical

Broadway at 51st St.  
American cuisine.  
581-7700

### Rene Pujol

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

### 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

### Teachers

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

### The Cellar

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

### The Cockeyed Clams

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

### The Only Child

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

### Top of the Park

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

### Vincent's

14 Pearl St.  
DC, MC, AE  
BO9-0367

### W.P.A.

152 Spring St.  
Outstanding 30's  
decor, reservations  
226-3444

## QUEENS

### Carmichael's

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

### LaCueva

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

### Lobster Tank

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

### Venezia

41-19 Kissena Blvd.  
Fine Italian food  
FL8-7751

### Village Door

163-07 Baisley Blvd.  
Fair Chinese cuisine,  
but live entertainment  
every night.  
AR6-9616/525-9298

## BROOKLYN

### Casa Storica

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

### McDonald's

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

## Discos

### MANHATTAN

### Adams Apple

1117 First Ave./62 St.  
Casual, dance fls:  
Singles downstairs,  
couples upstairs,  
Minimum varies (\$6-  
\$12). Nightly.  
371-8650

### Casa Blanca I

253 W. 73rd St.  
Casual, Jackets, Age:  
25 plus, Disco: Thurs.  
Latin: Fri., Sat.  
Minimum varies.  
799-3770

### Casa Blanca II

1674 Broadway  
Jackets pref., \$6 min.,  
Disco: Mon., Thurs.,  
Latin: Tues., Fri., and  
Sat. Age: 21.  
586-2166

### Ce Soir

59 Murray St.  
Private—Membership  
required.  
962-1153

### Copacabana

10 E. 60th St.  
Jackets, Age: 21,  
Disco: Fri., Sat. 10pm-  
4am, Closed Mon.  
755-6010

### Hippopotamus

405 E. 62nd St.  
Jackets and Ties, \$12  
minimum, 10pm-4am.  
Daily. Reservations.  
486-1566

### Hurrah's

36 W. 62nd St.  
Casual, Membership  
\$150 yearly; \$5  
members, \$7 guests  
\$25 non-members.  
Age: 20 plus.  
586-2636

### Ibis

151 E. 50th St.  
Jackets, Age: 25 plus,  
Piano Bar daily 5-8pm  
Live Band 9pm-4am,  
Closed Sun., Cabaret  
Shows 9:45pm &  
12:45am, Cover \$4.50,  
No cover Mon.-Thurs.  
at Dinner.

### Ipanema

240 W. 52nd St.  
Casual, Age: 21 plus,  
Tues.: Live band,  
Minimum varies.  
765-8025

### Le Cocu

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

### Leviticus

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

### Mr. Laffs

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

### New York, New York

33 W. 52nd St.  
Age: 18 plus, Open  
10pm-4am except on  
Sundays.  
245-2400

### Othello's

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

### Pegasus

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

### Reflections

40 E. 58th St.  
688-3365

### Regines

502 Park Ave.  
Gents: Jackets & Tie;  
Ladies: Evening Attire,  
Age: 18 plus, Disco  
daily 10:30pm-4am,  
Closed on Sun.  
826-0990

### Studio 54

245 W. 54th St.  
Membership only,  
Definite best attire,  
Plush atmosphere,  
Disco: Tues.-Sun. from  
11pm-3am  
489-7667



# THEATRE

The Performing Arts

## Black Theatre in the Rough

**B**lack theater, one of the oldest and most constructive forms of Black entertainment, is presently in a financial crunch. Depending upon which way the balance scales tip it can either thrive or die. Unfortunately, the outlook at this point is bleak.

Following the revolutionary sixties, opportunities for Blacks in the entertainment field increased tenfold. The financial success of 1971's "Shaft" (the pioneer Black superhero film) made Blacks a profitable and exploitable market for the sagging movie industry. Black America was hungry for its own heroes and, consequently, was ready to devour anything.

The huge box office successes of "Superfly" and "The Mack" paved the way for a slew of movies that glorified pimps, prostitutes and junkies as though they were the pride of the Black community.

Television quickly jumped on the bandwagon and took things a step further: "Amos & Andy" returned in the role of J. J. Evans on the tumultuous "Good Times." The fat, matriarchal "mammy" role (personified by cinema star Hattie McDaniel in the 30's) was recreated in shows like "That's My Mama" and "What's Happening?" We've even seen the return of the shiftless and/or absent father figures in "Good Times" and "What's Happening?"

In less than a decade, Black roles on television have degenerated from respectable, albeit pretentious, roles such as "Julia" to the current run of

uneducated, unambitious and basically derogatory caricatures.

Throughout this reverse trend Black theater has held its own. Black plays such as "Your Arms Too Short To Box With God," "Bubblin' Brown Sugar," "The Wiz," and others are offering solid, well produced entertainment for Blacks and whites while maintaining a positive Black image. Even Off-Broadway productions such as "Survival" (Astor Place Theater: 434 Lafayette Street, N.Y., N.Y.) and "Young, Gifted and Broke" (Billie Holliday Theater: 1368 Fulton Street, Brooklyn, N.Y.) strive toward positiveness.

"Young, Gifted and Broke," for example, is the story of Flip (Ron McIntyre), an ambitious young promoter, and Clyde (Avan Littles), his shady partner. They plan to put to-

gether a talent showcase revue worthy of Broadway. A series of underhanded maneuvers by Clyde thwarts Flip's efforts but, in the end, all those involved decide to stick together and overcome all obstacles.

Why is it that Black theater can survive perpetuating this positive image while television and cinema, for the most part, choose to accentuate and grossly exaggerate the negativism of the Black community.

Marjorie Moon, Executive Director of "Young, Gifted and Broke" feels that television and film differ from plays because "the t.v. producers and cinema producers have to deal with money. They have to be able to sell that time and sell that product to the people who are the highest bidders. And, unfortunately, those people want to see certain stereotypes."



Multi-talented Weldon Irvine, Jr. (l) wrote the script, music and lyrics for "Young, Gifted & Broke." Starring as Mose, he has candid conversation with Flip (Ron McIntyre, c), and Clyde (Avan Littles, r).

Photo by Bruce Edwards



Ms. Moon has been involved with Black theater all her life and is virtually an expert in the field. (She's an alumni of Cleveland's famous Camel House which has spawned the careers of Langston Hughes, Ruby Dee, Ossie Davis, Greg Morris, Ron O'Neal, Moses Gunn and many others). When asked about the chances for survival of Black theater when constantly being pitted against the big, alluring bucks of the other industries, Ms. Moon readily admitted that the future is cloudy.

"I don't know of any Black theater that's not subsidized through public foundations . . . you know, some state council or city agency. But these monies are really drying up very fast and it's primarily the big, established institutions that are getting the big chunks of what is left. And it's even dwindling for them.

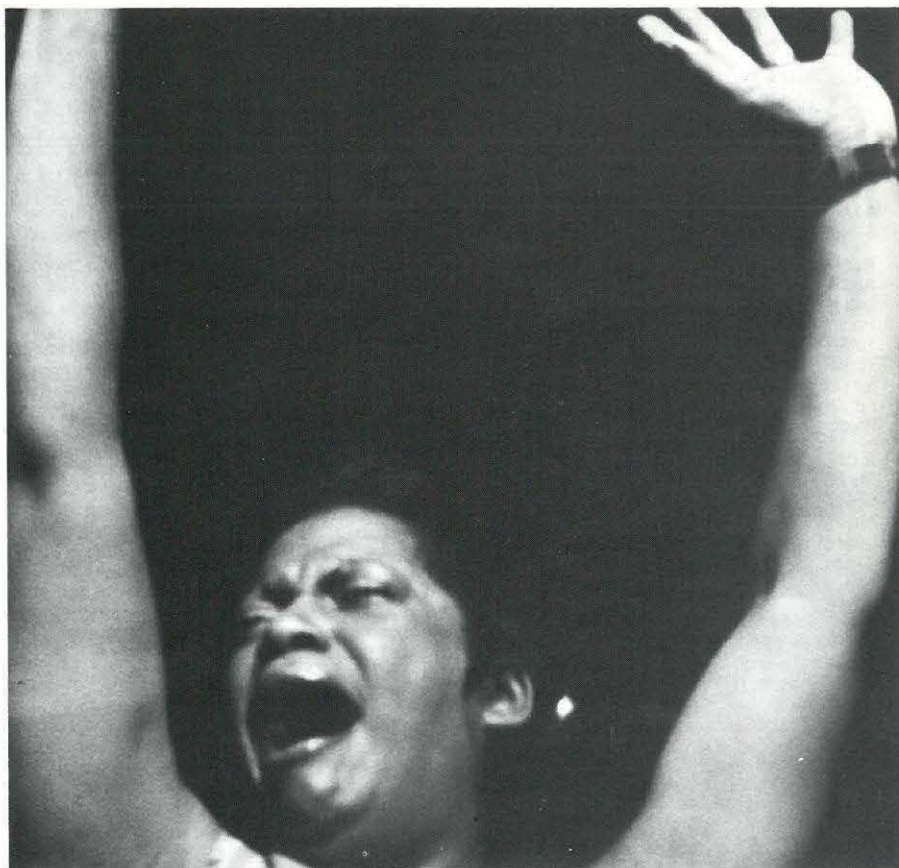
"The only way for Black theater to survive is for Blacks in the community to support it. Without community support it's very likely that most of the cultural arts centers will be forced to close. The Afro-American Studio for Theater recently had to shut its doors after eleven years of productive service."

Ms. Moon further elaborated on this topic: "We (Black theater) are supposed to be there for the people and we really need to be people supported in a very meaningful and substantial way or we will die.

"We're not gonna be having these public fundings too long. The Negro Ensemble Company, for example, is such a fine company and this year they've been hurt by funds. How can we let a fine institution like that die? I don't mean to say that it's dead yet but it's dwindling and if the people don't begin to really rally behind their community cultural arts centers . . . there just won't be any."

Isn't it ironic that the one medium which consistently portrays Black lifestyles openly and honestly is the one least likely to survive? Hopefully, the Black community will begin to take interest in Black theater and keep it alive. After all, if it dies—in many respects—we've only ourselves to blame. ®

Wayne R. Edwards



Mama Louise (Brenda B. Brown) of "Young, Gifted & Broke" exemplified positive attitude of Black theater as she sings about the virtues of Black men.  
Photo by Bruce Edwards



Marjorie Moon, Executive Director of "Young, Gifted & Broke" discusses script with actor Sidney Pitter.  
Photo by Bruce Edwards



## On&Off Broadway

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

One of America's favorite comic strips comes to life, Little Orphan Annie. Tues.-Fri., 8 p.m., \$8.00-\$16.50; Sat., 2 p.m., \$8.00-\$16.50; Sun., 3 p.m., \$9.00-\$17.50; Wed., 2 p.m., \$8.00-\$14.00.

**Bubbling Brown Sugar**  
ANTA Theatre, 245 W. 52nd St.  
246-6270

Harlem revisited during the 1920's & 1930's. Nostalgia at its best. Tues.-Thurs., 8 p.m., \$8.00-\$15.00; Sat., 2 p.m., Sun., 2:30 p.m., \$8.00-\$15.00; Fri. & Sat., 8 p.m., \$12.50-\$16.50; Wed., 2 p.m., \$6.00-\$13.00.

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

The revelations of the trials and tribulations of chorus line hopefuls. Mon.-Sat., 8 p.m., \$10.00-\$16.50; Wed.-Sat., 2 p.m., \$8.00-\$15.00.

**For Colored Girls who have Considered Suicide/When the Rainbow is enuf**  
Booth Theatre, 222 W. 45th St.  
246-5969

The staging of Ntozake Shange's work. Tues.-Thurs., 8 p.m., \$7.00-\$11.00; Sat., 2 p.m., \$7.00-\$11.00; Sun., 3 p.m., \$7.00-\$12.00; Wed., 2 p.m., \$6.00-\$9.00.

**Hair**  
Biltmore Theatre, 261 W. 47th St.  
582-5340

Revival of the 1968 musical updated. Tues.-Fri., 8 p.m., \$8.00-\$16.00; Wed. & Sat., 2 p.m., \$8.00-\$16.00; Sun., 3 p.m., \$8.00-\$16.00; Sat., 8 p.m., \$8.00-\$20.00.

**The King & I**  
Uris Theatre, W. 51st St.  
586-6510

Revival of Rodgers & Hammerstein musical classic with Yul Brynner. Tues.-Sat., 8 p.m., \$9.50-\$16.50; Sat., 2 p.m., \$8.00-\$15.00; Sun., 3 p.m., \$8.00-\$15.00; Wed., 2 p.m., \$7.00-\$14.50.

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

Adaptation of The Wizard of Oz, starring Stephanie Mills. Tues.-Thurs., 7:30 p.m., \$7.00-\$15.00; Sat., 2 p.m., \$7.00-\$15.00; Sun., 3 p.m., \$7.00-\$15.00; Fri., 7:30 p.m., \$7.00-\$16.00; Sat., 7:30 p.m., \$8.00-\$17.50; Wed., 2 p.m., \$6.00-\$14.00.

**Your Arms Too Short to Box with God**  
Lyceum Theatre, 149 W. 45th St.  
582-3897

Moving, gospel musical. Wed.-Sat., 8 p.m., \$7.00-\$15.00; Sun., 5:30 p.m., \$7.00-\$15.00; Sat., 2 p.m., \$6.50-\$13.50; Sun., 2 p.m., \$6.50-\$13.50; Wed., 2 p.m., \$6.50-\$13.00.

**Survival**  
Astor Place Theatre, 434 Lafayette St.  
254-4370

A South African play with music. Tues.-Thurs. & Sun., 8 p.m., \$5.00-\$8.00; Fri., 8 p.m., Sat., 6 & 9 p.m., Sun., 3 p.m., \$5.50-\$8.50.

## DECEMBER "Happenings" BLACK THEATRE ALLIANCE

There are many groups affiliated with the Black Theatre Alliance who carry on scheduled activities during the year. However, at press time, schedules were not finalized. Call the Black Theatre Alliance 247-5840 or check the following theatre and dance companies for further information.

*The following listing is a public service of this magazine.*

**Afro-American Studio Theatre**  
415 W. 127th St., N.Y., N.Y.  
690-2477

If you are interested in studying acting techniques, this is one of the places to go. Ernie McClintock has been working with aspiring young performers for over ten years.

**Afro-American Total Theatre**  
36 W. 62nd St., N.Y., N.Y.  
PL7-9025

One of the leading exponents of Black musical theatre, this almost ten-year old company is under the able direction of Hazel Bryant, one of the leading Black theatre people in the city.

**Demi-Gods**  
605 Maitland Ave., Teaneck, N.J.  
Joseph Walker, who wrote "The River Niger," is the founder-director of this group of talented performers.

**East River Players**  
32 W. 141st St., N.Y., N.Y.  
690-1120

Still bringing good theatre to New York audiences under the direction of its founder-director Mical Whitaker, their specialty is revivals of classic Black plays.

**Eugene James Dance Company**  
102 W. 29th St., N.Y., N.Y.  
947-4557

They are invited to dance throughout the New York Metropolitan area.

**Frank Ashley Dance Company**  
Henry Street Settlement  
466 Grand St., N.Y., N.Y.  
766-9200

Its talented dancers bring excitement wherever they perform.

**Franklin Thomas Little Theatre**  
1 W. 125th St., N.Y., N.Y.  
281-1345

Frank Thomas has been doing Black theatre for a long time, first at the Harlem YMCA, now with his own company on Harlem's main drag.

**Frederick Douglass Creative Arts Center**  
1 E. 104th St., N.Y., N.Y.  
831-6113

Just as its name states, this is a place where one can go and study most all aspects of the creative arts: drama, poetry, playwrighting, TV and film writing... under the instruction of skilled artists in their fields. Its director is Fred Hudson.

**International Afrikan-American Ballet**  
109-17 204th St., Hollis,  
Long Island, N.Y.  
479-0016

One of the most exciting dance companies around. They often leave audiences clamoring for more.

**Manna House Workshops, Inc.**  
338 E. 106th St., N.Y., N.Y.  
427-6617

This ten-year old group under the direction of Gloria DeNard is a center of cultural activity of all kinds in East Harlem. They are especially interested in musical theatre.

**The Marie Brooks Children's Dance Theatre**  
790 Riverside Dr., N.Y., N.Y.  
281-7789

One of the most talented and popular children's dance companies in the city. Seeing them perform is a real treat. Under the leadership of their founder-director Marie Brooks, they have put it all together.

**New Faith Children's Theatre Education & Arts Foundation**  
51 W. 81st St., N.Y., N.Y.  
580-8987

One of the places to enroll for youngsters interested in going into the arts, especially theatre. They also do productions. Ernest Hayes is director.

**Raymond Johnson Dance Company**  
R.D. No. 2, Box 145E  
Kingston, N.Y.  
914-338-1072

One of the exciting and talented new companies that's making a mark in New York City's dance world.

**The Staten Island Repertory Ensemble**  
1245 Park Ave., N.Y., N.Y.  
348-7496

Charles Thomas and his group brings Black theatre to the folks of Staten Island, and anyone else who wants to make the trek over.

**Weusi Kuumba Troupe**  
10 Claver Pl., B'klyn, N.Y.  
636-9400

This group provides political theatre for its followers and supporters. Its head is Yusef Iman.

**The Family**  
490 Riverside Drive, N.Y., N.Y.  
666-4900

The Family was formed in prison and several of the company members are ex-inmates who are now professional actors. Their repertoire includes the works of Miguel Pinero, Neal Harris, Chekhov, Genet, James Lee and Ed Bullins. The Family's distinguished director, Marvin F. Camillo is the recipient of an Obie and a Drama Desk Award.

**The Frank Silvera Writers Workshop**  
317 W. 125th St., N.Y., N.Y.  
662-8463

one of the most vital and productive theatre units in the country, was founded in 1972 by Garland Lee Thompson, who is a protege of the late Frank Silvera. First readings of the works of some of America's finest playwrights have been given at the Workshop and have included plays by Charles Fuller, Owen Dodson, Ntozake Shange, Richard Wesley and Clayton Riley. The Workshop also draws on the talents of prominent actors and directors for its Monday and Saturday readings of new plays. Season begins Sept. 12 with an Open House at the Workshop's new home in Harlem.

**Harlem Children's Theatre**  
897 Empire Blvd., B'klyn, N.Y.  
856-3609

was formed in 1971 by Aduke Aremu, director and playwright. The purpose of the company is to provide positive entertainment for children's audiences. Four of the plays in Harlem Children's Theatre's repertoire, "Land of the Egyptians", "The Liberation of Mother Goose", "Ju Ju Man", and "Babylon II" have toured Town Hall, Lincoln Center, BAM, Billie Holiday Theatre, New York Public Theatre, many schools and colleges, and most recently at FESTAC '77 in Nigeria.

**Harlem Opera Society**  
536 W. 111th St., N.Y., N.Y.  
862-3000

under the direction of Emory Taylor, the Harlem Opera Society has blossomed into a company with several major works in its diverse repertoire, including "Black Cowboys," a work based on the exploits of Blacks in the Old West, and "Solomon and Sheba," the first true jazz improvisational opera.

**Harlem Performance Center**  
2349 Seventh Ave., N.Y., N.Y.  
862-3000

is one of New York's vital presenting organizations. Under the guidance of executive director Geanie Faulkner, Harlem Performance Center presents a year-round program of cultural activities including the Dancemobile, which has become a New York summer tradition.

**Joan Miller & The Chamber Arts/Dance Players**  
Herbert H. Lehman College, Bedford Park Blvd. West, Bronx, N.Y.  
568-8854

was formed in 1969. This is a company that features in a variety of concert settings, musicians and frequently poet-narrators. The company's repertoire ranges from socially relevant pieces to the avant-garde. Joan Miller and The Dance Players participate in the NEA Touring Program.

**The LaRocque Bey Dance Company**  
169 W. 133rd St., N.Y., N.Y.  
926-0188

under the volatile direction of LaRocque Bey is a significant training ground for young dancers coming out of Harlem. LaRocque Bey has danced on stages and in night clubs throughout the United States.

**The National Black Theatre**  
9 E. 125th St., N.Y., N.Y.  
427-5615

was founded in 1968 by Barbara Ann Teer. It is a temple of Liberation which goes beyond the narrow Western definition of theatre because it moves out of the conventional form of self-conscious art and into the realm of God-conscious art.

**New Federal Theatre**  
466 Grand St., N.Y., N.Y.  
766-9295

Artistic Director Woodie King, Jr. is one of the major Black producers of theatre in the country. This year he revived Orson Welles' adaptation of "Macbeth" and over the past several years has produced or co-produced the works of almost every major Black American playwright: Ntozake Shange, Ed Bullins, Charles Fuller, Dan Owens, Edgar White, Owen Dodson, Ron Milner, E. J. Franklin, Marti Evans and many others.



**Aims of Modzawe**  
33-29 Crescent St.  
528-6279

under the direction of Dinizulu, is more than just a collection of fine Afro-American drummers and dancers. The group is a very serious Afro-American community involved in recreating an African cultural environment from which the art of dance and music emanate.

**Alonzo Players**  
395 Clinton Ave., Brooklyn, N.Y.  
622-9058

a group of talented dramatic performers was founded by artistic director Cecil Alonzo in Bed-Stuy in 1968. The company has toured the East Coast extensively performing on over 19 college campuses.

**The Alvin Ailey City Center Dance Theatre**  
229 E. 59th St., N.Y., N.Y.  
832-1740

The Ailey company is without equal. More people throughout the world have seen this company perform than have seen any other American dance company. Within the United States, the Alvin Ailey Dance Theatre has become a cultural force. Regular seasons have been established at City Center and Lincoln Center's New York State Theatre. The company also tours extensively throughout the major cities of the United States.

**The Alvin Ailey Repertory Ensemble**  
229 E. 59th St., N.Y., N.Y.  
832-1740

under the artistic direction of Sylvia Waters, is one of the fastest growing dance companies in the United States. Since they share much of the repertory works done by their senior colleague company, the Alvin Ailey Dance Theatre, the young dancers are in constant demand.

**Amas Repertory Theatre**  
Church of St. Paul and St. Andrew  
263 W. 86th St., N.Y., N.Y.  
873-3207

fast becoming the theatre to watch on the New York scene, was founded by veteran performer Rosetta LeNoire in 1969. Under Ms. LeNoire's inspired leadership, Amas has produced works of prominent contemporary artists, such as Langston Hughes and Owen Dodson, and most recently produced *Bubbling Brown Sugar* at their church home on West 86th Street before it was launched on Broadway. Call for December schedule.

**Ballet Hispanico**  
167 W. 89th St., N.Y., N.Y.  
362-6710

under the leadership of Tina Ramirez, has become one of New York's most popular dance companies. The young, beautiful dancers salute their diverse roots in Caribbean, Spanish, European and African culture.

**Billie Holliday Theatre**  
1368 Fulton St., B'klyn, N.Y.  
636-7832

works to provide quality, professional theatre for the Brooklyn community. Under the leadership of Executive Director Marjorie Moon, the theatre has produced the works of Richard Wesley, Shauneille Perry, Lennox Brown, and Charles Gordone with distinguished casts including some of New York's finest actors and actresses.

**Chuck Davis Dance Company**  
819 E. 168th St., Bronx, N.Y.  
589-0400

is one of the most exciting Afro-American ethnic dance companies in the country. Under the dynamic director, Chuck Davis, this company has travelled throughout the U.S. bringing exciting interpretations of their African-derived art to thousands of Americans.

**Charles Moore's Dancers and Drums of Africa**  
1043 President St., B'klyn, N.Y.  
467-7127

features some of the best presentation of traditional African dance in this country. Mr. Moore himself is a former Katherine Dunham dancer famous for his performances on stage and television.

**Eleo Pomare Dance Company**  
325 W. 16th St., N.Y., N.Y.  
675-1136

under its artistic director, now lists itself as one of the world's outstanding and major dance companies. It is primarily the biting and vivid choreography of Pomare that has made this company an artistic and intellectual force in modern dance.

**The New Heritage Repertory Theatre**  
43 E. 125th St., N.Y., N.Y.  
876-3272

has won local and national recognition for its superior productions. Its dynamic director, Roger Furman, has produced and directed many new plays with distinguished casts as well as revivals. In addition, Mr. Furman is a prolific playwright whose own work has been critically acclaimed. Call theatre for schedule.

**The Olatunji Center of African Culture**  
43 E. 125th St., N.Y., N.Y.  
427-5757

founded by Nigerian born Babatunde Olatunji, this company has always been a leader in the popularization of African music and dance. Olatunji himself has been an active bridge between Africa and America transporting that continent's culture to this country.

**The Puerto Rican Dance Theatre**  
215 W. 76th St., N.Y., N.Y.  
724-1195

under the direction of Julio Torres, is a bastion of dance of all varieties. The group is at home in classical ballet and dance from the Hispanic tradition.

**Rod Rodgers Dance Company**  
8 E. 12th St., N.Y., N.Y.  
924-7560

is one of the most sought after modern dance companies in New York. Artistic Director Rodgers has created a repertory of works with unique and fascinating variety.

**Sounds in Motion Dance Vision, Inc.**  
2033 Fifth Ave., N.Y., N.Y.  
848-2460

headed by Dianne McIntyre, is probably the most promising young company in Black dance today. Ms. McIntyre has shown tireless ability in creating new forms and methods of presentation of dance.

**The Urban Arts Corps**  
26 W. 20th St., N.Y., N.Y.  
924-7820

under the capable direction of Vinnette

Carroll, the Urban Arts Corps performs both new works and standard traditional dramas. Having initiated such past successes as "Black Nativity", "Don't Bother Me, I Can't Cope", and "Your Arms Too Short To Box With God", Ms. Carroll has prepared a new season of exciting works at her theatre on West 20th St. Check it out.

**Voices Inc.**  
49 Edgecombe Ave., N.Y., N.Y.  
281-1200

Voices Inc. attracted national attention with the success of its Off-Broadway smash, "The Believers—The Black Experience in Song." The company is the only full-time year-round Black musical theatre company in America and has performed at Carnegie Hall, the White House, on Broadway and on network television. Voices participates in the Touring Teacher Artist Program in public schools throughout the country, teaching social studies, language arts, math, science and poetry through music and drama employing the elements of Black Culture.

**Walter Nicks Dance Company**  
550 W. 155th St., N.Y., N.Y.  
787-4557

is a group of very talented young dancers with a remarkable artistic director. Mr. Nicks is a former Katherine Dunham teacher who has choreographed and taught around the world. His company's repertoire includes works by himself and many other leading choreographers.

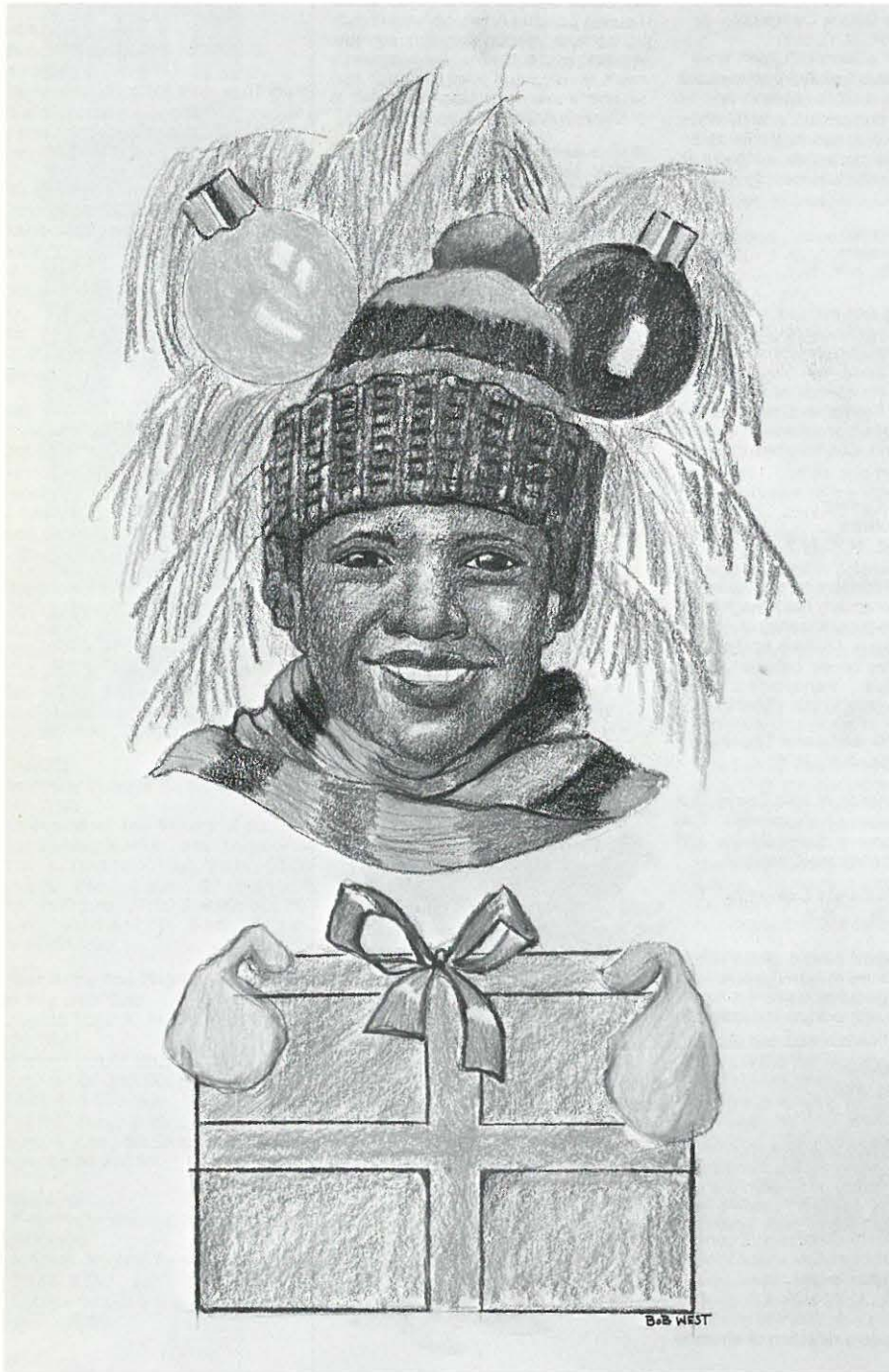


# THEATRE



Entertaining Your Child

## The Christmas Vacation



**C**hristmas is more than one day for kids. Especially school age kids. The holiday vacation begins on the 23rd of December and lasts until January 2nd. Unless you've planned some things to do, ten days can be a really long time.

There are some marvelous old-time things your children can do, such as spending the day in the park collecting acorns and squirrel nuts for tree decorations or even popping pop corn, coloring it with different colors of food dye, letting it dry, then stringing it around the Christmas tree.

One of the largest Christmas trees lights up on December 3. It happens at Rockefeller Plaza. People from miles around travel to see this spectacle. You should arrange to let your kids see this sight. Carols are sung periodically by various choral groups and hundreds of blooming poinsettia strew the area making the scene an irresistable sight to behold.

I am sure you are going to be involved in a lot of shopping. To most kids shopping can be a bore, unless you are in the toy department. But there is one good thing about shopping during this time of year—the store windows. Stores like Lord & Taylor, Saks Fifth Avenue, B. Altman's, Gimbels, Macy's and F.A.O. Schwartz, all put on what they call window shows. They offer life-like characters, or puppets telling different stories, showing various costumes and customs, all very interesting and appealing to children. And, do you know that F.A.O. Schwartz is the Toy Store. Four en-



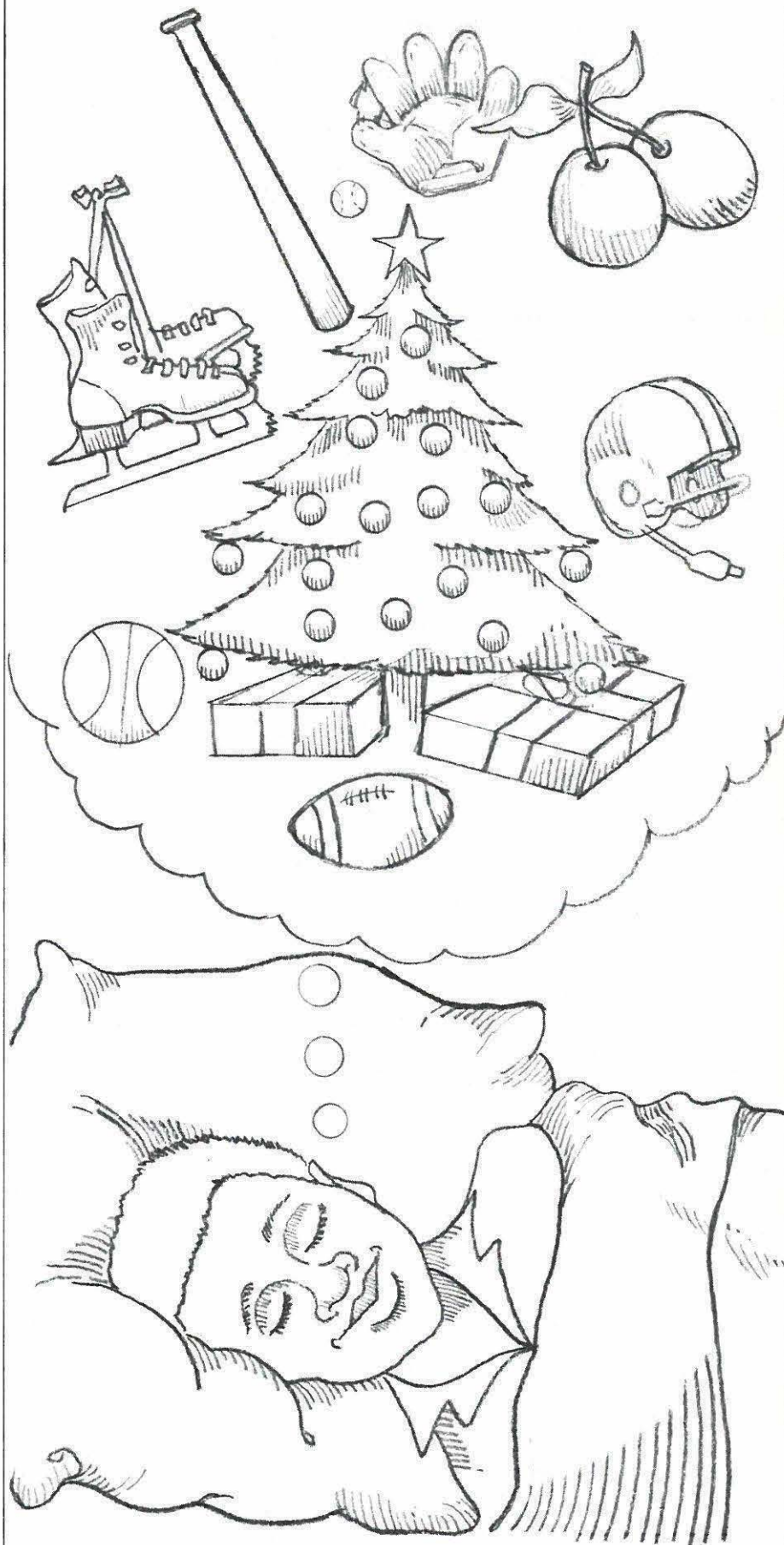
tire floors, full of nothing but toys. A kid could spend the whole day in this toy haven and never get bored. Parents even can't resist tinkering with a few.

Ice skating should be planned during the vacation period. Wollman Memorial Rink in Central Park (64th St), Lasker Rink in Central Park (110th & Lenox Ave.) and Rockefeller Center are outdoor skating areas. The Sky Rink at 450 West 33rd St. is a nice indoor spot. Ice Skating is not just for kids either. Parents can rent skates and use the exercise too. Plus it is a wonderful family sport that all ages can enjoy.

The theater should be considered during the Christmas vacation. At the 13th Street Theatre, 50 West 13th St., you can see two plays from now until Christmas. One is the "The Little Wild West Fighter" and the other is "Gingerbread." Both are for kids and very entertaining. The shows are on Saturday and Sunday at 11 a.m. and 1 p.m. For further information call 924-9785. There is also the Cottage Marionette Theatre at 81st St. and Central Park West. "The Reluctant Dragon" opens on December 27. Show time is 11:30 and 1:30. For reservations call YU 8-9093. The Little Peoples' Theatre Co. at 39 Grove St. near Sheridan Square, is where "Wilbur, the Christmas Mouse" and "Pinocchio's Christmas Journey" are being performed. Shows are at 1:30 and 3:00 p.m. Saturdays and Sundays. December 3, 4, 10, 11 and everyday from December 17 through 31.

From December 20 through January 2, the famous Moscow Circus will be in town at Madison Square Garden's Felt Forum. That's right, a circus all the way from Moscow, Russia. The Forum is located at 33rd Street and 8th Avenue. Call for show time-564-4400.

Every Friday and Saturday at 7:30, 9 and 10:30 p.m. there is "Laserium," a show combining a laser beam, electronics and optical devices. It's at the Hayden Planetarium on 81st and Central Park West. If your kids like star-





## MUSEUMS

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

**The Fire Department Museum**  
104 Duane St., N.Y., N.Y.  
744-2300  
A collection of fire engines.

**The Metropolitan Museum of Art Junior Museum**  
5th Ave. at 82nd St., N.Y., N.Y.  
Weekends: Gallery Programs & Studio workshops 1:30 and 3:00 p.m. Saturdays and Sundays. For children ages 5-12. Fee: \$100. Weekends: Gallery Library—Talk with Slides: 1:00, 2:30, and 4:00 p.m.  
Demonstrations: 1-3 p.m.  
Nov. 5—Chinese Brush Work  
Nov. 12—Armor  
Nov. 13—Weaving on a tapestry loom  
Nov. 19—Constructions

**American Museum of Natural History**  
79th St. & Central Park W., N.Y., N.Y.  
The Halls of Dinosaurs  
The Hall of the Biology of Man  
Hall of Mexico and Central America  
Hall of Man in Africa  
The People Center  
Natural Science Center

**American Museum of Natural History Hayden Planetarium**  
79th St. & Central Park W., N.Y., N.Y.  
"Star of Wonder"  
November 23-January 2

**Brooklyn Children's Museum**  
145 Brooklyn Ave., B'klyn, N.Y.  
735-4400  
Different workshops weekly.

**Studio Museum in Harlem**  
2033 Fifth Ave., N.Y., N.Y.  
427-5959  
Documentary exhibitions: The Stone Church of Ethiopia; WPA show—late 1930's to early 1940's period.

**Museum of Holography**  
11 Mercer St., N.Y., N.Y.  
925-0526  
A museum that features holograms: pictures developed by laser light to create three-dimensional images. Thru Dec. 31. Adults \$.75, under 12 and senior citizens \$.25.

**New Muse Community Museum of Brooklyn**  
1530 Bedford Ave., B'klyn, N.Y.  
774-2900  
Contemporary and historic exhibitions, children's workshops, poetry, concerts.

**Guinness World Records Exhibit Hall**  
Empire State Building Concourse  
34th St. & 5th Ave., N.Y., N.Y.  
947-2339  
Daily 9:30-7. Adults \$1.50, under 12 years old \$1.25.

**Storefront Museum/ Paul Robeson Theater**  
162-02 Liberty Ave., Jamaica Queens, N.Y.  
523-5199  
A three-man exhibition—"Inner City Streets." Paintings and mixed media depicting streets in the inner city. Artists: Nick Davis, Cameral Harrison, Horace Hall. Thru Dec. 30.

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

## THEATRE

**Bedford Stuyvesant Restoration Corporation**  
1368 Fulton St., B'klyn, N.Y.  
636-7888

**Radio City Music Hall**  
Avenue of the Americas and 50th St., N.Y., N.Y.  
246-4600  
The Christmas Show, Disney film "Pete's Dragon" and a two-part stage show. Thru Jan. 11.

**Brooklyn Academy of Music**  
30 Lafayette Ave., B'klyn, N.Y.  
636-4100  
Joseph and the Amazing Technicolor Dream Coat, Dec. 13.

**Little People's Theatre Co.**  
39 Grove St., N.Y., N.Y.  
765-9540  
The Courtyard Playhouse puts on a wonderful Children's Theatre. This month thru Jan. 8, "Wilbur, the Christmas Mouse," 1:30, and "Pinocchio's Christmas Journey," 3:00 p.m.

**Bubble Gum Players**  
Children's theatrical company.  
Meets Tuesdays and Wednesdays from 4:00-6:00 p.m. For ages 3-19. \$1 per week.

## CENTERS

**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 to 7 weekdays.

**Children's Art Carnival**  
62 Hamilton Terrace, N.Y., N.Y.  
234-4094  
An after-school program for children including the handicapped, in photography, sewing, filmmaking, animation, figure drawing, painting, and reading.

**Harlem School of the Arts**  
409 W. 141st St., N.Y., N.Y.  
926-4100  
Instruction and performance in piano-group and private, guitar, flute, clarinet, cello, violin and viola.

**135th St. YMCA—Youth Department**  
Between Lenox & 7th Aves., N.Y., N.Y.  
An after-school program with tutoring in school subjects and instruction in karate, gymnastics, cooking, and sewing. For ages 7-17, 3-5 p.m.

## DANCE

**Chuck Davis Dance Company**  
Bronx Community College and Church of the Master, 122 Street and Morningside Ave., N.Y., N.Y.  
587-2959  
Classes in modern, ethnic, and ballet technique for adults, and children from 6-12 years of age.

**Dance Theatre of Harlem**  
466 W. 152 St., N.Y., N.Y.  
690-2800  
Instruction in ballet, modern, and ethnic dance; children and adults.

**New York City Ballet**  
New York State Theatre  
Lincoln Center, N.Y., N.Y.  
799-1000  
The Nutcracker (Two Acts), Dec. 11-17. Evening and matinee performances.

**Alvin Ailey Dance Company**  
City Center Dance Theater  
131 W. 55th St., N.Y., N.Y.  
Thru Dec. 18.

**The La Rocque Bey Dance Company**  
169 W. 133 St., N.Y., N.Y.  
926-0188  
Classes in modern and African dance and ballet exercises for ages 3 to adult.

## LIBRARIES

**Countee Cullen Library**  
104 W. 136 St., N.Y., N.Y.  
281-0700  
Art exhibits plus the James Weldon Johnson Collection for children.

**The Schomburg Collection Center for Research in Black Culture**  
103 W. 135 St., N.Y., N.Y.  
862-4045  
18 yrs. and adults.

**The Donnell Library Center**  
Central Children's Room  
20 W. 53 St., N.Y., N.Y.  
790-6359

**Langston Hughes Library and Cultural Center**  
102-09 Northern Boulevard  
Corona, Queens, N.Y.  
651-1100

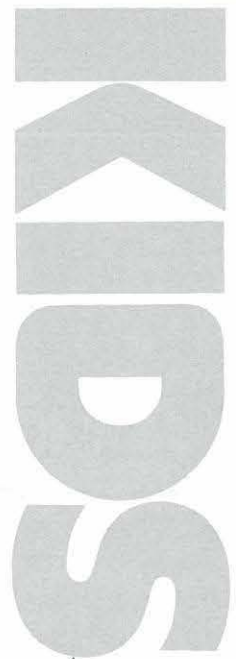
## CHURCHES

**Abyssinian Baptist Church**  
132 W. 138 St., N.Y., N.Y.  
AU6-2626  
An after-school homework center with remedial work as it applies to school work, a Saturday puppet production workshop, a youth council involved in theatre and art, and the Junior Church created to meet the religious and spiritual needs of black youth two years to young adulthood. Sun., 10:30-11:30.

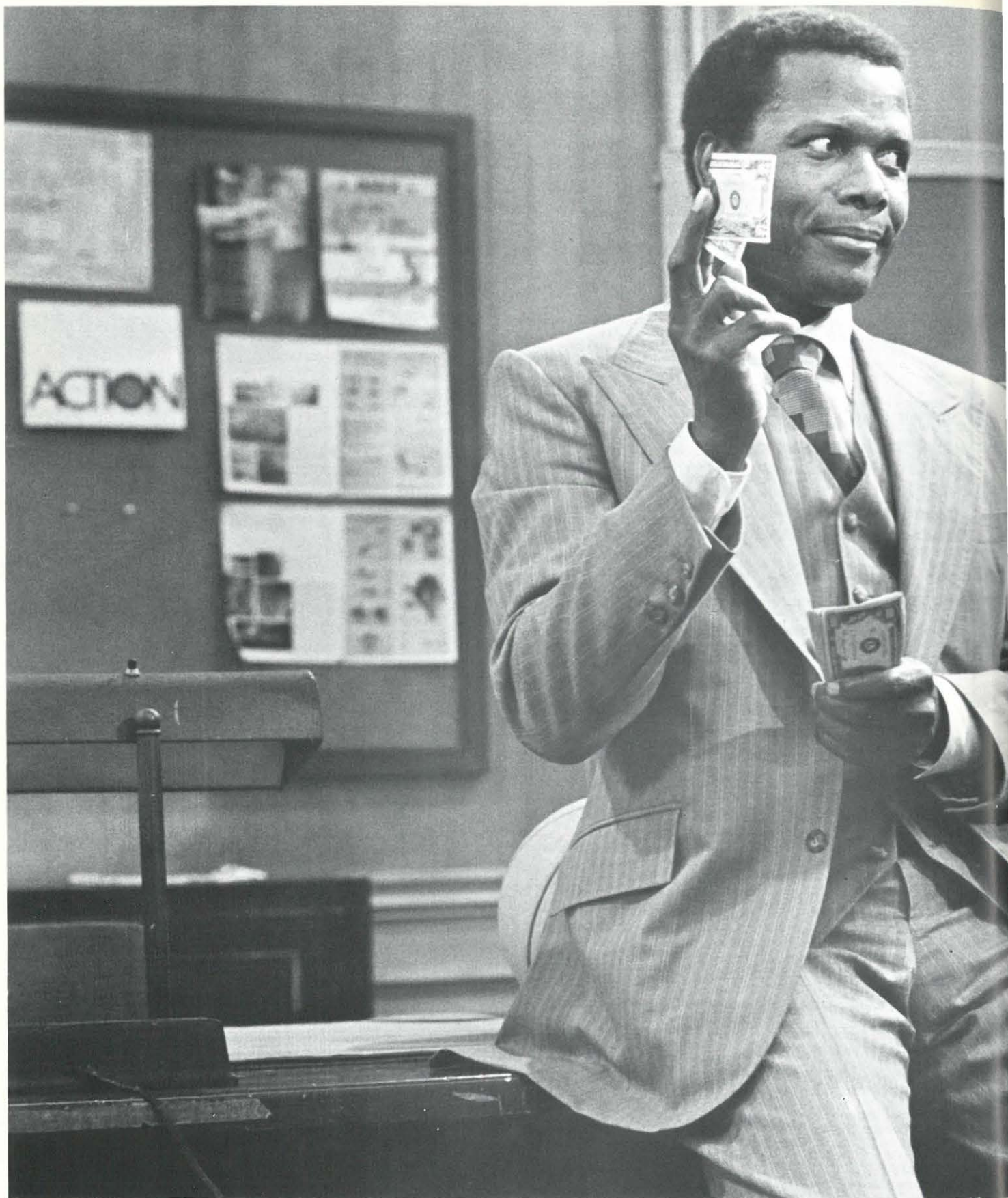
**Convent Avenue Baptist Church**  
420 W. 145 St., N.Y., N.Y.  
AU6-0222  
An after-school program with scouting, football and tutoring in English and math.

**Riverside Church Stone Gymnasium Youth Center**  
120 St. & Claremont Ave., N.Y., N.Y.  
AC2-7078  
A job-oriented youth development program with supervised recreational and cultural activities.

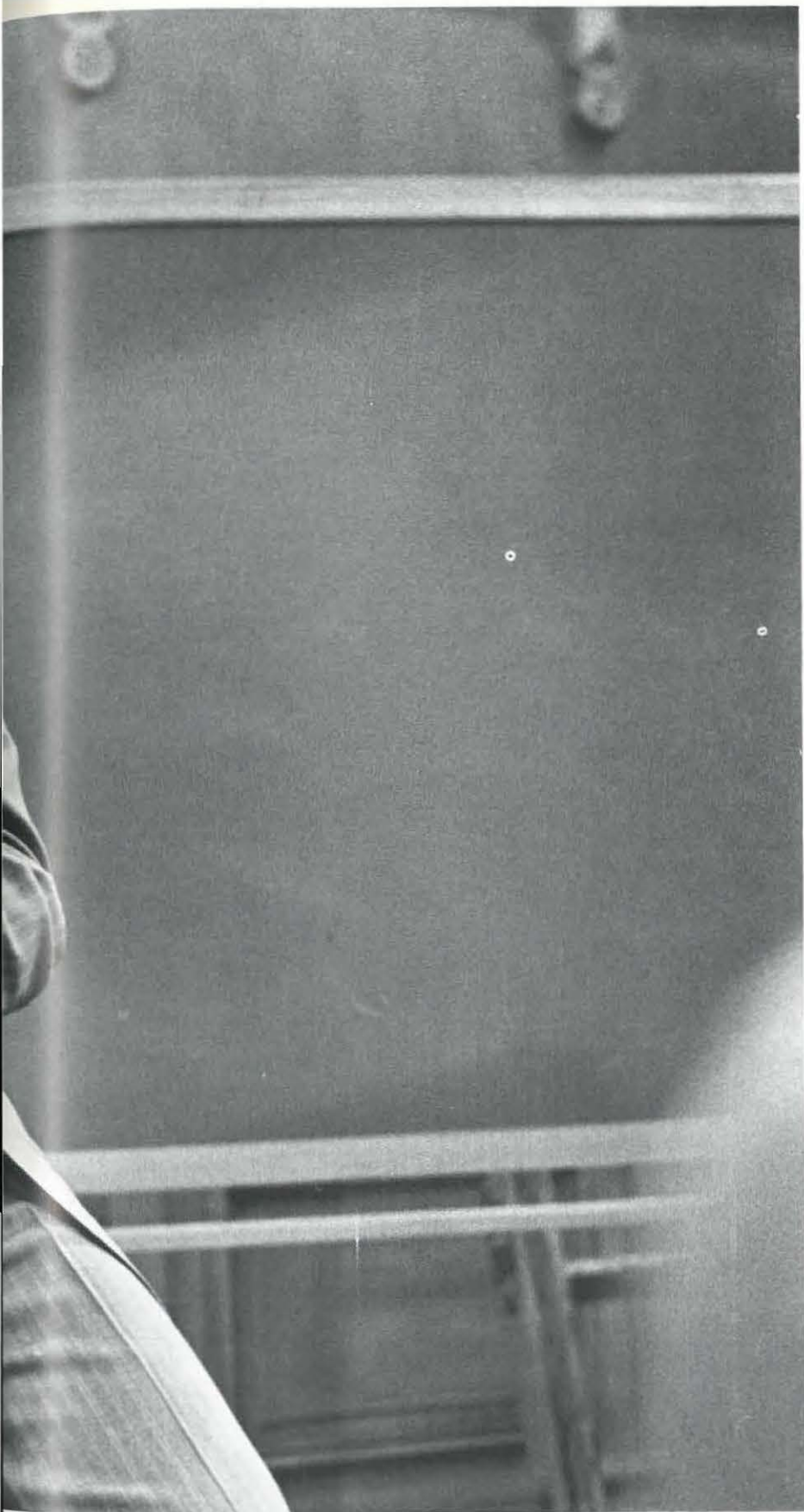
**Riverside Church**  
Riverside Drive at 122nd St., N.Y., N.Y.  
749-7001, ext. 218  
Christmas Music:  
Dec. 18—Candlelight Carol Service (Identical at 4:00 and 6:30 p.m.)  
Dec. 24—Festival of Nine Lessons and Carols (8:00 p.m. All services with choirs, organs, carillon, handbells, instruments).











# MEDIA

Focus Your Attention

## SUPER SIDNEY

**W**henever a Poitier film premieres, many viewers are confronted with the still fresh memory of Sidney once being the only Black film star. Sure, Paul Robeson made an impression that was all too quickly eclipsed by the McCarthy witch hunt of the fifties and James Edwards gritted his teeth for millions of Blacks as he snarled through the cinematic world of racism in several films. But, Poitier was *the* star!

"A Piece of the Action," his latest production opened recently to almost universal critical acclaim . . . And, why not? To denigrate a Poitier film is akin to giving the Pope a bad Easter review. Poitier, along with the Disney studio, can be depended on, in an era when nothing can be taken for granted, to deliver a film guaranteed to entertain everyone. And, just like Disney, Poitier knows all the tricks of the trade.

"A Piece of the Action" is technically flawless, opening with a well choreographed stunt that rivals James Bond's ski parachute heroics of "The Spy Who Loved Me" and finishing with all of the plots' loose ends neatly tied together. Poitier has utilized all of his skills accumulated over twenty-seven years of filmmaking. Cinematography, sound, wardrobe, and an outstanding musical score by Curtis Mayfield all interlock with a screenplay that is as intricate as it is interesting.

Poitier portrays a conman who outwits the Mafia, while Bill Cosby



is a hip, disco-partying safecracker. The two are blackmailed by a retired detective, superbly acted and humanized by James Earl Jones, into working a forty hour week at a local job training center for misguided youths.

Poitier's and Cosby's proven chemistry as a team in "Uptown Saturday Night" and in "Let's Do It Again," coupled with a bonvivant approach to acting, works once again as the plot quickly becomes secondary to the two actors' forceful personalities. Once again Poitier has surrounded himself with a supporting cast who occasionally light up the screen with well-timed, emotional scenes. Hope Clarke, as an inept social worker trying to bridge the gap between the haves and have-nots, fills the screen with wounded pride, frustration and defeat when her motives are questioned by one of the youths in a scene that defines black class barriers better than any seen up to now.

Edward Love's tearjerker scene follows shortly afterwards and it is devastating, if a little too long. But that isn't Love's fault. Poitier, who finally controls the misguided youths on screen, fails to do so as a director. He gives the young actors all the rein they want and several, with an almost unbelievable lack of restraint,

gallop in parts when they should have trotted.

Many will detect a similarity between "A Piece of the Action" and "To Sir with Love," but Poitier's loose direction of the classroom scenes suggests an even earlier success, "Blackboard Jungle."

The kids (and that is the way they act despite the fact that many of them look twenty going on thirty) all act as if they want to emulate Poitier's rise to stardom vis-a-vis his role as the embittered, antisocial loner of twenty years ago, by trying to upstage each other in gross caricatures of urban black youths desperately in need of jobs. Ernest Thomas, the talented actor from television's "What's Happening," joins in the scene stealing and mugging, that many of the less experienced actors (some of whom were literally discovered on the block) could be forgiven.

Tracey Reed, as Poitier's common law wife, adds a little spice to Sidney's otherwise bland, *homme du monde* image and Denise Nicholas is more than a match for Cosby, as the head of the center, whom Cosby decides to woo in order to discover who is blackmailing them.

Ja'net Dubois' cameo role as a tipsy Aunt Nellie who unexpectedly visits her niece (Reed) and Poitier is hilarious and a show stop-

per. Tito Vandis gives a good stock impersonation of a "wise guy" mafiosi chief that is brilliant, if only because Vandis is Greek, imitating an American with an Italian accent.

Poitier is reportedly very happy with this film. He considers it his best, and the audience's reaction seems to bear him out. However, one wonders how long he will be able to use the carte blanche given him by both the critics and filmgoers, to make his own particular genre of films that appeal to everyone without offending anyone.

Poitier has carved out a well deserved niche in Hollywood's short history that cannot be denied. And if the Black Saint of Films, *Sidney the Good*, never makes another film, he will always be remembered as the man who withstood two and a half decades of alternately being considered a Black role model by some and the archetypical Uncle Tom by others; yet still electrifying the screen in films such as "The Defiant Ones", "Edge of the City", "A Raisin' In the Sun", and "Lillies of the Fields" (for which he won the Oscar).

Unquestionably one of the industry's revered personalities, Poitier will continue to entertain if "A Piece of the Action" is an example of what his new direction will be. ®

Howard Brock Garland





## Books

**Song of Solomon**, Toni Morrison, Alfred A. Knopf—Publisher, \$8.95, 337 pages

*Song of Solomon* is the third novel by Toni Morrison, the first two being the acclaimed *The Bluest Eye* and *Sula*. Being the second novel written by a black novelist to be chosen as a main selection by the Book-of-the-Month Club since Richard Wright's *Native Son* (1940), indicates that *Song of Solomon* is on its way to being Ms. Morrison's most noted work.

The protagonist is Milkman Dead, (given this name because he was nursed by his mother far beyond infancy). This along with many Dead family secrets are interwoven flashbacks to give us the story of a family torn apart by personality conflicts.

The family consists of Milkman's money hungry father, who forsakes his family's happiness for wealth, his dominated mother, whose father's memory is an ever present factor in her life, and the two spinster sisters whose lives seem to have no meaning at all.

The other side of the Dead family is that of Milkman's Aunt Pilate, her daughter Reba, and granddaughter Hagar. As a child, Milkman is forbidden to associate with his father's sister because she makes a living from bootlegging. As an adult he becomes friends with Pilate and her family and learns from them that there is more to life than acquiring wealth. His affair with his cousin Hagar and its ultimate consequence is something that contributes to changing his outlook on life.

The book takes a turn and concentrates on Milkman's search for his ancestors. This search is initiated by the existence of a cache of gold that was hidden years ago by Milkman's father and Pilate when they were children. Milkman feels that finding this gold will liberate him from his father's hold.

Milkman leaves his Michigan home and travels south in search of the gold. Instead of gold, he finds something more important, something he can bring back to his family, his roots. This discovery bridges the gap in Milkman's life that made his life so unstable.

Toni Morrison takes a character that is new to us, (Black, wealthy, and from the North) and brings him back to the South. His ancestors are really the gold that's so important to him.

In the beginning, I found Ms. Morrison's style of writing confusing. After about 10 pages, reading became smoother. I suggest this book for those who appreciate the use of flashbacks and are not confused by many incidents occurring simultaneously.

Gwendolyn Goodwin Warner

## Television

**WABC-TV Channel 7 (Christmas Specials)**

**Dec. 1 (8:00-9:00 p.m., EST) "Santa Claus is Comin' to Town"**—Fred Astaire, Mickey Rooney and Keenan Wynn star in this eighth annual presentation of the Rankin/Bass animated classic, which has played to more than 20,000,000 children and over 17,000,000 adults.

**Dec. 3 (8:00-8:30 p.m., EST) "Frosty's Winter Wonderland"**—Andy Griffith sings and narrates this animated story of the triumph of true love at Christmas, which also seems destined to become a perennial holiday favorite.

**Dec. 3 (8:30-9:00 p.m., EST) "Nestor, the Long-Eared Donkey"**—A new, animated Yule-tale of a little donkey whose "handicap" is an asset as he takes Joseph and Mary on their wondrous journey to Bethlehem.

**Dec. 4 (7:00-9:00 p.m., EST) "The Bell System Presents Captains Courageous"**—The television adaptation of Rudyard Kipling's classic novel of adventure on the high seas opens an evening of dramatic specials. Karl Malden and Ricardo Montalban star as the men who teach a spoiled "rich kid" humility and responsibility in this full-family favorite.

**Dec. 4 (9:00-11:00 p.m., EST) "The Gathering"**—Christmas is a mixture of pain and hope in this "ABC Theatre" drama of a driven man whose successful business has cost him his family. Edward Asner and Maureen Stapleton star in the story of his holiday effort to show his love before it's too late.

**Dec. 6 (10:00-11:00 p.m., EST) "The Barbara Walters Special"**—"Happy Days" star Henry Winkler, Lucille Ball and her husband, Gary Morton, and Dolly Parton are scheduled to talk with ABC's Barbara Walters in the first of her four specials for this season.

**Dec. 9 (8:00-9:00 p.m., EST) "The Year Without a Santa Claus"** A full evening of holiday specials begins with the return of another animated Christmas favorite, with Mickey Rooney, Shirley Booth, Dick Shawn and George S. Irving in a fanciful story of the year Santa decided to cancel his trip.

**Dec. 11 (7:00-8:00 p.m., EST) "Rudolph's Shiny New Year"**—Rudolph and his gleaming nose are back in an encore showing of his adventures in many exotic lands as he searches for the missing Baby New Year. Red Skelton, Frank Gorshin, Morey Amsterdam and Hal Peary provide the starring voices in this animated holiday adventure.

**Dec. 11 (9:00-11:30 p.m., EST) "It Happened One Christmas"**—Mario Thomas, Wayne Rogers, Cloris Leachman and Orson Welles star in this new version of Frank Capra's classic film, "It's a Wonderful Life," wherein an apprentice angel helps to prove that no human life is without meaning and no existence has no point.

**Dec. 12 (8:00-9:00 p.m., EST) "The Paul Lynde Christmas Special"**—Lynde's guests are Anne Meara, Martha Raye, Alice Ghostley, Foster Brooks, Howard Morris, George Gobel and "Happy Days" star Anson Williams. Their version of how the poem "Twas the Night Before Christmas" came to be written may not be true—but it's fun.

**Dec. 18 (9:00-11:00 p.m., EST) "Cindy"**—This original musical-comedy written especially for television presents Cinderella as she's never been seen before—in Harlem of the 1940's, fresh from a life of poverty in the South and yearning to attend the fash-

ionable Sugar Hill Ball. Newcomer Charlene Woodard stars in this all-Black version of the classic fairy tale.

**WNEW-TV Channel 5 (Christmas Specials)**

**Dec. 3 (11:30 a.m.-1:30 p.m.) Santa Claus Lane**—Parade from California.

**Dec. 3 (7-8 p.m.) Mr. Magoo's Christmas Carol** (Animated Film).

**Dec. 10 (2-3 p.m.) Mr. Magoo's Christmas Carol** (Animated film).

**Dec. 11 (8-10 p.m.) "Miracle on 34th St."** Classic Christmas movie. (Also Dec. 11, 11 p.m.-1 a.m.)

**Dec. 25 (9-10 p.m.) Jackie Gleason's Christmas Special.**

**WOR-TV Channel 9**

**Dec. 4 (5-7 p.m.) "The Amazing Apes (Natural History Special)."**

**Dec. 10 (10-11 p.m.) Cleo Lane & John Dankworth with the Edmonton Canada Symphony.**

**Dec. 17 (6:30-8:00 p.m.) "Santa & the Three Bears"** Children's animated special.

**WCBS-TV Channel 2**

**Dec. 10 (8:30-9:00 p.m.) "Frosty the Snowman"** (Animated special for children).

**Dec. 14 (8:30-9:00 p.m.) "T'was the Night Before Christmas"** (Animated special for children).

**Dec. 25 "The Nutcracker"** with the American Ballet Theater, featuring Mikhail Baryshnikov & Gelsey Kirkland.

**PUBLIC TELEVISION Channel 13**

**Dec. 3 (9-10 p.m.) Vienna Philharmonic special with Heinz Wallberg conducting.**

**Dec. 6 (9-10 p.m.) All star swing festival.** Repeat of 1972 Lincoln Center Concert featuring Ella Fitzgerald, Duke Ellington, Lionel Hampton, Dizzy Gillespie, Count Basie & Teddy Wilson.

**Dec. 7 (9-10 p.m.) "Abide With Me"** Cathleen Nesbitt (Great Performance Series).

**Dec. 25 (6:30 p.m.) Handel's "Messiah"** with Colin Davis conducting the Boston Symphony Orchestra.

## Radio

**WBLS**

107.5 FM, 24 hours. Black music, heavy on disco sound.

**WRVR**

106.7 FM, 24 hours, all jazz.

**WLIB**

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

**WINS**

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

WORLDWIDE



# AUDIO

Home Entertainment

## The Listening Ear

**T**here's virtually no limit to the amount of enjoyment that one can experience from recorded music. The one thing that can limit that enjoyment is the equipment that it's played on. So whether your musical preference is ground-pounding Reggae, ear-soothing Jazz, or high-flying Disco, it all means nothing until it's played back on a good hi-fi system.

A good hi-fi system need not entail a huge expense, though there is a correlation between price and performance. It's not uncommon to find two different systems priced within a few dollars of each other, but with performance specifications and features that vary considerably. On the other hand, if you choose a system solely on sound and appearance, you could end up spending as much as \$2,100 for a pair of speakers and \$3,300 for an amplifier. The real question that one should consider is how much you are prepared to pay for quality.

One should approach buying a hi-fi system with the same care and consideration that goes into purchasing a car or home. All it takes is just a little research and planning to select the system that fits your needs. There's absolutely no reason why your first system shouldn't be your final system. It just doesn't make much sense to buy a mediocre system when for just a few dollars more you can get a system that will do the job.

A basic sound system will usually consist of an amplifier, a pair of speakers, a tuner and turntable. These components are generally packaged in one of the following

forms: in a console, as a compact or separate.

People who are generally more concerned with getting a system to match their living room decor are apt to buy a console. Most consoles feature expensive, handcrafted wood cabinets and inexpensive inferior components. So if you want good sound and fine furniture, I suggest you buy the components separate and have a carpenter build the cabinet.

People with limited space and tight budgets who want reasonably good sound will buy a compact system. Most compacts are designed with the tuner, turntable and amplifier all in a single unit, only the speakers are separate. If you buy a compact system, go with one that's made by a manufacturer who also has a reputation for good hi-fi components such as Fisher, Magnavox, Pioneer or Sony. The reasoning is, if they can't make good components, there's little reason to believe that they'll do any better with compacts.

Individual components offer more flexibility, features and better overall performance than consoles or compacts. But with so many models and features to choose from, selection becomes quite a problem. You can simplify matters by first selecting the format you want to go with. By format I simply mean the actual components that go into the system—turntable, tuner, etc. Since you're the one who's picking out each component, you determine what will or will not go into the system, not the manufacturer. In short, you are in charge of quality control.

The world's biggest numbers

game is played by audio manufacturers and rarely does an inexperienced consumer win. The highly competitive nature of the industry leaves little room for the soft sell approach. Today, if a hi-fi component is to get out of the store it has to have better specs, eye-dazzling cosmetics and loads of features. This helps to explain why some components are designed with the emphasis on appeal and not performance.

Before you can decide what system to buy, you must first determine how much you're going to spend. If you want to get some idea what your money can buy, walk into a few stores and ask the salesperson to show you a few systems priced within your pocket range. Do this a few times so that you have a good idea what the end product will sound like. Once you've settled on the sound, you can now turn your attention to price and performance considerations.

Bargain hunting for a hi-fi system is not too difficult if you know a bargain when you see one. This requires comparative shopping and some knowledge of performance ratings or specifications. Unfortunately this is not a subject that can be discussed realistically in one article.

As a closing word, the key ingredient in buying any hi-fi system is patience. What might seem like a great bargain one day can turn out to be a big joke the next. So if you want to get the most out of those one-on-one evenings, start with a good wine, a good hi-fi system and keep reading ROUTES for more information on audio.®

Henry Collins







# SPORTS

## Games People Play

# Backgammon, It's Your Move!

**G**ame fans are a loyal breed who often go out of their way to promote their particular favorite(s). About a year ago, just a few days before Christmas, I received an invitation to attend a party the day after Christmas. At first glance, I read the invitation as "A Christmas Party . . ." Later that evening, I picked it up again and perused it carefully. It read, "A Christmas Party-GAMES ONLY . . . RSVP." Games only, eh? Ummm . . . what evil lurks in the hearts of women? My thoughts went in all directions. Games only, eh? Well, I had to get my RSVP in right away, because this was surely to be a "somethin' else" party.

When I arrived, the party was in full swing. But, not in the manner I had anticipated. The Christmas tree, the lights, and all of the decorations were absolutely magnificent. There were about seven to eight card tables spread around the large living room with many different kinds of games on them. Guests, seated at every table and also on the carpeted floor, were all very much involved in their games. As my gracious hostess took my coat, and at the same time offered me food and drink, I thought: "So this is the Games only thing-What a bore!" At that point, someone at a table on the other side of the living room, yelled out "That's the fourth backgammon, my man!" My

head turned in the direction of that assertive sound, and I thought "what's Backgammon?" His partner, looking as though he had lost a million dollars at a gambling casino said, "Let's play one more game, okay." As I walked over to the bar for a drink, the word "Backgammon" began to trouble me. What is it? I took a sip of wine and watched the games already in progress—Scrabble, Mille Borne, Othello, etc. I had heard of these games before, but not Backgammon.

Finally, I couldn't resist the temptation any longer. I put my drink aside and proceeded to move across the room toward the two men who were playing this game called Backgammon, making sure not to bump into any tables and upset games already in action. By the time I had reached them, they were already into their fifth game, so I sat by quietly and watched. They were playing with 30 round pieces (15 per man) on a board which was designed with 24 triangular playing positions that were colored alternately—and in this instance, the colors were red and white. As I continued to gaze upon this fascinating two-handed game, I realized that I had seen this kind of gameboard before. But where? So I put my "recall" into play and became reminiscent of my childhood and the games I used to play. One of the games I remembered was check-

ers. Oh yes, I remembered checkers very well because, on the block, I was "Queen of the Checkerboards." I won checker games "hands down." Anyway, on the other side of the checkerboard was another game we kids never played, and as I remember, the board looked exactly as the one the two men were playing on now.

"I beat you again, Brother" said Grover triumphantly, snapping me back to reality. (By this time, we had all been introduced and the two players were Michael and Grover). Well, I decided to try my hand at this interesting game, too. They both said it was an easy one to learn, and that although there is a certain amount of luck involved, it was by no means a game of *all* luck. Well, I was ready to play. Grover, explaining the game before I could begin, said that my main objective in Backgammon is, first to move my men around the board until I have all of them in my own inner table, and second, to "bear them off" before my enemy (Michael) is able to "bear off" all of his men. If when I bear off my last man and Michael not only has not borne off a single man, but has one or more men in my inner table or on the bar, I have won a Backgammon. What??? My anxiety to play became more intense, but Grover's rhetoric continued. "One more thing," he said with a smirking



smile, "the trick is that you and Michael have got to move your men in opposite directions around the board, and you must make sure all of your men are covered." What? "Well, let's play a game and you'll see what I mean." We rolled our dice alternately, and moved our men around the board in opposite directions, just as Grover had said, matching the numbers uppermost on the two dice. Into the wee small hours of the morning we played game after game, and needless to say, I lost each and every one of them, too. (Now, now, you must remember, I was just a beginner!) The more we played the more I wanted to continue, but as with most everything else in life that one enjoys, the party had come to an end too soon. In spite of my previous expectations, I must admit that it was a fabulous party idea, and very rewarding to say the least.

On the way home, I realized a few things about Backgammon; it is one of the few games involving both luck and skill (which I undoubtedly lacked) that allows each player to see what his opponent is doing. Your plan of campaign must be to improve your position at the expense of your opponent's and you only hope (and pray) that the roll of the dice will be in your favor.

The next day, my eagerness sent me in search of a Backgammon set. In my hot pursuit, I found that Backgammon sets were made of all types of materials and qualities; they ranged from very cheap to very, very expensive. While the quality of my game, at such an early stage, would depend in no way on the quality of the set I would purchase, the amount of satisfaction I knew I would get from playing with it, did. Once I had learned the game, I felt it was time for me to consider buying a reasonably good set, but I didn't want to go overboard as a beginner. In a furniture store window (yes, furniture store!) was a beautiful living room setting with a butcher block, Parsons-type coffee table in the center. As I moved in closer to view

it, I could see that the center of this table contained a Backgammon inset, with a large piece of glass the size of the table itself, covering the game. The price of this Backgammon table was a mere \$465.00. (No—I didn't want that one). In a well known department store's game section, I discovered that if I wasn't in too much of a hurry, I could make my own Backgammon set. Are you ready for this? A "Hook Rug" Backgammon board—6' x 6' rug, in addition to making out of felt, the cups, the men and the dice. The cost for this "treasure" was \$239.00 (No, I didn't want that one either). My trek finally led me to a small stationery store where I purchased a set for about \$20.00. Now, my next step was to find a partner. After I got home and read the instructions, which vaguely touched on the origin of Backgammon, my curiosity and eventual addiction to the game insisted that I do a little research of my own. Finding a partner would have to wait. After all, I think it's important to know some background about all games.

Backgammon is an old, old game. It's certainly older than all card games, and possibly even older than chess—the Grand Master of all games. It is, after all, a dice game and dice have been used since the beginning of civilization. Well, after finding out this little known tidbit, I went even further and found that in the early 1920's five game layouts which bear some resemblance to modern Backgammon boards were discovered in a royal cemetery called UR, in Chaldees (an ancient region in Southwestern Asia, on the Euphrates River and the Persian Gulf) and probably date from as early as 3,000 B.C. These layouts "were made of wood, intricately decorated with a mosaic of shell, bone, lapis lazuli (an azure-blue semi-precious stone), red paste and red limestone set in bitumen (an asphalt tar), adorned with animals and rosettes."

Originally, Backgammon was called "a game played within the Tables," or more simply, Tables.

The ancient Romans played Tables, but it was called "Ludus Duodecim Scriptorum" which was a 12-lined game for the 12 points on each side of the board. The Romans had all sorts of vices and one of them was gambling. The Roman emperor, who was a big gambler, is said to have turned the Imperial palace into a grandiose gambling casino and that at one point, he was losing so badly at Tables, he appropriated a large sum from the Imperial treasury, "obstensibly to finance an expedition to the African provinces," promptly went back to the Tables and lost every cent. (Well, I'm sure the Africans weren't too anxious to see him any way.)

Thousands of years later, the Egyptians were also "enjoying a board game called Tables" that may be an ancestor of Backgammon. Wall paintings in Egyptian tombs portrayed people playing the game (common people as well as the aristocracy).

But where did the first version of Backgammon come from and how did it get its name? First, let us address ourselves to the first part of the question: a reasonable guess would be that backgammon originated either in India or China because they are the two civilizations from which we have inherited most games. Each one produced a game of skill—the Indians gave us chess and the Chinese played a variation of chess. Some writers have suggested that the invention of Backgammon belong to the Indians because of their game board used in Pachisi (better known to us as Parcheesi) that resembles our Backgammon boards— but there is no concrete proof. The second part of the question is that in Middle English (17th century), *baec* means back, and *gamen* means game. So it is a game in which you first want to go back home and back off the board again, and second, you may be forced back (to the bar) to start over, which is a part of the game today.

Anyway, Tables, or Backgammon if you prefer, spread throughout society in Europe, The bars, or I



should say "inns" as they were called, managed to attract their customers by providing them with boards, men and dice. Ironically, in this day and age, almost every bar, disco and family home provide the same things—games, especially Backgammon and rooms to play them in—game rooms. Now that I had a Backgammon set, I had to attract a

player too. It was an easy task because Backgammon was beginning to take hold in some circles, and it wasn't long before all of my friends were into the game too. I played as many variations of game as I could learn, from sun up to sun down, day in and day out, including Acey-Deucey and especially Russian Backgammon. (this variation is when

both players enter the board on the *same* side and move around the board in the *same* direction). Give it a try, you'll love it.

Well, it has been one whole year since I attended that Christmas party of Games Only, and all I can say is: Game fans I'm prepared now. It's your move! ®

*Marlene C. Chavis*





## BASKETBALL

### N.Y. Knicks

Madison Square Garden (\$12, 10, 8.50, and 6)

#### December

3—Milwaukee	8:00 p.m.
6—Boston	7:30 p.m.
10—Portland	8:00 p.m.
13—Atlanta	7:30 p.m.
17—Chicago	8:00 p.m.
20—Phoenix	7:30 p.m.
25—Philadelphia	7:30 p.m.
30—New Orleans	7:30 p.m.

All home games broadcasted over WNEW 1130 AM.

### N.Y. Nets

#### December

7—San Antonio	8:05 p.m.
9—Kansas City	8:05 p.m.
14—Golden State	8:05 p.m.
16—Cleveland	8:05 p.m.
21—Houston	8:05 p.m.
23—Buffalo	8:05 p.m.
29—Knicks	8:05 p.m.

## FOOTBALL

### N.Y. Jets

Shea Stadium (\$9)

#### December

11—Buffalo	1:00 p.m.
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All home games broadcasted over WOR 710 AM.

### Giants

Giants Stadium (\$11.50, 9)

#### December

4—St. Louis	1:00 p.m.
18—Chicago	1:00 p.m.

## ICE HOCKEY

### N.Y. Islanders

Nassau Coliseum (\$11, 9, 7)

#### December

6—Minnesota	8:05 p.m.
10—Detroit	8:05 p.m.
13—Chicago	8:05 p.m.
17—Boston	8:05 p.m.
20—Colorado	8:05 p.m.
22—St. Louis	8:05 p.m.
31—Montreal	5:00 p.m.

### N.Y. Rangers

Madison Square Garden (\$8.50, 6)

#### December

4—Minnesota	7:35 p.m.
7—Philadelphia	7:35 p.m.
11—Boston	7:35 p.m.
18—Detroit	7:35 p.m.
21—Washington	7:35 p.m.
23—Cleveland	7:35 p.m.
28—Philadelphia	7:35 p.m.
31—Buffalo	7:35 p.m.

All home games broadcasted over WNEW 1130 AM.

## WOR TV SPORTS SCHEDULE

#### December

1—Knicks at San Antonio	8:30 p.m.
2—Nets at Denver	9:30 p.m.
3—Rangers at Minnesota	9:00 p.m.
7—Islanders at Chicago	8:30 p.m.
8—Rangers at Philadelphia	8:00 p.m.

9—Knicks at Atlanta	8:00 p.m.
11—Nets at Washington	2:00 p.m.
13—Nets vs. Boston at Hartford	8:00 p.m.
14—Knicks at Indiana	8:00 p.m.
14—Islanders at Toronto	10:15 p.m.
15—Rangers at Detroit	8:00 p.m.
16—Knicks at Milwaukee	9:00 p.m.
17—Rangers at Cleveland	8:00 p.m.
22—Knicks at Cleveland	8:00 p.m.
22—Nets at New Orleans	10:15 p.m.
23—Islanders at Montreal	8:00 p.m.
27—Islanders at Vancouver	11:00 p.m.
28—Islanders at Los Angeles	11:00 p.m.
30—Rangers at Washington	8:00 p.m.

## TELEVISED REGULAR SEASON PRO-FOOTBALL GAMES

#### December

4—St. Louis Cardinals and Giants Channel 2	1:00 p.m.
4—N.Y. Jets and New Orleans Saints Channel 4	4:00 p.m.
5—Baltimore Colts and Miami Dolphins Channel 7	9:00 p.m.
10—Pittsburgh Steelers and Cincinnati Channel 4	1:00 p.m.
10—Washington Redskins and St. Louis Cards Channel 2	3:30 p.m.
11—Giants and Philadelphia Channel 2	1:00 p.m.
11—San Diego Chargers and Denver Broncos Channel 4	4:00 p.m.
12—Dallas Cowboys and San Francisco 49ers Channel 7	9:00 p.m.
17—Buffalo Bills and Miami Dolphins Channel 4	4:00 p.m.
17—Minnesota Vikings and Detroit Lions Channel 7	9:00 p.m.
18—Chicago Bears and Giants Channel 2	1:00 p.m.
18—N.Y. Jets and Philadelphia Eagles Channel 4	1:00 p.m.

## POST SEASON GAMES

#### December

24—A.F.C. Divisional Playoffs Channel 4 (check local listings for time)	
26—N.F.C. Divisional Playoffs Channel 2 (check local listings for time)	

## SQUASH

Played at YMCA's.

### Manhattan:

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

### Flushing:

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

### Brooklyn:

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

## TRACK & FIELD

### Le Mans Track Club

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

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

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

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

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

## ICE SKATING

**Sky Rink**—Indoor  
450 West 33rd St., N.Y.  
695-6555

Opening November 5, 7 days and nights per week.

### Lasker Rink

Entrance on 110th St. & Lenox Ave., in Central Park. Opening Nov. 19.

### Wollman Rink

Entrance on E. 64th St. & 5th Ave., in Central Park. Opening Nov. 19.

## LEISURE TIME SPAS

### Manhattan:

#### Apple Health Spa

321 East 22nd St.  
673-3730

Swimming pool, exercise machines, steam, sauna, whirlpool, yoga, calisthenics.

#### Dancercise

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

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

#### Elaine Powers Figure Salon

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

#### European Health Spa

401 East 55th St. & 505 Park Ave.  
55th St.: 688-1620  
Park Ave.: 688-5330

Exercise machines, whirlpool, sauna, steam, icepool, men and women, \$350 per year, nonrenewable, \$500 for two years, nonrenewable, \$650 for two years renewable every year after two years for \$50.

#### Jack LaLanne Health Spa

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

# SPORTS



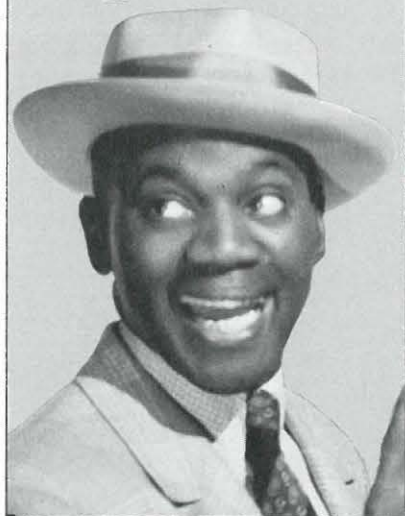
# Route's Roots

Born in Richmond, Virginia in 1878, as Luther Robinson, just thirteen years after the United States Congress passed the amendment to abolish slavery in America, William "Bill" Robinson began his journey to fame, and the road was not paved with gold, but sheer talent.

As a child his parents gave him what formal education there was available, but Bill just wanted to dance. Though his schooling did not include dance lessons, he danced anyway—he loved to dance and he always danced. At the age of eight when other boys were still on the farm, he went to Washington, D.C. and worked in racing stables as an attendant and later as a jockey. All the while he would dance after work in local beer gardens. During this time he met Eddie Leonard also from Richmond, and got a job in Eddie's Revue for the Lawrence Hotel. It was here that his professional dance career began.

He was booked in years to follow at the Marigold Gardens in Chicago for two weeks and closed as the headliner two years later. By 1913 he had traveled cross country and his reputation as a first rate "clog hooper" (tap dancer) was unquestioned. He introduced his Stair Step Dance, where he tapped out intricate routines up and down a staircase. This eventually became one of his trademarks. His ability to flash a bright smile, answer encore after encore and his perfect rhythm endeared him to all audiences. The career and name of Bill "Bojangles" Robinson was on its way to stardom and immortality.

His career reached one of its highest peaks in Lew Leslie's "Blackbirds" in 1928 with music by Eubie Blake. Reviews of that time said "he danced his split toe wooden clogs like solo instruments." And



then it was on to New York's Palace Theatre where everything was "copesetic," a term he coined and carried as his motto—meaning, everything was fine.

Headlines that followed just one year later contradicted this term, at least for the rest of the world. The Great Depression of the 30's hurled America into a plethora of defunct bank accounts, closed shops, and broken dreams. The cornucopia in "the promised land" had reneged, and instead spewed forth misery and disillusionment. Almost every major industry was in serious financial trouble. Paradoxically, Black actors were experiencing an employment heyday in the booming movie industry.

Although many so-called "modern" critics refer to this era as the period of the coons, Toms, and mammies, there is too much evidence concerning the positive contributions of these artists to prolong the argument at any length. The silver screen is more accessible today as a medium for Black expression because of the likes of Stepin Fetchit, Hattie McDaniels, Eddie (Rochester) Anderson, Butterfly McQueen, Ethel Waters and Bojangles. The

Black actors of the 1930's not only survived in hard times, but excelled, and Bill "Bojangles" Robinson was one of the best.

From his film debut in 1930 in "Dihiana" to "Stormy Weather" in 1943, he carried a cool, reserved gentleman-like demeanor that set him apart from his stereotyped eye-rolling rollicking peers. His screen relationship with Shirley Temple will probably be his final claim to immortality by Hollywood, but he too was a star *before* he met Miss Temple.

Though he was linked in the hearts of the movie-going public with a child, in real life he had no children of his own.

He was a man of much heart, not just for children. He did all that he could for fellow performers including working their acts if they were sick, and turning the money over to them. He was always known for his benevolency. It has been recorded that Bojangles earned \$6,600 weekly from appearances in films during the 30's and earned in excess of 2 million dollars from films in a span of thirteen years. Like many Black stars, his money went as quickly as he earned it because of poor management, little financial know-how, a love for betting on horses, and a sympathetic ear for a sad story - and during the Depression, there were many sad stories.

He died penniless on November 25, 1950 of a heart attack, but friendless he was not. His friends gave him one of the largest funerals Harlem had ever seen. History can only deal gently with Bojangles—the man, the dancer, the actor, and the star. Through retrospect, we can all share in a "copesetic" moment because of Mr. Bojangles.®

*Theda Palmer-Head*





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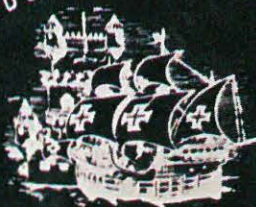
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