

ROUTES

A photograph of a man and a woman, Ashford and Simpson, is the central focus of the magazine cover. The man, on the left, has a beard and is wearing a blue and white vertically striped shirt. The woman, on the right, has her hair styled in braids and is wearing a dark, sleeveless top. They are both looking towards the camera against a solid red background.

November 1978/\$1.25

ASHFORD and SIMPSON
They Always Could

STEVIE WONDER's
Message to Washington

• TUBBY

• THE KNICKS
New hope for the Old Team

**• WILLMS: Is Hollywood Shedding
its Blackface?**

"(Olivia) Lost and Turned Out"

The Second
Smash Single from
The Whispers'
Latest Album
"Headlights"



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SOUND OF LOS ANGELES RECORDS

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FREE FOR ALL

CONCERT SERIES

Brooklyn Museum, 200 Eastern Pkwy.
West Gallery.

Sundays, 1 pm. 5th floor.

Nov. 5: Martha Schrempel, piano.

Nov. 12: Dale Littman, piano.

Nov. 19: Madeline Frank, violin.

Nov. 26: Michael Collier, piano.

POETRY AND THEATER READINGS

Brooklyn Museum, 200 Eastern Pkwy.
West Gallery.

Sundays, 3 pm. 5th floor.

Nov. 5: The Landmark Players Theater
Company.

LADIES BE SEATED

John Atchison's Salon offers free ladies
haircuts by licensed stylists. Tuesday and
Wednesday evenings at 5:30 pm. "Reser-
vations a must." 44 West 55 St., N.Y.C.,
265-6870.

PARADING AROUND NEW YORK

Nov. 11, Veterans' Day Parade. Begins
at 9 am from 5th Ave. and 43 St. to
24 St.

Nov. 23, Macy's Thanksgiving Day
Parade. Begins at 9 am from Central
Park West at 77 St. to 59 St. down
Broadway to 34 St.

"PEOPLE TO PEOPLE" CAMPAIGN

Participate in the "People to People"
campaign hosted by five Harlem branch
libraries.

Nov. 2, 10:30 am, Children's Art Work-
shop. Guest artist: Rita Marquez. 125
Street Branch.

Nov. 9, 10:30 am, Children's Art Work-
shop. Guest artist: Edward Keta Allen.
Harlem Branch.

Nov. 16, 3:30 pm, Children's Art Work-
shop. Guest artist: Edward Keta Allen.
115 Street Branch.

Nov. 13, 5:30 pm, JazzMobile. Featuring
an Afro-Latin musical group. 115 Street
Branch.

Nov. 15, 11 am, Robert Earl poetry
reading. 115 Street Branch.

Nov. 15, 2 pm, Robert Earl poetry
reading. Harlem Branch.

Nov. 15, 3:30 pm, Salsa Sounds. Live
Latin music. 125 St. Branch.

Nov. 18, 3 pm, West Indian dance group
"Seven and One". Director: Lola Louis.
Countee Cullen Branch.

Nov. 20, 11 am, Robert Earl poetry
readings. 125 Street Branch.

Nov. 21, 10:30 am and 1 pm, Puppet
Show. 125 Street Branch.

Nov. 22, 10:30 am and 1 pm, Puppet
Show, 115 Street Branch.

Nov. 27, 5 pm, West Indian dance group
"Seven and One". 115 Street Branch.

Nov. 29, 6 pm, File: Adam Clayton
Powell. Countee Cullen Branch.

Nov. 30, 4 pm, Noted Book Illustrator
Elton Fax. 115 Street Branch.

FREE AND JAZZY

As part of the Rutgers University music
series, Jazz pianist Barry Harris will
perform with the Rutgers/Livingston Jazz
Professors. Preceding the performance, a
lecture will be conducted called the
"African American Classical Music—
Jazz". Nov. 9, Lecture: 3-6 pm, Concert
8-10 pm, Lucy Stone Hall, Livingston
College Campus, New Brunswick, N.J.,
(201) 932-4150.

"GOLDEN OPPORTUNITY"

Hurry—you have only until Nov. 30 to
catch "Golden Opportunity", an exhibit
and tribute to "Opportunity: A Journal
of Negro Life." For those of you too
young to know or remember—and those
old enough not to forget, "Opportunity"
was an Urban League publication published
between the years 1923 and 1949. Selected
artists, Romare Bearden, Augusta Savage,
Charles Alston, Archibald Motley, Palmer
Hayden, Richmond Barthe, Hale Wood-
ruff, and Jacob Lawrence have their
paintings and sculpture on display for all
to enjoy. Gallery 62, 500 East 62 Street,
N.Y.C., 644-6500.

TRAVEL COMPANIONS

If you like day tripping instead of day
dreaming, send for the two worthwhile
New York booklets: *Traveler's Companion*
to N.Y. City and *Traveler's Companions*
to N.Y. State. Both can be obtained by
writing to: State Commerce Dept., 99
Washington Ave., Albany, N.Y. 12245.

EGYPTIAN "BOUND"

We're not talking about just mummies
either. The Bayshore-Brightwater's Public
Library is sponsoring several programs
that even King Tut might have enjoyed:

Nov. 2, Allegra Egyptian Dance Troupe
will conduct a lecture and dance presen-
tation in tribute to the coming King Tut
exhibit at the Metropolitan Museum.

Nov. 9, In Search of Ancient Pharaohs.
Tombs, Temples and Treasures of ancient
Egypt is the subject of a slide and lecture
presentation given by Isobel Solomon.

Nov. 16, The Kingdom of Tutankhamun.
A look at the glory and grandeur of ancient
Egypt with special emphasis on the
incomparable treasures of Tutankhamun.
All events are held at the Bayshore-
Brightwaters' Public Library, 1 South
Country Road, Brightwaters, L.I., N.Y.
(516) 665-4350.

DECORATIVE ARTS

The first comprehensive exhibition of
decorative arts and designs by Frank
Lloyd Wright, one of America's most
celebrated architects, is currently on
display at N.Y.U.'s Grey Art Gallery
through Nov. 4. Included are 64 pieces,
among them chairs, tables, office furni-
ture, lamps, urns, windows, rugs, fabrics,
building ornaments, dinnerware and
silver. Wright's 70 year career from the
late 1880's to his death in 1959 at the
age of 92. 33 Washington Place (at
Washington Square), N.Y.C.

Hours: Tues. and Thurs. 10 am-6:30 pm.

Wed., 10 am-8:30 pm

Fri., 10 am-5 pm

Sat., 1-5 pm

Closed Sun. and Mon.

ART SHOWS

Brooklyn Museum—Haitian Art, first
major exhibit since 1944 of indigenous
art is divided into 3 sections: history,
voodoo and Christianity, and scenes of
everyday life. Thru Nov. 5. Wed-Sat,
10 am-5 pm, Sun., Noon-5 pm.
188 Eastern Pkwy., 638-5000. Contributions
suggested. Visual Arts Center—"African
Religions in the Caribbean," Religious
artifacts and photos of Caribbean
people. Thru Dec. 29, 22 East 54 Street,
3 Floor, N.Y.C., 427-8100.

EXHIBITIONS

"Photos by M.A. Mercer, Jr." Citibank,
N.A. 3396 Jerome Ave. Bronx. Mon.-Fri.
9-3 pm.

N. Y. Public Library'

Thru Dec. 1. "Patrons and Publishers: The
Economics of English Literature." Ber
Exhibiton Room (318). Central Building. Thru
Jan. 4. "Webster's Dictionary 150th Anni-
versary." Second Floor, North Corridor.
Central Building.

Thru Jan. 13. "Up To Tut: The Birth and
Development of Egyptology." Astor Hall
(Main Lobby) and Second Floor Gallery.
Central Building.

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November



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MUSIC

ASHFORD & SIMPSON: "THEY ALWAYS COULD"



Raymond Ross

“We just heard some bad news,” said Nick Ashford as he seated himself at a long Spanish dinner table, taking a break during a five-hour photo session at Don Lynn’s studio on West 31st Street, “they cut one of our songs out of ‘The Wiz.’” He pouted, half seriously, and noted that it could have been worse, at least both songs had been included in the newly-released soundtrack album, “Well, there goes that Oscar,” he joked, “but I have some good news, too, our new album has just turned gold.” Nick was genuinely excited about that, because the album, “Is It Still Good To Ya,” had been out less than two months, and it had taken much longer for their previous release, “Send It,” to reach a million dollars in sales. When I remarked that I considered their new album to be the best since “Gimme Something Real”—their 1973 debut on Warner Brothers—Nick smiled and nodded in agreement, “They seem to go for it.”

Actually, Ashford and Simpson have been reaching people with their music since the mid-Sixties, and if

their names aren’t exactly household words, it’s not for lack of artistic accomplishments; their relative anonymity has a lot to do with their having spent all but the last five years of their 13-year career behind the scenes as songwriters and producers, but it is also a result of their desire to maintain a low profile. When they are not touring, Nick and Valerie occasionally pop up at the concert of a colleague, or a party at Studio 54, but much of their time is spent in private at their house in Connecticut or in the comfortable surroundings of their Upper West Side brownstone. This past summer, the couple visited Europe for the first time: “We only went to Paris,” said Valerie, as she joined us at the table, “and the hotel was so comfortable we almost didn’t want to go out.” Were they recognized in the French capital? “Only by a few American tourists,” she says, obviously not the least bit perturbed by that fact. Valerie’s break is brief, Don Lynn summons them back for further poses before his camera; the pictures are to be used for the cover of ROUTES and to advertise their series of con-

certs at the Belasco Theatre this month. Nick remembers Don Lynn from leaner days at the University of Michigan: “He was a student and I was a bus boy in the cafeteria, but I didn’t really like him then, so I used to sweep the crumbs off the table into his lap.”

It was when Nick Ashford met Valerie Simpson that his fortune began to change. The Beatles had ignited the rock explosion and Motown—then a budding Detroit label—was carving its own indelible mark on the pop arm of the music business; after a period of pseudo-folk music and simplistic rock ‘n’ roll, new exciting sounds were emerging, and though the wellsprings were scattered, it somehow all seemed to be coming together in New York City. Nick, like so many other young people, felt the lure of the Big Apple and made his way here with the intent of becoming a dancer. That wasn’t his right calling, and as he realized that, both his hopes and money dwindled—Nick joined the ranks of New York’s nomads and became a homeless occupant of Bryant Park, that small patch of benches and trees behind the Fifth Avenue Public Library. “I actually used to sleep there,” he recalls, “but I wasn’t totally discouraged, I just knew I had to get myself together and find a new direction.”

Because they offered “good food and soulful music,” Nick started dropping into Harlem churches on Sundays, and it was on one such occasion that he met Valerie at the White Rock Baptist Church on 127th Street. “She was just standing there, looking beautiful,” he recalls. “I knew I had to get to know her, and there was definitely a romantic interest on my part, but when I got to know her I realized that she was kind of young in her head, so it just developed into a friendship at that time. I mean she sure was fine, but only 17, and that was too young for me—at 21 I matured and so I thought I’d better leave her alone.”



Valerie was singing with a gospel group called The Followers, and they began their professional collaboration when Nick joined that group and they were booked into Sweet Chariot, a nightclub on West 46th Street. The experiment of mixing church music with cocktails looked like trend, but the combination failed to catch on, so the new team of Ashford and Simpson sought other outlets for their creativity. They began writing songs, five of which brought them a \$75 advance, "Peanuts," as Valerie puts it, "but it was exciting and at least it gave us the inspiration to go on." When their rounds brought them to Glover Records (a subsidiary of Roulette), they recorded one of their own songs, *I'll Find You*, but the response to its release gave them little encouragement. "That was the first pop song we ever tried to write," Valerie says, "and that one record kind of turned us off. We

were not that interested in being performers then, because we had really gotten into writing—the record told us that we were on the wrong track." Back on the song-writing track, Nick and Valerie ran into Joshie Armstead, who was to take an active part in the creation of their first bona-fide hit. Valerie recalls how it came about: "It was one of those nights when the three of us got together to see if we could get a new song going. Well, nothing happened, so Nick said 'let's go get stoned,' and we all walked out into the street, fooling around and singing 'let's go get stoned.' The next day we sang it for a publisher—as a joke, really—and he got interested. 'That's a song for Ray Charles,' he said, just like that, and before we knew it, the record was out. Ray Charles' recording of *Let's Go Get Stoned* hit the charts in the spring of 1966, and suddenly two careers were in

orbit—things can happen fast in the music business. "Next thing we knew," continues Valerie, "this scout came from Motown, looking for writers. Someone had mentioned us to them so they set up an interview with Nick. He went, but we didn't really believe that this was going to turn into anything."

"That's right," injects Nick. "You get so much of 'yeah, we're really gonna do this' in this business, and most of the time nothing really happens—you make big plans and nobody knows what happens to them." This time something *did* happen, Nick and Valerie were transported to Detroit. "It was really heavy," she recalls, "For a songwriter to be called to Motown was, at that time, the equivalent of an actor getting an invitation from Hollywood—we went without any hesitation."

At Motown, Nick and Valerie met with success the first time around, when Marvin Gaye and the late Tammi Terrell recorded *Ain't No Mountain High Enough*, a song that resurfaced three years later—in 1970—to become a Diana Ross hit. By 1970, Ashford and Simpson had also become a production team at Motown. "We were basically staff writers," Nick explains, "which meant that we had to fight for a producer's contract—we felt we were ready for that. It was exciting when he (presumably Berry Gordy) finally said we could do it, because all the other producers at Motown came down to watch."

"Oh yes," reminisces Valerie, "they were all there, Smokey Robinson, Norman Whitfield, everybody—just standing around, watching to see what we were going to do!" They became almost misty-eyed. "That was really something, I was just a wreck," says Nick.

One of their first sessions with Diana Ross yielded *Reach Out and Touch (Somebody's Hand)*, which may be the most enduring of all Ashford and Simpson songs to date. "It kinda pops up at a lot of different things, especially at black functions and in churches," says Valerie, explaining the song's longevity. "It's almost as if you didn't write the song," adds Nick. "After you hear

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a song that people take as broadly as they do *Reach Out and Touch*, you begin to wonder if you really wrote it—you don't feel like the writer, because it belongs to the people, you know." While the prolific writing team turned out such memorable songs as *Dark Side of the World*, *Precious Love*, *Surrender*, and *Remember Me*, Valerie lent her voice to commercials (hers was the singing voice of the white Doublement twins!) and two recordings by various other artists on other labels, from Quincy

Jones and Blood, Sweat & Tears to Al Kooper and Paul Simon. Motown finally put her on its own Tamla label, probably at the suggestion of Ashford and Simpson themselves. "That was kind of fun," she says. "We decided that we'd use me as another vehicle for the material, because we had lots of songs that nobody there could handle—or didn't really work so well with—so we used that material on me."

Valerie did two Tamla albums in all, the first one was called "Exposed,"

but neither of them were. "It was underground, cult—very much underground," she says, hinting at the fact that Motown's powerful promotion machine didn't exactly go into gear for her albums. I asked why they quit Motown in 1973, and got a response that—although somewhat vague—is remarkably candid as Motown answers go. "Well, we didn't exactly quit in the sense that most people quit," said Valerie, "Because we still had a working relationship, which was rare with them. I mean, we still produced other acts, we were still friends. It was just that, after seven years, it was time. Contracts were up and they had an idea of us as writers and producers—we kind of thought they wouldn't really see us as performers, the performers that we wanted to become. They were satisfied with what we were doing, and we wanted someone who would kind of take a fresh interest in us."

"You know," adds Nick, "we were writing for Motown for about six or seven years and after a while you feel that, well, maybe you paid your dues. We had an idea of starting our own publishing company, but Motown had its own, Jobete, and all the songs went into that." Valerie nods her head in agreement, "it would have been hard to really establish the independence we were ready for, at least at that time," she says. "Now, of course, they have loosened up, and many of their big writers are independent."

Press people have always found it difficult to interview Motown artists. It is as if they had been programmed to answer only the most perfunctory questions, and to do so in kind, but Nick and Valerie are obviously two free spirits who—despite some hesitancy to discuss their Motown experience in detail—never really fell into the company mold. In the final analysis, joining Motown in 1967 was probably as smart a move as was their decision to leave in 1973, a decision that brought them to Warner Brothers Records—this time as songwriters and performers. "Warner Brothers was really interested in us as artists," says Valerie. "We wanted to expand, to make what we had more total—we always had an



Nick and Val with daughter Nichole.

idea that one day we would..."

"Do it," exclaims Nick, "really do it!"

And "do it" they did. If Ashford and Simpson's first Warner Brothers album, "Gimme Something Real," didn't make some people at Motown uncomfortable, it should have; with arrangements by Paul Riser—who had worked with Nick and Valerie at Motown—and with such strong material as the title song, *Bend Me*, and *Time*, it was an auspicious debut. There were those who felt, with some justification, that Nick was not a strong enough singer for Valerie, (an argument since weakened) but no one could deny that they worked together like hand in glove. "You know, it's strange about *Gimme Something Real*," says Nick, "when we went into the studio to record it we only had the chords. We said 'when we get there, we'll see how

we feel,' so we had blocked out the music, but nothing else was planned. I think that's what made it really special to us as well as a lot of people."

"Yeah," injects Valerie, "the talking, it was very personal."

"I didn't know what she was going to say," Nick continues, "and it was so nice because it was totally spontaneous—it felt good."

Their second album for Warner Brothers, "I Wanna Be Selfish," was a disappointment, and Nick and Valerie are the first to admit that with that release they did not give us "something real." "We rushed it out and, inspirationally, it was not as rewarding to us," Nick agrees: "We put less time into it. Sometimes you owe a company an album and you have to get into the studio real quick to fulfill your obligation. I think we did 'I Wanna Be Selfish' more that way than trying to get out a good

product." I suggested that it might be better not to do an album at all rather than to do it haphazardly. "Yes, we found that out," Valerie replied, "that's why we kind of disappeared."

The disappearance Valerie referred to was, more accurately, a retreat, and it was only partly brought on by the failure of the second album. Actually, Valerie became pregnant with Nick's child; they had made no firm decision to get married, but, as Valerie put it to me at the time, their relationship was "no longer platonic." When did the change in their relationship occur? "It's hard to say exactly at which point down the road it happened," says Valerie, "but we have such a foundation, you know—I've watched him do so many things when we were just friends, and he's seen me through all kinds of escapades. I don't know if we even then knew, I really don't, but I guess this is how it was to be, and the foundation's just great, because I respected him as a person and as a man."

"It isn't like we can play games with each other," adds Nick.

"No, no," says Valerie, smiling, "I know all the tricks."

"Yes," he says, giving her a gentle hug, "we have managed to eliminate a lot of things people may go through trying to get to know each other—it really has to be like the song, I have to give her something real, because she'll know if I don't."

They toured during the early months of Valerie's pregnancy, then retired to their house in Connecticut "to just be," as Nick puts it, "you know, be married." In February, 1975, a baby girl arrived—they named her Nichole. "The baby was something new for both of us," Nick explains, "I mean we suddenly had the experience of not just dealing with ourselves, of being responsible for another human being—that's really serious thinking, you know. So we stopped working for about a year, but we continued writing, and that started to come out different. I guess our spirit was different, because we were just naturally closer—a child will bring you closer together. We had always felt very close, but a whole new spiritual thing began to develop,


and our relationship just seemed to take on a new dimension, a dimension that began reflecting on our music—our intensified closeness started to come out in the work we were doing at the house, our music became very sensitive.

“When we were in the country, we got into this thing about people freeing up, really letting loose and being themselves. There’s a song on the third album (“Come As You Are”) called *Tell It All*, which expresses how we feel about setting ourselves free, because we are only dealing with a fragment of ourselves when we hide all these things inside, and Valerie and I were trying to get into being total.” Whether it’s parenthood, the tranquility of the country, a bit of both, or just plain maturity, something is obviously working in Ashford and Simpson’s favor. The response to their sixth album, “Is It Still Good To Ya,” proves that it obviously is, and if the muse stays


with them, Nickolas Ashford and Valerie Simpson may yet become household names. As it is, the cult following they have developed over the past few years can no longer be called that—Ashford and Simpson have finally “arrived,” as the saying goes, and they are beginning to sense that themselves. How does it feel after more than a decade of quiet success? “Great,” says Nick, “I think I feel caught up in it for the first time.”

November is a busy month for the unassuming team: the success of the new album is already making demands on their time, the opening of “The Wiz” will undoubtedly add to that, and their five-day concert series at the Belasco Theatre (November 15th through 19th) is bound to add fuel to their fire. In the fairly near future, look for Ashford and Simpson’s seventh album, a two-record “live” set; in the more distant future, look for Nichole Ashford—at three she



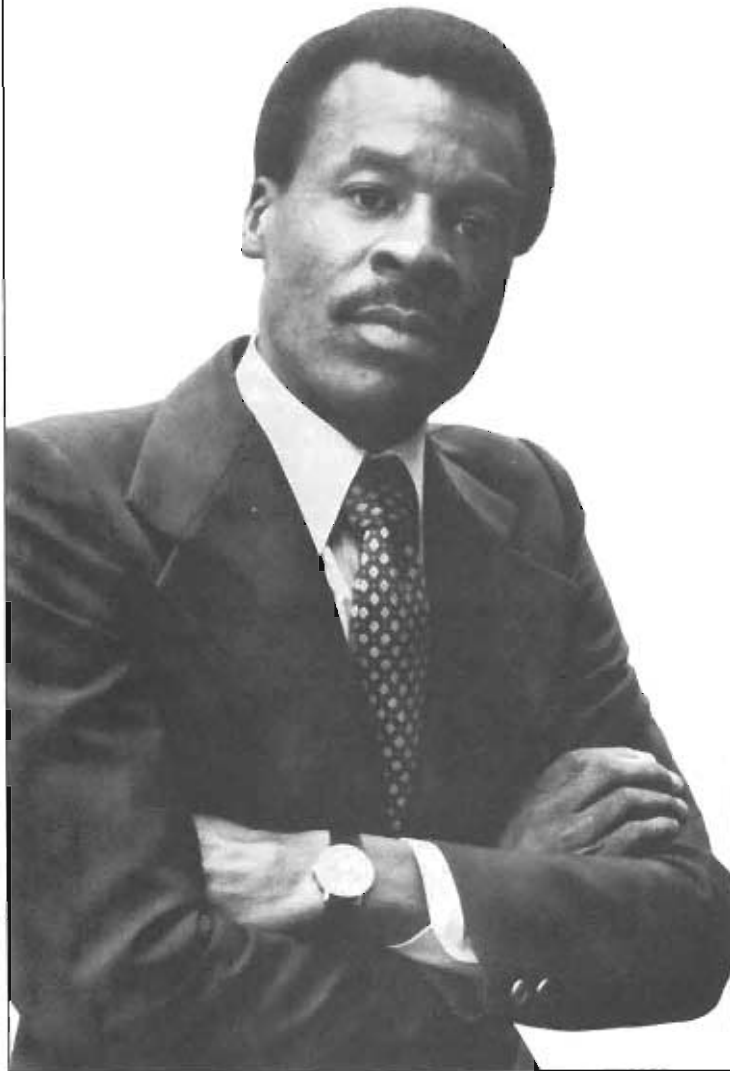
already knows the difference between a dead mike and a live one, by 1980 she’ll probably be doing backup vocals. 

—Chris Albertson



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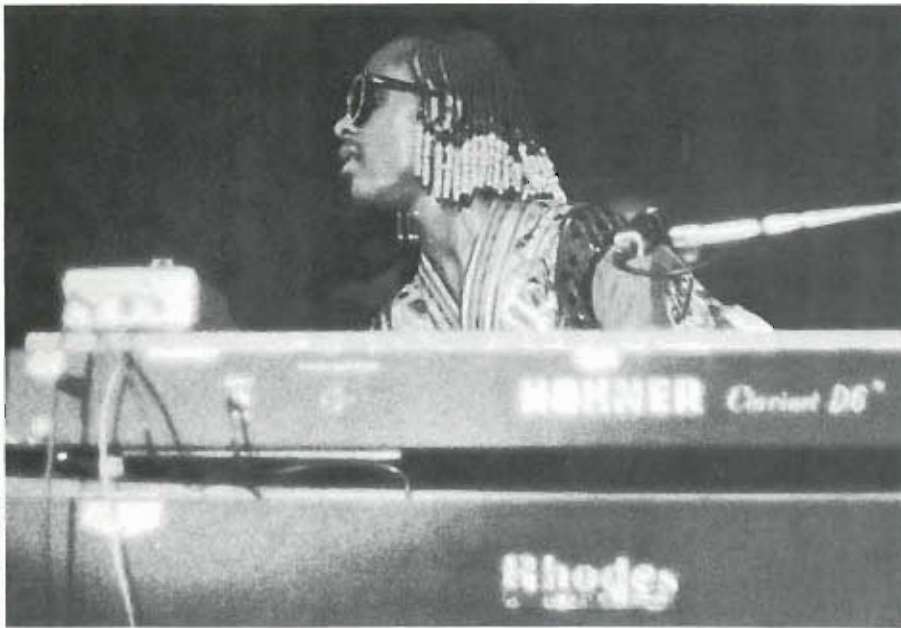
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Photos by Amadeo Richardson

MESSAGE TO WASHINGTON

September 30th, some four thousand dinner guests sat patiently through five hours of political rhetoric on a Saturday night at the Washington Hilton Hotel. The occasion was the 8th Annual Black Caucus Dinner, an event that traditionally draws a good crowd, but this year the turnout was so great that two ballrooms (the Hilton's and the Shoreham Hotel's, linked by closed circuit television) had to be rented. The \$125-a-plate crowd listened politely to the speeches, ate a rather unspectacular meal, and respectfully applauded President Carter when he put in a brief appearance to assure black leaders of his administration's support for their causes. It was, in most respects, a typical black-tie Washington function: well-known and not so well-known civic, religious and business leaders shaking hands, flashing smiles and making valuable contacts as they mingled with some of the country's familiar elected officials—a social gathering at which no one genuinely relaxed.

Under normal circumstances, the hours of tedious speeches and strained geniality would have thinned out the crowd long before midnight, but something very special was testing the patience of this particular assemblage: the announced appearance of Stevie Wonder.

If you think it odd that some of the country's most prominent political leaders, including the President himself, could be upstaged by a 27-year-old performer from the world of pop music, think again. Armed with education, experience, and professional speech-writers, our politicians spend millions of dollars and thousands of hours each year, trying to get their message across to the American people—few ever really succeed as well as Stevie does with a mere keyboard and a remarkably perceptive mind. Though his superstar status obviously sets him apart from the vast majority of people, Stevie Wonder is keenly aware of the social injustices suffered by people whose enthusiastic support played a vital part in furthering his career; his concern, as expressed in many of his songs, is genuine, and he articulates it in a language people understand. Stevie Wonder's grass-roots popularity is the sort of thing every politician dreams of, and those who spoke on that night of September 30 knew full well that they were but a part of the opening act.

It was well after midnight when Congressman Ron Dellums of California finally introduced Stevie and told the large, expectant gathering that the next message would be "from the Book of Wonder." The applause

was thunderous, and the two-hour performance that ensued left a lasting impression on all who had the fortune to be present. It was an event destined to go down in the annals of history, a night on which a young man from the ghetto of Detroit relayed the message of the people to some of the most powerful political figures in America.

The concert began innocently enough. Stevie, backed by Wonderlove—his group of musicians and singers—opened the program with a rousing rendition of *Love's In Need of Love Today*, then fed the highly charged atmosphere a succession of such Wonder hits as *Higher Ground* and *Signed, Sealed and Delivered*. Then, having relaxed his very special audience, Stevie got down to some serious business and delivered a message no one had anticipated. He moved to the piano and, by the way of the keyboard, transported his formally-dressed Washington, D.C. audience to America's rat-infested ghettos. As his fingers danced across the piano's keys, he sang a most extraordinary extemporaneous song, a song clearly designed to appeal to the conscience of the political wheels within his range.

The core of this impromptu protest song was the Humphrey-Hawkins Full Employment Bill, it was a hard-hitting commentary on the limitations of proposed legislation that considers 4% unemployment acceptable. "Four percent unemployment by 1983, that just ain't good enough," Stevie sang, in a voice as clear as his message. "For the richest country in the world to think that four percent is pretty good, that is what I call *bullshit*." The young singer had hit the nail on the head, he had reminded the assembled black leaders, in a most direct way, that the needs of the Nation's poor far exceed what the Carter Administration is bargaining away. There was a spontaneous burst of applause, but Stevie was not impressed, "I didn't do that to make you clap," he said.

Some of the applause might have been genuine, but much of it obviously came out of embarrassment,

for the majority of Stevie's audience has uncritically embraced President Carter just hours before. They knew that the original bill, introduced by black California legislator Gus Hawkins, had been watered down by the late Senator Hubert Humphrey, and that President Carter had further diluted it to the point where it now represents little more than a moral commitment to "Full employment" (i.e. 4% unemployment).

Stevie also questioned the sincerity of the campaign-style promises made by the President earlier in the evening. "Will you forget tomorrow all the things you promised the night before?" he asked, and his audience burst into laughter. "You're laughing, but it is not a laughing matter," he sang, soberly, "so many mothers and fathers have lost their children, and all you do is laugh." Stevie Wonder's heart-felt lyrics finally hit their mark, and the silence of guilt swept through the room. "Don't get caught up in the ways of the selfish world that will die unless we realize the dreams of Martin and Malcolm," he admonished as his song continued its journey to the very souls of what had become a rapt audience. "Remember when you weren't able to sit

in this hotel," he sang, bringing it all home, "they did not want niggers here. . .remember those who did not get a chance to come this evening, even though you did. So many of us don't have the rights, the economic rights to a job—remember those of us considered to be problem people. . ."

The song's impact was clear, a somber mood prevailed in the packed ballroom, and one was reminded of something Congressman Parren Mitchell—this year's Caucus Chairman—said in his opening speech: "We are no better off than the least one of us. We are the descendants of Sojourner Truth and DuBois. . .we shall not be moved." Stevie Wonder was aware of the fact that all members of the Black Caucus want the Humphrey-Hawkins Bill to pass (John Conyers had earlier vowed to boycott all functions until it does), but he was reminding them that its passage does not get them off the hook, that, in essence, the battle will have just begun.

That out of the way, Stevie Wonder reverted to entertainment, and just as he had used his music to express his stand on an important issue, he now used it to tell his audience that, after all is said and done, the Black

Caucus still has his blessings. Still at the piano, he delivered a soulful three minutes of *Visions*, "People hand in hand," he sang, as the crowd once again relaxed, "have I lived to see the milk and honey land where hate's a dream and love forever stands—or is this a vision in my mind? Then he let his music erupt on the synthesizer, switched to the drums, and led his group through a series of songs that included *Sir Duke*, *I Wish*, and *Living For the City*—The audience was ecstatic. Congresswoman Shirley Chisholm boogied in her seat, Congresswoman Yvonne Burke popped her fingers, and the huge room became a sea of waving red napkins as Stevie went into the final number, *Superstition*, and everybody joined in on a refrain that seemed to sum up the evening: "We're gonna stick together as brothers and sisters."

Whoever was responsible for giving 12-year-old Stephen Judkins the stage name "Wonder" could not possibly have envisioned how singularly appropriate that would turn out to be. The Black Caucus received his message loud and clear, let's hope they also remember it.

—Amadeo Richardson



MUSIC

LISTINGS

JAZZ

Nina Sheldon

Mon-Sat, 8-midnight
Tony's Bar None
167 E. 33rd St.
MU 4-3223

Della Griffin

Thurs-Sun
Blue Book
710 St. Nicholas Ave.
694-9465

Alberta Hunter

Mon-Sat, 8pm

Mabel Godwin

Every Thurs, Fri, Sat
Grove Street Stompers
Every Mon.
Arthur's Tavern
57 Grove St.
CH 2-9468

Chi Chi Murphy

Every Sun
The Cookery
21 University Pl.
OR 4-4450

Al Haig Trio

Mons.
Chuck Wayne Trio
Tues.

Hod O'Brien Trio

Weds-Sun
Gregory's
1149 First Ave.
371-2220

Jimmy Miller

Every Thurs, 8 p.m.
Pearl & The Jewels
Every Fri, 11 & 1 am
Paul Baker
Every Sat, 11 pm-1 am
Pearl's Place
1854 Second Ave.
722-9664

Mike Morgenstern & Special Guest Stars

Thurs, \$3. Fri, \$5

Jazz Mania Society

14 E. 23 St.
477-3077

John Booker

Every Fri, 9-2 am
Sol Yaged Quartet
Mon-Thurs, 9-2am
New Orleans
Night Hawks
Tues, 9-2am
Red Blazer Too
Third Ave at 88 St.
676-0440

Al Haig

Mon, Tues, Weds, 9-2am
Carl Biggiani
Thurs-Sun
One Fifth Ave

One Fifth Ave &
Eighth St.
260-3434

Michael Carvin Quartet

Nov. 3 & 4
Zahir & Batin
Nov. 17 & 18

Bobby Short

Tues-Sat
Hotel Carlyle Cafe
Madison Ave. & 76 St.
744-1600

Hazel Scott

Tues-Sat, 10-11 am
Bobby Cole
Sun & Mon, 10-11am
Ali Baba
First Ave. & 59 St.
MU 8-4710

Ted Weingart

Mon-Fri, 5-8 pm
Cafe Coco
555 Seventh Ave
354-0210

JAZZ CLUBS

Manhattan/Westside

Pork Pie Hat

234 W. 50th St.
664-9341
Thurs-Sun, 10, 11:30
& 1 am

Breezin' Lounge

Amsterdam bet. 143 &
144 Sts.
368-6914

Brody's

798 Columbus Ave.
850-4400
Every night, 10-4 am.

Clifford's Lounge

151 W. 72 St.
874-8586

Eddie Condon's

144 W. 54 St.
265-8277

468 W. Broadway

468 W. Broadway
260-6779

West End Cafe

2911 Broadway
666-9160

Angry Squire

216 Seventh Ave
242-9066

Mikell's

780 Columbus Ave
864-6832
Mon-Sat

Peter Brown's

168 W. 96 St.
866-4710
Thurs-Sat

Studio Wis

151 W. 21 St.
243-9278

Sweet Basil

88 Seventh Ave. So.
242-1785

Harlem Performance Center

Seventh Ave & 137 St.
862-3000

Environ

476 Broadway
964-5190

Sha Sha House

338 W. 39th St.
736-7547

West Boondock

10th Ave at 17 St.
929-9645

Cotton Club

666 W. 125 St.
MO 3-7980

National Arts Consortium Cabaret Jazz

36 W. 62 St.
247-1995
Thurs-Sun, 10-midnight

Manhattan/Downtown

The Village Gate

160 Bleecker St.
OR 5-5120

Ladies Fort

2 Bond St.
475-9357

Alli's Alley

77 Greene St.
226-9042

New Rican Village

101 Ave. A
475-9505

Motivations

476 Broome St.
226-2108

Drawing Room

510 Greenwich St.
431-9478

New Jazz at the Public

425 Lafayette St.
677-6350

QUEENS

Hank Edmonds Trio

Thurs-Sat, 9-3 am
Stu Tresser Trio
Sun-Weds 9-3 am
The Village Door
163-07 Baisley Blvd.
AR 6-9616

Contemporary Jazz Gerald's

227-02 Linden Blvd.
A place where it all
comes together on
weekends.
723-8590

NEW JERSEY

Contemporary Jazz Capitol

326 Monroe St.
Passaic, N.J.
201/778-2888

Contemporary Jazz Gulliver's

821 McBride Ave.
W. Paterson, N.J.
Music nightly
201/684-9589

CONCERTS

Sylvia Syms

Thru Nov. 4
9:15, 10:45 & Midnight
Michaels's Pub
211 East 55 Street
758-2272

Gloria Gaynor & Roy Ayers

Nov. 4, 8 pm
Avery Fisher Hall
Lincoln Center
874-2424

Weather Report

Nov. 3, 4
The Beacon Theatre
2124 Broadway
874-1718

Andre De Shields

Thru Nov. 5, 11:30 pm
Reno Sweeney
126 West 13 St.
691-0900

Dionne Warwick & Ray Charles

Nov. 7 thru Nov. 12
Westbury Music Fair
Brush Hollow Rd
581-1474

Cissy Houston & The United Negro College Fund Choir

Nov. 13, 8 pm
Carnegie Hall
7 Ave. at 57 St.
247-7459

Ashford & Simpson

Nov. 15 thru Nov. 19
The Belasco Theatre
111 W. 44 St.
354-4490

Melba Moore*

Nov. 15
Avery Fisher Hall
Lincoln Center
874-2424

Sarah Vaughan*

Nov. 15
Avery Fisher Hall
Lincoln Center
874-2424

OPERA

Clama Dale

Alice Tully Hall
Lincoln Center
362-1900

CLASSICAL

Andre Watts

Alice Tully Hall
Lincoln Center
362-1900
"A Celebration of
Shubert"
Two series of four
concerts:
Series A:
Nov. 15, Solo Piano
Nov. 30, Chamber
Music
Dec. 6, Die Schone
Mullerin
Dec. 14, Solo Piano

Series B:

Nov. 18, Die
Winterreise
Nov. 26, Chamber
Music
Dec. 3, Chamber
Music
Dec. 9, Solo Piano

JAZZ—

FREE FOR ALL

N.Y. Public Library*

Nov. 1, 8, 15, 22,
29—12:30 pm, The
Jazzmen, Donnell
Library*

*tentative, please call
to confirm

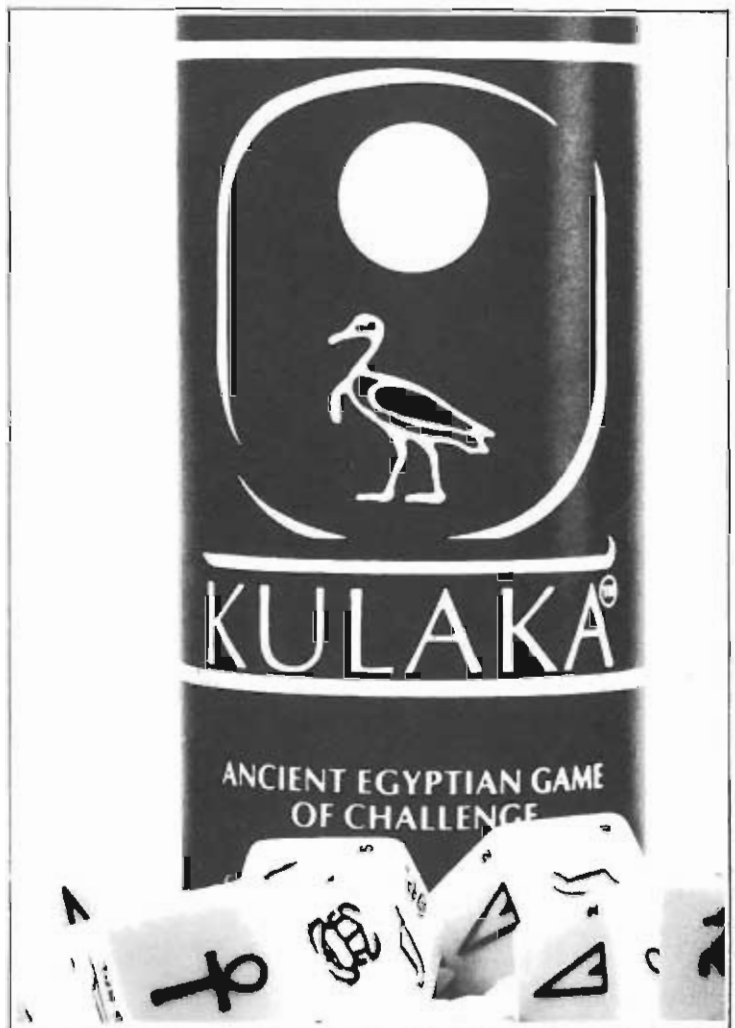
*See Page 21 for Locations.

KULAKATM

The Oracle of Self Improvement

About 6000 years ago, the young king Zala found disorder in his spiritual and physical self and feared it might conquer him. The king was so disturbed that his mentor took notice and reminded him that he must live up to his Kulaka. Whereupon they began talking, and the mentor revealed to him the ancient wisdom and instructions of Kulaka. Kulaka, the Ancient Egyptian Game of Challenge is the Oracle of Self Improvement. As the legend goes, Kulaka cubes, fashioned from crude stone pieces, came into existence and proved to be the source of the revelation which uplifted the young king and caused him to prosper. Kulaka means, "we can do better."

Sometime ago, the information which comprised Kulaka returned once again through a chance meeting of a nomadic desert mystic and an American photographer in the Sahara Desert. Kulaka is an oracle which measures your personal development, describes your sense of balance, and pinpoints areas of strength and weakness. There are Six Houses of Focus symbolized by different hieroglyphics on cubes: Beginning, Development, Spirit, Truth, Legacy and Eternity. Concentration, pragmatic decisions and your particular chance determine your score at each House by the throw of hieroglyphic cubes and then adding the score. The score will create a personality profile chart which has the sole purpose of guiding and counseling you toward the highest possible score—your maximum potential. Repetitive play, patience, study, positive and constructive thinking lead to greater self understanding and improved scores. It can be played alone or with others. Your challenge is to achieve the maximum score and reach a harmonious conclusion of balance and fulfillment. Finally, you can have many enriching hours playing the ancient Kulaka, the ultimate experience in self awareness.



Please rush me _____ units immediately! (\$13.50 each)

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KULAKA c/o ROUTES

P.O. Box 767

Flushing, N.Y. 11352

FASHION

HALSTON



Halston's feeling for this fall reveals itself in yards and yards of shimmering, luxurious fabrics that fling from the arms and shoulders, and flare out from the body.

Photos by Ed Brown

At the pinnacle of the fashion stands an American designer who considerably influences our choice of clothes, towels, sheets, eyeglasses, fragrances, and other items created to give us a sense of belonging. A nod from Halston and a cut, a look, or a fabric becomes "in." If it becomes *too* "in" (like Louis Vuitton bags), it becomes "out," of course, but then it's made enough money to abate the hurt of any designer's bruised pride. Halston doesn't have to worry, his designs are just enough "in" to turn heads as he steps into such favorite haunts as New York's Studio 54, and his Evening Collection for this year's fall season can only enhance his reputation. His chic, free-flowing designs and richly textured fabrics made Halston's toga-style evening wear and his vampy tank tops over tapered silky pants the hit of the recent American Designer Showings at the Halston showroom in the Olympic Towers, N.Y.C. ®

*Leon MacDonald/
Chappella Ivey*



DI WILLIS

The fashion business is exciting, fast-paced and glamorous—so glamorous that just getting one's foot in the door is a major accomplishment. Designer Di Willis has not only succeeded in doing that, but she has given us one of the most breathtaking collections of this fall season.

After eight years of designing children's wear, Di channeled her talent into, as she puts it, "the creation of beautiful clothes for adult women." From the time she made her debut as a women's wear designer last fall—at

New York's trendy Bloomingdale's—Ms. Willis has impressed connoisseurs and colleagues with her imaginative and practical designs. The hallmark of her creations is that they are both functional and feminine: for day wear she prefers challis, which is sufficiently versatile to move you into the evening; straight-legged pants with a soft dress is an example of a combination that readily adapts from morning to evening wear.

Di Willis' evening wear collection has about it an aura of enigmatic elegance, a soft and sensuous look designed to give the wearer a sexy-but-tasteful allure. She has a fondness

for lace ruffles, bared legs and thighs, tiny pleats, plunging front and back necklines, and straps. To make all this come together she prefers such fabrics as georgette and chiffon.

The highlight of the Di Willis fall collection this year is a group of evening gowns—the "Egyptian Collection"—inspired by the lotus flower. It evokes the flow of Cleopatra's Nile and the classic elegance of Nefertiti; lotus sleeves, a bared shoulder or two, vertical pleating and contour combine to yield a look that immediately conjours up images of Egypt. Exciting!

Di Willis is in step with the times, and she knows it. "My designs reflect the timelessness of women," she says, "focusing especially on mystery and elegance—qualities that have been valued by women throughout the ages." ■

—Danni P. R. Tyson



Di Willis '78 Cocktail & Evening Wear Collection.



Photo Courtesy of Di Willis



THEATRE

"EUBIE!"



Eubie Blake

He is approaching 96, but Eubie Blake, the last of the great ragtime composers, is still going strong. Seeing this remarkable man perform

his often complicated piano inventions or trade witticisms with Johnny Carson on the Tonight show, one finds it hard to believe that, in his lifetime,

18 Presidents have occupied the White House, the Statue of Liberty was unveiled, and Ellis Island received its first wave of immigrants. He has



Lonnie McNeil, Jeffery V. Thompson, Maurice Hine, Mel Johnson Jr., Gregory Hines.

seen such fellow performers as Bessie Smith, Louis Armstrong, Jelly Roll Morton and Duke Ellington come and go, and he was already an accomplished pianist when Scott Joplin published his first ragtime composition. It was 57 years ago that Mr. Blake first conquered Broadway with "Shuffle Along," a highly acclaimed show that changed the course of the American musical theatre; and it had been almost four decades since he last saw his name on a Broadway marquee when "Eubie!" opened at the Ambassador Theatre (215 W. 49th Street) in late September of this year.

"Eubie!," a plotless revue featuring 24 of Mr. Blake's songs, follows a trend that probably started ten years ago with "Jacques Brel Is Alive and Well and Living In Paris" and continued with such productions as "Side By Side By Sondheim" and, most recently, the hit Fats Waller tribute "Ain't Misbehavin'." Chronologically, the music in "Eubie!" goes much farther back than that of the aforementioned shows, and—with the exception of *I'm Just Wild About Harry* and *Memories Of You*, which have become standards—the material

is therefore largely obscure, but that doesn't make it any less interesting. In fact, though the show is sprinkled with comedy (mostly visual), it is the strength of the music and lyrics—by Mr. Blake's chief collaborators, Noble Sissle and Andy Razaf—that carries "Eubie!"

The choreography by Henry LeTang and Billy Wilson is brisk and Bernard Johnson's costumes are dazzling against designer Karl Eigtis simple but effective sets. There are good performances from the cast of twelve, but I would be remiss if I didn't single out the Hines Brothers,



Maurice and Gregory Hines.

Maurice and Gregory (formerly of the nightclub act Hines, Hines and Dad), who are simply spectacular; Gregory's talent for clowning and his show-stopping rendition of *Low Down Blues* give him a slight edge, however. Though it is in the comedy department that the show is weakest, Lynn Godfrey, Alaina Reed and Mel Johnson, Jr. do manage to generate some laughs, and Leslie Dockery's pantomime to *Baltimore Buzz* (staged by Dana Manno) is amusing, but Jeffrey V. Thompson relies almost entirely on his obesity to get laughs, and that is not enough. The company's big production number to the tango rhythms of *There's a Million Little Cupids in the Sky* also falls short of hitting the intended mark.

Despite such shortcomings, "Eubie!" is a delightful entertainment resounding with glorious sounds from the fertile musical mind of Eubie Blake, sounds enhanced by such talented singers as Janet Powell, Terry Burrell and Ethel Beatty, not to mention the sultry Marion Ramsey whose flair for the theatrical comes to the fore in *If You've Never Been Vamped By a Brownskin, You've Never Been Vamped At All*.

We have come a long way since "Shuffle Along" broke the rule against having black shows on Broadway during the theatre season (black shows had previously only been presented during summer months, considered off-season before the advent of airconditioning), and we can also in large measure thank Eubie Blake and his early collaborators (Noble Sissle, Flournoy Miller and Aubrey Lyles) for supplying vital ingredients that have made the American musical theatre the powerful entertainment medium that it is. "Eubie!" is a most fitting, if long overdue, tribute to a very extraordinary man. ☐

—Townsend Brewster

OOOPS

Photo Credit Lisa M. Turnbull, African Grass & Fiber Art, "August 1978.

Photo credit: Michael Bailey, "Billy & Judy the Mime Team," October 1978.

Photo Credit: "Fur Fashion '78," October 1978, 9B Pierre Sherman.

THEATRE

LISTINGS

ON & OFF BROADWAY

"Ain't Misbehavin'"

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

A new musical based on the music of Fats Waller

Sat. 8 p.m., \$12-\$17.50; Tues. thru Fri. 8 p.m., Sun. 7:30 p.m., Sat., 2 p.m. & Sun. 3 p.m. \$10-\$15.

A 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-\$16.50; Wed. Sat. 2 p.m., \$8-\$15.

Annie

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

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

Beatlemania

Wintergarden Theatre, 1634 B'way
245-4878

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

Dancin'

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

Musical directed by Bob Fosse

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

Deathtrap

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

A comedy thriller by Ira Levin.

Sat. 8 p.m. \$10.50-\$17.50; Mon.-Fri. 8 p.m. & Sat., 2 p.m. \$8-\$15; Weds. 2 p.m. \$6.50-\$13.50.

Dracula

Martin Beck Theatre, 302 W. 45 St.
246-6363

Sat. 8 p.m., \$10-\$16.50; Tues.-Fri., 8 p.m. \$9-\$15; Weds., 2 p.m. \$6-\$12, Sat., 2 p.m. & Sun., 3 p.m. \$7.50-\$13.50.

Eubie

Ambassador Theatre, 215 W. 49 St.
541-6490

A musical revue featuring the music of Eubie Blake, opens Sept. 20. Ticket sales being Aug. 28.

Sats., 8 p.m. \$14-\$20; Tues.-Fri., 8 p.m., Sats. 2 p.m., Sun. 3 p.m., \$12-\$17.50; Weds. 2 p.m., \$10-\$15.

Gemini

The Little Theatre

240 W. 44 St.

221-6425

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

The Gin Game

Golden Theatre, 252 W. 45 St.
246-6740

Mike Nichols directed comedy-drama.

Sat. 8 p.m. \$13-\$17.50; Tues.-Fri. 8 p.m. Sat. 2 p.m. & Sun. 3 p.m., \$11-\$16; Weds. 2 p.m. \$9-\$13.50.

Grease

Royale Theatre
242 W. 45 St.
245-5760

Nostalgia of the 1950s variety.

Tues.-Thurs. 8 p.m., \$6.90-\$14.90; Fri. & Sat. 8 p.m., \$7.50-\$15.90; Weds. 2 p.m., \$5.50-\$11.90; Sat. 2 p.m. & Sun. 3 p.m., \$6.50-\$12.90.

I Love My Wife

Ethel Barrymore Theatre
243 W. 47th St.
246-0390

Infidelity with music by Cy Coleman.

Mon.-Fri., 8 p.m., Sat. 2 p.m., \$10-\$16; Weds. 2 p.m., \$8-\$14; Sat. 8 p.m., \$11-\$17.50.

The King & I

Uris Theatre
W. 51 St.
586-6510

Revival of Rodgers & Hammerstein musical classic with Yul Brynner.

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

Magic Show

Cort Theatre
138 W. 48 St.
489-6392

A magical delight for all ages. Sat.

7:30 p.m., \$9-\$16; Weds.-Fri., 7:30 p.m. \$8-\$15; Sun. 5 p.m., \$7-\$12; Sat. & Sun. 2 p.m., \$8-\$13; Weds. 2 p.m. \$7-\$12.

Mummenschanz

Bijou Theatre
209 W. 45 St.
221-8500

Mime. Fri. & Sat. 8 p.m., \$9-\$15;

Tues.-Thurs. 8 p.m., \$8-\$14; Weds. & Sat., 2 p.m., Sun. 3 p.m., \$8-\$13.

On the Twentieth Century

St. James Theatre
246 W. 44 St.
398-0280

Sat. 8 p.m., \$12-\$22.50; Mon. thru

Fri. 8 p.m. & Sat. 2 p.m., \$11-\$19.50; Weds. 2 p.m., \$9-\$16.

Runaways

Plymouth Theatre
236 W. 45 St.
246-9156

A Joseph Papp presentation.

Sat., 8 p.m., \$18.50, \$14.50; Tues.-Fri., 8 p.m. & Sun. 7 p.m., \$17.50, \$13.50; Sat. & sun. 2 p.m., \$16, \$12.

Same Time, Next Year
Brooks Atkinson Theatre
256 W. 47 St.
245-3430

Comedy based on a 25 year old one-weekend-a-year love affair. Mon.-Wed., 8 p.m., \$9-\$15; Fri. & Sat., 8 p.m., \$10.50-\$17.50; Weds. & Sat., 2 p.m., Sun., 3 p.m., \$8-\$13.

"Romance"

Theatre of the Riverside Church
490 Riverside Dr.
864-2929
Opens Nov. 30.
Two bittersweet and romantic comedies involving the lives of two couples.

"Incent Black and the Five Brothers"

Nov. 29 thru Dec. 3, 7:30 p.m.
Sponsored by the Frank Silvera Workshop.
Directors' critiques to follow performances.
Call "Workshop" for location.
662-8463

"The Vampire and the Dentist"

Billy Holiday Theatre
1368 Fulton St.
636-0919
Opens Nov. 9
A red blooded musical farce by Weidon Irvine.

"Blackstone Magic Show"

Nov. 11, 2 p.m.
Brooklyn College for the Performing Arts.
Brooklyn College
859-1180
Magician Harry Blackstone Jr. with 28 actors provide thrills and excitement.

"The Best Little Whorehouse in Texas"

46th Street Theatre
226 West 46 St.
246-0246
Mon.-Sat., 8 p.m.
Sat. & Weds. Matinees, 2 pm.

American Dance Machine

Century Theatre
46 St. West of B'way
354-6644
Weds.-Sat., 8 p.m.; Weds. & Sat. Matinee, 2 p.m.; Sun. Matinee, 3 p.m.; Sun, 7:30 p.m.

The Visitor & The Roomer

Caribbean American Repertory Theatre
289 Utica Ave., Brooklyn
773-4713
Two one act plays.
Nov. 3-4, 10-11, 7:30.

Heart Melodies: The Poetry of Langston Hughes

Quaigh Theatre
Hotel Diplomat
108 West 43 St.
Mezzanine Floor
221-9088
Nov. 6 thru Nov. 17, Noon-1 p.m.

The Wiz

Broadway Theatre
53 St. & B'way
247-7992
Adaptation of the Wizard of Oz, starring Stephanie Mills. Tues.-Thurs.,

7:30 p.m., \$7-\$15; Sat., 2 p.m., \$7-\$15; Sun., 3 p.m., \$7-\$15; Fri., 7:30 p.m., \$7-\$16; Sat., 7:30 p.m., \$8-\$17.50; Wed., 2 p.m., \$6-\$14.

DANCE

Alvin Ailey Dance Company

City Center
131 West 55 St.
246-8989
Nov. 29 thru Dec. 20.

"The Parthenon Dancers of Greece"

Carnegie Hall
7th Ave. at 57 St.
CI 7-7459
Nov. 11 & 12.

"Adios, Antonio"

Carnegie Hall
7th Ave. at 57 St.
CI 7-7459
Antonio and his Spanish ballet troupe.
Nov. 17 & 18, 8 p.m., Nov. 19, 7 p.m.

Paul Taylor Dance Company

Hofstra University Playhouse
Hofstra University Hempstead
Part I of 3 part Dance Series.
Prices for Series \$20 & \$24.

International African-American Ballet

Jersey City State College
Margaret Williams Auditorium
Kennedy Blvd & Audubon St.
Jersey City, N.J.
(201) 547-3153/54
Nov. 3, 8 p.m.
Student ID \$4, Non-Student \$6.

Dance Theatre of Harlem School

466 W. 152 St.
690-2800
First Sunday of each month performances, 3 p.m. (seating by 2:30 p.m.)
Donation: Adults \$3.50, Children under 12, \$1.50.

BLACK THEATRE ALLIANCE

Afro American Studio Theatre

690-2477
Afro-American Total Theatre
PL 7-9025

The Brewery puppet Troupe

135 Garfield Pl., B'klyn
499-4960, K. Brewer

East River Players

690-1120

Eugene James Dance Company

947-4557

Frank Ashley Dance Company

766-9200

International Afrikan-American Ballet

479-0016

Manna House Workshops, Inc.

427-6617

The Marie Brooks Children's

Dance Theatre
281-7789

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

Raymond Johnson Dance Company
914/338-1072

The Staten Island
Repertory Ensemble
348-7496

Weusi Kuumba Troupe
636-9400

The Family
666-4900

The Frank Silvera Writers
Workshop
662-8463

Harlem Children's Theatre
856-3609

Harlem Opera Society
862-3000

Harlem Performance Center
862-3000

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

The LaRocque Bey Dance Company
926-0188

The National Black Theatre
427-5615

New Federal Theatre
766-9265

Aims of Modzawe
528-6279

Alonzo Players
622-9058

The Alvin Ailey City Center
Dance Theatre
832-1740

The Alvin Ailey Repertory
Ensemble
832-1740

Frederick Douglass Creative
Arts Center
831-6113

Amas Repertory Theatre
873-3207

Ballet Hispanico
362-6710

Billie Holiday Theatre
636-7832

Chuck Davis Dance Company
589-0400

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

Eleo Pomare Dance Company
675-1136

The New Heritage
Repertory Theatre
876-3272

The Olatunji Center
of African Culture
427-5757

The Puerto Rican Dance Theatre
724-1195

Rod Rodgers Dance Company
924-7960

Sounds in Motion
Dance Visions, Inc.
848-2460

Voices, Inc.
281-1200

Walter Nicks Dance Company
787-4557

N.Y. PUBLIC LIBRARIES

•Manhattan Branches

Aquilar
174 E. 100th St.
534-2930

Chatham Square
33 W. B'way
964-6598

Hamilton Grange
503 W. 145 St.
926-2147

Harlem
9 W. 124th St.
348-5620

Inwood
4790 B'way
942-2445

Jefferson Market
425 Ave. of the Americas
243-4334

Kips Bay
446 Third Ave.
683-2520

Lincoln Center
111 Amsterdam Ave.
799-2200

Counlee Cullen
104 W. 136th St.
281-0700

115th Street
203 W. 115th St.
666-9396

125th Street
224 E. 125th St.
534-5050

Riverside
190 Amsterdam Ave.
877-9186

Central Building
5th Ave. & 42nd St.
790-6376

•Bronx Branches

Clason's Point
1215 Morrison Ave.
842-1235

Continued on page 39

Yes, We're Going Places



Photographer: Edward Brown

ROUTES told us how to get here! *ROUTES* is the magazine for people on the go . . . who want to know where to go, what to do, and how to do it . . . *ROUTES* will show you where you can mingle at the right prices, shop and party in the right atmosphere and enjoy the special sights awaiting you. *ROUTES* will let you know ahead of time, give you sneak previews and let you in before the doors open. Yes, *ROUTES* is the path to fun-filled excitement and the way to find the best in entertainment. Subscribe to *ROUTES* today and see for yourself. Also, send a gift subscription to a friend.

Makeup: Be Nard Giles — Clothes: courtesy of Fiorucci's — Shoes: Courtesy of CARANOI — Hair comb & Scarf: Courtesy of Ramona — Concept, Copy & Direction: Leon MacDonald — Location: courtesy of Reno Sweeney's

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Flushing, N.Y. 11352



ART

PHOTOGRAPHS OF ADGER W. COWANS



Photography has been a national pastime since the advent of the inexpensive box camera. The sophisticated equipment used by today's amateur camera-wielders is a far cry from the \$1.25 model Citex offered by Sears, Roebuck fifty years ago, but one thing remains the same: it is the perceptive eye and esthetic sense of the photographer that makes the difference between a good photo and an outstanding one—between art and mere technical proficiency.

Adger Cowans is fully aware of that. In 1967 his keen eye and formidable technical skill had made him one of the top commercial photographers in the country, a man who commanded assignments from such prestigious publications as *Cosmopolitan*, *Look* and *Life*. He had reached a status most photographers in his field could only hope for, but taking pictures to suit the business needs of clients did not fulfill Cowans' artistic aspirations—his creativity was being stifled

and the only way to correct that was to leave the commercial world behind.

He celebrated his new-found "freedom" by traveling to California, Mexico, and throughout Europe, picking up enough assignments along the way to keep him going. When his nomadic life eventually brought him to Brazil, he found the creative milieu he had been seeking. "That was when I finally realized I was an artist," he says. "Everything about Brazil was conducive to creativity, the country, the people, the colors. For nine months I painted, wrote poetry and photographed." A brief return to New York, and Cowans found himself growing restless again, so this time with a definite goal, he took off for Surinam. "I had an idea to do a book on the front-line warriors who fought for their independence from the Dutch," he recalls, "but when I arrived there I changed my mind. The country was so pure and beautiful that I felt it would be wrong to—as so many sociologists and anthropologists have done before—expose a country and its people to the industrial exploitations of 'modern civilization.'"

Adger Cowans' compassion for people, and his ability to perceive beauty and truth where others might



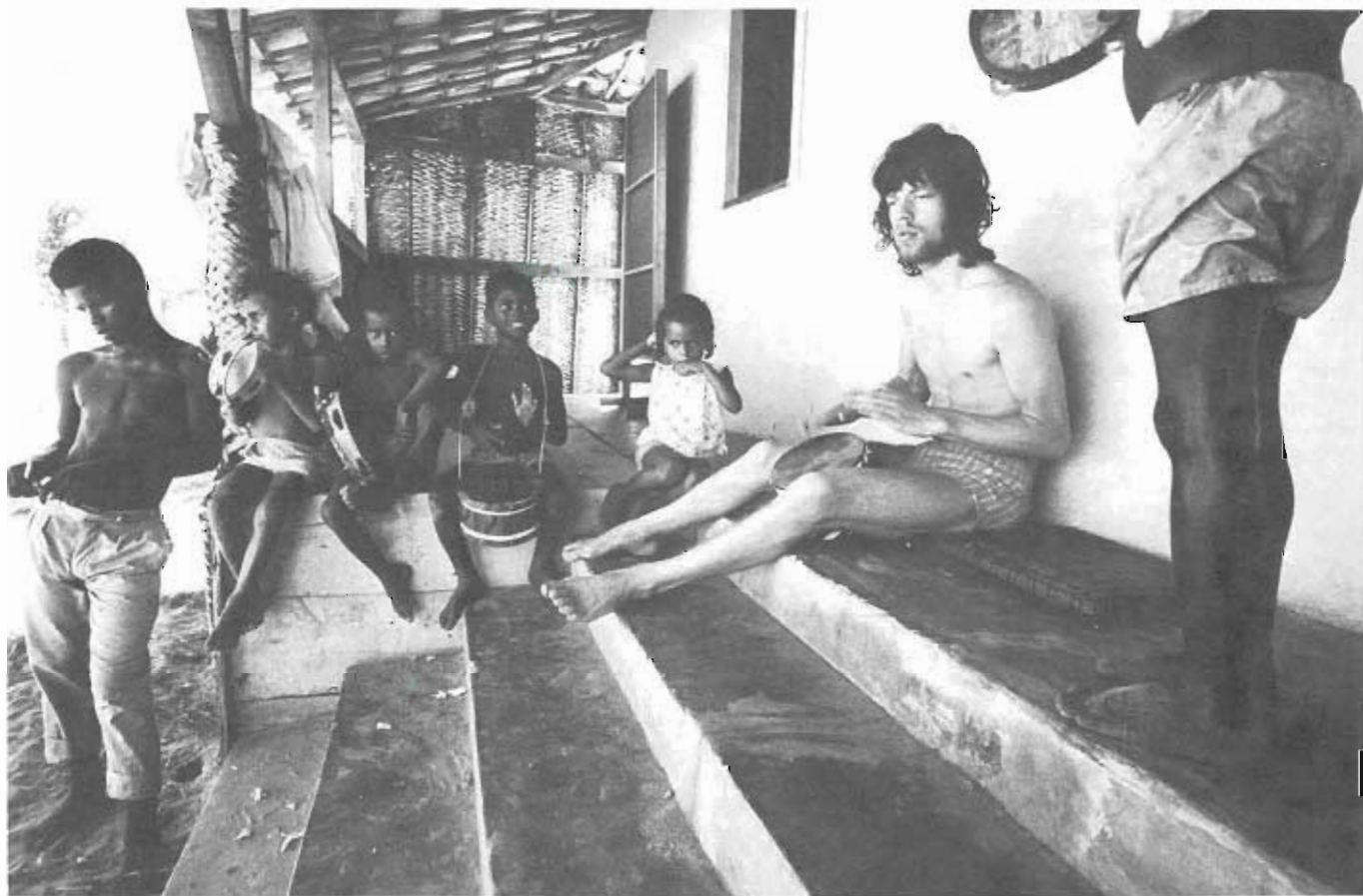


not, has resulted in some stunning photographs. They stand in sharp contrast to his commercial work as a still-photographer for such films as "The Way We Were," "Claudine," "Panic In Needle Park," and "The Eyes of Laura Mars," and they speak for themselves.

Prints of paintings by Mr. Cowans are on display in the lobby of the American Standard Building, 40 West 40th St., N.Y.C., through Dec. 1.

—Gylbert Coker





Whatever we might think of Alex Haley's "Roots," it is a fact that both book and television treatment have sparked our curiosity and sent thousands of Americans to dusty files and microfilm viewers in search of their ancestry. That's fine, we would all like to know where we came from, but such searches are often futile—especially for Black Americans—and if Mr. Haley's findings are indeed factual, he must be considered singularly fortunate. As we scramble down the trunk of the old family tree and try to get a historical perspective on ourselves, we do well to investigate another important, if less personal, part of our background—our cultural heritage.

If you are of Caribbean descent, you might start by paying a visit to the Visual Arts Research and Resource Center Relating to the Caribbean (22 East 54th Street, New York City—third floor) where an exhibit entitled "African Religions in the Caribbean: Santeria and Voodoo" is currently running. It focuses on two religions brought to Cuba and Haiti by the Yoruba and Dahomey tribes, and offers them as examples of cultural traditions perpetuated by Caribbean people today.

When African slaves were brought to the Caribbean during the 16th and 17th centuries, so were their varied religious beliefs, an intangible source of strength that gave them the courage to face unspeakable adversity. Because these slaves represented disparate West African tribes and kingdoms, their religious rituals were at variance with each other, but their basic doctrine was the same: a respect for the gods, nature, family, ancestors, elders, community, and oneself.

Realizing the strength inherent in all religious beliefs, the white man at first sought to stamp out any form of worship, but when he eventually began to impose his own Christian beliefs on the Black man, the result was an interesting syncretism: the slaves developed a system whereby they could identify their African Gods through Christian images. Thus, in the guise of Christianity, the transplanted Africans and generations

of their family to come were able to perpetuate an important cultural heritage. In slightly different but clearly traceable forms, the centuries-old customs today continue to be observed in the Caribbean as well as in the urban centers of North America to which descendants of slaves have migrated.

The current exhibit at the Visual Arts Research and Resource Center—

AFRICAN RELIGIONS IN THE CARIBBEAN



Shango

which closes December 29th—does not divulge the sacred and private aspects of Santeria and Voodoo, but it attests in a most graphic way to the continuance of ancient African customs in the Space Age. Whether your roots go back to Ireland, Indonesia, Iceland or the Ivory Coast, ROUTES recommends that you go to see this fascinating exhibit.

—Marta M. Vega

ART

LISTINGS

MUSEUMS

Studio Museum in Harlem

2033 Fifth Ave.
Wed. 10-9 pm, Tues-Fri. 10-6 pm, Sat-Sun. 1-6 pm. Thru Nov. 27 "The Fine Art of Collecting" Nov. 5 thru Jan. 7 "The Iconography of Bob Thompson"

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

El Museo del Barrio
1230 Fifth Ave.
Tues.-Sun. 10:30-4:30 p.m.

Museum of the City of New York
Fifth Ave. at 104th St.
Tues.-Sat. 10-5, Sun. 1-5
534-1872

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

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

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

Guggenheim Museum
Fifth Ave at 89th St.
Tues. 11-8 Wed.-Sun. 11-5
860-1300
"The Evelyn Sharp Collection" thru Oct. 1.
"Alberto Burri: A Retrospective View 1948-1978"

Metropolitan Museum of Art
Fifth Ave. at 82nd St.
TR9-5550
Tues. 10-8:45, Wed.-Sat. 10-4:45, Sun. 11-4:45.
"The Splendor of Dresden: Five Centuries of Art Collecting" Thru Jan. 13.

Whitney Museum of American Art
Madison Ave. at 75 St.
Tues-Fri. 2-9 pm; Sat. 11-6 pm; Sun. Noon-6 pm. Closed Mon.
794-0600

Thru Nov. 26. "Recent Acquisitions: Selected Gifts and Purchases Since 1976"
Thru Nov. 26. "The Mouse Museum," "Two Collections/Two Buildings," by Claes Oldenburg.
Thru Dec. 3. "Inner City: An Environment," by Michael McMillen.
Thru Dec. 3. "Abstract Expressionism: The Formative Years."

African-American Institute
833 U.N. Plaza (47 St.)
Mon-Fri. 9-5 pm, Sat 11-5 pm
949-5666
Thru Mar 24. "Traditional Sculpture from Upper Volta"

Asia House
112 East 64th St.
Mon.-Sat. 10-5 Thurs. 10-8:30 Sun. 1-5
PL 1-4210
"The Ideal Image: The Gupta Sculptural Tradition and its Influence" Thru Dec. 3.

Museum of American Folk Art
49 West 53rd St.
Tues.-Sun. 10:30-5:30
581-2474
"The Theodore Karpnek Collection" of American samplers.
Thru Jan. 7.

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

MANHATTAN WEST SIDE

The Cloisters Fort Tryon Park
Tues-Sat., 10-4:45 p.m. Sun., 1-4:45 p.m.
923-3700

The American Museum of Natural History
Central Park West at 79th St.
Mon.-Sat 10-4:45, Wed. till 9, Sun 11-5
873-1300
"Ice Age Art" thru Dec.

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

MANHATTAN FIFTH MIDDOWN

Songwriter's Hall of Fame
One Times Square
Mon-Fri. 11-3
221-1252

National Art Museum of Sport
4 Penn Plaza (Madison Square Garden)
Tues-Sat., 10-6
244-4127

LOWER MANHATTAN

South Street Seaport Museum
Fulton and Front Sts.
12-6
766-9020

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

Fraunces Tavern Museum
54 Pearl St.
Mon.-Fri. 10-4
425-1778

Federal Hall Nat'l Museum
26 Wall St.
Daily 9-4:30
264-8711

THE BRONX

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

Brooklyn Museum
188 Eastern Parkway
Tues-Sat 10-5 pm Sun 11-5 pm
638-5000
Thru Dec. 15. "Nubian Art"
Thru Nov. 5. "Hatian Art"

New Muse Community Museum of Brooklyn
1530 Bedford Ave.
Daily 2-8 pm
774-2900
Nov. 2, 8 pm. Jazz concert by Cecil Bridgewater & Top Shelf, followed by a lecture "Legal Aspects of the Music Industry," speakers Guthrie & Davis.
Nov. 9, 8 pm. Poetry readings by poets Carol Henry, James Cliftonne Morris, Dwight Carson and Zakee Nadir.
Nov. 16, 8 pm. Jazz concert by the James Ware Ensemble, followed by a lecture "The Use of Electronic Instruments in Today's Music."
Nov. 30, 8 pm. African music concert by Aiyé Niwajusens.

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

HEMPSTEAD

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

ART GALLERIES

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

The Alternative Center for International Arts
28 East Fourth St.
473-6072

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

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

Cinque Gallery
2 Astor Pl.
Tues.-Sat., 12:30-5:30
254-9626

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

Anne Graham Creative Arts
185 Hall St.
Brooklyn (Pratt area)
By appointment only
857-7278

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

Grinnell Gallery
800 Riverside Dr.
By appointment only
781-9708

Peg Alston Arts
407 Central Park West at 100th St.
By appointment
662-5522
"Modernist Abstracts 1978": Mixed Media by Earl Miller, Oct. 20-Nov. 16.

Henry O. Tanner Gallery
44 W. 63 St.
Mon-Sat. 11-6 pm
582-9312
Thru Nov. 19.
"Festac '77 Reunion"

Martha Jackson Gallery
521 West 47th St.
(Bet. 10th/11th Aves.)
Wed.-Sat., 10-5:30
757-3442

Just Above Midtown (JAM)
50 West 57th St.
(Bet. 5th/6th Aves.)
757-3442

LECTURE—SUBSCRIPTION

Oct 28 thru Nov. 22, Weds.-6 pm, Sat.-8 pm. "Third World Cinema Lecture Series," Harold D. Weaver, Jr., Lecturer, Museum of Modern Art, 11 W. 53 St., NYC. 956-4214. Subscription for series \$25.

LECTURES—FREE FOR ALL

N.Y. Public Library
Nov. 13, 15, 10 am. "The Prime of Your Life—Seeking Employment and Volunteer Opportunities After 55," Katherine Nash, Speaker, 67th Street.
Nov. 13, 12:30 pm. An hour with the investment experts, "Some Questions I Get—Some Answers I Give," Sam Shulsky, Speaker, Donnell.
Nov. 15, 7 pm. "Women Artist Filmmakers," Doris Chase Riverside.
Nov. 20, 12:30 pm. "Some Tax Factors in Investing," Michael V. Sterlacci, partner of Winthrop, Stimson, Putnam & Roberts, Donnell.
Nov. 27, 12:30 pm. An hour with investment experts. "Some Industries I Like," A. Marshall Acuff, Jr., 1st V.P., Smith, Barney, Harris Upham & Co., Donnell.
Nov. 29, 7:30 pm. "Diary of Anne Frank," Bruce Wyatt of the Civic Theatre, West New Brighton.

**See Page 21 for Locations.*

SPORTS

THE KNICKS: NEW HOPE FOR THE OLD TEAM



Reed

With a new coach and no real superstars, the New York Knicks—having lost Walt Frazier—last year struggled for a respectable position in the Eastern Division. They'll still have to work hard, but it might just be less of a struggle in the season ahead—at least the outlook is promising.

When bad times hit the Knicks during last season, rumors had it that coach Reed would be fired and that players would be traded, but no one person can make or break a team. The Knicks' main problem may well have been their use of a forward to play center. If so, the acquisition of Marvin "The Human Eraser" Webster should prove a major step in turning the New York team around. Webster, a dynamic center who played in Seattle before coming east, was traded to the Knicks this past sum-

mer, this becoming the team's first strong middle man since the departure of Willis Reed. The trade was doubly important, because it now gives Bob McAdoo a chance to play forward, the position for which he is best suited; McAdoo is a good forward and one of the best shooters in the league. Going to the boards against men who were seasoned centers was a waste of McAdoo's talents, a gross case of miscasting that could not possibly have borne satisfying results—if the Knicks didn't know better, they should have.

The Knicks have a big, strong center in Marvin Webster; though not considered a high scorer, the "Eraser" is valuable under the boards, where it counts, and he should prove to be an indispensable addition to the team.

Teaming McAdoo and Spencer Haywood in the front court should do

much to turn the Knicks around. Haywood—another, less recent, acquisition from the SuperSonics—is one of basketball's most respected players; a good shooter and rebounder, he is an asset both defensively and offensively. Haywood's expertise, coupled with that of McAdoo, should produce good results for the Big Apple team, and the injuries that plagued him in the past should not present a problem this season.

Giving Knicks fans some cause to worry is that fact that—at least at press time—the team has not yet signed Jim McMillan, one of the forwards the Knicks sorely need. McMillan is a veteran of the game, and a key man when it comes to playing opposite



Webster

smaller forwards: *without him*, Reed has to put into play one of the other two forwards in that spot, and that could easily pose a problem. Unless they sign McMillan, or an equally capable forward, the Knicks will go through another season with a key man in the wrong position.

The Knicks' backcourt is not the best in the league, but they have some good guards. The loss of Lonnie Shelton will clearly be felt this season, but it shouldn't prove disastrous. At press time, Earl Monroe was holding out and Butch Beard was unsure of his status as a Knick but—since losing most of the exhibition games proved that the team can ill afford to have these kinds of problems—it seems likely that both men will don the Knicks uniform this season. The Knicks need Monroe's versatility, speed and shooting ability at this point, but Earl the Pearl's best years are behind him, so other guards will have to be prepped for that role, and only time will tell if anyone on the present roster will be able to meet the requirements.

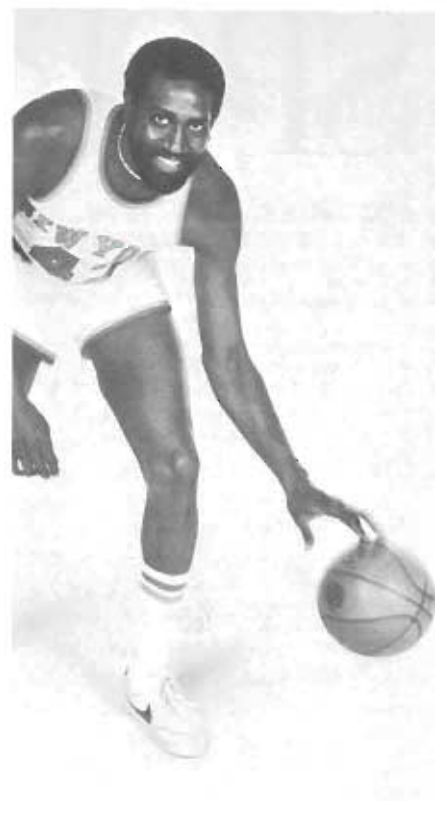
As far as the backcourt goes, the only other veterans on the team—besides Monroe—are Jim Clemons and Butch Beard. Both are good (especially Beard), both have been around enough to know the game thoroughly, and both are able to produce for the team. The rest of the guards still leave much to be desired: rookie Mike Richardson's value cannot be measured accurately at this time, and returning players Ray Williams and Mike Glenn were not impressive during last season. Granted, these young men show promise, but it remains to be seen whether they can produce the kind of ball-playing the New York squad needs right now.

The season has just started, exhibition games have been played, and the Knicks are still changing their roster around as they face the true test. All in all, however, the Knicks look better than they did last season; the team is not powerful, but neither is it struggling. The Eastern Division competition will be strong this year, especially when they face the Celtics, but don't despair, Knicks fans, your team has faced greater challenges in the past, and won. ®

—Juanita White



McAdoo



Haywood

Smirnoff®
leaves you breathless

Smirnoff® Vodka, 80 proof, Distilled from Grain,



SMIRNOFF SPORTS QUIZ

Questions

1. The "Sport of Kings" refers to what sport?
2. Seattle Slew won the Triple Crown in 1977. Name the horse that won the Triple Crown in 1973.
3. Name the year and Olympics in which Rafer Johnson won the gold medal in the decathlon.
4. In what year and where was the first modern Olympics held?
5. Who holds the National football record for highest average yards gained rushing in a single game (10 or more attempts)?
6. How many basketball teams started the first A.B.A. season?
7. Name the two expansion teams in the National Basketball Association to win world titles?

SMIRNOFF TRIVIA QUESTION

What is a "Vampire Gimlet?"

(Answers on Page 30)

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SPORTS

LISTINGS

FOOTBALL

Shea Stadium (\$9)
N.Y. Jets
Nov. 19, New England

Monday Night Football* (9 pm)
Nov. 6, Washington at Baltimore.
Nov. 13, Oakland at Cincinnati.
Nov. 20, Miami at Houston.
Nov. 27, Pittsburgh at San Francisco.
*Televised over WABC Channel 7

ICE SKATING

Skateskates V
Madison Square Garden
Nov. 13, 7:30 p.m.
U.S. Olympic Fund Figure
Skating Benefit

Private:

Le Petite Skating Studio-Indoor
213 W. 58th St.
581-4960

Riverdale Ice Skating Center-Indoor
236th St. and Broadway
543-6461

Rockefeller Center-Outdoor
Fifth Avenue and 51st St.
757-6230

Sky Rink-Indoor
450 W. 33rd St.
695-6555

Public:

Manhattan

Wollman Rink-Outdoor
64th St. nr. Fifth Ave.
593-8229

Lasker Rink—Outdoor
Central Park at 110th St.
593-8253

Brooklyn

Wollman Memorial Rink—Outdoor
Prospect Park
447-5630

Abe Stark Memorial Rink—Indoor
Coney Island Bldg and W. 19th St.
266-0163

Bronx

Mullaly Park Rink—Outdoor
162nd St. bet. Rivera and Jerome Aves.
681-2511

Queens

Flushing Meadow-Corona Park-Indoor
New York City Bldg—World's Fair
271-1996

Staten Island

War Memorial Park—Outdoor
Victory Blvd and Lebaou Ave.
442-4409

WRESTLING

All-Star Wrestling
Nov. 20, 8:30 p.m.
Madison Square Garden
564-4400

ICE HOCKEY

N.Y. Rangers
Madison Square Garden
564-4400
8-Minnesota North Stars
12-New York Islanders
15-Chicago Black Hawks
19-Atlanta Flames
22-Toronto Maple Leafs
26-Washington Capitals
all games, 7:35 p.m.

BASKETBALL

N.Y. Knicks
Madison Square Garden
564-4400
11-Boston Celtics 8:00 p.m.
14-Denver Nuggets 7:30 p.m.
18-Milwaukee Bucks 8:00 p.m.
21-Detroit Pistons 7:30 p.m.
25-New Orleans Jazz 8:00 p.m.
28-Washington Bullets 7:30 p.m.

HORSE SHOW

National Horse Show
Madison Square Garden
564-4400
Thru Nov. 5, times vary \$3-\$18

RACING

The Meadowlands
East Rutherford, N.J.
201/935-8500
Post time 8 p.m.
Thru Dec. 30.

SQUASH

Played at YMCA's.

Manhattan:
Westside "Y", 63rd & B'way
(787-4400)
\$195 Adult Membership (in order to
play) \$3 for 6 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 avail-
able.

Brooklyn:

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

TRACK & FIELD

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

LEISURE TIME SPAS

Manhattan:

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

Dancercise
167 East 86th St. and 1845 B'way
Eastside: 831-2713
Westside: 245-5200
Exercise program done to music,
classes in hustle and Latin, \$5 for
trial class, \$48 for 10 classes. \$75
for 20 classes, \$285 for 100 classes.

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

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

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

McBurney YMCA
215 West 23rd St.
243-182
Gym, 48 ft. pool, running track, sauna,
exercise room, handball, paddleball,
yoga, karate.

ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Horse racing
2. Secretariat
3. 1960, Rome
4. 1896—Athens, Greece
5. Marion Motley, 17.1 yards
(188 yards in 11 attempts).
6. Eleven teams (1967-1968)
7. Milwaukee Bucks (1971),
Portland Trailblazers (1977)

N.Y. PUBLIC LIBRARIES

(continued from page 21)

Fordham Library Center
2556 Bainbridge Ave.
220-6573

Francis Martin
2150 University Ave.
295-5287

Melrose
910 Morris Ave.
588-0110

Moshulu
285 E. 205th St.
882-8239

Mott Haven
321 E. 140th St.
665-4878

Sedgwick
1553 University Ave.
Sedgwick Houses #4
294-1182

Throg's Neck
3025 Cross Bronx Expwy
792-2612

Tremont
1866 Washington Ave.
299-5177

High Bridge
78 W. 168th St.
293-7800

West Farms
2085 Honeywell Ave.
367-5376

Kingsbridge
280 W. 231st St.
548-5656

•Staten Island Branches

St. George
10 Hyatt Street
442-8560

West New Brighton
976 Castleton Ave.
442-1416

MEDIA

FILMS: IS HOLLYWOOD SHEDDING ITS BLACKFACE?



Ron O'Neal in "Super Fly T.N.T."

Ever since film making became an industry, Hollywood has taken us pub-crawling: from the saloons of an untamed West they took us to smoke-filled, hedonistic speakeasies, opulent Depression Era nightclubs, war-time Lisbon spy rendezvous, Fifties high school proms, Sixties psychedelic flower-children haunts, twofer ghetto pimp hangouts, and — just as there seemed nowhere else to go — a spaced-out outer space watering hole for inter-planetary social outcasts. Hollywood's attempts to reflect changing times through the eyes of barflies and fun-seekers invariably suffer distortion; its make-believe hangouts are generally as stereotyped as the stars and extras who inhabit them. But if such scenes fail to accurately mirror life, they do — by default — reveal the American film industry's attitudes toward various segments of our society. If, to cite a pertinent example, future historians should want to know how Hollywood regarded Black Americans, they need but screen these

scenes in order to, so to speak, get the picture.

In all fairness, there have been *some* good black pictures, but the percentage is alarmingly in favor of junk. In the early part of this decade, when Hollywood discovered that black films could be a sound investment, quality was sacrificed for quantity. Most of the films that ensued were an insult to anybody's intelligence, and they did no more to improve the image of black people than that infamous watermelon contest newsreel of many decades ago. However, bad as they were, the sheer novelty of films portraying blacks as anything other than loyal, grateful domestics was enough to form lines at the box office — at least for a while.

Hollywood's entry into black films may have been well-intentioned at first, but there came a time when such films began to be aimed specifically at a black audience, and that's when blatant exploitation took over. Shaft, Cleopatra Jones, Superfly, Coffy,

and other such shallow fictional heroes were created (by blacks as well as whites) for "action" movies that were designed to appeal to the simple-minded — Hollywood film makers obviously equated the mentality of black moviegoers with that of its mindless screen characters. Accordingly, they administered an overdose of Pam Griers, Richard Roundtrees, Tamara Dobsons and Jim Browns—new, manufactured "stars" whose looks exceeded their ability to act — while they overlooked the Barbara Montgomerys, Morgan Freemans and Ethel Aylers, people who have spent years of hard work perfecting their stage craft.

As their productions bear out, Hollywood film makers see violence, drugs, prostitution and abject poverty as essential ingredients of black films. That attitude also surfaces elsewhere, as in a 1972 "reader's report" from the files of Warner Brothers. Film companies often employ "readers" who check advance copies (or galleys) of books to determine possible cinematic value; the Warner Brothers report on "Bessie," Chris Albertson's biography of blues singer Bessie Smith, was submitted at the height of Hollywood's blacksploitation period. It gives a fairly accurate synopsis of the story, indicates that Bessie Smith was an extraordinary person as she was an artist, and rates the book as having high production value from a film standpoint. Then, quoting two lines of dialogue from the book, the "reader" explains why she does not recommend it as a film. The quotes she chose to extract and the rationale that follows are indicative of Hollywood's attitude towards black films:

"... 'Get the f--- away from me, I never heard of such s---!' ... 'If you don't do what I want, I'm going home to get drunk, like a lady.'"

"Two priceless lines (sic), but they don't make a movie. . . Bessie Smith had a happy and successful life; she didn't work in whorehouses, she went



Billy Dee Williams in "Hit!"

to them. She was never really broke . . . so this is hardly the six-handkerchief drama of *LADY SINGS THE BLUES*. If it were done at all, and faithfully, it would have to be a bawdy, boisterous comedy, and that might offend a lot of devotees."

To see the life of Bessie Smith only as a "boisterous comedy" is tantamount to envisioning a musical based on terminal cancer, and if "Lady Sings the Blues" — the "reader's" yardstick — did not offend Billie Holiday devotees, nothing ever will.

When black films ceased to make money, it was not because people had tired of seeing black faces on the screen, the novelty had simply worn off — bad actors, plodding through ridiculous plots filled with underworld characters could no longer sustain the interest of the majority of moviegoers. There was a simple solution, of course: Hollywood had but to upgrade the quality of its black films, but it chose to phase them out instead. The result is that most real black talent is still being overlooked, and those who got their foot in the door on no more than their looks or some unrelated reputation are moping in the film capital, wondering what happened to, them. It would be easy to blame it all on racism (and

there are those who do), but it isn't all that simple. While film making is an art, it is first and foremost a business — at least in this country. Therefore, if Eskimo pictures were suddenly to become popular, Eskimo pictures is what Hollywood would grind out; Hollywood has always thrived on fads, and these fads are most often of their own making; as soon as something works at the box office, it is driven into the ground through saturation. It happened with blacks just as it did with surfers, teeny-boppers, giant insects, and — to take the most recent examples — young girls in shaky beds, and disco freaks.

This is not to say that racism didn't enter into the waning of black films — it did, but often in subtle ways. A few years back, before the Great Hollywood Black Rush began, Bill Gunn (whose credits include the screenplay for "The Landlord," and the play "The Black Picture Show") wrote and directed a film called "Stop" for Warner Brothers. The picture (never released) dealt with two couples, including one black woman (played by Marlene Clark), but the black character's race never figured in the plot — the lady just happened to be black, and that was that. As

company officials in Hollywood viewed the daily rushes (flown in from location in Puerto Rico), they were shocked. Having, of course, approved of the script, they simply assumed that all four characters would be white. Why, they asked Gunn, is this woman black? "She just is," he replied. Puzzled and somewhat perturbed by this, the powers at Warner Brothers then suggested that Gunn could at least have Marlene Clark bare her breasts!

Hollywood is still not ready to cast black actors and actresses in roles of any importance unless such roles specifically call for a black character, but, in the past, they have thought nothing of casting whites as black characters — that, of course, is racism.

But if White Hollywood is unwilling to make quality black pictures, what about Black Hollywood? If it did nothing else, the black picture boom placed certain blacks in a position of relative power: Sidney Poitier, Bill Cosby, Jim Brown, and others, have both money and influence that could be channeled into the making of worthwhile black films. Then, too, there are several black-owned, multi-million-dollar businesses that could invest in such films; they are not in the film business, of course, but that didn't hinder such white companies as Faberge and Mattel Toys from investing. True, such recent productions as "A Piece of the Action," "A Hero Ain't Nothin' But a Sandwich," and "Youngblood" are to be preferred over "Coffy," "Superfly," and "Cleopatra Jones," but, while they are professionally produced, well-acted features, they still highlight the negative sides of the Black Experience.

Perhaps "The Wiz" will change the direction of black films, take it away from thin plots dealing with drugs, pimps, and chrome-plated handguns. But "The Wiz" is, after all, pure fantasy, and there is a real side of black life that continues to be overlooked, a side that has not been translated into film language since 1964 when "Nothing But a Man" (starring Ivan Dixon and Abbey Lincoln) appeared, and quietly slipped into undeserved oblivion. ■

Howard Brock Garland

BOOKS

Jazz-Rock Fusion by Julie Coryell and Friedman. Delta Special Dell, 297 pp., \$9.95 (soft cover)


In the beginning rock borrowed liberally from jazz, but as we entered the Seventies the flow was reversed, and jazz began to borrow back from rock. It's not quite that simple, but there has been a two-way flow of inspiration and it has resulted in a highly-charged amalgam that—for want of a better term—is called "fusion music." Jazz critics see this music as a threat to the very life of jazz, rock critics tend to see it *as* jazz, and a large segment of the public just laps it up not caring what it is.

With more and more musicians—both young and old—plugging in and becoming fusions, it was inevitable that someone would devote a book to the subject. "Jazz-Rock Fusion," with text by Julie Coryell (wife of fusion guitarist Larry Coryell) and photographs by Laura Friedman,

features capsule biographies of 58 musicians and singers, followed by a brief interview with each. As such it is a valuable tool for music critics and an interesting handbook for the serious fan, especially in an era when most record companies have seen fit to do away with album notes.

The photographs—many of which are in color, but poorly reproduced—prove Ms. Friedman's ability to focus, but little else. The biographies and interviews are, on the other hand, concise and informative though one has to question Ms. Coryell's choice of subjects. To take a few examples, the inclusion of Gary Burton, Ron Carter, Al Jarreau and Keith Jarrett is quite inappropriate, not to say ludicrous, and the exclusion of such staunch fusions as Lonnie Liston Smith, Michael Urbaniak, Urzula Dudziak, and Norman Connors is puzzling.

Equally puzzling is the bibliography in the rear of the book; it lists only ten books, four of which are certifiably the worst ever written on the subject of jazz. The selected discographies that follow are considerably more

comprehensive and useful, they list various albums made by some of the book's subjects as leaders and as sidemen, but skip important data by omitting the year of recording. The preface, by pianist Ramsey Lewis, is self-serving and ill-written, but there is enough useful material in "Jazz-Rock Fusion" to make it worth the fusic lover's while. 


—Chris Albertson

BRIEFLY

In My Father's House by Ernest J. Gaines. Knopf, 214 pp., \$8.95.

A suspenseful novel about a rogue-turned-Reverend. The setting is the South, the plot borders on soap opera, but the conclusion comes as a surprise.

You and Your Feelings by Eda LeShan. Macmillan, 117 pp., \$5.95.

A book for ages 12 and up with advice on such subjects as family, dating, sex, love, drugs and alcohol. Includes interesting quotes from young people and recommends other books on the subjects covered. 

—Peggy Klass Wilson



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MEDIA

LISTINGS

TELEVISION

WCBS Channel 2

Nov. 12 thru Nov. 15, 9-11 p.m., "The Word," Adaptation of James Michener's best seller. Starring David Jansen, Florida Belkan, & John Gilgood.

Nov. 28 & 29, 9-11 p.m. "The Pirate" Adaptation of Harold Robbins best seller. Starring Franco Nero, Olivia Hussey, James Franciscus, Stuart Whitman and Eli Wallach.

WNBC Channel 4

Oct. 29, 7-8 p.m. "The Gnome-Mobile," Part I. A Walt Disney presentation.

Nov. 5, NFL Football. Viewing time not available at presstime.

Nov. 5, 7-8 p.m. "The Gnome-Mobile," Part II

Nov. 5, 5-6 p.m. "Youth in Profile" Representative young people speak on war & peace, the future of the family, and education and work.

Nov. 5, 8-10 p.m. "Centennial," Part IV, Book II. Starring Cliff DeYoung, Chad Everett and Richard Crenna.

Nov. 5, 10-11 p.m. "Lifeline." Factual on-scene travels with a medical doctor.

Nov. 6, 9-11 p.m. "Ode to Billie Joe," Starring Robby Benson and Glynis O'Connor

Nov. 7, 7-11 p.m. Election Day News Coverage

Nov. 8, 7-9 p.m. "Desperate Women." Starring Susan St. James and Dan Haggerty.

Nov. 11, 7-9 p.m. "The Boatniks" A Walt Disney Presentation

Nov. 12, 9-11 p.m. "Centennial," Part V.

Nov. 17, 9:30-11 p.m., "Return Engagement." Starring Elizabeth Taylor

Nov. 19, 7-8:30 p.m. "Mickey Mouse's Birthday Party."

Nov. 19, 8:30-11 p.m. "Stories from the Bible," Part I.

Nov. 20, 9-11 p.m. "Stories from the Bible," Part II.

Nov. 21, 9-11 p.m. "Stories from the Bible," Part III.

Nov. 22, 8-10 p.m. "Stories from the Bible," Part IV.

Nov. 22, 10-11 p.m. "Steve Martin: A Wild and Crazy Guy."

Nov. 23, 9 a.m.-Noon, Macy's Thanksgiving Day Parade.

Nov. 23, 8-10 p.m. "The Thief of Bagdad." Two hour fantasy special inspired from tales of The Thousand and One Nights. Starring Peter Ustinov, Terence Stamp, Kabir Bedi, Frank Finlay, Iam Holm, and Rudy McDowall.

WNEW Channel 5

Nov. 1, 8 p.m. "The Making of Beatlemania." A behind the scenes look of the present Broadway Show "Beatlemania."

Nov. 18, 6-9 p.m. "Lily and the Gypsy Colt." French WAIF meets a sad-eyed puppeteer. Starring Leslie Caron Mel Ferrer and Eric Knight.

Nov. 20-24, 8-8:30 p.m. "The Holiday Festival" Bugs Bunny, Woody Woodpecker, and the Road Runner.

Nov. 24 12-2:30 p.m. "The Yellow Submarine." Animated fantasy Beatles film.

WABC Channel 7

Nov. 26, 9-11 p.m. "A Question of Love." A mother fights to retain custody of her son after authorities find out she is living with another woman. Starring Gena Rowlands, Jane Alexander and Ned Beatty.

Nov. 16-18, 9-11 p.m. "Pearl." Drama about military life in Pearl Harbor during World War II. Starring Angie Dickinson, Dennis Weaver and Robert Wagner.

WOR Channel 9

Nov. 5, 5 p.m. "The Valachi Papers." Starring Charles Bronson.

Nov. 7, 8 p.m. "The Day of the Dolphin" Starring George C. Scott.

Nov. 12, 5 p.m. "The Owl and the Pussycat." Starring George Segal and Barbara Streisand.

Nov. 19, 5 p.m. "The Kennedy's Don't Cry." Documentary.

Nov. 23, 12:30 p.m. "King Kong." Original 1933 version.

2:30 p.m. "Son of Kong."

4:30 p.m. "Mighty Joe Young."

Nov. 24, 12:30 p.m. "Son of Godzilla."

1:30 p.m. "Godzilla vs. the Smog Monster."

3:00 p.m. "Godzilla vs. the Sea Monster."

4:30 p.m. "Godzilla vs. Megalon."

WPIX Channel 11

Nov. 20, 21 — 8 p.m. "The Immigrants." Starring Stephen Macht, Sharon Gless and Aimee Eccles. Made for T.V. Movie.

FILMS

Nov. 13, 8 p.m. "Cascabel, 1975" Mexican film, English sub-titles. Starring Enrique Lucero, Salvador Sanchez, Eisner and Lubin Auditorium/N.Y.U. Loeb Student Center, 566 La Guardia P., 249-8950.

N.Y. Public Libraries

Nov. 2, 12 Noon. "Bird of Passage," "Attica," and "Thin Line." Donnell

Nov. 2, 5 p.m. "The Day the Earth Stood Still." Hamilton Fish Park.

Nov. 2, 7 p.m. "The Thing From Another World." New Dorp.

Nov. 6, 6:30 p.m. "Golddiggers of 1935" 67th Street

Nov. 9, 7:30 p.m. "Belles of St. Trinians." Webster

Nov. 13, 7:30 p.m. "Riffil." Yorkville

Nov. 13, 7 p.m. "Willie Wonka and the Chocolate Factory." Throgs Neck

Nov. 14, 12 Noon. "What's Happening." Donnell

Nov. 14, 2 p.m. "Keeping Healthy." Donnell

Nov. 14, 4 p.m. "The Making of 'Silent Running.'" Wakefield

Nov. 15, 7 p.m. "Stations." Inwood

Nov. 15, 4 p.m. "Treasure Island" West Farms.

Nov. 15, 3 p.m. "Fall of the House of Usher." Mosholu.

Nov. 18, 2:30 p.m. "Laura." Allerton Regional

Nov. 18, 2:30 p.m. "Ancient Egypt" and "Of Time, Tombs and Treasures:"

Nov. 18, 2:30 p.m. "Ancient Egypt" and "Of Time, Tombs and Treasures:"

The Treasures" Baychester

Nov. 20, 4 p.m. "Monney vs Fowle" Pelham Bay

Nov. 21, 28, 12 Noon. "What's Happening." Donnell

Nov. 21, 1:30 p.m. "Sticky My Fingers, Fleet My Feet" and "Run, Don't Walk." George Bruce

Nov. 21, 2 p.m. "Little Women" Donnell

Nov. 21, 6:15 p.m. "Elizabeth Swados: The Girl with the Incredible Feeling" and "Late Superimpositions." 58th Street

Nov. 21, 7:30 p.m. "African Queen." Jerome Park

Nov. 22, 6 p.m. "Fail Safe." George Bruce

Nov. 22, 4 p.m. "The Thing From Another World." High Bridge.

Nov. 22, 4 p.m. "To Sir With Love." Hunt's Point

Nov. 22, 4 p.m. "Jade Snow Wong" and "Gorillas" Kingsbridge

Nov. 22, 5:30 p.m. "Modern Times" Wakefield

Nov. 28, 2 p.m. "Of Time, Tombs and Treasure: The Treasures of King Tut." Donnell

Nov. 29, 6 p.m. "Adam Clayton Powell." Countee Cullen

Nov. 29, 4 p.m. "Sport Action Profile" and "Volleyball, Dig It." West Farms

**See Page 21 for Locations.*

BOOK DISCUSSION

New York Public Libraries'

Nov. 1, 7 p.m. "Illness as Metaphor" by Susan Sontag and "All the Way Home." by Tad Mosel. Inwood

Nov. 2, 10:30 a.m. "Time and Again," by Jack Finney. Toot Hill-Westerleigh

Nov. 6, 6:30 p.m. Two short stories, titles not available at presstime. Yorkville

Nov. 9, 7 p.m. "The Metamorphosis." by Franz Kafka. Parkchester.

Nov. 13, 6 p.m. "American Buffalo," by David Mamet. Lincoln Center

Nov. 15, 6:30 p.m. "The World According to Garp." by John Irving. Yorkville.

Nov. 20, 6:30 p.m. title not available at presstime. Yorkville.

Nov. 20, 7 p.m. "The Boys in the Band" by Mort Crowley. Kingsbridge

Nov. 22, 7 p.m. "Lord of the Flies," by William Golding. Inwood

BLACK HOSTED PROGRAMS

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

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

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

For You Black Woman—WABC (Channel 7) Saturdays, 2 p.m. Featuring Alice Travers.

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

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

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

RADIO

WBLS

107.5 FM, 24 hours, heavy on disco sound.

WRVR

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

WLIB

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

WINS

1010 AM, 24 hours, time, news weather.

WQXR

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

WNYC

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

WXLO

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

WPLJ

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

WNJR

1430 AM, 24 hours, rhythm and blues, rock.

WWRL

1600 AM, 24 hours, rhythm and blues.

WKTU

92.3 FM, the new disco sound in town

TRAVEL

WEST COAST CONTRASTS: SAN FRANCISCO & L.A.

It was almost 25 years ago that singer Tony Bennett dominated the hit parade with *I Left My Heart in San Francisco*, and if you wonder why that rather ordinary song hasn't gone the way of such concurrent hits as *That's Amore* or *The Great Pretender*, it's probably because people can still identify with it; the charm the beauty of the Bay Area metropolis does indeed steal one's heart, and many a San Francisco resident was lured there permanently following a simple visit.

When the Spanish founded the city, in 1776, they named it Yerba Buena, but U.S. naval forces changed it to San Francisco when they overtook it in 1846. Two years later, someone yelled "There's gold in them thar hills!" and that mad scramble known as the gold rush began; the ensuing years saw San Francisco turned into a model of lawlessness, a place where fortunes were made and lost, where gunshots routinely blended with the titter of scarlet women. Vigilantes had finally managed to bring a semblance of peace to the city when Mother Nature gave it the ultimate going over: the 1906 earthquake, a devastating 47 seconds that virtually reduced San Francisco to rubble and ashes. A famous survivor, operatic tenor Enrico Caruso, was seen running down a fast vanishing Market Street with a towel around his golden throat, clutching a picture of Theodore Roosevelt; he did *not* leave his heart in San Francisco, but vowed never to return to a city "Where disasters like that are permitted."

Having long since risen from the ashes of the historic earthquake, today's San Francisco can offer but traces of its original look, yet it has an aura of tradition about it. A city of intriguing contrasts, it combines turn-of-the-century charm and hospitality with what is perhaps the country's most liberated life-style, and it holds attractions for the visitor that are as diverse as the ethnic make-up of its population.

To most visitors, going to a museum in San Francisco probably makes as little sense as traveling to Knoxville, Ten-



San Francisco's Chinatown District.



The Golden Gate Bridge at Dusk.

nessec, in quest of a riotous night-life, but the city has at least two interesting museums: the M.H. De Young Memorial Museum, located in Golden Gate Park, and the San Francisco African Historical and Cultural Society at 680 McAllister. M.H. De Young, the largest and oldest municipal museum in the West, has several galleries housing art from Asia, Europe, Africa, and the Americas, as well as a lovely Japanese tea garden with an exquisite arrangement of bridges, walks, pagodas, pools and miniature water falls. The relatively new African Historical and Cultural Society boasts a fascinating collection of memorabilia relating to Black Californians and Black Civil War participants.

No visit to San Francisco is complete without at least one trip to Chinatown, the oldest and largest Chinese community in the country. Wandering through its crowded streets and alleys there is much to see and buy, but the highlight of any visit to San Francisco's Chinatown has to be a stop at one of the area's countless tea rooms or restaurants, some of which feature booths

where one can relax in privacy behind a drawn curtain. The food in Chinatown ranks among the best of its kind in the country, but even outside of that area San Francisco is a gourmand's delight. There are fine restaurants catering to every taste and budget, from the posh elegance of the Mark Hopkins Hotel (whose Top of the Mark cocktail lounge overlooks the entire city) and the St. Francis on Union Square to Fisherman's Wharf and the more earthy offerings of Clement Street.

San Francisco's night life leaves very little to be desired, there are clubs and bars catering to tourists and residents of every conceivable persuasion. Whether you like to sip your drinks to the pulsating beat of rock and gyrating movements of go-go girls (or boys), the prancing witticism of drag queens, or the dulcet tones of a string quartet, you'll find it in this kaleidoscopic city. And jazz, from dixieland to hard bop, fusion or the cool West Coast sound can be had at such places as Earthquake McGoon's, the American Music Hall, Keystone Korner or El Matador. Sunday jam sessions at Pier 23 Cafe

(4-9 pm) have you taking pot luck, so to speak, but the experience is rarely less than rewarding. If you find yourself longing for Studio 54 or Xenon, try discoing in an Oriental atmosphere at the Rickshaw Lounge, 37 Ross Alley.

For a taste of San Francisco's most graceful elegance you might start with a visit to the Palace Hotel on Market Street, which houses one of the most famous rooms in America, the Garden Court, a large skylit patio in which Queen Victoria would have felt quite at home. Other keepers of the flame include the Fairmont on Nob Hill, overlooking the downtown area and Chinatown, and the intimate, European-styled Raphael on Geary Street — both have four-star ratings.

Before leaving San Francisco, you owe yourself a trip across the Golden Gate Bridge to Sausalito, a charming spot on the Bay that has a village atmosphere with numerous quaint little shops (one is located in a docked ferry) and restaurants.

You don't need a car in San Francisco, the city only covers 47 square miles, and the "Muni" (Municipal Railway) gives you access to most of it for a mere 25 cents. Then, too, there are those marvelous, rattling, clanging cable cars (also 25 cents), and they can be enjoyed even if you don't have any particular destination in mind. Transportation in Los Angeles is quite another matter — there a car is a must.



A Bit of San Francisco

When you see Los Angeles from the air, you realize why they call it a cluster of suburbs in search of a city. Public transportation is expensive and inadequate, and distances are so great that taking a cab is simply ridiculous. Fortunately, the car rental system is such in California that one can rent a car and return it anywhere within the state without paying drop-off charges—so that's your best bet.

The main lures of Los Angeles are, of course, Hollywood and those long, beautiful beaches, but the city has much more to offer.

There are museums such as Travel Town, a most unusual exhibit at 5730 Crystal Springs Drive, on the North Side of Griffith Park. It features travel artifacts and paraphernalia, vintage airplanes, steam locomotives, fire engines and cable cars, most of which are in working condition. There are trolley rides for children (25 cents) and adults (35 cents), and general admission is free. Also a bit out of the ordinary is the California Museum of Science and Industry at 700 State Drive. Besides a Hall of Health that explores the human physiology and gives information pertaining to narcotics, the museum offers outstanding exhibits relating to mathematics, energy, agriculture, space, communications, and even animal husbandry. Speaking of animals, there is also the Los Angeles Zoo, located near the junction of the Golden State and Ventura Freeways. It features an animal nursery for children, complete with a petting yard.

Children of all ages will enjoy a day at Disneyland, 1313 Harbor Boulevard in Anaheim. There, in Fantasyland's pastel-colored castle, you can meet all of your favorites, Alice, Dumbo, Mickey, the whole crowd; and if you want to get away from it all you can always hop aboard the Columbia—an eighteenth century sailing ship (replica of course) — or any number of water crafts from a riverboat to a submarine. Too old-fashioned? then venture to Tomorrowland and take a rocket to the moon. Disneyland features jungle rivers with wild mechanical animals that look like the real thing, a haunted house, nickelodeon, western saloon, you name it and the clever Disney staff has thought of it. General admission is \$5.50 for adults, and \$2.50 to \$4.50 for children between the ages of 3 and 17.



A Movie set at Universal Studios.

You can, however, save by taking advantage of a couple of ticket plans: the Big Eleven ticket book (adults \$7; juniors \$6.50; children \$4) includes

general admission and 11 rides of your choice; the Deluxe Fifteen ticket book (adults \$8; juniors \$7.50; children \$7) gives you admission plus 15 rides. From now until mid-June, when the schedule changes, Disneyland is open from 10am to 6 pm Wednesdays through Fridays, and from 9am to 7pm on Saturdays and Sundays. It is open daily during the Christmas and Easter holidays.

Los Angeles, like San Francisco, has an impressive number of fine restaurants. It would take a whole book to even make a dent in the list, but here are a few I visited: El Rincon de Las Artistas (Artists' Nook) at 3131 Sunset Boulevard, a friendly Cuban atmosphere with candles and roses on the

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Travelling Taj, Inc.
420 Lexington Ave., Suite 2609
New York, New York 10017



Sleeping Beauty's Castle in Disneyland.

tables. It features delicious black beans and rice, *picadillo* (boiled spiced beef) or *ropa vieja*, a wonderful shredded beef dish brought to Cuba by the Spaniards; Lee's Thai and Chinese Foods, small and almost hidden away at 5662 Hollywood Boulevard offers a marvelous Thai menu at delightfully low prices—check out their noodle bar, too; Shalimar, at 1275 Westward Boulevard, has excellent Indian cuisine, Koharu serves good, authentic Japanese food at 357 East First Street, and Greek dishes are the specialty of the Marathon Cafe, 130 East 4th Street.

If you are looking for a less exotic menu, downtown Los Angeles is the place to go. There you will find a handful of restaurants affectionately referred to as the "Old Timers." With sawdust on the floor, dime coffee, straight-backed booths, smoky morals and waiters in starched white uniforms. They are a throw-back to days when food was good, wholesome and prepared with love—that isn't necessarily the case today, but some of these no-frills restaurants date back as far as 1908. Anyway, it's an interesting way to see a bit of Los Angeles history and, so to speak, eat it too. Don't expect *haute cuisine*, but each restaurant has its specialty and all offer a good square meal at a reasonable price: Cole's (118 East 6th Street) is open on weekdays only (10:30-7 pm). On its tiled floor

rest a huge mahogany bar and a buffet table laden with pork and beef roasts, and its walls are a veritable gallery of photos depicting the city's past; Philip's (1061 North Alameda Street) has been located across the street from the Union Station since 1908. Open daily between 6 am and 10 pm, it specializes in lamb, pork and beef French dips. Philip's motto: "keep everything the same and give the customer a fair shake" — accordingly, a cup of coffee is 10 cents; Blair's (718 South Grand Avenue, near 7th Street) is open Mondays through Saturdays from 7:30 to 4:45. This establishment boasts a baker on the premises, serves a delicious chicken, avocado and bacon sandwich, and good, old-fashioned apple pie. Also old-fashioned is the soda fountain, one of the few traditional ones left in Los Angeles.

While we're on the subject of food, don't forget that Los Angeles abounds with Mexican restaurants and cafes — another part of the city's heritage. Some of these, along Olivera Street, feature outdoor dancing. Dining, however, is not what one visits Los Angeles for; there are cities that fare much better in that department, but few can offer anything to match the beaches of L.A., and none can give you the aura of glamour that still hangs over Holly-

wood.

Legends are no longer created in Hollywood, but the magic of Tinseltown lingers on, and the place still attracts the hopefuls who sling hash, fry burgers or park cars as they wait to be "discovered." These days, much of Hollywood has been taken over by the rock stars, and a new generation of hopefuls is one the scene, toting guitars and dreaming of their very own billboard on "The Strip." The Strip, of course, is that stretch of Sunset Boulevard where all the youthful action takes place at night — an endless parade of strange, souped-up vehicles, hustlers, prostitutes, and would-be stars; those who have "arrived" don't usually wander around on the Strip, but they are sometimes seen passing in their Mercedes Benz.

If the entertainment industry holds your fascination, you might want to take a tour of one of the film or television studios; the latter require that you request tickets up to six months in advance. Write to the following addresses: ABC, 4151 Prospect Avenue, Hollywood, California; CBS, 7800 Beverly Boulevard, Los Angeles, California; NBC, 3000 West Alameda Avenue, Burbank, California. @

—Estelle Epps



Borecourt, Grauman's Chinese Theater.

KIDS

THE CHILDREN'S ART CARNIVAL: CREATING TOMORROW'S CREATORS



Pottery Class

The Children's Art Carnival will be ten years old in March. Originally sponsored by the Museum of Modern Art, it has, since 1973, functioned as a fully independent center, and moved from a garage on St. Nicholas Avenue to a four-story brownstone at 62 Hamilton Terrace (near Convent Avenue).

Established on the premise that children need creative activities, the Carnival is as active during school hours as it is after. Teachers are invited to bring their pupils to the Carnival for three consecutive weeks

of classes, the aim being to then have them introduce similar activities into their school's basic curriculum. This program has met with tremendous success.

The Carnival is constantly involved in community projects on streets, in parks, schools and libraries. One lasting contribution is a 14-by-7-foot mural in the 139th Street park at Lenox Avenue. It represents a combination of seven children's paintings, and is quite colorful. Equally colorful is the monthly show Carnival youngsters produce for radio station

WBAI-FM (99.5). It airs at 8:30 in the morning on the second Saturday of each month, and it features children reading the works of children (often their own—works, that is), and participating in live workshop sessions.

Since 1972, the Carnival has used art activities to further the reading ability of children who are either below level or have some developmental problems. The program—designed for second through sixth-grade students—has been rated exemplary by the Central Board of Education.



Arts & Crafts Class

The Children's Art Carnival is designed to help produce what is called "Total people." This fall, it is also starting a new apprenticeship program for young adults aged 16 through 21; the program will include writers and music component workshops, and the number to call for appointments and general information is (212) 234-4093. For children aged 4 through 16, the Carnival offers the following free after-school workshops:

Sculpture: (Monday through Friday). Children are trained to use clay, and shown techniques used in pottery and sculpture making.

Print-Making (Monday through Wednesday, and Friday). Participants are taught basic techniques of etching and silk-screen processes, and allowed to make prints on fabric, design posters, etc.

Sewing (Tuesday and Thursday). Hand and machine sewing are taught along

with pattern making, fabric design, and dyeing.

Drawing (Wednesday and Friday). Various techniques and drawing materials are explored in this workshop.

Film-making (Tuesday and Wednesday). Basic principles of film-making (including animation) are taught. The workshop employs super-8 camera equipment and is specifically designed to develop the skill of turning a story into a film experience.

Photography (Monday, Thursday and Friday). Children are taught to use Instamatic and 35 mm cameras, and to process their own black and white film. Solarized and sepia-toned developing techniques are also explored.

3D Construction (Monday through Friday). An unusual workshop that stimulates creative thinkers to construct three-dimensional works from scrap and other objects that might otherwise be considered useless.

Puppetry (Monday, Wednesday, Thursday and Friday). Teaches how to make puppets, Muppets and Marionettes, and to develop scripts and improvisational routines for same. These productions are then filmed by youngsters attending the film-making workshop.

Painting (Monday through Friday). Encourages and teaches children to make their own statements through the paint medium. All other workshops use painting for some aspects of their various projects.

NOTE: Though March officially marks the tenth anniversary of the Children's Art Carnival, the celebration actually begins this fall. At press time, the Carnival's plans had not been finalized, but the festive events of the coming months will be noted in ROUTES' Kids listings.

—Leona Hipp

KIDS

LISTINGS

FILMS—FREE FOR ALL

N.Y. Public Library

- Teenagers
- Nov. 2, 3:30 pm. "Tiger Bay," Nathan Straus Young Adult Library, Donnell.
- Nov. 6, 4 pm. "Planet of the Apes," Francis Martin
- Nov. 8, 4 pm. "Frame by Frame," "Special Effects" and "First Flickers," Mosholu
- Nov. 8, 4 pm. "Artists of Puerto Rico," "Manhattan Street Band" and "On That Day in the East Bronx," Clason's Point
- Nov. 8, 4 pm. "Planet of the Apes," High Bridge and Kingsbridge.
- Nov. 8, 4 m. "Skate Board Safety," West Farms.
- Nov. 9, 4 pm. "Planet of the Apes," Melrose.
- Nov. 10, 4 pm. "Planet of the Apes," Sedgwick.
- Nov. 13, 3:30 pm. "Special Effects," "Dick Smith, Make-up Artist" and "Movie Stuntmen." Inwood.
- Nov. 13, 4 pm. "The Day the Earth Stood Still," Francis Martin.
- Nov. 14, 4 pm. "Rebecca," Aguilar.
- Nov. 14, 4 pm. "The Day the Earth Stood Still," Tremont.
- Nov. 20, 4 pm. "The Thing from Another World," Francis Martin.
- Nov. 27, 4 pm. "The Time Machine," Francis Martin.
- Nov. 29, 3:30 pm. "Canterville Ghost," Hamilton Grange.

LEARNING CENTERS

- American Museum of Natural History**
Central Park West at 79th St.
N.Y.C.
873-1300
- Discovery Room, Sats & Suns 12 to 4:30 p.m. Free tickets available at 11:45 am Alexander M. White Natural Science Center, Tues-Fri 2 to 4:30 p.m. Sats & Suns 1 to 4:30 p.m. closed Mons and holidays. Introduction to nature through plants, animals and rocks of New York City. Staff member always present •Hayden Planetarium—"UFO's and IFO's" Mon-Fri, 2 & 3 p.m.; Weds 7:30 p.m. Sats & Suns 1,2,3,4, & 5 p.m. Adults \$2.35, children, (thru 17) \$1.35.

- Metropolitan Museum of Art Junior Museum**
5th Ave at 82nd Street
879-5500
- Sketching for Families (ages 9 and above) Tues. 5:30-6:30 p.m. \$1 Meet at the Main Hall Information Desk.

Weekend Activities

- Gallery Programs: Children (5-15) see and discuss slides on the gallery topic for the day, visit the galleries to search for the originals and sketch Sats at 11, 1 and 2:30 p.m. Suns at 1, and 2:30 p.m. Meet in Junior

Museum Library
Studio Workshop: Children (5-12) spend one-hour sessions in painting, drawing, sculpture and collage based on the day's gallery program. Sats & Suns at 1:30 and 3 p.m. in Junior Museum Studio. \$1 per session.

New Muse
Community Museum of Brooklyn
1530 Bedford Ave Brooklyn
744-2900
Free Fall Workshops, ages 7 to 70. Classes in Ethnic drums, trumpet, trombone, art, dance, drama and other subjects begin Oct 10.

Bronx Zoo
Fordham Rd & Southern Blvd.
Bronx, New York
220-5100
Monster Rally, Oct 14, 15 Mysterious Monsters—Fantasy and Fact. Find out what's real and what isn't. You may meet Count Dracula, Wolf Man or King Kong. Get acquainted with real vampire bats, real wolves and real gorillas. Bring your own Halloween costume; the best ones will win prizes.

Bedford Stuyvesant Restoration Corporation Cultural Affairs
1368 Fulton St., B'klyn, N.Y.
636-7888
Instruction and workshops in art, reading, music, dance (8 & 9 year olds), children's theatre (13 and older), and sports. Open 9 a.m.—7 p.m. weekdays.

Children's Art Carnival
62 Hamilton Terrace, N.Y., N.Y.
234-4094
This program for children includes photography, sewing, filmmaking, animation, figure drawing, painting and reading.

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

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

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

SHOWS & EXHIBITS

The New York Experience
McGraw-Hill Building (Lower Plaza)
6th Ave. bet. 48th & 49th St., N.Y.C.
896-0345

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

General Motors Exhibit
GM Building
5th Ave. at 59th St., N.Y.C.
486-4518
Research and auto and appliance exhibits, engineering and future developments.

New York Aquarium
West 8th St. and Surf Ave.
Coney Island, Brooklyn, N.Y.
Giant sharks, whales, electric eel, dolphins, penguins, and many varieties of fish. Open daily 10 a.m. Adults \$2, Children 75¢

N.Y. Botanical Gardens
Bronx Park
185th St. & Southern Blvd.
220-8700
10 a.m. to dusk. Offers Garden Crafts program for children.

Queens Zoo & Children's Farm
111th St. & 56th Ave.
Flushing Meadows, Queens.

Prospect Park Zoo
Flatbush Ave. & Empire Blvd.
Brooklyn, New York

J.C. Penney Company
1301 Ave. of the Americas at 52nd St., N.Y.C.
957-4840
Twice daily, free guided tours (9:30 or 2 p.m.) of J.C. Penney's corporate headquarters, visits to merchandise testing center, displays and exhibits.

Magic Shows
The Magic Towne House
1026 Third Ave.
752-1165
Sats. & Suns. 1, 2:30 & 4

MUSEUMS

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

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

National Art Museum of Sport
Madison Square Garden
4 Penn Plaza, N.Y., N.Y.
Mixed media action portraits of the greats in sports.

Hall of Fame for Great Americans
181st St. & University Ave.
(Bronx Community College)
Bronx, N.Y.
Daily 10 to 5-Free
220-1330
Commissioned bronze portrait busts of presidents, statepersons, scientists, inventors, artists and humanitarians.

Morris-Jumel Mansion
West 160th St. & Edgecombe Ave.
N.Y.C.
923-8008
This house served as Washington's headquarters in 1776. It is now a museum where educational tours, lectures, exhibits and concerts are available. Tues.-Sun. 10-4. Adults 50¢, Children 25¢.

Brooklyn Children's Museum
145 Brooklyn Ave.
735-4432
World's first children's museum has reopened in a new building. This is a participatory museum with more than 40,000 authentic ethnological technological artifacts.

MISC—FREE FOR ALL

- N.Y. Public Library*
- Nov. 2, 3:30 pm. Hatha Yoga exercises for teenagers, St. George.
- Nov. 4, 2:30 pm. Poetry workshop for teenagers, Nathan Straus Young Adult Library, Donnell.
- Nov. 8, 4 pm. Flute concert, Chatham Square.
- Nov. 17, 4 pm. Storyhour, Mott Haven.
- Nov. 21, 28, 4 pm. Theatre Workshop for teenagers, West New Brighton.
- Nov. 22, 10:30 am, 1 pm. Puppet Show, 115 Street.
- Nov. 22, 4 pm. Storyhour: "Stories of Thankful Feasting," Kips Bay.

ROUTES Celebrates First Anniversary

XENON
Dec. 8, 1978, 6-10 pm
Subscribers \$20
Non-subscribers \$25

For info.:
ROUTES Magazine
230 W. 41st St.
N.Y.C. 10036
(212) 840-7290

Door Prize Drawings:
Including a pair
of King Tut tickets

**See Page 21 for Locations.*

DISCO

LISTINGS

BROOKLYN

Brown Sugar
433 Sumner Ave.
574-5615

MANHATTAN

CeSoir
59 Murray St.
Weds.-Fri. 5 p.m.
until; Sats. 10 p.m.
until; Jackets.
casual.
962-1153

Constellation
108 W. 43rd St.
Thurs. \$4, Fri. \$6,
Sat. \$5, Sun. \$6.
Dress casual.

Hippopotamus
405 E. 62nd St.
Open daily 10 p.m.

to 4 a.m.; Jackets
and ties; \$12 minimum.
Reservations.
486-1566

Justine's
500 Eighth Ave.
Jackets, casual;
\$5 minimum.
Age: 25, gents;
23, ladies.

Le Cocu
152 E. 55th St.
Disco: Fri. & Sat.
only, other nights:
Assorted entertainment;
Minimum varies; Dress
casual; Age: 21
plus.
371-1559

Leviticus
45 W. 33rd St.
disco: Fri. & Sat.;
Thurs. live enter-
tainment; \$5-\$7 mini-

mum; Jackets; Age:
25, gents; 23, ladies.
564-0408

Mr. Laffs
1189 First Ave.
Fri., Sat. \$5 minimum;
Dress casual; Age:
25 plus.
535-6423

New York, New York
33 W. 52nd St.
Open 10 p.m. to 4 a.m.
except on Sundays;
Jackets; Age: 21 plus.
245-2400

Pegasus
1230 Second Ave.
Jackets; Age: 25,
gents; 23, ladies.
535-8004

Tribeca
64 North Moore St.
Weds. & Thurs. 6 p.m.

to 4 a.m.; Jackets,
casual; \$5 minimum;
Age: 25 plus.
925-8787

QUEENS

Ruling Class I
90-05 Merrick Blvd.
Jamaica.
Age: ladies 23,
gentlemen 25.
Jackets required.
11 p.m.-5:30 a.m., \$5.
656-9572

SUBURBAN

Ruling Class II
142 So. Fourth Ave.
Mt. Vernon
Restaurant and Disco
914/668-0220

Nat Robinson & Ray Gittens
present
the real freak party...
every
Wednesday
afterwork
5pm - midnight



dancing with sophistication
at the legendary tri-leveled discotheque

Tribeca
64 North Moore St., NYC.
gratis with this invite

DIRECTIONS

7th Ave local to Franklin St
from New Jersey - 3 blocks south of Holland Tunnel
from Brooklyn Bridge - take Chambers to Hudson turn right



William Ellis, President

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

DINING

LISTINGS

MANHATTAN

Brasserie
100 East 53rd St.
A la carte
L: fr. \$3.75
D: fr. \$4.75
AE, BA, CB, DC, MC
Open 24 Hours
751-4840

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

Cheshire Cheese
319 W. 51st St.
English cuisine,
delicious cheese soup
and sliced steak.
L: \$5.50-\$7.00
D: \$8.50-\$10.00
765-0618

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

The Cockeyed Clams
1678 Third Ave./
94th St.
Seafood fare, nautical
decor
\$4.00-\$7.00
Cash Only
Reservations Suggested
831-4121

David's Pot Belly
98 Christopher St.
Intimate atmosphere
Delicious crepes;
omelets; half lb.
hamburgers; numerous
ice cream goodies
\$2.95-\$5.50
Cash Only
Open Until 5 A.M.
243-9614

Dobson's Restaurant
341 Columbus Ave./
76th St.
L: \$3.00; D: \$5.00
AE, V, MC
Reservations Required
362-0100

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.
\$3.00-\$9.00
AE, BA, DC, CB, MC
732-0175

Feathers Restaurant
24 Fifth Ave./9th St.
(in the Fifth Ave. Hotel)
Sidewalk cafe and
gas lighting.
AE, DC, B, MC
673-0750

Genghis Khan's
197 Columbus Ave./
69th St.
Quaint, colorful
L: \$2.00; D: \$12.00
AE, V, DC, MC
Reservations Suggested
595-2138

**Gleason's
Public House**
400 Columbus Ave./
79th St.
Fish, fowl & beef
specialties
L: \$3.25; D: \$5.95
AE
874-8726

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. Broadway
Informal dining;
Excellent beef and
scallions and moo
goo gai pan dishes
966-5534/5535

Jack's Nest
310 Third Ave./
23rd St.
Traditional soul
food.
\$4.00-\$7.00
Cash Only
260-7110

The Jamaican
432 Sixth Ave./
10th St.
Jamaican food
specialties and
seafood dishes.
Dinner Only
AE, DC, V, MC
Reservations Suggested
982-3260

Jewel
1279 First Ave./
69th St.
Warm atmosphere,
international menu.
AE, DC, V, MC
737-3735

La Famille
2017 Fifth Ave.
Long established
soul food eaterie.
534-0090

La Tablita
65 W. 73rd St.
874-9120

**Leonie au
Coin d'Haiti**
131 E. 39th St.
Elegant restaurant
and gift gallery
Creole French cuisine;
Caribbean & African
dinner—Saturdays only.
A la carte and prix
fix lunch.
\$10.00-\$15.00
AE, DC, MC
Reservations Required
532-8812

Le Yogurt
224 Columbus Ave.
724-7816

**Los Panchos Cafe
& Restaurant**
71 W. 71st St.
Spanish cuisine.
864-9378

Main Street
75 Greenwich Ave.
Regional American
cuisine.
920-1579

Marvin's Garden
2274 B'way/82nd St.
AE, MC
799-0578

Mikell's
760 Columbus Ave.
864-8832

Museum Cafe
366 Columbus Ave.
Casual, artsy,
colorful.
L: \$2.50-\$5.00
D: \$5.00-\$10.00
724-7509

Oenophilia
473 Columbus Ave.
B: \$3.95-\$6.00
D: \$4.95-\$11.00
580-8127

Once Upon A Stove
325 Third Ave./
24th St.
Antiques, decor
exciting-abounding
in surprises.
Continental cuisine.
L: \$3.50-\$6.00
D: \$4.50-\$10.00
683-0044

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

Parentheses
392 Columbus Ave.
787-6922

Peach Tree
557 W. 125th St.
Good southern food
at reasonable prices.
Cash Only
Closed Sundays
864-9310

Poletti's
2315 B'way/84th St.
Excellent Italian
cuisine.
A la carte
B: \$3.50-\$5.50
D: \$4.50-\$8.50
AE, DC, V, MC
Reservations Suggested
580-1200

Rene Pujol
321 W. 51st St.
Southern French
cuisine. Quiet and
atmospheric.
L: \$6.50-\$7.50
D: \$9.50-\$12.00
AE, DC, V
Reservations Required
246-3023/247-9540

The Red Baron
201 Columbus Ave./
69th St.
American and Con-
tinental cuisines.
L: \$3.50-\$6.75
D: \$6.00-\$10.00
AE, DC, V, MC
799-8090

**Riky Japanese
Restaurant**
210 Columbus Ave.
799-7847

Ruskay's
323 Columbus Ave./
75th St.
Warm, candlelight
duplex dining or
sidewalk cafe.
B: \$3.50; L: \$5.50;
D: \$11.00

Cash Only
Open 24 Hours
8748391

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

Taco Villa
368 Columbus Ave.
Mexican cuisine
L: \$5.95; D: \$5.50-\$8.00
580-7826

Teachers
2249 B'way/81st St.
AE, DC, MC
787-3500

Top of the Park
W. 60th at CPW
(Atop the Gulf and
Western Building)
Spectacular view,
continental service,
international menu.
D: \$9.50-\$15.00
AE, DC, CB, V, MC
Reservations Required
333-3800

Victor's Cafe
240 Columbus Ave./
71st St.
Cuban cuisine.
AE, DC
877-7988/595-8599

Vincent's
14 Pearl St.
AE, DC, MC
BO-9-0367

Under The Stairs
688 Columbus Ave./
94th St.
Atmospheric, inter-
national menu; great
seafood.
L: \$1.70-\$5.95
D: \$4.95-\$8.95
AE, CB, DC, V, MC
663-3103

QUEENS

Carmichael's
117-08 N.Y. Blvd.
Good home cooking,
especially salmon
croquette breakfast
and biscuits.
723-6908

LaCueva
104-21 Queens Blvd.
Spanish-American

cuisine.
Dinner Only
275-9595

**Loebster Tank
Seafood House**
134-30 Northern Blvd.
Cozy atmosphere.
Great lobster and steak.
359-9220

BROOKLYN

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

Gage & Tollner
374 Fulton St.
A Brooklyn landmark;
Opened in 1879 and
still serving excellent
American dishes.
Famous for steak &
seafood.
875-5181

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

Old Mexico
115 Montague St.
Small but well prepared
to serve good
authentic Mexican
dishes.
624-9774

Su Su's Yum Yum
60 Henry St.
(Corner of Cranberry
St.)
Excellent cuisine
from the provinces of
China.
522-4531

STATEN ISLAND

Grandma's Table
33 Water St.
Delicious homebaked
treats.
447-9405

Montazuma's Revenge
103 Stuyvesant Place
Closed Mondays
Saturdays-Dinner Only
442-9612

DINING

RENE PUJOL RESTAURANT FRANCAIS

Ed Brown
Hair by Keyes West Hair Fair



Ask any self-respecting gourmand to name his Mecca and you will get France for an answer. Each year, thousands of visitors from all over the world are lured to the tables of France's restaurants in quest of extraordinary culinary experiences. Cooking, in the classic tradition, remains a vital part of the Frenchman's spiritual expression, for neither socio-economic changes nor the McDonald's invasion has rocked the foundation of *La Grande Cuisine Française*, the gastronomical canon decreed by master chef Marc-Antoine Carême some 150 years ago.

If going to Paris or Marseilles for dinner is an extravagance your wallet won't tolerate, try Manhattan—it lacks the old-world charm of Marseilles, but it abounds with excellent French restaurants that are within reach, both geographically and financially. Of course they vary in quality and authenticity, so we don't advise that

you merely check the Yellow Pages for the one nearest you; ROUTES visits a number of restaurants each month, drawing from the experience an occasional plum to share with you. This month's ROUTES recommendation is *René Pujol Restaurant Français*, a delightful dispensary of *cuisine fine* at 321 West 51 St.

Monsieur Pujol's restaurant (formerly known as *Le Berry*) is a delight at any time of the year, but with Thanksgiving upon us once again, you might consider it as an interesting alternative to the usual holiday fare. Many of us dig into a turkey each year at this time simply because we are told it's the thing to do. Somewhere, in a lofty rosewood-paneled conference room, a gathering of conservatively dressed businessmen probably meets with regularity to talk turkey, to plant articles and plan advertising campaigns designed to keep us believing that their bird

and our holiday go hand in hand; they know that we are creatures of habit, sentimentalists ready to believe that skipping the turkey is downright un-American. It's time we stop gobbling up such propaganda. After all, Thanksgiving was actually the invention of a magazine editor, Sarah J. Hale, who, in 1827, suggested it in her publication, *Ladies Magazine*. Its origin aside, Thanksgiving is an official holiday, and that alone calls for some sort of celebration—if you are ready to break loose, René Pujol's delectable *canard à l'orange* gets our recommendation as the perfect alternative, besides, a visit to Monsieur Pujol's establishment is in itself a memorable holiday experience.

The night we paid our visit, the amiable host greeted us himself and led us with Continental charm to our table, through a cozy setting that evokes the atmosphere of a French country inn: brick and plaster

walls, bridged by dark ceiling beams, are adorned with copper pots and pans that softly reflect the warm glow from several sconces; a stately grandfather's clock ticks away patiently, a large fireplace crackles invitingly. Enroute to a table decorated with fresh carnations we passed a buffet laden with desserts and other cold delicacies that were as much a delight to the eye as they proved to be to the palate: sturgeon, bass, beef, chicken, and a variety of vegetables, fruits and pastries—all dressed up for the occasion.

The personal attention given us by host Pujol on our arrival was indicative of the excellent service we received throughout our visit to his restaurant; there was never a need to search the room for a waiter—our man not only stayed nearby, he seemed on constant alert. While a warm, friendly atmosphere and good service are vital, it is the food that counts, and at *René Pujol's Restaurant Francais* that part of the Frenchmen's spiritual expression is expertly articulated.

For appetizer there is the obligatory *Quiche Lorraine* (\$2.50), a browned, fluffy, steamy one, studded with chunks of tasty ham. If you're in the mood for something from the sea, you might try *Little Necks aux Amandes* (\$2) or *Coquille St. Jacques* (\$2.50), the former are, of course, clams, sweet and tender with slivers of lightly browned almonds swimming in a naughty sauce of clam juice, butter and wine, the latter are soft and fibrous fresh scallops in a brown sauce. Should you prefer the traditional onion soup, you won't go wrong—it's hearty and ever so oniony, and Pujol does not skimp on the cheese.

You may never eat turkey again after tasting *Le Canard à l'Orange* (\$11), a thoroughly cooked yet almost passionately juicy duck, covered with oranges and served basking in a sweet, cloyless sauce—the taste simply begs description. Other delicious main courses are *Poulet au Calvados* (\$10.50), tender chicken hugged by sliced apples and covered with a creamy sauce; *Ris de Veau Financiere* (\$12.50), sweet-breads braised in stock and served in a wine sauce to which the braising

liquid has been added; and the classic *Boeuf Bourguignon* (\$10.50), beef cooked in Burgundy wine with shallots (tiny onions) and mushrooms. Most main courses are served with rice (cooked just right) and a vegetable (often pureed).

You have already seen the desserts as you entered—they are as good as they look: round glasses filled with huge ripe strawberries or assorted fruits; pear, apple, apricot or blueberry tarts with paper-thin pastry shells; a wonderful *Mousse au Chocolat*, buried like a rich, tasty treasure under a mountain of whipped cream. Dessert prices are in the \$1.50 area.

In France, even children drink wine (slightly diluted, of course), and it is almost a crime not to sip a taste of the grapes with your meal. At Monsieur Pujol's the waiters perform the traditional wine-serving rituals with utmost elegance, and the selection of wines is broad, ranging from a superb Château Lafitte

Rothschild (\$65) to Monsieur Pujol's daily selection (\$7).

We have not covered the entire menu at *Pujol's*, there are, for instance, daily lunch and dinner specials. Lunch? But of course. At *Pujol's* that can include *Rognon de Veau Dijonnaise*, a simply delicious dish of veal blanketed by a brown mustard cream sauce, or *Mousse of Sole*, a filet of sole, wrapped in smoked salmon with a chunk of lobster in the center, served in a fragile pastry shell and drenched in a cream sauce that wedds lobster and wine. These luncheon dishes are not available every day, but their stand-ins are not to be ignored. A complete lunch includes appetizer, soup, entree, coffee, and dessert, and costs \$7.50. Dinner is a la carte.

Bon appetite,

Lunch hours: 12 noon-3 pm (Mon-Sat)

Dinner hours: 5:00-11:30 pm (Mon-Sat)

Closed Sundays

Reservation required: 246-3023 or 974-9076

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—Valerie Greene Norman



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ROUTES' ROOTS



The Arnstead-Johnson Foundation

To tell the story of Josephine Baker within the space limits of one magazine page is but to skim the surface of one of the most colorful careers in the history of show business. Described by author Stanley Green as "Nefertiti and the Queen of Sheba and Cleopatra all poured into one Balenciaga gown," Ms. Baker possessed enormous talent as a singer and dancer, which she combined with a worldly sophistication that belied her humble beginnings. Born the daughter of an East St. Louis washerwoman, she rose meteorically from abject poverty to the very top of her profession, and became the first Black American to achieve international super stardom.

Like so many Black entertainers of her day, Ms. Baker entered the world of show business by running away from home to join a traveling troupe. In 1922, at the age of 15, she landed her first important job, a thirty-dollar-a-week part in the chorus of a touring company of "Shuffle Along," the all-Black Sissle and Blake Broadway hit. In the show, which toured the New England states, young Josephine's energetic personality, offbeat humor and stunning looks stole the show and garnered her a more prominent role doing specialty numbers in "The Chocolate Dandies," the successor to "Shuffle Along." The rapid rise had begun.

In 1925, when Ethel Waters—then starring in "The Plantation Revue"—turned down an offer to go to Paris as the headliner of that city's first all-Black stage show, Ms. Baker seized the opportunity. The show, "La Revue Negre," was a sensational success because it was unlike anything Parisians had ever seen before, a dazzling, outrageous and stunningly exotic blend of beauty and le jazz hot. Billed as "The Dark Star," the lanky eighteen-year-old Ms. Baker, wearing little more than a pink flamingo feather between her legs, whipped her audiences into a frenzy as she made her entrance dancing a wild Charleston atop a huge drum. A few months later she topped that performance by dancing on a slanted mirror, at the famous Folies-Bergere, dressed in what was to become her trademark: a revealing string of artificial bananas.

Within two years, "La Baker" had evoked the envy of millions of women throughout Europe; her 40,000 fan letters are said to have included about 2,000 marriage proposals, she was the subject of suicide notes, and—as she changed the course of Parisian entertainment—stories of her flamboyant offstage antics provided fodder for the world's press. The personification of early chic, she strode down the Champs Elysees with either two leopards or two swans on a leash, she grandly took her diamond-collared pet cheetah to the Paris Opera (only once, for it became nervous and mauled a musician in the pit), and she had the top designers of the day eager to drape her in their latest originals—even royalty beheld the glamorous washerwoman's daughter with awe.

In the early Thirties, while a racial barrier continued to block her acceptance in America, Ms. Baker—on a two-year world tour of twenty-five cities—showed clamoring crowds from Prague and Budapest to Berlin and Barcelona that Black is beautiful. The "Ziegfeld Follies" brought her back home in 1936, but the reception was lukewarm and she soon returned

to France. During World War II Ms. Baker demonstrated her gratitude to the French people by working with the French underground—her espionage activities, said to have been most effective, won her the coveted Croix de Guerre, but even that failed to move the American public as she returned to her homeland in 1947. Not until 1951, when she was 45, did Josephine Baker finally make a successful visit to the United States, but even then she ran up against racism (after the Stork Club refused her entrance, columnist Walter Winchell called her a Communist, Facist and anti-Semite), and if she returned to France more financially secure, she also returned with renewed determination to speak up for the rights of Black people.

While appearing at the Paris Olympia in 1956, Ms. Baker announced her retirement; she had purchased a 600-acre estate with a 12th-century chateau outside Paris, and she planned to spend the next few years there raising her twelve adopted children. But financial problems forced Ms. Baker's return to the stage in 1959, to fight a ten-year losing battle against rising costs and diminishing booking fees—in 1969 Josephine Baker and her "rainbow tribe," as she called her multi-ethnic, multi-national children, were forcibly evicted from their home.

The energetic entertainer continued to perform. In 1973 enthusiastic audiences greeted her in New York and Los Angeles, on her first state-side appearances in nine years, and in 1975 Parisians once more thronged to see her as she held an on-stage celebration of the fiftieth anniversary of her Paris debut. The following day, as Paris newspapers lauded her achievements, Josephine Baker, a legend in her own time, quietly passed away. There will never be another "La Baker," but her artistry, benevolence and deep social concern will continue to touch the hearts and minds of generations to come. ☪

—Theda Palmer-Head

Listen to your feet, mon.



They want to bust out,
to kick off their shoes and
leave civilization dockside.

They want to be turned
loose on the decks of a
majestic schooner.
To reggae and rock to a steel
band far into a star-flecked
Caribbean night.

They want to sink their toes
deep into white, pink and
black sand. Oh, so warm.
And be the first to make
their mark on an unspoiled,
forgotten strand of beach.



They want to stand on tiny
dots of land named Nevis,
Dominica and Anegada,
to discover tropical rain forests,
to slip into crystal waters
and explore enchanted coral
reefs, to sail away to another time,
another world.

They want to prop up the ship's
railing while you linger with
a shipmate over a swizzle.
And love two other bare feet
in a secluded corner of the
most romantic Sea in the world.



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other spirited bodies and souls
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