

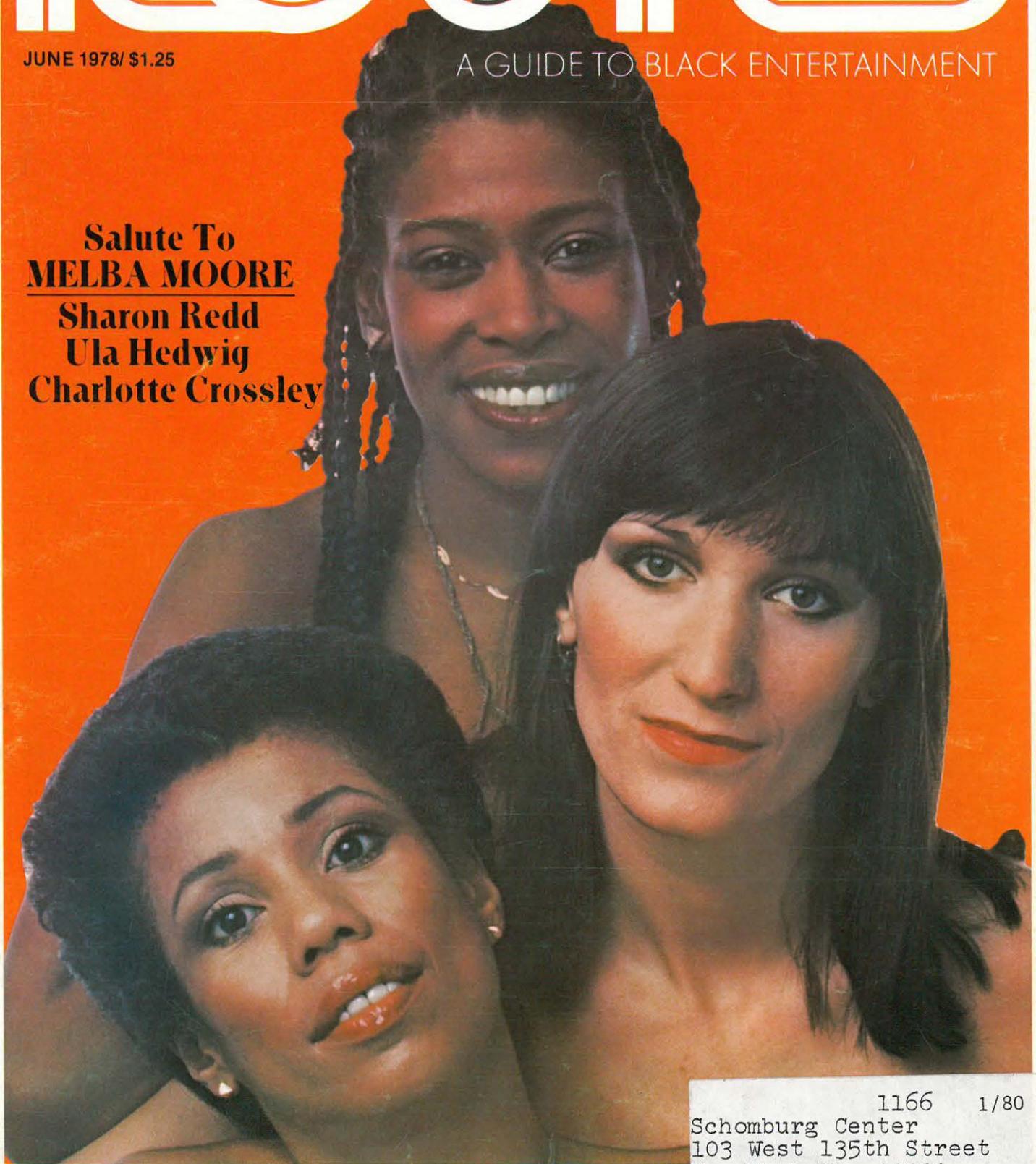
ROUTES

JUNE 1978/ \$1.25

A GUIDE TO BLACK ENTERTAINMENT

**Salute To
MELBA MOORE**

**Sharon Redd
Ula Hedwig
Charlotte Crossley**



1166 1/80
Schomburg Center
103 West 135th Street
New York NY 10030

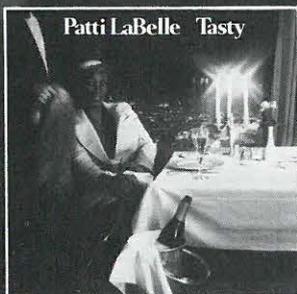


Indulge.

Now that Patti LaBelle's new album is here, there's no reason to hold back any longer. "Tasty" It's the album Patti always wanted to make. The record that lets out every last ounce of soulful sensation. The record that tempts you with the luxury of Patti's voice. And that warms you with the riches only a woman with Patti's singing talent can offer. (You can really indulge yourself with the great new single from the album, "Teach Me Tonight (Me Gusta Tú Baile).")

"Tasty."

The new album from Patti LaBelle, featuring "Teach Me Tonight (Me Gusta Tú Baile)." Go for all she's got on Epic Records and Tapes.

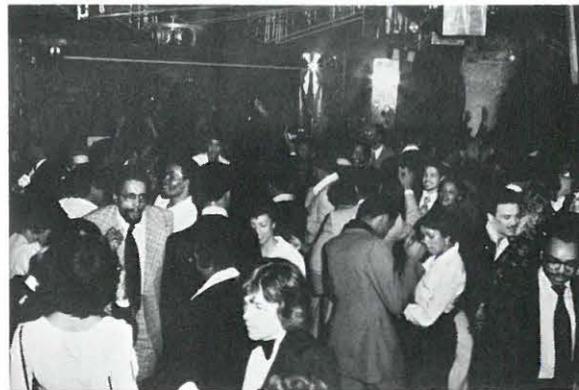


Publisher's Statement

Our feature story is a stimulating interview with the dynamic entertainment trio—Sharon Redd, Ula Hedwig and Charlotte Crossley, formerly of the Harlettes.

One night in April, arrangements were made for me to see the trio perform to a standing room only audience. Midway through the act there was little doubt in my mind that the Harlettes were putting on one of the best acts I had ever seen. Their diversity of material, delivery of songs and stage presence commanded the audience to not only beg them back for two encores but Sharon, Ula and Charlotte left them clamoring for more. The next time they're in town, go see them and I think that you too will clamor for more!

In the business of entertainment feature writing, it is essential for the editors to rely on staff members to keep them current on the new and exciting shows and personalities. So thanks to Ms. Head for turning us on to Sharon, Ula and Charlotte, and to Leon MacDonald for making the interview as informative as it is.



Our salute to Melba Moore was a night to remember. For those of you who were present, you may reminisce on pages 24, 25 & 26. For those of you who were unable to attend, I hope you will enjoy our pictorial essay.

King Tut, Disco Roller Skating, Going South for the Summer, Children's Summer Activities, "Fats" Waller and a host of music, sports, and theatre activities are just pages away. Enjoy!

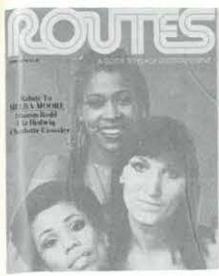
Our next issue will devote many of its pages to Jazz in and about the New York City area.

Ronald B.

PUBLISHER

WRMR
106.7

JAZZ
never sounded better.



ROUTES MAGAZINE, A Guide to Black Entertainment.
Our cover was photographed by Don Hunstein.

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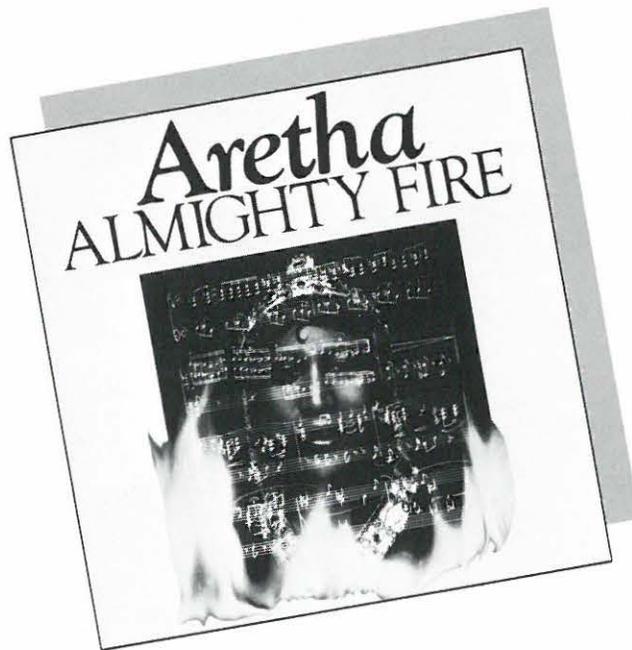
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Volume 1, Number 8, © by RAD publishing, Inc. 1978. **ROUTES** is published monthly at 4310 Kissena Blvd., Flushing, N.Y. 11355. Subscription Office—Box 767, Flushing, N.Y. 11352. Editorial and Circulation Headquarters—230 West 41st St., N.Y., N.Y. 10036. Telephone (212) 840-7290. **Subscription Rates:** In the United States and Possessions \$12. per year. Elsewhere \$15. Printed in U.S.A. Foreign Subscriptions payable in advance. All Rights Reserved. Cover and contents may not be reproduced in whole or part without prior written permission. Second class postage paid at New York, N.Y.

ARETHA



It's an unmistakable sound. Aretha Franklin is probably the most distinctive and feelingful singer in all of music. Curtis Mayfield's flair for working with great voices is a signature in itself.

"Almighty Fire" is the second collaboration between Aretha and Curtis. Their music from the film "Sparkle" earned them a gold LP. Now, for the first time, an album that's first and foremost an album from Aretha, produced by Curtis.

"ALMIGHTY FIRE"
ON ATLANTIC RECORDS AND TAPES.

INCLUDES NEW SINGLE "ALMIGHTY FIRE"

SEE ARETHA AT CARNEGIE HALL, MAY 29 & 30.





16 Bernice Johnson Dance Company, Avery Fisher Hall (See Theatre Listing)

18 Boys Choir of Harlem, Avery Fisher Hall. (See Music Listing)

20 Ron Carter Quartet, Sweet Basil. (See Music Listing)

25 Betty Carter, Avery Fisher Hall. (See Music Listing)

25 McCoy Tyner, Avery Fisher Hall. (See Music Listing)

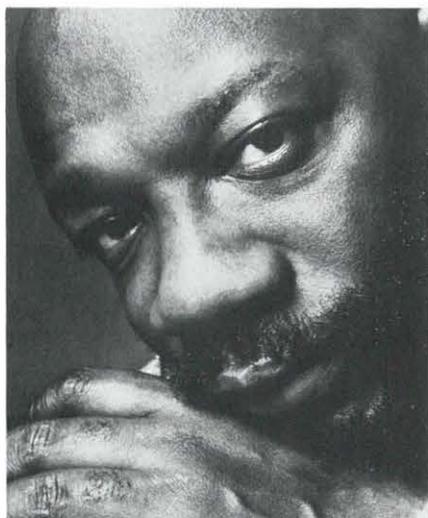


2 WABC-TV presents "Rolls of Thunder, Hear My Cry." An adaptation of the award-winning novel by Mildred D. Taylor. Three one-hour telecasts (2,3,&4). (See Media Listing)



23 Sarah Vaughan, Carnegie Hall. (See Music Listing)

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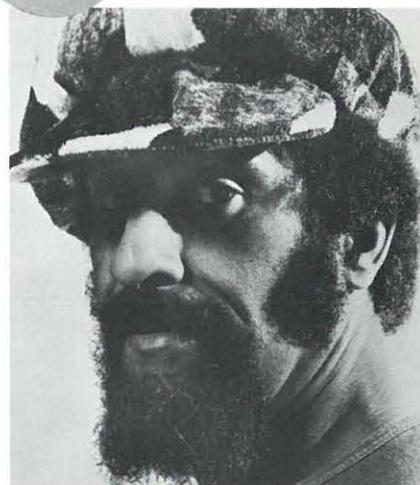
3 World Invitational Double Dutch Championship. Lincoln Center Plaza, 64th Street at Broadway, Fountain Plaza. 12 noon.

4 Ella Fitzgerald, Avery Fisher Hall. (See Music Listing)

11 Paul Robeson 80th Birthday Concert, Avery Fisher Hall. (See Music Listing)



23 Patti LaBelle, Avery Fisher Hall. (See Music Listing)



25 Sonny Rollins, Avery Fisher Hall. (See Music Listing)



SENEGALESE ART

“Tapestries from Senegal” will continue to be displayed thru June 10 at the African-American Institute, 833 United Nations Plaza (47th St. & First Ave.) Weekdays 9-5 p.m., Sat. 11-5p.m. There is a guided tour each Thursday at 12 noon.

ALTERNATIVE CENTER FOR INTERNATIONAL ARTS

“AFRICA—Emergent Artists, Tribal Roots & Influences” Galleries 1 & 2 thru June 17th. Weds. to Sat. 1 p.m. to 6 p.m. 28 East 4th St., New York City.

CULTURAL DIVIDENDS

Again, the Manhattan Savings Bank offers more than just banking:

June 2, Gypsy Music by Classical Composers at the Eastchester Branch, 356 White Plains Rd., 8 p.m.

June 5-9, Second Annual Exhibition of Cats” will be shown at the New York City office, 385 Madison Ave., (47th St.)

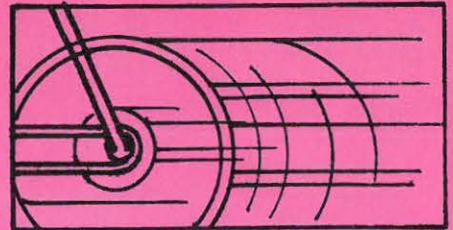
Jun 13, The Park Lane Branch, 3rd Ave. & 86th St., presents “Manhattan’s Own Mainly Mozart Concert” at 8 p.m.

June 23, A Modern Day Minstrel Show, 770 Broadway, New York City (9th St.) 8 p.m.

FILMS

The Donnell Library Center, 20 W. 53rd St., New York City presents a series of video and short film programs by Canadian Independent Films on June 5th, 5:30 p.m.

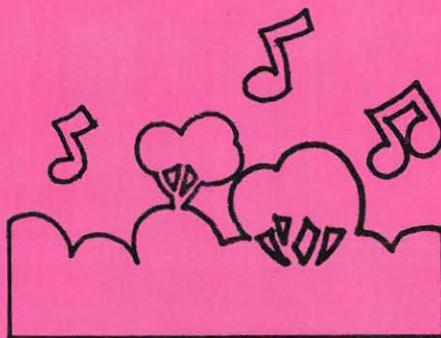
- “Railyards”— 4 minutes
- “Night in the Movies”— 6 minutes
- “Growing Up in Paradise”— 20 minutes
- “Tales fro the Vienna Woods” 12 minutes
- “Minimum Charge, No Cover” 26 minutes
- “Sequel in Transfigured Time” 16 minutes
- “Breakfast(Table Top Dolly)” 15 minutes



BICYCLE RACING

June 18 — Father’s Day. Harlem Bicycle Championship, Marcus Garvey Park (Mt. Morris Park) The course is around the park from 120th St. to 124th St., Fifth and Madison Avenues. Starting time 1 p.m. SHARP!

FREE FOR ALL



MUSIC IN THE PARK

Eight concert performances of *Rigoletto* and *Il Trovatore* will be given in seven New York parks from June 13 to June 24. For details call 580-9830.



CARIBBEAN PHOTO EXHIBITION

The Visual Arts Research and Resource Center Relating to the Caribbean (VARCRC) have an exhibition of photographs on images of the Caribbean from 1880-1910 at 22 East 54th St., New York City, 3rd floor. Thru Aug. 18th.

MUSIC

Sharon Redd • Ula Hedwig • Charlotte Crossley



“My inner-most feelings, “Ask me, baby, ask me anything. I get so tired of those interviews that only talk about how you got started in the business ‘ask me!’ ”
—Sharon Redd

Sharon Redd and Charlotte Crossley are two beautiful brown ladies with some of the best pipes in the music business.

Add the sleek willowly frame of Ula Hedwig and a voice that ranges from the purest high tones to the gutsiest blue notes, and what you get is some of the freshest and most dynamic music being created in the New York nightclub circuit.

They were the Harlettes, and first rose to prominence as the backup singers for pop star Bette Midler, whom they affectionately call "Miss M." Their music scope encompasses songs from the thirties and forties, and more modern rock, country, blues and gospel.

Each of the ladies had considerable singing and theatrical experience before teaming with Bette Midler. Sharon Redd sang backup for Barry Manilow, Helen Reddy and other topflight singers. She has made numerous television appearances as an actress in the U.S. For nearly three years, she toured Europe as a solo singer and even hosted her own popular TV show in Australia. When she returned in the early seventies, she met and began to work with Bette.

Charlotte Crossley is the comedienne in the group, she has an intrinsic ability to win your favor. She is one of the original Harlettes, with the group for five years. She is tall, shapely and sensuous. A native of Chicago, Charlotte studied music and theatre with a dream of appearing on Broadway. That dream was realized when she was selected to appear in "*Jesus Christ, Superstar*" in the mid-seventies.

During this time, Charlotte became a popular background singer on recording dates and radio commercial jingles. She soon established a "rep." Bette Midler heard her and offered her a job as one of the Harlettes.

Ula Hedwig is the quiet member, exuding warmth and honesty. She is of Polish descent. Ula started lis-

tening to records in the late sixties and says she listened to everything! She was especially drawn to the nuances and rhythms of Black music. This early influence is evident in her phrasing and style. Like the other ladies, Ula also has roots in the theatre. She made her Broadway debut as a singer-dancer-actress in "*Hair*," followed by the production of "*Godspell*."

It was these appearances and tours with Bette Midler that helped the Harlettes sharpen their music and performing skills, increase the public's awareness of them and brought them to the attention of record companies.

Their recent appearance at the popular showcase cabaret, Reno Sweeney's, is the first in a series of promotional engagements that will take them from coast to coast. The national tour was mounted to promote their debut album on CBS records, entitled *Sharon Redd•Ula Hedwig•Charlotte Crossley•Formerly of the Harlettes*.

During the group's two week run at Reno's ROUTES caught their act and talked with them between performances. Phones ringing, fans and friends dropping in to reminisce, to say hello or to express their pleasure with the show; constant chatter filtering in from the corridor outside the dressing room door, people waiting to get in, to see or touch the divas who wrecked the place.

This kind of climate reveals how demanding a career on the stage can be, a life that has its own reality. But in spite of the frenzy of activity and the interruptions, these ladies handled the situation, alternating to keep the interview progressing while another member conducted the other business.

Sharon Redd—the intellectual of the group—set the tone for the interview by responding to questions about her inner-most feelings in a warm, 'up-front' manner.

My inner-most feelings? Ask me baby, ask me anything. I get so



tired of those interviews that only talk about how you got started in the business. "Ask me," she quips.

The setting: A tiny, shotgun-style dressing room at Reno Sweeney's. Its decor resembles a cozy attic.

ROUTES: Who gave the group the name Harlettes. Does the name have any special meaning?

CHARLOTTE: As you know, Bette's show was kind of camp, and we were called the Harlettes, a sort of inside joke that camps up the word Harlot.

ROUTES: How much of an influence did working with Bette have on the group with your current routine?

SHARON: With Bette, we learned the importance of theatre, that is, creating a character that enhances the music we were singing. In addition, this helped to sustain a high



performance level under widely varying conditions and locations. Bette emphasized the importance of the group to her show and we learned to work together.

ROUTES: Your first solo L.P. was produced by David Rubinson, one of the heavies in the business. Isn't that rather unusual for a new group?

ULA: David read a rave review of the Harlettes in the SoHo News, came to see the group, signed us to a production contract, and convinced Columbia records to be interested in the group.

ROUTES: When did the group decide to appear without Bette?

CHARLOTTE: Last year. After Bette recorded her albums, when we sang background, she would go on promotional tours, and when they ended, Bette would say that she was going to take a couple of

months off to prepare the next album. We each went off into our own thing—studio singing, straight acting, things like that. A club owner who knew us with Bette called Sharon and asked if we ever appeared as a group when Bette was not working. She told him that we had not worked up a solo act. He suggested that we do this and appear at his club, since he felt we were strong enough to draw an audience.

ULA: We got together and began to play with songs and materials to see whether it might work. My neighbor, Marc Shaiman, a professional musical coach, agreed to work out the musical harmonies. Sharon's friend, Andre De Shield, who played the role of the wizard in the Broadway musical *The Wiz* gave the act some direction. Andre declared us "monuments," he gave each of us an attitude that revealed different aspects of our personality, and the overall makeup of the group. Sharon's character is saucy, glamorous and seductive. Charlotte's character is flippant, daring, sensuous, a diva on parade. My character or "monument" is pen- sive, shy and gentle.

SHARON: Andre said, "Be a monument baby because everybody will copy everything you do. So be a monument and make an impression. I was watching Soul Train a few days ago and I saw a couple of divas with our exact outfits on. So that's how receptive the public is to new ideas.

ULA: Together we tried out, reworked and discarded lots of material before settling on the current act. In mounting the show we wanted to present many phases of show business. In addition to singing, we dance, joke with the audience and employ short monologues and skits. Our act is more than just a nightclub performance it's theatre, tailored with elements that reach out and grab the audience.

SHARON: Before we signed with

Columbia, other record companies were interested but they couldn't decide what to do with us. We see ourselves as being able to please just about any audience. We would like a gold record in all the markets—pop, rock, folk, country & western, jazz, gospel, what have you.

ROUTES: Have there been any special problems?

SHARON: There is the very special problem of finding accurate, trustworthy information about the business side of music as well as deciding which offers will take your career in the right direction and deciding who to trust.

ROUTES: What about the financial arrangements. Does the group make a lot of money.

ULA: Well, about money...

CHARLOTTE: What money?

ULA: We each have an allowance of \$150 a week straight salary. Transportation, hotels, meals, and the other expenses of touring are paid by the record company.

ROUTES: Is that an advance that has to be paid back out of record royalties, or is it an investment by the record company.

ULA: These outlays will be recovered by the record company before we make anything from record royalties. We figure we'll not make any real money until we've had two or three gold records. There are a lot of names that are not making any money because it took so much of an investment to get them off the ground.

ROUTES: Does the fact that the group is racially mixed help or hurt the group's commercial appeal.

SHARON: It helps, but it just happened that way. Charlotte succeeded Melissa Manchester; she became Bette's first Brown diva. The concept of being racially mixed is the primary reason for the success of the group. Ula's image is what middle America can relate to. She's calm and gentle, the typical "touch me in the morning" figure, the kind

of picture that many men would go wild over. Charlotte brings to the group fire, sex, theatre and humor. My experiences contribute - the soul of the church and a sense of stability to the performance. So the group has something to which everyone can relate.

ROUTES: Have you had any special problems mixing a career with a personal life. I mean, does pursuing a career limit your opportunities for meaningful relationships?

SHARON: Well, we do meet a lot of different people. Naturally, some of the men make a play. Some do it because they are genuinely interested, and some for the status. The funny thing is, some men are jealous of the attention we receive. I just broke up with a guy I cared for deeply because of the conflict in schedules. It happened the night before we opened here at Reno's. I was somewhat taken by my ability to handle it. On opening night I gave one of the best performances of my career. I was faced with a difficult decision: My career comes first and personal relationships are second. I have worked too long and too hard to let my career take a back seat for the sake of my love life.

CHARLOTTE: My old man was in show business when he and I were seeing each other; and it seemed like the harder I worked to further my career, the more he neglected his own. I felt that he was good at what he did, and should not have copped out. Suddenly my career started to blossom, and tension entered the relationship; as a result, we are no longer seeing each other. Now things are different. The man that I am seeing is more successful than I, and we are in the same business; this relationship works.

ROUTES: Were there special problems with Bette Midler when the group decided to do a solo act?

CHARLOTTE: Oh, no. When we decided to go out on our own, Bette did a lot to help us. (Joking) she al-



ways said, 'don't sing so loud.' Bette is a very special lady; she opened many doors for us and many other people. Barry Manilow used to be her musical conductor.

ROUTES: Who is the hot tempered personality in the group?

SHARON: Charlotte is.

CHARLOTTE: I get angry and get it out of the way. I had a nervous breakdown a few years ago, because my husband and I never discussed any of our problems. I have come to realize that it's best for me to express my feelings. I find that this approach gets me into trouble, but I don't worry about it. I lived in a house where I couldn't talk back to my father. Her eyes flashed as she focused them on the ceiling, as if this gesture would aid her in recalling her past. When I turned eighteen, my father told me that I would have to pay him rent or move out. I agreed to pay him rent but it didn't work out. Though I paid him rent, he would get upset because I would stay out for three or four days. I told him, I am an adult, and I want to live my own life. For years I lived under that man's roof, with him preaching to me that he wasn't going to allow me to go into show business. I love my father; but when I left home to go out on my own, it felt like I was freeing myself from eighteen years of verbal suppression. So that's why I value the idea of ex-

pressing my feelings.

ROUTES: Will the group be working with Bette in the future?

CHARLOTTE: No. Bette has a new group and we intend to really try to make it as a solo act.

ROUTES: Do you think your association with a giant record company will hurt or help you? Some artists complain of being lost in the jungle of big names, when trying to get started.

ULA: If your record is getting air play, the record company gets on it. We had a lot of people who knew us before, and they called the radio stations and bought the album. That seems to interest the company.

ROUTES: Do you feel that it was worth the effort to get this far?

ULA: I definitely do.

CHARLOTTE: I like the excitement and challenge of meeting and working for many different people. In our audiences we see young, old, gay, straight. Black, white, rich and poor, and I like that.

SHARON: I made a decision. This is my life, and I thank God there's been enough success to make it all seem worthwhile. ®

—Leon MacDonald

Leon MacDonald has written stories for children's television, in addition to numerous articles for national publications, and the New York State Council on the Arts.

Jazz

MANHATTAN

Al Haig Trio

Every Mon.
Chuck Wayne Trio
 Every Tues.
 Gregory's
 1149 First Ave.
 371-2200

Jim Roberts Jazz Septet

Every Sun. 2-5 p.m.
 Jim Solo on piano
 Every Weds.
Lance Hayward
 Mon.-Thurs. (Except Weds.)
 Jim Smith's
 Village Corner
 142 Bleecker St.
 473-9762

Dawn Hampton

Every Sat. 11-1 a.m.

Tom Briggs

Every Thurs., 10-12 am
Pearl & the Jewels
 Every Fri.,
 Pearl's Place
 1854 Second Ave
 722-9664

Mike Morgenstern's Jazz Mania All-Stars

Every Fri. & Sat. 9-2 am
 Jazz Mania Society
 14 E. 23 St.
 477-3077

Gene Bertononi & Michael Moore

Every Tues. & Weds.
 Sidestreet
 314 E. 70th St.
 879-4220

Contemporary Jazz

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

John Booker

Every Fri.
New Orleans Night Hawks, Every Tues.
 Red Blazer Too
 Third Av at 88 St.
 876-0440

Contemporary Jazz

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

Jiff Hittman Group

Every Thurs. & Sun.
 8-4 a.m.

Jo Jones, Jr., Trio,

Every Tues.
 Barbara's
 78 W. 3rd St.

*Not finalized at press time, call direct

Roger Ramm

Mon., Tues., Weds.

Nat Jones

Weds.-Sun.
 One Fifth Ave.
 One Fifth Ave. at 8th St.
 260-3434

Jon Parisi

Every Mon.

Kitt & Mike Morgan

Every Sun.

Nanette Natal

Every Tues.
 Tin Palace
 325 Bowery
 674-9115

Bobby Short

Tues.-Sat.
 Hotel Carlyle
 Madison Ave & 74 St.
 744-1600

Speak Easy Four

Ann Sorens & Gaslight Girls

Gaslight Club
 124 E. 56 St.
 PL 2-2500

Hazel Scott

Tues.-Sat.
 Bobby Cole
 Sun & Mon, 7:30-4 am
 Ali Baba
 1st Ave & 59th St.
 MU 8-4710

Ted Weingart

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

Contemporary Jazz

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

Les Dexter,

Tues. & Weds.

Judy Stelle

Thurs, Fri. & Sat.

Bar None

167 E. 33 St.

MU 4-3223

Mabel Godwin

Thurs., Fri, Sat.

Grove Street Stompers

Mon.

Arthur's Tavern

57 Grove St.

CH 2-9468

Bobby Cole Quartet

Mon-Sat

Sibi

151 E. 50 St.

753-3459

Off-Broadway Shows

StoryTowne

41 E. 58 St.

755-1640

Anthony Davis

Quartet

June 9

Julius Hemphill

June 17

New Jazz at the Public

425 Lafayette St.

677-6350

Celebrity Showcase

Every Tues.

Cotton Club

666 W. 125 St.

MO 3-7980

Robin Kenyatta

May 30-June 3

Rashied Ali Quartet

June 6-10

Ron Carter

June 20-24

Sweet Basil

88 7th Ave. So.

242-1785

QUEENS

Hank Edmon

The Village Door

163-07 Baisley Blvd.

Thurs-Sat.9-3 a.m.

AR 6-9616

Contemporary Jazz

Gerald's

227-02 Linden Blvd.

Fri. & Sat.

732-8590

Contemporary Jazz

Piccadilly Pub

111-09 Farmer's Blvd.

Fri & Sat.

465-4526

Tresser Trio

The Village Door

163-07 Baisley Blvd.

Mon., Tues, Weds.

9-3 a.m.

BLUES BEAT

Lou Rawls

Westbury Music Fair

Westbury, L.I.

May 30, thru June 4

Tues. thru Fri.,

8:30 p.m. Sun., 3 & 7

p.m., Sat. 7 & 10:30 p.m.

\$8.50, \$9.50, \$10.50

Isaac Hayes

Avery Fisher Hall

Lincoln Center

June 2,

*874-2424

Ella Fitzgerald

Avery Fisher Hall

Lincoln Center

June 4, 8 p.m.

*874-2424

Eddie Palmieri w/

Theo Feliciano

Carnegie Hall

57th St. & 7th Ave.

\$6, \$8, \$10

*582-1481

Paul Robeson 80th

Birthday Concert

Avery Fisher Hall

Lincoln Center

June 11, 8 p.m.

*874-2424

Marilyn McCoo & Billy Davis, Jr.

Westbury Music Fair

Westbury, L.I.

June 12 thru 18.

Mon.-Thurs., 8:30 p.m.,

\$8.75, \$7.75; Fri. 8:30 p.m.,

Sat. 7 & 10:30 p.m., Sun.

7:30 p.m., \$9.75, \$8.75.

Patti LaBelle

Avery Fisher Hall

Lincoln Center

June 22

874-2424*

Betty Carter, McCoy Tyner & Sonny Rollins

Avery Fisher Hall

Lincoln Center

June 25

874-2424*

Cab Calloway

Westbury Music Fair

Westbury, L.I.

June 27, thru July 2

Tues., Weds, Thurs.,

8:30 p.m., Weds, 2 p.m.

\$8.75, \$7.75, Fri. 8:30

p.m., Sat. 7 & 10:30 pm

Sun., 7:30 p.m. \$9.75,

\$8.75

Jean Luc Ponty

Avery Fisher Hall

Lincoln Center

June 28

874-2424

*

New Brubeck Quartet

Carnegie Hall

57th & 7th Ave

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KIDS

ACTIVITIES FOR CHILDREN

CAMPS

Do you want to introduce your youngster to an experience that puts them in touch with the natural environment, builds character, educates, stimulates and is fun besides? If the answer is yes, camping is what you're looking for. Some parents may view camps as simply a place of programmed activities, but built into those activities are profitable objectives: Learning to live outdoors and becoming familiar with the elements, growing and developing, learning to live and work well with others, practicing good health and safety habits, obtaining new skills, developing new interests, and expanding spiritual meanings and values.

In choosing a camp it's important to select one that meets your child's particular needs. There are four types of camps as described in the *1978 Parent's Guide to Accredited Camps*: Day, Resident, Specialty and Travel Camps.



Camp Minisink

Day Camps: Generally provide transportation for your children to and from the camp for the day. Day camps are a good way to introduce your children to camping.

Resident Camps: They offer lodging, meals and around-the-clock supervision.

Specialty Camp: Give specialized instruction in one area of interest. Such specialization is of most value to a child who has some previous exposure to different activities.

Travel Camps: Specialize in either tripping (outdoor living with back-pack, canoe, horses) or travel (by bus, auto, van) experiences. These camps cater to the older children.

There are a number of camps that offer programs for people with special needs, such as the blind, deaf and disadvantaged. *The*

Parent's Guide to Accredited Camps is one of the best sources available for selecting a camp. The Northeast edition covers: Connecticut, New Jersey, New York, Massachusetts, Washington, D.C., Pennsylvania, West Virginia, and most of the other New England states. There are also editions for the South, Mid-West and West. The guide costs \$1.95 plus 45¢ postage. It lists only accredited camps and explains what standards must be met for accreditation. Each camp lists programs, directors, length of stay and other information. The guide is available through **ACA Publications Department, Bradford Woods, Martinsville, In. 46151.**

One of the camps listed in the *Parent's Guide* is Camp Minisink. Through its parent organization, Minisink Town House, it provides expert counseling and instills moti-

vation and self-pride. The camp is in the Shawangunk Mountains on 640 sprawling acres outside of Pt. Jervis, New York. It offers two very special coed programs: One for Juniors (Girls ages 7-11, Boys ages 8-11) and one for Seniors (ages 12-15)

The Junior Program includes a mixture of interests, sports and recreation, creative arts, performing arts, off-site camping, worship and special events.

Junior camp has two periods: 1st period is June 29th-July 18th and the 2nd period is July 20th-August 2nd.

The Senior Program is geared towards development in athletics, creative arts, expressive arts, language and communications arts and survival camping.

Campers get to meet experts and celebrities in their chosen interest areas. Senior camp has only one period, which lasts 18 days from August 7th-August 24th. Register now! Contact **Minisink Town House, 646 Lenox Avenue, New York. (212) 368-8400**, for further information.

Camping is a great adventure, especially for youngsters who have been confined to the city all year.

BROOKLYN BOTANICAL GARDEN

Brooklyn soil was once very alive, producing an abundance of fresh fruits and vegetables. There still is some remaining signs of the earth's more bountiful days; the Brooklyn Botanical Garden is one of those signs. The Garden not only has acres of floral splendor, it also has a garden for children. This garden within a garden brings city children closer to nature and acquaints them with farm life.

By the time you read this article



Planting Day 1977

the spring session, mainly for gardeners with a year or more of experience, will be well under way. This session runs from February thru June 5th. The summer session begins July 5th, but you should register now. Children must be between 9 and 17 years of age. In addition to planting vegetable seeds on their own plot, the children study various plants, learn to handle tools and write labels for marking the rows. The younger children meet on Tuesday and Thursday mornings. The older youngsters meet Wednesday and Friday mornings. Summer sessions are leisurely, since many of the early enrollees are on vacation.

The beginner's selection program is more defined than the veteran's. Beginners grow carrots, scallions, lettuce, cabbages, radishes and a few others, while the advanced group plants tomatoes, peppers, eggplant, cucumbers and summer squash as well.

The harvest is weighed or counted in the "Crop Book". The Children's Garden has recorded such bumper crops as "half a ton of cabbage, summer squash and cucum-

ber, with more than a ton of tomatoes, 8,000 carrots and 29,000 radishes. The best part is that the children keep all they grow. Imagine your youngster bringing home 1,000 radishes! Actually, that's not bad considering the fee for both gardening sessions is just \$10. To register your child please write: **Children's Garden, Brooklyn Botanic Garden, 1000 Washington Ave, Brooklyn, New York 11225**. And you thought only trees grew in Brooklyn! ®

—Leona Hipp

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LEARNING CENTERS

American Museum of Natural History

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

•Discovery Room, Sats. & Suns. 12 to 4:30 p.m. Free tickets available at 11 a.m.—“Learning Through Touching”. •Alexander M. White Natural Science Center, Tues.-Fri., 2 to 4:30 p.m., Sat. & Sun. 1 to 4:30 p.m.—Introduction to nature including small live animals. •People Center, Sats. and Suns. only, 1 to 4:30 p.m. •Hayden Planetarium, Mon-Fri., 2 & 3:30 p.m., also Wed., 7:30 p.m., Sat. & Sun., 1, 2, 3, 4, & 5 p.m. Through June 26, “The Orion Star Factory”. Beginning June 29, “UFO’S and IFO’S.”

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

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

The LaRocque Bey

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

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

Puppet Making Workshop

(Ages 7 & up) Styrofoam puppet-making taught by Mara Alper. Free, 3:30 p.m. June 1, Countee Cullen Library, 104 W. 136th St.
June 6, Shadow puppets, Harlem Library, 9 W. 124th St.
June 8, Sock puppets, 125th St. Library, 224 E. 125th St.

SHOWS & EXHIBITS

Ringling Brothers, Barnum & Bailey Circus

Madison Square Garden
Pennsylvania Plaza, 7th Ave., 31st to 34th Sts. Mar. 22-June 4. Admission \$4.50-\$9. Children under 12, half-price. Show times vary, call box office. 564-4400

The New York Experience

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

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New York Aquarium

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Coney Island, Brooklyn, n.y.

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

Free TV Shows

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

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N.Y.C.
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Goldilocks, Three Little Pigs

Little People’s Theatre Co.
39 Grove St., N.Y.C.
765-9540

Thru June 25, 3 p.m., \$2.50.

Bronx Zoo

185th St. & Southern Blvd.
933-1759

Daily 1 to 5, Sun. & Holidays 10 to 5:30
Adults \$1, Children 2-12, 50¢. Tues., Weds., Thurs., free.

N.Y. Botanical Gardens

Bronx Park
185th St. & Southern Blvd.
220-8700

10 a.m. to dusk. Offers Garden Crafts program for children

Queens Zoo & Children’s Farm

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

Prospect Park Zoo

Flatbush Ave. & Empire Blvd.
Brooklyn, New York

“Slide Snake and His Cold Blooded Friends”

A musical revue featuring rod, hand and marionette reptile puppets. 4 p.m. (all ages) Fordham Library Center, 2556 Bainbridge Ave., N.Y.C.

Stories and Music

June 3. African folktales and music. The New York Public Library at Lincoln Center, 111 Amsterdam Ave. 2:30 p.m. Free reservations, 799-2200.

“In the Dark Where the Dodo Dwells”

A play for children, filled with music and dance, performed by the Apple-tree Players.
June 24, 2:30 p.m. Donnell Central Children’s Room, 20 W. 53rd St.

Stories and Music

June 13. Musical and storytelling program featuring the Ashanti fable, “The Greedy Lion” and the Bantu folktale, “When the Drum Sang.” 3:30 p.m. 115th St. Library, 203 W. 115th St.

MUSEUMS

American Numismatic Society

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

Harlem Museum Office Building Gallery

163 W. 125th St., 2nd Fl., N.Y., N.Y. Exhibitions of local and community artists’ work.

The Metropolitan Museum of Art Junior Museum

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

National Art Museum of Sport

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

Hall of Fame for Great Americans

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Bronx, N.Y.
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Morris-Jumel Mansion

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N.Y.C.
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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¢

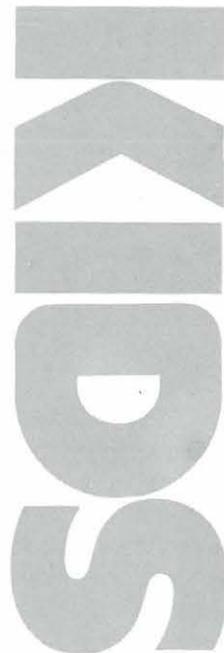
Special Interest: Teenagers

Latin Percussion Workshop

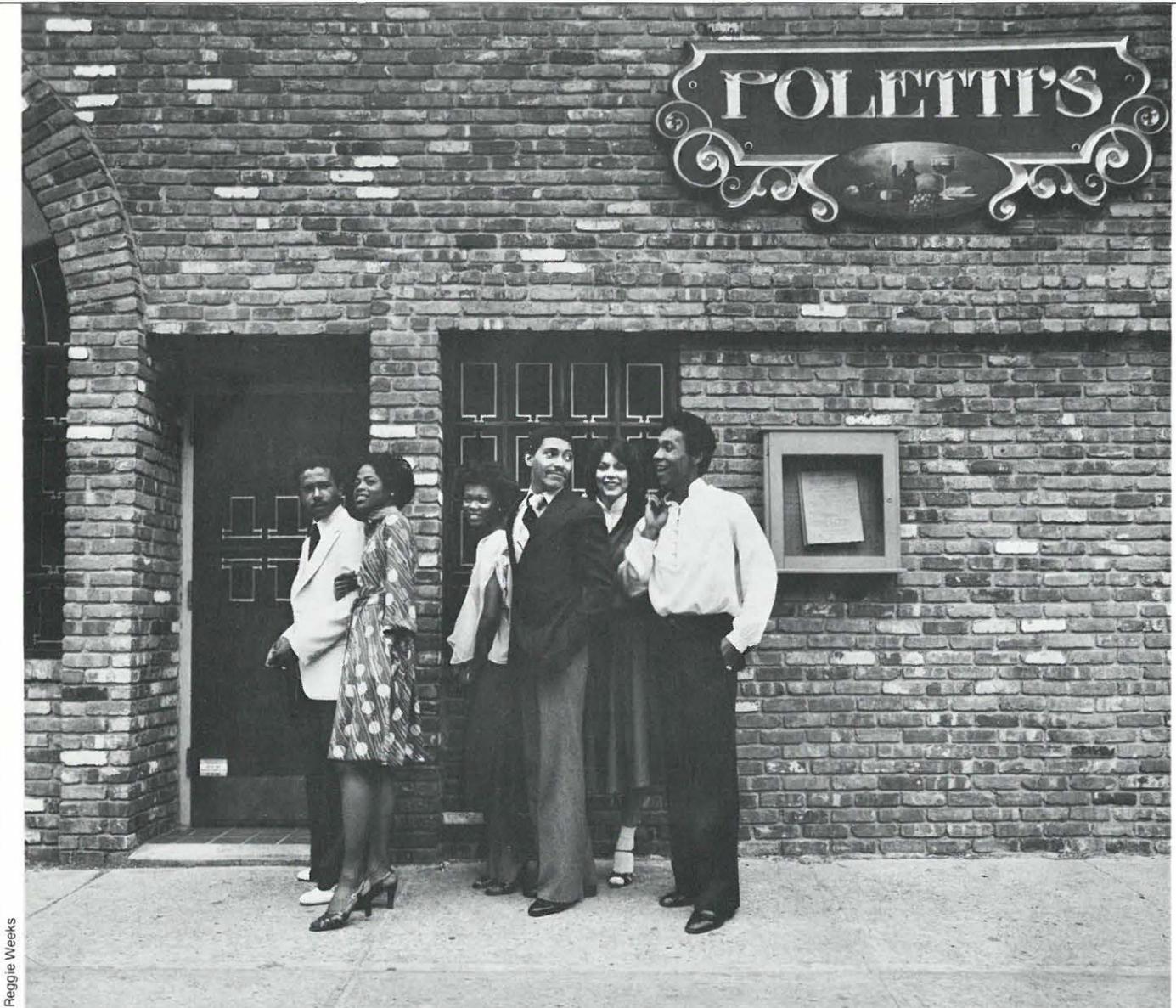
June 15, 4 p.m.
Clason’s Point Library,
1215 Morrison Ave., Bronx.

World Invitational Double Dutch Championship

June 3, 12 noon.
Lincoln Center Plaza
64th St. at Broadway



DINING



Reggie Weeks

Normally the pleasure of dining elegantly is coupled with the necessity of dressing “properly.” At Poletti’s (2315 Broadway at 84th St.), however, we found such a code passe; and both French jeans and chantilly lace are comfortable in this unique new dining cove.

Specializing in Italian cuisine, Poletti’s is a place you’ll want to patronize frequently. Whether out with friends or on a special date, this restaurant is just right for any occasion. For unlike traditional

Italian style, the interior is reminiscent of “Old” New Orleans and the “gay” nineties. Depending on where you’re looking.

The etched glass partition, the stained wood floors, the candlelit tables, the works of art, the brick dining insets and the mirrored and stained glass ceiling will keep your eyes roving from the moment you sit down.

Owners Suzanne Cole and Jim Wilcoxon are antique buffs and accumulated many from various parts of the world. Restauranters

for the past seven years, they also own Duff’s, a restaurant in Greenwich Village. Poletti’s, named after the head chef at Duff’s, is their contribution to casual elegance; and its warm atmosphere invites you to relax.

Most important is the food. It’s great! The menu entices. From *Antipasto* (appetizers) to *Dolci* (desserts), you’ll want to taste them all. Be patient. Allow the waiter time to announce the specials. They’re as mouth watering as the main dishes.

The specialties are a daily occurrence with at least two, if not three, varieties: Striped Bass poached with mussels and clams, *Veal Valdostano*, (stuffed veal with prosciutto and mozzarella cheese) prepared with wine sauce.

The *Zuppas* (soups) are quite good. The lentil soup is a definite must, which I label as "smokin." There are several main courses you must try:

Cannelloni (\$4.95), veal, chicken, spinach and cheese rolled in pasta with tomato sauce; *Tagliatelle al Frutta di Mare* (\$5.25), mussels, shrimps and scallops; and *Pollo alla Cacciatore* (\$7.50), pieces of chicken, fresh tomato, mushrooms, onion, white wine. Each is excellent.

Poletti's cheesecake (\$2.) will delight dessert lovers. Try it plain or with plump strawberries.



As for drinks, they are potent. The wine list is fairly extensive and all wine is served in carafes, except house wine, which is pretty good.

On Sundays, Poletti's offers Brunch. Some possible goodies: fresh strawberries with cream; Irish coffee; crepes or omelettes with

bacon, ham, sausage, mushrooms or spinach; creamed smoked beef; cheesecake or croissants.

Experience the warmth and uniqueness of Poletti's. If you plan to dine over the weekend, reserve a table. (212) 580-1200. Enjoy. ®

—Valerie Norman

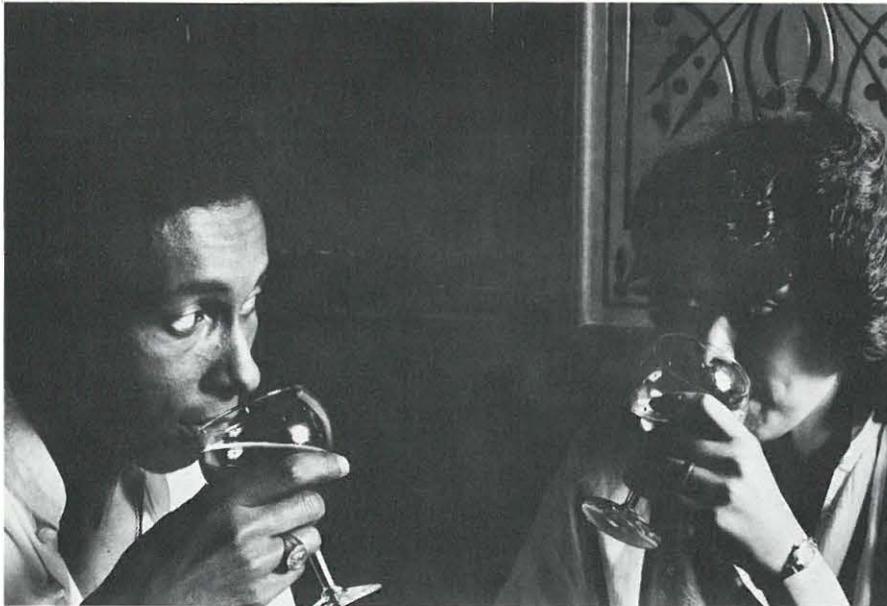
ENTERTAINING WITH WINES

Entertaining in the summer can be inexpensive and enjoyable—whether it is in your air-conditioned apartment, on your terrace, in the back yard or in a fancy summer home. And one of the pleasures of entertaining in the summer is entertaining with wine.

In the past few years, Americans have taken wine to their bosoms. This is reflected by the skyrocketing sale of all wines, a trend that shows no signs of decline.

The reason, no doubt, is because entertaining with wine is simple. You don't have to be an expert; you don't even have to know one vintage from another. You can get by without worrying about white or red, because Americans don't really follow that old European counsel: White wine with





light meats, red wine with dark meats, white wine chilled, red wine not. Americans drink whatever they like with whatever they enjoy eating, anytime they want to.

Most Americans like their drinks cold; and they drink their wines to suit their taste. White wines do taste better chilled. Red wines should be served at "room" temperature. But what's room temperature on the terrace or in your back yard?

So Americans often chill their red wines too, if they like them that way. And Americans put ice cubes in their wine — "on the rocks"—and enjoy it just as much. Ice cubes dilute the wine, of course, but for most people, it doesn't make that much difference. They enjoy it that way.

How to entertain with wine in a practical way without attempting to show that you're a wine buff or an expert. Or whatever? Simply serve the wine you like best—with some consideration for the preferences of your guests, of course—and you will have a ball.

You should know some basics, but don't be afraid to adjust these to your personal tastes.

At cocktail time, before dinner, the "Appetizer" wines are generally served: sherries, vermouths,

or flavored wines. (The champagne people urge champagne before, during and after meals.) Along with these wines you might have cheese, nuts, or hors d'oeuvres.

With your meals, generally white wines such as sauterne. Chablis, Rhine wines, for your fish and fowl. Red wines, Burgundy, claret . . . Rosé wine goes with everything.

Dessert or after-dinner wines, port, Tokay, sherry, muscatel, Madeira and brandy.

For a little "fun" with wines, you might stage a "tasting." Nothing complicated. Pick four wines—either red or white—and give each guest just an ounce or two. They are tasting, not drinking. Fill the glasses in another room, sometimes bottles, even if "masked" can reveal the wine.

Invite your guests to identify type, sweetness, dryness, color, fragrance (or nose, which is more technical) grape, country. Offer a bottle of wine as the prize to the "best guesser."

And try different recipes!

The President's Sparkling Wine Punch

3 lemons
10 large strawberries
(both cut into wheels)
Put large block of ice in punch bowl, then add ½ cup lemon juice

1 ½ cups orange juice
¾ quarts unsweetened
pineapple juice
¾ cups granulated sugar
1 jigger gin
1 jigger brandy
then, pour in 2½ bottles of sparkling wine (champagne) and a half bottle of dry ginger ale.
Garnish all this with the lemon and strawberry wheels.

Cooler

Pour a half glass of your favorite red wine, add two or three ice cubes and sparkling water to fill. If you like it sweeter, add sugar or honey. If you prefer white wine, that will do as well.

Cider-Wine Punch

Take some good apple cider—even alcoholic apple cider—and a good white wine. Mix a quart of cider, 2 tablespoons of lemon juice, a third cup of sugar, several sprigs of mint, the wine and a bottle of sparkling water.

Forget about fancy glasses. The "saucer" glass for champagne is "out"; the big "bowls" aren't in favor anymore. Get a regular wine glass, with a stem for easier holding. That's all you need. Perhaps snifters for brandy.

So have fun any way you like it. Who knows. Maybe you will come up with a new "tradition" in wine drinking. ®

—John Nanovic

Representative for Carmel Wines

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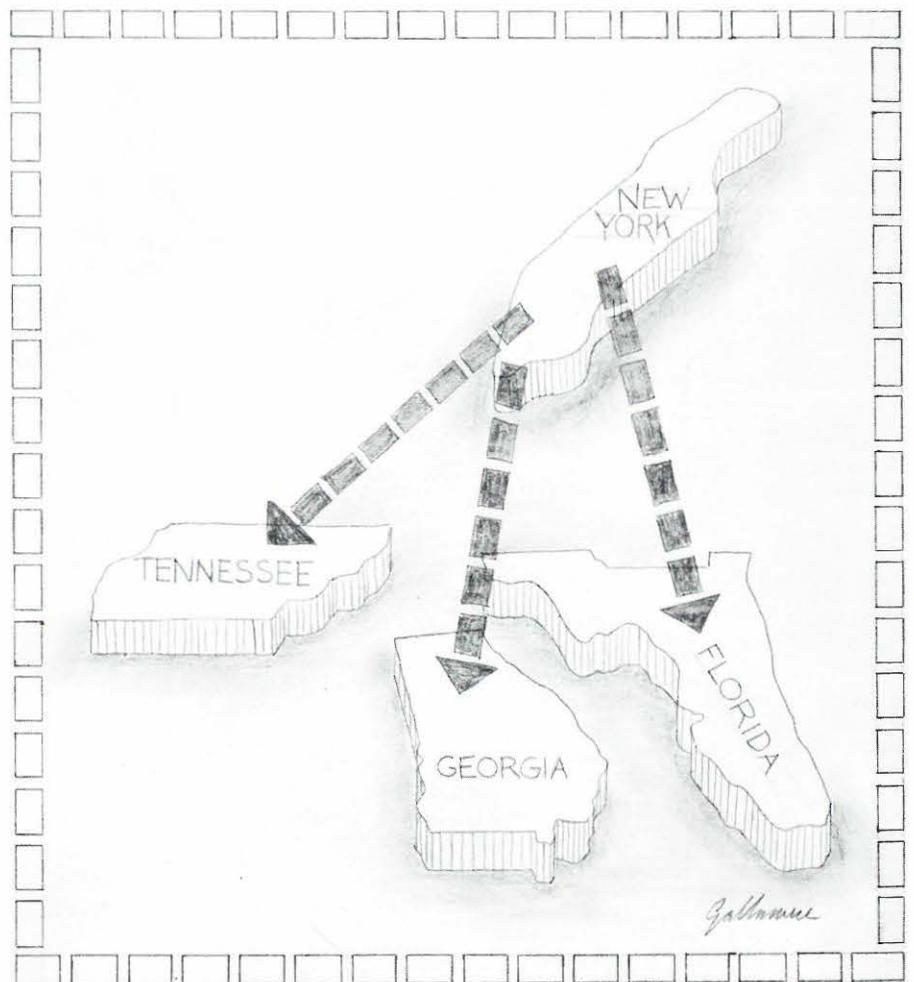
DISCO

TRAVEL

GOING SOUTH FOR THE SUMMER

Remember how much fun it used to be to go home for the summer? For some there was the car ride, complete with a fried chicken box lunch, songs, games, and fun. For others, it was the joy of the train: the packing, the hurrying to the station, then fighting for the window seat and watching the towns speed by until finally the houses were miles apart, then you knew you'd arrived.

Upon arriving, Grandma and Grandpa always came out of the house to meet you as you drove up. Then, after much fussing and cooing—"My but you've grown since last summer! That child's growing like a weed!"—it was up the stairs to get settled in comfortable rooms where Mommy or Daddy's old toys still rested in the corner, waiting for the return of their owners. Then it was downstairs to the dining room for one of those fabulous meals that only Grandma could prepare. The table groaned under the weight of succulent glazed country ham, crispy fried chicken, spicy collard greens, corn on the cob dripping with butter, creamy potato salad, fluffy rice and all of the fruits of Grandma's canning labors: watermelon pickles, pickled pears, corn relish and chow chow. You'd eat until you were too stuffed to move. Sitting back with one of



Grandma's famous cool drinks—minted iced tea or tart lemonade—everyone would push the chairs away from the table and tell stories on each other when they were

children.

Occasionally aunts and uncles who still lived in the area would drop by for dinner, and the whole affair took on the trappings of a



family reunion. Aunts and Uncles would tell “can you top this” stories and convulse with laughter while floating on waves of nostalgia—aided slightly by Grandma’s homemade blackberry cordial. You’d sit around the table, feeling very much like part of a unit—one of the continuum and very much within the circle of the clan. It was a magic time.

Many of us have lost this magic time. We no longer go home for the summer. In many cases, we may no longer even have a “home” in the South. Relatives may have died or moved to other areas of the country. But we don’t have to let the lack of immediate kin in the South spoil our pleasure.

This summer, why not try to recapture the joy and the wonder of youth. Go South for the summer. If you still have relatives there, go visit them. Even if Alex Haley’s *Roots* rolled off your back like so much water on a duck, it’s different in the bosom of *your* own family, listening to the tales of *your* own kin.

If you go home, take care and do it right. Don’t hop on to the first plane headed in that direction. Take your time. Remember that half of the thrill of going when you were younger was in the preparation and the voyage itself. Drive down or take a train or bus. Amtrak, Trailways and Greyhound have low fares, and trains and buses now are more comfortable than ever before.

If you take the car, again do it right. Don’t stop on the way to munch at a fast food joint; stay up the night before and fry up some chicken, the road looks lovelier when seen over a tightly gripped chicken bone. Think of all the old jokes. Smile to yourself and remember the good times; even if you got lost, you could find your way home by simply following last year’s trail of chicken bones. Leave all of the hassles and the problems of the city behind. Relax and shed the cares and worries that go with urban life.

Some of us haven’t been on a train for years. (Again don’t for-

get the compulsory fried chicken box lunch). Getting to the station and boarding the train will evoke memories of times past and the sound of the wheels on the rails will seem to say, “welcome home, welcome home, welcome home.”

Look up old friends of the family when you get there and look for old places. Even if you no longer have relatives in the area, go back and visit the old spots. See the changes and marvel at the things that remain the same. Savor the essence of things past and unwind. Going South for the summer can provide you with a fresh perspective on where you’ve been and prepare you for the places that you’ve yet to go. It’s an experience that can’t be beat.

You might want to check out Amtrak’s U.S.A. Rail Pass. For less than \$200 you can travel for 14 days to wherever you like, making as many stops as you choose. So if your relatives are scattered over the country, you can pay a quick visit to them all.

If you decide to go by bus, remember adults can carry as much as 150 pounds of luggage free of charge. Remember that the key to travel by road or rail is comfortable clothing. And keep a sweater or shawl handy in case the air conditioner over works.

If you want to stop at a hotel or a motel along the route, the bus companies can arrange accommodations in standard hotels for \$15 or less. ®

Jessica Harris

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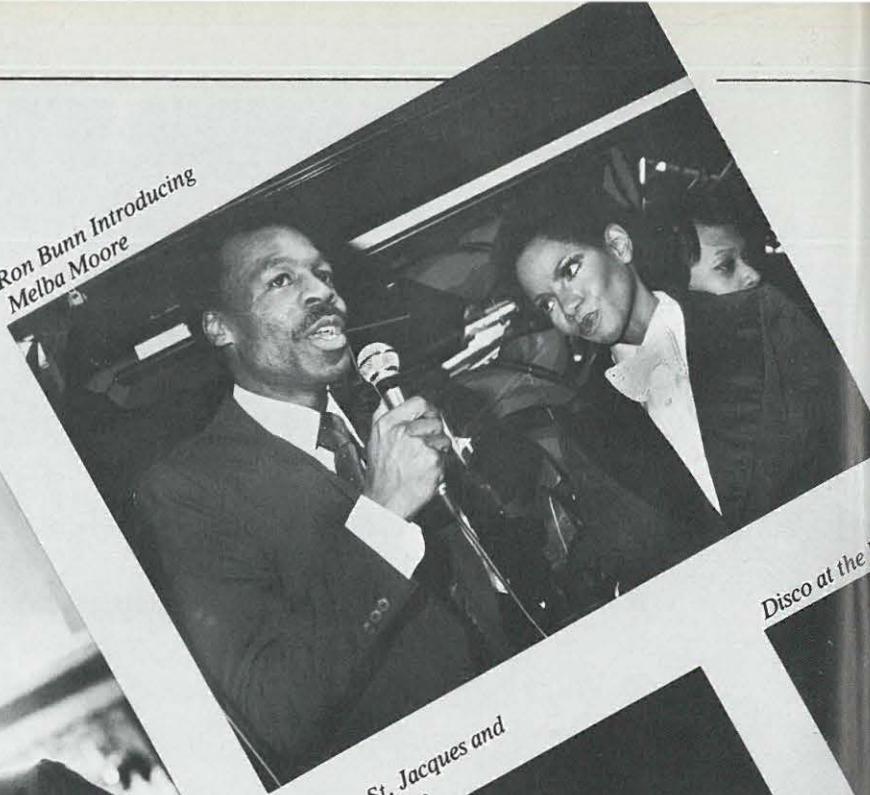
ROUTES SALUTES:
MAY 1, 1978

MELBA MOORE

Melba Moore

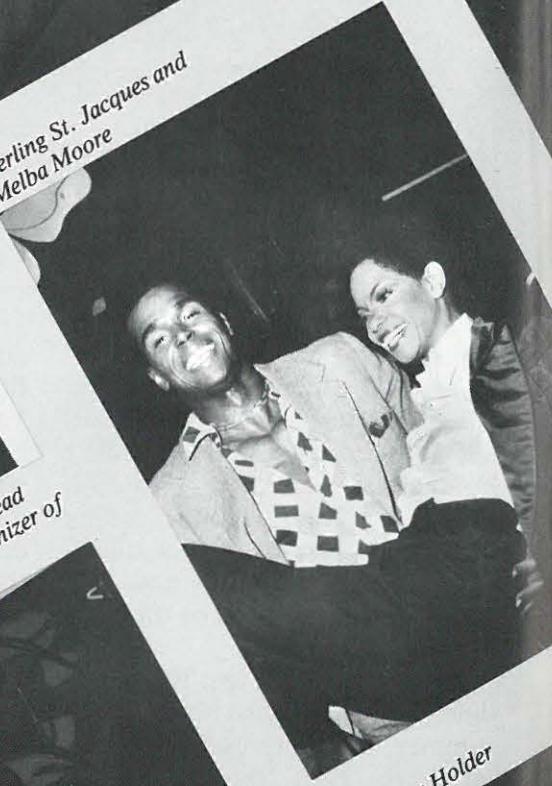


Ron Bunn Introducing
Melba Moore



Disco at the

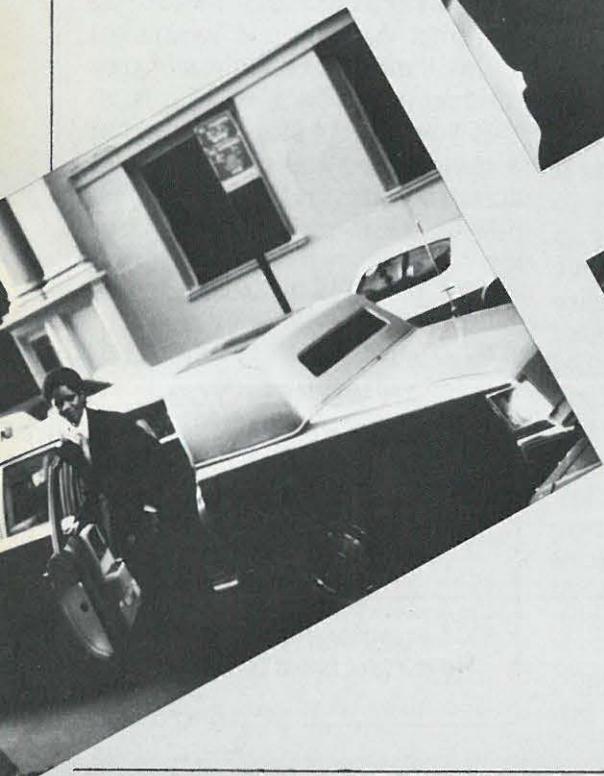
Sterling St. Jacques and
Melba Moore



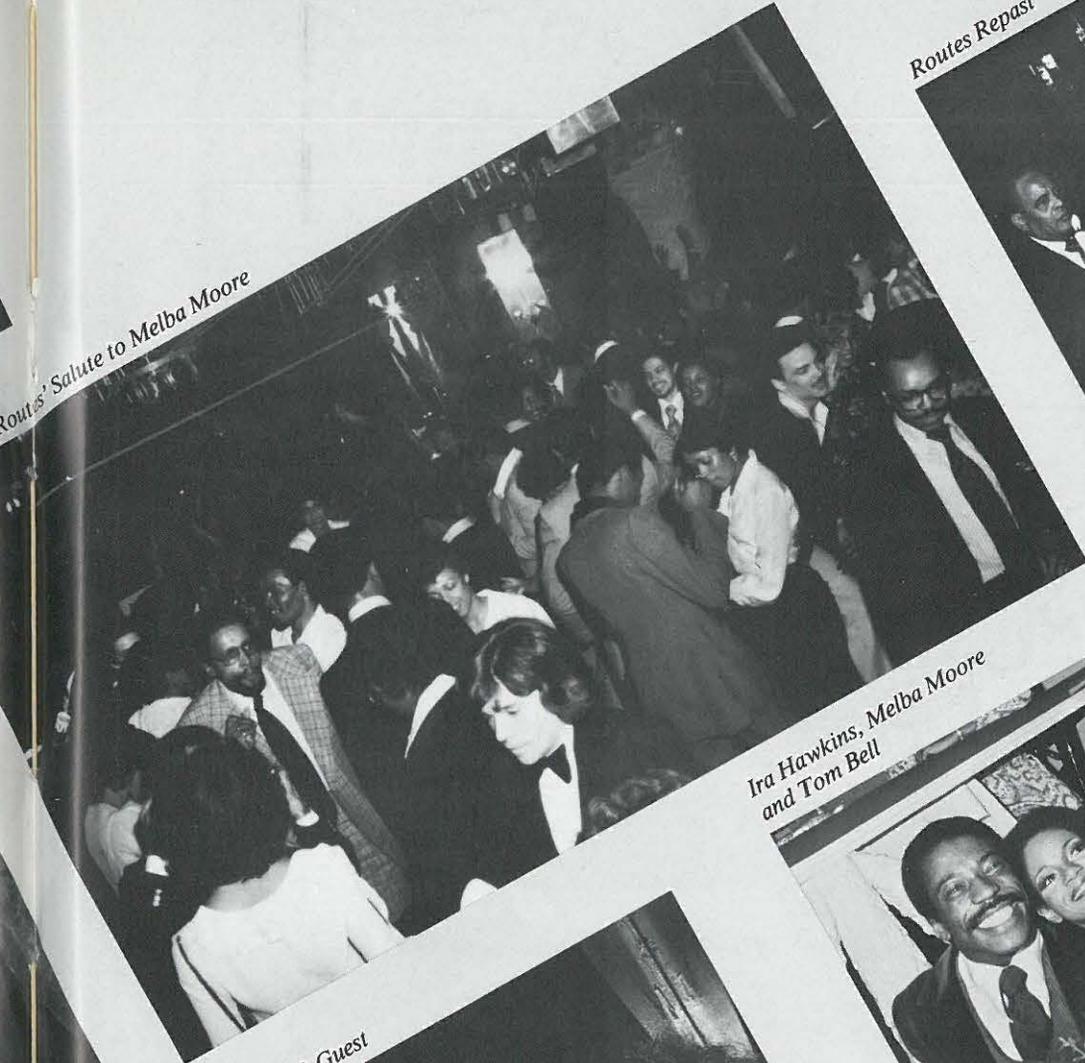
Theda Palmer-Head
Planner & Organizer of
the event.



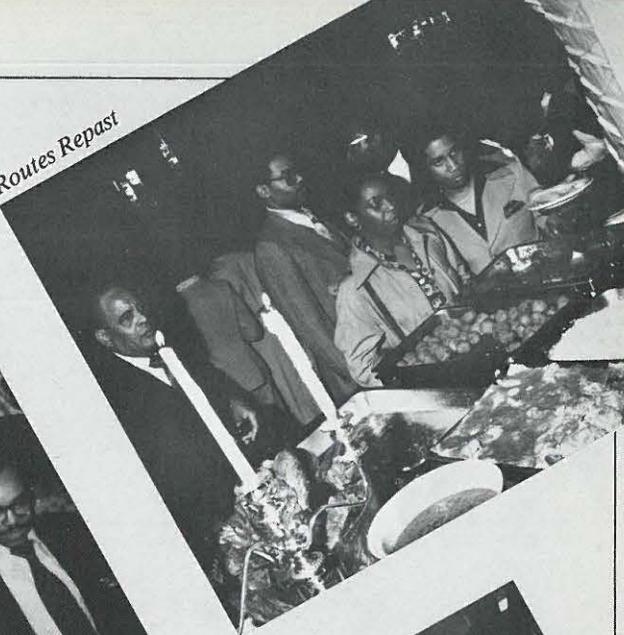
Geoffrey Holder



Routes' Salute to Melba Moore



Routes Repast



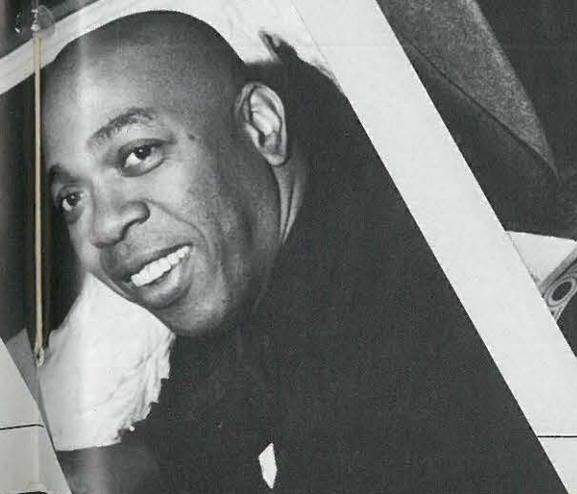
Ira Hawkins, Melba Moore and Tom Bell



Ed Love & Guest



Routes





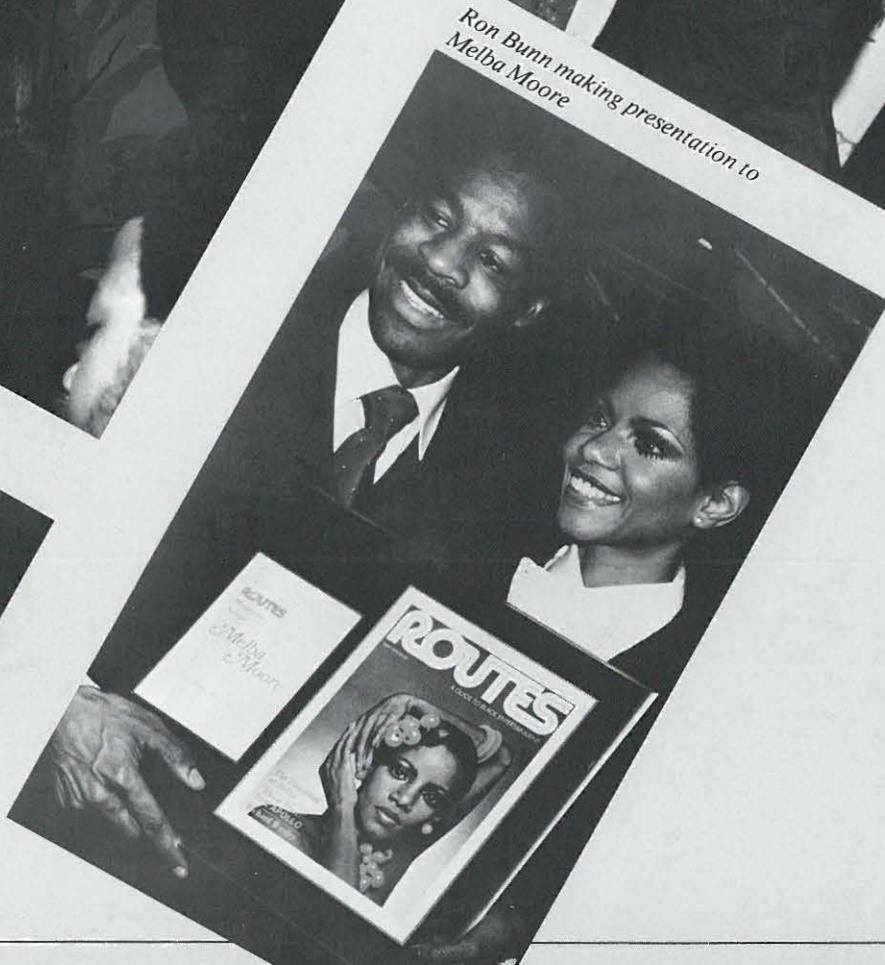
Mrs. Eikerkotter



Rona Bunn presenting Melba Moore with plaque



Gerry Bledsoe & Millie Jackson



Ron Bunn making presentation to Melba Moore



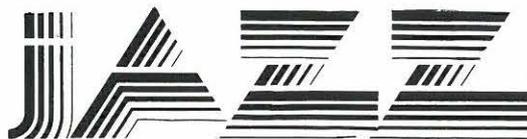
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THEATRE

THE BLACK THEATRE ALLIANCE



"Dear Lord Remember Me," (L-R) Joe Attles, Chuck Patterson, Louise Stubbs, Frances Foster, Thomas Martell Brimm, Brel Barbara Clarke

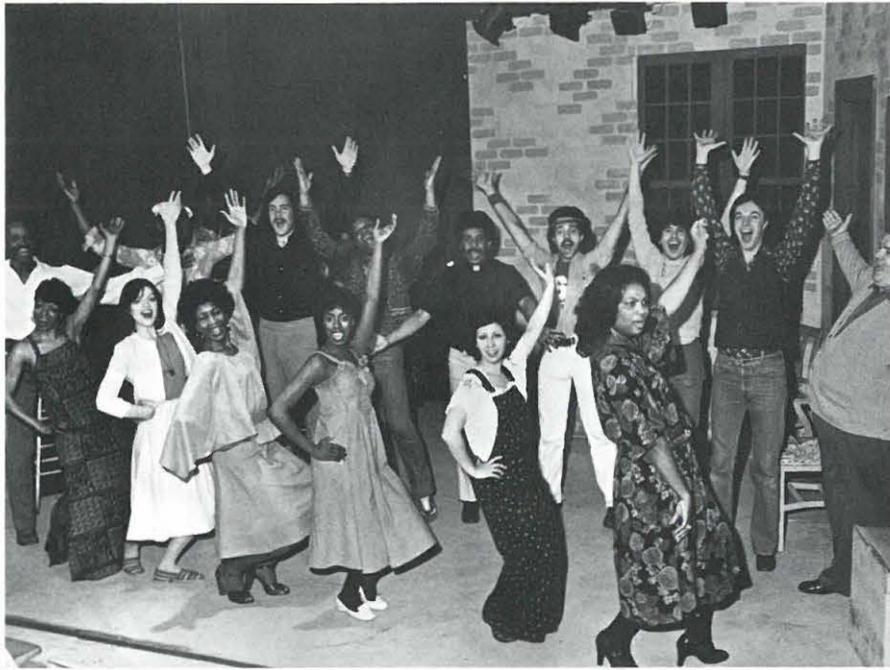
I said when we began that this space would not only keep you posted on what's happening on Broadway, but also what is happening in the small, professional Black theatres, which are spread throughout the five boroughs. Most of the small, non-profit theatre companies in New York City have short runs of their productions because of limited resources and union regulations. The maximum run is usually twelve performances. Productions by these companies, most of whom belong to the Black Theatre Alliance, provide the theatre-going public with plays that deal with a

variety of Black experiences.

If you have been checking out these companies since the beginning of the year, you would have seen such entertaining and thought-provoking plays as Ray Aranha's "The Estate" and James Baldwin's "The Amen Corner" performed by Hazel Bryant's Afro-American Total Theatre. The first, a historical play, focused on the intertwining relationships between Thomas Jefferson, his young slave mistress, Sally Hennings and Benjamin Banneker, the self-educated Black scientist who surveyed and designed Washington, D.C. The play gave audiences a look at a Jefferson not

found in American history books. It was an important play, and should become a classic to be performed in colleges and universities around the country.

Another historical play, James De Jongh's "Do Lord Remember Me" is a work based on interviews with ex-slaves. It was performed by Woodie King Jr.'s New Federal Theatre. The play drew tears from the audience. Author De Jongh an English professor at City College, compiled and structured material from the 1930s Federal Writers Project into a stirring and mind-expanding piece of theatre.



Amhur Hiken

"Come Cry with Langston Hughes"

One friend, a hard-to-please, long-time theatre-goer, was so overwhelmed by what he had experi-

enced that he apologetically called me at 2 a.m. He just had to talk about "Do Lord Remember Me."

Some mention also should be made of the performers and directors involved in these productions, many of whom don't get recognition for consistently outstanding work. They include Arthur Burgardt, Carole Leverett and Duane Jones (director) in "The Estate," Frances Foster, Joe Attles, Louise Stubbs, Reggie Life (director) and Tony Chase in "Do Lord Remember Me"; and most of all, Richard Gant (director) and Kirk Kirksey and Don Taylor, both of whom gave a brilliant performance in "The Island."

So the next time you are in the mood for theatre, don't confine yourself to Broadway. Remember that shows currently running on Broadway, such as "For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf" and "The Might Gents" were first done by the small theatre companies. If you had caught them then,

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Clive Barnes - *New York Times*

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"Livin' Fat" (L-R) William Williams, Earl Miller, Carol Woods, Maurice Carlton, Carol Mitchell Smith, (Front) Joyce Sylvester.

you would have saved a few dollars.

On a lighter scale, this same theatre company did Marti Evans-Charles' comedy-drama, "African Interlude." This enjoyable and sophisticated play dealt with a brief but intensive affair of the heart between an African man and an Afro-American woman who were in need of just such an encounter. It was written and performed with humor, taste and style.

Ernie McClintock's Afro-American Studio Theatre focused on Africa in a more serious light with its production of the John Mani-Winston Ntshona powerful play, "The Island." This incisive look into the horror of European racism in South Africa was first done on Broadway in 1974 along with the equally powerful "Sizwe Banzi is Dead." Without hesitation I will say that the production done by the Studio Theatre was a match for the production by the South Africans. It was political theatre at its best.

These are just four of the plays you could have seen had you been checking out the companies listed in ROUTES' schedule. Others were "Living Fat," a comedy performed by the Billie Holiday Theatre of Brooklyn; "None Of Us Are Ever Born Brave," done by Harlem's Franklin Thomas Little Theatre; "Day of Absence," a comedy by the Queens-based Black Spectrum Theatre Company; and "Come Laugh and Cry" a musical based on Langston Hughes' "Shakespeare in Harlem," by Rosetta LeNoire's Amas Repertory Theatre. Then there was the unique "Beulah Johnson" theatre soap operas by the Alonzo Players in Brooklyn. The company's artistic director, Cecil Alonzo, wants all you soap opera fans out there to know they are the only group in New York City providing similar theatrical experiences. ®

—A Peter Bailey

ON & OFF BROADWAY

"Ain't Misbehavin'"

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

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

A Touch of the Poet

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

Eugene O'Neill play starring Jason
Robards and Geraldine Fitzgerald.
Mon.-Fri. 7:30 p.m. \$7-\$16.50; Weds.
2 p.m. \$5-\$12; Sat. 2 p.m. \$6-\$13.50.

The Act

Majestic Theatre, 247 W. 44 St.
246-0730

Liza Minnelli brings Las Vegas to
Broadway.
Mon.-Thurs. 8 p.m. & Sat 2 p.m.
\$11-\$20; Weds. 2 p.m. \$9.50-\$18.50;
Fri. 8 p.m. \$13.50-\$22.50; Sat. 8 p.m.
\$15-\$25.

A Chorus Line

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

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

Annie

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

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

Beatlemania

Wintergarden Theatre, 1634 B'way
245-4878

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

For Colored Girls Who Have Considered Suicide When the Rainbow is enuf

Booth Theatre, 222 W. 45 St.
246-5669

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

Dancin'

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

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

Deathtrap

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

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

THEATRE

Dracula

Martin Beck Theatre, 302 W. 45 St.
246-6363
Sat., 8 p.m., \$10-\$16.50; Tues.-Fri.,
8 p.m. \$9-\$15; Weds., 2 p.m. \$6-\$12,
Sat., 2 p.m. & Sun., 3 p.m. \$7.50-
\$13.50.

Gemini

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

The Gin Game

Golden Theatre, 252 W. 45 St.
246-6740
Mike Nichols directed comedy-drama.
Sat. 8 p.m. \$13-\$17.50; Tues-Fri. 8 p.m.
Sat. 2 p.m. & Sun 3 p.m., \$11-\$16;
Weds. 2 p.m. \$9-\$13.50

Grease

Royale Theatre, 242 W. 45 St.
245-5760
Nostalgia of the 1950s variety.
Tues-Thurs. 8 p.m., \$6.90-\$14.90; Fri.
& Sat. 8 p.m., \$7.50-\$15.90; Weds. 2
p.m., \$5.50-\$11.90; Sat. 2 p.m. & Sun.
3 p.m., \$6.50-\$12.90.

Hello Dolly

Lunt-Fontanne, 46 St. West of B'way
586-5555
Musical revival starring Carol Chan-
ning. Extended thru June. Fri. & Sat.
8 p.m., \$17.50 \$15, \$12.50, \$10; Tues-
Thurs. 8 p.m., Sat. 2 p.m. & Sun.
3 p.m., \$16.50, \$14.50, \$12, \$7.50;
Weds. 2 p.m., \$15, \$13, \$11, \$7.

I Love My Voice

"The First Neurotic Opera"
Theatre of the Riverside Church
490 Riverside Drive, N.Y.C.
864-2929
One-act satires. Thurs.- Sat. at 8 p.m.
Sun. 2 p.m. Playing thru June 4.
Tickets \$3.

I Love My Wife

Ethel Barrymore Theatre, 243 W. 47 St
246-0390
Infidelity with music by Cy Coleman.
Mon.-Fri., 8 p.m., Sat. 2 p.m., \$10-\$16;
Weds. 2 p.m., \$8-\$14; Sat. 8 p.m.,
\$11-\$17.50

The King & I

Uris Theatre, W 51 St.
586-6510
Revival of Rodgers & Hammerstein
musical classic with Yul Brynner.
Tues.-Sat, 8 p.m. \$9.50-\$16.50; Sat.,
2 p.m., \$8-\$15; Sun. 3 p.m., \$8-\$15;
Wed. 2 p.m., \$7-\$14.50.

The Last Minstrel Show

Helen Hayes Theatre, 210 W. 46 St.
246-6380
A new play starring Della Reese.
Fri. & Sat. 8 p.m. \$9-\$17.50; Tues-
Thurs., 8 p.m. Sat. 2 p.m., Sun. 3 p.m.,
\$8-\$16.50; Weds. 2 p.m. \$7-\$15.

Magic Show

Cort Theatre, 138 W. 48 St.
489-6392
A magical delight for all ages. Sat.
7:30 p.m., \$9-\$16; Weds.-Fri., 7:30 p.m.
\$8-\$15; Sun. 5 p.m., \$7-\$12; Sat. &
Sun. 2 p.m., \$8-\$13; Weds. 2 p.m.
\$7-\$12.

Mummenschanz

Bijou Theatre, 209 W. 45 St.
221-8500
Mime. Fri. & Sat. 8 p.m., \$9-\$15; Tues-
Thurs. 8 p.m., \$8-\$14; Weds. & Sat.,
2 p.m., Sun. 3 p.m., \$8-\$13.

On the Twentieth Century

St. James Theatre, 246 W. 44 St.
398-0280
Sat. 8 p.m., \$12-22.50; Mon. thru
Fri. 8 p.m. & Sat. 2 p.m., \$11-19.50;
Weds. 2 p.m., \$9-\$16.

Runaways

Plymouth Theatre, 236 W. 45 St.
246-9156
A Joseph Papp presentation sched-
uled to open May 6. Sat., 8 p.m.,
\$18.50, \$14.50; Tues. - Fri., 8 p.m. &
Sun. 7 p.m., \$17.50, \$13.50; Sat. & Sun.
2 p.m., \$16, \$12.

Same Time, Next Year

Brooks Atkinson Theatre, 256 W. 47
St.
245-3430
Comedy based on a 25 year old one-
weekend-a-year love affair. Mon.-
Weds., 8 p.m., \$9-\$15; Fri. & Sat., 8
p.m., \$10.50-\$17.50; Weds. & Sat. 2
p.m., Sun., 3 p.m., \$8-\$13.

Seven Comes Up, Seven Comes Down & Wine in the Wilderness

The National Black Theater
9 E. 125 St.
427-5615
Fri. & Sat., 8 p.m.; Sun. 3 p.m.
Thru June 4, \$6.50

The Shadow box

The Cabaret Playhouse, 141 So. Har-
rison St., East Orange, N.J.
(201) 672-4429
May 10 thru June 17, Fri. & Sat., 8:30
p.m., Sun. 7:30 p.m., \$6.

Sly Fox

Broadhurst Theatre, 235 W. 44 St.
246-6669
Tues. - Fri., 8 p.m., Sat., 2 p.m., Sun.3
p.m., \$8-\$15; Sat., 8 p.m., \$9-\$17.50;
Weds., 2 p.m., \$7-\$13.

Timbuktu

Mark Hellinger Theatre, 51 St. & B'way
757-7064
Eartha Kitt, Melba Moore, and Gilbert
Price in a new musical based on
"Kismet." Tues. - Sat., 8 p.m., Sun., 3
p.m.; \$18.50, \$16, \$9; Wed. & Sat. Mats.
2 p.m., \$ 15, \$12, \$9, \$6.

The Wiz

Broadway Theatre, 53 St. & B'way.
247-7992
Adaptation of the Wizard of Oz, star-
ring Stephanie Mills. Tues. - Thurs.,
7:30 p.m., \$7-\$15; Sat., 2 p.m., \$7-\$15;
Sun., 3 p.m., \$7-\$15; Fri., 7:30 p.m.,
\$7-\$16; Sat., 7:30 p.m., \$8-\$17.50;
Wed., 2 p.m., \$6-\$14.

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BLACK THEATRE ALLIANCE

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Afro-American Total Theatre
PL7-9025

East River Players
690-1120

Eugene James Dance Company
947-4557

Frank Ashley Dance Company
766-9200

Frederick Douglass Creative
Arts Center
831-6113

International Afrikan-American
Ballet
479-0016

Manna House Workshops, Inc.
427-6617

The Marie Brooks Children's
Dance Theatre
281-7789

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

Raymond Johnson Dance Company
914-338-1072

The Staten Island
Repertory Ensemble
348-7496

Weusi Kuumbe Troupe
636-9400

The Family
666-4900

The Frank Silvera Writers
Workshop
662-8463

Harlem Children's Theatre
856-3609

Harlem Opera Society
862-3000

Harlem Opera Society
862-3000

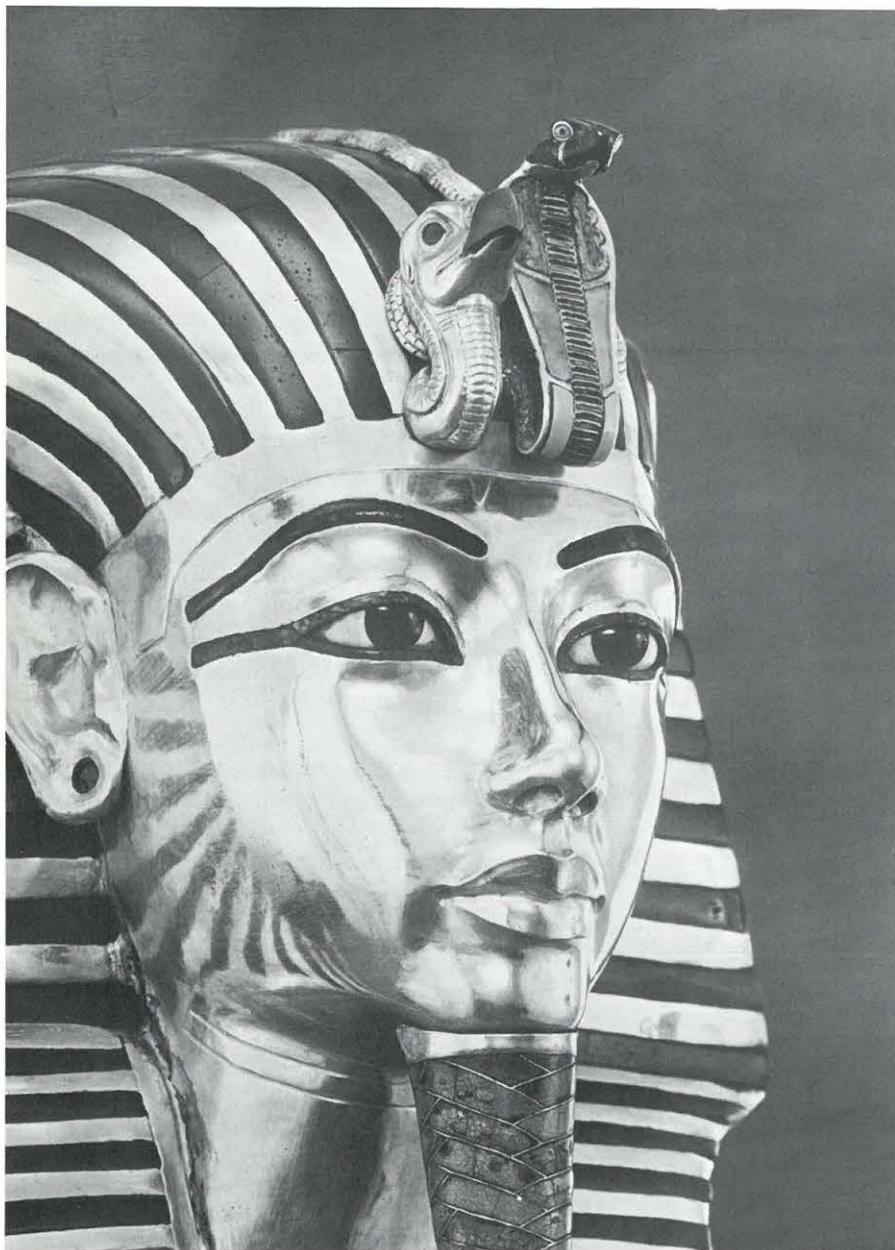
Harlem Performance Center
862-3000

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

The LaRocque Bey Dance Company
926-0188

The National Black Theatre
427-5615

KING TUT



The Metropolitan Museum of Art on loan from the Cairo Museum

Mask of Tutankhamun

The exhibit of the *Treasures of Tutankhamun*, which is in Los Angeles now, has only one more stop to make, Seattle, (July 15 through Nov. 15) before opening at the Metropolitan Museum of Art on December 20.

Because of the overwhelming response by the public to this extraordinary exhibition, the anticipated response of New Yorkers and the weather common to the winter season, the Metropolitan Museum has announced special plans for this exhibition.

To date the exhibition has been seen by more than 3,000,000 visitors. In other cities, long waiting lines have been the prerequisite to viewing the exhibition. The Museum has decided that the most efficient way to handle the ticketing, from the standpoint of public comfort, is to permit the public to reserve admission in advance through the Ticketron system.

Beginning on September 18, reservations may be made between 10 a.m. and 6 p.m. at the approximately 1,000 Ticketron outlets throughout the United States for a service charge of 60 cents. Ticket outlets will also be installed at the 80th Street entrance of the Museum where, beginning September 18, reservations can be made between 8 a.m. and 8 p.m. with no service charge. Telephone orders will not

be accepted. Everyone entering the exhibition, except for children two years and under, must have a ticket. *An individual can purchase no more than four reservations.* Five hundred tickets will be issued for each half-hour period each day from 11 a.m. to 7:30 p.m. Ticket holders must arrive during the half-hour period specified on the reservation; otherwise, they may not be admitted. There will be no refunds or exchanges, according to the Museum.

The Metropolitan has also decided to remain open seven days a week, 82 hours a week, which should allow attendance of about 1,300,000 visitors. Other plans include a special entrance for the Tutankhamun exhibition at the south end of the Museum, 80th Street and Fifth Avenue. Persons holding reservations will enter the Museum at that entrance and present the reservation at an admissions desk, where it will be checked.

Orders for General Group Visits must be mailed to the Museum, postmarked no earlier than May 15, and will be filled in order of the postmarked date. Mondays from 9 a.m. until 6 p.m. have been reserved for general groups of a minimum of 40 people and a maximum of 700. Each member of the group will pay \$10. These groups will be booked by the Admissions Department of the Museum by mail only.

The Fountain Restaurant will be open during all hours the Museum is open for continental breakfast, cocktails, lunch and dinner. An additional space, the Museum's dining room, will be open for dinner from 4 p.m. to 8:45 p.m. on a reservation basis Tuesday through Friday, and for brunch and dinner from 11 a.m. to 8:45 p.m. by reservation on Saturday and Sunday (570-4683).

The Museum has a special telephone number for Tutankhamun information: 999-7777. ®

JUST ABOVE MIDTOWN

Linda Goode-Bryant, the energetic young director of JAM (Just Above Midtown), announced two exhibitions scheduled for summer showing at the gallery. During the month of June, there will be *Group Photography Show*. In July, an exhibition, *New and Emerging Artists*, will be shown. The need to spotlight some of these artists and the other well-known artists, compelled Linda to publish—at her own expense—*Contextures*. Artist and writer Randy Williams was the inspiration behind this effort.

Contextures, by Linda Goode-Bryant and Marcy S. Philips, a book presenting the theory of a stylistic development during the 1970s will be published and distributed by Just Above Midtown Gallery, Inc.

The first section of *Contextures* chronicles the abstract continuum in the visual arts from 1945 to the present. Unlike other texts on the subject, this book incorporates the Afro-American abstractionist amidst and among these ongoing and radical developments. While active and recognized within the general milieu, many of these artists have been excluded from general survey texts, as well as from those which have focused exclusively on Afro-American art from a representational, social, racial and/or political perspective.

The Theory of *Contextures*, an innovative stylistic designation, formulated for the first time in this book, constitutes the second part of the text. Based on simi-

larities found among artists working independently on both the East and West Coasts, *Contextures* discusses the philosophies and ramifications of this new movement of the 1970s.

Because of the dearth of information on many of the artists, much of the research for this book has been done first-hand by the authors, including extensive interviews with the artists. The book has over seventy previously unpublished illustrations (16 in color).

Besides being an important addition to one's personal library, *Contextures* is a text that lends itself to a college-level contemporary art course, as well as a course on Afro-American art. It brings to the forefront not only a group of artists long overdue for recognition among their peers, but also discusses for the first time an important movement in current art history. ®

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BEAUFORD DELANEY

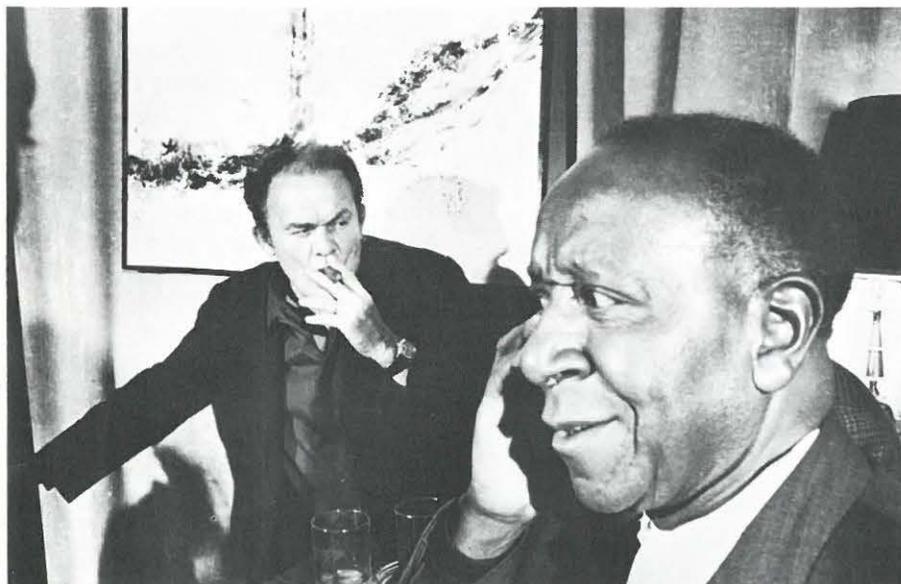
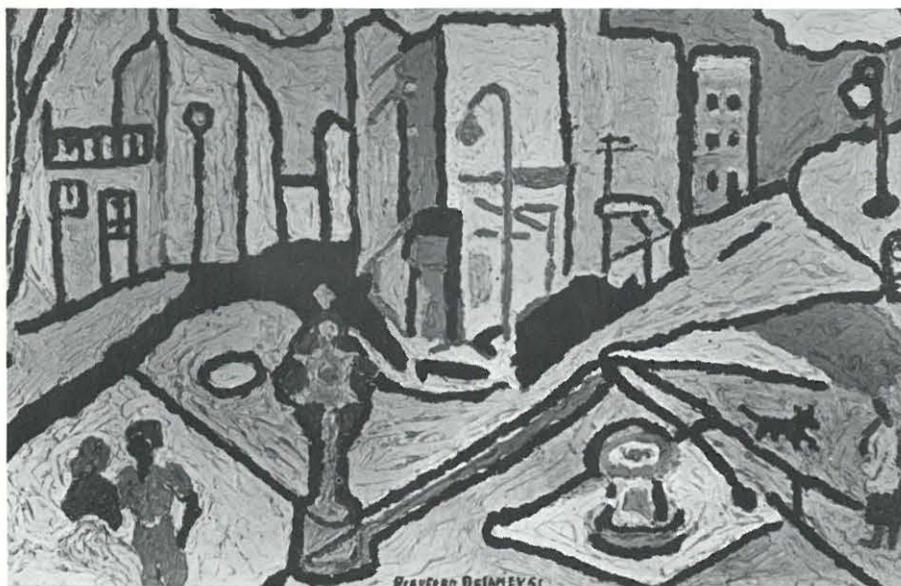


Photo courtesy of Life Magazine

Beauford Delaney with the late James Jones in Paris in 1967.



"Greene St."

Chartered in New York State as a Fine Arts Museum in 1968, located at 2033 Fifth Avenue in Harlem, the Studio Museum is committed to the present, honoring the past. The Museum houses two Galleries, East and West, which can be converted into lecture space. In addition, the James Van DerZee Archives, consisting of 125,000 photographs, are presently housed at SMH.

A Museum's strength is noted by its collection. A highly acclaimed Curatorial Council composed of artists Benny Andrews, Jacob Lawrence, Norman Lewis, Hale Woodruff, Charles White, Hughie Lee-Smith, Merton Simpson, Elizabeth Catlett Mora, photo-journalist Roy de Carava—noted art Historians and Curators—advise the museum on acquisitions and exhibitions.

During the past ten years, this community-based institution has demonstrated an awareness of the aesthetic needs of its constituency by exhibiting works of arts by up-and-coming Black artists as well as those with an international reputation. The Studio Museum enriches the lives of the total community and serves as a show-place for artistic and cultural expression. Top priority programs are education—Co-operative School program in which artists go to public schools to teach fine arts. The Artist-in-Residence program donates studio space to four artists—a painter, sculptor, photographer and printmaker. The director is Mary Schmidt Campbell; the deputy director is William Day and T. Peter Davis is the new director of development.

Under the dynamic leadership of Richard V. Clark, the Board of Trustees is bringing a renewed vitality to SMH. Note the recent Opening Reception in April for the exhibition *Beauford Delaney: A Retrospective*, the inaugural exhibition in the Museum's Black Masters Series. It is the first major retrospective of Delaney's works, including more than 70 oils, pastels and drawings spanning his entire career from 1930-1971. These works represent a small portion of hundreds of paintings Delaney created during his period in Paris from 1953 to 1971. While Beauford Delaney is relatively unknown to the general public, he came to prominence in the late 1930s when his work was first noticed by the major artists and writers of that period—James Jones, Henry Miller and James Baldwin, who were among those in his circle of friends and admirers. Delaney is now confined to a psychiatric institution in Paris. *Beauford Delaney: A Retrospective* will be on exhibit at the Studio Museum in Harlem until July 2. (212) 427-5959

—Delores Wright

Museums

Studio Museum in Harlem

2033 Fifth Ave.
Wed. 10-9, Tues. - Fri. 10-6, Sat. & Sun. 1-6, 4275959
"Paris Years: Oils and Pastels of Beauford Delaney" - thru June 4.

National Black American Historical Museum

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

El Museo del Barrio

1230 Fifth Ave.
Tues. - Sun., 10:30 - 4:30 p.m.
"Resurgimiento" paintings and sculptures, thru June 30.
831-7272

Museum of the City of New York

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

International Center of Photography

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

Jewish Museum

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

Cooper-Hewitt Museum

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

Guggenheim Museum

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

Metropolitan Museum of Art

Fifth Ave. 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
Closed Mondays
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.
Mon. - Sat., 10-5 Thurs. 10-8:30 Sun. 1-5
PL1-4210

"Room for Wonder: Indian Painting During the British Period" thru June 4.

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

The New Museum

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

MANHATTAN WEST SIDE

The Cloisters

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

Museum of the American Indian

Audubon Terrace
Broadway bet. 155th / 156th Sts.
Tues. - Sat. 10-4:30
Sun. 1-4

The American Numismatic Society

Audubon Terrace
Broadway bet. 155th/156th Sts.
Tues. - 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

Central Park West
at 79th St.
Mon. - Sat. 10-4:45, Wed. till 9, Sun. 11-5
873-1300
"The Caribbean Experience", May 13, 14,

People Center, 1 p.m.
"Nigeria: Art in Everyday Life", Thru May 31, Gallery 77.

New York Historical Society

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

MANHATTAN FIFTH MIDTOWN

Songwriter's Hall of Fame

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

National Art Museum of Sport

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

LOWER MANHATTAN

South Street Seaport Museum

Fulton and Front Sts.
12-6
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

New Muse Community Museum of Brooklyn

1530 Bedford Ave.
Daily 2-8 p.m.
774-2900
"An Introduction to the Black Contribution to the Development of Brooklyn".
Opens May 15.

QUEENS

Queens Museum

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

STATEN ISLAND

Staten Island Institute of Arts and Sciences

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

HEMPSTEAD

Black History Museum

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

GALLERIES

ART GALLERIES—

Afro Arts Center

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

The Alternative Center for International Arts

28 East Fourth St.
"AFRICA—Emergent Artists, Tribal Roots & Influences."
Thru June 17.
473-6072

Benin Gallery

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

Burgess Collection of Fine Art

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

Cordier and Ekstrom

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

Anne Graham Creative Arts

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

Consortium Gallery

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

Grinnell Gallery

800 Riverside Dr.
By appointment only
781-9708

Peg Alston Arts

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

Henry O. Tanner Gallery

44 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

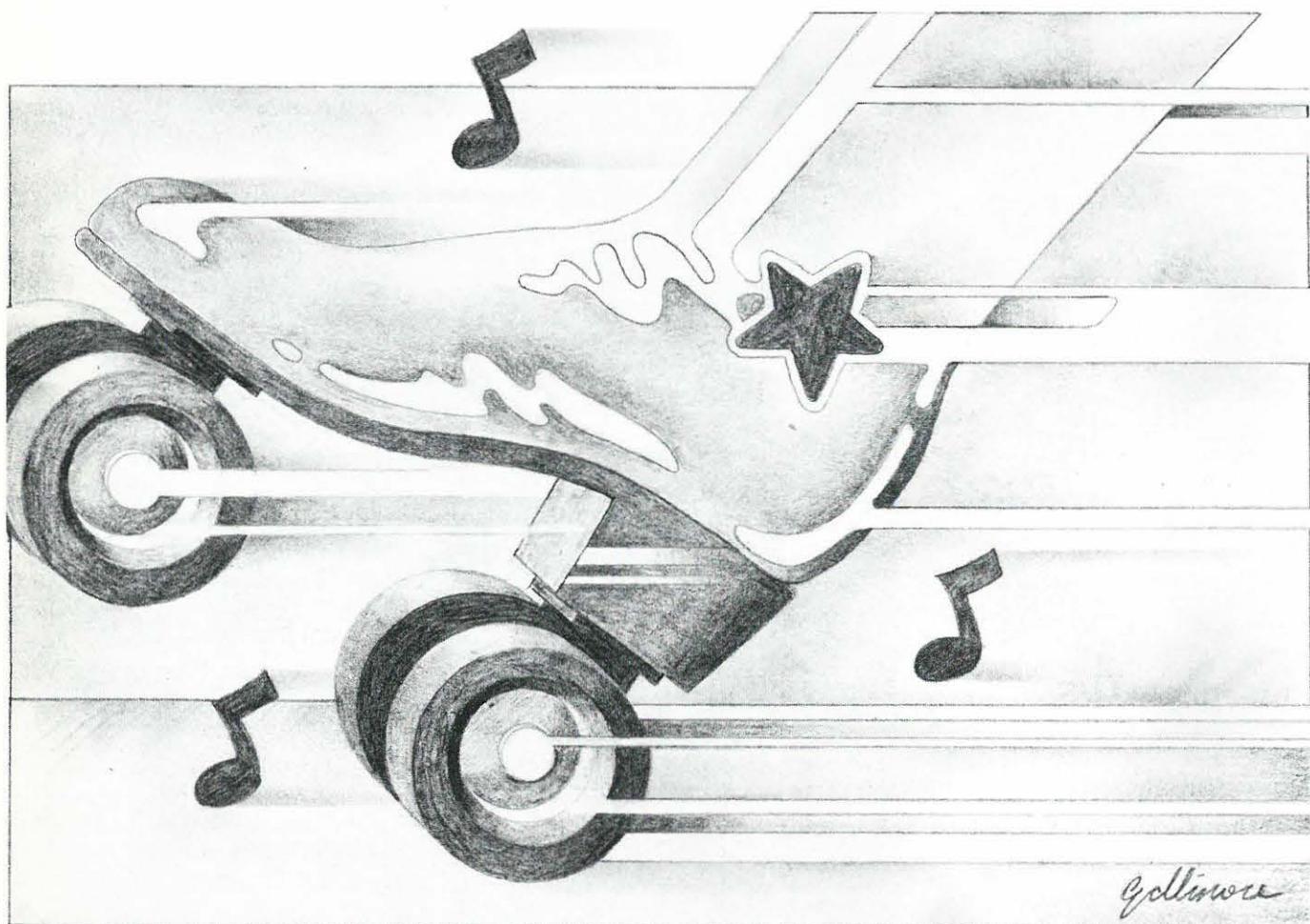
Cinque Gallery

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

ARTS

SPORTS

DISCO ON WHEELS



Remember those “clip-on” skates you used to fasten to your shoes with a key? You would put them on, grow a few inches

taller and another self would fly free. Remember how you’d zip up and down the block, sometimes in a crouching position like the Rol-

ler Derby? Or sometimes on one skate? You thought you were hot, didn’t you? As you grew older, moving on, you viewed roller skat-

Smirnoff®

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Smirnoff® Vodka, 80 proof, Distilled from Grain,



SMIRNOFF SPORTS QUIZ

Questions

1. Give the "ring" names of the great boxers listed below:
(a) Arnold Raymond Cream (b) Louis Phal (c) Joe Barrow (d) Walker Smith, Jr. (e) Sidney Walker (f) Henry Jackson
2. Name the only football player in the history of the game who has rushed for over 1000 yards a season for two different teams.
3. What college did these basketball players attend? (a) Guy Rogers (b) Cleo Hill (c) Maurice Stokes (d) Elvin Hayes (e) Dick Barnett (f) Nat "Sweetwater" Clifton
4. When the N.Y. Jets beat the Baltimore Colts in the Super Bowl, who scored the ONLY Jets touchdown?
5. Who hold the National League record for most career grand slam homeruns?
6. Name the ex-Yankee catcher who played for the 1967 American League Champion Boston Red Sox.
7. What college has won the most N.C.A.A. basketball championships?
8. Who fought in front of the smallest crowd for a world heavyweight bout?

SMIRNOFF TRIVIA QUESTION

What is "Charlie Birch"?

Answers to quiz appear on Page 39

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

ing as little league. Those old skates of yours were either passed on to a brother or sister or thrown away.

I'll bet you six ball bearings that you haven't been on a pair of skates since then, right? Well, hold tight! That old kids' stuff is back—bigger and better than ever. The roller skating momentum, building for 20 years, now has taken on a new dimension in sight and sound. The disco on wheels is an adult social boom!

ROLLER SKATING PARTY

The top of the yellow marquee reads, "631—Skating Rink." Utica Skating Rink, where 300 roller skaters, rail clingers and socializers have gotten together to celebrate a birthday. It's a Roller Skating Disco Birthday Party! (The rink is available week nights for private parties at \$2 a head for the first

100 persons and \$1.50 per for all over that amount. It accommodates 1,000 persons and the skating floor holds 700 comfortably.)

With small bright eyes that sparkle through horn-rimmed glasses, our birthday host, Vinzerelli, beckons us in. The disco sounds are powerful. It's impossible to have a conversation. But that's alright. You came to roller skate, not converse.

We find a small space on the railing and move in closer. It's amazing. A "disco Army" of speeding bodies zooming around the rink. The "army" whizzes by us at what seems to be 100 miles per hour. (It's really 20-25 mph.) As the skaters zip around, they create a cooling system—a sort of human fan for the rail clingers. The skaters in the center of the rink are doing all kinds of fancy disco steps—

Hustlin', Freakin' and just doing whatever they feel to the groove of the music. "Ladies only, ladies only. Everyone else off the floor." The D.J., sitting in his ivory tower, pipes again: "Ladies only." The D.J. is the "Big Brother" of roller skating rinks. He's the one who calls the shots. Only he knows when to flip you into a physical fit and just when to cool you out with mellow sounds.

Disco skating is a fun sport. It gets you moving to the rhythm of a solid beat, not anything at all like ice skating. Disco roller skating lets you "get down" around the rink with character, kick and comedy. It's the kind of sport that's great for your body and your mind.

The first time you attempt to roller skate will be rough. You'll slip, slide and undoubtedly fall. But don't be discouraged; there will always be someone to help you to your feet again. After a while, you'll get to the point where wheels will feel like shoes. That lost aplomb will zoom right back as you learn to conquer the floor. Once you do, you can do just about anything—going forward. Then all of a sudden it will happen—you'll be skating backwards. It will come as natural as learning to walk. Then you'll get a partner.

"Couples, Couples only, shouts the D.J. The lights dim. The revolving mirrored globe in the ceiling glitters. Hand in hand, couples float to the floor, skating side by side, an arm draped around each other's shoulder, moving backwards to the soft mellow sounds and dimmed lights. Skating backward is the *piece de resistance*, the ultimate. You just glide smoothly with your partner and ride high on the disco sound.

"Everybody clear the floor, please. Clear the floor," bellows the D.J. Vinzerelli's Roller Skating Birthday Disco Grand Finale is about to begin. "All Jigaboo Jammers on the floor please"

sounds the loudspeaker. We wonder about the Jigaboo Jammers? From Jamaica, Queens, the Jigaboo Jammers are Vinzerelli, his friends and anyone else whom he decides he wants in the club. We asked Vinnie (as he is sometimes called) why he chose a name like "Jigaboo." His reply: "The name 'jigaboo' had a nice ring to it and I dug it, so I decided I'd call my roller skating group the Jigaboo Jammers, and the name has been getting over ever since. We even have T shirts."

As the house lights come on, the chanting begins: Jig-a-Boo! Jig-a-Boo! Suddenly, four young men dressed in red zoom onto the floor. They take positions and the music begins. "Do the bus stop...", they step and stop, turn and spin. The chanting continues. Then, two small 'jammers' skate to the floor and do fancy steps, crossing over, crouching together arm in arm. Next comes Vinzerelli, who dazzles us in his white satin two-piece vested suit and sparkling gold satin shirt; his skates are green metallic with silver glitter at the toes. He soars around with accelerating speed. The chanting reaches a frenzied pitch. Vinnie begins his unique roller skating dance routine—splits, flips with and without a walking cane, forward, backwards, spins, somersaults, and handsprings—acrobatic feats you'd have to see to believe. Vinzerelli has been roller skating for a mere ten months and already has appeared in several New York magazines for his fantastic roller skating showmanship.

Anyway, if you enjoyed roller skating as a child, you'll get a bigger kick out of it as an adult. If you haven't been on a pair of skates for a long time, don't worry about losing face; the first few days are rough. But if you're a weight watcher, you'll lose pounds' too. With each rotation around the rink, you're burning up an average of 400 calories in every spinning hour.

"The skaters in the center of the rink are doing all kinds of fancy disco steps—Hustlin', Freakin'..."

It has been said that roller skating is like jogging without the huffin' and puffin'. There is total body involvement; your legs, your thighs, your hips and your waist. You'll be using them all. Roller skating, without a doubt, rejuvenates the body and elevates the spirit.

The skaters gradually begin to disappear from the rink. The Roller Skating Disco Birthday Party has come to an end. But there's more. Every Monday night at the Utica Skating Rink, Vinzerelli gives skating instructions for the novice. Intermediate and advanced skaters can do their own thing. If you learn to roller skate well, who knows, maybe you too can become a Jigaboo Jammer.

ROLLER SKATING DRESS

Although most roller skaters wear jeans and shirts, you can wear whatever is comfortable for you. Most important are cotton socks, because they absorb the perspiration more readily than synthetics. If you wear glasses and are really serious about roller skating, an investment in a pair of contact lenses is advisable. If you'd prefer to own your wheels rather than rent them, the Rolls-Royce of roller skates is the *Douglass-Snyder Precisions*. The precision wheels with encased ball-bearings roll more evenly, and they feel better than shoes! These skates can cost up to \$350. On the other hand, cheaper ones cost as little as \$40. A good pair of skates consists of a leather boot with a firm counter (metal support) in the heel. It might not be a bad idea to try the rentals for a while until you decide what's right for you. ®

—Marlene Chavis



Claranelle Morris has been named Tournament Director for the New York City area in the Decade National Amateur Team Tennis Championship.

The first Decade National Amateur Team Tennis Championship, the only major team tournament for amateurs in the United States, will get under way on June 30 at 33 sites throughout the country. The finals of the event will be held in conjunction with the U.S. Open at the new Flushing Meadow tennis complex in New York on September 10.

Each team in the competition will include three men and three women, and is open to players 21 years of age and over. Two players must be 35 or older. A match will consist of one set each of men's doubles, women's doubles and mixed doubles played under an eight game pro set format. U.S.T.A. rules will be in effect throughout the tournament.

Entry forms are available through national advertisements, tennis clubs, public courts, and product displays in supermarkets and other locations. Entries will close on June 17.

Metropolitan Area Playing Sites

- Midtown Tennis Club,
8th Avenue and 27th Street
- Roslyn Racquet Club,
Landing Road, Roslyn
- Tiger Racquet Club,
43 Meadowland Parkway, Secaucus
- Golf and Tennis World, Black Horse Pike,
West Atlantic City
- Stamford Indoor Tennis Club,
Maple Tree Avenue, Stamford

SPORTS

BASEBALL

N.Y. Mets

Shea Stadium (\$3.50-\$5)

June

2-San Diego	8:05 p.m.
3-San Diego	8:05 p.m.
4-San Diego	2:05 p.m.
5-Los Angeles	8:05 p.m.
6-Los Angeles	8:05 p.m.
7-Los Angeles	8:05 p.m.
9-San Francisco	8:05 p.m.
10-San Francisco	2:05 p.m.
11-San Francisco	2:05 p.m.
20-Montreal	8:05 p.m.
21-Montreal	8:05 p.m.
22-Montreal	8:05 p.m.
23-Pittsburgh	8:05 p.m.
24-Pittsburgh	2:05 p.m.
25-Pittsburgh	2:05 p.m.

N.Y. YANKEES

Yankee Stadium (\$5-\$6.50)

June

1-Baltimore	2 p.m.
12-Oakland	8 p.m.
13-Oakland	8 p.m.
14-Seattle	8 p.m.
15-Seattle	8 p.m.
17-Boston	8 p.m.

SOCCER

Cosmos

Giants Stadium, the Meadowlands

June

4-Vancouver Whitecaps	2:30 p.m.
11-Philadelphia Fury	2:30 p.m.
18-Washington Diplomats	2:30 p.m.
21-Colorado Caribous	9:00 p.m.
28-Los Angeles Aztecs	9:00 p.m.

TENNIS

N.Y. Apples

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

June

5-Anaheim
12-Phoenix
13-Golden Gaters
15-Boston

WRESTLING

Madison Square Garden (\$4-\$8)

June 19, 8:30 p.m.

All-Star wrestling, contestants to be announced.

DOUBLE DUTCH

World Invitational Double

Dutch Championship

Lincoln Center Plaza
64th St. at Broadway,
Fountain Plaza
June 3, 12 noon.

ROLLER SKATING

The Utica Skating Rink

635 Utica Ave.
Brooklyn, N.Y.

The Empire Rollerdomo

200 Empire Blvd.
Brooklyn, N.Y.

Village Skating

15 Waverly Pl.
New York, N.Y.

Flushing Meadows Skating Rink

Flushing Meadows, Queens, N.Y.

CYCLING

Harlem Bicycle Championship

Marcus Garvey Park (Mt. Morris Park)
Course: 120th to 124th Sts., 5th and
Madison Avenues.
June 18, 1 p.m. Sharp!

DRUM & BUGLE CORPS

Madison Square Garden Invitational

Drum & Bugle Corps Competition
Seventh Ave. Between 31st & 32nd Sts.
Reading Pa. Buccaneers, Hawthorne
Caballeros, New York Skyliners,
Long Island Sunrisers, Connecticut
Hurricanes, Rhode Island Matadors.
Ticket Prices: \$4.50-\$7.50
June 16, 8 p.m.

SQUASH

Played at YMCA's.

Manhattan:

Westside "Y", 63rd and B'way
(787-4400)

\$195 Adult Membership (in order to
play) \$3 for six lessons 4 times a year.

Flushing:

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

Brooklyn:

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

TRACK & FEILD

Le Mans Track Club

An organization where academics
and athletics parallel each other.
Greg Perry, Director-Coach.
Headquarters: 3230 Gunther Ave.,
Bronx, N.Y.
Training: Van Cortlandt Park, Man-
hattan, N.Y.
Competing: The Armory, 168th St. &
Broadway, Manhattan, N.Y.
Be a spectator or join the club, train
and participate.

LEISURE TIME SPAS

Manhattan:

Apple Health Spa

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

Dancercise

167 East 86th St. and 1845 B'way
Eastside: 831-2713
Westside: 245-5200
Exercise program done to music,

classes in hustle and Latin, \$5 for
trial class, \$48 for 10 classes, \$75 for
20 classes, \$285 for 100 classes.

Elaine Powers Figure Salon

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

European Health Spa

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

Jack LaLanne Health Spa

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

McBurney YMCA

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

135th Street YMCA

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

Westside YMCA

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

ANSWERS TO SMIRNOFF SPORTS QUIZ

- (a) Jersey Joe Walcott (b) Bat-
tling Siki (c) Joe Louis (d) Sugar
Ray Robinson (e) Beau Jack (f) Henry
Armstrong.
- Mike Garrett—Kansas City Chiefs
(1,087) and San Diego Charges (1,031)
- (a) Temple University (b) Winston-
Salem Teachers College (c) St. Fran-
cis College (Pennsylvania) (d) Univ-
ersity of Houston (e) Tennessee State
University (f) Xavier University of
Louisiana
- Matt Snall
- Willie McCovey, 18
- Elson Howard
- U.C.L.A.
- Cassius Clay vs. Sonny Liston,
(Lewiston, Me. 1965, 2,434)

Trivia Answer

Smirnoff Vodka and Rootbeer

MEDIA

SOUL ALIVE'S FRED & FELICIDAD DUKES

Soul Alive's first show of the new season has begun with Chic's "Dance, Dance, Dance" pulsating through WPIX's Lilliputian studio. Twenty couples gyrate around the floor as Gerry Bledsoe's velvet voice welcomes the viewer to another hour of dance and enlightenment. The students are really into it, clapping their hands, doing the disco whoop and dancing like the stars of the hour they *know* they are when the assistant director brings it all to a halt, "Cut! Let's do it over again."

The audible groan that follows will never be heard on the final edit. "It's like a desert out there," one perspiring nymph gasps under the hot lights as she fans herself with a raised skirt. But then the camera's red light blinks on again and she quickly recovers a cool that isn't taught in any academic institute.

This time it's a "take". The dancers swirl, dip and sway to the rhythm as one disco hit follows another while informative bits of school news flash across the bottom of the screen. The guest performer, an exhilarant Al Green, arrives and blithely sings his songs of love and happiness without a hitch. Although the smile on Gerry's face has become strained and the crew has begun to snap at the restless students, after four hours of almost continuous taping, the show is finally put to rest, ready for editing.



Felicidad Duker

Dukes and Felicidad, the husband and wife production team behind New York's number one dance program, conceived *Soul Alive* after being approached by WPIX's program chief, Bob Shea. "We had developed a reputation for bringing shows in within budget," says Fred Dukes, a veteran broadcaster whose credits include *For You Black Woman* and *The Miss Black America* and *Miss New York State* beauty pageants. "Bob wanted a show that combined public affairs with a dance format. We sat down, thought it out and *Soul Alive* was born."

"We wanted a program that would highlight the positive aspects

of growing up," adds Felicidad, a former engineer with Honeywell Corporation, "We felt we could entertain our audience and at the same time tell the students of activities available at their school that even they weren't aware of."

Fred Dukes began his career in broadcasting immediately after graduating from Temple University. "I'd been interested in the medium ever since my parents first brought home a TV set, you know one of those 12-inch RCA consoles with the lift top," says the multi-talented Dukes, who teaches at the Third World Cinema (62 W. 45th St.). "And the first thing I realized



Fred Dukes

was that there were no Black faces on it!"

Learning his craft as he progressed from a technician at WHYY, Philadelphia's educational station, to operations supervisor for New York's WOR-FM's classic DJs, Murray the K and Roscoe, Fred soon began to do commercials in order to stay in television. "I had been in the business for almost a decade when I met Felicidad, "he says proudly, and she sold her first concept, *We, Us & Company*, to WNEW within weeks after entering the field."

"I'd graduated from Hunter College and was the only woman mechanical engineer at Honeywell when I realized the job wasn't for me," Felicidad says. She laughs at the memory of their first encounter, "I met Fred on a blind date and we ended up not only married, but business partners!"

Dukes and Felicidad Productions' staff, many of them trained by Fred at the Third World, are constantly working on new projects. A series on Black Broadway is in pre-production. "We want to delve into the rich history of Blacks in theatre," Felicidad says. "We'll use old stills, film clips and, if necessary, recreate those skits lost to time." There also is talk of a possible series revolving around Ali, whose recent interview on *For You Black Women* is still making waves.

Black programming has come a long way since Fred first lifted the top on that antiquated RCA almost thirty years ago. One hopes Dukes and Felicidad Productions' creative endeavors continue to keep not only our souls but also our minds alive.

SHERYL LEE RALPH

One of last year's more noteworthy screen performances was Sheryl Lee Ralph's portrayal

of Barbara Hanley in *A Piece of the Action*. Sheryl, as Barbara, viciously attacks the motives of a social worker (played endearingly by Hope Clarke) by calling her a "poverty pimp" and "bourgeois" in a scene that leaves the audience limp.

A graduate of Rutgers University, Sheryl won the part by beating Sidney Poitier's daughter. "You *have* to respect a director who doesn't give the juiciest part in the film to his own kid," Sheryl says. "But I had that part down pat. You see, "Barbara" was a girl at school who thought I had eyes on her man. One day she came up to my room to straighten me out; I never forgot that girl's anger."

That role has opened the doors to many others. After losing a part in the now canceled *Sanford Arms*, Sheryl has a pilot for ABC on the boards. "It's a Black take-off on *Laverne & Shirley*," the lovely actress says. "It's called *Looking Good* and I'll play a beautician living in Detroit."

Sherly attributes her initial success to faith in God and strong family ties. "I really believe someone up there is watching out for me; and my family has been super with their support."



Sheryl Lee Ralph

Any advice to aspiring actresses? "Don't get discouraged, I was devastated when I lost the part in *Sanford Arms*;" her smiling face turned into a frown at the thought. "But Mr. Poitier told me not to give up. One week later *Looking Good* came around." The beaming smile returns. ®

Howard Brock Garland

BOOKS

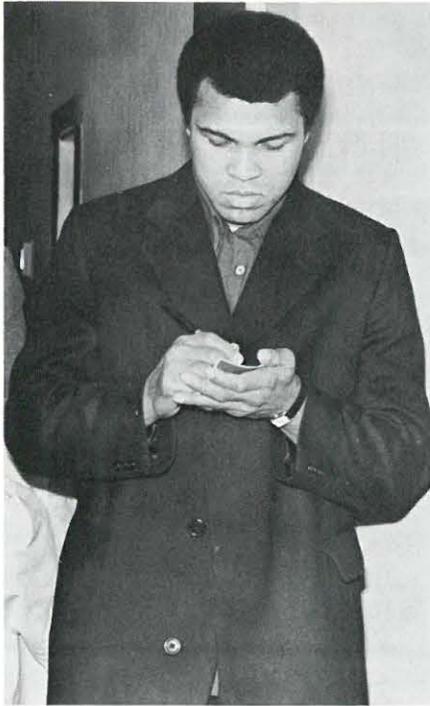
The Greatest. By Muhammad Ali with Richard Durham. Random House, \$10.95.

The defeat Muhammad Ali suffered when he lost his World Heavyweight title to Leon Spinks does not negate or even tarnish his image as the "Greatest." His autobiography substantiates the self-analysis he has given the public. What is more, it goes behind the facade and gives you a complete picture of the man. The book is, as the subtitle reads, his "own story." As you read the events chronicled, you realize that the man, Muhammad Ali, is even bigger than the part he has played. There are countless incidents to testify to this.

*The butterfly has lost its wings
The bee has lost its sting.*

This message comes while Ali was hospitalized after a momentary defeat. He decides that it will be his inspiration for future victories.

His comments about some of his opponents: To Floyd Patterson, he said, "You were good. You had guts and heart. You were greater than those egging you on." About George Foreman he said, "But I take nothing away from George. He can still beat any man in the world. Except me." All of Ali's roles outside the ring and the way he has played them add to this sta-



Muhammad Ali

ture. Witness his embracing the Islamic religion and the way he handled his life afterwards.

As you read this book, you will understand why Muhammad Ali is the most popular man in the world. Perhaps this man who may have turned you off bragging about his boxing prowess and other attributes, will win you over with his strengths as a human.

If you are not impressed with the book, you still might want a copy for its valuable statistical data. It can serve as a reference tool, giving a listing of some of the most important events in Muhammad Ali's life, from his birth in December 1942 to the birth of his son in 1972. It gives you a thorough "Professional Fight Record" from 1960 through 1975. Pick up a copy. You'll have an honest opinion of Muhammad Ali.

CHILDREN'S BOOKS

Nobody Else Will Listen—A Girl's Conversations with God. By Marjorie Holmes. 133 p., Doubleday, \$4.95. Ages 14 Up.

A teenage girl takes God as her confidant and shares her problems with Him. Every area of stress, doubt or confusion, whether pertaining to parents, boys, school, drugs or what have you, she takes to God and raps with Him.

The Loners—Short Stories About the Young and Alienated. Edited by L.M. Schulman. 279 p., Macmillan, \$5.95. Ages 12 Up.

We have ten short stories written by such well-known authors as James Baldwin and Ernest Hemingway. They point out young people's search for self-esteem, identity and understanding.

The Burning Thorn—An Anthology of Poetry. Selected by Griselda Greanes. 202 p., Macmillan, \$5.95. Ages 12 Up.

Highly emotional and personal poetry written by the teen-age students of Griselda Greanes. It also contains works by outstanding poets. ®

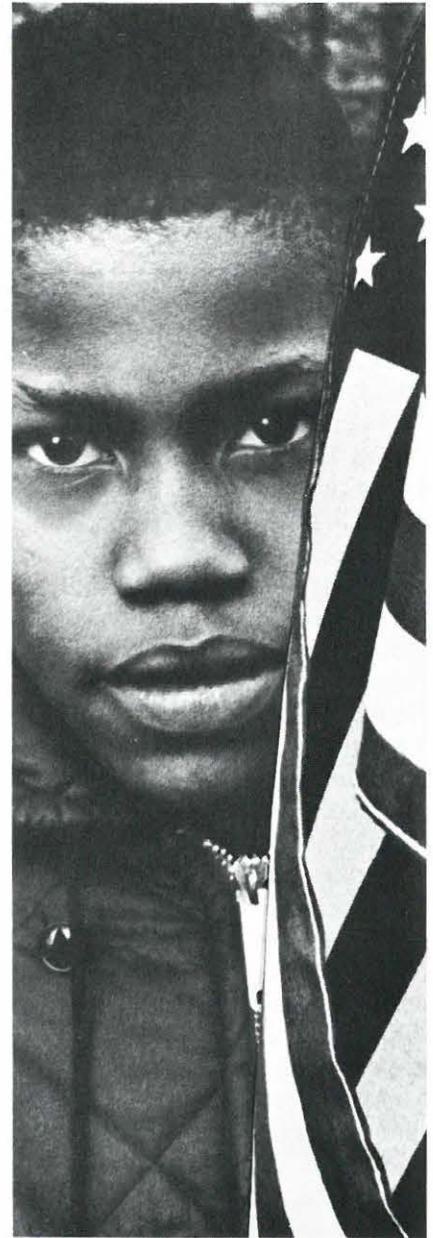
—Peggy E. Wilson



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FILMS

American Museum of Natural History

Central Park West at 79th St. Auditorium, 7 p.m.
Films from the People's Republic of China

June 7, Impressions of a City (Shanghai)

Behind the Scenes at the Peking Circus

In Rehearsal at the Peking Opera

June 14, The Drugstore

Traditional Handicrafts

June 21, The Fishing Village

June 28, The Oil Fields

Nature Film Festival

June 3 and 4, Sat. and Sun.

Auditorium, People Center, Education Hall and Calder Laboratory 1 to 4:30 p.m.

More than 30 films will be shown continuously from 1 to 4:30 p.m. Included will be **Hot Spot**, **The Great Dinosaur Discovery**, **In Search of the Bowhead Whale**, **Ternwatch**, and **Earth Plant: Universe**.

Japanese Weekend

June 17 and 18

People Center, 1 to 4:30 p.m.

Colorful films of life in Japan will highlight this special weekend program.

All above film programs are free with Museum admission.

New York Public Libraries

June 1, **Meet the Makers** 5:30 p.m. Donnell Library Center, 20 W. 53 St.

June 3, **Sweat of the Sun** 2:30 p.m. Baychester Library, 2049 Asch Loop North, Bronx

June 5, **The Score** 7 p.m. Jefferson Market Library, 425 Ave of the Americas. **King Kong** 4 p.m. Pelham Bay Library, 3060 Middletown Rd. Bronx

June 6, **Vroom, 39 Steps, West Virginia Coleslaw** 2 p.m. Donnell Library Center, 20 W. 53rd St.

June 7, **Flying Deuces**, 7 p.m. Soundview Library, 660 Soundview Ave. N.Y.C. **Roots** parts 7&8, 3:30 p.m. West Farms Library, 2085 Honeywell Av. N.Y.C.

June 8, **Public Enemy** 7 p.m. New Dorp Library, 309 New Dorp Lane, S.I.

June 13, **The Day the Earth Stood Still** 4 p.m. Bloomingdale Library, 150 W. 100 St.

June 20, **Thank You, Mask Man, The Barber Shop, The Gold Rush** 2:30 p.m. Bloomingdale Library, 150 W. 100 St.

June 21, **Brief Encounter**, 7:30 p.m. Kingsbridge Library, 280 W. 231 St.

June 22, **The Man Who Knew Too Much** 7 p.m., New Dorp Library, 309 New Dorp Lane, S.I.

New York Public Library Programs for Children

June 1, **Toolbox Ballet, Dorothy and the Kite, Magic Michael, A Scrap of Paper and a Piece of String**, 11 a.m. Columbus Library, 742 10 Ave. (pre-school)

June 2, **Big Red Barn, Rosie's Walk, Ducks, Pigs, Hop** 10:30 a.m. Hamil-

ton Grange Library, 503 W. 145 St. (Ages 6-9)

June 7, **Runaway Railway** 4 p.m. Washington Heights Library, 1000 St. Nicholas Ave. (Ages 8-13)

June 14, **The Foolish Frog, Just Awful, Rosie's Walk, Faces, Cecily** 11 a.m. Columbus Library, 742 10 Av. (preschool)

June 17, **Curious George Rides a Bike, Chicken Soup with Rice, Harold and the Purple Crayon**, 1:30 p.m. George Bruce Library, 518 W. 125th St. (all ages)

June 21, **Lickety-split Licorice, People Soup, Stone Soup** 9:30, 10:30 & 4 p.m. Washington Heights Library, 1000 St. Nicholas Av. (Ages 3-7)

June 30, **Lollipop Opera, Caterpillar, Cecily, Dorothy and the Pop Singer** 10:30 a.m. Hamilton Grange Library, 503 W. 145 St. (Ages 6-9)

TELEVISION

WCBS-TV Channel 2

The Jeffersons with Isabel Sandord, Sats. 8 p.m.

Good Times

Mons. 8 p.m.

Baby I'm Back with Demond Wilson

Mons. 8:30 p.m.

WNBC-TV Channel 4

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

WNET-TV Channel 5

Mobil Showcase Presents

"Between the Wars (7:30 p.m.)

June 7, "Latin America"

June 14, "The Italian-Ethiopian War"

June 21, "The Spanish Civil War"

June 28, "The Phony War"

WABC-TV Channel 7

June 2, 3, 4, Children's novel "Roll of Thunder, Hear My Cry"—a Black family's fight to hold onto their land in Mississippi during the Depression. Check daily listing for time.

June 7, "The Fifth Annual Emmy Awards for Daytime Programming" 3-4:30 p.m.

June 17, "America Votes for Tomorrow's Stars" A two-hour live telecast in which viewers around the country choose the best of a group of new and talented entertainers by instantaneously tabulated balloting. The performers, all professionals with limited TV exposure, will compete in eight categories. 9-11 p.m.

"ABC News Closeup" will report on one of the most serious health problems facing this country today, the effects of something like 70,000 chemicals in general use today with very few of them pre-tested on human beings. Check daily listings for day and time.

What's Happening

Thurs. 8:30 p.m.

WPIX-TV Channel 11

May 31, June 1 "The Bastard" 8-10 p.m.

June 10, 11 **Grand Prix Tennis Tournament**, French Open (Grand Slam Title) 8-10 p.m.

WNET-TV Channel 13

"Skyline" Fridays at 9 p.m. Part entertainment, part enlightenment, this show is designed to supplement rather than supplant the viewer's in-person enjoyment of the city's arts. It encourages the viewing audience to become, as well, a doing audience. To discover and enjoy the Big Apple's cultural core.

"Watch Your Mouth" Sundays at 7 p.m.

Educational and entertaining series aimed at improving communications skills of 14 to 17 year olds. Guest appearances will include Ruby Dee, Stephanie Mills and others. Produced by Ellis B. Haizlip.

BLACK HOSTED PROGRAMS

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

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

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

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

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

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

RADIO

WBLS

107.5 FM, 24 hours, heavy on disco music.

WBLS

107.5 FM, 24 hours, heavy on disco sound.

WRVR

106.7 FM, 24 hours, all jazz.

WLIB

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

WINS

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

WQXR

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

WNYC

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

WXLO

98.7 FM, 24 HOURS, ROCK AND ROLL, RHYTHM AND BLUES.

WPLJ

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



Buster Williams

MUSICIAN'S MUSICIAN: "I just want to get better, I want to become a master on my instrument." This is bassist Charles "Buster Williams" definitive response to questions about plans for the future. Buster's talents are highly respected by jazz aficionados and performers alike—many of whom already consider him "The Master" of the acoustic bass.

A native of Camden, N.J., Buster has been playing the bass for almost twenty years; his father, a bassist and drummer, was his first teacher. Although Buster studied briefly with Gerald Wiggins at the Combs College of Music in Philadelphia, he is primarily a self-taught musician. Earning his living as a musician since the age of 17, Buster went on the road with Gene Ammons and Sonny Stitt in 1960, right after he graduated from high school.

Despite his international reputation, Buster is relatively unknown outside of jazz circles. Yet many people have heard him play with-

out being aware of it. "I spent a lot of time behind the scenes... playing in situations where you wouldn't expect the bass player to stand out." Until his four-year stint with Herbie Hancock, Buster spent nine years backing singers, among them Nancy Wilson, Sarah Vaughan, Dakota Staton and Betty Carter. But Buster isn't worried about receiving public recognition. "I'm just concerned about always being totally true to myself about my music."

Buster credits his practice of Buddhism—as a member of the Nichiren Shoshu sect—with providing the insight that has enabled him to put his music into the perspective. His ultimate goal is to achieve absolute happiness through chanting "Nam Myoho Renge Kyo." In striving for this goal, Buster says that his life—including his music—will definitely blossom.

...AND ALL THAT JAZZ: Newport's loss is New York's gain. The Newport Jazz Festival/New York, which moved to the metropolitan area six years ago, is celebrating its 25th anniversary. From June 23rd through July 2nd, the giants of jazz will be performing all over the city. Among the highlights will be the inauguration of outdoor events in Saratoga Springs, N.Y.

WASHINGTON HEIGHTS—WEST HARLEM COMMUNITY MENTAL HEALTH CENTER: "The day-to-day micro- and macro insults that are a part of the Black experience in this country, coupled with the psychological stresses that other Americans face, make the life of the American Black particularly stressful. But then, American Blacks have their own special strengths as well. All of this must

be understood and integrated into the traditional psychiatric theories and practices in order to successfully treat the Black client. The result: an expanded concept of competence for the staff delivering care and treatment with components that are new or traditional, but with a particular responsiveness to Blacks."

"There is still a lot to be learned about how to best deliver mental health services in a community such as the one we serve. However, we do know that we must develop a system of care that can be integrated into existing formal and informal community networks. Our staff must also reach out and teach as well as provide direct services if we are to help individuals and families in the community use their strengths to manage their stresses and realize their full potential." says Dr. Richard G. Dudley, Medical Director.

A four-fold expansion of the present program is planned. In addition to an expanded adult outpatient department, new services will include:

- Special services to the elderly.
- Children (including therapeutic nursery & pre-school)
- Adolescents (psych-ed program & evening center)
- Day treatment for the chronically disabled.
- 24 hour emergency/crisis intervention.
- Alcohol and other substance abuse.
- Residential treatment centers and supervised living for those with emotional problems.
- Community outreach; consultation and education.

Serves: 125th Street to 181st Street

Hudson River to St. Nicholas Ave. 694-9247 — Dr. Richard G. Dudley 694-9200 Ms. Austin

TAPESTRIES FROM SENEGAL: The African American Institute, 833 United Nations Plaza: Works by 13 Senegalese artists, including such internationally famous artists as Ansoumana Diedhiou, Modou Niang and Abdoulaye N'Diaye. The works include 21 tapestries handwoven from woolen yarns at the *Manufactures Senegalaises des Arts Decoratifs*, a workshop in Thies, Senegal. Each tapestry has been designed by a leading Senegalese artist. The exhibition runs through June 18th.

KEEP AN EYE OUT FOR "YOUNGBLOOD": A recently

released film from American International Pictures stars Bryan O'Dell (a semi-regular on "What's Happening!"), Lawrence Hilton-Jacobs (of "Welcome Back Kotter" fame) and Ren Woods (last seen as the Mandinka maiden in "Roots").

COMMERCIALS GO TO THE MOVIES: Now you'll have to take your movies with commercials and just be thankful they're positioned between showings of the feature and not in the middle. Project Commercial, which has been tested nationwide for the past year-and-a-half, will be launched full-scale throughout the east. Millions of movie-goers will see up to three minutes of specially produced

commercials for nationally advertised products before the feature begins. Backers of the project contend that the income they produce will keep admission costs from rising. "We can no longer make up for poorer grossing films," says Ron Lesser, East Coast representative for Cinemavision, Inc. Anyway, it's a terrific market for advertisers.

Washington Heights Art Show: Artists of Tomorrow...young people from the community, ages 6 to 17, exhibit paintings, drawings, collage and who participated in the Washington Heights Art Show in Fort Tryon Park last summer. June 13 - June 30.



The Best of Friends: (L-R) Wayne Scarborough, Noel Hankin, Andre Smith, Mal Woolfolk, Charles Perry, Harry Felder, Danny Berry, Tony Cooper.

ENTERTAINMENT COMPLEXES: The Best of Friends began in 1966 as a group of young Black men sponsoring social affairs at various clubs in Queens. By 1977, the group owned entertainment complexes in Queens, Manhattan and Brooklyn, including Lucifers, 216-19 Linden Blvd., Queens; Leviticus, 45 W. 33 St., NYC; Othello, 500 Eighth Ave. NYC (presently undergoing a face lift

and a name change) and Orpheus, 1055 Washington Ave., Bklyn.

Membership is available, and it entitles you to special discounts and access to all the clubs and their affiliate organizations.

The entertainment complexes feature — in addition to disco dancing — shows by top-notch entertainers, games, including backgammon, chess and electronic games. The facilities also are avail-

able for benefits, receptions, private parties.

The Friends — Danny Berry, Tony Cooper, Harry Felder, Noel Hankin, Charles Perry, Wayne Scarborough, Andre Smith and Mal Woolfolk — have established themselves as young pioneers and successful Black businessmen.®

—Rosalie Gayle

Everything about Fats Waller was slightly unusual. To begin with, while most jazz greats migrated to New York, Fats was a native New Yorker.

Thomas Wright Waller was born on May 21, 1904 to Adeline and Edward Waller in a brownstone at 107 W. 134th Street in Harlem. By the time he attended P.S. 89 next to his house, he had been labeled "Fats" by his peers.

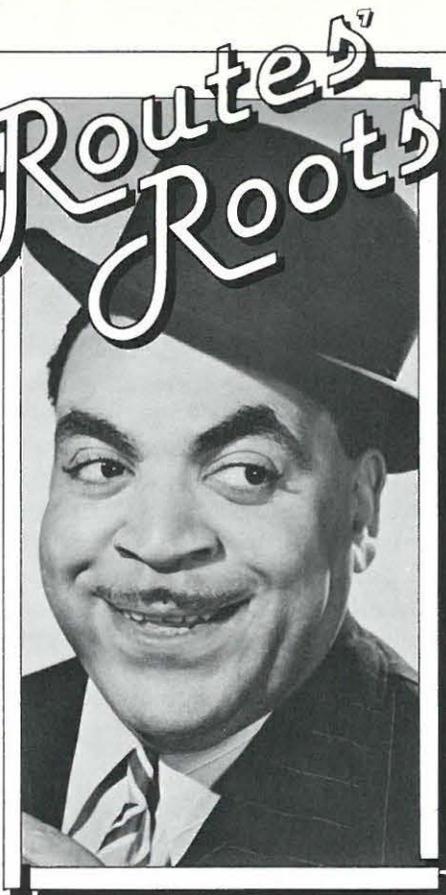
Young Fats found himself in the midst of a thrilling Harlem atmosphere. Vaudeville, theatre and the jazz cellars along 133rd and 134th Streets were in full swing. He absorbed it all. He knew that he wanted to be a part of the show world.

The neighborhood movie theatre, the Lincoln, attracted young Fats like a magnet. It had a small pipe organ and a piano. He seldom remembered the movie, but he memorized all of the music played by Mazie Mullins to accompany the silent pictures. Sensitive to his unusual interest, she allowed him to sit beside her and watch. Soon he accompanied her and eventually replaced her.

It was not until Fats met James P. Johnson that his life as a jazz pianist took root. James P. was the reigning king of piano. He took it upon himself to shape the raw talent he saw in Fats.

The training grounds were readily accessible in Harlem—the "parlour parties," the "rent parties." Every Saturday night, fried chicken, chitlins, pig feet and potato salad were the staples, and the piano player would be the main attraction. Guests paid to feast and party to the tunes of some of the greatest pianists around. James P. played the best parties and he took Fats along. His first house party job paid him three dollars. He soon won a reputation for himself and surpassed James P. with the "stride piano" style.

Fats teamed up with Andy Razaf, a lyrist, and they made



the rounds to music publishers such as W.C. Handy, Clarence Williams and Irving Berlin and sold the same tunes over and over, changing the lyrics or the melody around just enough to pass it off as a new song. The standard rate was fifty dollars per song.

Fats' first recording session was a memorial tribute to Florence Mills on Victor Records. By 1929 Fats had written his most popular piano solos, *Alligator Crawl*, *African Ripples* and *Clothes Line Blues*.

His recordings were beginning to sell across color and cultural lines. People who had never bought records before were now buying complete Waller collections. *I'm Going to Sit Right Down and Write Myself a Letter* was so popular that people assumed Waller was the writer. His rendition had only popularized the tune.

July 1938, he set sail for his first tour of Europe, where his records were hot. At the Empire Room in Glasgow, Scotland, Fats made ten curtain calls. *Honey-*

suckle Rose, *Handful of Keys* and *Ain't Misbehavin'* were the favorites. At the London Palladium, he was billed in large electric lights as the "World's Greatest Rhythm Pianist."

On his return to the states, his popularity had soared. He was constantly on the road with cross-country tours and one-night stands.

Following his January, 1942, sold-out Carnegie Hall concert, he traveled to Chicago, where he launched the career of a young blues singer—Dinah Washington.

Stormy Weather, the all-Black musical film, was waiting for him in California, so he wasted very little time in the next town, Omaha, Nebraska. Omaha was so cold that he coined a phrase we use today. Fats equated the wind to the playing of his friend Coleman Hawkins, "Hawkins is blowing!" Now cold weather is known as the "Hawk."

While shooting *Stormy Weather* Fats was commissioned to compose the score for *Early To Bed*. He poured out most of the tunes effortlessly and the show was a hit in Boston and New York.

When he closed at the Zanzibar Club in Hollywood and boarded the train with his manager, he was at the apex of his career. He was returning to New York professionally and financially sound, but his health was still suffering from his bout with the flu and his lack of rest.

When the train made its customary stop in Kansas City on the way to New York, the manager discovered that Fats had died in his sleep.

"Fats" Thomas Waller's death was as unusual as his life. Unlike most Black musicians of that era, he left a will to protect his wife and three children, a legacy of published songs and many recordings.

Ain't Misbehavin' is as popular now as it was fifty years ago. ®

—Theda Palmer-Head

DON'T MISS THE NUMBER ONE PAGEANT IN THE COUNTRY



MISS BLACK AMERICA NEW YORK STATE BEAUTY PAGEANT

The Executive Producers of the Miss Black America of New York State Pageant are proud to announce that in response to the financial crisis faced by the New York City Mission Society Cadet Corps the proceeds from the 1978 Pageant will be donated to this fine organization.

Last year the Miss Black America of New York State Pageant was held at Carnegie Hall. This year it is taking one giant step

forward by being held at "home," in the community, where it truly belongs.

The Cadet Corps has served the minority community well for over 30 years and in dedication to its outstanding record of achievement the 1978 pageant will be held out of its fine facilities.

Don't miss the "Number 1 Pageant in the Country" New York State Finals

Saturday, June 17th 7:30 P.M.

Cadet Corps Headquarters

14 W. 170th Street Bronx, N.Y. (Jerome Ave.)

General Admission \$15.00

VIP \$25.00 (Includes Victory Ball)

All tickets tax deductible

Don't miss the New York State Talent Semi-finals, Saturday, June 10th, 7:30 P.M. also held at Cadet Corps Headquarters. . . All seats \$5.00 (tax deductible)

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