

ROUTES

NOVEMBER 1977/\$1.25

LaBelle!
Separate But Equal

Xmas is Not
A Four Letter Word

What is a Hockey Puck?

Airline Travel Tips

Skiing Anyone?

A GUIDE TO BLACK ENTERTAINMENT



EVERYBODY'S TALKING ABOUT ROUTES!

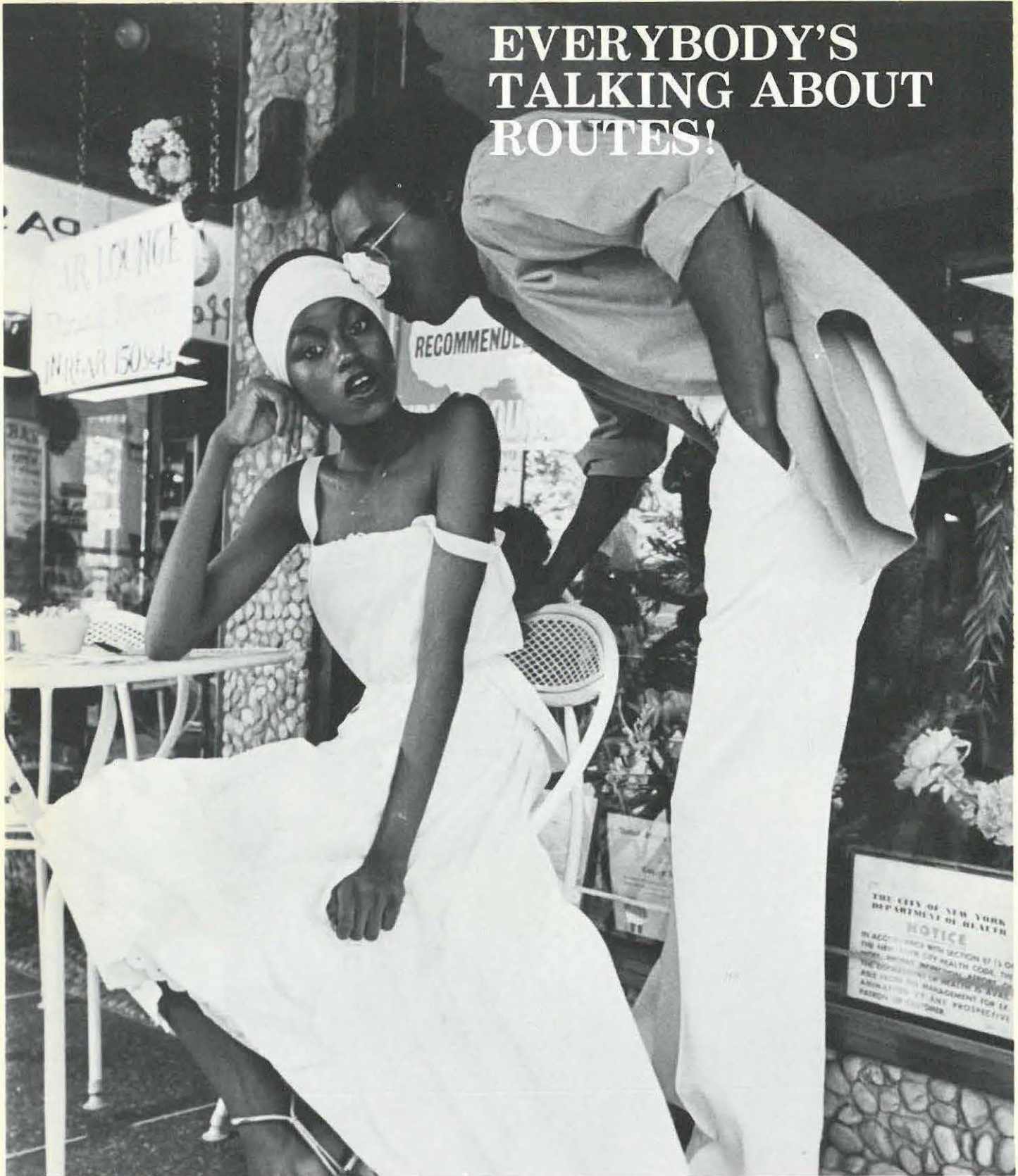


Photo by Willie Chu

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

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

form in this issue and ROUTES will be on its way sooner than you think. Also, ROUTES will make an excellent Christmas gift. It's a convenient and easy way to shop.

Routes
Box 767 Flushing, New York, 11352

Publisher's Statement

As I sat in transit from Lancaster, Pennsylvania, returning with copies of our first issue, I reflected on several occasions—some apparent and some unwarranted. As a new publisher, trying to achieve credibility can be hard. To friends, associates and others who can share their expertise in assisting you, your idea seems senseless and should be abandoned.

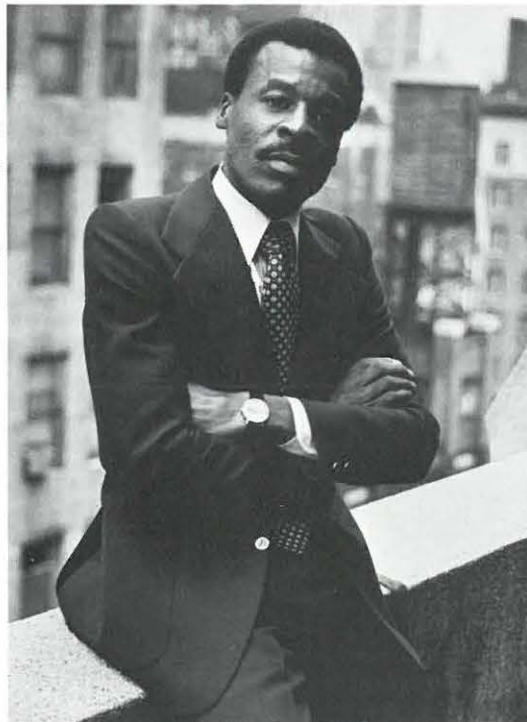
As I look over my shoulder at the copies, I see a dream come true—a dream that others wanted deferred. I, therefore, say to others what I am saying now, and what my reflections deem. It is a shame that people with new ideas are thwarted and stepped upon and not encouraged to continue. We should be about helping each other get ahead and promoting independent aspirations. Other races and nationalities have thousands of success stories because of their abil-

ity to recognize talent and availing themselves of the offerings. Others, through envy and dismay knock each other and as a result some ideas never bloom.

Hence, we are about being better people and helping each other achieve and survive. There is a need for ROUTES and we intend to fill the void. Our hope is that in doing our best, we help others get ahead as well. It was during our efforts to launch ROUTES that we discovered unwarranted opposition. But in keeping with our determination and perseverance we pushed on.

In retrospect, our wish is to be able to convey to the doubters that encouragement does go much further

than apathy. We say thanks to the modern few and applause to the shaker-upers. Through your faith, our reality has become more apparent.



Ronald Brown

PUBLISHER

Between Our Covers

Thanksgiving is upon us and no matter the religious understanding or the lack of it, we pause however briefly, to be thankful and relish our ability to survive. Too often we are caught in the whirlpool created by day to day living and forget to respond to the simple elements of life. We are so beset by the personal and universal iniquities of life until when righteousness, good, or joy come along, we see it in a meager relationship. It is a disservice to ourselves as individuals, to mankind in its entirety, and all communities in between to which we belong to allow this to happen. To approach life apathetically is an affront to it and the source from which it springs for "where there is

life, there is hope." And in recognition of that there should be thanksgiving.

We cannot be satisfied though to let thanksgiving be an exercise of only the mind. Although the day of Thanksgiving is most probably spent as one of family participation and relaxation, it is not a passive event. Surrounded by the security of family, no matter how large or small, and friends, no matter how few or many, we are still celebrating life and Thanksgiving for that life. We are doing more than just thinking about it.

Between our covers you will find the spirit of life expressed in different terms. Each leads to the fulfillment of life and shows a variety of

choices at your fingertips. There are opportunities to explore the untried, discover people, places, and things, and be moved by performances that will never be duplicated. It is indeed the "social season", and if New York is in summer a festival, in winter it is a brilliant kaleidoscope of amazement and wonder.

ROUTES is the medium for finding out what to do and where to go. And we invite you to gaze into this kaleidoscope we call the "Big Apple" by way of our pages and choose from that spectrum those colors that will complement your celebration of Thanksgiving.

David Vaughn
Editor

ROUTES RESPONSES

Congratulations and Good Luck. I am very impressed by it all.

Jaqueline Butler
Rego Park, N. Y.

Can't tell you how pleased I was to receive the first issue of ROUTES. The book is as I expected—a tribute to your talent, commitment and all of the hard work that went into making it something we can be proud of in content and style. Thanks so much for having the vision to make ROUTES possible.

H. D. Biggart
New York, New York

Today is a bright day. ROUTES arrived! Congratulations and long success.

Ron Love
New York, New York

Long live ROUTES. You have a winner and I hope you will continue your quality writing.

Kathy Jackson
Atlanta, Georgia

Congratulations! I've just read the first edition of ROUTES Magazine and I found it a refreshing new edition to the rising list of entertainment magazines for Blacks. The idea that it is a magazine containing informative articles as well as things to do around town is exhilarating. I think it will go far. The format is easy and the whole magazine is appealing. Also, it is easier to say than Unique New York.

Debbie Thompson
New York, New York

When I heard about the new ROUTES I was expecting a third or fourth rate brochure. But you blew my mind. ROUTES is excellent and first rate all the way. Keep up the good work.

J. A. Williamson
Baltimore, Maryland

I find ROUTES informative, creative, and a definite uplift.

I feel confident that when I read about a restaurant in ROUTES I no

longer have to question how I as a black person will be received there.

Leona Hipp
Brooklyn, N. Y.

I was overwhelmed by the magazine. I had heard about it through the flyers that were circulated. Upon receipt of my magazine I immediately sat down and proceeded to read it. It blew me away. From cover to cover it held my interest. Very rarely do you pick up a magazine and read it from cover to cover and be able to actually relate to the articles. *Thank you, Sister Jones* is something that occurred in my family, as well as many others, I'm quite sure. I enjoyed reading ROUTES and have told everyone about it. Congratulations! I can't wait until the next issue.

Joan Harrison
New York, New York



ROUTES MAGAZINE, A Guide to Black Entertainment. Our Cover was photographed by Joachim Frederick. Styling and make-up by David Carrington.

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Ronald Bunn
Publisher

David Vaughn
Editor

Agnes O. Bunn
Managing Editor

**Vernon Grant,
Roger C. Tucker**
Grant Associates/
Design Consultants

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Ava R. Fuller
Travel

Willie Walton
Dining

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Marlene Chavis
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Arts

Dr. William B. Ellis
Kids

Kenneth Sweeney
Free For All

Howard Brock Garland
Media

Writers-Researchers

Teri Washington

Gwendolyn Goodwin

Huston Owens

Wayne Williams

Robert Toomer, Jr.

Beverly Lindsay

Morris Perry

Hilda Clarke

Felicia Daniels
Administrative Assistant

RAD Publishing Co.

Ronald Bunn
President and CEO

David Vaughn
Vice President

Agnes O. Bunn
Secretary

Robert Toomer, Jr.
Treasurer

Henry O. Coston
Director

Barbara Hanks
Administrative Assistant

Curtis Henderson
Circulation Manager

William L. Wright
Advertising Manager

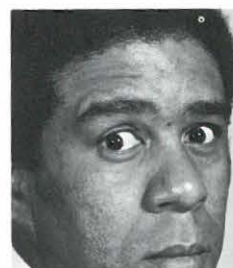
Marcia Kilpatrick
Subscription Manager

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Harold Headley,
President, Cosmopolitan Mechanical Corp.

Joyce Johnson is Equitable Agent, of the James M. Meyer Agency, New York. Joyce is experienced in all facets of individual and group life and health insurance plans, as well as pensions, keyman insurance and executive compensation plans for businesses.

**“You have to
be a professional
to handle my
life insurance.
You have to be
a Joyce Johnson.”**



The Equitable Life Assurance Society of the United States, New York, N.Y.

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



Eubie Blake

1 Eubie Blake, last of the great ragtime pianists, 94-year-old composer who is lively as a cricket bubbling with joy and high spirits, plays with the bravura of a teenager. Town Hall, Tuesday, Nov., 1, at 2 p.m. General Admission \$2.00. For Senior Citizens, \$1.50 individual, groups of 10 or more \$1.00. Box office hours Mon-Sat. 12-8, Sun. 12-6.

9 Outstanding songwriter and stylist, Joan Armatrading, in concert at Avery Fisher Hall, Lincoln Center.

2 New York Jazz Museum presents films from the archives on Wednesday, November 2, 7:30 p.m., 236 West 54th Street. Featured are "The Jazz Trumpet" with Dizzy Gillespie, Red Allen and music from 40's and 60's. Also, "Louis Armstrong: Red Beans and Ricely Yours." Admission \$3.00.



Johnny Mathis

1-6 Johnny Mathis returns to the New York Area with his command performance at Westchester Premier Theatre, Sunday 7:30; Fri. & Sat. 7:30 & 10:30 p.m. Weeknights 8:30. Prices weekends, \$11, 9, 7; week-days, \$10, 8, 6.



Christian Holder

1-13 The Joffrey Ballet returns to City Center 55th Street Theater after a year's absence. Premiering during this season is the solo performance of Christian Holder in a work choreographed by Gerald Arpino, entitled, "Touch Me." This ballet is danced to gospel music by Reverend James Cleveland and the Charles Fold Singers. *Christian Holder*, by the way, is the nephew of Geoffrey Holder.

13 Judith Jamison and the Alvin Ailey Ensemble will appear at the Calderone Concert Hall, 169 Franklin Avenue, Hempstead, Long Island. Sponsored by the Friends of Arts, a non-profit organization stimulating the arts on Long Island. 8 p.m. Orchestra \$10; Mezz. \$7.50; Balcony \$5.

HIGHLIGHTS

14-18 Black Studies Week at CCNY, The New York Branch—African Heritage Studies Association, Black Studies Department, City University, Convent Avenue at 138th St. (690-8117). "Issues related to Black Studies, career possibilities, the Black family, the Southern African Liberation struggle..."



Lou Rawls

23 Lou Rawls is scheduled to perform at the Mark Hellinger theatre, 237 W. 51st St. Nov. 23-Dec. 4. For further information call 757-7050. Ticket information not available at press time.

ARTS

Houses of Culture

Don't Turn Off Turn On To Lectures

Lectures. The very mention of the word is enough to put most people to sleep, or at least generate a good yawn. It is the kind of word that revives memories of that required course you had to take, that overheated classroom with the slowest clock in the world, or that absent-minded professor with the two speed monotone voice—slow and slower. It was that type of class lecture that put real joy into the last day of school. It's unfair to educators to imply that boring lectures are only limited to the classroom or that all classroom lectures are boring. It is equally unfair to turn off to lectures just because of negative memories based on old experiences.

Lectures have come of age! Lectures today come in the form of lecture series, individual lectures, courses, and programs. And many are neither static, stale, nor boring. Today sponsors of programs engage some of the finest talent around. They in turn, are eager to share their knowledge or expertise with the participants in the program. Group discussion is sought and encouraged, and some of the most modern educational techniques are employed, in addition to visual aids, guest lecturers and field trips.

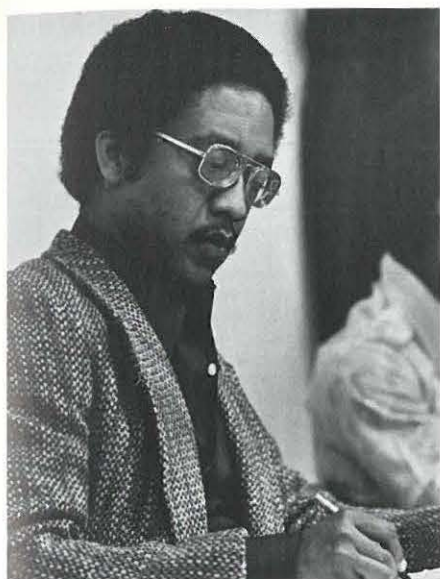
Two excellent examples come from just one such source—the catalogue of lectures at the New



School (see ROUTES listing). The first one entitled "Going Out In New York," is given by Howard Thompson, who writes the daily column, "Going Out Guide" in the New York Times. The catalogue lists it as a lecture in "how to enjoy New York from cathedral to cabaret." Does it sound like a classic classroom/blackboard type situation? Far from it! As an authority on New York, Mr. Thompson, along with guests, will recommend some of the little known "best buys" in entertainment in the city. Walking and discovering lesser known night spots and bargain movies are all part of the information he will give.

Or, the second lecture entitled, "Essence of the City," presented by Henry Cohen, the Dean of the Center for New York City Affairs at the New School. Rather than being a lecture in how New Yorkers live, it is in actuality an opportunity for the participants to question people like Michael Burke, Paddy Chayefsky, Betty Freidan, Red Smith, Anne Meara, and eight other prominent New Yorkers about their reaction to living and working in the city.

The diversification of lectures, courses and programs in the metropolitan area is mind boggling. Regardless of what a person's interests or needs may be, there is a course or



lecture out there to satisfy almost any interest, and have some fun besides.

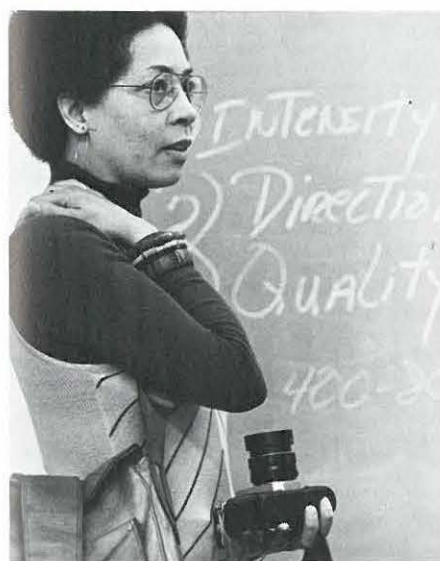
The growth of adult programs over the last 30 years has been dictated by the demand of inquisitive minds to "know more" about this world in which we live. Once this curiosity is aroused, then it needs to be satisfied. We constantly hear from Madison Avenue that consumers dictate the products that appear on the market. And in this case the public demand for more knowledge has been answered with an offering of courses and lectures by a variety of organizations across the country. Be it pottery making, a history of jazz, law or foreign language, there is a course or lecture just waiting for attendance.

Although the primary reason for attending a course or program is to gain new knowledge, many people attend for a myriad of other reasons—from meeting new people with the same interests, to just getting out for an evening of constructive activity.

The ROUTES listings are but a "drop in the bucket" of the hundreds of offerings that exist throughout the Tri-State area for the month of November. A phone call to most local high schools, colleges or museums, however, will bring a response of catalogues and brochures listing lectures and courses for the full year or the current season. The following lists should not be construed as being the institution's only offering—rather, it is just a sample of some of their many courses (The New School Bulletin, for instance, has over 200 pages of lecture courses, seminars and programs).

So, for those who have not experienced the pleasure of today's lectures, go out and try one. Treat it as a form of entertainment and see if you won't enjoy it. And, for those who have already tried it, be expansive and try something new. Regardless of which category you choose—TURN ON TO LECTURES. You'll be glad you did.®

Don Driver



**METROPOLITAN
MUSEUM OF ART**
82nd St. & 5th Ave.
TR9-5500

**The Art of the Classical
Oriental Carpet**
Richard Ettinghausen

Nov. 29 The origin of the carpet and its functions in East and West; the earliest carpets from Iran, Turkey and Egypt.

Dec. 6 The classical Persian carpet in its many manifestations.

Dec. 13 The Turkish carpet from the 15th-19th century.

Dec. 20 Carpet production in Caucasus, India & Spain.
4 Tuesdays at 8:00 p.m./\$12

**Style: Art, Science
and Philosophy**
Alice Mary Hilton

The complex relationships of art, science and philosophy form the style of a period and its intellectual life

Nov. 9 Giotto in the age of belief

Nov. 16 Poussin in the age of reason

Nov. 23 Cezanne in the age of technology
3 Weds. at 8:00 p.m./\$9

Beethoven
Karl Haas

Nov. 16 The young Beethoven: from Bonn to Vienna

Nov. 23 The Beethoven revolution: Sturm und Drang

Nov. 30 Beethoven and his time: a study of artistic, social and political interdependence

Dec. 7 The modes and media of Beethoven's musical expression: frustrations and fulfillment

Dec. 14 The private Beethoven: man and musician in search of inner peace
5 Weds. at 2:30 p.m./\$15

HOUSE TOURS

Nov. 12—Townhouses and apartments—and a former police stable—all over Manhattan will be featured in this tour to aid the Folk Art Museum. Hours are 11 a.m. to 5 p.m., with a reception at the Museum later. Tickets are \$25, to be purchased in advance. Write Museum of American Folk Art, 49 West 53rd Street, N.Y., N.Y. 10011. (212) 581-2475.

Nov. 12, 13—Weekend tours in Sergeantsville, N.J., in Hunterdon County, will open a half-dozen fieldstone and clapboard homes from 10 a.m. to 4 p.m. on Saturday and from

noon to 4 p.m. Sunday. Tickets are \$4, to benefit the Children's Hospital Facial Reconstruction Center in Philadelphia, Pa. Starts anywhere in the village. (609) 397-0553.

COOKING SCHOOLS

MANHATTAN

Cooking With Love, Gimbel's East
125 E. 86th St., N.Y.
348-2300, Ext. 401/405

Basically demonstration by instructors. Classes also available for children 6-12 years of age. Year-round; contact directly for times. Five 2½-hour lessons, \$95; intermediate and advanced lessons, \$119-\$125.

Cooking With Mady
210 W. 101 St., Apt. 11C, N.Y.
850-2404

This is a good choice for beginners. Mrs. Brown keeps a watchful eye as students work in her small dining foyer. The range of international dishes is French, Italian, mid-European and Chinese. Cost: \$100 for five 2-hour lessons.

China Institute in America
125 East 65th Street, N.Y.
744-8181

Type: Participation/demonstration. The oldest Chinese cooking school in the city. Classes are held in the big downstairs kitchen auditorium. Classes at all levels for beginning, intermediate and advanced students. Cost: Beginning/intermediate classes: \$85 for nine 3-hour lessons; gourmet/vegetarian classes: \$120 for seven 3-hour lessons.

BROOKLYN

**Brooklyn College
Adult Education Program**
Bedford Ave. and Ave. H
780-5184

Chinese cooking, demonstration and participation. Contact school directly for hours. Eight 2-hour lessons, \$40.

Hunan Exotic Palace
114-116 Henry St., Brooklyn Hts.
643-1743

This is a free, once-a-month demonstration class given in a Chinese restaurant. The demonstration is held in a private dining room and all assembled get to taste a bit of each dish prepared.

Indian Cooking School
101 Clark St., Brooklyn Heights,
625-3958

This is a participation course in North Indian, Kashmiri and Mougul cuisines. The beginners' course includes a meal at an Indian restaurant. Cost: beginners, \$145 for six 3-hour lessons; intermediate and advanced, \$95 for 3 lessons.

QUEENS

Mar-Gret's Cooking School
82 Ave., Kew Gardens, N.Y.
544-9207
Emphasis on continental hors d'oeuvres and menus. Contact directly for hours. Five 3½-hour lessons, \$150.

YM-YWHA
92 St. and Lex. Ave., N.Y.
427-6000

Personal Power in the Press
Leonard Probst, host for columnists who will discuss how they gather information and write their columns as well as how they began their careers and how they became columnists.

Nov. 9 Liz Smith, syndicated columnist from the N.Y. Daily News.

Nov. 16 Tom Wicker, author, seven novels and three non-fictional books.

Nov. 23 Craig Claiborne, food news editor of the N.Y. Times.

Nov. 30 Russell Baker, columnist from the N.Y. Times and Observer. Each Wed. at 11 a.m., \$16; single tickets, \$5 (available after Oct. 24).

Fiction/Drama

Nadine Gordimer and Grace Paley
Nadine Gordimer is author of the novels *A Guest of Honour* and *Occasion for Loving*, as well as five volumes of short stories. Grace Paley's collections of short stories are *Enormous Changes at the Last Minute* and *The Little Disturbances of Man*.
Mon., Nov. 28/\$2.50

John Cheever

John Cheever's novels include *Bulfinch Park*, *The Wapshot Chronicle*, winner of the National Book Award, and his latest, *Falconer*.
Mon., Dec. 19/\$3.50

Bernard Malamud

Bernard Malamud, winner of fiction of the Pulitzer Prize and National Book Award, has written *The Fixer*, *The Tenants*, and *Rembrandt's Hat*.
Mon., Jan. 9/\$3.50

Lillian Hellman

Lillian Hellman's works include the plays *The Little Foxes* and *The Children's Hour*, and the personal chronicles, *Pentimento*, *An Unfinished Woman*, and *Scoundrel Time*.
Date to be announced/\$3.50

Arthur Miller

Arthur Miller's many prize-winning plays include *All My Sons*, *Death of a Salesman*, *The Crucible*, and *The Price*.
Date to be announced/\$3.50

Speaking of Opera

Robert Jacobson, editor of *Opera News*, is the author of several books, including *Reverberations: Interviews with the World's Leading Musicians*. Mr. Jacobson will have as his guests outstanding figures in the world of opera. Question and answer periods will follow each program.

Nov. 20 Renata Scott
Nov. 27 Leonie Rysanek

Jan. 22 Beverly Sills
Feb. 19 Luciano Pavarotti
Two additional dates to be announced. Six Sundays at 5:30 p.m./\$25.00. Single tickets (if available, after Oct. 15): \$5.

**Urban Development Strategy in
Major World Cities**

Richard May, U.N. Center for Housing, Building and Planning
The course examines the relevance to New York's problems of those solutions now being evolved by other cities with particular reference to settlement policies, urban planning concepts, housing and community improvement programs.
8 sessions—Tues., 7:45-9:15 p.m.
Beg. Nov. 22, \$60.

**Brownstones and Lofts:
Architecture, Renovation,
Residential Development**

D.K. Patton, President, The Real Estate Board of N.Y.; Chairman, Brownstone Revival Committee
Individual class sessions involve neighborhood histories, field trips to representative buildings, consideration of relevant rent laws and preparation of the economics balance sheet.
8 sessions—Wed., 7:45-9:15 p.m.
Beg. Nov. 30, \$60.

**The New York Avant-Garde
Film Scene**

Jonas Mekas, Director, Anthology Film Archives
A survey of the last ten years of avant-garde film activity in N.Y.
8 sessions—Tues., 5:55-7:25 p.m.
Beg. Nov. 22, \$60.

**The Prime Butcher: The Art of
Selecting and Preparing Meat**

Primary aim of classes is to guide in meat selection and preparation.
6 sessions—Wed., 6-9 p.m. Beg. Nov. 9, \$90; materials fee, \$15—payable at registration.

**Principles of
Real Estate Investment**

Abram Barkan, President, James Felt Realty Services, Inc.
Through examination of the behavior patterns of the real estate market in the New York Metropolitan region, this course will help to understand the basic elements of real estate investment.
8 sessions—Mon., 5:55-7:25 p.m.
Beg. Nov. 28, \$60.

Survival

Astor Place Theater, 434 Lafayette
254-4370
A South African play with music.
Tues.-Thurs. & Sun., 8 p.m., \$5.00-8.00; Fri., 8 p.m., Sat., 6 & 9 p.m., Sun., 3 p.m., \$5.50-\$8.50.

Museums

MANHATTAN FIFTH AVENUE AND VICINITY

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

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

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

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

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

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

Guggenheim Museum
Fifth Av at 89th St
Tues. 11-8/
Wed.-Sun. 11-5
860-1313

Metropolitan Museum of Art
Fifth Av at 82nd St
Tues. 10-8:45/
Wed.-Sat. 10-4:45/
Sun. 11-4:45
TR 9-5500

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

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

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

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

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

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

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

MANHATTAN WEST SIDE

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

Museum of the American Indian
Audubon Terrace
Broadway bet.
155th/156th St
Tues.-Sun. 1-5
283-2420

Hispanic Society of America
Audubon Terrace
Broadway bet.
155th/156th St
Tues.-Sat. 10-4:30/
Sun. 1-4

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

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

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

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

MANHATTAN MIDTOWN

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

Songwriters' 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 to 6
766-9020

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

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

THE BRONX

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

BROOKLYN

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

QUEENS

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

STATEN ISLAND

Staten Island Institute of Arts and Sciences
Stuyvesant Place
and Wall St. St.
George
Tues.-Sat. 10-5/
Sun. 2-5
727-1135

HEMPSTEAD

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

Galleries

ART GALLERIES

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

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

Cordier and Ebstrom
980 Madison Av at
76th St

Tues.-Sat. 10-5:30
YU 8-8857

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

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

Martha Jackson Gallery
521 West 57th St
(bet. 10th/11th Av)
Wed.-Sat. 10-5:30
757-8215

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

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

Lectures

AMERICAN MUSEUM OF NATURAL HISTORY
Cent. Pk. W./79th St.
873-1300

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offers live programs
in ethnic music,
dance, film, exhibi-
tions, demonstra-
tions and talks. Sat.
& Sun., 1-4:30 p.m.

Slide Lectures
Nov. 1 From Girl-
hood to Womanhood
Nov. 8 Election
Day—No lecture
Nov. 15 Changes
Beyond Puberty
Nov. 22 Machu Pic-
chu and Other Inca
Ceremonial Sites
Nov. 29 Weaving
Traditions of
Ancient Peru
Tues., 2 p.m. People
Center. Age limit 18.

Film Program
Nov. 2 & 5 Lion;
Zebra: Beaver Valley
Nov. 9 & 12 The
Voyage of the Brig-
antine Yankee
Nov. 16 & 19 Too
Many Elephants?
Hunters in the Reef
Nov. 23 & 26 Gua-
temala, Land of
the Maya
Nov. 30 The Great
Mohave Desert
Wed., 2:00 & 7:00
p.m., Sat. 2:00 p.m.
Auditorium. Open to
all ages on Sat.

Gallery Talks
Nov. 3 Insects
are Exciting
Nov. 10 Ritual and
Belief in West Africa
Nov. 17 Plants of
the Wetlands
Nov. 24 Thanksgiv-
ing—No lecture

THE NEW SCHOOL
166 W. 12 St., N.Y.C.
741-5690

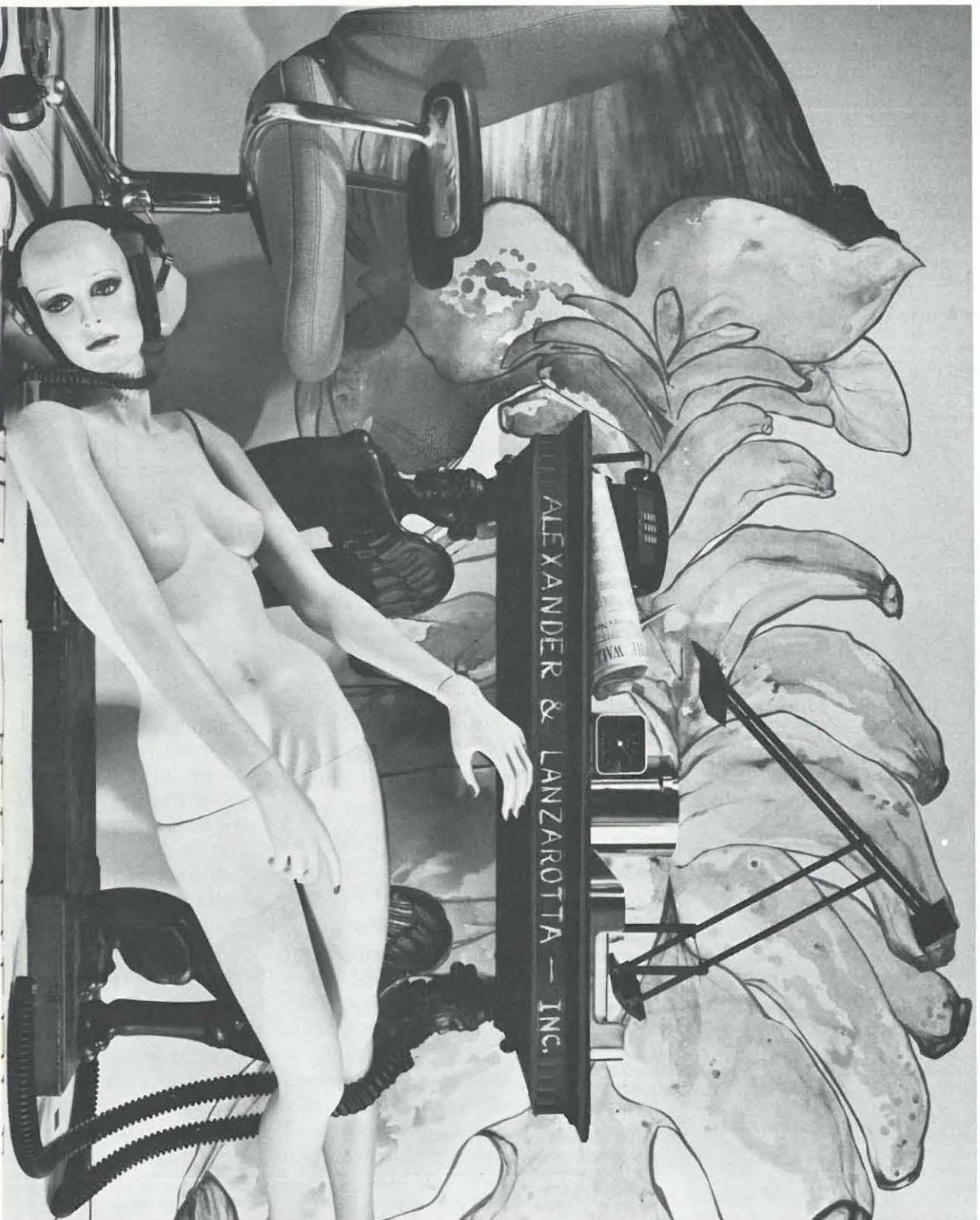
The Essence of the City
Henry Cohen, Dean,
Center for New York
City Affairs
New York as a
center of urban civil-
ization: How influen-
tial New Yorkers live
in it, thrive in it,
and draw upon it
for intellectual and profes-
sional stimulation.
8 sessions—Tues.,
7:45-9:15 p.m. Beg.
Nov. 15, \$60.

Career Opportunities and Strategies for the N.Y. Woman
Letty Cottin
Pogrebin, Editor, MS
Magazine; Author,
"Getting Yours: How
to Make the System
Work for the Work-
ing Woman."
The course explores
career options and
opportunities for
women in the
Metropolitan area.
8 sessions—Wed.,
5:55-7:25 p.m. Beg.
Nov. 30, \$60.

Living Alone in the City
Ingrid Benigs, author,
"I Have Come Here To
Be Alone" and
"Combat in the
Erogenous Zone."
This course focuses
primarily on the ex-
perience of being
alone rather than its
practical aspects,
and attempts to con-
front its meaning,
value and conflicts
on a personal scale
when possible.
8 sessions—Tues.,
5:55-7:25 p.m. Beg.
Nov. 22, \$60.

Going Out in New York
Howard Thompson,
writer, "Going Out
Guide," The New
York Times.
How to enjoy New
York from cathedral
to cabaret.
8 sessions—Thurs.,
5:55-7:25 p.m. Beg.
Dec. 1, \$60.

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TRAVEL

Travelling in Style

Skiing Anyone?

Leisure travel need not stop after Labor Day, be restricted only to holidays, or only to warm destinations. As winter approaches we all face some of the same problems: we still want to travel but the high cost of a winter wardrobe compounded by the lack of any remaining vacation time presents a real problem, the shortened cloudy days and frigid temperatures are already taking their toll on the body's energy supply, and thoughts of leisure traveling are associated with the elaborate long distance two weeks or more vacation to some sunny location. It's usually this last problem of which we're least aware.

We almost exclusively reserve our two days of rest during winter for chores, things we could not take care of during the work week, and if we can find the time, some relaxation. There are times though, when we need to reverse this order and take *Earth, Wind, and Fire's* advice, "get away" and just relax. In light of our first two problems this may seem somewhat ludicrous. But it's really not if you disassociate thoughts of traveling from long trips to far away places and apply it also to short trips to nearby locations.

The Tri-State area offers many resorts, lodges, and hotels both top of the line and budget respecting, that have year-round facilities. One such resort is just 52 miles from New York City—Playboy Club Hotel at Great Gorge. This exciting luxury



hotel offers top name entertainment in their Penthouse, dancing in their Discothèque, and all the services you'd expect. Winter's weather need not confine you to the indoors here. They offer a variety of winter outdoor activities, and since it is situated in Vernon Valley, skiing is a must. There is free shuttle bus service to the adjacent Vernon-Valley-Great Gorge Ski Area. Trails here can challenge the novice as well as the more experienced skier and are open both day and night. The Playboy Hotel's rates run to \$95 per person (deluxe double occupancy) for a weekend. This includes breakfast and dinner, one show, and two drinks per person.

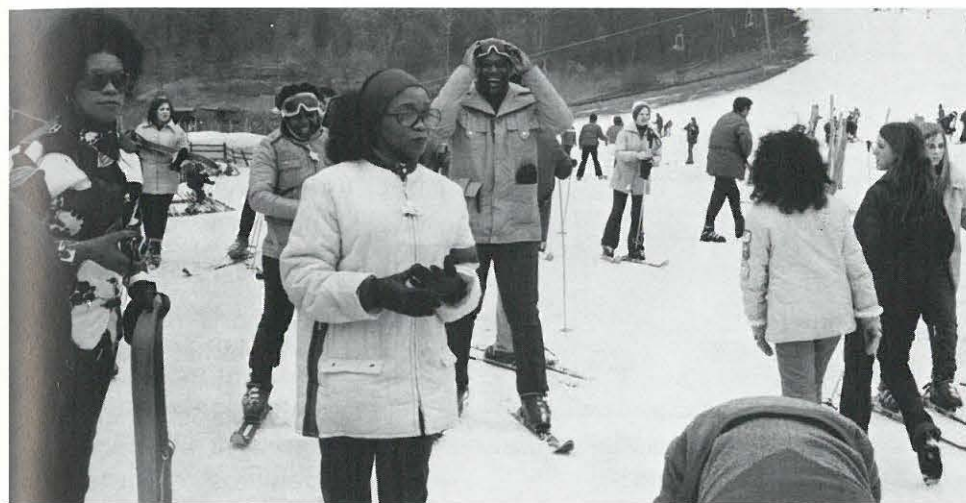
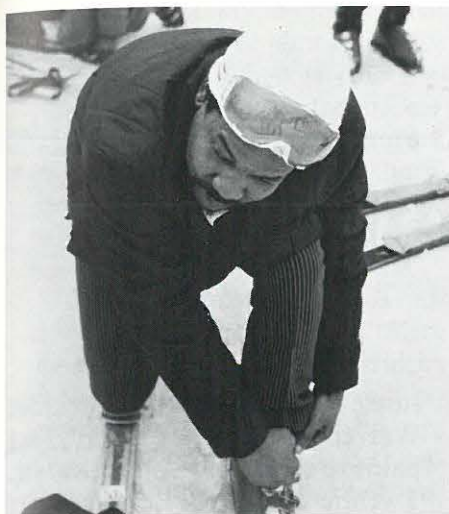
If you're getting the gist behind the idea of the short trip, try a "double purpose destination", a place for

relaxation and skiing. Though skiing is a cold weather activity, it need not be a chilling experience. Try a place like Hunter, N.Y. Not as luxurious but adequate and easily accessible to Hunter Mountain Ski Bowl are Howard Johnson's at Saugerties (Exit 20, N.Y. Thruway) and Ramada Inn at Kingston (Exit 19, N.Y. Thruway). What you give up in luxury here you gain in dollars and cents. Rates average about \$30 per room (double occupancy) per night without meals.

For a combination of economy, fun, relaxation, and skiing, try a nearby ski area that offers night skiing. It's as easy as choosing an area (see ROUTES listing), reserving a nearby hotel for one night, driving from work on Friday an average of forty-five miles to a winter wonderland. Opting for this type trip has its own rewards; you're able to start on the slopes as soon as you arrive, and equipment rental and lift tickets are less expensive that day (approx. \$15).

Because commercial transportation costs can account for almost half of travel expenses, you're already ahead of the game when you decide on a tri-state "get away". Traveling and sharing travel expenses (tolls, gas, etc.) with friends in a car helps cut individual expenses even more. An added bonus in traveling with friends is that getting there and back is part of the fun—"golden oldies" anyone?

Ava R. Fuller



Nearby Resorts
Playboy Club-Hotel
at Great Gorge
McAfee, New Jersey
 (800)621-1116

Kutsher's Country Club
Kutsher Rd.
Monticello, N.Y.
 (914)794-6000
 (212)243-3112

Skiing, indoor pool, indoor tennis, \$40-\$53 per person, per night, with three meals.

Ski Areas with nearby lodging
Hunter Mountain Ski Bowl
Exit 20, N.Y. Thruway
Hunter, N.Y. 12442
 (518)263-4223

Vernon Valley Great Gorge
Route 94 via 23
McAfee, N.J.
 (201)827-2000

Ski Areas for night skiing
Craigmeur Ski Area
Green Pond Road
Route 513 near route 23
Newfoundland, N.J.
 (201)697-4501

Hidden Valley
Breakneck Rd.
Near Routes 94 & 515
Vernon, N.J.
 (201)764-4200

Tips To Put in Your Pocket

Before buying that airline ticket be sure you're paying the lowest possible fare. Within the continental U.S. there are excursions to every city. And although airlines are obliged to charge the lowest fare for the days you are traveling, they are not obliged to tell you how a slight change in your plans can reduce your fare further.

Be sure to ask about excursion fares: when they apply, how long you must stay, are you allowed to stopover in other cities, and any other requirements that will make you eligible for an excursion fare. A

case in point, the roundtrip New York to Atlanta excursion is \$136 as opposed to the regular fare of \$170.

Coast to coast travelers can go round trip between New York and Los Angeles or San Francisco for as little as \$227. Like any other reduced fare, there are rules you must follow to be eligible, but the savings make it worth your while to check out. This fare is \$123 lower than an excursion, and \$185 lower than a regular economy fare! Available on American and TWA, ask for their "Super Saver" Fare.

If you want to save money, are in no hurry and don't mind taking a flight that makes stops, try Allegheny Airlines' "Simple Saver Fares". Between:

New York and Chicago pay \$114 instead of \$162

New York and Detroit pay \$90 instead of \$130

New York and Louisville pay \$106 instead of \$152
 These fares are round trip and even lower than the bigger carriers' excursions! Allegheny has only one rule—fly Allegheny.

Eastern Airlines has gone all the others one better. They have introduced an "Unlimited Mileage" fare of \$302-\$323 for travel anywhere on their system. Destinations include Mexico, the Caribbean, Bermuda, Puerto Rico, the Virgin Islands, the Bahamas, and they require that you make at least two stopovers. On this one you can visit relatives, vacation, visit friends, save money, and only leave home once. Check directly with the carrier for complete rules of eligibility.

Capital Ideas: Rediscovering Washington

Washington is sometimes referred to as “the cultural DMZ of the Eastern seaboard,” and while that may be an overly dismal evaluation of the Capital City, a glimmer of truth lurks there somewhere. Northerners will readily tell you that the South begins in D.C., and any Southerner worth his bourbon will claim that *Virginia* is the northernmost Southern state on the Atlantic. So there it sits—a geographic amalgam that nobody lays claim to, and everybody loves to disparage, full of what John Kennedy wryly described as “Northern charm and Southern efficiency . . .”

But don't let that turn you away. If you haven't been to Washington in a long time, maybe now's the time to go—you'll be pleasantly surprised. Not only do the sidewalks stay unrolled after 8:30 pm (the most universally-cited complaint about the place), but there are actually things to *do* in the streets! What was once a one-horse town has become a revitalized urban area, complete with a new subway system. (The subway, or Metro as it's called, is not as extensive as the established systems in New York and Chicago, but it is clean and quick, and good for getting about Downtown, Capital Hill and out to the airport on weekdays.)

Assuming that the inevitable occurs and you find yourself in Chocolate City for a day or so, we'd like to alert you to a few



alternatives to dinner and a movie in your hotel room.

First things first. If you arrive in Washington and need a place to stay, we suggest Guest Quarters (801 New Hampshire Ave., N.W. Major credit cards accepted). When you book a room here, you get more than you bargained for; the hotel doesn't have any *rooms* in it—every guest gets a *suite*, complete with a spacious living room, and a kitchen equipped with dishwasher, pots, pans and dishes. The Watergate is just down the street, and a Howard Johnson Motor Lodge is a block away. After you've checked in, take the Metro or a cab over to Capital Hill, to the Museum of African Art (316 A St., N.E. 547-7424). Founded in 1964, the Museum is dedicated to abolishing the misconception that African art is uncomplicated, ugly and the product of inconsequential cul-

tures. The Museum's director, Warren Robbins has taken great pains to show how sophisticated, Twentieth Century European art has absorbed much of the ethos of African art, and makes a very pointed observation as to the debt the “civilized” art world owes its more “primitive” artists and artisans. The bookstore offers a variety of handsome books, postcards and posters; don't forget to check out Boutique Africa, which offers an extensive array of Africana, from clothes, to sculpture and textiles, to jewelry.

The Museum of African Arts is housed in what was once Frederick Douglass' Washington Home (he later moved across the river to Anacostia), and is open from 11 to 5 on weekdays, 12 to 5 on weekends. Admission is free, but contributions are always welcome—and are tax deductible.

Later in the afternoon, wander back to the Northwest section and hit the Watergate complex. This prestigious address was enhanced even further during the last year of Richard Nixon's administration, and a goodly number of people will stop by to take pictures as a visual historical footnote.

Besides political intrigue, the Watergate offers two shopping areas. The first is an outdoor mall, The Arcade, which has, among other things, a grocery store, a liquor/gourmet shop, a photographer's studio, florist, jeweler and a fancy bakery. (You

might want to lay in supplies for a snack or a meal later on, since you've got a kitchen at your disposal). The Arcade is frequented by residents of the huge complex (Senator Ed Brooke lives here) and weary shoppers who like to take advantage of the free form fountains and terrace chairs.

Les Champs, which is indoors, is a group of about thirty shops along undulating corridors that are full of lovely—and expensive—things. Folk who are determined to be good to themselves can indulge in their addiction to Gucci leather goods, Cartier watches, imported clothes from European coutouriers, fine sterling flatware and lead crystal. There is also a perfumier that carries all the classic scents (like Jean Patou's *Joy*, Jean Desprez' *Bal a Versailles*, Hermes' *Caleche* and *Chanel No. 5*), and some scents that, until recently, haven't been marketed all across the country. (So if you've been trying to replace those now-empty bottles of *O de Lancome* and *Amazon* that you bought in Martinique two winters ago, now's your chance!)

Late in the afternoon, while everyone else is caught in the rush-hour crunch, you can walk back to your hotel room, contemplate your purchases, and watch the news. That last item doesn't sound too exotic, until you realize that each major network station in Washington has a black anchor for the 6 o'clock news, and most have a fair number of black reporters, too. Some people are so mesmerized by this that they never get out to dinner. Now that you've been forewarned, you can affect a bit of nonchalance and dress for the evening.

When you're ready, catch a cab to W.H. Bone & Co., at the Waterside Hall in Southwest (5th and I Sts. 488-7859). Southwest is where Washington's urban renewal really began in earnest.

What was once some of the worst slum area in the city is now riverside townhomes, luxury highrises, and a string of restaurants and malls. Ambassador Andrew Young lived here as a Congressman, as do many other politicians and their staffs.

W.H. Bone stands for "Washington Ham Bone," and was started this year by two young blacks. Their aim was to serve soul food with elegance, and they've succeeded. Where else in D.C. could you get ribs, rice and collards on fine china, accompanied by an appropriate wine, served in a pressed-glass goblet? The menu offers regional favorites from across the country, and even attempts to trace the original history of each dish offered. (That *alone* has been responsible for a number of intense dinner conversations!) The desserts—deep dish cobblers, rich layer cakes, a brandylaced bread pudding—are mostly home-made, and worth the extra carbohydrates. There is live entertainment on weekends, and a small dance floor, for people who can't sit still between courses. Dinner for two with tip and wine should run about \$35-\$40. W.H. Bone & Co. honors American Express, and accepts Visa (old BankAmericard), Diner's Club, Carte Blanche and Master Charge as well.

If you ate more than you should, turn your toes again to Northwest, and your thoughts to dancing. Tiffane (2015 L St. 833-5595) should satisfy even the most ardent trippers of the light fantastic. The roof over the dance floor is glass, and it's not unusual to see people dancing full steam—and staring straight up through the ceiling at the stars.

Or, on weeknights, you can try Foxtrappe (16th and R Sts. 232-2444). Foxtrappe is a black-owned private club which extends complimentary member-

ships to out of town visitors during the weeknights. The four-story mansion was once the headquarters for the National Association of Colored Women's Clubs, and has been remodeled into what has become an institution among many of the city's young, upwardly-mobile blacks. You can drift from the bar up a winding staircase to dance. Or, take the next flight up to the game rooms, and shoot pool, or play backgammon or electric tennis. (There's also a jazz listening room on the third floor).

Often, if a long evening has been a good one, someone is always crazy enough to propose extending it yet further. Confirmed late nighters can catch a bite to eat in Georgetown, at the Cafe de Paris (3056 M St. 965-2920). The Cafe is open 24 hours, accepts no credit cards, and is a godsend for late snackers. The counters are abundant with croissants (served hot and flaky), *cafe du lait*, a sinfully rich *mousse au chocolat*, and a gratifying assortment of quiches and omelettes.

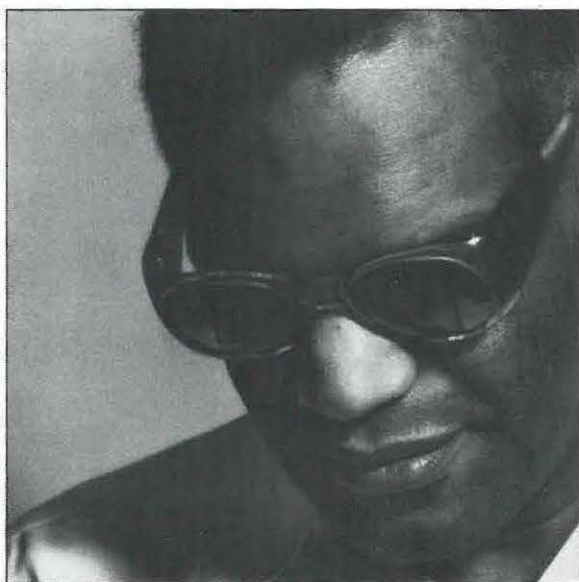
Assuming that you do get to crash and manage to wake up before 2 or 3 in the afternoon, you might want to try brunch at The Public House (30th and M Sts. 333-6605) for a leisurely brunch before departure. Champagne punch, mimosas and rum swizzles flow liberally, and a pianist tinkles softly on weekends to soothe frazzled nerves.

Hopefully, this brief excursion will have dispelled some of the mental image you'd had of Old Washington, and encourage you to try New Washington again, sometime soon. There's enough we didn't mention this time around that you'll just have to rediscover the Capital a few more times. And before you know it, it will become a habit.®

Karen Bates-Logan

Ray Charles:

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MACY'S THANKSGIVING DAY PARADE

A major event of the fall season in New York is the famous Macy's Thanksgiving Day Parade. It is a colorful spectacular that the whole family will enjoy. The parade, featuring giant cartoon character balloons, fabulous floats and marching bands, starts at 9:30 a.m. at 77th Street and Central Park West and heads south to Columbus Circle, then down Broadway to Herald Square where marching units and celebrities entertain. The climax of the parade is the arrival of the most popular visitor to New York—Santa Claus.

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

TRANSIT EXHIBIT

The N.Y.C. Transit Authority lets you relive the past via old subway cars, equipment and memorabilia dating back to 1903. Located in an old subway station at Boerum Place and Schermerhorn St. in Brooklyn. Daily 10 a.m.-4 p.m. Admission: adults 50c, children (17 and under) 25c. For further information call 330-1234.

CASE MEN'S GLEE CLUB

The Case Men's Glee Club of Case Western Reserve University will give a musical performance ranging from serious to light music. The selections are drawn from their repertoire which includes a broad spectrum of male vocal music from the early masters up through 20th century composers. Sunday, November 6, 2 p.m. Auditorium of the American Museum of Natural History, Central Park West and 77th Street.

JAM SESSIONS

Jazz Museum, 236 W. 54th St. Jam sessions every Friday 7-9:30, led by Bill DeArango. Free admission.

Museum of Primitive Art

Art from the Americas, Africa, and Pre-historic Asia and Europe. 15 West 54th St., near 5th Ave. Noon to 5 p.m. Tues.-Sat., and 1 to 5 p.m. Sun. \$.25 students, \$.50 adults.

Studio Museum

2033 5th Ave. Documentary exhibitions: The Stone Church of Ethiopia & WPA show—late 1930's, early 1940's period. Being shown Oct. 1-Nov. 31. 427-5959.

MUSEUM OF THE SONGWRITERS' HALL OF FAME

One Times Square, N.Y., 8th floor. Hours: 11:00-3:00, Mon-Fri. On display are memorabilia, rare sheet music, musical instruments. Admission Free! For further information call 221-1252.

TAY-MEN GALLERY

presents Prints and Drawings by Kay Brown, 154 Crown Street (bet. Bedford & Rogers Ave.) Brooklyn, N.Y. 11225. Sunday, Nov. 13, from 4-7

p.m. Exhibition will run through November 26. For further information call Priscilla Taylor, 772-1896.

NATHAN'S FAMOUS CHILDREN'S THEATRE IN TIMES SQUARE

at 43rd St. & Broadway, presents free children's entertainment, Sunday at 1 & 3 p.m. in downstairs Boardwalk Room. Shows include puppets, marionettes & magicians. For information call 594-7455. Also presented at Nathan's Famous, 1910 Story Avenue, Bronx, Sunday at 1:00 p.m. For information, call 323-4400.

TURTLE BAY ALLEY

Second Avenue between 49th & 50th Sts. Free (371-2777). Tues.-Sun. 11-7:30. Live Keystone cops, gas lights & leaded stained-glass add to the quaint shops that line the 19th century alley. Free booklet on history of Turtle Bay, Nathan Hale & more.

MUSIC

The Beat Goes On

LaBelle: Patty, Nona & Sarah Separate, But Equal

We are constantly told that life has so many riches for us. Those riches are ever unfolding, visually and mentally. An example of this process was a group known as LaBelle. Three women with beauty, energy and drive. Three who labored long to reach the plateau of stardom and become universally accepted. Their cosmic outfits and accompanying arrangements elevated their music, style and presence to sublime descriptions.

The high energy exchange that transmitted between these three and the audience was so tremendous that the knowledge of their no longer being together stunned us as it did their followers. It made us eager to want to know more. ROUTES has the privilege of finding out more about them. In a private interview with Sarah Dash, we discovered a lot about them today, their beginnings and their futures. We discovered that even though they are separated, they are all equal in their aspirations.

ROUTES: Now that you are no longer with LaBelle, who is Sarah and what is she all about?

Sarah: Right now I am getting myself together for a solo career and I am about moving into another part of my life—that I have never experienced before. And, it's very challenging. Being a Leo with a Gemini rising, I

can't tell you how it really pushes me out there. But it is a good feeling. I am also at the point where I feel and definitely know that I have become a woman.

ROUTES: From whence do you come?

Sarah: Trenton, New Jersey. Both my parents are from South Carolina I have eight sisters and four brothers.

ROUTES: Was your background centered around the church?

Sarah: Yes, my Dad had his own church in Trenton, and now he is like the father of six churches in his diocese. Every year they give him a special day, and they honor him. I always try to be there.

ROUTES: Which of your parents had the heaviest influence on your life?

Sarah: My father said he did not want to know about show business. My mother was the one to give me the support I needed. You know, I had such a sheltered life, being that my family was and still is a tight knit family. I was 16 when we started singing and being the youngest in the group, we all had chaperons. Traveling through the states and abroad made me grow up very quickly. Having the opportunity to travel around the world at the age of 16 was unusual for us. Most people don't travel around until they have finished school, married, and usually



LaBelle—Nona, Patty & Sarah, a trinity of songstresses, now separate but equal in their aspirations. Performed originally as Patty & the Blue Bells before changing singing style and manager.

with children. The education that you get from traveling is the greatest experience in the world that one can have.

ROUTES: Did you go to college?

Sarah: I never finished high school. I had a tutor with me on our road tours and only one subject to finish. But I must say this, I don't think that will affect my career. If and when I don't understand something, I will ask you or whomever I am talking to, to explain what they mean. What's wrong with that? I can speak a little French, German, and Spanish. You know a woman has no barriers.

ROUTES: At the time when the three of you started singing, what kind of an impact did it make upon your life?

Sarah: Knowing nothing about the entertainment business, I had stardust in my eyes. But using common sense, you realize when something is not correct. We realized we had no power to change the situations, so we dealt with everything one step at a time. I didn't get into the business aspect of my profession until I was around 22; and then we changed our management and moved on, changed again and moved on up to this point. I am still with the same management and so is Nona as when we changed the group's name from "Patty LaBelle and the Blue Bells" to "LaBelle". I like the way my manager thinks.

ROUTES: Who is your manager?

Sarah: Vicky Wickham—I like the way Vicky thinks. When I was rehearsing for the show at Reno Sweeney's, she said to me, "I'll leave you alone for your rehearsals." I went over my material for the show and when she came back to hear me, within 3 minutes she came up with different approaches to my material and she proceeded to point out situations to me. She has an objective eye and ear for me. Ken Reynolds works along with Vicky. Together, they are important and help to fit the pieces together.

ROUTES: Did you ever do any appearances at the Apollo theatre on your climb up the ladder of success?

Sarah: Yes, we did the Apollo several times and each time was a memorable experience for us. From Bandstand, the Apollo, then the world. We took off and exploded.

ROUTES: Who is writing your material now?

Sarah: I have written some myself. I wrote the opening and closing song which I did at Reno's. There is a guitar player named David Newlow, who has written some material for me and I have some different things coming up. Different songs you would never expect me to do. Vicky also has some tunes for me. One of them is a Mae West song.

ROUTES: Mae West?

Sarah: Yes, I love her. You know, she is a Leo also and her birthday is the same as mine.

ROUTES: Will Nona do any writing for you?

Sarah: Maybe, in the future, once Nona is on her way. But to say to her now, Nona would you do some writing for me is a heavy responsibility for her, because she is so far removed from what I am doing now.

"The way we became 'LaBelle' was by having three distinct personalities."

ROUTES: Does Vicky find it still a challenge working with you and Nona?

Sarah: Vicky has always thought of us as distinct personalities. The way we became LaBelle was by having three distinct personalities. We were at the point in our lives where we decided to go off into our own thing. I wanted to concentrate on acting, because I wanted to be an actress. But traveling and singing did not afford me the time for studying or acting. So that when the split came, Vicky was already thinking about our next single albums. Patty already has hers out. Nona is working on hers. But I am waiting to record, because I want to relax and give myself the time I need.

ROUTES: Do you want to explore the acting field?

Sarah: Yes, I have been sort of studying for four years and have had some workshops with the Negro Ensemble. I have been screen tested for *Hair* and a TV comedy special.

ROUTES: We have been following Patty and know of her success with her album, but where is Nona and what is she doing?

Sarah: Nona is doing a heavy rock scene in Europe. I think it is so hip to see her do this kind of music.

ROUTES: Where is she appearing in Europe?

Sarah: She will be appearing in Paris, Brussels, Germany and England. She took her own band with her. She is doing a special guest ap-



NONA HENDRYX—Currently in Europe on tour is singing, writing and recording rock music. Her single rock album to be released soon.



SARAH DASH—Recently finished two successful weeks at New York's Reno Sweeney. Has started her solo career singing, writing and acting.

pearance on Peter Gabriel's European tour. She has a total new sound. She will release a new album also entitled Nona Hendryx. I am so excited for her. She is doing good rock, tight rock, tear it up rock. I feel she has nothing to worry about. **ROUTES:** Sometime in the near future, just for the hell of it, would the three of you ever get together for a concert?

Sarah: You know, no matter where I go on this earth, no other group or sound will ever duplicate the sound that we three had . . . No one can give the same sound of Patty and Nona to me. That is one reason why I don't have background singers. Because to me, singing with them was the perfect sound. No matter what roads we travel, we will always be together. I would like to do a concert or a TV special with them.

ROUTES: What do you see for Sarah Dash in the future?

Sarah: I see many facets of Sarah that the public has not seen nor heard. Doing all the things I have talked to you about, taking the challenges and attaining the goals I intend to reach.

ROUTES: How do you feel about your new career?

Sarah: I feel wonderful! To have the support of your family and friends is of the utmost importance. When you think about life, there are things that you realize that you should do, and there are those you don't have to do. My family made many sacrifices for us. We had food to eat and shoes to

wear, not realizing if Mom or Dad had to sacrifice or not, especially coming from a family of thirteen.

ROUTES: Your opening night at Reno Sweeney's saw the first time Sarah Dash was alone on stage. How did you feel?

Sarah: I said, "well this is it!" Those two nights when I first opened at Reno's were for friends and to get constructive criticisms and to let all my nervousness disappear. The first night I had to let it all hang loose, but the second night I knew I had to do it to it. No excuses. All the negative things that one feels when she is on stage are now gone. I intend to take my time and relax and work with my vocal cords, not against them. This will also give me the freedom to let my spirit take reign. Like I was telling you, I promised my family that I will not let those sacrifices be in vain. I am at that point where my material being is not above my principals. I am going to put it all in a book one day.

"Life is about growing and understanding. There are those who don't and won't understand my makeup, but that's O.K."

ROUTES: Is it because of the knowledge you have gained?

Sarah: Yes, plus the experiences. I would like to do a book about the Black woman's experience of today in the entertainment business. I have set long range goals for myself. Each day is a step closer to what I want to do. I see the TV show, Broadway, Paris Opera House and my book being written. Life is about growing and understanding. There are those who don't and won't understand my makeup, but that's O.K. They have their moves that are different from mine. They cannot do my job and I cannot do theirs. I have to move for Sarah; it's about paddling your own canoe.

LaBelle is no more. Like the Phoenix bird LaBelle sang about, being consumed in fire by its own act

and rising in youthful freshness from its own ashes, Patty LaBelle, Sarah Dash, and Nona Hendryx are three cosmic rays that will continue to explore your mind.®

Willie Walton



PATTY LaBELLE—Has recorded her single album with Columbia. Has hit tune high on the charts and the album is headed in that direction too.

Jazz

MANHATTAN

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

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

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

Dardanelle
Bar None
167 E. 33rd St.
Tues. thru Sat.
AE, BA, CB, MC
MU 4-3223

Freddie Trio
Sings Lounge
380 W. 125 St.
Every Fri.
749-9888

Arney Gorber
Cafe Coco
555 Seventh Ave.
Mon. thru Fri.
AE, BA, CB, DC
354-0210

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

**Al Haig Trio
with Jamil Masser
& Chuck Wayne**
Gregory's
1149 First Ave.
Mon.-Tues., 10-3am
371-2220

Lance Hayward
Jim Smith's
Village Corner
142 Bleecker St.
Mon. thru Sun. ex-
cept Weds.
473-9762

Herb St. Clair & Trio
Pearl's Place
1854 Second Ave.
Every Fri. & Sat.
722-9664

Jeff Hittman Group
Barbara's
78 W. 3rd St.
Every Thurs. & Sun.
from 8-4am
473-9326

Alberta Hunter
The Cookery
21 University Pl.
Thru Nov. 21
OR 4-4450

Jo Jones, Jr. Trio
Barbara's
78 W. 3rd St.
Every Wed.
473-9326

Nat Jones
One Fifth Ave.
One Fifth Ave. at
Eighth St.
Wed. thru Sun.
AE, BA, CB, DC, MC
260-3434

Janet Lawson
Quartet
Tin Palace
325 Bowery
Every Thurs.
674-9115

Chuck Mangione
Quartet
The Bottom Line
15 W. 4th St.
Nov. 2 & 3
228-6300

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

Pearl Murray Trio
Pearl's Place
1854 Second Ave.
Nov. 1
722-9664

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

Hazel Scott
Ali Baba
First Ave. at 59th St.
Tues. thru Sat. in-
definitely
MU 8-4710

Tony Sheppard
Patch's Inn
314 E. 70th St.
Every Wed. night at
the piano
AE, BA, MC
879-4220

Bobby Short
Hotel Carlyle
Madison Ave. at
74th St.
Tues. thru Sat.
CB, DC
744-1600

**Speak Easy Four
& Ann Sorens
& Gaslight Girls**
Gaslight Club
124 E. 56th St.
Mon. thru Sat.
PL 2-2500

Monty Waters
Tin Palace

325 Bowery
Every Mon.
674-9115

BROOKLYN

Suleiman Hakim

Quartet
Corner Post
271 Adelphi St.
at Dekalb
Every Fri.
625-9779

QUEENS

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

**New Orleans
Jazz Session**
The Village Door
163-07 Baisley Blvd.
Mon. & Tues.
AR 6-9616

Steve Pescal Trio
The Salt of the Earth
42-31 Francis Lewis
Every Sun.
357-9728

Blues Beat

Joan Armatrading
November 9
Avery Fisher Hall
Lincoln Center
8pm, \$6.50 & \$8.50

**Bobby "Blue" Bland
& B.B. King**
Nov. 28-Dec. 4
Latin Casino, Cherry
Hill, N.J.
Mon.-Fri., 8 & 11pm
Sat., 7:30pm

**Dick Hyman
& Ruby Braff**
November 10
New York University
Loeb Auditorium
8pm, \$5.50 & \$3.00

Dexter Gordon
November 6
Avery Fisher Hall
Lincoln Center
Times and prices to
be announced

Earth, Wind & Fire
November 24 & 25
Mad. Square Garden
Times and prices to
be announced

Keith Jarrett
November 20
Avery Fisher Hall
Lincoln Center
8pm, \$7 & \$8.50

Johnny Mathis
November 1-6
Westchester Premier
Theatre

Weeknights: 8:30pm
\$10, 8, 6
Weekend: \$11, 9, 7
Fri. & Sat., 7 & 10:30;
Sun., 7:30pm

Mabel Mercer
Thru Nov. 11
Cleo's Restaurant
Broadway & 63rd St.
724-6301

Lou Rawls
Nov. 23-Dec. 4
M. Hellinger Theatre
237 W. 51st St.
757-7050

Phoebe Snow
November 4
Avery Fisher Hall
Lincoln Center
8pm, \$5.50 & \$7.50

CLASSICAL

Andre Watts
November 1
N.Y. Philharmonic
Avery Fisher Hall
Erich Leinsdorf,
Conductor, 7:30pm

**Betty Allen, (Mezzo
Soprano), Vinson
Cole (Tenor), Robert
Patterson (Bass),
Klara Barlow
(Soprano)**
November 13
Carnegie Hall
Symphony of the
New World
Orchestra and Cho-
rus performing
Beethoven's 9th
Symphony, 3pm

**Jessye Norman,
Soprano**
November 22 & 23
Carnegie Hall
Rotterdam Philhar-
monic, Edo
DeWaart, Conductor
8pm, \$4.50-\$8.50
CI 7-1350



* AE—American Express, DC—Diners' Club, MC—Master Charge CB—Carte Blanche, BA—BankAmericard.

THEATRE

The Performing Arts

A Look At Black Classicism: Dance Theatre Of Harlem

In the somewhat bewildering, but highly imaginative language of New York City's black teenagers, the highest compliment one can give something or someone is to call it, him, or her "the joint." Conversely, the biggest putdown is to refer to the object of their scorn as "wack." With these descriptions as a guide, one can only say that The Dance Theatre of Harlem (DTH), which is world famous for its artistry and skill in the field of ballet, has definitely proven itself to be "the joint." And those ballet traditionalists and critics who fail to recognize this can properly be called "wack."

The eight year old company, under the dedicated leadership of Arthur Mitchell, and Co-Director Karel Shook, has earned accolades by providing ballet lovers throughout the world with many evenings of brilliant and scintillating dance. And while doing so they have permanently laid to rest that old myth, which was not often subtly perpetuated by many ballet conservatives; that black dancers, with their ample round behinds and curvy bodies, aren't really physically suited to dance true classical ballet. By the conservatives own admission, the classicism of ballet is found in the perfection of the technique (way of performing). The complete domination and control of the body

is absolutely essential to attain this perfection. Dance Theatre of Harlem has done just that both individually through its dancers and collectively as a company.

No one who has ever seen DTH dancing everything from Balanchine's austere "Concerto Barocco" or Louis Johnson's soulful "Forces of Rhythm" to Geoffrey Holder's colorful "Dougla" can continue to support such myths with a straight face.

And to do so becomes almost as ridiculous as the exclusion of women from ballet before the 1680's. What DTH has done is to combine technical mastery, developed by many hours of continuous rehearsing, with that elusive element called soul. The result is a dance style that has done more to broaden ballets appeal to black people than all those school lectures on "culture" ever did.

As the curtain goes up and the DTH dancers appear on stage, the first thing that impresses one is the sheer beauty of the company. In the 1950's, Ruth Brown used to sing a song about "fine brown frames." She must have been singing about that decades' version of the DTH dancers. Of course, being Black Americans, some are darker than brown while others are lighter, but that's beside the point. DTH dancers definitely have fine frames.

Once they start dancing, one instantly sees that their beauty is much more than skin deep. As they Grand Jeté (leap), Pirouette (twirl), Glissade (glide), and do all the intricate acrobatic and precise movements that make up classical ballet, it becomes obvious that these are superb technicians who have dedicated hours of practice and determination into their art. Long before the end of their performance, especially before a predominately black audience who has traditionally, at best ignored or at worst ridiculed ballet and all it stands for, one could almost see and feel years of anti-ballet clichés fading from the audience's mind. In their place comes a new appreciation of ballet as another valid dance expression to be used by Black people; not superior expression, as it is often so arrogantly heralded by traditionalists, but another valid one.

Of course, another reason for DTH's appeal to its new audience is that a typical evening's program includes not only the cool, highly stylized works of Balanchine and other members of the ballet establishment, but also the warm, more soulful and energetic ballets of Louis Johnson, Geoffrey Holder and Arthur Mitchell himself.

You may well ask, from where do these dancers come? Does Mitchell pluck them out of some equiva-



Laura Brown and Paul Russell in Chabukiani's *Le Corsaire*,
aged by Karel Shook. (Photo: Martha Swope)

lent of a dance haven in the sky? The answer is that they do come from a dance haven, but it's not in the sky. Rather it's located on 152 St. in Harlem and it's the place where the company studies daily under dance masters, where they develop the technique and style that has bedazzled dance audiences in Europe, The Caribbean, and all over the United States.

It's also the place where 1100 students of all ages and nationalities are currently being taught and nurtured. They are taught every aspect of dance with the emphasis on tap, modern, classical, and ethnic. Though some classes are still open to everyone, most are now geared to those students who are seriously interested in dance careers. This group goes through a rigorous and thorough one and one half hours of rehearsal each day. It is most as-

surely not a program designed for dilettantes. It is a demanding and necessary schedule. But perfection does not come easy. The desire to dance and to dance with an ability up to the standards of DTH must be single-minded.

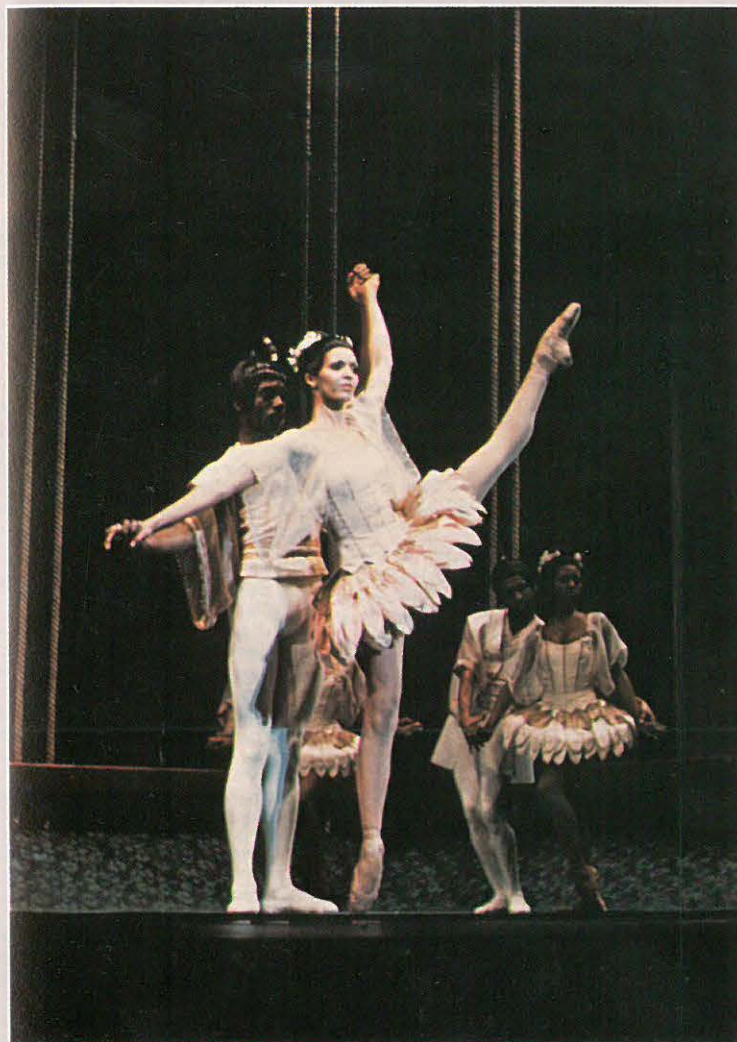
For those of all ages who love dance, but don't have quite that commitment or who want to study dance for its exercise value, there are classes available at very reasonable fees. In fact, all of DTH's fees are reasonable. For further information call (212) 690-2800.

When he started DTH eight years ago at the Church of the Master in Harlem, Mitchell, then a superstar dancer with the New York City Ballet Company was quoted to have said that "After Martin Luther King was assassinated and there were all the eulogies, I asked myself what can you do? When you pay homage, you

do the thing you do best. If you make music, you beat your drum; if you are a singer, you sing your song; if you are a dancer, you dance." And you establish an institution like DTH. You teach your skills to young dance students. You develop an excellent company like DTH.

Routes is pleased to take part in the celebration of what has become one of America's wonders. In an effort to win continued support on behalf of their excellence and will to exist, we invite you, our readers, to become patrons and supporters of DTH in whatever way you can. Their efforts should not go unheralded and the best way to make sure they stay alive and kicking is through your dollars and patronage. Support Dance Theatre of Harlem.®

Peter Bailey



Douglas, created by Geoffrey Holder mingles Afro rhythms with Indian Kathakali movements. (Photo: Martha Swope)

Upper Right,

Virginia Johnson and Paul Russell in Allegro Brillante.

At left,

Pas de deux by Lydia Abarca and Ronald Perry in Balanchine's Bugaku.

On&Off Broadway

Annie

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

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

Bubbling Brown Sugar

ANTA Theatre, 245 W 52 St., 246-6270

Harlem revisited during the 1920's & 1930's. Nostalgia at its best. Tues.-Thurs., 8 p.m., \$8.00-\$15.00; Sat., 2:00 p.m., Sun., 2:30 p.m., \$8.00-\$15.00; Fri. & Sat., 8 p.m., \$12.50-\$16.50; Wed., 2 p.m., \$6.00-\$13.00.

A Chorus Line

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

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

For Colored Girls who have Considered Suicide/When the Rainbow is enuf

Booth Theatre, 222 W 45 St., 246-5969

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

Hair

Biltmore Theatre, 261 W 47 St., 582-5340

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

The King & I

Uris Theatre, W 51 St., 586-6510

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

The Wiz

Broadway Theatre, 53 St. & Bway, 247-7992

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

Your Arms Too Short to Box with God

Lyceum Theatre, 149 W 45 St., 582-3897

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

"Language of the Body"

425 Lafayette St., N.Y.C.

(212) 677-6350

by John Guare. Scheduled for October presentation.

NY Shakespeare Public Theatre.

"Misanthrope"

—a musical version of Moliere's 18th century play. Scheduled for October presentation at the New York Shakespeare Public Theatre, 425 Lafayette St., N.Y.C. 677-6350

NOVEMBER "Happenings" BLACK THEATRE ALLIANCE

Alvin Ailey Dance Company

New York City Center

131 W. 55th St., N.Y., N.Y.

November 30-December 18

Three company premieres:

"Suite Otis" by George Faison; choreographed to 6 songs by the late Otis Redding. "Distinct Storyville" by Donald McKayle; "The Time Before the Time After the Time Before" by Lar Lubovitch. Evening performances at 8 p.m. Tickets: \$3-\$12.95.

The Alonzo Players

395 Clinton Ave., Bklyn, N.Y.

(212) 622-9058

November 13-27

Continued "Saga of Beulah Johnson"—the world's first live continuous soap opera. Plus: disco, refreshments, games, movies, etc. Evening performances at 8:30 p.m.

Billie Holliday Theatre

1368 Fulton Street, Bklyn, N.Y.

(212) 636-7832

Bubblegum Players Workshop

Every Tues., Wed., Sat. & Sun. Registration fee: \$5-\$1 per week. Every Sat. at 2:30 p.m.—Children's Theatre, \$1.50 per person.

Brooklyn Academy of Music

30 Lafayette Ave., Bklyn, N.Y.

(212) 636-4100

Presents the Paul Taylor Dance Company, Nov. 29-Dec. 6.

The Frank Silvera

Writers Workshop

316 E. 88th St., N.Y., N.Y.

This new, exciting series of writers/directors project began in Oct. The project operates under the artistic directorship of Ms. Jean Erdman. Nov. 2-6: "The Twilight Dinner" by Lennox Brown. Nov. 9-13: "Run'ers" by Ivey McCray.

New Federal Theatre

466 Grand St., N.Y., N.Y.

(212) 766-9295

"Night Songs," Nov. 3-6 at 7:30 p.m. Sat. & Sun. matinee at 3:00 p.m.

The National Black Theatre

9 E. 125th St., N.Y., N.Y.

(212) 427-5615

"The Ritual," Sats., Nov. 5, 12, & 19 at 8 p.m. Suns., Nov. 6, 13 & 20 at 3:30 p.m. "The Soul Journey Into Truth," Sat., Nov. 26 at 8 p.m. Sun., Nov. 27 at 3:30 p.m. Admission: \$5.

Theatre of the Riverside Church

490 Riverside Drive, N.Y., N.Y.

(212) 864-2929

November 22-December 11

"Fixed" by Robert M. Riley. Tues. Sat., 7:30 p.m. Sun., 2 p.m. Call for ticket information.

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

Aims of Modzawe

33-29 Crescent St.

(212) 528-6279

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

Alonzo Players

395 Clinton Ave., Brooklyn, N.Y.

(212) 622-9058

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

The Alvin Ailey City Center Dance Theatre

229 East 59 St., New York, N.Y.

(212) 832-1740

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

The Alvin Ailey Repertory Ensemble

229 East 59th St., New York, N.Y.

832-1740

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

Amas Repertory Theatre

Church of St. Paul and St. Andrew

263 West 86th St., New York, N.Y.

873-3207

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

launched on Broadway. Call for October schedule.

Ballet Hispanico

167 West 89th St., New York, N.Y.

362-6710

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

Billie Holliday Theatre

1368 Fulton St., Brooklyn, N.Y.

636-7832

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

Chuck Davis Dance Company

819 East 168th St., Bronx, N.Y.

589-0400

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

Charles Moore's Dancers and Drums of Africa

1043 President St., Brooklyn, N.Y.

467-7127

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

Eleo Pomare Dance Company

325 West 16th St., New York, N.Y.

675-1136

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

The Family

490 Riverside Drive, New York, N.Y.

666-4900

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

The Frank Silvera Writers Workshop

317 West 125th St., New York, N.Y.

662-8463

one of the most vital and productive theatre units in the country, was founded in 1972 by Garland Lee Thompson, who is a protégé of the late Frank Silvera. First readings of the works of some of America's

finest playwrights have been given at the Workshop and have included plays by Charles Fuller, Owen Dodson, Ntozake Shange, Richard Wesley and Clayton Riley. The Workshop also draws on the talents of prominent actors and directors for its Monday and Saturday readings of new plays. Season begins Sept. 12th with an Open House at the Workshop's new home in Harlem.

Harlem Children's Theatre
897 Empire Blvd., Brooklyn, N.Y.
856-3609

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

Harlem Opera Society
536 West 111th St., New York, N.Y.
862-3000

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

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

is one of New York's vital presenting organizations. Under the guidance of executive director Geanie Faulkner, Harlem Performance Center presents a year round program of cultural activities including the Dancemobile, which has become a New York summer tradition. From Oct. 24-30, Eddie Moore's Variety Show, which has enjoyed a successful run at *Smalls*, will be presented.

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

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

The LaRocque Bey Dance Company
169 West 133rd St., New York, N.Y.
926-0188

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

The National Black Theatre
9 East 125th St., New York, N.Y.
427-5615

was founded in 1968 by Barbara Ann Teer. It is a temple of Liberation which goes beyond the narrow Western definition of theatre because it moves out of the conventional form of self-conscious art and into the realm of God-conscious art. In October, Barbara Ann Teer and the National Black Theatre will offer a ritual, "Soul Journey into Truth" as well as several new works (to be announced.)

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

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

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

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

The Olatunji Center of African Culture
43 East 125th St., New York, N.Y.
427-5757

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

The Puerto Rican Dance Theatre
215 West 76th St., New York, N.Y.
724-1195

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

Rod Rodgers Dance Company
8 East 12th St., New York, N.Y.
924-7560

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

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

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

The Urban Arts Corp.
26 West 20th St., New York, N.Y.
924-7820

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

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

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

Walter Nicks Dance Company
550 West 155th St., New York, N.Y.
787-4557

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



THEATRE

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DINING

Pampering Your Palates

W.P.A.

Steven Chambers, Steve Jacobs (hairstylist), Ron Doud (designer) and Sam Haddad (art dealer) have combined their creative talents and recaptured the era of the late 30's and early 40's in a restaurant called W.P.A. These imaginative men came up with an idea for a restaurant with a different flavor.

This dining haven nestles in the Soho area at 152 Spring St. near West Broadway. This was once an industrial part of town which relates to that time in history when Congress, during the F.D.R. administration and because of the effects of the Great Depression, instituted the "Works Progress Administration" Act to insure jobs for the many who were out of work at that time. WPA'ers were paid \$15-\$90 a month for a variety of jobs, ranging from ditch-digging to manuscript writing and painting. Soho, being an area populated with as much of the past as the present, was an ideal choice for such a restaurant. The building itself was erected in 1819 as a schoolhouse.

The concern of these four men was to keep the atmosphere of that era, while at the same time keeping it low-keyed and easy. They've done just that through their choices of appointments and decor. Murals by George Stravinos, a gleaming walnut bar, a huge Art Deco mirror are



few of the outstanding features. The music of that time being piped in, balanced with the jazz of today, help create the mood. The dining room decor continues the theme of the period through the use of black and white colors. Tables are clothed in black contrasted with white cloth over them. Waiters and waitresses are dressed in styles of the early 40's also black and white. Above the center of the dining room, a skylight is bordered by red and blue lights offsetting any harshness from the black and white that surrounds you. All elements combined, you can almost hear the megaphoned voice of Rudy Vallee or the rhythmic tapping of Bill Robinson's dancing feet.

W.P.A.'s menu is not extensive but good:

Complete Dinner Menu

Cocktail
Choice of appetizer
WPA Soup
Rack of Lamb for Two (cooked

with a mustard and bread coating)
Choice of Salad
Coffee or Tea
Espresso
Complete dinner \$18.50

A La Carte Menu

Soup of the day
Fresh Green Salad
Calves Liver, sauteed with bananas and Liquor
South Hampton Salad
Red Snapper
Choices of assorted meats and salads
Lobster tail on a bed of Spinach Fettucine
Pheasant, roasted whole with juniper berries, gin, and tarragon
Veal Sauté, strips of young veal in white wine sauce with lemon
Price: \$2.50-\$8.50 per portion

W.P.A. has been written about by many and has been visited by such personalities as Sarah Dash, Lee Radziwell, Jacqueline Onassis and Lillian Hellman. But no matter

who comes through their door, the proprietors goal is to make their customers feel comfortable and to please their palates.

There are plans for expansion to the Los Angeles area. The West Coast is really in for a treat from this just-turned-one year old establishment. Happy birthday and much success.®

Willie Walton



Photos by Herb Robinson

Restaurants

MANHATTAN

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

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

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

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

Capriccio
11 W. 56th St.
Excellent French & Italian menu, chic crowd
L-\$4.50-\$9.00
D-\$5.00-\$11.00
**AE, DC, MC
757-7795

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

Cleo's
1 Lincoln Plaza
American cuisine
724-8230

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

Elephant & Castle
68 Greenwich Ave.
great omelets and quiche, Exceptional desserts
A La Carte—\$2.00-\$6.00
AE, BA, CB, DC
243-1400

Esther Eng
18 Pell St.
L-Mon.-Sat., 11:30-3:00 p.m.
D-3:00-12:00 a.m., \$3-\$9
AE, BA, DC, CB, MC
732-0175

Feathers Restaurant
24 5th Ave. at 9th St.
(In the Fifth Ave. Hotel) Sidewalk cafe and gas lighting
673-0750

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

Hwa Yuan Szechuan Inn
40 E. B'way
Informal dining but excellent beef and scallions, moo goo gai pan.
966-5534/5535

Jack's Nest
310 Third Ave.
Traditional soul food
260-7110

The Jamaican
432 Ave. of the Americas
Jamaican food specialties also seafood
Dinner Only
982-3260

La Famille
2017 Fifth Ave.
Long established soul food eatery
LE4-0090

Le Chanteclair Restaurant
18 East 49th St.
French-American cuisine. Luncheon, dinner, cocktails.
355-8998

Marvin's Garden
2274 B'way bet. 81st & 82nd St.
AE, MC
799-0578

Mikell's
760 Columbus Ave.
864-8832

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

Once Upon A Stove
325 Third Ave. at 24th St.
Antiques, decor exciting—abounding in surprises. Continental cuisine.
683-0044

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

Rene Pujol
321 W. 51st St.
Southern French cuisine quiet, atmospheric
L-\$6.50-\$7.75
D-\$9.50-\$12.00
AE, BA
246-3023 or 247-9540

Sea Fare of the Aegean
25 W. 56th St.
Exceptional seafood
L-\$8.00 and up
D-\$7.00 to \$20.00
AE, CB, DC, MC
581-0540

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

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

The Cockeyed Clams
1678 Third Ave. at 94th St.
Seafood fare, nautical decor. Suggest calling for reservations.
D-\$4-7, cash only
831-4121

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

Top of the Park
W. 60th St. at CPW (atop Gulf & Western Bldg.)
Spectacular view, continental service, international menu.
Dinner \$9.75-\$14.95
AE, DC, BA, CB, MC
333-3800

Vincent's
14 Pearl St.
DC, MC, AE
BO9-0367

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

QUEENS

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

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

Lobster Tank Seafood House
134-30 Northern Blvd.
great lobster, steak too, cozy atmosphere
359-9220

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

Village Door
163-07 Baisley Blvd.
Fair Chinese cuisine, but live entertainment every night.
AR6-9616 525-9289

BROOKLYN

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

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

Discos

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Adams Apple
1117 First Ave. at 62nd St.
Casual, dance fls: Singles downstairs, couples upstairs, Min. varies (\$6-\$12).
Nightly
371-8650

Casa Blanca I
253 73rd St., NYC
Casual, Jackets, Age: 25 plus, Disco: Thurs. Latin: Fri., Sat. Min. varies.
799-3770

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

Ce Soir
59 Murray St., NYC
Private—Membership only.
962-1153

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

Hippopotamus
405 E. 62nd St., NYC
Jackets and Ties, \$12 Minimum, 10pm-4am. Daily. Reserv. only.
486-1566

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

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

Ipanema
240 W. 52nd St., NYC
Casual, Age: 21 plus, Tues.: Live

band. Min. varies.
765-8025

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

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

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

New York, New York
33 W. 52nd St., NYC
Age: 18 plus, Open 10pm-4am except Sun.
245-2400

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

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

Reflections
40 E. 58th St., NYC
688-3365

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

Studio 54
245 W. 54th St., NYC
Membership only, Definite best attire, Plush Atmosphere, Disco: Tues.-Sun. 11:00pm-3am
489-7667

BROOKLYN

Mahogany
1392 Fulton St., Bklyn.
Age: 25 gents; 23 ladies, Disco: Thurs., Fri., Sat., Sun. Tues.: Gong Show.
857-8708

Orpheus
1055 Washington Av., Bklyn.
Jackets, Age: 25 gents, 23 ladies. Fri., Sat., \$5 Min.
865-4198

Warehouse
39 Washington Av., Bklyn.
Casual, Age: 18 plus. Disco: Fri., Sat., \$5 Admission

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

Entertaining Your Child

Xmas Is Not A Four-Letter Word

The Christmas season officially begins (according to Macy's at least) on Thanksgiving Day. It is that time of year to which all children look forward with great "anticipation."

What parents or any adult responsible for "making Christmas" for children feel toward this season is anything but "anticipation." Words thought, uttered, or screamed at the top of our lungs come back to haunt us from the previous holiday season. Words like "This is the last time! I'm not going through this next year." Scenes of long shopping lines playback in our minds in exasperatingly slow motion. The battle with the octopus-like Christmas tree garlands and the search for that one bad bulb in the string of tree lights are vividly relived. The memory of winter's foul weather and department store price tags chill our bones with equal frigidity. And when the last ornament is put away and it's finally over, we collectively breathe a sigh of relief.

One would think that after all the effort and expense connected with this holiday, we would get more out of the passing of this season than "a sigh of relief." After all, it's said that "you get out of something what you put into it." Without much philosophizing, then, perhaps that's all it was worth—a sigh of relief, a longing for nothingness. This is without a doubt true if the attitude,



the feeling and the approach to the Christmas season originates from the wrong purpose.

The attitude of the bigger, the brighter, the more the better is wrong. The feeling of a chore, an obligation, a nuisance is wrong. The approach of hurry, hurry, let's get it over with is wrong, too. There is a purpose beyond the one day celebration of the birth of Christ during this time of year. This should be a time to review attitudes, reinforce feelings and revise approaches. It is a time to give love, hope and the tradition the Christmas season signifies to the children and one another. Sharing Christmas activities and making Christmas preparations with children can be effective means toward this goal.

Ornament making is an ideal way to start. It is an engaging activity for any child old enough to

handle scissors, glue, cardboard, pencils and paper. The glue should be standard white glue such as Elmers. The cardboard should be no thicker than that found in shirts returned from the laundry or oaktag from the 5¢ & 10¢ store is a good substitute. And the paper can be almost any kind that will adhere when glued. If the budget will allow, an ideal choice of paper is Contact brand wall covering (when using this, glue can be eliminated). Good suggestions range from foil covered paper, both silver and tinted, to pieces of bright Christmas wrapping paper or whatever your imagination dictates.

The actual process of making two-dimensional ornaments takes five simple steps—tracing, cutting, gluing, hole punching and hanging. Trace the shape you want onto the cardboard (cookie cutters offer good shapes), then cut it out. Using the cut cardboard shape, retrace each shape onto two sheets of decorative paper (one for the front and one for the back). Glue the paper onto the cardboard with the decorative side away from the cardboard. Punch a hole near the top edge of the ornament then hang with ornament hanger made of wire or ribbons, string or tinsel twine. It is a simple operation and, with a little forethought and planning, can be a relatively neat, creative and an enjoyable experience for both children

and parents. It's a perfect activity for bad weather days when the kids can't get out to play. And we recommend that the emphasis should be on creativity and enjoyment and not on perfection.

After ornaments have been made, they are ready to be hung. Plan a Christmas tree trimming session. More adult participation will be required for this activity, at least in the beginning. You will need to put up and firmly secure your tree to avoid tipping or falling. And, if you're using a real tree, keep the trunk in plenty of water to avoid drying out. Tree lights and any other electrical attachments will need adult attention. When you have attended to these two preliminaries, let the

kids take over. An adult should be present to supervise, however, but not to dictate. After all, it is their tree and if they want twenty-seven ornaments on one branch, let it be, so long as it doesn't create a safety hazard. Don't think, either, that you'll "reorganize" their arrangement after they're asleep. Children have photographic memories when it comes to things they create.

There are many simple projects and activities like ornament making and tree trimming that parents and children can engage in while enhancing and reinforcing the true Christmas spirit. Peace, joy and hope are all part of that spirit, but no more so than giving. In truth, the giving, more often than not, overshadows

the other three. But the giving, too, can be brought back into its proper perspective as an act of love.

As givers, we can project our love through what we give. And there's no better gift than part of ourselves—a gift of our own creation. Right now you're thinking "Here's where I turn the page." But, that would be a mistake because creating your own gift is much simpler than you think and deeply rewarding.

One of the easiest gifts to make are stuffed toys and, today, with the advanced technology in sewing aids, it's easier than ever. Any fabric department or fabric store of size carries printed animal patterns for just this purpose. They're brightly col-

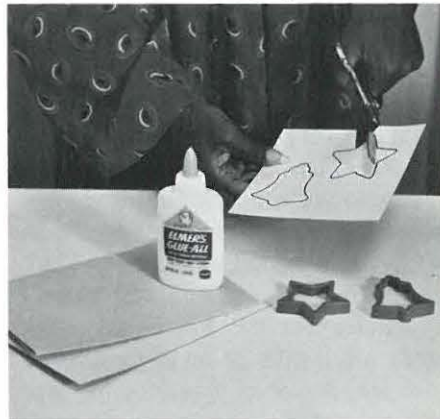
Photos by Randy Carnegie



Paper, glue and scissors are the simple to use items for making ornaments.



Cookie cutters are excellent shapes for tracing. Hold firmly as you trace.



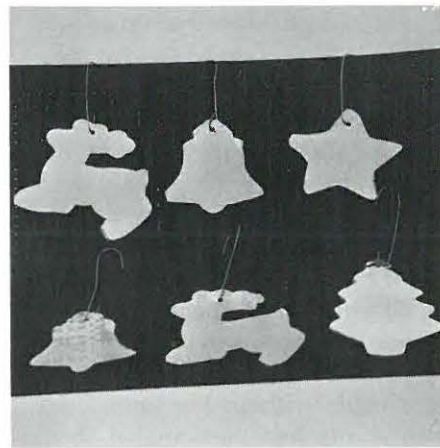
Carefully cut out the shapes that were traced. Use the same shapes on fancy paper.



Glue the fancy paper to the plain cardboard shapes.



Tinseled, silvery or glittering wrappings make excellent choices for covering shapes.



Punch a hole near the top of the ornament, then hang with ornament hanger.

ored, non-sexist, inexpensive (\$1.00-\$1.39) and ready to use. The characters range from cartoon favorites to animals, dolls, giant hamburgers or tomatoes. The instructions are printed right on the pattern and do not exceed five lines—pin, sew, cut, stuff, and finish. Aside from needle, thread and pins, you will need stuffing material (polyester fiber \$1.79 for a 16 oz. bag). The making of stuffed toys require such a small amount of skill that I had a 6 year old make a tiger.

This accomplishment opened another possibility for these simple to make toys. What better way to teach children about giving than to have them give to a younger child a gift that they've made. This does not mean that stuffed toys can only be appreciated by the toddler set, they are irresistible to all ages. They can be used as pillows or room decorations right through the teen years.

Once into the area of gift making, the list becomes almost endless and it is a very short jump from there into other handcrafted articles. Knitters, crocheters and homeseowers (and I am not limiting this to women) have an added advantage. They can make articles of clothing as well as articles for the home. My first handcrafted gifts of an afghan and a floor length velvet dress for my five year old provided me with my most memorable Christmas as a mother to daughter. When my daughter opened these two gifts among all the store bought competition and glowingly asked, "Did you make this for me?" My expectations were more than fulfilled. Her long dress is still her favorite, though she will soon outgrow it. And, as for her afghan, I expect it one day will go with her to college. But that moment of delight on her face, that moment of her feeling like the most special person in the world, was worth every moment I'd put into it. Although both gifts were made without her knowledge, even if she had participated in the making of them, it would not have lessened that feeling I'd put into it nor would it have lessened the same feeling she got out of it—love.

Admittedly, all that I've talked about here does take some time and some money. But there is one other activity that even the busiest and/or the most penurious households can elect to assist in bringing out the Christmas spirit—reading. Fact and fictional books about Christmas abound and are available at public libraries and book stores in paperback. A particular treasure is one entitled: *Christmas Gift* by Charlemae Rollins (Follett Publ.). It is a book that recounts many Negro traditions of Christmas through a compilation of stories, poems, song lyrics and even recipes, some dating back to slavery. The authors of these works include such notables as Federic Douglas and Langston Hughes.

Impressive though these names are, the ultimate goal in reading this book or in completing any project in which you may decide to participate should be the fostering of the Christmas Spirit. It is a chance to strengthen and solidify the family ties, a chance to share the love of one another—and a chance to make Christmas more than a four-letter word.®

Agnes Bunn

BOOKS WITH USEFUL IDEAS:

Christmas Magic

The art of making Decorations and Ornaments

by Margaret Perry (Doubleday & Company, Inc.)

Christmas All Around the House

by Florence H. Pettit (Thomas Y. Crowell Co.)

The McCall's Book of Christmas

by The Editors of McCall's Needlework & Crafts Publications (Simon & Schuster/The McCall Pattern Co.)

Toys for Fun

by Walter E. Schutz (The Bruce Publ. Co.)

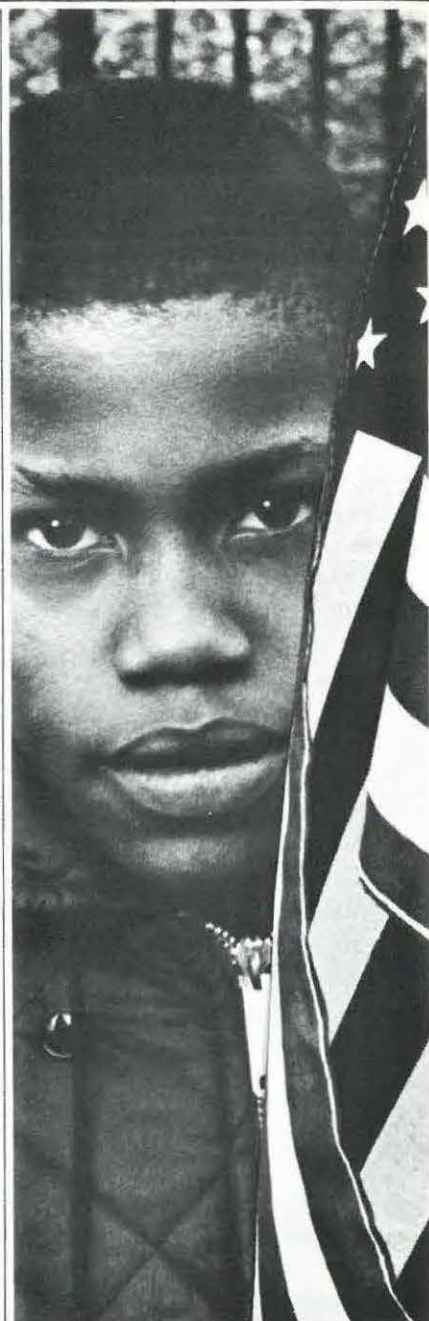
The Art of Making Wooden Toys

by Peter Stevenson (Chilton Books)

OF SPECIAL INTEREST:

Christmas Gift

compiled by Charlemae Rollins (Follett Publ. Co.)



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NAACP, SCF, 1790 Broadway
New York, New York 10019

MUSEUMS:

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

The Fire Department Museum
104 Duane Street, N.Y., N.Y.
(212) 744-2300
A collection of fire engines.

The Metropolitan Museum of Art Junior Museum
5th Ave. at 82nd St., N.Y., N.Y.
Weekends: Gallery Programs & Studio workshops 1:30 and 3:00 p.m. Saturdays and Sundays. For children ages 5-12. Fee: \$1.00. Weekends: Gallery Library—Talk with Slides. 1:00, 2:30, 4:00. Demonstrations: 1-3 p.m.
November 5 Chinese Brush Work
November 12 Armor
November 13 Weaving on a tapestry loom
November 19 Constructions

The Studio Museum in Harlem
2033 Fifth Ave., N.Y., N.Y.
Exhibits of artists Adrienne W. Hoard and Andrew Ofori Danso.

American Museum of Natural History
79th Street and Central Park West, N.Y., N.Y. Hayden Planetarium
"Star of Wonder"
November 23-January 2

"Dino the Dinosaur," Macy's four-story-high Thanksgiving Parade balloon, makes his final world appearance in the Museum's huge Roosevelt Rotunda. Instead of the helium inflation employed for his past marches down Broadway, Dino will be filled with regular air in order to remain at floor level for easier viewing. Children will be especially delighted to see and touch this fabulous creation. After his five-day stay, Wed., Nov. 9—Sun., Nov. 13, Dino will be retired.
Magic and Clown Show, Saturday Nov. 5, 11:00 a.m. Auditorium (50c)
A magic and clown show especially for children five to thirteen will be presented by Glenn Abelson (magician) and Paul Klinger (clown).

Brooklyn Children's Museum
145 Brooklyn Avenue, B'klyn, N.Y.
(212) 735-4400
Different workshops weekly.

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

Cooper-Hewitt Museum of Design
9 East 90th Street, N.Y., N.Y.
(212) 860-6868

THEATRES:

Bedford Stuyvesant Restoration Corporation
1368 Fulton Street
Brooklyn, N.Y. 11216
(212) 636-7888

Bubble Gum Players
Children's theatrical company.
Meets Tuesdays and Wednesdays from 4:00-6:00 p.m., Saturdays and Sundays, 10:00 to 6:00 p.m. For ages 3 to 19. \$1.00 per week.

JUJU Man
Play presented by Harlem Children's Theatre Co.
B. Holliday Theatre for Little Folks
(212) 636-7831
November 5 at 2:30 p.m. Admission: \$1.50 (children), \$2.50 (adults).

Umbrella III
Fools Company
Wed., November 9, 12:30 p.m.

Bedford Stuyvesant Story
Bubble Gum Players. November 19.
Call for ticket information. Will also be performed 11/26, 12/3, and 12/10. Saturdays, 2:30 p.m. Possibly Sundays, 3:00 p.m. Call for group sales.

Little People's Theatre Co.
39 Grove Street, N.Y., N.Y.
(212) 765-9540
The Courtyard Playhouse puts on a wonderful children's theatre. This month, through Nov. 20, they are performing "Red Riding Hood" and "Humpty Dumpty." Saturdays & Sundays at 1:30 and 3:00 p.m. Admission \$2.50. Opening Nov. 26—"Wilbur, the Christmas Mouse," 1:30 and "Pinocchio's Christmas Journey," 3:00 p.m.

CENTERS:

Bedford Stuyvesant Restoration Corporation Cultural Affairs
1368 Fulton Street, Brooklyn, N.Y.
(212) 636-7888.
Instruction and workshops in art, reading, music, dance (8 & 9 year olds), children's theatre (13 and older), and sports. Open 9 to 7 weekdays.

Children's Art Carnival
62 Hamilton Terrace, N.Y., N.Y.
(212) 234-4093
An after school program for children including the handicapped, in photography, sewing, filmmaking, animation, figure drawing, painting, and reading.

Harlem School of the Arts
409 West 141st St., N.Y., N.Y.
(212) 926-4100
Instruction and performance in piano-group and private, guitar, flute, clarinet, cello, violin and viola.

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

DANCE:

Chuck Davis Dance Company
Bronx Community College and Church of the Master, 122 Street and Morningside Ave., N.Y., N.Y.
(212) 587-2959
Classes in modern, ethnic, and

ballet technique for adults and children 6 to 12 yrs.

Dance Theatre of Harlem
466 W. 152 St., N.Y., N.Y.
(212) 690-2800
Instruction in ballet, modern, and ethnic dance—children and adult.

Rod Rodgers Dance Company
8 East 12th St, New York, N.Y. 10003
(212) 924-7560
Year round dance classes for adults and adolescents. Tentative performance at Attica State Prison—October 8, 1977. Performing at Cedar Crest College, Allentown, Pa., Oct. 31 through Nov. 2.

The La Rocque Bey Dance Company
169 West 133 Street, New York, N.Y., 10030
(212) 926-0188
Classes in modern and African dance and ballet exercises for ages 3 to adult.

LIBRARIES

Countee Cullen Library
104 W. 136 St., N.Y., N.Y.
(212) 281-0700
Art exhibits plus the James Weldon Johnson Collection for children.

The Schomburg Collection Center for Research in Black Culture
103 West 135th St., N.Y., N.Y. 10030
(212) 862-4045
18 yrs. and adults.

The Donnell Library Center
Central Children's Room, 20 West 53rd St.
(212) 790-6359

Langston Hughes Library and Cultural Center
102-09 Northern Blvd. Corona, Queens
(212) 651-1100

CHURCHES:

Abyssinian Baptist Church
132 West 138th St., N.Y., N.Y.
(212) AU 6-2626
An after school homework center with remedial work as it applies to school work, a Saturday puppet production workshop, a youth council involved in theatre and art, and the Junior Church created to meet the religious and spiritual needs of black youth two years to young adulthood. Sun. 10:30-11:30.

Convent Avenue Baptist Church
420 West 145 St., N.Y., N.Y.
(212) AU 6-0222
An after school program with scouting, football and tutoring in English and math.

Riverside Church Stone Gymnasium Youth Center
120th St. and Claremont Ave.
(212) AC 2-7087
A job oriented youth development program with supervised recreational and cultural activities.



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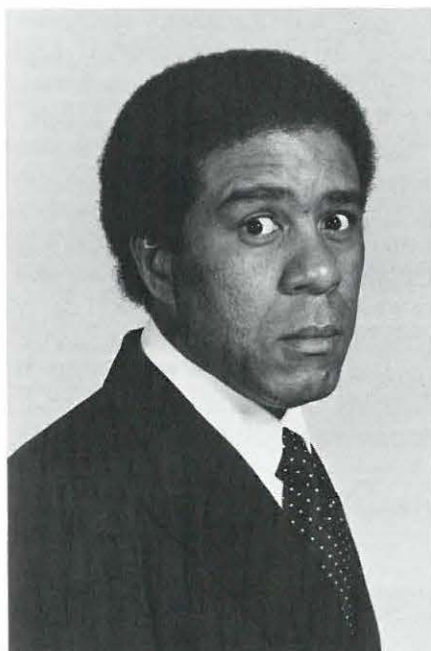
A mind is a terrible thing to waste.

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Focus Your Attention

Richard Pryor: Flying High



Richard Pryor's first show of the new season should have begun with Pryor insouciantly standing nude from the waist up saying, "I have given up nothing." You then would have been treated to a long shot of a naked host whose flesh colored loincloth might have left one with the impression that he has in fact given up everything or at least something was missing.

Pryor's entire video illusion, of course, was emasculated. Instead, a friendly voice intoned over a blank screen, "The first minute of the new *Richard Pryor Show* will never, ever, be seen!"

The day before, at a well timed press conference, an angry Pryor lambasted NBC for the omission as well as the network's unbelievable *faux pas* of counter-programming his show in the extremely sensitive family hour against numero uno, *Happy Days*. "This show could be run at 10 o'clock or even 9 o'clock, but it is set for 8 o'clock because of financial reasons," Pryor said.

Reportedly considering dropping the show, Pryor felt NBC's control over his show was detrimental to the show's well advertised bold image. "They do (have control) and that's why they're No. 3." When the national Nielsen ratings proved Pryor to be right, his show finished third behind *Happy Days* and a local baseball game. The talk of splitting became more obvious with NBC leaking to the press that "Pryor was failing to deliver."

It was outrageous! A performer was threatening cancellation of a network. Was the *nigger crazy* after all? His album title notwithstanding, Pryor was far from insane. An Emmy award winning writer, a Grammy winner for his stand up comedy routine, a concert performer who sells out at the mere mention of his name and the hottest actor to hit Hollywood since DeNiro, his media omnipresence has him tottering on the brink of cosmic stardom.

Pryor has parlayed his first starring role as Wendell Scott, the only

Black stock car racer, in *Greased Lightning* into a four picture deal with Warner Brothers that gives the Peoria, Illinois born ex-hustler the artistic and financial clout of an independent producer. His acting ability has been met with a crescendo of critical acclaim. Pryor is that rare actor whose appeal to an audience is instantly sympathetic, whether he's good or bad. Many critics even went so far as to advise those who would see *Silver Streak* to miss the first two thirds of the film and wait for Pryor's entrance in the final third.

Greased Lightning and *Silver Streak's* bullish success at the box office coupled with his past money-making record with *Wattstax*, *Lady Sings the Blues*, *Bingo Long and the Allstars* and innumerable black exploitation films have made Richard Pryor a valuable asset to the cost conscious, bottom line thinking communication conglomerate executives who now run Hollywood.

If any one of his next releases during this year hit it big, and both (*Which Way is UP?*, due in November and *Blue Collar*, due in January) smell like money, he'll have to be considered one of the screen's blue chip commodities along with Woody Allen, Mel Brooks and Gene Wilder.

As Daddy Rich would say, "Money walks and bullshit talks!" Pryor has known many like the

evangelistic con man he played in *Car Wash*, and with television the only sector of the media restricting his repertoire of characters and language, one can understand his willingness to "walk."

Watching a sanitized Pryor on television can be frustrating. It's funny, but somehow you know it could've been funnier. Pryor has transcended simple comedy. He is an artist who uses words like a painter does oils, to create abstract and visual images of what he perceives around him. (Pryor without his vocabulary of street language is the same as telling an artist he can't use red). After three decades of violence on television, Mr. Pryor's use of common four letter words (although his expletives tend to be of the twelve letter variety) or even implied nudity cannot be considered profane. Once again a highly organized and verbal few, who believe in the puritanical philosophy of hiding one's head in the sand against the reality of the sophisticated and unrestricted sense of moral values that now exist, continue to set viewing standards for us all. After all, if he can say "nigger," he can say anything.

Perhaps Pryor's battle against NBC will shed some light on other Black programs and the recurring battles the stars are having, trying to maintain some dignity in an industry that the Office of Economic Opportunity considers a perpetuator of racial stereotypes. John Amos and Redd Foxx screamed racial prejudice where Pryor condemns censorship. Perhaps it boils down to the networks being incapable of understanding and presenting Black lifestyles, language and culture without resorting to the homogenized pap that now is being presented as being representative of the Black experience.

If Pryor can win his fight without having to pander to the Amos 'n Andy mentality of other shows, then the door might be opened to other serious Black artists who wish to perform their vision of comedy, drama and variety.

And it looks as if he might just have his foot in the door. One of the skits that was shown was an hilarious mis-en-scene that took place in the "Star Wars Bar." Pryor as his ghetto everyman "Mudbone," is seriously put upon by an octopus creature. When the tentacled aggressor is removed to "de back room," by a bouncer, Pryor smiles into the camera and says, "... and while you're back there, why don't you get yourself a little octopussy?" The man is still on the case.

Watch Your Mouth

Recognizing the need to broadcast programs that reflect the Black experience without pandering to stereotypical punch lines has led to the development of "Watch Your Mouth" by Ellis B. Hazlip.

The series will focus on an imaginary all-racial, urban classroom of ten students and a teacher with cameo guest spots each week. The program will promote a deeper understanding of language by exploring ideal oral and written expressions through the incorporation of a

number of teaching and learning goals in each story line.

Funded by the Emergency School Aid Act administered through the Department of Health, Education and Welfare, the project is the result of extensive research in education, linguistics and television production with the aim of developing concrete communication skills. "We hope to entertain our audience, capture them and at the same time pass on some language skills, therefore assisting them in their growth," stated Mr. Hazlip in describing his lofty, admirable goals.

And with such writers as Phil Fenty, "Superfly" and Bill Gunn, "Black Picture Show," "Angel Levine" and "Landlord" doing several of the scripts, those goals might be attainable. The pilot was directed by Stan Lathan, "Barney Miller," "Sanford and Son" and "Sesame Street," while the first three programs will be directed by Ivan Curry, "Violence in America." Set for airing later this season by PBS, the twenty-six segments will be entertainment of high caliber, and although geared to 14 to 17 year old students, it should prove to be informative for the entire family.®

Howard Brock Garland



A scene from Ellis Hazlip's "Watch Your Mouth"

Books

Backgammon - The Cruellest Game, The Art of Winning

Barclay Cooke and Jon Bradshaw
Random House—Publisher, 209 pg

Inspired by its renewed popularity, I bought a \$4.99 Backgammon set determined to teach myself the game in one evening. If you are anything like I am, you know that those "cut and dried" directions included with the game can become quite discouraging. After a few hours, the game joined the collection of dust collectors on my bookshelf.

In my determination to learn how to play one of the "world's oldest games," I discovered *Backgammon—The Cruellest Game, The Art of Winning* by Barclay Cooke and Jon Bradshaw. Written by one of the best Backgammon players in the world and a professional writer, this is the perfect book for the novice. It assumes that the reader has no prior knowledge of the game and proceeds to explain the intricacies of Backgammon in laymen terms. Illustrated moves help to give added clarity.

Twelve chapters cover everything from "The Rule of the Game" to "The Psychology of Backgammon." I found this in-depth analysis rewarding and easy to comprehend. Most interesting is the chapter entitled "Three Great Games." These actual games help to illustrate much of what is stressed throughout the book.

Though I am not yet ready to enter into a tournament, I feel qualified to entertain a serious game of Backgammon. I wholeheartedly recommend *Backgammon—The Cruellest Game* to any beginner or advanced player who wishes to improve his or her game.

Southern Africa in Crisis

Edited by Gwendolyn M. Carter and Patrick O'Meara
Indiana U. Press—Publisher, 279 pg

This collection of essays has come to us at a time when much attention is being given to Southern Africa. Edited by two Indiana University Political Science professors, the book gives an overview of the different situations that exist in Southern Africa as seen through the eyes of seven prominent writers, each one a recognized expert in his field.

An introduction by Colin Legum is an interesting study of Southern Africa and its relationship to the rest of the world throughout the years. His conclusion focuses on Southern Africa of the future.

Ironically, I was impressed by the essays written by the two editors, "Rhodesia, From White Rule to Independent Zimbabwe" by O'Meara and "Southern Africa, Battleground of Rival Nationalism" by Carter. The fact that these countries have been the center of much heated publicity made me particularly interested in their stories as they relate to black-white relationships.

Southern Africa in Crisis is presented in a manner that lets the reader absorb information without feeling bogged down with facts and statistics. The book dispenses with footnotes which gives it a non-text-book flavor. This is a book for the student and general reader who are about being aware of political situations around the world.

Gwendolyn Goodwin

Movies

(The following releases are scheduled for November)

Which Way Is Up?

Starring Richard Pryor and directed by Michael Schultz.

The Turning Point

Directed by Herbert Ross, starring Anne Bancroft, Shirley MacLaine and Mikhail Baryshnikov.

Heroes

Directed by Jeremy P. Kagan, starring Henry Winkler and Sally Fields.

Semi-Touch

Directed by Michael Ritchie, starring Burt Reynolds, Kris Kristofferson and Jill Clayburgh.

The Serpent's Egg

Directed by Ingmar Bergman, starring Liv Ullmann & David Carradine.

Close Encounters of the Third Kind

Directed by Steven Spielberg and starring Richard Dreyfuss and Francois Truffaut.

The Goodbye Girl

Directed by Herbert Ross, starring Richard Dreyfuss & Marsha Mason.

Television

(The following "Specials" are scheduled for November)

WABC (Channel 7)

On Nov. 4, 9-11 p.m., "Battle of the Network Stars." Stars of various shows compete in athletic games.

Robert Redford and Paul Newman in "Butch Cassidy & The Sundance Kid," Nov. 12, 9-11:30 p.m.

Ed Flanders stars as famous newspaper editor, William Allen White, of the *Emporia Gazette*, in "Mary White," Nov. 18, 9-11 p.m. Story deals with the death of his daughter, Mary.

WNBC (Channel 4)

"Five Finger Discount," Nov. 1, 4-5 p.m. "Special Treat" for children. This afternoon program is a fictional drama of a 13 year-old girl.

Special: Nov. 6, 7-9 p.m. Western adventure program dealing with the first pony express ride.

WABC (Channel 7)

The "Hallmark Hall of Fame," Nov. 16, 8-10 p.m. Carroll O'Connor in "Last Hurrah" with Dana Andrews, Burgess Meredith and Patricia O'Neal.

Neil Diamond Special, 11/19, 8 p.m.

Nov. 20, 8-11 p.m., "The Big Event." "Contract on Cherry Street" with Frank Sinatra.

Macy's Thanksgiving Day Parade, Nov. 24, 9 a.m.-12 noon.

WCBS (Channel 2)

Nov. 20, 8-10 p.m., "Celebrity Challenge of the Sexes." Stars compete in athletic events.

American Film Institute's 10th Anniversary Special, Nov. 21, 9:30-11 p.m. Ten best films of last 50 years.

Nov. 23, 8-10 p.m., "Once Upon A Brothers Grimm," with Dean Jones.

BLACK HOSTED PROGRAMS

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

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

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

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

Radio

WBLS

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

WRVR

106.7 FM, 24 hours, all jazz.

WLIB

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

WINS

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

WQXR

96.3 FM, 6:00 a.m.-midnight, classical, symphonic, operatic music.

WNYC

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

WXLO (99X)

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

WPLJ

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

WPIX

101.9 FM, 24 hours, album-oriented rock.

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MARIAN-ETOILE WATSON DONATES THE WATSON COLLECTION: WNEW-TV's "Black News" Arts Editor, Marian-Etoile Watson donated to the John D. Rockefeller, Jr. Library at Brown University, letters, papers, books and memorabilia of historical significance dating back to the 1800's. Dr. John B. Watson, a colleague of Dr. John Hope and Dr. Horace Mann Bond (grandfather of Julian Bond), was president of A.M.&N. College in Pine Bluff, Arkansas before his death in 1942. Dr. Watson was a 1904 graduate of Brown University. Mrs. Hattie L.G. Rutherford-Watson, a 1907 graduate of Spelman College, Atlanta, Ga., is a member of the distinguished Rutherford family of Washington, D.C. Film star, Vonetta McGee, who has just returned from filming "Fox Bat" in Hong Kong, has expressed interest in researching the life of Marian's mother. David Hepburn, WNEW-TV's Vice President will be preparing notes for a series of articles on her father as well as the complete Watson Collection.

THANK YOU DAVID: John Procope, publisher of Amsterdam News and Chairman of the Emergency Aid Commission and Wallace L. Ford, II, President of the Harlem Lawyers' Association expressed their thanks to David Dinkins for assisting in the general effort of the Emergency Aid Commission in its endeavor to provide financial assistance to local merchants who suffered losses during the recent blackout. David Dinkins is the Clerk of the City of New York who aspired to succeed Percy Sutton as Borough President. He is one of New York's finest citizens.



FLUSHED WITH ANGER: When Demond Wilson, who played the son in TV's "Sanford and Son," discovered his CBS dressing room didn't have a toilet, he was flushed with anger. So right in the middle of taping his pilot, "Baby, I'm Back," Demond, reportedly, shocked the live audience by screaming at the producers: "What do you think I am, a nigger? Do you think I am dirt?" That dressing down got him a new dressing room.

SHE WRITES THE SONGS: Composer Micki Grant's collection is currently on display at the Songwriters' Hall of Fame Museum, founded earlier this year by Sammy Cahn, President and Oscar Brand, Curator. Also on display in this special exhibit focusing on women songwriters is gospel composer Clara Ward's robes and tambourine. ROUTES recommends your taking the time to witness this exhibition.

SENIOR CITIZENS' DAY: City Wide Vanguard saluted several hundred senior citizens at the Harlem State Office Building Mall on 125th Street. The Theme of the day "It Makes A Difference When Somebody Cares." An array of show business stars gave block-busting performances. The highlight of the show was the 1977 Community Entertainer Award presented to Dewey (Pigmeat) Markham. The host of the program was Willie F. McClendon, Jr. Reverend Robert Royal, Chairman of the City Wide Vanguard said, "that future programs are slated to be held throughout the year in recognition of Community Awareness."

THE GARVEY MOVEMENT: Famous Black historian, Dr. John Henrik Clarke, spoke on the importance of the Garvey Movement at an African Festival commemorating the life and work of Marcus Garvey, the

"father of revolutionary Pan-African nationalism. The festival was held at Medgar Evers College in Brooklyn. Clarke emphasized the fact that Garvey's teachings have been distorted, and that many of the things that Garvey taught years ago are directly applicable to our situation today.

THAT YOUNG BLACK MAGIC: Billy Daniels generated some beautiful magic when he appeared at Hopper's Cafe recently. Billy gives a song the total treatment. On the faster tempos, his body snaps, his head rolls. With a ballad, the body tenses, the face acquires an anguished smile. When he sings the nostalgic "Beautiful Girls," he summons up the guts of a still-powerful voice and, tempered with softer tones, paints a piquant picture of an aging roue. Billy Daniel's charisma is unending.

SHA NA NA: The only Black member of Sha Na Na, (whose forte is the songs of the fifties) Denny Greene, won a "University-wide play writing contest" and hosted his



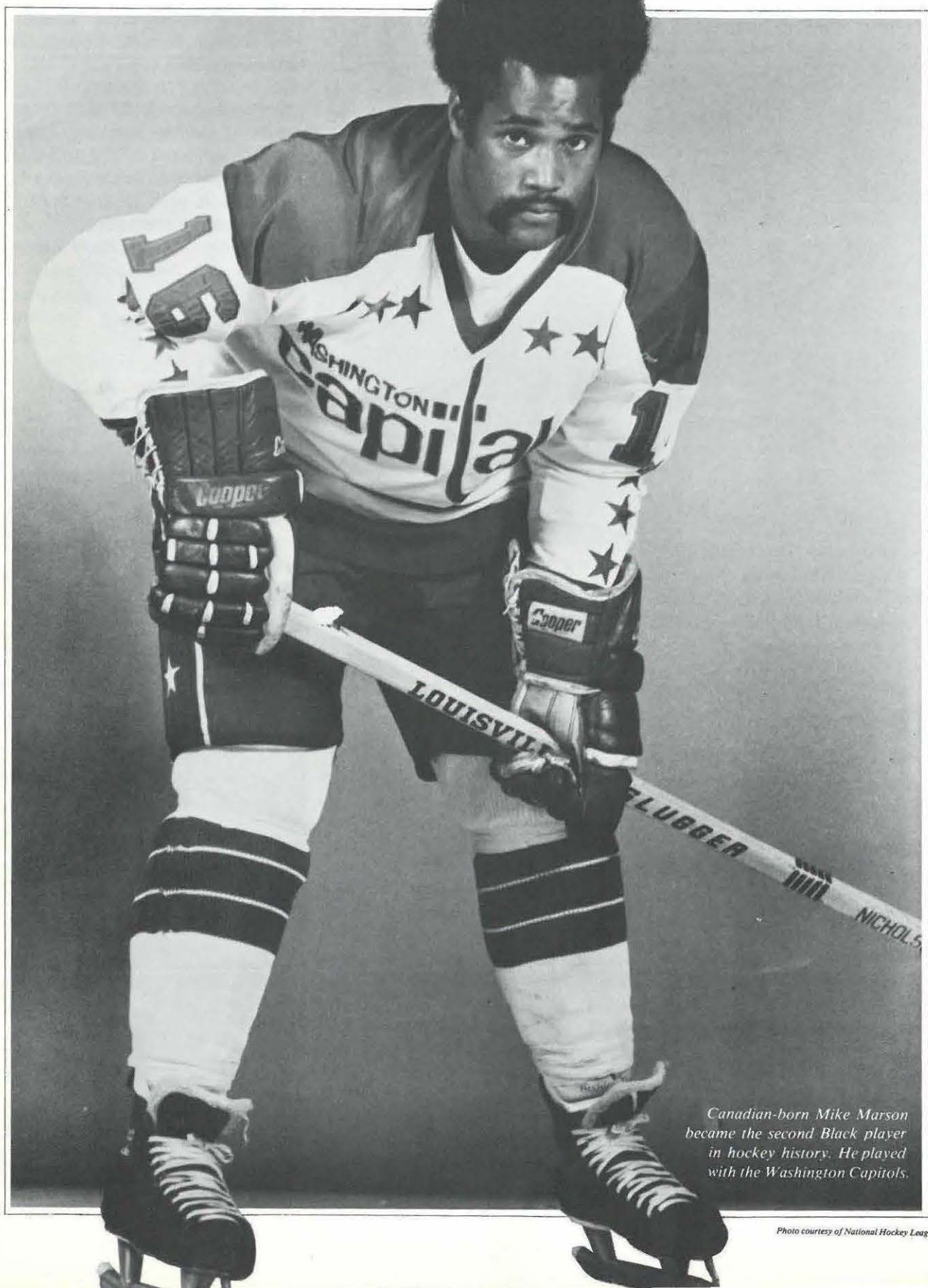
own radio show while attending Columbia University. He has written a novel, *The Ebony Grip*, from which an album was born. In his attempts to span the media segments, he and another Columbia University student created a filmmaking program for Black kids attending the elementary school he attended on 112th Street. He taught them how to make super 8 mm films. ROUTES applauds Denny—an example for many to follow. He, by the way, is the founder of Sha Na Na.

FORMER CHILD STAR: You remember Carol Ann Strickland—you don't? That adorable little girl who sang and tap danced with Mickey Rooney on "The Revlon TV Show" and who also won \$7,500 in the 1964 television show "Name That Tune." Well that adorable little girl has grown into a beautiful lady singer and records under the name of Carol Douglas. Oh, now you remember her.

BITS & PIECES: *Paul J. Barnes* is the newly appointed manager of the Harlem State Office Building. *John M. Horne*, general manager of the customer programs divisions of the Northeast postal region in New York, has been named director of customer services for the 13-state central postal region with headquarters in Chicago. *Shawn Leach*, 16-year old sophomore at Simon's Rock Early College in Great Barrington, Mass., was recently voted the youngest New York State delegate to attend the First National Women's Conference in Houston. *Louise Williams*, is the first woman, Black or white, to be employed on a city construction job as a mason tender. *Karen Bryan Wheeler* has joined the Savings Bank Association of New York State as assistant director of Community Development and Housing Finance. Ms. Wheeler is former deputy director of the New York Urban League's

Queens branch. *Angela A. Crosdale*, of Rosedale, Queens, has graduated from Mount Sinai School of Medicine and is presently on the staff of Mount Sinai Hospital. Dr. Crosdale, an honor graduate of Hunter College and City University of New York, is specializing in obstetrics and gynecology. *Ruth Bowen*, former owner of Queens Booking Agency and former head of the entertainment department at Don King Enterprises, is now talent agent for Renaissance Enterprises. *R*

Teri Washington



Canadian-born Mike Marson became the second Black player in hockey history. He played with the Washington Capitals.

SPORTS

Games People Play

What Is A Hockey Puck?

A LITTLE ICE HOCKEY GAME

Ice Hockey is a rousing spectacle of guts and goals, with slick team work and dynamic individual play. The padded *goalies*, crouch inscrutably behind their eerie, white skeleton-like masks, watching and waiting for the sudden *slapshot*—the blur of the black rubber disc that threatens their very existence. They try to ignore the flash of blades and the shower of ice chips that fly through the air. They have but one objective: *Keep the puck out of the net!*

The *defensemen*, in crouching positions, move up to the center ice, then wheel and back in quickly as the enemy leads a *rush*. A quick pass and the *winger* dashes across the blue line. He fakes a shot, then cleverly drops a pass to a teammate rushing in. The fake costs the passer a chance to avoid a *crushing body-check*. The defenseman crashes him into the *boards*, giving him a stinging taste of their sticks and their elbows. Gloves begin to fly, then fists. Blood begins to flow. The *forward* limps off and another quickly takes his place.

Two opposing players, skating full tilt, collide at center ice. They curse as the enemy leads a rush. A quick pass and the winger scoots across. An over-right hand, opens a cut over the eye of one of the

“pugilists.” They clinch and heave at each other’s bodies. The other players rush to help. Paired off, one on one, sweaters are stretched to the ripping point as gritted teeth and looks of fury and frustration are strained on every face. The brutality of this game is quickly replaced by a sort of “ballet” on blades, as the *power play* continues to function perfectly. From the corner, to the point man, to the slot. The black rubber disc skims the ice from man to man. A shot! A red light! A roar from the crowd! A Goal!

A LITTLE ICE HOCKEY HISTORY

It’s difficult to pinpoint the origin of the game of ice hockey with any degree of accuracy, but Canadians have been playing the game or an “earlier version of hockey called ‘shinny’ for way over a hundred years.” Recognized as a Canadian game—although there is evidence that a form of hockey, certainly hockey on the field and probably hockey on ice, was played in European countries centuries before Canadians took it over, only to shape it, mold it and hone it to their own liking. By the turn of the century, the Canadian style of hockey had spread into the United States. Baltimore and New York were the first cities to make use of artificial ice for hockey games in the 1890’s. So much for hockey history!

WHY BLACKS DON’T FOLLOW THE GAME

Professional ice hockey only came into vogue in the United States within the last ten to fifteen years, and has propelled itself into one of the more exciting, faster-moving games in the world. But one thing is clear. Of all the sports played in the United States, pro-ice hockey is the only game where the majority of players are either White Americans, Europeans or Canadians. There are a very small number of Black professional hockey players. Many reasons (some obvious) can explain this phenomenon.

In Canada, where a passion for ice hockey runs through the nation’s bloodstream like a fever, nearly every boy dreams of one day becoming a professional ice hockey player, especially in the prestigious NHL (National Hockey League). In the United States, baseball, football and basketball is to an American what hockey is to a Canadian—nearly every Black boy dreams of one day becoming a professional Walt Frazier, O.J. Simpson or George Foster. In these sports, there are at least 2-5 members of any one team that young Blacks can emulate. When did you last see a group of Black kids playing hockey?

The fact that most major league hockey stars come from Canada has prevented the sport from producing

Black talent in *volume* comparable to football, basketball, baseball and other traditional U.S. games. It is true that there have been a few Black minor league ice hockey stars, but less than one handful have reached the major leagues. Willie O'Ree, a Black born in Canada, began his hockey career at the tender age of 7 years, and made hockey history in 1957. He became the first Black to ever play in the NHL, playing parts of the 1957-58 and 1960-61 seasons with the Boston Bruins. In 1975, Canadian born Mike Marson became the second Black player in NHL history. He played with the Washington Capitals; and true to Canadian tradition, Marson started playing hockey at the early age of 10 years.

Learning sports at an early age is usually the key to successful careers. The NHL normally selects a player when he reaches the age of 20 (in recent years, when the WHA began drafting juniors under the age of 20, the NHL naturally followed suit). Unfortunately, for Black children, the ice hockey "sandlot" facilities in inner cities and across the country are so few in number, that they are hardly in a position to even begin to learn the game either early or late in life. Also, it is an expensive sport. Prices of equipment range from \$20 to \$75 for helmets; shoulder pads \$20-\$25; shin guards \$25; hockey pants \$30 and skates from \$120-\$150. Because pro-ice hockey is a multimillion dollar sport, it is only logical for the NHL and the WHA (who are into 'instant' money) to draft junior hockey players who were "born and raised" on the sport. In the March 1975 issue of *Black Sports* magazine, an interview with Mike Marson applied both logic and logistics. . . "There are 60,000 registered amateurs in Ontario alone. Out of that, only one makes the NHL. What do you think the odds are against a Black?"

Our school systems don't seem to help either. The big varsity teams are usually baseball and football and our colleges give most of their scho-

larships to outstanding future "Fraziers," "Reeds," and "Simpsons." Few schools, if any, will give full (or even partial) scholarships for future "Orrs" or "Hulls." Plus, the physiographical elements of the sport—coupled with the economics of its accessibility—make it difficult to incorporate into school curricula and difficult to create the aura of sportsmanship so inherent in the other American sports.

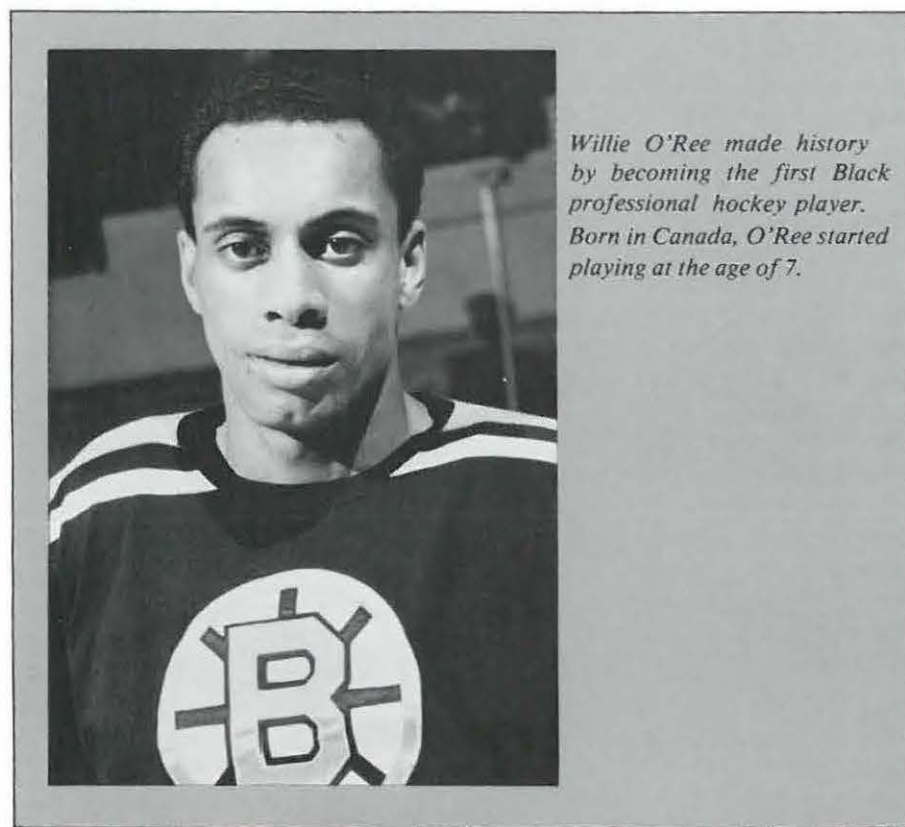
Expansion may be one of the ways to paving the road for Black hockey player development, not only via new franchises, but also through the news media. But within the last few years, the game of ice hockey on television has lost its national appeal, and thus viewer participation. Unlike football, baseball and basketball, ice hockey does not have a national television contract and as a result, the available market for the sport has decreased.

If a Black pro-hockey player makes a pact with the NHL or WHA, it is a bid for Black fans in whatever city he plays in if the city has a large Black population and is

within driving distance of the facility where they play. Thus the need for gate appeal is going for him. In recent years, the impetus of NHL expansion programs seem to be the seed that has sprouted forth more Black hockey fans. For example, the Atlanta Flames have seen an increase in Black attendance in several hockey seasons, but not in participation in the game itself.

The main contrast in ice hockey is against American and/or European players, not Blacks. The game is run by Americans, for the most part, on the ownership level. The general manager level is dominated by Canadians, with the NHL having only one American general manager, Jack Button of the Pittsburgh Penguins. It seems that in all levels of ice hockey, you have to be just a bit better if you are an American or a European. So a Black pro-ice hockey player will only get a full shot if he is Canadian, first and Black, second. You can therefore, understand our sarcasm in saying: "What is a hockey puck?"

Marlene Chavis



Willie O'Ree made history by becoming the first Black professional hockey player. Born in Canada, O'Ree started playing at the age of 7.

Photo courtesy of Boston Bruins

BASKETBALL

N.Y. Knicks

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

November

8—San Antonio	7:30 p.m.
12—Nets	8:00 p.m.
15—New Orleans	7:30 p.m.
19—Indiana	8:00 p.m.
22—Buffalo	7:30 p.m.
26—Golden State	8:00 p.m.
28—Houston	7:30 p.m.

N.Y. Nets

Hackensack Meadowlands, E. Rutherford, N.J.

November

2—Los Angeles Lakers	8:05 p.m.
4—Philadelphia 76ers	8:05 p.m.
11—Chicago Bulls	8:05 p.m.
16—Milwaukee Bucks	8:05 p.m.
18—Indiana Pacers	8:05 p.m.
20—Denver Rockets	8:05 p.m.

FOOTBALL

N.Y. Jets

Shea Stadium (\$9)

November

6—Miami	1:00 p.m.
13—Seattle	1:00 p.m.
27—Pittsburgh	1:00 p.m.

Giants

Giants Stadium

November

6—Dallas	1:00 p.m.
20—Cleveland	1:00 p.m.

ICE HOCKEY

N.Y. Rangers

Madison Square Garden (\$6.00, 8.50, 10.00)

November

9—Buffalo	7:35 p.m.
13—Atlanta	7:35 p.m.
16—Chicago	7:35 p.m.
20—Vancouver	7:35 p.m.
23—Colorado	7:35 p.m.

Islanders

Nassau Coliseum

November

1—Atlanta	8:05 p.m.
5—Pittsburgh	8:05 p.m.
10—Montreal	8:05 p.m.
12—Philadelphia	8:05 p.m.
15—Chicago	8:05 p.m.
19—Vancouver	8:05 p.m.
22—Colorado	8:05 p.m.

SQUASH

Played at YMCA's

Manhattan

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

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

Flushing

138-46 Northern Blvd. (359-7100)

For men only. Must join Business Men's Club, \$275 per year. Available 6 days per week. No lessons available.

Brooklyn

Prospect Park Bayridge "Y", 9th St. and 6th Ave. (768-7100)

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

TRACK & FIELD

LeMans Track Club

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

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

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

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

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

ICE SKATING

Indoor—Sky Rink

450 West 33rd St., N.Y.

(212) 695-6555

Opening November 5, 7 days and nights per week.

LASKER RINK

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

Wollman Rink

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

LEISURE TIME SPAS

Manhattan

Apple Health Spa

321 East 22nd St.

673-3730

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

Dancercise

167 East 86th St. and 1845 B'way.

Eastside: 831-2713

Westside: 245-5200

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

Elaine Powers Figure Salon

21 locations (check directory)

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

European Health Spa

401 East 55th St. and 505 Park Ave.

55th St.: 688-1620

Park Ave.: 688-5330

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

Jack LaLanne Health Spa

45 East 55th St. (14 other locations)

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

McBurney YMCA

215 West 23rd St.

243-1982

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

135th Street YMCA

Between 7th Ave. and Lenox Ave.

Gymnastics, karate, calisthenics, etc.

Westside YMCA

5 West 63rd St.

787-4400

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

SPORTS



Routes Roots



She started out as "Sweet Mama Stringbean" and introduced "St. Louis Blues." Her religious convictions led her to find peace in evangelism. At 80, she has left us physically but we will remember the spirit she brought to Broadway, motion pictures, radio and television.

Ethel Waters was born in Chester, Pennsylvania on Halloween day, 1896. A real "Dead End Kid," she rose from the slum to become one of America's greatest Black entertainers.

Along with many others, Miss Waters got her start in an amateur night appearance. The singer/dancer made the nightclub circuit and gained a reputation for her sultry renditions, the most famous of which is "St. Louis Blues."

Coming to Harlem, she joined the jazz era of the 20's and played Sam Salvin's Plantation Club, the Cotton Club and Edmon's Cellar. Her version of "Stormy Weather" opened the door to Broadway for a part in *As Thousands Cheer*.

A list of Broadway plays include *Africana*—1927, *Vaudeville*—1927, *Blackbirds*—1930, *Rhapsody in Black*—1931, *At Home Abroad*—1935, and *Mambra's Daughters*—1939.

In *Cabin in the Sky*—1940, Miss Waters won much praise as Petunia Jackson by singing such songs as the title song and "Takin a Chance on Love." She preferred acting to singing and felt that all her roles had to be based on real life experiences.

Her greatest fame came in 1950 as the maid in Carson McCuller's *Member of the Wedding* for which she was nominated for an academy award in the 1952 film version, the first academy award nomination

being for her role in *Pinky* in 1949.

Miss Waters is best remembered on television for her starring role in the series *Beulah*.

Miss Waters lived a life that was full of ups and downs. As she stated, "it was always going in circles. There were years of feasting and years of famine." Biographers tell of her feasting years. But Miss Waters told of the years of famine, the years that taught her lessons, and the years that persuaded her to take some major steps. She put forth her spirit in her autobiography, *His Eye Is On The Sparrow*, named after her grandmother's favorite hymn and whose lyrics exemplified her life. As Miss Waters explained, "I was never a child. I never felt I belonged." God has been watching her all her life, just like he eyes the sparrow. And, when she got down so far, she bounced back with another show or movie. Although she was known for her moving style in her songs, she preferred to act rather than sing.

Though singing was her vehicle to fame, she did not like what she

had to sing about. But people who came to hear her came to hear about the blues, sex and love. She longed to sing about "decent things" and in the early 50's she started to sing the songs she spoke about. Those songs were found by way of the Billy Graham Crusades, where she re-dedicated her life to Jesus, raising her voice in song and praise. In 1972, she wrote another book entitled, *To Me It's Wonderful*. It was dedicated to Billy Graham and his fellow Crusaders.

During the 30's, 40's and 50's when segregation was still a way of life, Blacks could relish the fact that Ethel Waters made it to the "big-time". In movie houses where Blacks and whites were separated, Blacks would cheer the moving performances of Miss Waters because she represented the whole race in whatever she did. She had soul, dialect and delivery that we could relate to. Our emotional moments were not just for her and with her, but also because of her. Most of her roles were stereotyped and we knew why. Yet we loved her for being true to life. In her acting, she only showed her personal experiences and although she made it to the "big time", she knew the prejudices of the time. She opened many doors, however, for future Black stars such as Lena Horne, Dorothy Dandridge, and Butterfly McQueen.

Ethel Waters was the leader among Black entertainers. Her versatility enabled her to rise from honky-tonk night spots to Broadway. Her talent and determined spirit will always have an honored place among Blacks and for the messages she brought us in songs and words.®

Gwendolyn Goodwin

October's "Routes' Roots" was written by Marlene Chavis.

"I love a clean New York."

Bobby Short, New York Entertainer

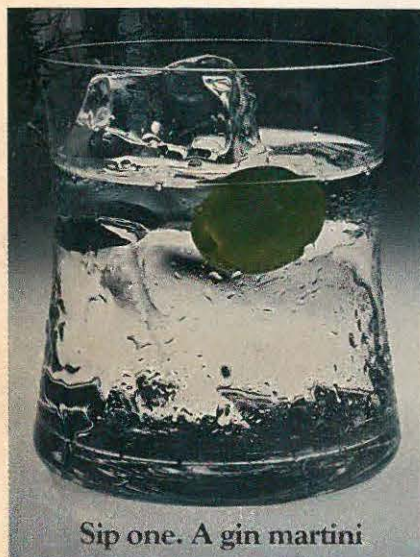


If everybody kept the sidewalk and gutter swept clean just in front of their place, we'd have all of New York looking great in no time.

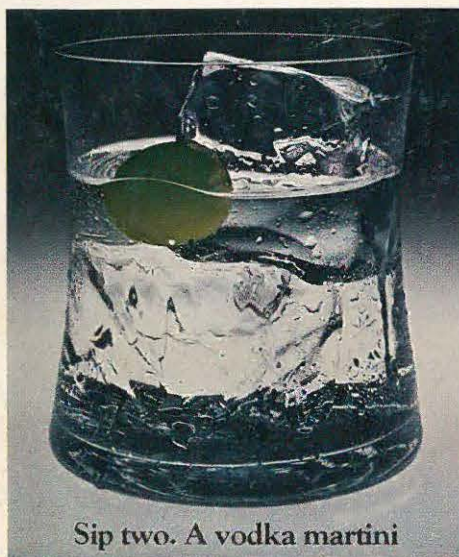
Let's do it today, okay?"

I love a clean New York, Inc., 1250 Broadway, New York, N.Y. 10001

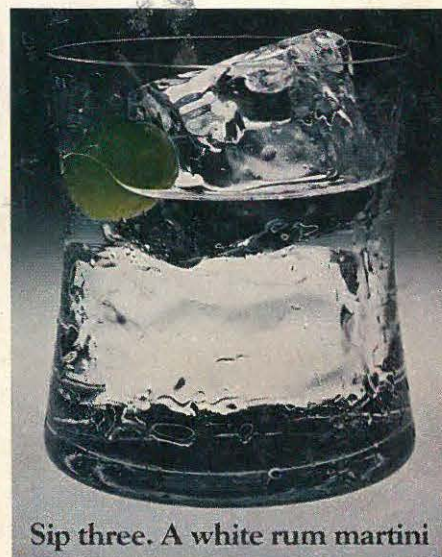
How to switch to a white rum martini in 3 easy sips.



Sip one. A gin martini



Sip two. A vodka martini



Sip three. A white rum martini

A sip of a gin martini reveals the flowery presence of juniper berry oil and herbs.

A sip of a vodka martini usually reveals nothing. Vodka has no taste.

Now take your first sip of a white rum martini.

You'll notice a satiny smoothness.

That's because Puerto Rican white rum is carefully aged for smoothness and good taste. For at least a full year by law.

Neither gin nor vodka is aged a single day. (Which may explain the harshness associated with conventional martinis.)

Can people detect the difference in smoothness between white rum and gin or vodka?

We know they can. We found it out in taste tests with hundreds of consumers. The result has been a significant preference for white rum.

If you're not a creature of habit, take the 3-sip test at home with friends.

If you and your guests opt for the white rum martini, don't be surprised.

More and more people are switching to white rum martinis every day.

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