

ROUTES



FEBRUARY 1978/\$1.25

A GUIDE TO BLACK ENTERTAINMENT

Carnival in Trinidad

Mardi Gras

John Travolta

Carnival Foods

James Van Der Zee

Jai Alai

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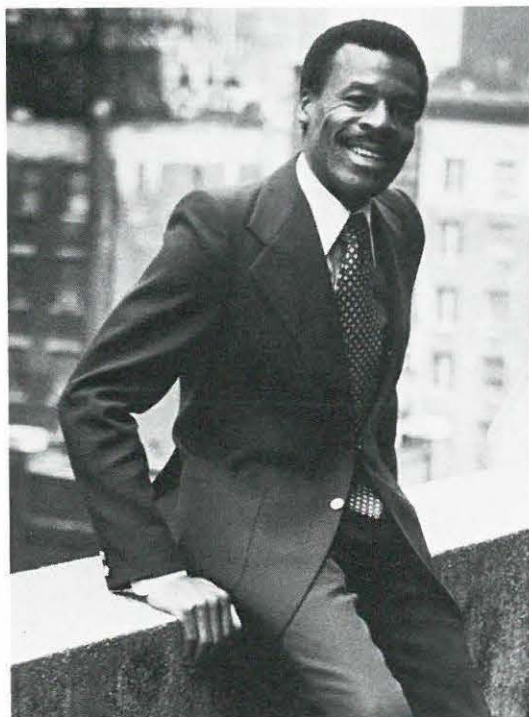
Guest of the Publisher

This is the month of Love.

As you walk along the **ROUTES** to *Love*, perhaps looking and longing for the heart and hand of a friend, you must pause for a moment and remember that there is an art to Love—**this wonderful gift must be shared!**

When you carry *Love* with you wherever you go, it is unlikely that you will have a loveless encounter.

The present unloving condition of the world should not keep you from sharing the gift; in fact, it should be an incentive.



You'll learn that as you look with *Love* at the world around you, *Love* will smile back, will reach out a hand, will open its heart.

The world of **ROUTES** wants to share the gift of *Love* with you, our readers. We want to continue to be your *Valentine* for as long as you'll let us.

Iris Prout Edmead, godmother of the publisher, is a Brooklyn housewife who was born in Trinidad.

NEW ROUTES

ROUTES is proud to announce two innovations to your magazine: **THE GUEST OF THE PUBLISHER** column and **ROUTES TO GOOD-LIFE GIFTS**.

I invite you to be my guest. Write me and let me know what is on your mind, what you feel, and I will relay your message to our readers. I do reserve the right to edit your comments, and all material will become the property of **ROUTES**.

ROUTES TO GOOD-LIFE GIFTS will bring you exciting, unique gifts—special gifts for you special people.

Ronald B...

PUBLISHER

Between Our Covers

Most people know Carnival as the merrymaking and festivities that take place in many Roman Catholic countries in the last days before Lent. But unless you follow the austere tradition of Lent, during which Catholics abstain from eating meat for 40 days, Carnival may mean very little to you.

In recent years, however, more and more people are taking winter vacations. And it is no coincidence that more travelers are visiting those countries that celebrate Car-

nival, which begins around January 6 (Epiphany) in some countries and continues through Shrove Tuesday, the day before Ash Wednesday. The high spirit of frivolity and the abundance of amusements engulf visitors in revelry; splendid costumed affairs, colorful parades and religious processions add to the enjoyment.

Trinidad, Rio de Janeiro and New Orleans draw huge crowds of tourists who are awed by the fabulous Carnival floats but they join in the gala street dancing.

In New Orleans, Carnival is called Mardi Gras, meaning Fat Tuesday. This originates from the custom of using up all the fats in the home before Lent.

Between our covers are pages of information on Carnival. For the reader, we share our findings for your edification. For the traveler, we hope to inspire you to search for "new" lands. And, for the epicure, there are dishes that will delight your palate.

David L. Vaughn
Editor

ROUTES RESPONSES

Firstly, I want to say that I am proud to be one of Routes' first subscribers and to have the opportunity to watch this very chic, slick magazine grow.

The publisher is to be congratulated on his idea and the editor for his keen insight into communicating the Black approach to good living. Most of all, I am inspired by the top-notch professionalism which permeates the entire production of ROUTES and the tips and hints provided for the enjoyment of "my experience."

Hats off to the photographers for their clear, crisp and colorful shots!

And yes, thanks for telling me where to go!!

Al Britt
Brooklyn, N.Y.

While visiting New York over the holidays, I had the opportunity to peruse ROUTES. I found it to be not only extremely useful in pointing to some of the "Apple's" hot spots, but I also enjoyed reading the magazine.

The articles were interesting, informative and useful *and* provide the most unique Black point of view that I have ever found on a newsstand.

Best wishes and lots of success and prosperity with your venture. There should be more of us Blacks trying to make inroads into that closed world of mass communication.

Diana King
Baltimore, MD.

While in New York, during the Holiday Season, I had the pleasure of reading your magazine. I found it to be very informative, and suited for those readers who aspire to be well-rounded individuals.

I am enclosing a check for \$12.00 in order to receive a subscription for one year.

Charles McKenzie Powell
New Haven, Conn.

Just want to go on record as having said I think you are into something fantastic. The magazine "Routes" promises to occupy a very fine place in the publishing community.

I wish you and the staff nothing

but success and the utmost in happy publishing experiences.

Mel Scott
New York City

I want to compliment you on your responsible approach to the whole concept of Black Entertainment. I am referring specifically to the "Kids" section of ROUTES.

Even though the experts are telling us that the birth rate is in a constant decline, there are still enough of us parents around to know that the "little people" have to be included in our entertainment plans in one way or another.

I feel that you are doing Black and White parents a great service by reintroducing us to the Museum of Natural History and other great places to take our kids. And I especially appreciate the fact that you do it at the same time as you advise us where to dine.

Our trip to the museum was such a hit that my nine-year old is the first one in the family to read our copy of ROUTES—he checks it out to see where we are going to take him this month!

Mrs. Barbara MacMillan
Brooklyn, N.Y.

*Omission from January issue.
The sports article on the New York Knicks was also written by Grover Belton, sports enthusiast and MTA bus driver.*



ROUTES MAGAZINE, A Guide to Black Entertainment. Our cover was photographed by Anthony Barboza at Carnival Time in Trinidad, 1977.

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*High Fidelity Magazine, Dec. '76 **Trademark of Dolby Laboratories, Inc. Simulated woodgrain cabinet.

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FEBRUARY

ROUTES wants you to know who will be appearing in the "Big Apple" this month. HIGHLIGHTS are special interests for you special people. Keep an eye on this page for those special occasions.



5 Pearl Bailey, Lola Falana, Billie Dee Williams, Leslie Uggams, Ben Vereen, and Clarence Williams III will be featured in the ABC Silver Anniversary Special, which airs from 7-11 p.m.



9-10 Santana comes to the Palladium. Show time is 8:00 p.m. Tickets can be purchased at \$9.50 and 8.50.

11 The Felt Forum is the sight of a Music Festival featuring the *Dramatics*, the *Tavares*, *Touch of Class* and *El Co Co*. They can be seen starting at 7:00 p.m. Tickets are \$10.50 and 8.50.

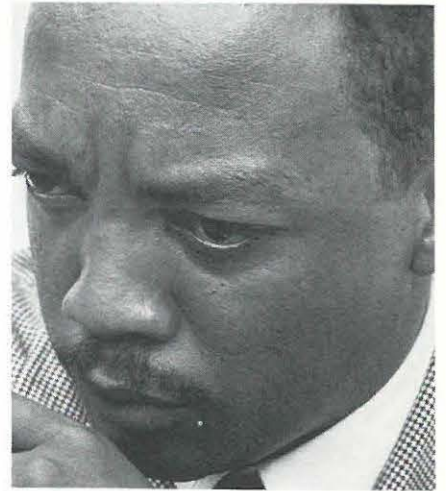
4-5 The Barnard Organization of Black Women is having a "Celebration of Black Womanhood Weekend" on the Barnard Campus at 117th Street and Broadway. The celebration will take place from 12-5p.m. and will include lectures, workshops, forums and films in all areas relevant to today's Black woman. For the entire weekend, there is a general registration fee of \$7.00.



1 Herbie Hancock and Chick Corea share the bill at Carnegie Hall. The show starts at 8:00 p.m. Tickets are \$10.50, 9.50, 8.50 and 7.50.

27 M. Morton Hall Productions present *Stanley Turrentine*, *Arthur Prysock* and *Jean Carn* at Avery Fisher Hall. Tickets are \$9, 8, and 7 for this 7:30 p.m. show.

5 The Dance Theatre of Harlem is holding its monthly Open House from 3-5 p.m. Guest artist will be dancer Maria Benitez. Also performing will be the DTH Dance Company and DTH Choral and Percussion Ensembles. Seating is limited so come early. Donation, Adults — \$3.50, Children under 12 — \$1.50.



12-14 Paul Winfield and Cicely Tyson star in "King" the story of Martin Luther King, an NBC special presentation airing from 9-11 p.m.

10 The mellow trumpet of Freddie Hubbard can be heard at Avery Fisher Hall at 8:00 p.m. Tickets for this evening of jazz are \$8.50, 7.50 and 6.50.

12 Earth Wind & Fire light up Nassau Coliseum with their first New York performance of the year. Tickets are \$9.50, 8.50 and 7.50 for their 8:00 p.m. show.

9 "Timbuktu" previews at the Mark Hellinger Theatre. This all Black version of "Kismet" is directed and choreographed by Geoffrey Holder and stars Eartha Kitt and Melba Moore. For ticket information call the Mark Hellinger Theatre at 757-7064.

GENERAL MOTORS EXHIBIT

GM Building, 5th Ave. at 59th St. (486-4518) Research, auto and appliance exhibits, engineering, future developments. Mon.-Fri., 9-6 p.m.; Sat., 10 a.m.-6 p.m.

Surinam Exhibition

The Interchurch Center at 475 Riverside Drive is holding an exhibit of the photographs of the Creoles of Surinam, which will continue through February 17. The exhibit is located on the first floor of the church.

Gospel

Manna House Workshops, Inc. will sponsor a Gospel concert on February 1, at the Langston Hughes Library, 102-09 Northern Boulevard, Queens, New York. Show time is 9:00 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., 9-5p.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.

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).

JAZZ

The music of Thelonious Monk will be featured at Rutgers University's Lucy Stone Hall Auditorium. Guest artists are Charles Rouse and Virgil Jones. Show time is 8:00 p.m. Call (212) 648-5595 for further information.

FREE TOUR

JC Penny Company national headquarters. See how this major retail corporation functions: merchandise testing center, buying offices, photo display studios, much more. Weekdays 9:30 a.m or 2:00 p.m. 1301 Avenue of the Americas. Groups welcomed, call 957-4840.

POTTERY EXHIBIT

The American Indian Community House and Art Gallery, 10 E. 38 St. houses an exhibit called "Naked Clay." It features 3000 years of unadorned pottery clay of the American Indian. Visiting hours are Tues. — Sat., 10 a.m. — 4 p.m. For further information call 532-4897.

DANCE THEATRE WORKSHOP

For the dance enthusiast, the Dance Theatre Workshop, 219 West 119th Street, is presenting a series of dance events from February 9 Through April 2.

WOMEN ARTISTS

Favorite sketchbooks of some of America's most important contemporary women artists dating back to 1926, are the basis for an exhibition now showing at the Intercart Gallery now through February 7. The Gallery is located at 549 W. 52nd St. Visiting hours are Mon.—Fri., 2-8 p.m. For further information on this exhibition contact Dorothy Gillespie, Curator, at 246-6569.

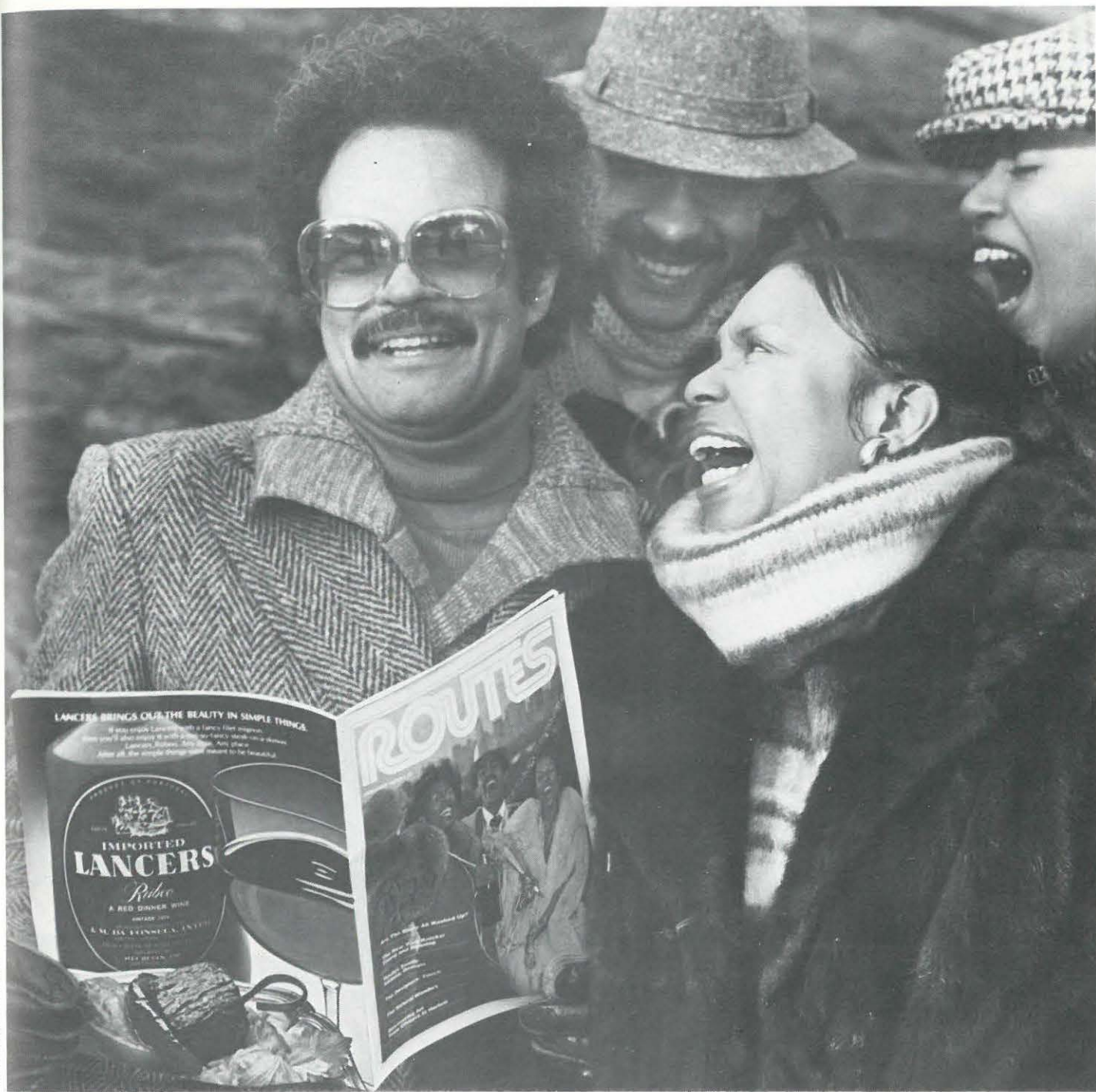
BLACK HISTORY MONTH

February is Black History Month at the Countee Cullen Branch of the New York Public Library, located at 104 W. 136th St. Scheduled to highlight contributions of Blacks are films, lectures and exhibits. For further information call 281-0700.

SELF DEFENSE

Free self defense courses are being taught at Abyssinian Baptist Church every Mon. and Tues. from 5-8p.m., 132 W. 138 St. Free help is available also in their Homework Center for all grades through high school. This service is available Mon. — Thur., 4-5:30 p.m.

Kenneth S. Sweeney



I want to follow Routes

one year (12 issues)
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two years (24 issues)
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three years (36 issues)
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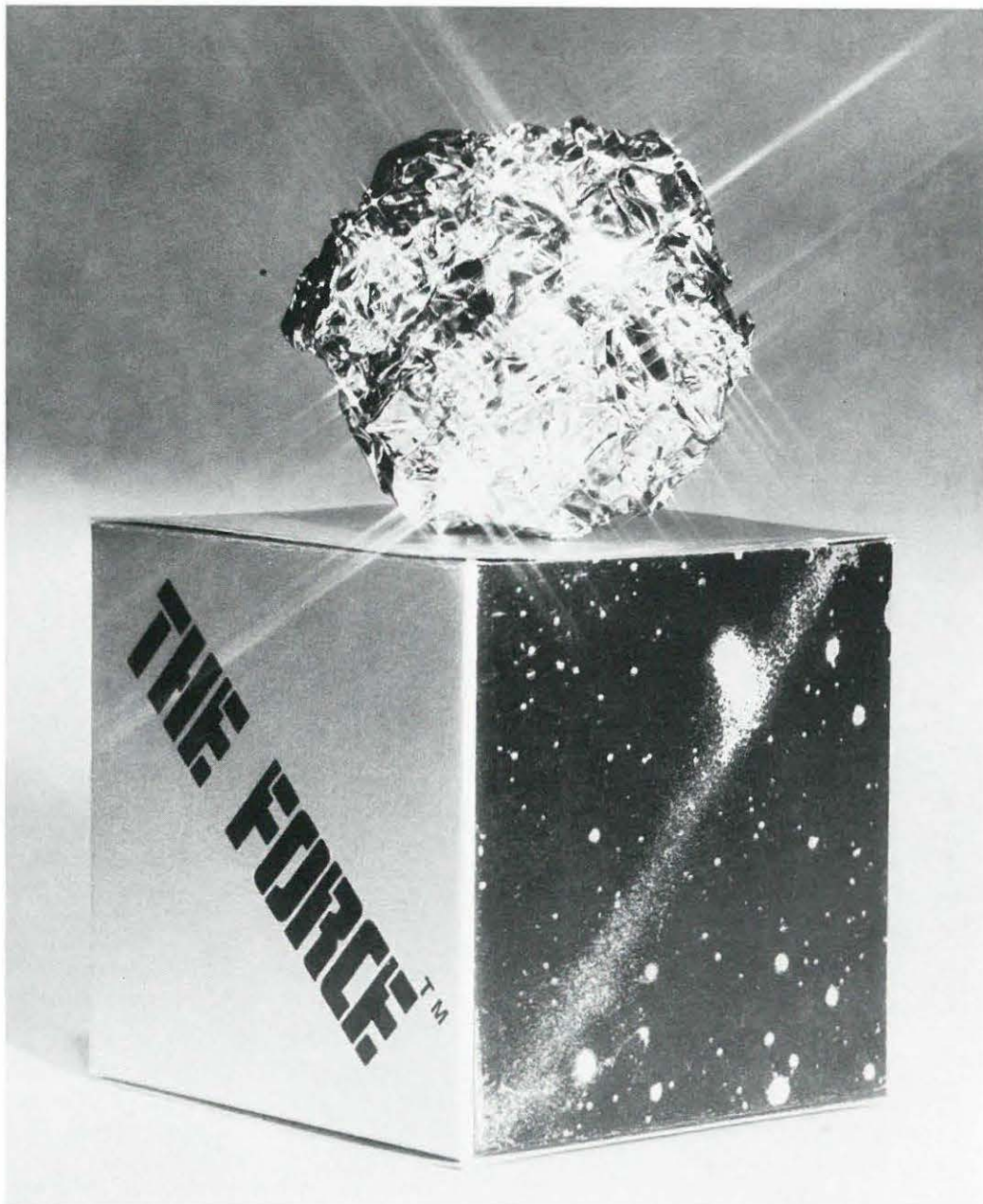
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THE ULTIMATE GIFT



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Entertaining Your Child

Children's Dance Theatre



Marie Brooks Children's Dance Research Theater

The cultural values I teach can be used in any walk of life, not just dance. My children will be great leaders. The discipline of dance gives them a certain demeanor, teaches them how to be still so they can observe.

This is the philosophy of Marie Brooks, who little more than a year ago opened the doors to the *Marie Brooks Children's Dance Research Theater*. The children she speaks of are her students, which include three of her own. The cultural values she teaches are those of African people.

Marie Brooks believes in positive images, self-pride, discipline, heritage, family love and education. Through dance, she imparts these

values. She has instilled these values in her children, Pierre, Yvette, Francoise and Claude and proudly watches them develop into young adults.

Ms. Brooks, a native of Guadeloupe, was raised in Trinidad. She was granted a scholarship to study dance under Katherine Dunham, but confides, "I couldn't conceive of learning to dance in school." When she was 18, she discovered that she could learn dance techniques in school and she did just that. However, the experience was not complete. "I saw movement and dance with no essence of feeling." Marie Brooks, who later danced and choreographed her way around Europe

and other parts of the world, proudly states, "I was agile because I had the resources."

It is this sense of resourcefulness that she brings to her students, who range in age from 3 to 17 years. The Children's Dance Company has been in existence since 1972. Members of her dance company, who range from 8 to 17 years, come from her school. These children have traveled extensively, visiting Trinidad, Haiti, Jamaica, Martinique, Ghana and Surinam.

"Visiting the Bush Negro in the interior of Surinam was one of the most wonderful experiences I and my children have had. We danced a series of Black spiritual dances, Baptist, Pentecostal, and

Shango ritual. After each dance they ran and hugged us and chanted their messages of acceptance." When asked how she and the children managed to communicate with the Bush Negroes, she replied, "There was so much warmth that we didn't need language. Besides," she continued with a smile, "It's been so long (the separation of American Blacks and African Blacks) we didn't have anything to talk about."

Marie Brooks Children's Dance Group offers children the opportunity to learn what is positive about themselves. The three to six-year-olds are taught "natural movements" and are guided to develop naturally. "Children don't need the pressure of having to strive to look like anybody else," she says. Because the dance company practices with the dance school students, those who do not travel benefit by what the others learn. Countries that extend invitations provide room and board for the children. Parents pay for the group-rate air fare (it's usually cheaper than a few weeks at summer camp.)

There also is a family feeling Marie brings to her school. It's important to her that both students and parents participate in its growth. Among the talented and concerned staff are dancers Homer Bryant and Lorenzo Newby, dramatist Bernard Johnson, musician Maurice McKinley and, for rhythmic accompaniment, congo players Kathleen Thomas and Gordon Rutledge. Ms. Brooks instructs a "Mothers" class, which teaches them how to avoid pressuring their rising stars, whether they become dancers, accountants or homemakers.

Ethnic dance, ballet, tap, special exercises, Yoga, drama and drumming are the classes presently offered. In just over a year, the school has multiplied its students many times over, proving that people know a good thing for

"...the school has multiplied its students many times over; proving that people know a good thing for their children when they see it."

their children when they see it.

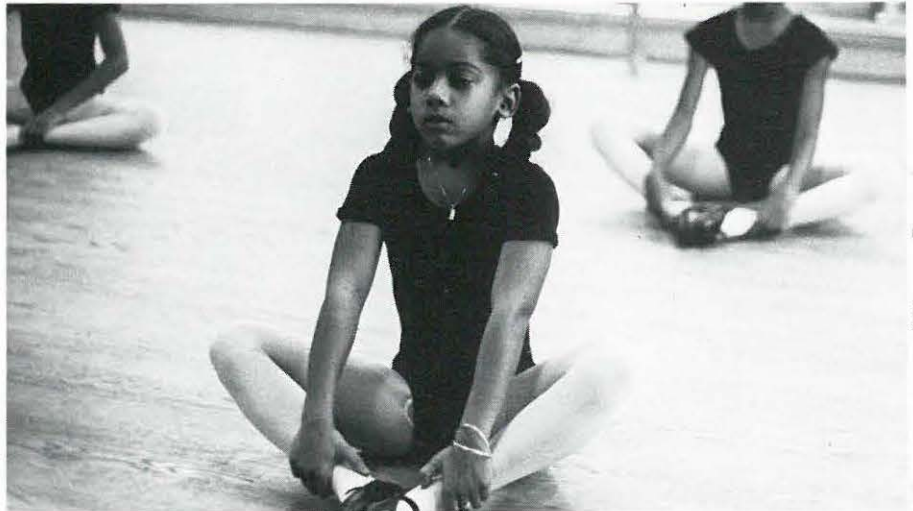
The Dance Group performs primarily for private groups, which pay all their expenses. With little funding, they cannot afford to advertise shows themselves. There is an Open House dance performance by the company every third Sunday of each month at 178 Bennett Ave., off Broadway and 191st St. (IRT subway line). For ticket prices and general information call 281-7789.

To Marie Brooks, "dance is too creative to be art just for entertainment." She is pleased by

the trust parents have in her to educate their children culturally. It's a big responsibility, but if anyone is up to the task, it is Marie Brooks.

As I watched the young bodies take position after position, stretching, bouncing, standing erect or heads bent to knees, I thought of how wonderfully eager children are to learn and experience new things. That fearless energy needs only to be properly directed to have good outgrowth. I realize too that one or even one hundred such schools are not enough. ®

Leona Hipp



Marie Brooks believes in positive image, self-pride, and discipline.

Photo courtesy of Homer Bryant



Children are eager to learn and experience new things.

Photo courtesy of Marie Brooks

MUSEUMS

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

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

The Metropolitan Museum of Art Junior Museum
5th Ave. at 82nd St., N.Y., N.Y.
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.

National Art Museum of Sport
Madison Square Garden
4 Penn Plaza
Mixed media action portraits of the great in sports.

Hall of Fame for Great Americans
181 St & University Av
(Bronx Community College)
Bronx, N.Y.
Daily 10-5 Free
220-1330

Commissioned bronze portrait busts of presidents, statespersons, scientists, inventors, artists and humanitarians.

Morris-Jumel Mansion
West 160 St & Edgecombe Av
N.Y.C.
923-8008

This house served as Washington's headquarters in 1776. It is now a museum where educational tours, lectures, exhibits, and concerts are available. Tues—Sun 10-4.
Adults 50¢, children 25¢

Fire Department Museum
104 Duane St
N.Y.C.
744-1000 ext 230

An exhibition of tools and apparatus of the NYC fire department of earlier days. Mon—Sat 9-4. Closed Sun and Holidays.

Museum of Broadcasting
1 E. 53 St.
N.Y.C.

A collection of radio and television programs spanning 50 years history of American broadcasting. Noon-5, Tues—Sat \$1 contribution.

Transit Exhibit
Subway Station at Boerum Pl & Schermerhorn St
Brooklyn, N.Y.
330-1234

A display of old subway cars, equipment and memorabilia dating from 1903. Daily 10-4. Admission: adults 50¢ children under 17 25¢.

Studio Museum of Harlem
2033 Fifth Av
N.Y.C.
427-5959

Contemporary black art exhibitions covering all media.

New Muse Community Museum of Brooklyn
1530 Bedford Av
Brooklyn, N.Y.
774-2900

Contemporary and historic exhibitions. Art and music workshops, children's workshops, children's programs, poetry and concerts.

American Museum Hayden Planetarium
Central Park West at 79 St
N.Y.C.
873-1389

Showing the Orion Star Factory daily

Hall of the sun-
Second floor of planetarium, an exhibition showing how the sun affects climate and weather, crops, energy and other natural phenomena on earth.

laserium 724-8700
Laserium #1 and Laserock.

SPORTS

The Atoms Track Team
309 Lafayette Av
Brooklyn, N.Y.
622-3553

Directed by Fred Thompson

Competitions:

Pratt Institute—Friday, Saturday, Sunday, 1st and 3rd weekends.

Toronto Canada—The Maple Leaf Games

Madison Square Garden—National AAU-February 24

ICE SKATING

Central Park, Wollman Rink, Lasker Rink
Rockefeller Center Sky Rink

BOWLING

Madison Square Garden
4 Penn Plaza
N.Y.C.
563-8160

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.

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

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.

J.C. Penny Company
1301 Av of the Americas at 52 St
N.Y.C.
957-4840

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

Bedford Stuyvesant Restoration Corporation and Cultural Affairs
1368 Fulton St
Brooklyn, N.Y. 11216
636-7888

Instruction and workshops in art, reading, music, dance (8&9 year olds), children's theatre (13 and older), and sports, including ice-skating. Open 9-7 weekdays.

Free TV Shows

Get tickets at the following locations:
•CBS-Ed Sullivan Theatre, 53 St & Broadway, Mon-Fri 9-5pm.

•ABC-77W, 66th St., Mon-Fri 9-6pm
•NBC-RCA Building, main floor, after 8:45 am.

The New York Experience
McGraw-Hill Building (lower plaza)
6th Av between 48th and 49th Sts
N.Y.C.
869-0345

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

General Motors Exhibit GM Building
5th Av at 59 St
N.Y.C.
486-4518

Research and auto and appliance exhibits, engineering and future developments.

New York Aquarium
W 8 St and Surf Av
Coney Island
Brooklyn, N.Y.

Giant sharks, whales, electric eel, dolphins, penguins, and many varieties of fish. Open daily 10am. Adults \$2, Children 75¢

African Heritage Studies Association City College
Convent Av at 138 St
N.Y.C.
690-8117/8

A celebration of Black History Week.



MUSIC

The Beat Goes On

Mardi Gras: The New Orleans Carnival

New Orleans is the home of Mardi Gras festivities in this country, so there is no better time than Carnival to pay homage to that city for its enormous contribution to American music. New Orleans is a unique city in America's cultural history; it is the birthplace of "organized" jazz.

Mardi Gras in New Orleans, is characterized by bright clothes, excessive drinking and infectious gaiety, and is highlighted by some of the best marching bands in America today.

It is the music, in fact, that distinguishes the predominantly Black Mardi Gras festival in New Orleans from the European carnivals, which gave birth to it.

Mardi Gras is a European, Roman Catholic tradition. Mardi Gras and Saints' Day have always been joyous occasions in France, Spain and England. But the difference between the European festivals and their counterparts in the Caribbean, South America and the United States is the joyous music, especially in New Orleans. It was here that two musical traditions merged to form a new type of music.

The first of the traditions originated in Europe. From the French came the folk song and dance; the English and Irish gave their keen sense of balladry; and a Black

art form called "ragtime" also was considered part of the European influence because it had Europeanized cadences and chordal structures.

The second tradition was represented by the rhythmic and emotional appeal of spirituals, work songs and, most importantly, the blues. The result of this cultural merger was a unique instrumental music that had a greater appeal in both rhythm and passion than any music before it.

It was in New Orleans that the "front line" musicians developed.

Trumpets, trombones and clarinets generally made up the front line. Their function was to improvise simultaneously around a melody and its underlying harmony.

While the front line musicians wailed away, another new development called the "rhythm section" would provide a harmonic/percussive accompaniment. The rhythm section—which usually consisted of guitar or banjo, string bass or tuba, drums and piano—and the front line were the characteristics associated with this new wave of New Orleans jazz.



It's no wonder then that New Orleans is credited with turning out many of the early jazz greats.

The legendary "Buddy" Bolden (1868-1931), a cornetist with remarkable improvisational skill, is considered the founder of New Orleans jazz. Several New Orleans-based musicians formed a group called the Original Dixieland Jazz Band. This group, with great instrumentalists like Joseph "King" Oliver (1885-1938) another legendary cornetist, and clarinetist Sidney Bechet (1897-1959), was responsible for coining the phrase "Dixieland Style."

The most renowned figure to emerge from the Original Dixieland Jazz Band was bandleader/composer, "Jelly Roll" Morton (1889-1941), one of the most important New Orleans products. Jelly Roll's works, which included "King Porter Stomp," "Grandpa's Spells," and "Black Bottom Stomp," was of the new wave of New Orleans jazz. It was said that compositions were "a kind of synthesis and summary of Afro-American music up to that time."

Emerging from the ranks of "King" Oliver's proteges was the single most important figure to come out of New Orleans, the great cornetist/trumpeter, Louis "Satchmo" Armstrong (1900-1971). By the late 1920's, Armstrong, considered by many jazz historians to be the greatest jazz figure ever, had developed into a virtuoso trumpet soloist. His innovative ideas about melody, harmony and rhythm influence the improvisations of jazz soloists even today.

As more and more New Orleans based musicians moved north, the effects of New Orleans jazz became more widespread. The leading exponent of this northward movement was, naturally, Louis Armstrong. Taking his stylized New Orleans-rooted trumpet to Chicago and eventually New York, Armstrong earned his reputation as a prominent jazz figure after he

joined pianist Fletcher Henderson's group.

Henderson, somewhat of an innovator himself, was in the process of developing a jazz style for conventional dance bands. According to Henderson, "Armstrong changed the whole idea of what such a style might be."

Drawing from his firm roots in New Orleans Dixieland style, Armstrong entered Henderson's band with fresh ideas about jazz accentuation, rhythm and improvisation. He knew "what to change, what to embellish, what to omit, and what to invent in order to turn even the most ordinary melody into an exultant, eloquent musical statement."

Musicians coined the word "swing" to describe Armstrong's creative New Orleans-based ideas. New Orleans-style jazz, via Louis Armstrong, was responsible for the big band sound of the 1930's "swing era."

Although trumpeters like Roy Eldridge, Dizzy Gillespie and Miles Davis expanded and improved Armstrong's techniques, they all gave Armstrong credits for their style of playing. When he died, many jazz historians echoed the sentiments that Louis "Satchmo" Armstrong was New Orleans jazz

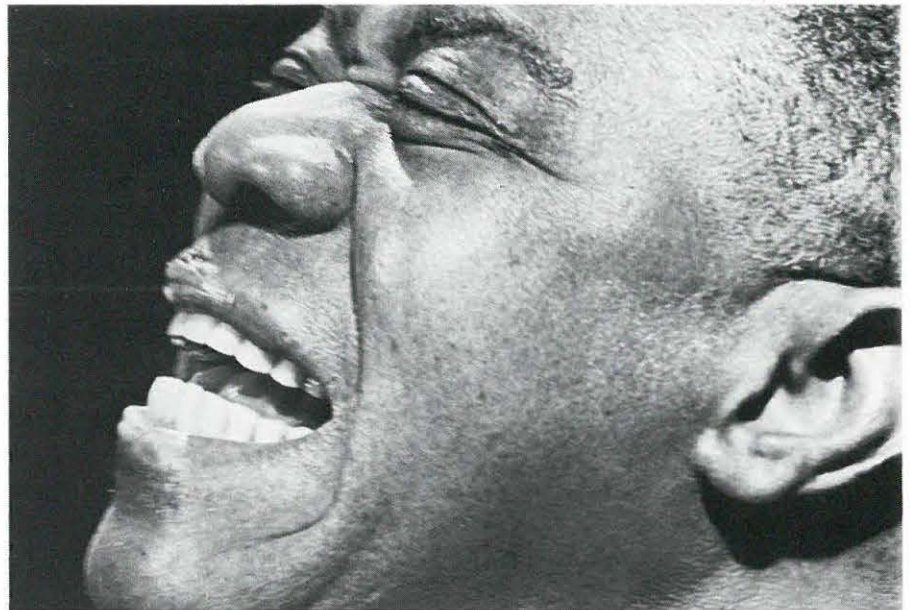
personified.

New Orleans jazz did not die with "Satchmo." Most of modern jazz throughout the entire world is built on the foundations laid by those early artists inspired and influenced by the lively New Orleans atmosphere. The basic rhythmic structure of modern jazz centers around the familiar cadences of New Orleans' style jazz. The method of front line musicians soloing around the melody while the underlying rhythm section maintains the flow is as prevalent in the 1970s as it was in the 1920s. Even the instruments in the front line and the rhythm section still are basically the same.

Unlike New York, Los Angeles, Pittsburgh and countless other urban centers in America, New Orleans is a somewhat forgotten city until the beginning of Mardi Gras festivities. This is unfortunate because New Orleans is a city of wealth. Miles Davis, Dizzy Gillespie and Roy Eldridge are as much a product of New Orleans as are "King" Oliver, "Jelly Roll" Morton and Louis Armstrong. The roots of all of them are firmly planted in "organized" jazz.

"Organized" jazz is the strength of America's music culture, and New Orleans is "organized" jazz. ®

Wayne Edwards



Photos courtesy of NBC

There's Music In The Air

Carnival is one of man's most jubilant celebrations of life. One of the primary sensual pleasures of the Carnival experience is moving to the pulsating beats of the music. The highly-spirited West Indian and Latin rhythms are the sound force behind Carnival. Rarely do you see a person strolling in the French Quarter of New Orleans during Mardi Gras who is not possessed by the vibrant beats in the air. Music controls the festive moods during Carnival.

The catalyst in all forms of music is the beat. A patterned recurrence of the beat forms a rhythm. These synchronized rhythms transmitted from the vibrations in the air produce sounds.

Music is one of the oldest forms of communication known to man. It is highly structured, wordless and rhythmic. Although we may not be aware of how we sound when we speak, our spoken language has definite musical tone. The various forms of music are identifiable with the culture, Latin, Reggae, Indian and Oriental.

Musical sounds are a more creative form of communicating our life's experiences. The limited English language cannot match the infinite language of sound. The vibrations in music are the aphrodisiacs that send your conscious mind flowing through time barriers. You can identify with the experience of another through sounds. We must remember that sounds are formless, omnipresent entities that never change. It is only the form, the culture or experience they are molded into that changes. You can escape through your mind to the Gambian coast overlooking the serene Atlantic Ocean while listening to the sultry tones of John Coltrane. Yes, it's freedom too!



Photo by Tom Copi

The African slaves are responsible for the emergence of the beat in the New World—Blues, Jazz, Reggae. Africans had developed music centuries before their enslavement. Their music already had influenced the Eastern civilizations of India, China and parts of Europe also.

We have learned how an entire communication system was developed around a cylinder, hollowed and carved from a tree with a membrane stretched across the top for tapping different beats. It was the drum—the first Western Union—that served as a messenger from village to village. It was a story teller, evoked dance among the villagers and warned of the approaching white man. The drum also kept many slaves alive with the spirit of the Motherland as they made that grueling middle passage to the West. It was very common for the slaves to dance and beat the drum for the white crew's amusement during the trip. Absorbed in their own hedonism, the crew was totally oblivious to the strength the dancing and drumming gave the African's body and spirit.

The music influence from Africa is still a major thrust in American music. Although America has been the fusion center for African, Caribbean and Latin styles, it is evident that the basic African rhythms have not left any of these forms of music. The only difference is the rhythms of the particular culture. The distinction between sounds parallels the difference in cultures. Musicians such as Chick Corea, Ralph McDonald, Milton Nascimento, Michael Carvin, George Duke, John Coltrane, Wayne Shorter and Carlos Santana are among the leaders in fusing the African, Caribbean and Latin rhythms. Many critics label this fusion as Jazz, Jazz/Rock or Latin/Rock. These musicians transcend labeling because their music is a continuation of a musical experience that began centuries ago. The musicians

experiences, vibrations, cultural rhythms and the creative formation of sound are responsible for the musical product. African influence nurtured by Black Americans is responsible for many stylized musical forms including the blues, jazz, soul, disco and funk. All these forms would not have emerged if it had not been for that basic beat.

Michael Carvin, drummer and percussionist, has been a top musician on the American scene. He was a staff drummer for Motown and has played with groups such as Dexter Gordon, George Duke, Oscar Brown, Jr., Pharoah Sanders, McCoy Tyner, Lonnie Liston Smith, Thelma Houston and B.B. King. Michael was born and raised in Houston, Texas. He is a part of the Texas clique that includes the Crusaders, Ronnie Laws, Bobbi Humphrey and Joe Tex.

Michael identifies strongly with the African influence in his music. He still maintains a pure flow in his sound formations and prefers a live session rather than a constant overdubbing of sounds for aural effect.

"I think it is very important to strengthen the natural sounds of music without too much technical manipulation. Especially, when you are producing sounds from the various percussionistic instruments. People hear and understand the sounds from each particular instrument. If you distort natural sounds too much, it pulls the sound out of context."

Michael finds lyrics beautiful but sometimes limiting to the power music has on the mind. "Lyrics are just the verbalizing of particular experiences and feelings in time to the sounds. In a non-lyrical



Dexter Gordon

composition, the mind is much freer to interpretate and feel more as the tune progresses. There are songs which have been popularized because of the words. So we can't discount the importance of lyrics. It is all relative to what you as a musician want to say."

No one questions the African influence on Western music. "It was the rhythmic beats of African people that made Western musicians develop sounds like pop, swing, rock and disco. African music has always been at the forefront of the various world sounds. I guess you can say that Africa gave impetus to development of the unique sounds you find here. I find that when I begin writing a song, there's so much of my past personal experiences plus what I feel through my knowledge of ancestors wrapped up in the compositions. Dreams and fantasies serve to add spice to your songs. Music is like life to be experienced."

Along with his performance schedules, Michael still finds time to teach up-and-coming musicians. He was one of the founders and instructor at the Creative Artists Development Center in New York City. He is artist-in-residence at the King Phillip Elementary School and the Charter Oak elementary school in Hartford, Conn. "The most important thing for musicians to do is always remember where there music is ultimately coming from. We must continue to pass it on to our children through teaching as it was passed on to us. We must show them how the evolution of sound parallels the development of civilization. This is so very important. I just want to continue to make good music. I give my music for all peoples to hear, not just a select few."

Michael Carvin's new book, *Something For All Drummers*, has a detailed historical section that details the evolution of music

through civilizations. He has also styled his own drumsticks, which can be used by beginning professional musicians. The Michael Carvin drumsticks can be found at Frank's Percussion Center in Manhattan.

Today, Africa is influenced by the music of Black America. Some of the popular stars in West Africa are Stevie Wonder, Aretha Franklin, The Commodores, James Brown, and Ike and Tina Turner. The American music scene is a melting pot of all Western musical idioms. Although Africa is still the spiritual center and root for the sounds of Western music, it will be sometime before the continent will serve as the physical base for the music industry. The most important realization today is that we have reached a level where all music can be appreciated, no matter where it comes from. ®

by Darryl Minger, freelance writer, music critic.

...my favorite entertainment saloon...

Reggie Jackson
New York Yankees

Arthur's Court

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NEW YORK, NEW YORK

ENTERTAINMENT NIGHTLY

JAZZ, BLUES, CONTEMPORARY

Soups, Sandwiches, Burgers

Til 3:00 o'clock

SINGLES, COUPLES, PARTIES

Feb. 1	Bross Townsend Trio
Feb. 2-4	Sir Charles
Feb. 5	Roger Squitiero
Feb. 6-8	Billy C + Three
Feb. 9-11	Sir Charles
Feb. 13-15	Jasmine
Feb. 16-18	Bross Townsend Trio

For reservations
879-7676

Never a Cover
at the bar
Major Credit Cards

Jazz

MANHATTAN

Art Blakey and the Jazz Messengers with Larry Coryell
Village Gate
160 Bleeker St.
Feb. 3, 4
10 p.m., 12 mid.
\$5.50 1 drink min.
GR5-5120

Gene Bertoni & Michael Moore
Patch's Inn
314 E. 70 St.
Every Tues & Weds
AE, BA, MC*
879-4220

John Booker
Red Blazer Too
Third Av at 88 St
On the horn every Fri.
876-0440

Kim Breton
Pearl's Place
1854 Second Av
Feb. 4, 11
722-9664

Rick Briskin Trio
Patch's Inn
314 E. 70 St
Sun & mon 8:30-1a.m.
879-4220

Charlie Byrd
Hoppers
452 Sixth Ave. at 11th St.
Feb. 20 — Mar. 5
Mon.-Thurs. 9:30, 11:30 p.m.
Fri. & Sat. 9:30, 11:30 p.m. 1 a.m.
*7.50 drink min.
260-0250

Ron Carter
Sweet Basil
88 7th Ave. S.
Jan. 23 - Feb. 11
Every Night 10, 11:30 p.m. 1 a.m.
*3.50 cover charge
242-1785

Michael Citron
Barbara's
78 W. 3rd St
Every Sun. 4-8 p.m.
473-9326

Contemporary Jazz
Peter Brown's
168 W. 96 St
Thurs. thru Sun.
866-4710

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

Contemporary Jazz
Mikell's
760 Columbus Av
Mon thru Sat
10:30-4a.m.
864-8832

Carine Coutangus
Pearl's Place
1854 Second Av
Feb. 2
722-9664

Ronnie Cuber
Jazz Mania Society
14 E. 23rd St
Feb. 3, 4
477-3077

Dardanelle
Bar None
167 E. 33 St
Tues thru Sat
AE, BA, CB, MC

Maynard Ferguson
Avery Fisher Hall
Lincoln Center
Feb. 3
8:30 p.m.
\$8.50, 7.50 6.50
874-2424

Chuck Folds
Jim Smith's Village Corner

Sonny Fortune
Village Vanguard
178 7th Ave. S.
Week of Feb. 14
10 p.m., 11:30 p.m., 1 p.m. \$4.50
AL 5-4037

Della Griffin
Blue Book
710 St Nicholas Av
Thurs thru Sun
694-9465

Al Haig Trio w/ Jamil Masser
Gregory's
1149 First Av
Every Mon 10-3a.m.
371-2200

Herbie Hancock
Chick Corea
Carnegie Hall
57th St. and 7th Ave.
Feb. 1
8 p.m., \$10.50, 9.50, 8.50, 7.50
CI 7-7459

Lance Hayward
Jim Smith's Village Corner
142 Bleeker St
Daily, except Weds
473-9762

Jiff Hittman Group
Barbara's
78 W. 3rd St
Every Thurs & Sun 8-4a.m.
473-9326

Freddie Hubbard
Avery Fisher Hall
Lincoln Center
Feb. 10
8:00 p.m. \$8.50, 7.50, 6.50
874-2424

Alberta Hunter
The Cookery
21 University Pl
OR 4-4450

Lee Konitz Band
Village Vanguard
178 7th Ave. S.
Week of Feb. 7
Every Night 10, 11:30 p.m.,
1 a.m. \$4.50
AL 5-4037

Paula Lockhart
Tin Palace
325 Bowery
Every Thurs.
674-9115

Rose Murphy
The Cookery
21 University Pl
Every Sun
OR 4-4450

Thelonius Monk Guest Artist
Charles Rouse & Virgil Jones
Lucy Stone Hall Auditorium
Rutgers University
8:00 p.m. Free
(201) 648-5595

Mike Morgenstern's
Jazz Mania All-Stars
Jazz Mania Society
14 E. 23rd St
Every Fri & Sat
477-3077

Pearl Murray
Pearl's Place
1854 Second Av
Feb. 3, 10
722-9664

Hod O'Brien Quartet
Gregory's
1149 First Av
Weds thru Sun 10-3am
371-2200

Gene Roland Trio
Gregory's
1149 First Av
Mon thru Sat
7-10pm
371-2220

Jim Roberts Jazz Septet
Jim Smith's Village Corner
142 Bleeker St.
Every Sun 2-5pm
473-9762

Hazel Scott
Ali Baba
1st Av at 59th St
Tues thru Sat
MU 8-4710

Stanley Turrentine,
Arthur Prysock, Jean Carn
Avery Fisher Hall
Lincoln Center
Feb. 27, 7:30 p.m.
\$9, 8, 7
874-2424

Monty Waters
Tin Palace
325 Bowery
Every Mon
674-9115

Ted Weingart
Cafe Coco
555 Seventh Av
On piano, Mon thru Fri
5-8pm
AE, BA, CB, DC
354-0210

QUEENS

Hank Edmon
The Village Door
163-07 Baisley Blvd
Thurs thru Sat
AR 6-9616

Live Contemporary Music
Mister T's
42-31 Francis Lewis Blvd
Weds-Sun
357-9720

Tresser Trio
The Village Door
163-07 Baisley Blvd
Sun thru Weds
AR-9616

NEW JERSEY

Ron Carter Quartet
Gulliver's
821 McBride Av
West Paterson
Feb 15, 16, 17 & 18
684-9589

Blues Beat

Dramatics, Tavares,
Touch of Class, El Coco
Felt Forum
33rd St. and 8th Ave.
Feb. 11, 7:00 p.m.
\$10.50, 8.50
563-8000

Earth Wind & Fire
Nassau Coliseum
Roosevelt Field,
Garden City, N.Y.
Feb. 12 8:00 p.m.
\$9.50, 8.50, 7.50
(516) 294-9300

Billy Paul
Town Hill II
Beverly Rd. & E. 22nd St.
Brooklyn
Feb. 10, 11, 11 p.m., 2 a.m.
\$8.00
284-9512

Santana
Palladium
14 St. between 3rd & 4th Ave.
Feb. 9, 10 8:00 p.m.
\$9.50, 8.50
249-8870

Trammps
Town Hill II
Beverly Rd. and E. 22nd St.
Brooklyn
Feb. 3, 4 11 p.m., 2 a.m.
\$8.00
284-9512

Classical

Florence Quivar
Metropolitan Opera House
Lincoln Center
Boris Gudonov
Feb. 15
\$7, 11, 18, 22, 40
588-9830

Shirley Verett
Metropolitan Opera House
Lincoln Center
La Favorita
Feb. 21
Guild Benefit
Ticket Info - 582-7500

MANHATTAN

THEATRE

The Performing Arts

Theatre In The Streets

I have decided to deal with the spectacular festivities of Carnival as a kind of street theatre. Since I haven't been to Carnival in Trinidad or Brazil, the two places synonymous with Carnival, I turned to two people who had been there to help me develop my concept. Both are well qualified to do so.

Neville Richen is a Trinidadian actor living in New York City. He has participated in Carnival, both in Trinidad and on Brooklyn's Eastern Parkway. Bill Moore, the dance coordinator of the Black Theatre Alliance, is an annual visitor to the renowned Carnival of Rio de Janeiro. He has participated every year for the past 13 years.

While I have never attended the "Big Two," I have seen slightly different versions of Carnival. One was in West Germany during "Fasching," the Teutonic version of Carnival in which the staid German burghers "let it all hang out" with elaborate parades and costume balls. Another experience, more vicarious in nature, was viewing "Black Orpheus," the Brazilian film classic that is filled with pulsating Carnival scenes. The most important, however is my annual Labor Day trek to Brooklyn to see what we novices mistakenly call the "West Indian Day Parade."

What it really is (in every sense of that often misused word) is a "happening," one that has all the elements of being true street theatre.

My conversation with Neville, who has appeared in several plays in New York City, including "The River Niger," confirms my observation. He, along with Oliver Stephenson, Basil Wallace, Arlene Quiyou, Lou Ferguson and others, founded the two-year old Caribbean American Repertory Theatre (773-4713). "You are absolutely right about Carnival being a kind of street theatre," he agreed. "In fact, a few years ago a writer named Errol Hill wrote a book called *Trinidad Carnival, Mandate for a West Indian Theatre*. The whole thing started off as a kind of play acting by the slaves, who were imitating their owners and masters. Thus the name *Play Mas*, which is short for play masquerade, originated. With exaggerated clothes and mannerisms, they strutted around like they were on stage playing different characters."

Continuing on this theme, Neville explained that *Playing Mas* is like being in disguise. "Whether it's wearing a mask, a special costume or painting the entire body, the objective of the player is to develop the character of the *Mas* that he or she is playing. Once *Play Mas* (the equivalent of *Cur-*

tains Up) begins, the players must stay in character for the entire parade." Just as in more conventional theatre, the ability to stay consistently in character is what separates the great players from the rest.

Neville says that the heavy emphasis on developing a character is what distinguishes the Trinidadian and Brooklyn Carnival from the others. "I have seen both *Mardi Gras* in New Orleans and Carnival in Brazil, but I feel that Trinidad's Carnival and the one in Brooklyn are most unique because the people get involved so strongly that they actually become the *Mas* they are playing. I have seen people so absorbed in their *Mas* that they do things they normally wouldn't be able to do. Once, in *Jab-Jab Mas*, which symbolizes the devil coming out of hell, I saw a man taking leaps that seemed to be seven or eight feet high in his devil characterizations. I don't think he could do that any other time. In Brooklyn last year, Janelle Commissiong, the Trinidadian Miss Universe, was the Carnival's Queen of the Bands. She was riding on a float but it was obvious that she was getting very tired. One of the players went in front of the float and danced. This brought a dancing response from her and rejuvenated her for a few more

blocks. The dancer danced until he was completely exhausted and then another took his place. That's how we kept her going until the end. It showed the power and magic of playing *Mas*."

Just as more conventional theatre must have a producer and director, so does the street theatre of *Play Mas*. In most instances, this is the role of the band leader. He is the one who puts it all together, who selects the costumes, determines what will be worn and arranges the music. Most importantly, he chooses the *Mas* that his side (as the individual *Mas* groups are called) will play during any given year. In addition to the *Jab-Jab Mas*, others include the *Mexican Mas*, in which all the players wear huge sombreros; the *Wild Indian Mas*; the *King Richard the Lion-Hearted Mas*; the *Bird of Paradise Mas*, with spectacular beautiful costumes depicting "para

dise;" and the *Moku Jombie Mas* in which all the players wear stilts. All of them are like improvisational mini-plays. According to Neville, every time the music stops, the players improvise scenes.

Where Carnival in Trinidad and on Brooklyn's Eastern Parkway is a combination of music, dance, drama and comedy, the one in Rio is more like musical theatre performed in the streets. Bill Moore says "I regard it as a large, musical happening in the street with emphasis on remarkably beautiful and elaborate costumes and non-stop, exciting dancing. Rio's Carnival parade features the 10 major Samba schools, each of which has up to 2,000 members. Each school has a theme and a theme song which is adhered to in its Carnival presentation. All themes must deal with a national subject and often dramatize Black Brazilian history. Two

themes I especially remember dealt with Queen Isabella freeing the slaves and with Quilombos and Palmares, which were states in the Brazilian interior that Black people controlled and lived in as free people during slavery. After years of fighting, they were finally conquered by the Portuguese. Through their costumes, songs, dances and by using pantomime, the participants act out the themes of their Samba Schools, providing a kind of moving musical theater that can't be matched anywhere else in the world," Bill stresses.

So, in September, when you are watching the Labor Day festivities in Brooklyn or attending Carnival in Trinidad or Rio in February, pay close attention. Not only will you see a colorful parade, you also will see entertaining, exciting and informative theater. ®

A. Peter Bailey



Carnival is a combination of music, dance, drama and comedy.

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.

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; St., 7:30 p.m., \$8.00-\$17.50; Wed., 2 p.m., \$6.00-\$14.00.

Paul Robeson

Lunt-Fontane Theatre, 205 W. 46th St.
JU 6-5555

James Earl Jones gives the greatest performance of his career in this controversial and stirring recreation of Paul Robeson. Tu.-Th. eve 8 p.m., Sat. Mat., 2 p.m., Sun. Mat. 3 p.m., \$8-\$14; Fri., Sat., eve. 8 p.m., \$9-\$15; Wed. Mat., 2 p.m. \$5-\$12.

Timbuktu

Mark Hellinger Theatre, 237 W. 51 St.
757-7050

Musical adaptation of "Kismet" with Eartha Kitt, Melba Moore and William Marshall. Directed and choreographed by Geoffrey Holder. For times and prices call theatre, not available at press time.

FEBRUARY "Happenings" BLACK THEATRE ALLIANCE

Manna House Workshops

338 E. 106 St., NYC
Gospel Concert at Langston Hughes Library, 102-09 Northern Blvd., Queens, N.Y.
Admission Free
Feb. 1, 1 p.m.

Afro-American Total Theatre

36 W. 62 St. (1 door west of B'way)
The Estate by Ray Aranha
Feb. 2-13, 8 p.m.
581-9110

Rod Rodgers Dance Company

8 E. 12 St. NYC. The company will perform at the College of Staten Island, Staten Island, N.Y. Feb. 3
For details call 924-7560

Chuck Davis Dance Company

819 E. 166 St., Bronx, N.Y.
Company performance at Carnegie Hall, 7th Ave. & 57th St., N.Y. with the Symphony of the New World. Feb. 5
For ticket information and time of performance call 589-0400.

Frank Silvera Writer's Workshop

317 W. 125 St., NYC 3rd Fl.
The workshop presents Charles Fuller who will conduct a playwrights seminar from 7 to 9 p.m. Charles Fuller is the author of the *Brownsville Raid*, and numerous other important plays and is a recipient of the National Endowment for the Arts grant for playwriting.
662-8463

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.

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 Kumba 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 Gariand Lee Thompson, who is a protegee 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 City 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.

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.



FEATURE





photo by Anthony Barboza

TRAVEL

Traveling in Style

Carnival Time In Trinidad

Carnival in Trinidad is a colossal spectacle that is not easily described. To witness it is a thrilling adventure; many call it the most unforgettable experience of a lifetime, as exhilarating as it is beautiful.

Carnival is so popular there that if you plan to go, your best bet is to reserve a flight and accommodations well in advance—a year is advisable—then spend the twelve-month wait recanting tales of previous visits. It's all part of the fun!

CALYPSO

Just after Christmas, calypsonians open tents, where they sing and play the best of their material. The calypsonian is a versatile creature, with a knack for communicating with the audience. The Mighty Sparrow and Lord Kitchener are the big names. But others like Shadow, Calypso Rose, The Mighty Chalkdust, Singing Francine, Lord Relator, Stalin, Explainer, Lord Pretender also are superb calypsonians.

Calypso demands a great deal of historical and local research and a more than passing acquaintance with events of importance—for the calypsonian can sing extempore on any given subject. Often the lyrics are political and biting sarcasm, especially when aimed at the government or the foibles of the people.

The calypsonians become fiercely competitive at Carnival; each hopes that his/her tune will be chosen as The Road March, the tune most played at Carnival.

THE SPIRIT OF CARNIVAL

The Sunday before Carnival is tense with excitement. Almost the whole day is spent putting last-minute touches on the dazzling and diverse costumes. By Sunday night, the spirit of Carnival has taken over completely. In virtually every public hall and in hundreds of private homes, natives and visitors alike are "feting"—we call it "partying."

As Monday morning, or J'ouvert dawns, the streets of Port-of-Spain overflow with people in weird costumes. This is "Ole Mas." Masqueraders and the unmasked alike are all going to "jump up." They are yelling, singing, and dancing in the street to the beat of the pan (steel drum), the brass orchestra or whatever other music there is. Even the most timid "go jump up."

*Everybody jamming, moving to de beat
Even little children jumping on de street
If you lose you woman inside ah de band
Continue de jamming grab another one.*

—Calypso Song

The king and queen of "Ole Mas" are chosen; and from this point, Carnival goes into high gear, infecting everyone with wild excitement.

To the uninitiated, the scene is a strange phenomenon. But even the staid and the dignified can't resist taking part in the revelry. By late morning, after the crowning, the crowds have thinned considerably. The revelers have gone in groups to private homes and restaurants for breakfast and heated debates over "who was better than whom."

After breakfast, it's off to catch a bit of sleep before the evening activities begins. (Prepare to sleep as little as possible during Carnival. In fact, the senses are so excited, you won't be able to sleep.)

Monday wears on, and the more

sophisticated bands appear, dancing down to the Grand Savannah for judging. Afterwards, it's off to another fete.

On Tuesday, the spectacle and expectancy is greater. Excitement fills the entire country and streets become densely packed with masqueraders and spectators. The excitement is bewildering.

By Ash Wednesday, there is not

a masquerader to be seen. Carnival has ended and preparations immediately begin for the next year's event.

ACCOMMODATIONS

The hotels of Trinidad & Tobago range from standard to luxury. The top-rated hotels are the Trinidad Hilton—known as the "upside down Hilton" because the entrance is on the top floor—and the Holi-

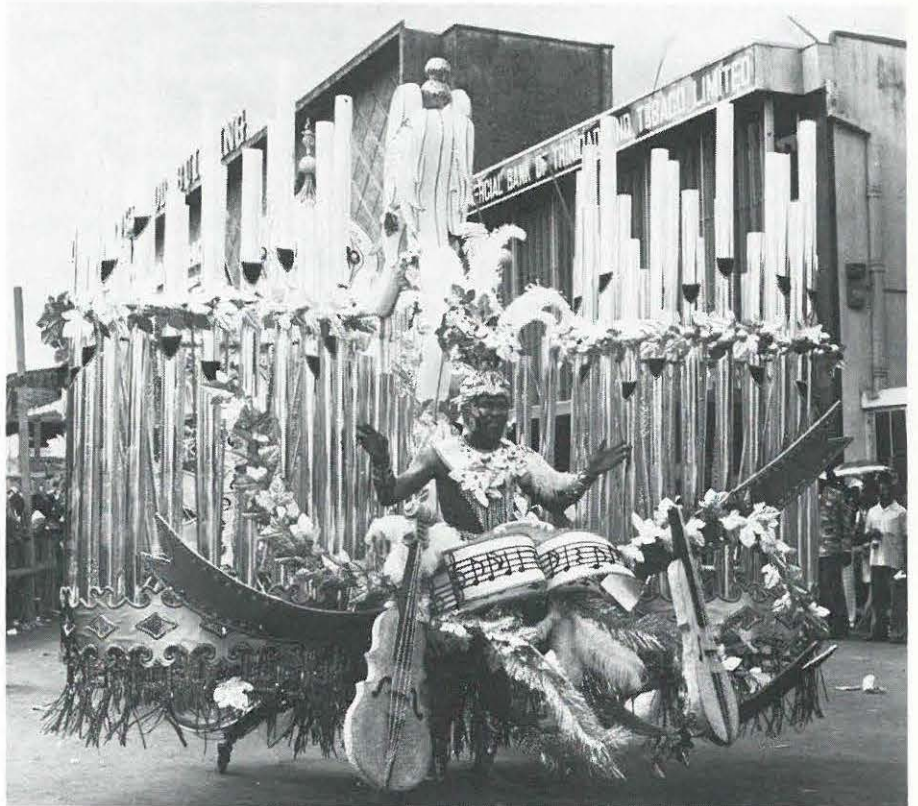


Photo courtesy of Trinidad & Tobago Tourist Board

day Inn. The Hilton has 442 rooms, all air-conditioned with balconies. There are two restaurants, bar, banquet and conference facilities, swimming pool, tennis courts and a shopping arcade. The Holiday Inn has 224 rooms, 9 junior suites, 2 executive suites, pool, shuffle board. There is a beauty salon, shopping arcade and two large restaurants, one of which rotates slowly, giving you an excellent view. Package trips that include airfare and hotel rooms are economical. If you make separate arrangements, hotel rate sheets are available from the tourist board.

But if you can't make hotel reservations, don't despair. There are hundreds of guest houses, and the warm, friendly Trinidadians open their homes to visitors.

TRAVEL

Located about 2,000 miles from New York, Trinidad is serviced by BWIA, Air France, Pan American, KLM, and VIASA. Ask the air line agent to list the stop-over cities and to explain unfamiliar airport rules. Usually on long travel breaks you are free to roam, but occasionally you will be confined to the airport. Non-stop flights from New York take about four hours.

Both inter- and intra- island transportation are well-developed. The Piarco International Airport is 18 miles from Port-of-Spain, and taxis to the city are inexpensive. Look for the letter "H" on the license plate.

Local buses in Port-of-Spain and San Fernando run every 15 minutes, and buses linking towns and large villages run every hour. The main terminal is on South Quay, Port-of-Spain.

There are many places where you can rent a car. However, unless reservations have been made in advance, it's almost impossible to rent during Carnival. If you get one, remember they have right-hand steering wheels for the left-hand-side-of-the-road driving.

Trinidad & Tobago Air Services

operate daily flights between the islands for about \$15. Steamers sail five days a week and cost about \$6, but sailing time is six hours compared to a flight of 20 minutes. A round trip between the islands is included in your original ticket to Trinidad if you request it when reserving your seat.

WEATHER

The weather in Trinidad at Car-

nival time is delightful. Tropical, with trade winds year round, rainfall is brief. Heavy showers are dried by the sun in no time. Take lightweight clothes and a wrap or jacket for evening.

SHOPPING

Take along shopping money for your Carnival trip. Watches, jewelry, perfumes, crystal and cameras from all over the world are sold



Photos courtesy of Trinidad & Tobago Tourist Board

inexpensively at duty-free shops. Even Panasonic and Sony radios and tape recorders are a good deal. Visit Independence Square in Port-of-Spain for beautiful, locally-made leather work and art. U.S. residents are allowed to buy \$100 worth of duty-free goods, including a quart of liquor. Families may pool their limits.

Reference Table

*Trinidad & Tobago Tourist Board
Suite 712-14, 400 Madison Avenue
New York, N. Y. 10017
212/838-7750*

*National Car Rental
Radisson Crown Reef Hotel
63-98571
Tobago*

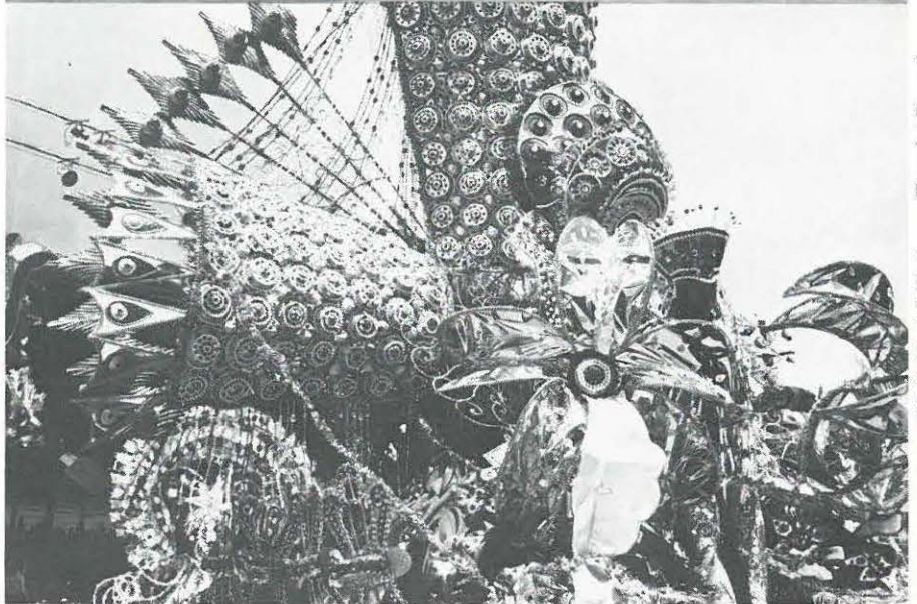
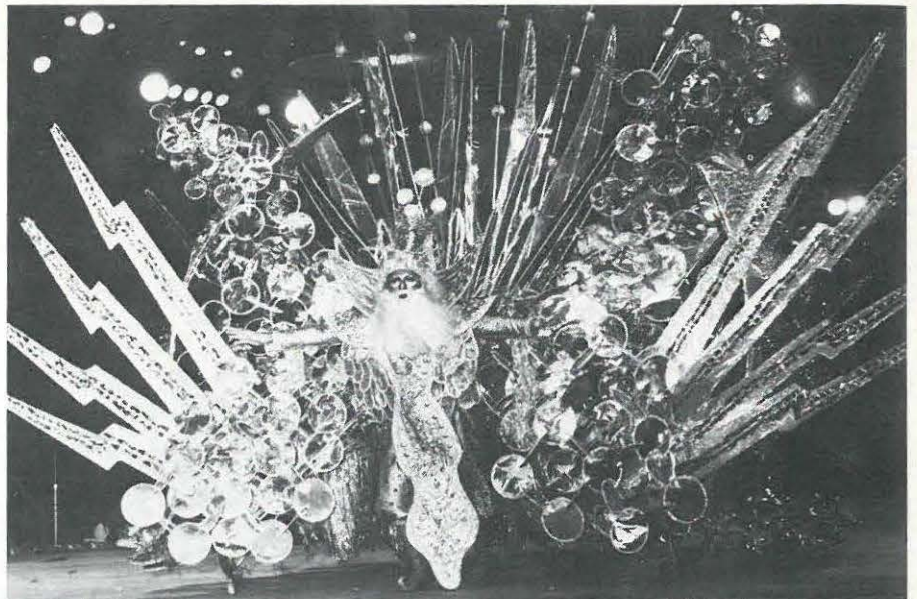
*Avis
Scarborough
63-92580
Tobago*

*Hub Travel
44 New Street
62-53011
Trinidad*

*Candia Car Rentals
75 Tragarete Road
62-22061
Trinidad*

*Carnival Development Committee
76 Queens St.
62-37510
Trinidad*

by Ava R. Fuller



Photos courtesy of Trinidad & Tobago Tourist Board

DINING

Pamper Your Palate

Carnival Foods

Carnival means many things to many people. It was originally a pagan rite, then religious, now simply fun, with costumes, floats, crowds of people and everpresent foods.

Hand foods, street foods and restaurant foods—the food has become a classic combination of French, Spanish and Choctaw Indian. The abundance of native foods such as game, fresh and salt water fish, oysters, crayfish, shrimp and conch make for a delightful array of dishes. The jambalayas, bouillabaisse, and gumbos are most closely related to the Black and West Indian cultures, relying heavily on onions, pepper, garlic, green peppers, spices and crushed hot peppers as seasonings. The use of file, made from dried sassafras leaves, textures and flavors food but disintegrates in the usual long cooking. It should be added at the last minute of cooking.

Okra and rice are found in a great many dishes. Ground beef is used in meat patties, where hot pepper is added

in varying degrees. Another feature of the foods is the combination of meats and poultry and seafood in one dish. These Carnival dishes rank with Europe's finest cuisines. Fish and chicken, cooked in paper bags, retain the most delicate flavor in these dishes.

The inventiveness of the native and Black cooks, who introduced some of their traditional foods and herbs, has given us an extremely varied and piquant cuisine. Whether at the outdoor stalls or in the finer restaurants you can find foods to sate your appetite in any Carnival city.

We have included four dishes, with a Caribbean flavor. The ingredients are easy to obtain everywhere.

The first recipe is lots of fun and can be used for Sunday Brunch and for large gatherings. It can serve six or sixty without losing anything in the transition. It can be served with a tossed salad of fresh greens and corn bread seasoned with prepared poultry seasoning.

Crab Meat Cakes

*1 lb. crab meat
1/4 tsp. salt
1 tbsp. mayonnaise
1 tbsp. chopped parsley
1 egg
Dash ginger, cardamon, paprika and celery salt
1 tsp. Worcestershire sauce
3 slices of white, crustless bread
2 tbsp. green onions
1 tbsp. of baking powder*

*Soften bread in milk.
Then mix all the ingredients at once.
Shape into cakes and fry quickly until
brown on both sides.*

Shrimp Pawlyeene

*2 1/2 lbs. shrimp cooked in shell
3 ripe avocados
3 cups celery
1 cup India relish
1/2 cup Russian dressing
1/2 cup chili sauce
1/2 cup mayonnaise
1 cup black olives
1 cup green olives
1 minced shallot*

*Shell and devein shrimp, then refrigerate.
Mince celery finely.
Cut avocados into bite-size pieces.
Mix shrimp and all other ingredients.
Add celery at serving time to avoid liquid
buildup.*

Chicken and Rice

*1 large frying chicken cut into small pieces
1 lb. breakfast sausage
1 cup crushed salad olives with pimentos
1 cup rice
1 small onion
Bacon drippings
2 cups water
Salt and pepper to taste*

*Braise small pieces of chicken in skillet
until slightly brown. Remove from pan.
Cut onion into small pieces.
Braise gently until clear.
Line a large casserole or oblong pan with
pieces of chicken.
Sprinkle raw rice over chicken.
Add onions and olives in same fashion.
Add salt and pepper to taste.
Arrange breakfast sausages on top.
Add 2 cups of water.
Cover tightly with Aluminum foil.
Cook in oven at 325 degrees for 40 minutes.
Remove tin foil for 15 minutes more.*

Shrimp and Oysters

*1 pt. oysters
1 lb. raw shrimp, shelled and deveined
1 cup uncooked rice
3 tsp. olive oil
1 clove garlic
1 large onion, chopped
1 green pepper, chopped
1 lb. can tomatoes
2 cups chicken bouillon
1 bay leaf
1 tsp. salt
1 tsp. sugar
Pepper and ground thyme to taste*

*Heat olive oil, add oysters and cook over
low heat until edges curl. Remove from pan.
Cook onions, green peppers and garlic.
Add Shrimp and cook until pink.
Remove from pan. Brown rice in skillet,
stir continuously. Add tomatoes, bouillon and
liquid absorbed.
Then add shrimp and oysters.*

*Peggy Thompson, freelance writer
soon to publish a cookbook.*

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

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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
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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. 56th 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

Chez Cardinal

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

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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
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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

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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.
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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

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156 Park Pl.
Unusually
atmospheric, fine food,
variable menu
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One of Brooklyn's
oldest and best for fine
Southern food.
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Discos

MANHATTAN

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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

Ce Soir

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

Constellation

108 West 43rd Street
Thurs. - \$4
Fri. - Private Parties
Sat. - \$5
Dress - Casual

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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,
Push atmosphere,
Disco: Tues.-Sun. from
11pm-3am
489-7667

*L—Lunch D—Dinner **DC—Diners Club AE—American Express CB—Carte Blanc MC—Master Charge BA—BankAmericard

DISCO

ALL-TV STAR: Muhammad Ali will star in his first dramatic television role. Ali will play the lead in an adaptation of Howard Fast's best-selling novel of the 1940's *Freedom Road*. The story deals with a Black slave's rise to the U.S. Senate during the Reconstruction period after the Civil War. It will be broadcast on NBC as a six-hour mini series.

"It is my first chance to establish myself in a major role, other than playing myself," he said. Admitting that his boxing career is coming to an end, Ali demonstrated that he's by no means ready to leave the public eye. "I still have the title and I want to capitalize on the power and prestige of the championship to launch my acting career. I can be a star in movies and TV for the next 20 years." Shooting begins this summer in Mississippi.

FRANKIE'S BACK: Frankie "Hollywood" Crocker, with talent, brains and a showman's flair for brassy self-promotion, had risen rapidly to the top in radio's most stormy and fiercely competitive arena—New York City.

Like so many self-made men and women, Frankie had done it by thumbing his nose at convention. "My style was modeled after Muhammad Ali. He was saying he was the greatest and the best. I'm one in 300 D.J.'s, so how do I make myself the one they want to talk about? I couldn't afford to hire a public relations person. So I did it the way I know how, give them a little flash. The same thing Ali did."

Frankie's fame and influence made him dangerous to some people, and his livelihood was snatched away from him when a federal grand jury in New Jersey convicted him of lying when he denied

receiving more than \$10,000 in payola. "What I was doing to promote myself backfired and drew attention to me. They wanted to get somebody that makes press, so they came after me." Frankie is no longer sure he wants to get back into radio, feeling he's already risen as far as he can in that business. The pain he went through during the grand jury trial is hidden from prying outsiders, but his disappointment in the system seeps out occasionally. "There are games being played everywhere. It isn't just the record and radio business." Frankie has appealed the verdict. He says he's confident the conviction will be overturned. The experience might have left less men bitter. Frankie says he's disillusioned. He has just landed an independent artists and repertoire (A&R) job with Polydor Records—a tribute of sorts to the legendary Crocker ability to pick hit records.



MELBA RETURNS TO BROADWAY: Melba Moore makes her first Broadway stage appearance since "Purlie," which earned her the Tony Award. She will appear in "Timbuktu," scheduled to open this month at the Mark Hellinger Theatre. "Timbuktu" is based on the 1953 musical classic, "Kismet," written by Luther Davis and Charles Lederer. Music is by Robert Wright, and George Forrest adapt-

ed the themes of Alexander Borodin. The music from the original Broadway production has been reorchestrated by Charles Coleman in rhythmic, African beat of Timbuktu. In addition, Wright and Forrest have written four new songs based on West African folk themes. Teaming with Melba will be William Marshall, Eartha Kitt and Gilbert Price. Top-notch Geoffrey Holder of "The Wiz" fame, has directed and designed the costumes for the lavish production.

THE MUSICAL DOCTOR: Eddie Henderson is not only a doctor of medicine and psychiatry, he also is an extraordinary trumpet and flugelhorn player who left the clinic for the concert hall in 1970. He joined the Herbie Hancock Sextet for several years before moving on to a solo career. Eddie began playing trumpet when he was 10-years old. However, at the end of his high school years, he favored athletics over music. He competed in several figure skating championships, played basketball and ran successfully for his track team. He earned "All City" status for his sporting ability. His decision to study medicine was influenced by his stepfather, a physician who was a close friend of Miles Davis. "While attending school," Eddie says, "I found myself wanting to play more and more. I spent a lot of time studying to become a doctor, yet emotionally my heart was in music. I ended up spending as much time playing as studying." Eddie says "Before I was working at my music full-time, I was slightly frustrated because both medicine and music are areas that demand full concentration. It was a strain to be working in the hos-



Eddie Henderson

pital during the day and playing at night. It became apparent to me that I would have to give up one in order to do justice to the other. Being a doctor is more lucrative, but money just won't make it for me unless I can have music too. I would rather be involved with music than anything else." Eddie has recorded with Norman Connors, Buddy Terry, Pete Yellen and Carlos Garnett. Eddie Henderson is at peace with himself and his music tells it all.

BROOKLYNITES: Mandrill is the only successful popular musical group being led by a medical doctor. To Mandrill, music has always been a major life force. From the time the Wilson Brothers — Carlos, Louis, Ric, and Wilfredo (Wolf)— were children in Panama, music was heard all around them. Father played the classical guitar and mother was a singer. When the Wilson family moved to Brooklyn, the boys were guided toward a musical career. All became members of the school band which developed their musical expertise

further. After graduation, each went his separate way. Ric became a doctor, Carlos joined the Navy, Louis enrolled at a nearby university and Wolf moved to Baltimore. Yet, they still managed to get together often to pool newfound musical interests and discoveries.

Ultimately, in 1968 it all came together. It not only felt good, but it was appealingly different. They started playing in small clubs on weekends and as the group became more successful, other members were added to the family core. The Mandrill sound is a combination of the elements of latin, jazz, afro, reggae, calypso and basic street funk. The themes of their songs are peace, love and life. All members of the group contribute to the songwriting and the repertoire. Because of the universality of the music, composer Michael Masser, who was assigned to do the score for "The Greatest," looked to Mandrill as a possibility in scoring the picture. Ali was extremely excited by the sounds he

heard when he visited Mandrill in their studio and as a result they can be heard doing the instrumental theme that climaxes with the Ali-Forman Zaire fight scene in the film. Though the Wilson Brothers left Panama while they were still children, their awareness of the Panamanian way of life has remained intense. Dr. Ric Wilson says, "There has been a lot of misunderstanding in the U.S. about the Canal and its history. For example, few people know that the person who signed over the rights of the land to the Canal now occupies was not a Panamanian, but a Frenchman. Hopefully, the Canal controversy will give Americans a better understanding of the Panamanians and their problems." While controversy continues to rage around the subject of the ratification of the new Panama Canal Treaty, the musical group with Panamanian roots called Mandrill is bulleting up the record charts.®

by Teri Washington



Mandrill

ARTS

The Finer Touch

James Van Der Zee

James Van Der Zee—photographer, artist, historian, documentarian—has given us, and generations to come, one of the finest pictorial histories of Afro-American life that exists anywhere in the world today. The magnitude of his accumulated works is staggering! There are 75,000 plates, photographs and negatives that span a period roughly from 1900 to the 1940s. They show us Harlem as the cultural capital of Black America. Through his camera, we see a Harlem populated by beautiful, dignified and proud people. No other single individual has given us such a splendid pictorial history of Black life in New York City as Mr. Van Der Zee.

He was born in Lenox, Mass. in 1886, three years after his parents moved there from New York City, where they had been employed by General Ulysses S. Grant. As a child, his home was filled with music and art. After he settled in New York in 1909, he was involved, for a period of time, in both music and photography. He played piano at dances, taught piano and violin and played part-time with the Fletcher Henderson Band. However, during this same period, his interest in photography began to



James Van Der Zee Collection—Studio Museum of Harlem

mature. His first camera was purchased in 1900, and by 1915 he was working as a photo studio assistant in Gertz Department Store in Newark. In 1916, he opened his first studio in Harlem on 135th Street and later moved to 272 Lenox Ave., where he established his GGG Studio on the ground floor. He and his wife lived on the third floor above the studio.

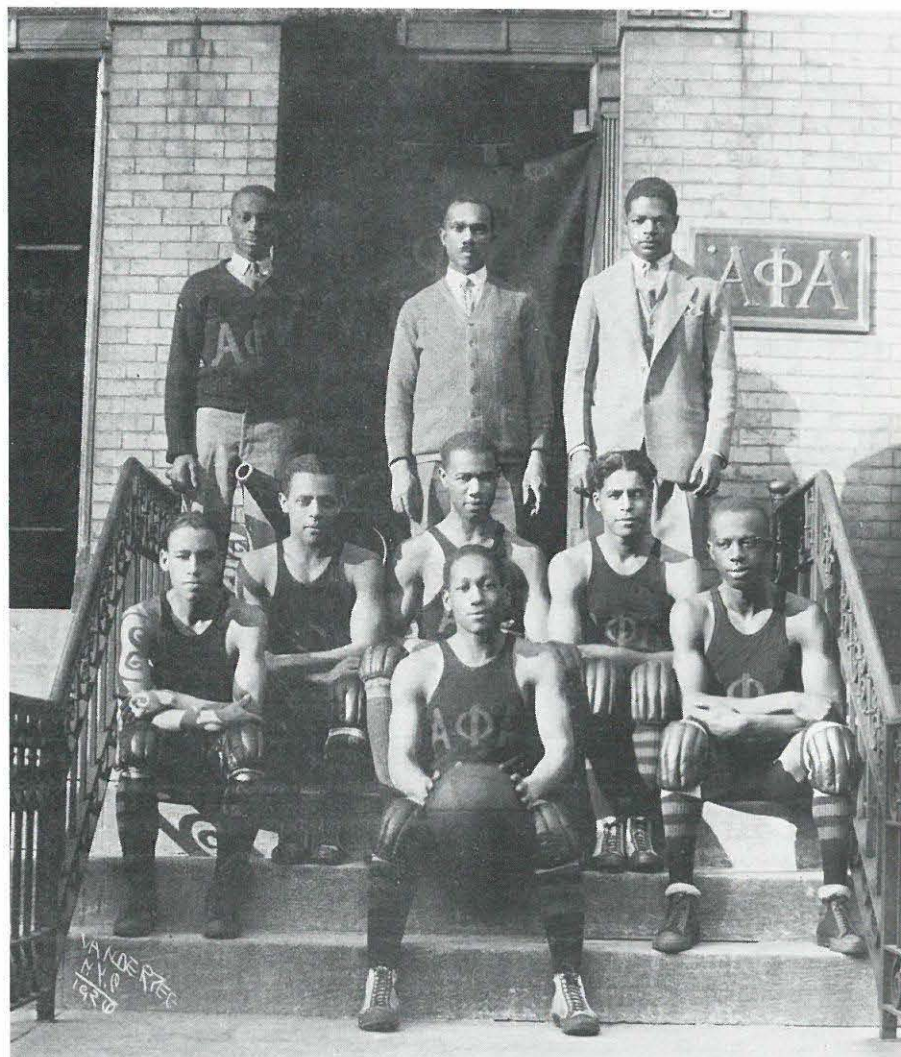
In 1969, Mr. Van Der Zee began to get the worldwide attention that was long overdue him with the opening of the "Harlem on My Mind" show at the Metropolitan Museum of Art. The majority of photos used for this exhibition were his. Two years earlier, Reginald McGhee, who was the Photographic Research Director for the show, uncovered the wealth of material that Mr. Van Der Zee had retained over the years and was instrumental in including a great many of them in the Museum exhibit. Today, Mr. McGhee is the Director of the James Van Der Zee institute at the Studio Museum on Fifth Avenue at 125th Street, which houses the total collection.

If there is an overriding theme to the pictures, it is the dignity and pride that Mr. Van Der Zee seems to have captured with his subjects. He has an uncanny and artistic eye for texture, composition and light. His backdrops and props always seem suited for the subject. There is not slapdash feeling, but rather carefully conceived images that convey the subjects' pride in posing for the photographer.

Today, we see thousands of studio portraits in newspapers and magazines that all give the same identical feeling—head and shoulders only, as if the subject had no torso and, consequently, no soul. This is not what Van Der Zee photos are about! His are social documents that depict every conceivable aspect of life in Harlem in the 1900s. There are family groups, soldiers, bathing beauties, basketball teams, Greek letter societies.



James Van Der Zee Collection— Studio Museum of Harlem



James Van Der Zee Collection— Studio Museum of Harlem

Harlem drawing rooms and even nudes. As history, they show us what life was like—how the people of Harlem lived, dressed and behaved.

Included in the collection of photographs are some of the famous people involved in the Harlem Renaissance period of 1919 to 1929—Countee Cullen, Langston Hughes, Marcus Garvey, Jack Johnson, Hazel Scott, Daddy Grace, Adam Clayton Powell, Sr., Harry Wills and Bill Robinson. What is commendable is that the not-so-famous were treated by Mr. Van Der Zee with the same degree of professional approach. The subject was the most important thing at the moment, regardless of who they were.

His interior pictures of homes, shops, tearooms and wedding receptions clearly show the great ele-

gance that was Harlem at that time. You get a real feeling for the people photographed by seeing how they dressed, how they decorated their homes, and how they departed themselves in social and civic situations. They are grandiose in stature and demeanor. Whether they were balancing a tea cup on a knee, posing with their children, or holding a basketball, they all have an aura of elegance when seen through the eye and lense of Mr. Van Der Zee.

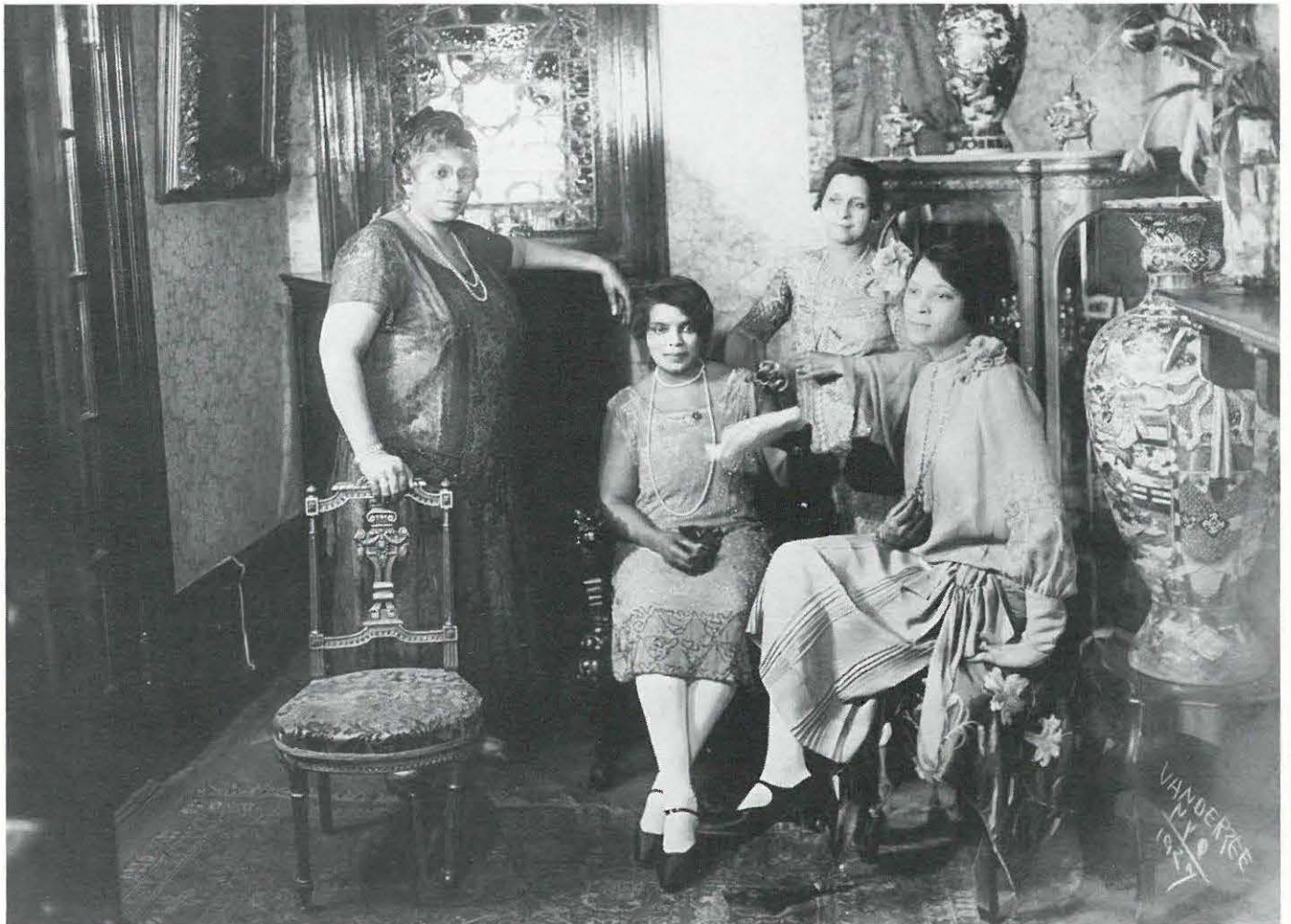
Since the "Harlem on My Mind" show, he has received increased recognition and respect throughout the world for both his artistry and contribution to history. Two book collections of his photographs have been published, and his current book (Morgan & Morgan, \$14) is available at the Metropolitan Museum Book Shop and Scribner's

book store on Fifth Avenue. Last December and January, there was a very fine show of his work at the Alternative Center for International Art at 28 East 4th Street, where 59 of his photographs were exhibited.

To meet and talk with Mr. Van Der Zee, you instantly become aware of why his pictures convey such warmth and understanding in the subjects he photographs. He is warm, friendly and outgoing with an alert and agile mind, and he regales you with stories and anecdotes about the people he has known and photographed. He has a sincerity and modesty that is an attribute of many truly great men.

For generations to come, we will be indebted to James Van Der Zee for capturing Afro-American life as it was during an important period in American history. ®

by Donald F. Driver



James Van Der Zee Collection Studio Museum of Harlem

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. Ave. at 75th St.
Daily 11-6/Tues. 11-9
Sun. and Holidays 12-6
Close Mon.
794-0600

African-American Inst.

833 U.N. Plaza (47th St.)
Mon.-Fri. 9-5/Sat. 11-5
949-5666

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 St.
Tues.-Sat. 9-4:30
Sun. 1-4
234-3130

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

The New Museum

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

LOWER MANHATTAN

South Street Seaport Museum

Fulton and Front Sts
12-6
766-9020

Fire Department Museum

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

Fraunces Tavern Museum

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

Federal Hall Nat'l Museum

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

Whitney Museum

(Downtown Branch)
55 Water St.
Mon.-Fri., 11-3
794-0633

Amer. Museum of Immigration (ellis Is.)

(Liberty Island in
N.Y. harbor for
ferry.)
Daily 9-4
732-1236

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

Roots Gallery

436 Main St.
E. Orange, N.J.
(201) 674-1255

Tay-Men Gallery

154 Crown St.
Brooklyn
By Appointment
772-1896

ARTS

SPORTS

Games People Play

Watch, Wager & Enjoy: Jai Alai

Jai-alai, like horse and dog racing, is a gambling game, an exciting one too. It also is one of several sports that claim the title of "the world's fastest sport." This claim rests on the fact that the small hard ball (*pelota*) used in jai-alai (pronounced high lie) travels at speeds of up to 150 mph or 220 ft. per second. Now that's faster than anything in sports, other than high-powered racing vehicles!

Before the end of April, you have to take a trip on the Connecticut turnpike off exit 28 to Bridgeport. There you will find the *fronton*, *frontis*, *pelotas*, *cestras*, *canchas*, and *quinielas*, *perfectas*, *trifectas*, and *pari-mutuels*. Once you learn the meanings of these words and understand the shots, the point system, how to bet, how to read the odds board, (Whew!), you then can become a part of this rousing spectacle, which excites a spectator's blood stream like fever.

Watching and wagering on jai-alai for the first time is confusing,

but the rules of the game and the betting are rather simple once you get the "hang" of it.

THE GAME — The ball is served and the opposing player in singles, or his partner in doubles games, must catch and return the ball after it hits the *frontis*. He can make the catch off the *rebote* if the ball has hit the floor only once. This shot is one of the more spectacular ones since it often causes the player to hurl himself to the concrete floor to give power to his forward throw. The action during a game is virtually non-stop; players must catch and throw continuously. The skill of the game lies in placing the ball out of reach of the opposition, throwing it at a tremendous speed, or imparting an incredible amount of spin (called "english") on the ball.

The Cancha — The game is played on a three-walled court about 176 ft. long, 50 ft. wide and 40 ft. high including foul areas. The back wall, called *rebote*, has the same

dimensions. The side wall, called *lateral*, measures 176 by 40 ft. A clear screen protects the spectators. To withstand the tremendous force of the rock-hard ball, the *frontis* is made of huge granite blocks and the walls and floor are made of gunite, which is a pressure-applied cement. The court is divided into 15 numbered areas and the space between numbers 4 and 7 is called the *serving zone*.

The Point System — The number of points needed to win is shown on a large scoreboard. Second and third places go to teams with the next highest point totals, and in the case of ties, there is a playoff.

The Spectacular Seven Point System — In designated games of eight post positions (team or single players) playing to seven points, one point is awarded for each point scored through the first round of play. As each post comes up after the first complete round, two points are awarded for each point scored. In other words, points double after the first round.

WAGERING — *Jai-alai wagering is the same as wagering at horse tracks, with several innovations.*

Win — *you bet that a team or player will win the game.*

Place — *you bet that a team or player will finish first or second. If your team is first or second, you receive the "place" price shown on the large scoreboard.*

Show — *you bet that a team or player will finish at least third, and you receive the "show" price.*

Quiniela — *you pick two teams to finish first and second in any order and you receive the "Quiniela" price.*

Perfecta — *you pick two teams to finish first and second in that order. For example, if you pick teams 3 and 5, it means 3 must win and 5 must come in second.*

Perfecta Boxing — *to tie up all possible combinations on a three-number box, you buy six tickets. If your numbers are 1-4-6 you receive tickets on 1-4, 1-6, 4-1, 4-6, 6-1, and 6-4.*

Trifecta — *you select three teams to finish first, second and third, in that order. For example, if you select 2-5-8 trifecta, the 2 must win, the 5 must finish second, and the 8 third.*

Trifecta Boxing — *the object of trifecta boxing is to tie up every possible combination with the numbers you feel will finish first, second and third, in a given game. If you want to tie up the 4-7-8 in a box, you will have only one ticket to cover all the combinations.*

Quiniela Boxing — *you can increase your chances of winning by tying up all possible combinations on a three-number box. For example, if you purchase tickets on 2-3-6, you have three numbers tied up 2-3, 2-6 and 3-6. A win in any of these combinations gives you the quiniela price.*

To assist you in wagering, the Bridgeport Fronton has what they call "Telewager Messengers." They wear yellow uniforms and provide you with the same type of personal service as a waiter or waitress. They take your daily double, quiniela and perfecta wagers, give you a receipt and phone your wager to a special bank of sellers, who issue your tickets on a pari-mutuel machine. (Pari-mutuel merely means "mutual wager" in French). After the game, the messenger pays your winning receipt at your seat. Note: **Be sure to remember your messenger because only the one who takes your wager can cash your winning receipt.**

Some of the most popular shots in a jai-alai game are *rebote*, returning the ball from the back wall with the forehand or backhand; *chula*— the ball hits the lower angle between the base of the back wall and the floor, coming out without a bounce; *chic chac* — a ball re-

turned to the floor near the back wall, then to the back wall and back to the floor; *cortada* — when a ball is thrown from the outside of the court with the forehand, hits low on the front wall, then on the floor; *dos paredes* — a ball that hits the side wall, the front wall, the court, then goes into the spectator screen; *bote pronto* — a ball that is picked up underhand by the player after a short bounce; *dejada* — a short lob that hits the front wall just above the foul line and drops with a small bounce; *bote corrido* — the ball is thrown overhand with a great snap of the wrist after the first high bounce; and *arrimada* — a ball that is returned as close to the side wall as possible, hindering the opposition's return.

HISTORY OF JAI-ALAI — The Basques (natives of Northern Spain) called the game *pelota*, a name which is still used in the rest of Spain. It is a game that

was so closely associated with gala festive events that it became known as jai-alai, which means merry festival in the Basque language.

Actually, jai-alai evolved from a good old-fashioned sport called handball, which came into existence in the 17th century. After the introduction of rubber for ball making, which created the first "lively" ball, athletes in the Basque provinces changed to one-wall handball so it would be faster and more exciting to watch.

Jai-alai was introduced to the United States during the 1904 World's Fair in St. Louis. It became popular in Chicago, where betting on it was legal. Then came the days of prohibition and it was goodbye jai-alai. The game resurfaced in Miami in 1924 and in 1933 pari-mutuel betting began. An important year for professional jai-alai in the United States was 1976 because new *frontons* were opened in Bridgeport, Hartford and in Newport, Rhode Island. The Bridgeport *fronton* cost 16 million dollars to build and has a seating capacity of 12,000. The average daily attendance exceeds 9,000 and the mutual receipts often reach 700,000 an evening.

EQUIPMENT — *Cesta* is the wicker basket used by the players it is tailor-made to each player's specifications, with front court men using smaller *cestas* than the back court men. The frame of the *cesta* is made of steam-bent chestnut with form-shaping ribs planed down to one-sixteenth of an inch thick and an inch wide. The reed (imported from the Pyrenees Mountains) is woven over the frame and ribs. The player's hand is inserted into a leather glove sewn to the outside of the *cesta* and a long tape is wound around the glove to prevent the hand from coming out.

Pelota is the ball; it is about three-quarters the size of a baseball, much harder than a golf ball and travels at speeds exceeding 150

mph, which could kill a player if struck. It is constructed of handwound, virgin *DE PARA* rubber from Brazil, and has a layer of nylon thread and two coats of specially hardened goatskin. Each ball costs about \$90. The player's helmets are made of reinforced hard plastic with a foam rubber lining. Their uniforms consist of white, rubber-soled shoes, white trousers, a colored sash and T-shirts of different colors, depend-

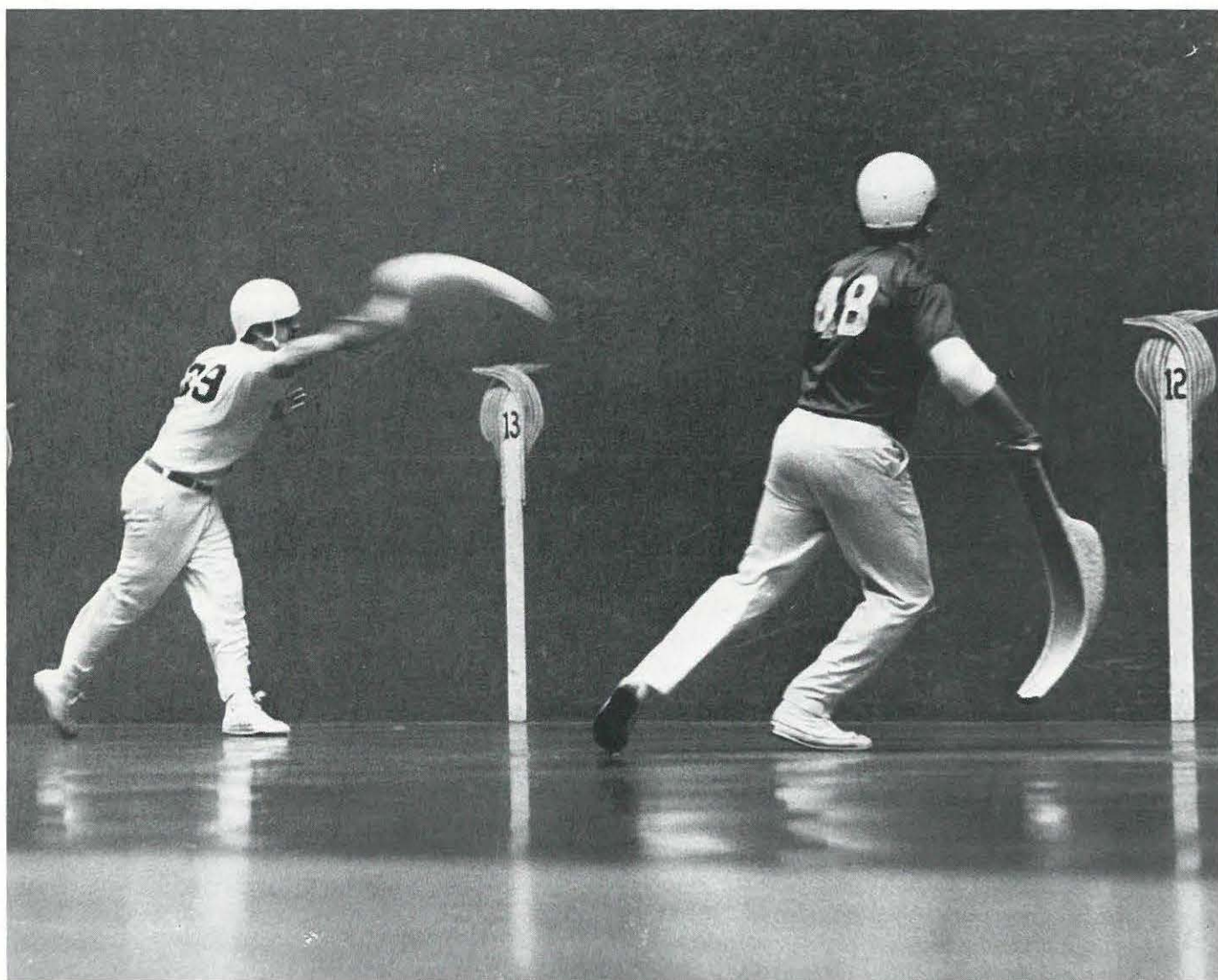
ing on the player's post position in the game. The number on the front of the shirt also denotes the post position while the number on the back is the player's number. Shirt colors are standard and remain the same in accord with post position. For example, red for post position one, blue for post position two, and white for post position three.

The Bridgeport Jai-Alai season started in November and continues

until April 30. There are games six nights a week, Monday through Saturday, with matinees on Monday, Wednesday and Saturday. Game time is 7 p.m. Monday through Friday; 7 p.m. on Saturday; noon Matinees. There are parking and dining facilities.

Pick your day to visit the Bridgeport Fronton, and you'll never forget the experience. Jai-alai is the world's fastest sport! ®

Marlene Chavis



BASKETBALL**N.Y. Knicks**

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

February

7—Portland	7:30p.m.
9—Indiana	7:30p.m.
11—Milwaukee	8:00p.m.
18—Buffalo	8:00p.m.
21—Seattle	7:30p.m.
25—Phoenix	8:00p.m.
28—San Antonio	7:30p.m.

All home games broadcasted over WNEW 1130 A.M.

N.Y. Nets

Ruthers Gym
Piscataway, New Jersey
(\$10, 8, 6,)

February

3—Los Angeles	8:05p.m.
8—Indiana	8:05p.m.
10—Detroit	8:05p.m.
12—Knicks	1:45p.m.
16—Seattle	8:05p.m.
17—Cleveland	8:05p.m.
24—Houston	8:05p.m.
26—Boston	1:45p.m.

ICE HOCKEY**N.Y. Islanders**

Nassau Coliseum (\$11, 9, 7)

February

4—Washington	8:05p.m.
7—Minnesota	8:05p.m.
11—Detroit	8:05p.m.
14—Los Angeles	8:05p.m.
18—Atlanta	to be announced
25—Chicago	8:05p.m.
28—Toronto	8:05p.m.

N.Y. Rangers

Madison Square Garden (\$8.50, 6)

February

1—N.Y. Islanders	7:35p.m.
5—Colorado	7:35p.m.
8—Minnesota	7:35p.m.
12—Montreal	7:35p.m.
15—Vancouver	7:35p.m.
19—Colorado	7:35p.m.
23—Chicago	7:35p.m.
27—Atlanta	8:05p.m.

WOR TV SPORTS SCHEDULE

February

1—Nets at Houston	9p.m.
2—Islanders at Atlanta	8p.m.
3—Knicks at Houston	9p.m.
7—Nets at San Antonio	8:30p.m.
8—Islanders at Chicago	8:30p.m.
9—Rangers at Buffalo	8p.m.
11—Rangers at Toronto	8p.m.
13—Nets at Detroit	8p.m.
14—Knicks at Cleveland	8p.m.
16—Islanders at Colorado	9:30p.m.
17—Knicks at Detroit	8p.m.
22—Rangers at Chicago	8:30 p.m.
22—Islanders at Atlanta	11p.m.
25—Rangers at Montreal	8p.m.

ICE SKATING

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Le Petite Skating Studio-Indoor

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Riverdale Ice Skating Center-Indoor

236th St. and Broadway
543-6461

Rockefeller Center-Outdoor

Fifth Avenue and 51st St.
757-6230

Sky Rink-Indoor

450 W. 33rd St.
695-6555

Public:

Manhattan**Wollman Rink-Outdoor**

64th St. nr. Fifth Av
593-8229

Lasker Rink—Outdoor

Central Park at 110th St.
593-8253

Brooklyn**Wollman Memorial Rink—Outdoor**

Prospect Park
447-5630

Abe Stark Memorial Rink—Indoor

Coney Island Bdwlk and W. 19th St.
266-0163

Bronx**Mullaly Park Rink—Outdoor**

162nd St. bet. Rivera and Jerome Aves
681-2511

Queens**Flushing Meadow-Corona Park-Indoor**

New York City Bldg—World's Fair
271-1996

Staten Island**War Memorial Park—Outdoor**

Victory Blvd and Lebau Av
442-4409

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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.

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Perry, Director-Coach.

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

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LEISURE TIME SPAS**Manhattan:****Apple Health Spa**

321 East 22nd St.
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Dancercise

167 East 86th St. and 1845 B'way

Eastside: 831-2713

Westside: 245-5200

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European Health Spa

401 East 55th St. & 505 Park Ave.

55th St.: 688-1620

Park Ave.: 688-5330

Exercise machines, whirlpool, sauna,

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

Jack LaLanne Health Spa

45 East 55th St. (14 other locations)

Exercise machines, whirlpool, sauna, steam, half-hour classes—calisthenics, yoga, karate, 7 days, hours vary, \$299 a year, renewable at \$120 for next year.

McBurney YMCA

215 West 23rd St.

243-1982

Gym, 48 ft. pool, running track, sauna, exercise room, handball, paddleball, yoga, karate.

135th Street YMCA

Between 7th Ave. and Lenox Ave.

Gymnastics, karate, calisthenics, etc.

Westside YMCA

5 West 63rd St.

787-4400

Steamroom, two swimming pools, indoor track, full gym, weightlifting, handball, squash, paddleball, racquetball.

MEDIA

Focus Your Attention

A Disco Star Is Born

Saturday Night Fever opens with John Travolta soul strutting across the screen to the Bee Gees' "Staying Alive" and it quickly becomes evident that he was predestined for stardom. Travolta has the role down pat.

His importance to what very easily could have been just another white exploitation flick is immeasurable. He portrays the slick, hip disco stud as if the role was custom tailored for him. Can you imagine anyone else besides Brando as *Godfather* or Stallone as *Rocky*? Well, Travolta is Tony Manero. He should be. He's been rehearsing the part for the last two years as TV's Vinnie Barberino.

Tony is an unfettered Barberino, released from the limitations of television and projected on the big screen as the man of the seventies, while Barberino is a vacuous punk child of the fifties. Young, amoral and sleek, Tony is a face in the crowd, Mr. Saturday Night, the King of the Discoteens.

Fever is a dance film not unlike the Astaire cinematic fantasies of the thirties. Instead of Rio, our hero is the pride of Brooklyn. Travolta doesn't dance in white tie and tails, but his gabardine slacks and body shirts are just as elegant as he Tango-Hustles across the floor. He is fascinating to watch

as he proves why he is number one—a dancing dervish so good he even has his own groupies.

"Tony, you don't know how I love to watch you dance," one of the local disco queens tells him, wiping his brow at the same time.

Still, with all of these blessings, Tony finds himself wondering if, at 19, there is anything else to life besides slaving on a nine-to-five six days a week just to let it all blow on Saturday night. And to make matters worse, he can't get the girl he really wants.

Karen Gorney portrays Stephanie, a nouveau Manhattanite who realizes there is something else besides discomania. But she also is a strobe-light junkie who returns regularly to Brooklyn for the terpsichorean fixes provided by the Trammps and Kool and the Gang. Gorney is excellent as the pseudo sophisticate trying to alter her provincial facade into a more cosmopolitan one. Her performance provides ballast for Travolta's bravado as she tries to explain the other world that exists outside of the dance floor.

The dancing is anchored by other equally solid performances from the other faces: Bobby C, Gus, Joey and Double J. Portrayed by Joseph Cali, Barry Miller, Bruce Ornstein and Paul Pape, it is for them the crowd parts.

"The Moses effect," Tony's brother, the Reverend Frank Jr. calls it on visiting the disco with them. Martin Shakar plays an ex-priest with just the right touch of self-doubt and inquisitive zeal. He also gives Tony an insight to something else other than the Fever, even though he doesn't know what it is himself.

The entire cast accurately reflects Italo-American youth caught up in an era of lower expectations and heightened paranoia as they compete with other minority groups on the street as well as on the dance floor. Lost in a world that ignores them, their inbred racism clashes with their acculturation as they imitate colloquialisms of those they supposedly hate.

John Badham (*Bingo Long Traveling All-Stars*) has directed a film that combines social reveling as adapted by Norman Wexler (*Joe, Serpico, Mandingo*) with a trendy story line, which, despite its cliches, manages to be entertaining. The innovative dance sequences, as staged and choreographed by Lester Wilson, who puts Lola Falana's act together, are so enjoyable to watch you might find yourself dancing in your seat to the Bee Gees score, helped by Kool, Tavares, the Trammps, M.F.S.B., Ralph McDonald, Wal-

ter Murphy, K.C. & the Sunshine Band, the Disco Duck-Rick Dees along with additional material by David Shire.

Robert Stigwood (*Jesus Christ-Superstar & Tommy*) not only produces movies but also owns a major recording operation. It was Stigwood who engineered the Bee Gees reincarnated as blue-eyed disco crooners. He is a man whose eye for trends is legendary and with *Fever*, Stigwood is right on

the money. His RSO records was built on the disco sound, a sound that was kept alive by Blacks, Latins and gays while rock and roll wallowed in post-Beatle pap. *Fever's* success will surely guarantee that the soundtrack, which is a dance masterpiece, sells platinum. Big bucks for everyone!

Social dancing, now big business, is steeped in Black cultural history. Juke joints, after-hours clubs, BYOB social dances and just plain

house parties allowed Blacks to "get down" well past closing hours. The tension-management effect and release brought about by Saturday night dancing has always been part of the Black experience. Listen to the O'Jays' "Living for the Weekend." If imitation is the most sincere form of flattery, then Blacks should be indeed flattered when they see *Saturday Night Fever*.



John Travolta stars as the studio dance champion in Paramount Picture's *Saturday Night Fever* which explores the restless and explosive generation growing up in the seventies.

INTERVIEW WITH JOHN TRAVOLTA

We caught up with John Travolta in the middle of a whirlwind promotion tour for the opening of *Saturday Night Fever*, one of the year's best films. Travolta was relaxed in his Plaza suite and, in contrast to his screen image, charmingly articulate as he discussed his role in *Fever*.

ROUTES: John, do you feel the racist aspect of Tony Manero is an accurate reflection of Italian-American opinion?

TRAVOLTA: I think the screenplay realistically depicts the Italian-American community's attitude toward minorities, but what I hope the audience will remember is that the character evolves to the point where he dispenses with that racism at the end of the film.

ROUTES: Are you referring to the scene where Tony hands the award and prize money over to the Puerto Rican couple?

TRAVOLTA: Exactly, that's my favorite scene in the whole movie. It allowed the character to grow, within a few minutes, from a stereotype to a hero.

ROUTES: What is it that separates Tony from the rest?

TRAVOLTA: His integrity. I tried to show that even though surrounded by a depressing environment and peer-group pressure, Tony still keeps his integrity.

ROUTES: Your appeal to Blacks has been noted by many; Barberino is a street corner hero. Why?

TRAVOLTA: I don't know. I know I've a certain feel for the Black audience, having been raised in Englewood, N.J., an integrated neighborhood. I attended a high school that was 50 to 60 percent Black. It just seems I've always had a compassion for them, one of my closest friends is Lawrence Hilton-Jacobs on *Kotter*. When you get down to it I see people as people no matter what the color of their skin.

ROUTES: Is that where you learned to dance, Englewood?

TRAVOLTA: Right! All of those high school dances. I also put 300 hours in at the dance studio and ran two miles a day.

ROUTES: Well it shows, fantastic job. How did you get the part?

TRAVOLTA: I knew it was the part for me as soon as I read Nik Cohn's article in New York Magazine, "Tribal Rites of the New Saturday Night."

ROUTES: You pick your own parts?

TRAVOLTA: I'm in the position now to pick my parts and I choose everything I do. Tony completes the cycle for me that started with Barberino. Tony is Vinnie two years later and finally graduated from high school.

ROUTES: Will you be or should we say, will Barberino be returning to Kotter after your initial film success?

TRAVOLTA: I'm hoping ABC will allow a trade-off so this will

be my last year, perhaps a few made-for-TV movies.

ROUTES: So you continue to see a future in television despite your assured success in films?

TRAVOLTA: Television is the medium that made me, no other medium allows you to reach up to 50 million people at one shot, I MEAN I'll be doing other things but there will always be television.

ROUTES: How does the Kotter crew feel about your plans?

TRAVOLTA: They're all for it, if I can make it they feel their chances for making it are improved!

ROUTES: What next for John Travolta?

TRAVOLTA: *Grease* will be released in early 78 and I'm very excited about that. I'll then be co-starring with Lily Tomlin in a drama about a Beverly Hills matron's love for a younger man. I can't wait to begin work on it!

ROUTES: Thank you for an enjoyable conversation.

TRAVOLTA: My pleasure. ®

by Howard Brock Garland



Books

Elbow Room James Alan McPherson, Little Brown & Co., \$8.95 241 pages.

A delightful change is the phrase that best describes James Alan McPherson's *Elbow Room*. This collection of short stories is the most entertaining book I have read in quite a while.

McPherson is a talented young Black writer whose characters are so real you become totally absorbed in their stories. My favorite was, "Why I Like Country Music."

In this tale, a young husband tells his native New Yorker wife the story behind his affection for country music. It all revolves around a fourth-grade crush on "a pretty, chocolate brown little girl with dark brown eyes and two long black braids," who is unaware of his profound love. They finally come together as partners in a square dance.

This is an hilarious story, and I'm sure many will relate it to some experience in their childhood. I recall smiling when McPherson talked of a sign posted in front of the classroom by a domineering teacher: "Notice to all clock-watchers, time passes, will you?"

The stories are about all kinds of people in all kinds of situations. There's an old Black barber who's slowly going out of business because he refuses to cut Afros, a woman who gives the details of how she received her hideous scar and a bartender confronted by a small-time extortion ring.

There is a bit of short story writer, O'Henry, in "Problems of Art." A middle-aged Black woman enlists the aid of a young white lawyer to defend her against a drunkenness charge. He gets her off, only to discover that she really does hit the bottle.

I had a good time reading *Elbow Room*. My thanks to Mr. McPherson for the humor and entertainment we all need once in a while.

Murder at the Harlem Mosque Sonny Grosso & John Delaney Crown Publishers, Inc. \$8.95, 224 pages.

In 1972 all of New York was touched by an event that led to one of the most expensive and well-publicized trials in the city's history. The case involved the shooting of policeman Phillip Cardillo at the Harlem Mosque of the Black Muslims.

Murder at the Harlem Mosque is the story of the years of struggle by detectives Sonny Grosso (French Connection) and Randy Jurgensen to bring policeman Cardillo's killer to trial. This is a firsthand account of what led up to the police raiding the mosque, what happened inside, the near riot that followed and the events that led to the murder trial of Louis 17X Dupree.

I was really surprised by the police department's inefficient handling of the case. This inefficiency led me to believe that the department was concealing information from the policemen involved, as well as, the general public.

A large section of the book concentrates on the trial of Dupree. Here, the anguish and frustration of the jury is relived as it reached the decision to acquit Dupree of Cardillo's murder.

Murder at the Harlem Mosque is obviously a one-sided account of what happened that afternoon. The racial overtones left me yearning to hear the Muslim's side of the story.

Gwendolyn Goodwin Warner

Television

WABC-TV Channel 7

Feb. 5 (7-11pm) **ABC Silver Anniversary Special**, featuring Pearl Bailey, Lola Falana, Ben Vereen, Leslie Uggams, Clarence Williams III and Billie Dee Williams.

Feb. 24 (Time to be scheduled later) **Barry Manilow Special** with Ray Charles as special guest.

WNBC-TV Channel 4

Feb. 5 (9-11pm) **Dean Martin Celebrity Roast**, featuring Frank Sinatra, Redd Foxx, LaWanda Page and Flip Wilson.

Feb. 12, 13 & 14 (9-11pm) **NBC Special Presentation, "King,"** the story of Martin Luther King starring Paul Winfield and Cicely Tyson.

WCBS-TV Channel 2

Feb. 23 (8-8:30pm) "**What a Nightmare**" is an animated special featuring Charlie Brown and others from "Peanuts."

WNET-TV Channel 13

Feb. 2 (8:30pm) **The Originals: Women in Art**, an unusual series featuring women and their contributions to the arts.

Feb. 14 (8pm) "**Fat Tuesday and All That Jazz**" is an original Black ballet and jazz extravaganza about New Orleans and Mardi Gras. In performance at Wolf Trap and recorded live.

BLACK HOSTED PROGRAMS

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

Like It IS—WABC (Channel 7) Sundays, 1:30pm. Featuring Gil Noble.

Black Journal—WNET (Channel 13) Sundays, 6pm. Featuring Tony Brown.

Black News—WNEW (Channel 5) Saturdays, 10:30pm. Featuring Bill McCreary & Marion Étoile Watson.

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 am-8:45am, reggae, calypso.

WINS

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

WQXR

96.3 FM, 6am-midnight, classical, symphonic, operatic music.

WNYC

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

WXLO(99X)

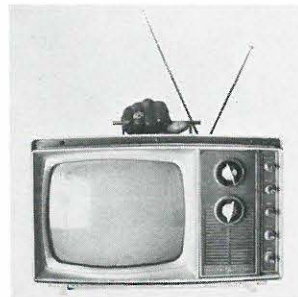
98.7 FM, 24 hours, rock and roll, rhythm and blues.

WPLJ

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

WPIX

101.9 FM, 24 hours, album-oriented rock.



MEDIA

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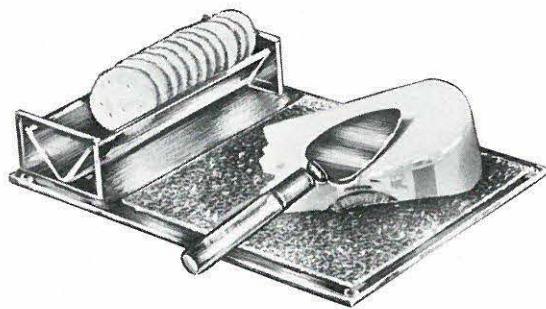


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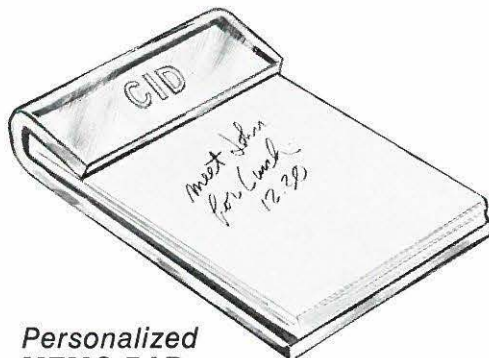
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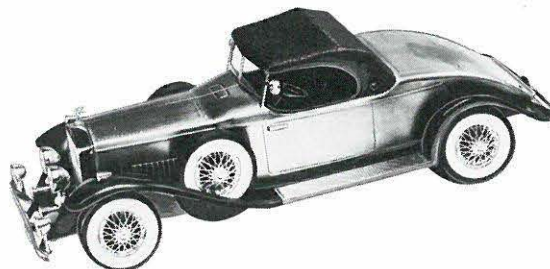
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Photo courtesy of NBC

The Black female star in American films has always been, at best, in a tenuous position. Dorothy Dandridge's ascension to the screen was no different than her Black predecessors, enjoying a lengthy career in stage entertainment. Her mother, Ruby, was a comedienne/actress and taught Dorothy and her sister, Viviane, to do a Vaudeville act. She billed them as the "Wonder Kids." By 16, Dorothy was performing alone at the Cotton Club in Harlem. Here she met her first husband, Harold Nicholas, who was a member of the Nicholas Brothers dance team. Their short-lived marriage produced a daughter.

Throughout the forties the nightclub circuit proved to be advantageous for the young performer. She also made a string of low-budget films such as *Lady from Louisiana* (1941), *Drums of the Congo* (1942) and *Bahama Passage* (1942). In 1947 Dorothy appeared with Count Basie, Cab Calloway and the Mills Brothers in a film called *Ebony Parade*. It proved to be disastrous for the independent Black producers and promoters.

Dorothy Dandridge had relentless determination to become a star. She enjoyed acting. It was not until *Tarzan's Perils* (1951), where she portrayed a kidnapped African princess, that she discovered her viable image. With Les "Tarzan" Barker rescuing her from the "savages," she was launched as a beautiful sex object. Even though she continued to play "goodie girl" roles in *Bright Road* (1953) and *See How They Run*, Dorothy knew the bad-girl sexy

roles would yield more fame and cash at the box office.

Few people, however, realized that the lovely Black goddess was also a shrewd manipulator who took herself quite seriously as an actress.

Carmen Jones (1954) allowed her to dominate the screen. Even though the film lacked originality, it gave the career of Dorothy Dandridge a firm push to the top. It also gained her an Academy Award nomination for best leading actress. This was the first time in the history of American films that the Academy nominated a Black woman for anything other than a supporting role.

Despite her popularity and fame, she received few film offers deserving of her talent. Although she experienced sporadic periods of depression and melancholy, her career was soaring and she wanted to keep it that way.

In 1957, Dorothy played Margot in *Island in the Sun*. The film was another first for Dorothy because in it she became the first Black actress in American films to fall in

love with and to be embraced by a white man. The act was a social anathema and the repercussions were swift. Many theaters in the South refused to show it, and in some states the movie houses were threatened with heavy fines if they showed the film. The theme of inter-racial love—the mixing of races on the basis of love instead of lust—was unheard of at that time.

After starring in a few more films that cast her with white men, Dorothy became discontented and went abroad in search of freedom and quality film roles. She starred in *The Decks Ran Red*, *Tomango and Malaga*, but they offered the fair-skinned star little variation from her American film experiences.

Porgy and Bess was the last major American film in which Dorothy acted. The all-star cast of Sammy Davis, Jr., Pearl Bailey and Sidney Poitier was not strong enough to dim the brilliance of her starring role as Bess. She unleashed all of her energy and stylized movements to sweep like magic throughout the film. She was gloriously devastating and earthy. So impressive was her performance that she received the Foreign Press Award for best actress in a musical.

Dorothy broke more barriers in the film industry than any other actress, but she found the new Hollywood infuriatingly impervious to her desires and needs for decent roles. In 1965, disillusioned and discontented, Dorothy Dandridge quietly withdrew her claim to stardom by taking an overdose of anti-depression pills. ®

—Theda Palmer-Head

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