

ROUTES

July 1978/\$1.25

Ain't
Misbehavin'

Jazz Fusion?

Sun & Surfs



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make it
all worthwhile.



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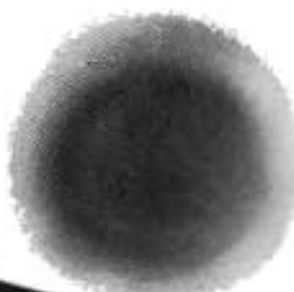
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—Marjorie Gunner, N.Y. Voice

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—Rex Reed, N.Y. Daily News



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Hylda Clarke

Beverly Lindsay

Darryl Minger

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ROUTES RESPONSES

THE TEMPTATIONS

I agree with Melvin Franklin on his strong remarks as to why the Temptations left Motown (*Routes May 1978*). However, he left out far too much regarding the departure of other Motown stars. To begin, Mary Wells left in 1963 after her smash hit "My Guy." Since she was a single performer it can hardly be said that Berry Gordy tried to "bread up the act." The Marvelettes split in 1970 never to record again. Martha Reeves, of Martha and the Vandellas, says at one point she was paying the Vandellas out of her own pocket. "Mr. Gordy just didn't care" about them anymore, she explained. But later she noted Motown is "like a school, when you graduate you move on to bigger and better things." Levi Stubbs of the Four Tops said the same thing.

Smokey Robinson said he wanted to branch out and produce other artist such as Wanda Rodger (wife of Miracle Bob Rodgers) of the Marvelettes, as well as devote a lot of time towards his position as V.P. of Motown. Gladys Knight said a number of things: first she reminded us that she had no intentions of leaving the Pips (excluding her early solo attempt in 60's), then she and the Pips moved to Buddah Records. Almost immediately they rocketed right to the top of the charts. Then there was "Pipe Dreams," more of a nightmare I might add. So what now? The Pips new album "At Last the Pips", without Gladys. Doesn't that say anything about Ms. Knight's word?

The Miracles moved on to Columbia. You might note they haven't had a chart record since "Love Machine." Actually it's

a miracle they're still singing! Martha Reeves has been with four (4) record companies in six years, Nuff said.

As for Stevie Wonder's 13 million dollar contract, I'd hate to think of what would have happened had he gone to Arista; "No Songs in the Key of Life." And then there is Diana Ross. Leaving the Supremes was just like taking two aspirin to rid yourself of a headache. After all, they did do alright until Jean Terrell packed her bags, and they are still on Motown!

In conclusion all of the artists who left Motown didn't necessarily do it because of Gordy's rough and often self rewarding rule of his empire. They simply got their diplomas and went looking for bigger and better things. In the case of the Temptations, well they just failed the course after Eddie Kendricks left. So what next! Well the Commodores, High Energy, Jerry Butler, Diana Ross, Jermaine Jackson, Jr. Walker, Smokey Robinson, and Thelma Houston are just a few of today's Motown successes.

Estes C. Slade
Neptunc, New Jersey 07753

SALUTE TO MELBA

This is to commend you on the stupendous affair held Mon. May 1, 1978 at the Copa. My friends and I enjoyed it immensely. It was a most entertaining and well put together extravaganza.

In closing, all I can say is: "Do it again sometime soon."

Corinne Hutson and friends
Bronx, N.Y. 10456

P.S. Wishing you the best in the years, on your publication of **ROUTES**. We all enjoy the magazine.



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HIGHLIGHTS

2 Newport Jazz Festival ends (see Music Listing for partial recap)

11 Donna Summer at Westbury Music Fair (See Music Listing)



13 Redd Foxx. Avery Fisher Hall (See Music Listing)



14 Peabo Bryson. Avery Fisher Hall. (See Music Listing)



15 The Spinners scheduled for "Rock Concert" appearance (See Media Listing)



17 Johnny Mathis at Westbury Music Fair (See Music Listing)



19 Chris Connor at Exxon Park (See Free For All)

25 "Tens Tennis" Tournament (See Kids & Sports Listings)



27 Debbie Allen in "Alice" to open at the Minskoff Theatre (See Theatre Listing)



27 James Brown at Felt Forum. (See Music Listing)



31 Chuck Mangione. Westbury Music Fair. Also Aug. 1 (See Music Listing)

FREE FOR ALL

THROUGH THE GARDEN GATE

Through September 3 The Museum of Modern Art's Sculpture Garden will celebrate its eighth consecutive Summergarden season.

The public may view The Museum's world-famous Sculpture Garden every Friday, Saturday and Sunday from 6 to 10 p.m. free. Sculptures on view are large-scale works by Rodin, Matisse, Picasso and Moore. Set amid reflecting pools and fountains of the Garden's landscaped, park-like terraces. Informal entertainment presented 8 p.m. Fridays and Saturdays. Entrance is through the huge iron Sculpture Garden gate at 8 West 54 St.



FIRST LATIN MUSIC ROOTS EXHIBIT

This exhibit will go behind the scenes and tell the story of Latin music in New York from the 30s to the present. The public will get a chance to view a dazzling display of rare African and Brazilian instruments—Tito Puente's first timbales and drum collection, Mario Bauza's eighty year old

trumpet Willie Colon's first trombone, rare photographs, and a traditional gown from Celia Cruz. Olatunji has contributed many instruments straight from Africa.

June 28 through Labor Day Weekend Lincoln Center Library, 66th St. and Broadway, N.Y.C.



AUTO EXHIBIT

Auto exhibit featuring cars from the past, present and future. The Kodak Photo Gallery, 43rd St. and Avenue of the Americas.

On exhibit a 1931 DuPont dual cowl phaeton, a windmobile which operates by the use of sail and batteries and a Bugatti racer.

Exhibit runs until July 21.

STREET FESTIVAL

The Fiestas Patronales del Barrio '78 will begin June 30, and take place on Lexington Ave. between 107th and 108th Sts. Afro-Caribbean bands, rides, games and food, food, food. 6 p.m. daily.

SPRING POETRY SERIES

The Ladies Fort in Noho, 2 Bond St., will host a Spring Poetry Series under the direction of Charles Turner. Readings at 1:00 p.m. every Sunday. Appearing during the series will be Mr. Lee Bridges, a Black poet from Holland; Gin Woo of the Asian American Resource Center; Norman Riley;

Mirna Alfonso; Keith Archee; Darnell Williams and Tracy Young. For information call 475-9357.

EVENING SKETCH-INS

July 12, 19 & 26 The American Museum of Natural History invites visitors to awaken the dormant artist within themselves. The Museum provides artistic guidance, sketching materials, a place to draw and some of the most unique natural history subjects in the world. These "sketch-ins" are for adults and children alike and will be held in the Hall of African Mammals and Asiatic Mammals between 5:30-7 p.m. "Sketch-Ins" are free with Museum admission (873-1300).



MUSIC FOR A CITY EVENING

Free hour and a half concerts, presented throughout the parks and plazas of Rockefeller Center. Concerts are scheduled Wednesdays from 4:30-6 p.m. at the following locations: McGraw-Hill Park (MHP)-48th & 49th Sts. at Ave. of the Americas; Channel Gardens (CG)-5th Ave. between 49th & 50th Sts.; Exxon Park (EP)-49th & 50th Sts. at Ave. of the Americas. July 5, Tom Paxton, Folk Songs-MHP

July 12, Lee Castle & The Jimmy Dorsey Orchestra-CG

July 19, Chris Connor, Jazz Vocalist-EP

July 26, Bucky Pizzarelli, Guitarist-MHP

In the event of rain, the concerts will be held the following day.

JAZZ FUSION?

Billy Cobham says fusion will become American folk music. *Lenny White* says fusion is really concert hall Jazz. *Don Mizell* says fusion is music by any former Jazz artist. *Stanley Clarke* says fusion is a fictitious musical category. *Al DeMeola* says fusion is futuristic rock. *Oscar Peterson* says fusion isn't even music.

Miles humbly says that all he did was fuse "cliche-free" Jazz with progressive rock. For lack of a better word the music was ultimately called "fusion" and *Miles Davis*, "the Father of Fusion."

Thanksgiving, 1969. The music that filled the air was not ordinary dinner music. An electric guitar played a haunting melody. Spacey arpeggios flowed from an electric piano. Suddenly the guitar faded into the background and a soprano sax ambled in to replace it. Underneath it all a bass fiddle droned hypnotically.

The electric piano's surging vibrato propelled us into the outer limits, with the soprano sax leading the way. Somewhere in space a trumpet chimed in with the sax. Underneath it all the bass fiddle droned hypnotically.

Suddenly, and for no apparent reason, an argument flared between the trumpet and the sax. A pulsating organ tried to mediate but the battle raged until a truce was reached. The trumpet and the sax



Miles Davis

then joined forces and rhapsodized their way into oblivion. And underneath it all the bass fiddle still droned hypnotically.

The music was from a provocative and innovative album entitled *In a Silent Way*, by legendary Jazz trumpeter Miles Davis. A few months later, Miles released his acclaimed *Bitches Brew* (subtitled *New Directions In Music By Miles Davis*). About that album an enthusiastic Ralph Gleason wrote, "It (music) will never be the same again now, after *In a Silent Way* and after *Bitches Brew*. Listen to this. How can it ever be the same? This is new and right now, it has the edge of newness and that

snapping fire you sense when you go out there from the spaceship where nobody has ever been before."

But what kind of music was Miles playing? Progressive Jazz, contemporary Jazz, Jazz-rock, contemporary rock, space rock and head-music were just a few of the names used to describe Miles' new music. Miles humbly said that all he did was fuse "cliche-free" Jazz with progressive rock. For lack of a better word the music was ultimately called "fusion" and Miles Davis, "the Father of Fusion."

Personal problems prevented Miles from developing this revolu-

JAZZ FUSION? YES! YES! YES!



Billy Cobham



Lenny White



Stanley Clarke

tionary new music as perhaps only he could have. However, the most recognized fusion artists and bands to emerge since those initial fusion albums played with Miles on those first albums.

Drummer Tony Williams formed the Tony Williams Lifetime. Saxophonist Wayne Shorter and pianist Joe Zawinul teamed up to form Weather Report, which, in turn, spawned the solo careers of bassists Miroslav Vitous and Jaco Pastorius. Drummer Lenny White and pianist Chick Corea later played together in the heralded Return To Forever, which, in turn, introduced bassist Stanley Clarke and guitarist Al DiMeola. Woodwind virtuoso Bennie Maupin became a mainstay with Herbie Hancock's Sextet and Headhunters. And guitarist Mahavishnu John McLaughlin formed the Mahavishnu Orchestra, which boosted the career of drummer Billy Cobham, pianist Jan Hammer and violinist Jean Luc-Ponty.

Fusion in Limbo

These artists worked hard to develop fusion music but, despite their technical wizardry, fusion was in a state of limbo. Rock artists didn't have the musical savvy to play it and Jazz artists didn't want to play it.

So-called "pure" Jazz artists

regarded fusion as sell-out music. Because all the fusion artists had Jazz backgrounds it was believed that they incorporated rock elements to make money at the risk of ruining Jazz. Although most of the Jazz world now admits that without the popularity acquired by fusion artists, the current Jazz revival would not be happening. Several Jazz artists still listen to fusion disdainfully.

In a recent airing of Tom Snyder's Tomorrow show, Jazz pianist Oscar Peterson typified the lingering anti-fusion sentiments. Peterson couldn't understand how fusion artists could possibly be winners of Playboy's Annual Music Poll. According to Peterson, fusion is "invalid music" not worthy of mention.

The question today, however, isn't whether fusion is a valid art form. Based on increasing record sales alone the answer to that question is rather obvious. The main question: What is fusion?

Fusion once defined the music played by Jazz-oriented musicians who elected to combine the rhythmic and harmonic complexities of Jazz with the raw energy of rock. One album changed that definition.

March, 1973. Confusion arose when trumpeter Donald Byrd released his *Black Byrd* album. Be-

cause of Byrd's undeniable Jazz background, music critics made the inexcusable mistake of calling him a fusion artist. But was his music really fusion? Would it have been considered fusion if Kool & The Gang or the Ohio Players had recorded it? Of course not.

All Byrd did was put together a solid, well-timed r & b album. There was no law stating that a Jazz artist couldn't record an r & b album, but the critics acted as if this was an impossibility. After Byrd's album, any Jazz musician who wasn't playing cool or bebop became a fusion artist. Today everybody from Mahavishnu's East Indian group Shakti to Roy Ayers disco group Ubiquity is called fusion. The original fusion artists resent the indiscriminate terminology so much that many of them no longer want their music lumped into the fusion category.

April, 1976. It was two days before Return To Forever's sold-out concert at Hofstra University (the group was on tour to promote their dynamic *Romantic Warrior* album). Seated in a plush office in New York's Warner Communications Building, Stanley Clarke and Lenny White tried to explain what their music was all about. At that time RTF was the premier fusion group.

JAZZ FUSION?

NO! NO! NO!



Donald Byrd

"First of all," Clarke began, "I don't usually think so much about classifying the music. I generally leave that up to writers to call it what they will. I would say it's a combination of classical, funk, rock, Jazz, latin, Spanish.... But if I had to classify it, I kind of like the term contemporary music."

"Yeah man, I'd classify it as contemporary music also," Lenny White quickly agreed. "It's hybrid music. Several different styles are implied within our music. Everybody in the band listens to all types of music and it comes out in what we do."

February, 1978. Billy Cobham's group played to a full house at New York's Bottom Line. The music was characterized by exotic melodies on guitar and clarinet and mellow open-chord harmonies on keyboards. It was all underscored by Cobham's pulsating drumming. Even when every limb on Cobham's body was engrossed in rapid fire rhythms, the prevailing atmosphere was like the calm after the storm.

Cobham was on tour promoting his latest album, *Magic* (his first on the Columbia label). Unlike others, Cobham didn't mind being called a fusion artist and spoke highly of the music.



George Benson

Fusion: A Conglomeration

"Fusion is a conglomeration of everything that happened before and everything that's happening in the present. It's a bridge to a foundation of what will finally become American folk music. We may not live to see it happen because there's so much involved."

"Fusion is a big melting pot of every ethnic group's music. That's really what it is. One day all these different elements are gonna fuse together to create one music."

Magic is a splendid exhibition of Cobham's producing, songwriting and playing skills. Unfortunately, he doesn't have the popularity of many fusion artists who came after him, so despite being one of the most consistent acts, his albums don't get as much air play. No air play, no sales. Would he do better if he were not labeled a fusion artist?

"I don't think so," he said, obviously annoyed by his predicament. "After all, fusion is just an overall general label for the combination of all of what's happening in the western hemisphere. The change has to come in the heads of the radio programmers. Calling the music something else won't change the music. It'll still be the same."

"For example, I don't mind the term fusion but that's not what I



Dee Dee Bridgewater

call it. I end up calling my music Black contemporary music because I'm Black and I'm here now and this is what I'm playing."

March, 1978. After the unexpected disbanding of Return To Forever in 1977, Lenny White put his own band together, and the Lenny White Group became the first act to sign with Elektra's new Jazz/Fusion Division.

Throughout the group's New York debut at the Bottom Line, it was obvious that Lenny White's brand of fusion had little in common with Cobham's. White's music was louder, more forceful and it borrowed a lot more from rock. Cobham's music soothed the senses; White's energized them. Both were equally mesmerizing. But were they both playing fusion?

"Yeah, what we're playing now is fusion," White said the morning after his performance. "Our fusion is a combination of rock, blues, latin, r & b, traditional jazz and classical. It's a combination of all these things put together."

"People will tell me I'm not playing this kind of music or that kind of music. But you have to take into consideration that it can be an indirect influence in terms of the instruments you use or the equipment you use or the way you phrase something or the way you use harmonics. That's what really

makes an influence here."

White has been following the music's development since recording with Miles on *Bitches Brew* when he was only nineteen years old. "The development of fusion from Jazz was an evolutionary process. When the music was taken out of the clubs and put into the concert halls, drummers had to play louder, keyboard players got electric instruments, the guitar changed from hollow-body to solid-body, they got amplifiers into feedback... you see, it evolved."

White admitted to growing skepticism about the future of fusion. "What I'm afraid is gonna happen is that they're gonna start thinking of stuff like what George Benson is doing as being fusion music. And what George is doing ain't fusion at all."

"They'll say that George, Gato Barbieri, John Klemmer and all those cats are fusion. But that ain't fusion music to me. Because if you look back to what started it all—Miles' *Bitches Brew*, early Weather Report, early Mahavishnu, early Return To Forever—it's nothing like George Benson."

Fusion Gains Popularity

Later that day, Don Mizell, General Manager of Elektra's Jazz/Fusion Division, offered his opinion. Mizell has been a jazz fanatic for years (his cousins are Larry and Fonce Mizell, the composers/producers who gave Donald Byrd and Bobbie Humphrey their second wind) and he can't understand why it took record companies so long to realize the commercial potential of fusion.

"I really don't know what they were waiting for. I've been into fusion ten years. I got in with Miles. Then Donald Byrd came in with his r & b type of fusion while Miles and all the other great musicians on those albums continued with their spacey, progressive rock sort of thing. Quite frankly, I've always felt it was time. I figured it was

happening with me so why not everyone else?"

"Why fusion is popular now," continued Mizell, "is really hard to say. I guess people's heads are changing and it's getting attention on the street level. Once that happens the jocks will pick up on it and finally the record companies. I guess all the right forces are finally converging at the same time."

Elektra Records has been applauded for being the first major label to boast a Jazz/Fusion Division. Yet Mizell has been constantly criticized. The first three albums released by Mizell were Lenny White's *Adventures of Astral Pirates*, Dee Dee Bridgewater's *Just Family* and Ubiquity's *Starbooty*. The only one of the three that can seriously be considered fusion is *Astral Pirates*. *Just Family* is a beautiful album that leans toward *Mor*, and *Starbooty*, at best, is a mediocre disco album.

One popular fusion artist believes, "Don Mizell may be doing fusion more harm than good. He's going after people like Donald Byrd and Grover Washington Jr. Those guys aren't playing fusion and Mizell should know that. I think he's just rounding up all his personal favorites and trying to sign them regardless of what they're playing."

Stanley Clarke, producer of *Just Family*, admitted that he didn't understand why Dee Dee Bridgewater was being classified as Jazz/Fusion. "I guess it's because she sang with Thad Jones and Mel Lewis and because I produced her album. It's a great album but, according to my understanding of fusion, that album has very little fusion on it."

Mizell simply shrugs off the criticism. "What I'm trying to do," he explains, "is put out music that exhibits the range of fusion; Jazz-rock, Jazz-funk, folk-Jazz and fusions of Indian and

classical music with Jazz. The overall impact is to raise the consciousness of the public as a whole about Jazz in general. People ask me what is fusion and they expect me to have a definitive answer. But I don't."

What then does a record company executive look for when he's considering signing a fusion act? How does he know if the artist is indeed playing fusion? "Well, the first thing I like to know," Mizell explained, "is the background of the artist. If they're a Jazz artist who is now moving into another thing but still incorporating elements of their past... to me, that's a fusion artist."

"But in the case of a new or relatively unknown artist," Mizell continued, "there are certain questions I ask myself about the music. Are they artists who allow improvisational space in their music? Can they adequately handle their improvisations? Do they incorporate elements of Jazz? Are they masters of their instruments? Can they play Jazz straight ahead if necessary?"

"It's really a loose definition, but when you consider that Jazz itself is a cultural fusion you realize that the term Jazz/fusion is redundant. But, at the same time, I didn't want to confuse people by saying that what Lenny is doing, for example, is just Jazz. That would be a misrepresentation that would ultimately do him harm. He has incorporated his strong Jazz roots into his music but he is not playing Jazz."

Fusion Artists

April, 1978. Two days before he was to appear at New York's Palladium Theater, an exhausted Stanley Clarke sat high above the city streets in the office of Nemperor Records. Clarke became one of the most popular of all fusion artists when he teamed up with pianist Chick Corea to form

Return To Forever in the early seventies. Clarke's nimble bass playing has thrilled audiences around the world, and with his own group, School Days, he is currently a favorite on the U.S. college circuit.

His new album, *Modern Man*, has enough vocal tracks to suggest that Clarke is seeking a much larger audience. Several of his peers have said Clarke is opting for the big bucks of commercialism.

"Commercialism," the jovial father-to-be chuckled, "what's that? Let's face it, any time an artist puts his music on wax and into the record stores his music is commercial. He's trying to make money with his music.

"As far as *Modern Man* is concerned, I'd have to say yes, I definitely had the intention of reaching more people. That was a very aware and aware decision on my part."

Clarke knew that after listening

to *Modern Man* many of his fusion-oriented fans would say he was no longer playing fusion music. He even hinted that he no longer wants to be categorized as a fusion artist.

"What I'm doing now is playing music that I grew up with and not music I had to play at gigs. When I came to New York I had to play with Art Blakey. I had to play his music but that wasn't my music. I didn't grow up listening to Art Blakey or Horace Silver. I grew up listening to cats like Sly, Jimi Hendrix, the Temptations and Muddy Waters.

"But it's that age-old thing about categorizing," Clarke went on. "If guys would just be careful about what they call something.... Fusion: what kind of category is that? If we must have these categories then at least categorize correctly. If it's r & b, it's r & b. If it's Jazz-funk, it's Jazz-funk. If it's disco, it's disco.

"*Modern Man* is more like rock and progressive r & b, but because

I've been labeled a fusion artist people are gonna always expect me to play music similar to what I was doing with Return To Forever. But RTF was basically Chick Corea's thing. Now I'm doing mine."



Al DiMeola

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May, 1978. With his sold-out Palladium concert just a few hours away, Al DiMeola relaxed comfortably in one of the many plush offices of Bandana Enterprises, Ltd. The office was adorned with gold and platinum albums. DiMeola hoped his third and most recent effort, *Casino* (an exciting array of Mediterranean-influenced melodies and rhythms) would soon be added to the collection.

Noted for his guitar wizardry with *Return To Forever*, as well as his solo works, DiMeola has become respected as the No. 1 fusion guitarist. Yet he, like Stanley Clarke, no longer likes the term fusion. Based on the music's history, DiMeola has come up with a term he feels more adequately describes his music.

"In the sixties Jazz musicians weren't making any money," he

began. "The big music then was rock. Rock really made it big in the sixties and it had an influence on the entire music world. Jazz musicians, no matter how close-minded many of them were, saw the effects of it and picked up on it.

"Miles Davis was a giant in the Jazz vein but he was aware of what was going on. He's the one who started fusing rock rhythms and funk with Jazz. He was using new instruments too. Miles got into some really heavy stuff.

"It branched out from there," DiMeola continued authoritatively. "Those people playing with Miles—and he had some heavies—all were virtuosos and they expanded on his music. Since they were better composers than Miles, they explored the music's commercial potential by fusing even more intricate rock elements. Therefore, I

prefer to call my music "Rock of the Eighties" because it really is what rock will someday become."

There you have it. Billy Cobham says fusion will become American folk music. Lenny White says fusion is really concert hall Jazz. Don Mizell says fusion is music by any former Jazz artist. Stanley Clarke says fusion is a fictitious musical category. Al DiMeola says fusion is futuristic rock. And Oscar Peterson says fusion isn't even music.

Miles Davis had grand visions when he recorded those first two—for lack of a better word—"fusion" albums. Today, however, almost a decade after the release of *In a Silent Way*, the term fusion has become controversial and the music nondescript. #

Wayne Edwards



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Tues. 10 p.m.
Tin Palace
325 Bowery
674-9115

Stanley Turrentine
July 18-30
Village Gate
Bleecker & Thompson
Sts.
GR5-5120

Joe Turner
Mon.-Sat.
Rose Murphy & Morris Edwards
Sunt. only 8 p.m.
The Cockery
21 University Pl.
ORA-4459

Della Griffin
Thurs.-Sun.
Blue Book
718 St. Nicholas Ave.
594-9485

Pearl & The Jewels
Pearl's Place
1854 Second Ave.
722-9684

John Booker
Every Fri. 9-2 a.m.
Sol Yaged Quartet
Mon.-Thurs. 9-2 a.m.
New Orleans Night Hawks
Tues. 9-2 a.m.
Red Brazier Trio
Third Ave. at 88 St.
878-0440

Judy Stelle
Thurs.-Sat. 7-11 p.m.
Bar Nohy
167 E. 33rd St.
MU8-9223

Jim Roberts Jazz
Supper
Every Sun. 2-5 p.m.
Lance Hayward
Mon.-Sun. (Except Weds.)

Jim Roberts
Weds.
Jim Smith's Village
Corner
142 Bleecker St.
473-9762

Mika Morgenstern & Friends
Every Fri. & Sat.
Jazz Makers Society
14 E. 23 St.
477-3077

Dexter Gordon
July 4-9
Kenny Burrell
July 18-23
Village Vanguard
178 Seventh Ave. So.
ALS-9037

Hazel Scott
Tues.-Sat.
Dennis Mark Trio
Sun. & Mon. 7:30-4 a.m.
Art Baba
151 Ave. & 58th St.
MU8-4710

Earl "Fatha" Hines
June 28-July 10
Cotton Club
666 W. 125 St.
MO3-7960

Roger Ramo
Mon., Tues., Weds.
Nat Jones
Weds.-Sun.
One Fifth Ave. at 8th St.
285-3434

Speak Easy Four
Ann Sorens & Gaslight Girls
Gaslight Club
124 E. 55 St.
PL2-2500

Ted Weingart
Mon.-Sat.
Cafe Coco
555 7th Ave.
354-6210

Mabel Godwin
Thurs., Fri. Sat.
Grove Street Stompers
Mon.
Arthur's Tavern
57 Grove St.
GH2-9468

Bobby Cole Quartet
Mon.-Sat.
Sibs
151 E. 80 St.
753-3488

JAZZ CLUBS

Constellation
108 W. 43 St.
541-7425
Sunt. 8:30 & 10:30 p.m.
\$8 cover

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

Ladies' Fort in NoHo
2 Bond St.
475-6357
Fri.-Mon. 10. 12:30 & 2 P.M.

Broadway's
788 Columbus Ave.
850-4400
Every night 10-4 a.m.

National Arts Consortium Cabaret Jazz
88 W. 82 St.
247-1995
Thurs.-Sun. 10 & midnight

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

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

Peter Brown's
141 W. 90th St.
860-4710
Thurs.-Sat.

New Jazz at the Public
425 Lafayette St.
877-6050

BLUES BEAT

Westbury Music Fair
Brush Hollow Rd.
Westbury, L.I.
516/333-0533
Donna Summer
July 11-18
Tues.-Thurs. 8:30 p.m.
\$8.75, \$7.75
Fri. 8 & 11:30 p.m.
Sat. 7 & 10:30 p.m.
Sun. 7:30 p.m. \$9.75, \$8.75

Johnny Mathis
July 17-23
Mon.-Thurs. 8:30 p.m.
\$9.50, \$8.50
Fri. 8:30 p.m., Sat.
7 & 10:30 p.m., Sun.
7:30 p.m. \$10.00, \$9.50

Gato Barbieri & Phoebe Snow
July 24. 8:30 p.m.
\$8.75, \$7.75

Chuck Mangione
July 31-Aug. 1
8:30 p.m. \$9.50, \$8.50

Avery Fisher Hall
Lincoln Center

874-2424
Redd Foxx
July 13. 8 p.m.
Peabo Bryson
July 14. 8 p.m.

Felt Forum
4 Pennsylvania Plz.
563-8000
James Brown
July 27. 7 & 11 p.m.

QUEENS
Hank Edman
Thurs.-Sat. 9-3 p.m.

Tresser Trio
Mon., Tues., Weds.

NEWPORT JAZZ FESTIVAL

Carnegie Hall
57th St. & 7th Ave.
562-1481
June 27. 8 p.m.
Schlitz Salutes the American Song. \$5.50-\$10
Stan Getz, Alberta Hunter, many others.
June 28. 8 p.m.
Three Pianos and a Guitar. \$8-\$9.50
Mycoy Tyler, Bill Evans, Mary Lou Williams and Lary Coryell.
June 29. 8 p.m.
The New Dave Brubeck Quartet. \$8.50-\$10
Plus the Gerry Mulligan Quintet.
June 30. 8 p.m.
Brazilian Nights. \$5.50-\$9
Joao Gilberto, Stan Getz and Charlie Byrd
July 1. 8 p.m.
Tribute to Lionel Hampton. \$6.50-\$10

Avery Fisher Hall
Lincoln Center
874-2424
June 27. 8 p.m.
Maynard Ferguson & Orch. plus Stan Getz
Quartet. \$6.50-\$10
June 28. 8 p.m.
The George Duke Band \$6-\$9.50
June 30. 7:30 p.m.
Chick Corea & Friends. \$7.50-\$12.50
July 1. 8 p.m.
Kenton Meets the L.A. 4. \$6-\$9.50

NYU Loeb Student Center
508 Calvaria Pl. at Washington Square South
898-3757
June 30. 7 p.m.
Jazz for the Young and Young at Heart
Featuring Alberta Hunter and Estie Blake
\$5. \$3 children under 12
June 30. 8 p.m.
Film Salute to the Newport Jazz Festival. \$4.50

Saratoga Performing Arts Center
Saratoga Springs, New York
518-584-9339
212-787-2020
July 1. A 12-hour Anniversary Salute to the Newport Jazz Festival, George Benson, Dexter Gordon, Charles Mingus and others.
July 2. A 12-hour Big Band Blast-From-Midnight. Featuring Count Basie, Mercer Ellington, Theo Jones/Mel Lewis and others.
General admission \$9.50, plus \$5.50-\$6.50 for reserved seating.

Schlitz Salute to Jazz
A Boatride on the Staten Island Ferry
July 1. 10:00 P.M. \$7.50 E & 1:00 P.M. \$8.50

9-3 a.m.
The Village Door
103-07 Borsley Blvd.
AR6-0616

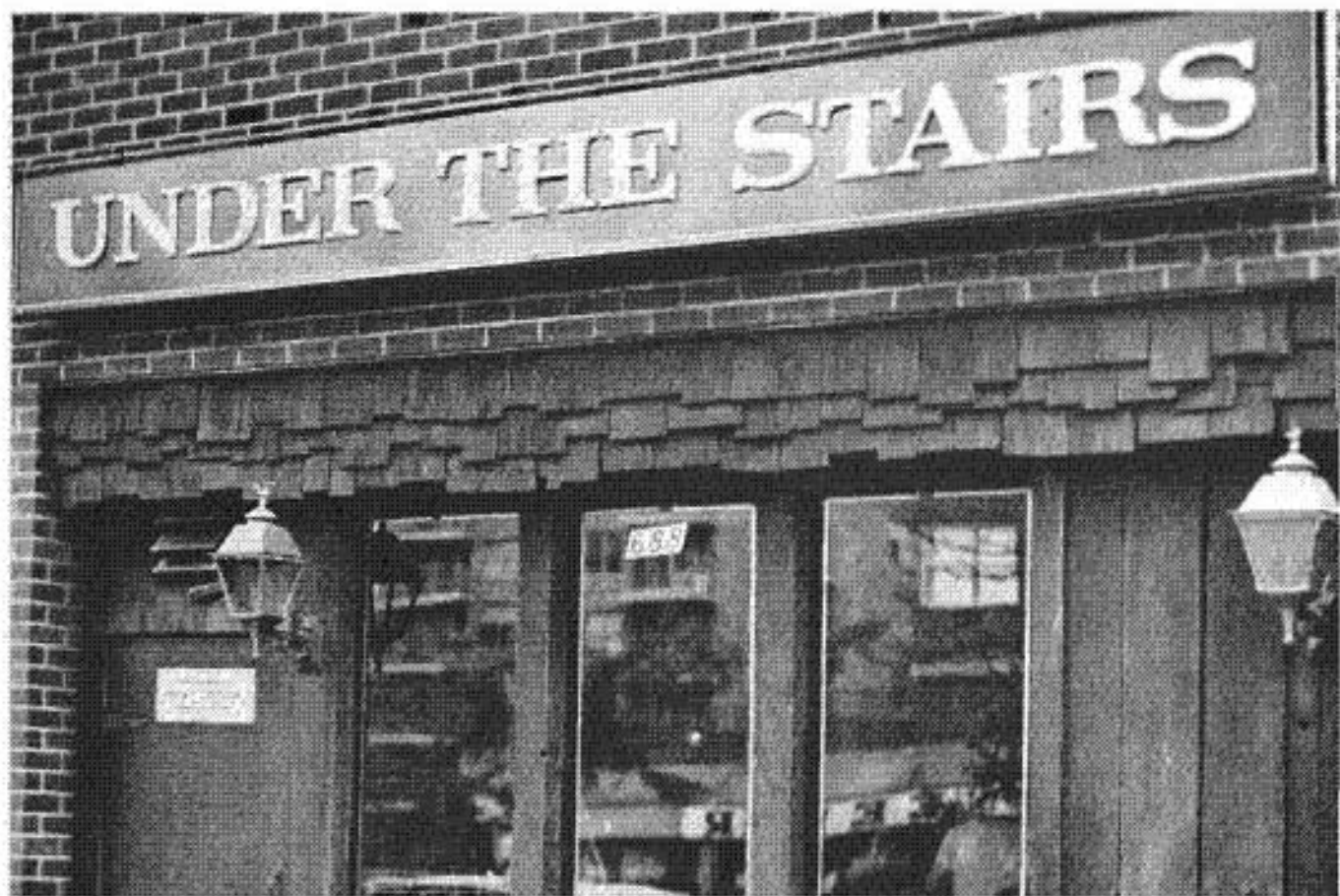
Contemporary Jazz
Gerald's
227-02 Linden Blvd.
Fri. & Sat.
732-8890

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



DINING

UNDER THE STAIRS



Under The Stairs (688 Columbus Ave. bet. 93rd & 94th Streets) is one of the half-dozen or so first-rate bar/restaurants in the West 96th Street area. And it caters to diverse moods and appetites.

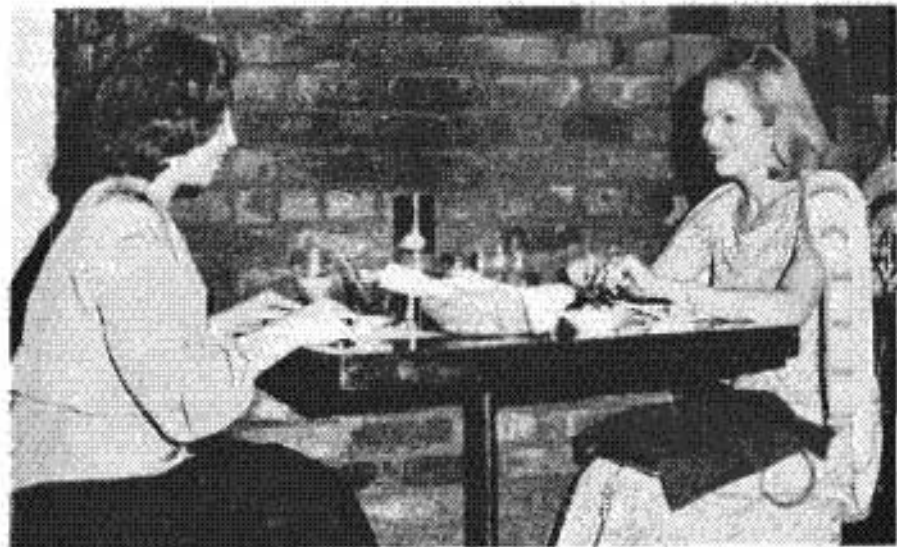
For the past ten years, owner Roderick MacGregor has charmed the Upper West Side with this sunken-level, cozy retreat. The wide stairs over the doorway explains the name: after descending three steps you discover that you actually *are* under the stairs. On either side, you step into a sociable

and inviting atmosphere.

Daytime hours are unpretentious, perfect for casual dining with friends, alone or with children. Or just drop in for a drink. Candlelight transforms evenings, and the atmosphere becomes conducive to intimate conversation. It's easy to linger for hours; the unhurried, friendly service makes you feel right at home.

The restaurant is divided into three areas. Each has its own appeal. The first area has mainly tables for two, a few secluded

"in the corner in the dark." Then there is a small row of semi-intimate tables across from the usually crowded wooden bar. This area is particularly inviting because the tables are lined against a huge window, giving diners a view of passersby. In both areas, amid exposed brick walls, wood beams, wood floors and butcher block tables, there is light dining or cocktails. The dining area, which accommodates the hearty appetite, looks like an outdoor patio, with wrought iron furniture, slate



floors, brick and stucco walls and a flowing fountain. The ambiance there makes dining a real pleasure.

The dinner menu offers a variety of choices as well as combination plates. You can begin with one of several appetizers, perhaps Maine steamers (\$1.95) or escargot (\$2.75). Next the soups; onion (\$1.25) and clam chowder (\$1) have good reputations. Word has it that the chowder is of impeccable quality, so much so that clam chowder lovers venture here for that alone.

The accent is on seafood, and for the entree, owner MacGregor

recommends the shore food specialties. These include dishes with lobster, shrimp, scallops, various shellfish and grilled seafood. We found the *Seafarer's casserole* (\$5.95), a combination of shell fish in cheese Newburg sauce, a savory treat. The *Shore Dinner* (\$7.95), steamers or shrimp cocktail, clam chowder and a one pound steamed Maine lobster with potato and salad, was quite delicious.

Restaurateur MacGregor also owns The Lobster Place, a wholesale and retail shellfish and live lobster market in Manhattan, which explains his ability to pamper fish

lovers. The high-quality fish is brought in daily; and this is one of few places where you can devour a one-pound Maine lobster for only \$5.95, or two for \$9.95. Such heaven. (From January to June lobster prices are \$1 higher.)

Alternatives include broiled center cut pork chops (\$4.95), prime filet mignon (\$7.95) or roast duckling in orange sauce (\$5.25). All entrees include salad and fresh vegetables, and in some instances a choice of potato. The salad, served in a large bowl, is placed in the center of the table so you can help yourself. Dinner hours are 5 p.m. - midnight, Sunday - Thursday and 5 p.m. - 2 a.m. Friday and Saturday.

The luncheon menu includes burgers, sandwiches, salads, soups, chili, quiche lorraine, with prices ranging from \$.70 to \$3.95. Broiled pork chops with rice, vegetable and salad (\$4.95), broiled shell steak with potato and salad (\$6.95), broiled chopped steak with mushroom gravy, potato and salad (\$4.25) and a one-pound steamed Maine lobster (\$5.95) are other options. Luncheon hours are Noon to 5 p.m. Monday - Saturday, but diners may choose from this menu at anytime.

Desserts at Under The Stairs are limited—cheesecake (\$1.25), hot pecan pie (\$1.50) and hot apple pie (\$1.50).

A selection of imported wines and house wine can be ordered by the glass, carafe or bottle. Drinks are moderately priced from \$1.60 to \$1.80. During Sunday brunch they are only \$1.

The Sunday brunch (noon to 5 p.m.) menu includes eggs benedict (\$3.50), french toast with Canadian bacon or sausage (\$2.95) or omelets (\$2.95).

Plan to visit *Under The Stairs* or drop in when in the neighborhood. You'll be glad you did. *W*

Valerie Norman

JAZZ, JAZZ AND MORE JAZZ

Whether you like it pure, fused, crossed over, funky or rocking, Jazz is alive and well and living in New York. Despite the recent "Jazz is Back!" hype, aficionados have always been able to find good Jazz played by top musicians. However, Jazz is enjoying a renaissance with the general public and has even been "legitimized" in the halls of academies, as witnessed by the many colleges whose music departments now offer Jazz courses (often taught by well-known established musicians).

If you like your Jazz with poetry, drop on over to **Pearl's Place** (2nd Ave. and 96th St.), where you can hear contemporary Jazz coupled with poetry readings as well as other types of music (especially on Wednesday nights when up-and-coming artists are showcased). If you happen by on a Friday night, you're in for a special treat: owner Pearl Murray singing Bessie Smith tunes. The club holds about 100 people, is open from 5:30 p.m. to 4 a.m. and has music seven nights a week, two sets per night (weekdays at 10 p.m. and midnight; weekends at 11 p.m. and 1 a.m.). There's a \$2 music charge and a two-drink minimum. Pearl's serve light snacks and the specialty of the house is, of course, *a pig foot and a bottle of beer*.

On the other hand, if you're a "purist" then JazzMania and Pork Pie Hat are the places for you. And patrons get their Jazz straight—unfused, unfunked and not crossed over. **JazzMania** (14 East 23rd St.), a unique penthouse loft, is set up like a living room—complete with fireplace, sofa, easy chairs and balcony. During the summer months, owner-saxophonist Mike Morgenstern and the JazzMania

All Stars hold house sessions with well-known musicians sitting in. It's possible to catch 10 or 12 of your favorite Jazz artists in one night. In addition to the living room, there are tables and a small bar (no liquor, just juice, coffee and tea). The loft accommodates 100 people, is open from 9 p.m. to 2 a.m. on Friday and Saturday and has three sets per night: 9:30 p.m., 11:15 p.m. and 1 a.m. Admission is \$3.50 (half price after midnight) and there's \$1 minimum at the tables (no minimum in the balcony and living room). Light snacks such as quiche, vegetable plates and pastry are available, but the menu varies.

Marking its three-month anniversary this month, **Pork Pie Hat** (234 West 50th St.) is the only Jazz room in an area that was once famous as *the* place for Jazz. The club's name is owner Art Sykes' personal tribute to Lester "Prez" Young, whose pork pie hat was almost as well known as he was. Among the 30 x 40 inch photos of Jazz greats decorating the walls, is a photo of Prez, sporting his famous pork pie hat. Of special interest to Jazz buffs is the juke box. At least half the selections are vintage Jazz tunes—real collector's items. Among them, Rahsaan Roland Kirk singing "Goodbye Pork Pie Hat" (a Charlie Mingus tune with lyrics by Rahsaan). The room holds about 120 people, is open from noon to 4 a.m. and has music Thursday through Saturday, three sets per night: 10 p.m., 11:30 p.m. and 1 a.m. There's a music charge at the tables (but none at the bar), a one-drink minimum and a one-item snack menu that varies.

Prefer your Jazz with theatre, dancing or both? Be sure to check out Ladies Fort, Broady's, Kenneth

Black's Club Constellation and the National Arts Consortium-Cabaret Jazz. **Ladies Fort** (2 Bond St.), one of the few Jazz clubs in Noho (the area north of Houston St.) has been renovated and under the management of Dino Reid since January. The club, which has a theatre loft as well as a Jazz loft, offers a \$5 theatre-club package. Open from 9 p.m. to 4 a.m. Friday through Monday with three sets per night: 10 p.m., 12:30 a.m. and 2 a.m., Ladies Fort can accommodate 150-175 people. There is a \$3.50 cover with no minimum, and although no liquor is served, light snacks are available.

If you like Jazz and disco is also your thing, stop by **Kenneth Black's Club Constellation** (108 West 43rd St.). A full-time disco, Club Constellation becomes a showplace for diversified Jazz on Sundays. Owner Kenneth Black uses his disco sound system for Jazz artists, with a unique result—sound in the round. The music can be heard in all parts of the room. Between sets the club offers a choice of activities: a neon light show while dancing to the disco beat; backgammon, chess or dominoes; canopied swings (for two) that line the walls in back of the tables or you can just stay at your candle-lit table and watch it all. The club, which seats 300 people, is open from 7 p.m. to 2 a.m. on Sundays and has two sets: 8:30 p.m. and 10:30 p.m. There is a \$6 cover charge (\$4 if reservations are made in advance) and no minimum. Alcoholic beverages are available, but food isn't (so eat before you come). @

Rosalie Gayle/Agnes O. Bunn

Restaurants

MANHATTAN

Brasserie

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

Cheshire Cheese

319 W. 51st St.
English cuisine,
delicious cheese soup
and sliced steak—an
excellent choice.
L-\$5.50-\$7.00
D-\$8.50-\$10.00
765-0816

Chez Cardinale

347 W. 46th St.
French & Italian dishes
L-\$5.00-\$7.00
D-\$6.00-\$9.00
AE, BA, DC, MC
245-0732

Elephant & Castle

68 Greenwich Ave.
Great omelets and
quiche. Exceptional
desserts also.
A la carte—
\$2.00-\$5.00
AE, BA, CB, DC
243-1400

Escher Eng

18 Pen St.
L-Mon-Sat.,
11:30 to 1 p.m.
D-3-12 a.m., \$3-88
AE, BA, DC, CB, MC
732-0175

Feathers Restaurant

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

Horn of Plenty

91 Charles St.
Lives up to its name
Southern food
specialties.
Dinner Only—
\$8.50-\$13.50
AE, BA, MC
242-0636

Hwa Yuan

Szechuan Inn
40 E. 87th Ave.
Informal dining but
excellent beef and
scallions and moo
goo gai dan dishes.
966-5634 / 5535

Jack's Nest

310 Third Ave.
Traditional soul food
260-7110

The Jamaican
432 Sixth Ave.
Jamaican food
specialties, also
seafood dishes.
Dinner Only
962-3260

Jewel

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

La Familia

2017 Fifth Ave.
Long established soul
food-ateria.
LE4-0060

Le Chantecleur

Restaurant
French-American
cuisine. Luncheon,
dinner, cocktails.
353-6996

Main Street

75 Greenwich Ave.
Regional American
cuisine.
920-1579

Marvin's Garden

2274 87th St. 81st
and 82nd St.
AE, MC
799-0575

Mikail's

769 Columbus Ave.
864-8532

Monk's Inn

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

Once Upon A Stove

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

Peach Tree

557 W. 125th St.
Good southern food
at reasonable prices.
864-8310

Paletti's

2015 Broadway
[at 84th St.]
Lunch, Mon-Sat.
11:30 a.m.-3:30 p.m.
Dinner Mon-Sat.
5:30 p.m.-11 p.m.
Sunday 5:30 p.m.-
11 p.m.
Brunch, Sun. Noon
4 p.m.
All major credit cards
accepted.

Rene Pujol

321 W. 51 St.
Southern French
cuisine. Quiet and

atmospheric.
L-\$6.50-\$7.50
D-\$7.50-\$12.00
AE, BA
246-3023/247-8540

Sea Fare of

The Aegean
25 W. 56th St.
Exceptional seafood
L-\$6.00 and up
D-\$7.00-\$26.00
AE, CB, DC, MC
581-0540

Teachers

2249 B'way bet 81st
and 82nd St.
DC, MC, AE
787-3600

The Cellar

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

The Cockeyed Clems

1678 Third Ave./84 St.
Seafood fare, nautical
decor. Suggest calling
for reservations.
D-\$4.00-\$7.00
Cash only
831-4121

The Only Child

226 W. 78th St.
Good Southern food.
874-8577

Top of the Park

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

Vincent's

14 Pearl St.
DC, MC, AE
809-0367

Under the Stairs

688 Columbus Ave.
Atmospheric, inter-
national menu.
L-\$1.70-\$5.95
D-\$4.95-\$8.95
a la carte, \$3.95-\$8.95
AE, CB, DC, MC, V
663-3103

QUEENS

Carmichael's
51705 N.Y. Blvd.
Good home cookin'
especially salmon
croquette breakfast
and desserts.
793-6998

LaCueva

104-21 Queens Blvd.
Forest Hills
Spanish-American
cuisine. Dinner only
Free parking.
275-0903

Lobster Tank

Seafood House
134-30 Northern Blvd.
Great lobster, steaks,
tea, cozy atmosphere.
358-9220

BROOKLYN

Casa Storica

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

Gage & Tolner

374 Fulton St.
A Brooklyn land-
mark. Opened in 1878
and still serving ex-
cellent American
dishes. Famous for
steak & seafood.
726-5181

McDonald's

Dining Room
327 Suyvesant Ave.
One of Brooklyn's
oldest and best for
fine Southern food.
574-3726

Od Mexico

115 Montague St.
Small but well pre-
pared to serve good
authentic Mexican
dishes.
MA4-8774

River Cafe

1 Water St.
On the river, under the
Brooklyn Bridge.
American and Con-
tinental cuisines.
Dining room extends
over the water.
522-6200

Su Su's Yum Yum

80 Henry St.
[Corner of Cranberry
St.]
Excellent cuisine
from the provinces of
China.
522-4531

Discos

MANHATTAN

Adam's Apple
117 First Ave./62 St.
Casual, dance fls.
Singles downstairs,
couples upstairs.
Minimum varies
(\$8-\$12) tightly.
371-8650

Casa Blanca II

1674 Broadway
Casual, jackets, Age
25 plus. Disco, Thurs.
Latin Fri., Sat.
Minimum varies
986-2186

CeSoir

59 Murray St.
Weds-Fri., 5 p.m. un-
til 8, Sat., 10 p.m. un-
til. Jackets, casual.
962-1153

Constellation

108 W. 43rd St.
Thurs. \$4, Fri. \$6, Sat.
\$5, Sun, Live Jazz,
6-1 a.m., \$8. Dress
casual.

Hippopotamus

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

Le Cocu

152 E. 58th St.
Casual, Age: 21 plus,
Dish: Fri., Sat. only.
Other nights: Assorted
entertainment.
Minimum varies
371-1508

Leviticus

45 W. 33rd St.
Jackets, Age: 25,
gents; 23 ladies,
Dress: Fri., Sat.
Thurs. Live entertain-
ment. Min. \$5-\$7 Wed.,
Fri.
564-0409

Mr. Lella

1189 First Ave.
Casual, Age: 25 plus,
Fri., Sat. \$5 Min.
635-6423

New York, New York

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

Pegasus

1230 Second Ave.
Jackets, Age: 25
gents, 23 ladies.
635-6004

QUEENS

Ruling Class I
9008 Merrick Blvd.
Jamaica
Age: ladies 23,
gentlemen 25.
Jackets required
11 p.m.-5:30 a.m. \$5
958-9572

SUBURBAN

Ruling Class II
142 So. Fourth Ave.
Mt. Vernon
Restaurant and Disco
814-668-0270



TRAVEL

MONTREUX SWITZERLAND

The moment you board Swiss-Air's 7 p.m. flight to Geneva, you can sense the magic that makes Switzerland one of the most popular international resorts—the smell of mountain air, the soothing waters of *Lac Lemán* (Lake Geneva). Flight time to Geneva's Cointrin Airport is about seven hours. On arriving, board the shuttle bus for the train station. Your destination: Montreux, home of the Montreux Jazz Festival.

Montreux puts the "in" in international festivals. In terms of appeal, Newport can't touch it. Almost every major Jazz musician, critic and aficionado who can afford it will descend on the picturesque village during the three weeks of scheduled events. There also will be a myriad of college and high school Jazz bands, inner city Jazz groups and free-lance "giggers" from Europe, North America, Japan, Africa and any other city, country where Jazz is in the mainstream.

The festival begins right after the closing of the Newport Jazz Festival in New York on July 7 and continues until the 23rd. This year marks the 12th anniversary of this monumental tribute to the Jazz world, sponsored by Claude Nobs.

The ride to Montreux takes a bit over an hour. European train travel is very different from riding Amtrak. You will glimpse old



Shore of Lake Geneva and Chillon Castle.

world majesty as you pass through the medieval castled villages right out of story books. Lake Geneva—225 square miles—will be your constant companion.

Pulling into Lusanne, the second largest city on Lake Geneva, you will notice the five towers of the cathedral at St. Maire, the seat of the cantonal government (Switzerland is divided into small territorial districts called cantons, similar to our states.) On the last leg of your journey to Montreux, you will see rich vineyard slopes and pass the town of Vevey, the home of the late Charlie Chaplin. Montreux is just around the bend.

Montreux, nestled under a steep mountain range overlooking the

clear waters of *Lac Lemán*, is a place where you can enjoy the serenity of Swiss country living. The air is clean, since there is no industry and the Federal Office of Hygiene recommends Montreux as a health resort. The villagers greet you with an enthusiasm unmatched in all of Europe, for Switzerland is the home for people from all over the world attracted by the political neutrality of the country. French and German are the official languages.

ACCOMMODATIONS

It is not where you stay in Montreux but what you do that counts. But unless you make reservations beforehand, you'll pro-



Montreux on Lake Geneva.

bably have difficulty getting hotel accommodations because Montreux overflows with tourists at this time of year. *The Eden au Lac* and the *Eurotel* are both excellent facilities. They offer restaurants, swimming pools and are located in the heart of Montreux. *The Hotel Europe* and the *Helvetie* are moderately priced. And most hotel room prices include a *petite dejeuner*—a breakfast of coffee and pastries.

If you're not absorbed in a Jazz symposium or technique session during the day, you can visit one of the most interesting historical attractions in Montreux, the Castle of Chillon. The castle, with its conical reddish brown roofs, lies offshore on a rock island near the eastern entrance to the village. It was built by Peter II of Savoy during the 13th Century. Poet Lord Byron wrote a poignant poem entitled "Prisoner of Chillon," which recounts the fate of Francois Bonivard, a Swiss patriot and church official, imprisoned for his fervent support of the Reformation faith.

Your visit to Chillon will keep

you knee-deep in *déjà vu* hours after you've left the castle grounds. Walking back to the village, you can discover the tranquility of Montreux and the easiness of its citizenry. There are many old world craft shops with some of the finest artifacts in the world. The Swiss are famous for their time pieces, so this would be a prime time to purchase yourself a handcrafted watch or clock. The prices are low here compared to the States.

DINING

Finding a place for a tasty "dejeuner a la fourchette" (luncheon) is quite easy. Montreux is full of eating places. The *Pavillon de Montreux* is an exquisite restaurant on the *Quai de Vernex*. It provides a breathtaking view of the lake, and many native wines and cheeses. Try a cheese omelet made with the native Gruyere cheese or you can visit the famous factory just outside of Montreux in the town of Gruyeres, where the cheese is made daily. It's a must! *Au Parc*, adjacent to *Place du Marche*, is another local cafe with some tasty cuisine. For that

special evening feast, go to the *Casino de Montreux*, a chic spot for dinner, dancing and an evening of live entertainment. It also is the place where many of the Jazz concerts are held.

Montreux is a superb base for one-and two-day excursions to other parts of Switzerland, Germany, Austria, Italy and France. If you anticipate traveling to other countries, it's best to get a Eurail pass before you leave the U.S. This pass permits you to travel inexpensively by train and ferry to other European countries. The pass is priced according to the length of time you plan to travel throughout Europe and ranges from \$180 for 15 days to \$450 for 3 months.

Don't go too far because the Jazz Festival is your reason for visiting Montreux. There are endless days and nights of music by such greats as Count Basie, Ella Fitzgerald, Stanley Clarke, Michael Carvin, Billy Cobham, Jerome Richardson, Kenny Burrell, Woody Shaw and other Jazz giants. You'll meet many of these performers at symposiums and record exchanges. Maybe you'll run into your favorite artist on the dance floor at the Montreux Palace.

If you truly love the spiritual zest Jazz creates, then the Montreux Jazz Festival is the place to go to enjoy America's original art form. ☺

Darryl Minger

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SUN & SURFS



People have been visiting Fire Island for years. It was once a place where artists and writers would find the peace and quiet they required to spur their creativity. It is now a summer haven for New Yorkers looking for an island atmosphere just outside of the city.

You can spend the weekend sunning on the beach or partying at an afternoon disco. Spend the evening dining in a restaurant overlooking the bay and then dance, dance, dance 'til dawn at one of the local discos.

There are only a few hotels on Fire Island that take weekend reservations, so be sure to make your reservations well in advance.

After your first weekend visit, you may find that Fire Island is a place you want to visit often, even if it's only for a day on the beach.

The following hotels have rooms to rent for weekenders at reasonable rates.

Flynn's Ocean Front Hotel
(516) JU 3-5000

Glegg's Hotel
(516) 583-5387

Houser Hotel
(516) 583-5387

The Hotel
(516) 597-6500

Most restaurants require dinner reservations a day in advance. These are the more popular eating places.

The Fire Island Botel (516) 597-6500. The chef recommends their Clam Soup Bisque, canteloupe stuffed with Alaskan crab and their weekend special, lobster.

The Lemon Tree (516) 597-6719. Specializes in seafood and steak. Open deck overlooking the harbor. (Have dinner by candlelight). They have delicious Brandy Alexander pie.

The Monster (516) 597-6888. Specializes in sea food and Italian cuisine. Stuffed lobster \$17, appetizers \$6.75, entrees, \$17. They have a Sunday brunch from noon to 4 P.M.

All of these restaurants become discos at night except The Botel, which has its disco in the afternoon. Another very popular disco on Fire Island is The Ice Palace. It's a fabulous place and draws a huge crowd on the weekends.

GETTING THERE: Fire Island is virtually inaccessible by car, and there are no roads on the island for driving. Take the Long Island Railroad and then ferry across the bay. For railroad schedules call (212) 739-4200. For ferry information call Fire Island Ferries, Inc. (516) MO 5-8045. Fire Island also has a water taxi service (Randy's and Sally's, 516-589-3622) so that you can avoid that long trudge on the beach from one community to another.

MONTAUK

Montauk is at the very tip of Long Island. It's a beautiful place with a rustic atmosphere. If you enjoy fishing or walking on the beach or good, fresh sea food, you must visit Montauk. If you like beachcombing, you'll find those strange stones that over the years turn into beautiful colored glass.

1. Ocean Bay Park, 2. Ocean Beach
3. Pines 4. Cherry Grove

But Montauk is really famous for its shark fishing.

Because Montauk was once *the* place to be in the summer for the very rich, it is definitely ready for tourists. There are many good restaurants and hotels, and marinas galore. For such a small town, Montauk has a lot to offer its visitors.

Gurney's Inn (516 668-2345) This is one of the nicest places to stay in Montauk. They also have a very good restaurant, tennis courts, golf, horseback riding and fishing. Double room rates are \$68 to \$90.

Driftwood on The Ocean (516 668-5744) Located on the waterfront, they have tennis courts, a beautiful beach and a pool. Double rooms are \$68 to \$90.

Gosman's (516-668-9837) Gosman's restaurant is a huge place that has the best lobster in town. They also have a view of the water. Prices are moderate.

Rogers by The Deep Sea Club (516 688-3330) Roger's has a great view of the water and great food to go with it. They also serve seafood at moderate prices.

For fishing, there are motor launches to take you out for a half day or a full day of deep sea fishing. A few of the marinas are Captain's Marina (516-668-5705), Cove Marina (516 688-5995) Deep Sea Marina (516-668-2166).

GETTING THERE: The Long Island Rail Road leaves Penn Station three times a day for Montauk \$5.55 each way. It's a four-hour ride.

EAST HAMPTON

I think a lot of people feel that if they don't have a summer house in East Hampton or know someone who has, they may as well forget about a weekend stay out there. However, there are hotels that have weekend accommodations, with golf and tennis facilities; so if that's where you'd like to go, there's no reason why you should wait until someone invites you to their

summer house. By the way, I have heard that East Hampton is going to be swinging this summer.

The Southampton Inn (516-283-6500) has a pool, tennis courts, golf, fishing, horseback riding and a good restaurant. \$57 to \$68 for a double room.

The Spring Close House Restaurant (516-324-0233) Here they specialize in Italian food. Fettucine Alfredo, Linguine with white or red clam sauce, veal scalopini au marsala. Prices are moderate. The Spring Close House also has an outdoor garden for dining.

There are a couple of places on Three Mile Harbor Road to go dancing. **The Maidstone, The Light House, and Steve's Talk House.** The funkier place in town is **Pinkney's** in Sag Harbor.

GETTING THERE: The Long Island Railroad goes out there three times a day.

When I was a kid, I loved amusement parks, and I'm sure your kids do too. Here are four places you and the kids can get to with little hassle and expense.

Playland Amusement Park is on the Sound at Rye, New York. In addition to nearly 100 rides, games and attractions, Playland has a fine beach and an Olympic-size pool. Driving time from Manhattan is about 40 minutes. Take the New England Thruway to the Playland Parkway, which leads right up to the park's entrance. Trains leave hourly from Grand Central Station.

Seaside Heights in New Jersey has at least 45 major rides and 260 gaming establishments. There is a small fee for use of the beach and swimming pool. The amusement area is open from 9 a.m. to 3 p.m.

Rockaway's Playland in Queens has more than 65 rides and games, including the famous 85 foot high roller coaster "The Atom Smasher." Take IND train to Beach 98th Street Station.

Asbury Park has two main amusement areas and five bathing

areas. By car, take the George Washington Bridge to the Garden State Parkway, turn left at Exit 101 into Asbury Avenue Highway, which leads directly into the park.

Transit buses leave hourly from Port Authority for Asbury Park.

Why not spend a weekend at a resort. There are plenty of great places to visit only a few hours outside of New York City.

The Pine Grove Resort Ranch in Kerhonkson, New York, is only an hour-and-a-half away from the City. The question here would be: Is there anything Pine Grove doesn't have? For \$85 per person, you can spend the weekend swimming, horseback riding and playing golf. They have handball courts, badminton, a rifle range and dancing all weekend. Arce says he'd love to have you, so call him at 312-244-1061. Group rates are slightly lower.

Lake George, one of the most beautiful places to visit in New York State, has over 200 summer resorts. Most have swimming, tennis, golf and much more. For information write to Warren County Publicity Department, Lake George, New York.

Summer will be here any moment now, and the vacation fever will attack. In our delirium we will skip off to travel agents, checkbook in hand and confess to them, our deep-seated fantasies of visiting exotic sea islands with hot, sunny, sandy beaches, strange-colored drinks, moonlight dancing and, if the Gods are with us, Romance.

We will return from our vacation after two or three weeks of, hopefully, sheer pleasure, to our jobs and stare blankly out of windows remembering and wishing we could start our holidays all over again.

Well, take heart fellow traveler. All is not lost after a few weeks of fun. Because right here, a bus ride or car ride away, is all the beauty and pleasure found in those fly away places. *Barbara Culbreath*

AIN'T MISBEHAVIN'



Ken Page and Nell Carter.

The most marvelous and fantastic aspect of live theatre is that you never know how the performance is going to effect you. You anticipate a dramatic experience and hopefully a mysterious touch of magic.

The new musical "Ain't Misbehavin'" at the Longacre Theatre certainly gives its audience more than has been anticipated. The production literally has people clapping their hands, snapping their fingers and bouncing down the

aisles at intermission. During the second act the entire theatre joins in to sing "Fat and Greasy" and the spirit of a Harlem house party reigns.

"Ain't Misbehavin'" does have several advantages that helps it to grab you out of your seat and transport you back into the thirties and forties—the sensational music of Thomas Waller and an excellent cast.

"Fats" Waller was a master of the "stride piano". House parties were his favorite outlets for his "earthy" music and humor. Fats loved to keep people laughing and dancing. His jazz was usually tempered with up-tempos and high spirits. His charisma and charm was partly due to his jovial attitude towards his weight (almost 300 pounds) and his overindulgence in life's pleasures.

The small cast does an unbelievable job of creating and sustaining the spirit of Waller from beginning to end.

Nell Carter renders superb performance. Her songs are well suited for her versatility. She is able to deliver a song and dance with ease, while at the same time, impishly flirting with the audience. Nell never stops the momentum that she generates in the opening song, "Ain't Misbehavin'". She's a show stopper and the audience begs for more. Miss Carter's voice is strong and clear and her phrasing reminds you of other former female blues greats but her delivery has a very unique quality. "Lounging At The Waldorf" is a number that allows her to exhibit that quality.



Nell Carter, Ken Page, Andre De Shields, Luther Hatcher, Armelia McQueen, Charlain Woodard.

Ken Page visually and spiritually keeps Fats Waller on stage. He is perfect as the devilish lover, the shy suitor or the complaining boyfriend in "Your Feet's Too Big".

Ken is especially good with the use of the "aside" and he gives the feeling that he is sharing a well kept secret with the audience. He performs with jovial consistency and sincerity. He is delightful.

Armelia McQueen proves to be more than ready for the Broadway stage. Miss McQueen's debut is a smash. She is the perfect balance for Nell Carter. She has sweet naive mannerisms that enhance the love-struck, man-chaser attitudes projected in many of her selections.

Andre De Shields gives the in-

gradient "Ain't Misbehavin'" needs more of.....dancing! My only criticism (if wanting more is a criticism) is that I wanted to see more physical movement. The music danced....it was the swing era. Why not let Andre and Charlain do more dancing? The "How You Baby" dance routine in the first act was tastefully and unoffensively "rowdy". Mr. De Shields and Miss Woodard got the party in full gear and on its feet.

"The Vipers Drag" on the other hand takes the house party one step further and onto a reefer imposed hallucinatory trip. Andre dances solo and uses his body to mesmerize the audience like a snake charmer. De Shield's choreography is splendid! He sings and dances with such "coolness".

Andre depicts the uptown male macho ambience of tranquil undisturbed serenity with perfection.

Charlain Woodard is a good match for Andre. Miss Woodard has a lot of energy, a lithe body and a big voice. Her portrayal of a drum, was fantastic, she performed the rhythm with humor and skill and Charlain's rendition of "Keepin Out Of Mischief Now", without a doubt, was one of the more thought-provoking songs of the evening.

"Ain't Misbehavin'" is a rendition of Fats Waller's material, but the larger meaning smoothly slides into focus with the musical selection, "Black and Blue".

The subject of Blackness doesn't seem to be a part of this happy-go-lucky musical, until the seriousness of the melody and lyrics of "Black

and Blue" penetrates.

The cast's stern, still delivery highlighted by cold blue lights hits you hard. The realization of the trials and tribulations that Waller obviously suffered as a Black man during the war and depression years is startling. His music is so free, and unrestricted that it is difficult to imagine the pain out of which it grew. It is a great tribute to Fats Waller that in spite of the world he lived

in he created wonderful music, that can still make people happy.

The keyboard music is provided by Luther Hender in the former Fats Waller "stride piano" style. His supervision of the musical selections is masterful.

"Ain't Misbehavin'" is playing to sell-out houses and will be around for a while. It's packed with power and is down right fun. It's no small wonder that this production, which originated at

the Manhattan Theatre Club during the winter, has found its way to Broadway.

Nell Carter's performance alone is worth the trip. When its time for the Tony Awards, don't be surprised if Miss Carter's name is high on the list.

The entire show is theatre at its best. ☐

Theda Palmer-Head



CECIL ALONZO BROOKLYN'S LIVE SOAP

Tired of watching *The Young and The Restless*, *Another World*, *The Guiding Light* and all those other soap operas based on life in antiseptic suburbia? Want to see something more urban, more "down"? Then make it on over to Brooklyn, where you can catch that grand soap opera, *Beulah Johnson*.

Its creator, Cecil Alonzo, an actor-director-playwright who lives and works in Brooklyn, calls it "the world's first live, continuing saga in soap." The show has 22 characters, all with their own little stories. Lead character Beulah Johnson is described by Cecil as "a strong compassionate woman who is chronically unemployed. Her compassion gets her involved in other people's lives. She occasionally speaks with a salty tongue, not vulgar, just slightly risqué. She's determined to make a way in life, and I want people to like her for that determination."

Other notable characters, all of whom live in Beulah's Brooklyn



Sister Jennie Gooch played by Flaura Braithwaite-Gooch, Rev. Eugene Chamberly played by Craig Mason, Rufus Wilson played by Cecil Alonzo.

neighborhood, include: Ella Mae Judkins, "a 32-year-old Christian gospel-singing virgin who thinks the Lord is going to get her a recording contract. Unfortunately, she can't sing; W. Roscoe Springs, "The Candy Man," an inspiring entrepreneur owns a candy store

down the street from Beulah. He got his nickname because "all his neighbors think he's sweet." Anthony Alphonse, "the illegal alien who's looking for an American wife in the worst way so he can stay in the U.S."; Sister Jerry Gooch, "the biggest gossip this side of the Bronx



Rev. Eugene Chambers and Jennie Gouch.

Zoo;" Mabel Tee, the reformed madam who "gave herself to the Lord after her husband died on their honeymoon;" Rufus and Lizzie Wilson, struggling parents of eight, with one more on the way; Godfrey Parrish, the mailman "who takes pride in his ability to deliver more than the mail;" and Carol Vibrant Melbe Jenkins Higgensons Tolliver, "the resident fortune hunter who's going to make it to the top one way or another."

According to Cecil, who has written all 16 of the "Beulah Johnson" stories that the Alonzo Players have done thus far, the reaction to the soap opera has been unbelievable. "People have come to see it from all over the tri-state area, with many of them being repeaters. And we've done it with little help from the press. Only the *Black Theatre Alliance Newsletter* and the *Amsterdam News* have written about us before this *Routes* piece." Upcoming is a spread in the *Soap Opera Digest*.

How did *Beulah Johnson* come about? I asked Cecil, who plays the role of Rufus Wilson in the soap and who has previously appeared in plays such as *Day at Absence*, *Happy Ending*, *Teahouse*



Sister Jennie Gouch being protected by Deacon Josh Colley Palmer, Ron Banks, as Mr. No stops Ella Mae's wedding with a gun.

of the *August Moon* and *Murder in the Cathedral* as well as the role of the Miliraur in *Superfly* and Fred Williamson's bodyguard in *Black Caesar*. "It started with two characters I created in a play called *Breakfast is Served*, he began. "People responded to it so enthusiastically that a friend suggested that since I wrote it and had a company to perform it, why didn't I do something like a soap opera. I decided to do a true soap. Beulah Johnson, like most of the characters in the plays, is named after someone that I knew when I was growing up in Williamsburg, Va. In fact, the real Beulah Johnson sent me a \$25 donation when she heard about what we are doing."

Cecil was five years old when he first met the real Beulah Johnson and several other people incorporated into the soap. "Our church planned a pageant," he recalls, "and needed a young child to be in it. My mother made me do it. The pageant story was about a woman who was so busy getting ready for Jesus that she had little time for her fellow human beings.



Deacon Josh Colley Palmer and Kenneth Webber. Ken Webb conducting the wedding ceremony of Ella Mae Jenkins to Anthony Alphonse.

I remember that I had to go to her with a cut finger and she was too busy getting ready for Jesus to help me. All I really had to do in the production was cry but I did that so well that the audience applauded. I found myself liking that and I've been hooked on theatre ever since."

In addition to acting, Cecil has written several works, including *Black Voices*, which was aired on public television in 1974; *Strike One Blow*, a prison drama written in collaboration with an inmate; *Circus Maxi-Us*, a children's play about a group of circus animals who ran away from the zoo rather than perform for bad children and *Some-where Between Us Two*, a poetic drama with two characters who don't understand each other in spite of their love for each other.

Like many other artistic directors, Cecil is fiercely devoted to his company and not overly modest about its accomplishment. When asked to list the things that make the Alonzo Players unique, he says proudly, "We are the only troupe to have premiered one or more

original works every year of our ten years of existence; we are the only troupe whose founder is principle playwright, actor, director and co-producer of all its productions. Our producing company is C & O Productions with Oscar Hughes as co-producer; we introduced a Dinner Theatre wing to New York City back in 1974 when we use to perform at the Sea Food Playhouse Restaurant; we are the only troupe to have traveled by invitation, without ever having had a booking agent, to fifteen states plus the Virgin Islands and Guyana in South America; we are the only repertory company in this area to have principal performers who have been with the group an average of six years straight, with many of our 25 members having been with us the whole ten years; finally we are the first in the world to develop a continuous, live format for a saga in soap. We declare this, despite the erroneous statement in a front page *Wall Street Journal* article that said a two-month-old company in Philadelphia is the first. I repeat, we are the first. We have been doing *Beulah Johnson* for two years and will be doing our third season come September, hopefully in our new space."

For further information about the Alonzo Players and *Beulah Johnson*, call 622-9058. ☐

A. Peter Bailey

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ON & OFF BROADWAY

"Ain't Misbehavin'"

Longacre Theatre, 290 W. 48 St.

246-8839

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.

Alice

Minskoff Theatre

Broadway at 45th St.

869-0550

The modernized musical adaptation of Lewis Carroll's "Alice in Wonderland." Directed by Vinnette Carroll. Music and lyrics by Micki Grant and choreography by Talley Beatty. Starring Debbie Allen in the title role. Scheduled to open July 27.

A Touch of the Poet

Helen Hayes Theatre, 210 W. 48th St.

246-6385

Eugene O'Neill play starring Jason Roberts and Geraldine Fitzgerald

Mon.-Fri. 7:30 p.m. \$7-\$18.50; 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 tribulations of chorus line hopefuls.

Mon.-Sat. 8 p.m. \$10-\$18.50; Wed.-Sat. 2 p.m., \$8-\$15

Annie

Arlis Theatre, 250 W. 52 St.

757-8848

One of America's favorite comic-strip comes to life. Little Orphan Annie

Tues.-Fri. 8 p.m. \$8-\$16.50; Sat. 2 p.m. \$8-\$18.50; Sun. 3 p.m. \$8-\$17.50; Wed. 2 p.m., \$8-\$14

Beatlemania

Wintergarden Theatre, 1634 B'way

215-4878

A multi-media live musical featuring the Beatles' music. Sat. 2, 7 & 10 p.m.; Fri. 7 p.m. \$9-\$15; Sun. 2 & 5 p.m.; Weds. & Thurs. 7 p.m. \$8-\$10.50

For Colored Girls Who Have

Considered Suicide When the

Rainbow is Shut

Booth Theatre, 222 W. 45 St.

246-8968

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.

246-6899

Musical directed by Bob Fosse

Sat. 8 p.m., \$18.50, \$18, \$14; Tues.-Fri. 8 p.m., \$17.50, \$15, \$12; 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.

246-4536

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

Discote

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.

221-8425

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

The Gin Game

Gordon Theatre, 252 W. 45 St.

246-6740

Mike Nichols directed comedy-drama

Sat. 8 p.m. \$13-\$17.50; Tues.-Fri. 8 p.m. 2 p.m. & Sun. 3 p.m., \$11-\$16; Weds. 2 p.m. \$8-\$13.50

Grease

Royal Theatre, 242 W. 45 St.

245-5780

Nostalgia of the 1950s variety.

Tues.-Thurs. 8 p.m. \$5.00-\$14.00; Fri. & Sat. 8 p.m., \$7.50-\$15.50; Weds. 2 p.m., \$5.50-\$11.00; Sat. 2 p.m. & Sun. 3 p.m., \$6.50-\$12.00

Here Dolly

Lunt-Fontanne, 48 St. West of B'way

586-5555

Musical revival starring Carol Channing

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, \$14.00, \$12, \$7.50; Weds. 2 p.m., \$15, \$13, \$11, \$7.

I Love My Wife

Elder Barrymore Theatre, 243 W. 47th St.

246-0390

Intimacy with music by Cy Coleman.

Mon.-Fri. 8 p.m., Sat. 2 p.m., \$10-\$18; Weds. 2 p.m., \$8-\$14; Sat. 8 p.m., \$11-\$17.50

The King & I

Una Theatre, W. 51 St.

586-8510

Revival of Rodgers & Hammerstein

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

Magic Show

Con 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.

Mummerschanz

Bliss Theatre, 209 W. 45 St.

221-8500

Mime. Fri. & Sat. 8 p.m., \$8-\$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.
388-0262
Sat. 8 p.m., \$12-\$25.50; Mon. thru
Fri. 8 p.m. & Sat. 2 p.m., \$11-\$19.50;
Weeks 2 p.m., \$9-\$16.

Runaways
Plymouth Theatre, 236 W. 45 St.
246-9156
A Josiah Rapp presentation sched-
uled to open May 8, Sat. 8 p.m.,
\$18.50, \$14.00; 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. 42
St.
285-3430
Comedy based on a 25 year old one-
weekend-a-year love affair. Mon.-
Wed., 8 p.m., \$9-\$15; Fri. & Sat., 8
p.m. \$10.50-\$17.50; Weeks & Sat., 2
p.m., Sun. 3 p.m., \$8-\$12.

Sly Fox
Broadhurst Theatre, 235 W. 44 St.
248-8888
Tues.-Fri., 8 p.m.; Sat., 2 p.m.; Sun. 3
p.m., \$8-\$15; Sat., 8 p.m., \$9-\$17.50;
Weeks, 2 p.m., \$7-\$13.

Stop the World—I Want to Get Off
New York State Theatre
Lincoln Center
877-4727
Revisit the Anthony
Newly & Leslie Bricusse musical
starring Sammy Davis, Jr. and Marian
Merz. Scheduled for 4 weeks only
opening August 3. Evenings, 8 p.m.
\$7-\$17.50; Matinees, 2 p.m. \$5.50
-\$18.50.

Timbuktu
Mark Hellinger Theatre, 51 St. &
B'way
157-7094
Raythe Kiri, Melba Moore, and Gilbert
Hove in a new musical based on
"Loulou." 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., 7 p.m., \$7-\$15;
Sun., 3 p.m., \$7-\$15; Fri., 7:30 p.m.,
\$7-\$16; Sat., 7:30 p.m., \$8-\$17.50;
Wed., 2 p.m., \$6-\$14.

DANCE

Dance Theatre of Harlem School
486 W. 152 St.
890-2800
First Sunday of each month perform-
ances, 3 p.m. (starting by 2:30 p.m.)
Donation: Adults \$3.50, Children un-
der 12, \$1.50.

The Metropolitan Opera
Lincoln Center
560-9630
The Martha Graham Company
June 26-July 1, \$5-\$15.50

**Performing Arts Ensemble of the
People's Republic of China**
July 5-15 \$8-\$21
London Festival Ballet with Rudolf
Nureyev, July 18-20
Eves. \$6-\$25, Mats. \$5-\$15.

New York State Theatre
Lincoln Center
877-4727
New York City Ballet July 1, 2
\$5-\$14.95

BLACK THEATRE ALLIANCE

Afro-American Studio Theatre
690-2477

Afro-American Total Theatre
PL7-9035

East River Players
690-1120

Eugene James Dance Company
947-4557

Frank Ashley Dance Company
756-9200

**Frederick Douglass Creative
Arts Center**
631-6113

**International Afro-American
Ballet**
479-0016

Manna House Workshops, Inc.
427-6617

**The Maris Brooks Children's
Dance Theatre**
281-7289

**No Faith Children's Theatre
Education & Arts Foundation**
560-8987

Raymond Johnson Dance Company
914-338-1072

**The Staten Island
Repertory Ensemble**
345-7496

Weusi Kumba Troupe
636-9400

The Family
666-4900

**The Frank Silvera Writers
Workshop**
952-8453

Harlem Children's Theatre
856-3609

Harlem Opera Society
862-3000

Harlem Performance Center
852-3000

**Joan Miller & The Chamber
Arts/Dance Players**
568-9854

The LaRocque Bay Dance Company
926-0188

The National Black Theatre
427-6615

New Federal Theatre
766-9265

Alms of Modjave
328-8278

Alonso Players
622-9058

**The Alvin Ailey City Center
Dance Theatre**
832-1740

**The Alvin Ailey Repertory
Ensemble**
832-1740

Ames Repertory Theatre
873-3207

Ames Repertory Theatre
873-3207

Ballet Hispanico
362-6710

Billie Holiday Theatre
636-7832

Chuck Davis Dance Company
585-5400

**Charles Moore's Dancers
and Drums of Africa**
467-7127

Elio Pomare Dance Company
875-1136

**The New Heritage
Repertory Theatre**
876-3272

**The Obatala Center
of African Culture**
427-5757

The Puerto Rican Dance Theatre
724-1195

Rod Rodgers Dance Company
924-7560

**Sounds in Motion
Dance Visions, Inc.**
848-2460

Voices, Inc.
281-1200

Walter Hicks Dance Company
787-4657

THEATRE



ROUTES

AND THE MUSIC GOES ON AND ON: Nina Simone, "High Priestess of Soul," has signed an exclusive contract with CTI records after a four-year absence from the recording studio. Over the past several years, Nina has been living and performing in Africa, the Caribbean and Europe. Her new album, *Baltimore* (CTI) was recorded in Brussels.

REEVES BACK: Also back on the national music scene is Martha Reeves (Yes, as in "Martha and the Vandellas"). A "born-again Christian," Martha is extremely active in church activities, which is evident in a gospel-tinged cut on her new album, *We Meet Again* (Fantasy).

IN MEMORIAL: The untimely death last December of Rahsaan Roland Kirk, versatile avant garde jazzman, left a permanent void in the music world. But his music lives on. His last album, *Boogie-Woogie String Along for Real* (Warner), recorded in 1977, was posthumously released in May.

WORKS IN PROGRESS: Artist Tom Feelings is in the process of assembling a picture book on slavery for adults. The book—whose working title is *The Middle Passage*—follows the institution of slavery from Africa to the New World through pictures. Tom's latest book, *Something on My Mind* (Dial Press), was released this spring. A children's book centered around drawings of African and Afro-American children that Tom has done over the years, *Something* has a text written by Nikki Grimes. (Tom's drawings

can be seen at his studio. Give him a ring at 695-5569 for an appointment.)

NEW WRIGHT BIO: Critic-writer Addison Gayle is currently at work on his ninth book, a biography of Richard Wright. Tentatively titled *The Reluctant Outsider*, the biography promises to shed new light on the life and career of the famous author of *Native Son*.

RAINBOW: Poet-writer Ishmael Reed and composer-music critic Carman Moore are collaborating on a musical that they intend to have mounted on Broadway. Currently titled *Rainbow*, the play is a contemporary version of *The Beggar's Opera*, rewritten for a multiracial cast....Congratulations are also due Carman on his appointment to the executive directorship of the Lenox (Mass.) Arts Center Chamber Music Festival, which starts on the 17th of July.

BLACK ARTISTS: Romare Bearden, renowned painter and collagist, has finished his latest book, tentatively titled *The Evolution of the Afro-American Artist*. The result of over ten years of research, *Evolution* deals extensively with the social and historical forces that helped shape these artists. Special emphasis has been given to the less well-known artists of the 19th century such as Edmonia Lewis and Henry O. Tanner.

MEDIA ROUTES: Valerie Bradley, Deputy Counselor of Public Affairs, United States Mission to the United Nations, is the organizing force behind the New York branch of the African Film Society (AFS).

According to Valerie, the NY-AFS will continue in the path of the two-year old San Francisco-based parent organization. "I hope the New York-African Film Society will become a viable organization for exposing audiences to films about African peoples other than those made in Hollywood. We will also be a source of much-needed exposure for African and Afro-American cinematographers."

THE FILM FUND; Headquartered in New York and founded to aid in the production and distribution of films dealing with social issues, recently awarded twenty-two grants in amounts ranging from \$1,000 to \$10,000. According to The Fund's National Director, Jennifer Lawson, among the topics covered by the award-winning projects are environmental abuse, racism, labor history, nuclear policy and occupational health and safety. Application guidelines for the next cycle of grants will be available next spring. Interested? Write to The Film Fund at 80 East 11th Street, New York, N.Y. 10003.

TEACHING VIA THE TUBE: WNET-TV's Ellis Haizlip appears to have a winner in "Watch Your Mouth," an educational/comedy series that teaches language and communication skills to high school students. Designed by Ellis, who also is its executive producer, the 26-part series, which began in March, will be aired every Sunday through September 17th. @

Rosalie M. Gayle

IMAGES OF THE CARIBBEAN 1880-1910



Port-au-Prince

With the discovery of the Caribbean islands by Christopher Columbus for Spain in 1492, the indigenous people (Arawaks) were enslaved, exploited and annihilated within fifty years of the discovery. The importation of Africans as slaves to carry on the mining and farming previously done by the Arawaks was the beginning of four centuries of exploitation in the Caribbean.

The historical descriptions and records were written by representatives of the colonizing countries and projecting prejudices and points of view that didn't allow them to "see" and accurately document the cultural and social

structures possessed by the Arawaks and Africans.

Images of the Caribbean 1880-1910 provide a stunning insight into the lives of Caribbean people. The clothing, the market place, the homes, the families, people at work, all exhibit a poignant visual experience.

Now at the Visual Arts Research and Resource Center Relating to the Caribbean (22 E. 54th Street), the exhibit focuses on people and scenic views of the post-slavery Caribbean. The photographs, including images from Cuba, Dominica, Martinique, Jamaica, Puerto Rico, Trinidad, Haiti and Santo

Domingo, are from the Library of Congress and will be on view through August 18.

The objective of the exhibition is to identify and expose stored visual arts collections dealing with the Caribbean. For centuries of slavery and exploitation by European and American cultures prevented the aesthetic perceptions and cultural heritage of Caribbean people from being accurately documented, valued and exposed.

It is now that archeologists, researchers and historians are beginning to piece together and review the documentation that exist. As they put together the history and art collections that



In the MARKETPLACE, St. John, Antigua, N.L.-1907

are dispersed throughout cultural institutions worldwide are being identified.

The collections of researched information, with artifacts and visual arts, focuses on the cultures of people of color in the Caribbean and their aesthetic points of view. The perception of "what is art" and "what constitutes aesthetic quality" depends primarily on culture and educational training of the evaluator. This country traditionally has focused on Western European art forms as a basis for evaluating all other art forms. With the advocacy of people of color, articulating, promulgating and disseminating information on our art forms, we are focusing on the fact that there exist a wide range of cultural diversity and art forms that must be recognized and viewed based on the beliefs and cultures that gave birth to them.

It is hoped that audiences viewing this exhibition will understand and recognize that the his-

tory of people of color has yet to be accurately documented and portrayed. It is the responsibility of each of us to identify our art forms, document and research our history and rewrite—where necessary—our own experiences.

We must continue to identify and bring out the vast resource of photographic images, artifacts and other collections and documentations that remain in storage in cultural institutions worldwide, not readily accessible to us.

We must research and accurately project images that speak to our experiences as a people. These images are an essential part of our aesthetic perception and provide an understanding of our interpretation of our heritage and culture.

There is a variety of resources available to all audiences interested in viewing collections relating to our past experiences:

Pre-Columbian Caribbean Collections
The American Museum of Natural

History, 79th Street and Central Park West (extensive collection in storage).

Brooklyn Museum, Department of Primitive Art and New World Cultures, 188 Eastern Parkway (small collection in storage).

Museum of the American Indian, Broadway at 155th Street (exhibition on view).

Photographic collections

Visual Arts Research and Resource Centre Relating to the Caribbean, 22 East 54th Street, New York, New York 10022. Copies of collections from the Library of Congress, The American Museum of Natural History, the British Museum, the Museum of the American Indian, the Smithsonian Institute. #

Marta Moreno Vega

Ms. Vega is the Project Director of the collection at VARRC.



William Ellis, President

CAREER OPPORTUNITIES

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

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

Museums

Studio Museum

in Harlem
2033 Fifth Ave.
Wed. 10-9, Tues. - Fri.
10-6, Sat. & Sun. 1-6
427-6850

"Paris Years: Oils and
Pastels of Beauford
Delaney" thru July 2.

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
664-9154

El Museo del Barrio

230 Fifth Ave.
Tues. - Sun., 10:30 -
4:30 p.m.
"Resurgimiento"
paintings and sculptures,
thru June 30.
631-7272

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
665-1783

Jewish Museum

Fifth Ave. at 92nd St.
Mon.-Thurs. 12-5, Sun.
11-6, 860-1660

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. 11-6, Wed.-Sun.
11-5
860-1300

"Young American Artists"
thru June 25.
"The Evelyn Sharp
Collection" thru Oct. 1.

Metropolitan Museum of Art

Fifth Ave. at 82nd St.
Tues. 10-5:45, Wed.-
Sat. 10-4:45, Sun.
11-4:45
TR9-5550

"50 Pioneers of
Modern Photography"
thru July 16 "The
Arts Under Napoleon"
thru July 30. Variety
Fair: A Treasure
Trove of the Costume
Institute" thru Aug. 27.

Whitney Museum

Mad. Ave. at 75th St.
Daily 11-6, Tues. 11-8

Sun. and Holidays
12-6, Closed Mondays
794-0600

"Art about Art"
July 20-Sept. 24.
"100 American Drawings
& Works on Paper"
July 28-
Oct. 1

African-American Institute

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

Asia House

112 East 64th St.
Mon.-Sat. 10-5, Thurs.
10-8:30, Sun. 1-6
PL1-4210

"Imperial China:
Photography 1840-
1912" thru Aug. 20.

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
977-6989

Museum of American Folk Art

49 West 53rd St.
Tues. - Sun. 10:30-5:30
561-2474

Museum of Broadcasting

1 East 53rd St.
Tues. - Sat. 12-5.
762-7684

The New Museum

65 Fifth Ave. (14th St.)
Mon., Tues., Thurs.,
Fri. 12-6, Wed. 12-6
Sat. 12-6
741-8967

MANHATTAN WEST SIDE

The Cloisters

Fort Tryon Park
Tues. - Sat. 10:30-4:45
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

"Ice Age Art" thru Dec.

New York Historical Society

Central Park West
at 77th St.
Tues.-Fri., 11-6, 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
756-9020

Fire Department Museum

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

Franzese Tavern Museum

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

Federal Hall Nat'l Museum

26 Wall St.
Daily 9-4:30
264-6711

Whitney Museum

(Downtown Branch)
55 Water St.
Mon.-Fri. 11-3
754-0533

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 7:00 / Sun. 12-6
681-6000

BROOKLYN

Brooklyn Museum

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

New Muse Community Museum of Brooklyn

1530 Bedford Ave.
Daily 2-8 p.m.
774-2900

"An Introduction to
the Black Contribution
to the Development
of Brooklyn."

QUEENS

Queens Museum

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

STATEN ISLAND

Staten Island Institute of Arts and Sciences

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

HEMPSTEAD

Black History Museum

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

GALLERIES

ART GALLERIES—

Afro Arts Center

2191 A.C. Powell Blvd.
Daily 9-8
631-3922

The Alternative Center for International Arts

26 East Fourth St.
473-6077

Bonin Gallery

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

Burgess Collection of Fine Art

533 Riverside Dr. at
122nd St.
By appointment only
535-9897

Cordier and Ekstrom

960 Madison Ave.
at 78th St.
Tues.-Sat. 10-5:30
YUS 9897

Anna Graham Creative Arts

185 Hall St.
Brooklyn (Pratt area)
By appointment only
857-7276

Consortium Gallery

36 West 62nd St.
Mon.-Sat. 12-6
Sun. 4-6
561-8150

Grinnell Gallery

600 Riverside Dr.
By appointment only
761-5708

M. Knedler & Co.

19 East 70th St.
Daily 10-5:30 p.m.
986-1304
"Treasures of Mexico"
thru July 22

Feg Atton Arts

437 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.
West.-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

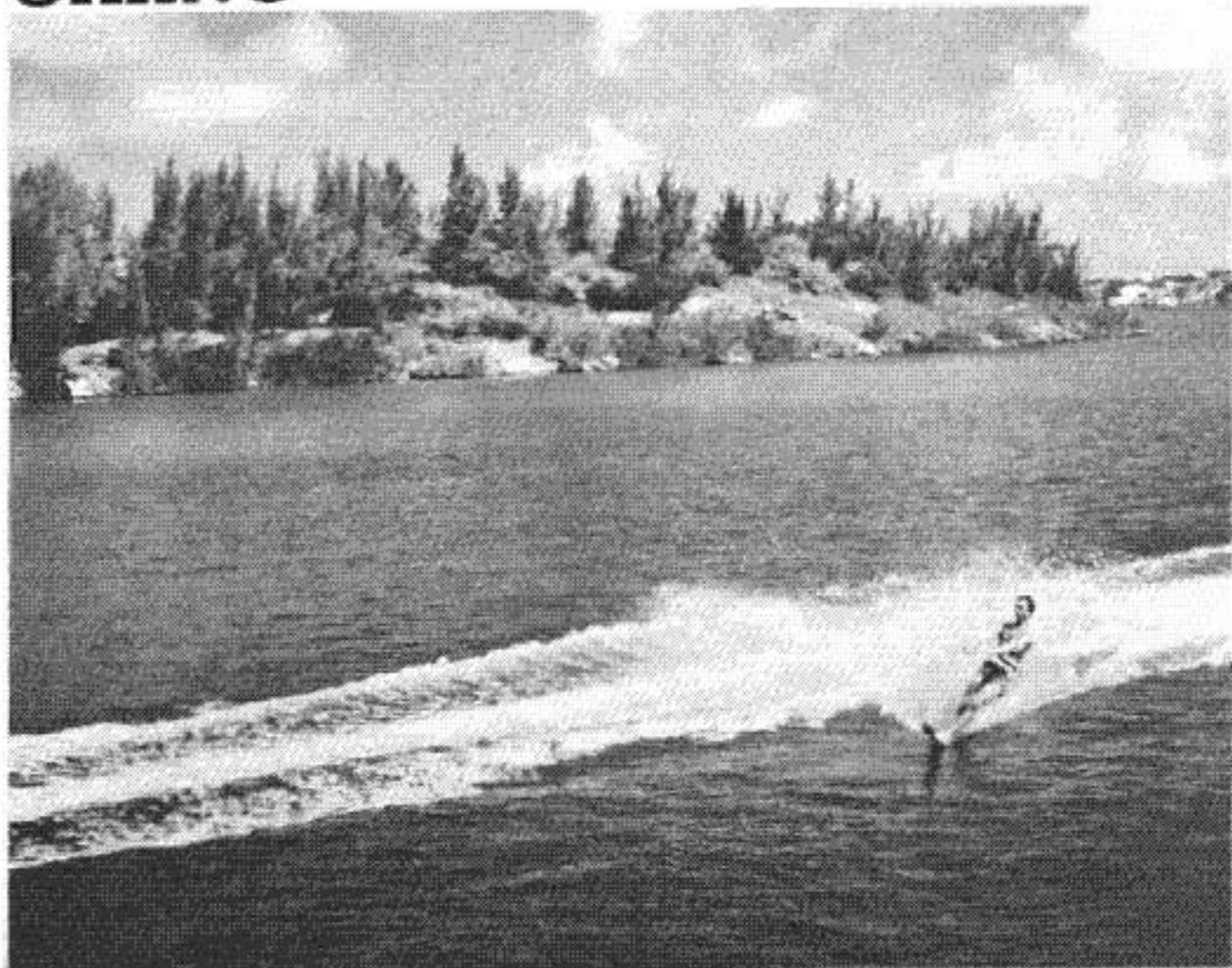
Cinque Gallery

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

ARTS

SPORTS

WATER SKIING



Courtesy of Bermuda News Bureau

If you have ever thrilled to the excitement of speed; if you enjoy the exhilarating combination of sun and water; if you have a venturesome nature that's looking for a new outlet, you have all the ingredients for becoming a water skier. And in this exciting sport, once you get your feet wet—and that's as wet as you'll get after you leave the novice class—you'll find it growing, getting a stronger

hold each time you master a new maneuver.

Few thrills can compare with skimming over smooth water on a pair of skis; few challenges are more exciting than jumping, trick riding or zipping through a slalom course at speeds up to 35 miles per hour. Water skiing gets into your blood and becomes an obsession.

And you don't have to take

a trip to Florida or California to water ski. It can be enjoyed virtually anywhere there is a large body of calm water (especially for your first few attempts), sufficiently deep so you won't injure yourself; the boat should have plenty of room to turn around. Try Candlewood Lake in Connecticut and Lake Mahopac in New York.

Of course, you'll need a boat, and there is a wide variety on the

market, both new and used. An ideal towboat would have twin outboard 115 horsepower engines. However, any boat that has enough power to pull you out of the water within five seconds will do.

If you don't own a boat, there are plenty of places you can rent one. The average fee to rent a boat and hire a driver is about \$30 an hour, or from \$45 to \$75 a day. There is a deposit of about \$75 for renting the boat itself if you drive. This is a fairly reasonable rate considering there should be *at least two people* participating, better three (a driver, a skier, a spotter—who makes sure he doesn't lose you), splitting the cost.

Next you'll need skis. Places where you hire a boat and driver often supply their own at a reasonable rates. If you are serious about the sport, it would be best to buy your own. Two factors should be considered when purchasing skis: how much you weigh and at what boat speed will you feel comfortable? Hydrodynamically, the more one weighs, the more surface area one needs. Therefore, heavier skiers should have longer skis. And the faster one goes, the longer the skis should be. For example, a person who weighs 150 lbs. and skis at approximately 36 mph, would need skis that are about 5 feet 6 inches long. There is a large variety of skis on the market. Cypress Gardens, Voit, Taperflex, E.P., are brand names costing from \$30 to \$150 a pair. Skis are made of wood and fiberglass, and some have flat skiing planes while others are concave.

Other equipment include a rope (\$5), towbar (\$8), life vest (\$20), or wet suit (approximately \$30). An official towrope is 75 feet in length, but will inevitably become shorter with use because of breakage and knotting. The towbar can be either single or double-handled; in wood, styrofoam or plastic.

Smirnoff®

leaves you breathless

Smirnoff® Vodka, 80 proof. Distilled from Grain.

SMIRNOFF SPORTS QUIZ



Questions

1. Name the first Black baseball player to play for an American League team.
2. What was boxer Joe Gans weight division?
3. How many rounds are fought in an Olympic boxing match?
4. Who was the first Black boxer to win a world boxing title?
5. What Pro football team has the most members in the Hall of Fame?
6. Who has hit the most lifetime homeruns anywhere?
7. Name the sports organizations abbreviated below:
(a) W.B.A. (b) N.C.A.A. (c) N.F.L. (d) N.B.A.
(e) A.A.U. (f) I.O.C.
8. Name the only college football star to rush for over 1500 yards in three (3) straight seasons.

SMIRNOFF TRIVIA QUESTION

What is a "Summer Tonic"?

Answers to quiz appear on Page 37

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

As for flotation devices, belts are being used, but a ski vest is the more useful because it keeps you afloat and acts as a wet suit and cushioning pad when you fall—and you will fall! Once you get the essentials, you're ready for dry-land simulation.

PHASE I: There are three basic principals to adhere to in the beginning.

RULE 1: Keep your arms straight at all times. You may feel that the boat will not be strong enough to pull you out, but a towboat with an engine of at least 65 Hp will pull you up, around, and through the water. Don't worry, all you need is a little patience and good concentration.

RULE 2: Keep your knees bent. Doing this acts as a sort of a shock absorber. Therefore, if you get caught in rough weather,

you bend your knees a little more.

RULE 3: Lean Back. You may tend to lean forward once the boat pulls you up because you think a change in your position will mean a possible fall, right? No. If the boat is going forward, your equilibrium will be centered if you just lean backwards. If this bit of logic does not give you confidence, it might not be a bad idea to have someone hold an extra towbar in front of you and hoist you forward while you're leaning back. To some beginning skiers, this technique approximates the sensation of being pulled up by the boat. Once you get the hang of it, you're ready to put on your skis—but *wet them first*. The more experienced skiers put on their skis on shore. A novice should try to put them on in the water, but close to the dock. The main reason is that if you can't put them on



close to shore, you'll obviously have a problem if you fall any distance from the shore. Another reason is that it gives you the opportunity to practice swimming with your skis on. This also helps you gain the experience of retrieving the towrope should you fall in strong waves or currents. The importance of ski control cannot be stressed enough. In boat traffic, a sudden storm, or cold water, you'll be glad you have that control.

Okay, so you're in the water with your skis on. You have the handle (towbar). Now what? Get into the starting position. Bend your knees so your chest as if you were in a cannonball, keep your arms outstretched. Make sure to keep your weight where you do your sitting. The boat is now in gear and begins to move. Let the towrope tighten up. Trust your driver. If he's any good, he'll have the boat dead-ahead. And your spotter will have an eye on you at all times, so there's no need to worry. Once the rope is taut and between your skis and you're heading straight with the ski tips

pointing up out of the water and parallel, hold on and "ride" the water.

If for some reason you don't get up—relax. Not all people do the first time, not even most, not even many. Now comes the "What am I doing wrong?" Well, remember rule No. 1. Did you pull your arms in, even reflexively? Or were you unbalanced to begin with? Possibly you were leaning too far forward, or too far backward. Any of these common errors will give you a good taste of the water. Don't panic, just try it again.

Once back, get into position again. Knees bent, arms straight and lean back. Let the rope tighten up, get your ski tips up and parallel and take off! If you're tense, the slightest wave will knock you over. Each second you're up at this point will only give you well-deserved confidence, as well as experience.

PHASE II: By this time you're feeling much more comfortable. Getting up is no problem now and

you've become an expert at following the boat. It's time to start crossing the wake (the trail left in the water by the boat). A lot of skiers really fear this because of the choppy water made by the wake. It's all in the mind. Just lean 123 degrees or about 4 o'clock if you want to go to the right or 236 degrees, about 8 o'clock, if you want to go left. Make sure your knees are bent and both skis go directly into the wake. By this time, you are officially a novice water skier. You are qualified by crossing both wakes. Congratulations! Just think of the things you can do on a pair of skis—like skiing on one.

This feat, which is called slalom, should be a goal for any novice skier. Actually, there are a lot of advantages to skiing on one ski. There are less skis to keep control of, turning is easier and it looks better. Keep in mind that although you'll be using just a single ski, you'll be using both feet. The best way to start to slalom is to practice lifting up your stronger leg while skiing to get the feel. It won't be the same as slaloming because you will be skiing on just one foot. Once you feel comfortable and can keep your ski in the air with the tip up for about 20 seconds, it's time to think about "dropping". This is accomplished by keeping the ski on the surface of the water and gradually lifting your heel out of the binding (the rubber shoe that holds the foot in the ski). Then simply raise your leg and the ski will remain in the water. Don't try to kick it off! It's a sure way of taking a fall. Just raise your leg slowly and keep it by your side. Ski like this for about 15 seconds, until you've gotten your balance again, then feel for the second (back) binding of the ski. Insert your foot into the pocket and gradually shift your weight back. Now just relax, lean back and "ride" the water. @

*Richard Melton/
Marlene C. Chavis*

BASEBALL

N.Y. Mets

Shea Stadium (\$3.50-\$5)

July

3-Philadelphia	8:05 p.m.
4-Philadelphia (dbl head)	1:05 p.m.*
6-Chicago	8:05 p.m.*
7-Chicago	8:05 p.m.
8-Chicago	4:05 p.m.
9-Chicago	2:05 p.m.*
19-Houston	8:05 p.m.*
20-Houston	2:05 p.m.
21-Atlanta	8:05 p.m.*
22-Atlanta	8:05 p.m.*
23-Atlanta	2:05 p.m.*
24-Cincinnati	8:05 p.m.
25-Cincinnati	8:05 p.m.*
26-Cincinnati	2:05 p.m.*

*televised over WOR-TV Channel 9

N.Y. Yankees

Yankee Stadium (\$5-\$6.50)

July

1-Detroit	2 p.m.*
2-Detroit (doubleheader)	1 p.m.*
13-Chicago	2 p.m.
14-Chicago	8 p.m.*
15-Kansas City	8 p.m.*
16-Kansas City	2 p.m.*
17-Kansas City	8 p.m.
26-Cleveland	8 p.m.
27-Cleveland	2 p.m.
28-Minnesota	8 p.m.*
29-Minnesota (old timers day)	2 p.m.*
30-Minnesota	2 p.m.*
31-Texas	8 p.m.

*televised over WPIX-TV Channel 11

SOCCKER

Cosmos

Giants Stadium, the Meadowlands

July

2-California Surf	7:30 p.m.
12-New England	9:00 p.m.
26-Toronto Metros	9:00 p.m.
30-Tampa Bay Rowdies	7:30 p.m.

TENNIS

N.Y. Apples

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

July

11-Phoenix
18-Indiana
20-Anaheim
24-Cleveland
25-San Diego*
27-Los Angeles

*The Tens Tennis girls' championship will take place immediately preceding this game. (See Kids Listing)

RACING

Thoroughbred

Belmont Park

641-4700

Daily thru July 3, except Tues
Post time: 1:30 p.m.

Harness

Yonkers Raceway

562-9500

Nightly except Sun.
Post time: 8 p.m.

The Meadowlands

East Rutherford, N.J.

201-935-6500

Post time: 8 p.m.

ROLLER SKATING

The Utica Skating Rink

935 Utica Ave.

Brooklyn, N.Y.

The Empire RollerDrome

200 Empire Blvd.

Brooklyn, N.Y.

Village Skating

15 Waverly Pl.

New York, N.Y.

Flushing Meadows Skating Rink

Flushing Meadows, Queens, N.Y.

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:

138-48 Northern Blvd. (359-7100)

For men only. Must join Business Men's Club, \$275 per year. Available 5 days per week. No lessons available.

Brooklyn:

Prospect Park-Bay Ridge "Y", 8th St. and 6th Ave. (766-7100)

Men only. Must join Business Men's Club, \$175 per year.

TRACK & FIELD

Le Mans Track Club

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

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

Training: Van Cortlandt Park, 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 1645 B'way
Eastside: 831-2713

Westside: 245-5200

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

Elain Powers Figure Salon

21 locations (check directory)

Exercise machines, women only,
Mon-Fri., 9 a.m.-9 p.m., Sat., 9 a.m.-
4 p.m., \$59.95 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.

343-1992

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

135th Street YMCA

Between 7th Ave. and Lenox Ave.

Gymnastics, karate, calisthenics, etc.

Westside YMCA

5 West 63rd St.

787-4400

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

ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Larry Goby—Cleveland Indians.
2. Lightweight
3. Three (3)
4. George Dixon, Bantam Weight
5. Chicago Bears
6. Josh Gibson - 600 (Guinness Book
of World Records.
7. (a) World Boxing Association (b)
National Collegiate Athletic Associ-
ation (c) National Football League
(d) National Basketball Association
(e) Amateur Athletic Union (f) Inter-
national Olympic Committee
8. Tony Dorsett
9. Smirnoff Vodka and Tonic.

SPORTS



ROUTES IS COOKIN'

one year (12 issues)

\$12

two years (24 issues)

\$20

three years (36 issues)

\$30

Name _____

Address _____

City _____ State _____ Zip _____

Payment enclosed

Please bill me.

ROUTES
BOX 767
Flushing, N.Y. 11352

THE BRONX ZOO: "WILD ASIA"



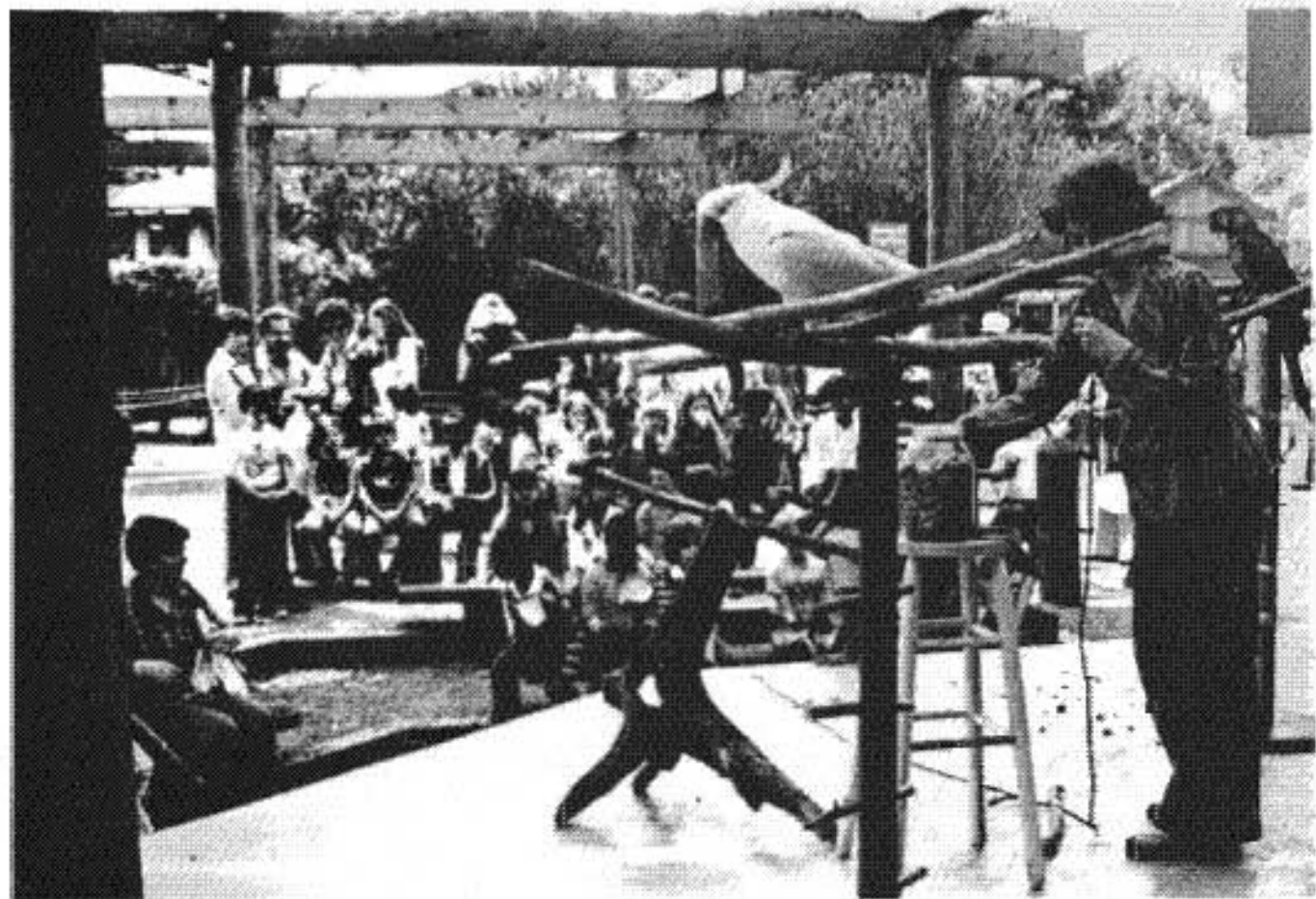
Visiting the Bronx Zoo is still one of the best times a family can share in New York City. Prepare for an all-day excursion if you want to see many of the more than 3,000 wild animals housed on this 252-acre preserve. All the things you'd expect to find in a zoo are there, but let your expectations run high because there's so much more. Just visualize a thick, green, rain forest with a 40-foot waterfall and orange cocks-of-the-rock running across the treetops. We day creatures will be enlightened by nocturnal animals, reptiles and birds found in the "World of Darkness". In this exhibit, day becomes night and you get a look at what goes on while you sleep.

Bats abound, and though they look formidable, you'll learn they aren't and that some help keep nature in balance by eating insects.

There's a Children's Zoo designed for youngsters who are just becoming aware of life's many wonders. This exhibit is open through October and admission is \$.50. Through the aid of graphics, children learn about domestic and non-domestic animals. There are pet programs and live animal demonstrations. Kids love the rides, Skyfari, \$.50, Ponycarts, \$.50, and a real live camel, \$.75. The Children's Zoo is open from 10:30 A. M. to 4:30 P. M. and until 5 P. M. on Sundays and Holidays.

Last August the zoo opened

"Wild Asia," a new exhibit with a very innovative concept in animal viewing. With a little imagination, and \$1 for adults and \$.50 for children, you and your adventuresome offspring can ride the Bengali Express up an oriental river of Asia. The Bengali Express is the Bronx Zoo's means of transporting visitors through two miles of simulated Asian wilds. It is a monorail with six trains, nine cars to a train, and travels at a top speed of six miles per hour. The slow pace gives viewers the opportunity to see all the animals and their natural surroundings. The monorail runs on electricity so there are no excursions on rainy days. When the sun does shine on the



28 acres of "Wild Asia," you'll see some of the most beautiful mammals and birds that inhabit the terrains of Asia. There is a guide aboard the Bengali Express who tells amusing anecdotes and provides helpful information about the exhibits and inhabitants.

The Bronx Zoo's northeast hill-sides serve as the backdrop for this simulated Asian wildlife habitat. The trip begins by passing "Kanha Meadow", where deer, blackbuck antelope, peacocks, barasingha (swamp deer) and graceful cranes graze. Arriving at the "South China Hills" you see the Formosan sika deer, now extinct in their homeland, but successfully being bred at the Zoo. Many animals do not breed easily in captivity, some, not at all. Careful steps have to be taken to provide the most comfortable and natural surroundings.

The largest of the eight Wild Asia exhibits is the "Angkor Forest". This exhibit, your guide will report, was named for the city of Angkor Wat in ancient Khmer in Cambodia. The "Tiger Machan," a treetop hideout from which tigers are viewed "in safety" can be seen in the background of the forest, where Siberian tigers wade in their pool. The tigers' pool is miniature compared to the pool that represents Khao Yai, domain of the Asiatic elephant. The Indian rhinoceri claim "Chitawan Valley" as home, while herds of Nilghai antelope, axis deer, and Muntjac take to the "Rajasthan Uplands". The final animal exhibit is the "Himalayan Tahr". There wild goats can be found roaming the "Karakoram Range," named for the Karakoram Mountains in India. Just think, if you went to Asia to see these animals you probably wouldn't find them. Perhaps it's true that "New

York has everything."

Wild animals may draw you to "Wild Asia" but there are several other features to enjoy. The entrance plaza is styled after a southeast-Asian bazaar with souvenirs and snack shops, a lion-head fountain and a "royalty" decorated elephant. Children can ride the elephant for \$.75. If dancers, musicians, puppeteers, mimes or acrobats are your pleasure, the "Dragon Theatre" is the place to go. This scaled-down open-air arena features a variety of performing arts of Asia.

When you leave the Zoo you'll be exhausted, but then who could go to Africa, Asia and South America all in the same day and not be exhausted? ☺

Leona Hipp

LEARNING CENTERS

American Museum of Natural History Central Park West at 79th St., N.Y., N.Y. 875-1300

*Discovery Room, Sat. & Sun. 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 insect exhibits.

*Hayden Planetarium, Mon.-Fri., 2 & 3:30 p.m., also Wed., 2:30 p.m., Sat. & Sun., 1, 2, 3, 4 & 5 p.m. Through June 26. "The Orion Star Factory." Beginning June 29. UFO's and IPO's.

Bedford Stuyvesant Restoration Corporation Cultural Affairs 1366 Fulton St., Bklyn., N.Y. 636-7888

Instruction and workshops in art, reading, music, dance for 4 & 8 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.
254-6684

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

Crafts Workshop

(for children & teenagers)
Fordham Library Center
2556 Birminghams Ave., Bronx
July 6, 12, 2 p.m.

Harlem School of the Arts

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

Instruction and performance in piano, guitar and drums, guitar, trombone, clarinet, cello, voice and viola.

Dance Theatre of Harlem

882 W. 152nd St., N.Y., N.Y.
880-2800

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

The LaRoque Bay

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

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

SHOWS & EXHIBITS

Alma Performance & Workshop

July 6, 2:30 p.m. (Grades 2 & 6) "Blues Celebration" presented by the Manhattan Impassional Alma Ensemble. Heckler's Oval, The New York Public Library at Lincoln Center, 111 Amsterdam Ave.

Nautical Outings

Day Line cruises leave from Pier 81 (at the foot of West 41 St.) at 10 a.m. each day for Bear Mountain, West Point and Poughkeepsie. Fares: Bear Mountain \$4.75; West Point \$6.00;

Poughkeepsie \$7.50 Mondays through Fridays. Weekends and Holidays fares are \$6.50, \$7.00 and \$8.50 respectively. Children under 11 pay approximately half of the above adult fares.

The New York Experience

McGraw-Hill Building (Lower Plaza) 6th Ave. bet 48th & 49th St., N.Y.C.
88-0348

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 \$2.99 Children under 12, \$1.50.

General Motors Exhibit

GM Building
5th Ave. at 58th St., N.Y.C.
486-4518

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

New York Aquarium

West 8th St. and Surf Ave.
Coney Island, Brooklyn, N.Y.

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

Free TV Shows

Get tickets at the following locations:
*CBS-66 Sullivan Theatre, 53rd St and Broadway, Mon.-Fri. 9:5 p.m.
*ABC-77 W. 66th St., Mon.-Fri. 9:4 p.m.
*NBC-PCA Building, Main Floor, after 8:45 a.m.

J.C. Penney Company

1801 Ave. of the Americas at 52nd St., N.Y.C.
857-4846

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

Brook Zoo

188th St. & Southern Blvd.
933-1759

Daily 1 to 5, Sun. & Holidays 10 to 5:30. Adults \$1, Children 75¢. Tues., Weds., Thurs. free.

N.Y. Botanical Gardens

Brook Park
185th St. & Southern Blvd.
226-8700

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

Queens Zoo & Children's Farm

111th St. & 68th Ave.
Flushing Meadows, Queens.

Prospect Park Zoo

Flatbush Ave. & Empire Blvd.
Brooklyn, New York

Tennis Tennis

The First Manufacturers Hanover "Tennis Tennis" tennis will be played at Madison Square Gardens Field Forum. The girls championship will take place on July 25, immediately preceding the Apple's game with the San Diego Friars, and the boys

championship on August 1 before the Seattle Cascades meet the Apple's. This is the first such tournament for 10 year olds and under.

2000 for the Young and Young at Heart

NYC Loeb Center
968 LaGuardia Pl. at Washington Square South
898-3757
June 30, 2 p.m.

Featuring Alberta Hunter and Eubie Blake in a special children's program designed for the young of all ages.

Magic Shows

The Magic Tower House
1026 Third Ave.
752-1165

Sats. & Sun. 1, 2:30 & 4.

MUSEUMS

American Numismatic Society

Broadway and 128th St., N.Y., N.Y.
A collection of medals, coins and paper currency.

Harlem State

Office Building Gallery

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

The Metropolitan Museum of Art

Junior Museum

5th Ave. at 82nd St., N.Y., N.Y.
679-5500.

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

181st St. & University Ave.
(Bronx Community College)

Bronx, N.Y.
Daily 10 to 5 - Free

2259-1339

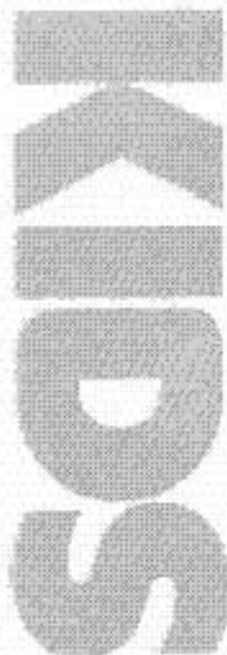
Commissioned bronze portrait busts of presidents, statespersons, scientists, inventors, artists and humanitarians.

Morris-Jumel Mansion

West 160th St. & Edgecombe Ave.
N.Y.C.

923-8008

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



BLACK NEWS



Robert Martin, Producer; Marien Etoile Watson, Arts Editor; Bill McCreary, Anchorman/Executive Producer; Joan K. Harris, Reporter; Rusty Brown.

Just ten years ago, Black public affairs programming didn't exist; it was only when an irate and media-sophisticated Black community pressured local broadcasters through a then equal rights-receptive Federal Communications Commission did the almost total ban on Black faces cease.

"It was the riots and lobbying by the NAACP, CORE and other activist groups that opened the door for Black journalists," WNEW's *Black News* anchorman and producer, Bill McCreary says. "So we had a debt to pay to those who got our foot in the door by doing an in-depth and competent job of reporting."

Black News was initially handicapped by a low budget, a dearth of promotion and poor scheduling—weekend afternoons (which soon became known as "Ghetto Time" because of the concentration of Black programming during those hours). The show wasn't expected to succeed—let alone prosper.

But the professionals at Metro-media prevailed, transcending the limits imposed on them; and along with *Like It Is*, *Positively Black* and several others that have come and gone, they established a new medium—Black Television.

Using the straight news format, *Black News* addresses issues white ethnocentric news directors neglect,

either consciously or unconsciously, which often results in biased or stunted minority coverage by white-owned television stations.

"We try to cover in a weekly half-hour what the general news media fails to cover in a daily hour," McCreary says. "We were covering Angola, addicted babies, whites adopting Black children long before other news organizations picked up on them as issues and don't forget, we don't editorialize or preach; our program is straight news!"

The switch several years ago from weekend afternoons to a Saturday evening spot demonstrated that Black programs scheduled in prime time could generate income;

the show is booked solid with advertising.

"The response the program gets from the total audience is amazing," Arts Editor Marian Etoile-Watson says. "The general news media was initially stunned by our flexibility, the style we used, the combination of music and film, how the people we covered walked and talked and 'kept on keeping on' despite unbelievable problems. Now you find some of the things we originated on mainstream television.

"People realize the power of television," the former opera student continues. "and because of our success the broadcasting establishment is a bit frightened to let us on the air ways anymore than they have to. We might take it over."

Black News co-anchorman, Joan Harris, adds, "Blacks are the cultural bellwether of this nation; we experience things first, be it poverty or a new trend. Because of this reality, the Black experience should be covered even *more* deeply."

ROUTES salutes the dedicated professionals at *Black News* for refusing to be high-salaried, boob tube tokens, especially in an era when the communication advances of the sixties are being chipped away little by little. One thing is certain, with reporters like Bill, Marian and Joan on the case, we will never be the silent minority again.

MEDIA BITS

David L. Wolper Productions and Warner Bros. are going all out with "Roots: The Next Generation"; the Henning, Tenn., set alone cost \$1 million. Already cast are Georg Stanford Brown, Henry Fonda, Olivia de Havilland, Lynne Moody, Richard Thomas and Fay Hauser...*Busy Brown* also occasionally directs for TV...Have you seen the prime time schedule for this fall? It looks like it was

programmed by thirteen-year-old, Saturday morning cartoon freaks. C'mon fellas, if you're going to give us sex with out violence at least make it adult sex....



Antonio Fargas

If you haven't seen **Antonio Fargas** in Paramount's *Pretty Baby* you're missing one of the best acting performances so far this year. Black or white, Fargas steals every scene he's in...The **Third Annual Chicano Film Festival** will be held August 24/25 in San Antonio, Texas. For information, write **Adan Medrano**, 285 Oblate Drive, San Antonio, Texas...**T.A.T. Productions** is almost ready with *Constipation Blues*, a cartoon short set to **Screamin' Jay Hawkins** R & B classic of the same name, they're claiming it's a laugh riot... Why doesn't **George Benson** have his own TV variety show? Benson "On Broadway" last May proved the man has the charm, wit and charisma, let alone the talent to really burn the small tube up; hell, if **Donny & Marie** can have a weekly hour, someone of Benson's skill should have three...Congrats to **Max Robinson** on joining the lofty ranks of network evening anchorman over at ABC, D.C.'s loss will be the rest of the nation's gain. ♪

Howard Brock Garland

BOOKS

Jazz Is By Nat Hentoff. Avon Books, 283 p. Paperback, \$2.25.

Jazz Is puts you into a Jazz environment. At all times, you are with the Jazz greats. Primarily, Nat Hentoff shares with you his conversations with Jazz musicians. Then he gives his observations, impressions and opinions of the people who took Jazz out of the narrow confines of the honky-tonks of New Orleans and made it an international art form. It is as though he has taken an invaluable tape and made it into a book. Conversations reveal the musicians' feelings about themselves, their music and their experiences with fellow musicians. It is the opinion of one musician of another that makes this book a gem.

The expression "from the horse's mouth" couldn't be more meaningful. Duke Ellington talking about Sidney Bechet and Coleman Hawkins; Billie Holiday revealing some facets of her true self; Louis Armstrong letting you see behind the "Satchmo" facade; Miles Davis rapping about Jazz ingredients; Dizzy Gillespie showing a very serious side of himself. Page after page, these immortals appear. It is Jazz talk at its best because it is real!

Nat Hentoff's approach to Jazz makes *Jazz Is* a unique book. He permits the musicians to speak about themselves, about each other. He does not allow his opinions to overshadow the musicians and their special talents. In essence, he sets the stage and a brilliant parade of artists take it from there. Nat Hentoff affords his "players" two approaches to the subject of Jazz. They can "walk on" and "emote" quickly or they can stay "on stage" and speak at length

about some Jazz great. Thus, the book has a two-way thrust.

Jazz Is begins with a chapter entitled "Jazz Is." It is chocked with well-known Jazz figures offering many thoughts on various aspects of Jazz. In a clever move by Hentoff, the next chapter brings you *the man* himself, Duke Ellington. It is not a biographical essay but a revelation of the Duke as he saw himself, his music, other music and his fellow musicians. It is an essay that gives the respected opinions of musicians who have worked with Duke or have been touched by his greatness. Biographical data is incidental but do point out the evolution of Jazz as a true art form in this country. This format is carried throughout the book. The lessons, the facts and the revelations are endless. Are we surprised that prejudice was experienced by all Jazz players in America? Could an art form, expressed almost exclusively by Blacks, be recognized, accepted and taken seriously in this country? Would the negative aspect—drugs, undesirable clubs and halls frequented by unsavory characters, unbecoming behavior by some artists—denigrate the greatness of the music and its contributors? Nat Hentoff's book gives the answers to these questions and many others.

There are two valuable lists appended to the book. There is a discography Hentoff calls "A selective guide to Jazz recordings." John Coltrane, Roy Eldridge, Gerry Mulligan, Fats Waller, they are all here. Then there is a bibliography in which Hentoff lists books by Jazz artists and several books by writers "off stage."

If you are into Jazz you will want to read this book. You will want to own a copy for its pictures, its reading pleasure and for its fact-crammed pages, which make it a valuable reference source. Pick up a copy so you will know what "Jazz Is."

52nd Street The Street of Jazz
By Arnold Shaw. Da Capo Press,
378 p. Paperback, \$5.95.

This book was published originally as *The Street That Never Slept* in 1971. Now, as *52nd Street*, it affords us an even better picture of a street that held its own in spite of the popularity of 42nd Street and Broadway.

In midtown Manhattan, there is 52nd Street. It is not the street in its entirety with which we are concerned. It is the block between Fifth and Sixth Avenues that was called "The Street." It was a musical haven for many jazz greats—Art Tatum, "Hot Lips" Page, Teddy Wilson, Erroll Garner, Charlie "Bird" Parker, Mary Lou Williams. Clubs, bistros, and bars flourished. They flourished because they offered the best in vocal and instrumental Jazz performed by both white and Black artists. "Jamming" went on until the wee hours, but the real excitement of The Street was created by the man or woman who "sat in," who walked into a club, instrument in hand and played or sang unrehearsed with a group of performing musicians.

It was "The Street" from about 1934 to 1950, and was at its swingiest from 1935 to 1945.

Arnold Shaw is a composer, club manager and historian; his book, *52nd Street*, is the result of a desire to write about Jazz, its players, its showcases and its audiences. Information was gathered from taped interviews of those involved in Jazz, whether on or off stage. You hear from John Hammond, well-known jazz promoter, as well as Gilbert J. Pincus, a former "mayor" of 52nd Street. Running parallel to these tapes is a history of the clubs in which Jazz made its mark upon the musical world.

The Book of Jazz. By Leonard Feather, Dell Publishing Co.,
317 p. Paperback, \$1.95.

Leonard Feather, considered a

Jazz authority, has written several books on Jazz—*Inside Jazz*, *The Encyclopedia of Jazz*. *The Book of Jazz* is an all-inclusive book on Jazz, written for anyone who has questions about the music. It is a guide book in the field. Unique in books on Jazz is Leonard Feather's rundown on Jazz instruments, their history, their sounds and their contributions to Jazz. Of course, the Jazz artists who played these instruments with unrivaled excellence are introduced and their music analyzed. An interesting aside is Feather's last chapter, "Horizons: Jazz in 1984," in which Duke Ellington, Dizzy Gillespie and other masters talk about the future of Jazz. As you finish reading this book, you will be able to see that much of that future is now. A foreword by John "Dizzy" Gillespie and musical passages demonstrating Jazz improvisation are some of the highlights of the book. Additional sources of Jazz information can be gotten from the list of "Notes" at the back of the book.

CHILDREN'S BOOKS

Music in America. By John Rublowski. Crowell-Collier Press.
185 p. \$3.50. Ages 12-16.

This is a simply written view of the development of music in America. It shows that music was an off-shoot of every step in the growth of America. *Music In America* points out the contributions of every group to American music from the very beginning of America. Thus you go back to the Pilgrims, the slaves and then you are brought up to the time of this book's writing.

A good bibliography is included.

✻
Peggy Kluss Wilson

WORLDWIDE

FILMS

New York Public Libraries
 July 4, 11, 18, 25. Evenings at Dusk
 Film programs sponsored by the
 Bloomingdale Library and Manhattan
 Valley Development Corp. at the
 People's Park, 104th St. and Man-
 hattan Ave., N.Y.C.
 July 5. Treasure Island, 2 p.m.
 Spuyten Duyvil Library, 650 W. 235
 St. Bronx
 July 6. Roots, episodes 7 & 8, 1:30
 p.m. Fordham Library Center, 2566
 Broadway Ave., N.Y.C.
 July 11. Feature Films, 2:30 p.m.
 Nathan Straus Young Adult Library,
 Donnell Library Center, 20 W. 53rd St.
 July 12. Mystery of Stenohanga, 7
 p.m. Spuyten Duyvil Library, 650 W.
 235 St. Bronx
 July 12. The Yellow Submarine
 1:30 p.m. West Farms Library, 2085
 Honeywell Ave., Bronx
 July 13. Films By and About Women:
 A Woman and Hollywood: The Dream
 Factory, 3:30 p.m. Wekatervil Library
 4100 Lawrence Place, Bronx
 July 25. The Man Who Knew Too
 Much 2:30 p.m. Donnell Library
 Center, 20 West 53 St. N.Y.C.

BLACK FILM FESTIVAL

1978 Newark Black Film Festival
 Will take place at the Van Housen
 Library Theatre, New Jersey
 Institute of Technology campus,
 57 Summit St. in downtown Newark.
 Admission is free. Film programs
 begin at 7:30 p.m. each Wednesday
 with an introduction by the film-
 maker or well-known guest
 commentator.
 June 28. "St. Louis Blues" with
 Bessie Smith (1939)
 "Song of Freedom" with Paul
 Robeson (1937)
 "Dark Sands" with Paul Robeson (1935)
 Introduction by Gil Noble
 July 5. "The Cry of Jazz" (1958)
 "Jazz on a Summer's Day" (1958)
 Introduction by Nathan Hill
 July 12. "The Negro Soldier" (1943)
 "Men of Bronze" (1977)
 July 19. "West African Hero" (1978)
 "Ceddo" (1977)
 Introduction by Oliver Franklin
 July 26. "Malcolm X" (1972)
 "You are There—Harriet Tubman &
 The Underground Railroad"
 Introduction by Dr. Clement Price.

TELEVISION

WCBS-TV Channel 2
 The Jeffersons with Isabel Sanford,
 Sats. 8 p.m.

Good Times
 Mobs. 8 p.m.

Baby 7th Back with Demond Wilson
 Mobs. 8:30 p.m.

WNBC-TV Channel 4
 Sha Na Na variety show featuring
 Denny Greene, Tues. at 7:30 p.m.

"Yess!" A new magazine-formatted
 series. A WABC-TV Public Affairs
 Production, airs weekly, Saturday
 evenings, 7-7:30 p.m.

Who's Happening
 Thurs. 8:30 p.m.

WOR-TV Channel 9
IBM "Movies To Remember"
 This distinguished series of motion
 pictures will run through the entire
 summer, and each film will be pre-
 sented with only one commercial
 interruption.
 July 3, The Grapes of Wrath (1940)
 July 10, She Wore a Yellow Ribbon
 (1949)
 July 17, A Raisin in the Sun (1961)
 July 24, Citizen Kane (1941)
 July 31, A Man For All Seasons
 (1958)

BLACK HOSTED PROGRAMS

WPIX-TV Channel 11

July 22, 23 Grand Prix Tennis
 Tournament, Washington Star
 International, 8-10 p.m.

WNET-TV Channel 13

"Skyline Fridays at 9 p.m. Part en-
 tertainment, 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 strong 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 communi-
 cations skills at 14 to 17 year olds.
 Guest appearances will include Ruby
 Dee, Stephanie Mills and others.
 Produced by EB B. Halzop.

BLACK HOSTED PROGRAMS

Positively Black—WHBC (Channel 4)
 Sundays, 1 p.m. Featuring Cecil Jen-
 kins and Gus Henningsburg.

Like It Is—WABC (Channel 7) Sun-
 days, 1:30 p.m. Featuring Gil Noble.

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

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

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

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

Soul Train—WNEW (Channel 5) Sat-
 urdays, 11 p.m.

Don Kirshner's Rock Concert
 July 15, 1:10 a.m.
 Guests include The Spinners
 performing "Could It Be I'm Fading

In Love," "Easy Come, Easy Go,"
 "Hawaii On Earth," "It'll Be Around,"
 "Baby I Need Your Love," "Mighty
 Love," "Rubber Band Man."

WNEW-TV Channel 5
Mo'N Showcase Presents
 "Between the Wars" (7:30 p.m.)
 June 9, "FOR and Churchill"
 July 12, "Japan Invades China"
 July 19, "War Comes At Pearl Harbor"

WABC-TV Channel 7
June 22, "ABC News Closeup"
Youth Terror: View From Behind the
Gas. This program will probe the
 extraordinarily increase in youth crime
 by going directly to those who violate
 the law, exploring their motives, fol-
 lowing their lives, opening a door to
 those from whom we seldom hear.
July, "ABC News Closeup"
Asbestos: The Time Bomb Explodes
 This report will focus on one of the
 most serious health problems facing
 this country today: the long exposure
 to asbestos which could cause a
 quarter of a million deaths in the
 next few years, making it the greatest
 industrial killer of all time.

RADIO

WBLS
 107.5 FM, 24 hours, heavy on disco
 music.

WBLS
 107.5 FM, 24 hours, heavy on disco
 sound.

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

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

WHS
 1010 AM, 24 hours, talk, news,
 weather.

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

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

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

WPLJ
 95.5 FM, 24 hours, rhythm and
 blues, rock and pop, Vivian Round
 free 2-8 a.m.

Edward Kennedy Ellington was born in Washington, D.C., on April 29, 1899. His father James Edward, was a blueprint maker for the United States Navy and provided a comfortable life for him, young Edward, his sister Ruth and their mother Daisy.

Both parents played the piano, and by age 14, Edward was interested in piano and music.

He began to spend a great deal of time at the movies, listening to the piano symphonies that accompanied many westerns. The pool rooms then were social clubs and provided a piano for local patrons to sharpen their skills and challenge newcomers. Hustlers and musicians frequented the pool room with young Edward. In this setting, Edward Kennedy Ellington developed his keyboard technique. And local house parties became his practice field.

When school friend, nicknamed him "Duke" to make him sound more impressive, he soon had girls leaning over the piano as he played. He kept the nickname and maintained the same effect on pretty girls for years to come. When he was 16, Duke wrote his first piece of music—*Soda Fountain Rag*.

Duke and several friends ventured to New York and found work. In 1928, the Club Baron on 134th Street and Seventh Avenue hired the "Washingtonians". From the Baron, Duke and his group moved to the Kentucky Club (Hollywood) on 49th and Broadway and were engaged there for four years.

Duke Ellington possessed the ability to attract and retain some of the best jazz musicians in the business—Harry Carney, Barney Bigard, Johnny Hodges, Jimmy Blanton, Billy Strayhorn, Ben Webster, Cootie Williams, Paul Gonsalves, Tyree Glenn, Cat Anderson and countless others.

Duke and his band traveled to Europe, Asia, India, Africa and South American countries at a

whirlwind pace, adding new material as they went along. The United States government sponsored many of Duke's trips, for the band represented a true original American art form—Jazz.

While Duke could have made more money as an independent superstar, he chose to keep a fifteen-piece band together for almost fifty years.

His musicians gave to him as well as he gave to them. Jazz to Duke meant, "freedom of expression." So together he and his band created some of the most outstanding compositions—*Mood Indigo*, Duke said, took 15 minutes to write and *Solitude* took 20, but *Sophisticated Lady* took 30 days. *Creole Rhapsody*, *It Don't Mean A Thing (If it ain't got that swing)*, *Diminuendo and Crescendo in Blue*, *Don't Get Around Much Anymore*, *Satin Doll*, *Black and Tan Fantasy*; the list goes on of songs that have become American classics.

Duke was a very private person. His friendships were long and close. Among his musicians, it was Billy "Sweet Pea" Strayhorn.

Billy collaborated with Duke to create *Take the A Train*. Billy Strayhorn, it was felt by many, was Duke's alter ego. Duke had implicit trust in Strayhorn and they had a rewarding, harmonious union that lasted from 1939 until Billy's death in 1967.

Except for women, Duke spent very little time away from music. His marriage to Edna Thompson in 1918 produced one son, Mercer. The marriage did not withstand the demands of his career.

He spent the remainder of his life in the company of Beatrice Ellis, who became known as Evie Ellington and maintained a New York apartment with Duke for 35 years.

Duke was an eccentric. He wouldn't wear a watch; evaded discussing age, insurance, wills or death; loved blue but hated green; and never owned a private home. He had few of the material manifestations of wealth most celebrities acquire. The road was his home, and as he entitled his auto-biography, *Music Is My Mistress*, proved to be true.

In his later years, he dedicated a great deal of time and energy to the Sacred Concerts, and considered these works to be his finest contributions to the music world.

On his 70th birthday, he returned to his home town for a birthday party at the White House. The honor was befitting, considering the contributions he made to music. And he received the Medal of Freedom, the highest civilian honor the United States Government can bestow.

Duke Ellington died at age 75. His death ended an era. At the time of his death he was working on *Three Black Kings*. Ironically, Paul Gonsalves and Tyree Glenn, members of his band had also died and all three laid together in an East side New York parlor on the night of May 24, 1974. ■

Theda Palmer - Head



Courtesy NBC

STEVIE

WONDER



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