

ROUTES

A photograph of a smiling Black couple in a bar or lounge setting. The man is wearing a white suit and a pink tie, and the woman is wearing a dark, draped dress and red high-heeled shoes. She is holding a glass of orange juice. In the background, there are shelves with various glasses and a wire mesh structure.

OCTOBER 1977 \$1.25

A GUIDE TO BLACK ENTERTAINMENT

Travel Tips

**Entertaining
Your Kids**

**Black
Entertainment
in New York**

**The New
Contemporary
Gospel Sound**



A LOOK ON THE INSIDE OF ROUTES . . .

Seldom if any, are laurels, praise or property distributed until the subject of discussion leaves our midst. Often, too late and often, untimely. But ROUTES is exuberant, ecstatic, and proud of its family of geniuses for their fervor and wit, as well as for their resiliency from the onset up to and including press time. Indeed, we feel as though our staff should get their laurels now, and we want you to meet each member.

1. Ronald Bunn—Publisher/2. David Vaughn—Editor/3. Agnes Bunn—Managing Editor/4. Vernon Grant—Art Director/5. Roger C. Tucker—Associate Art Director/6. Marlene Chavis—Sports-Fashion/7. Don Driver—Art Editor/8. Willie Walton—Feature Dining/9. Ava Fuller—Travel/10. Teri Washington—Staff Writer/11. Randy Carnegie—Photographer/12. Gwen Goodwin—Highlights-Staff Writer/13. Howard Brock Garland—Media/14. Hilda Clark—Staff Writer/15. Felicia Daniels—Administrative Assistant/16. Wayne Williams—Staff Writer/

Publisher's Statement

When the routines of the day or week are over, most people turn their thoughts to planning leisure time. For the average person, leisure is synonymous with enjoyment and/or relaxation. For some, leisure time often includes an excursion into culture too. Black people are no different in this regard. There is a difference though when we try to find that "just right" event to suit that "just so" mood. If you've ever spent more time looking for the "happenings" in this fast paced world than making it happen, you know exactly what we mean.

While the idea of ROUTES was being born, it became clear that the need for a magazine devoted to both the varied and particular leisure interests of the Black

community was greater than imagined. And we found that the number and diversity of people, places, and things that would satisfy those particular interests are tremendous.

So, with these revelations in mind, we began to assemble this guide. We included the familiar and the unfamiliar, the old and the new, the near and the far, and everything in between. We've dedicated ourselves to making it less difficult for you to ease on down the route to your leisure enjoyment. But our dedication, like any other, can only be effective as long as it is responsive.

That's our way of saying, we welcome your comments and opinions. We not only want to do it for you, we want to "do it" with you. Enjoy!



PUBLISHER



Between Our Covers

Between our covers are ROUTES leading to Art, Music, Dance, Literature, Sports, Travel and other avenues. All are for your enjoyment and use. Our features are different in perspective and scope. Our magazine is for readers and thinkers, for people who choose to be and not for people who happen to be.

Yes, we're new . . . like a breath of fresh air. And when you're new, discriminating readers are ready to judge your style, your epistolary and prosaic techniques as well as your output. We are also different. And when you're different, people are ready to compare you to something else, whether similar or not and must make reference no matter how ridiculous or sublime. Nevertheless, we reserve the right to be different and new; we plan to be fresh and exciting and we anticipate the challenges of antiquity and immaturity.

We are about good tastes, tradition, and the embodiment of old-fashioned pride and respect. We are about traveling in the direction of goals and aims and reaching for success and not accepting failure. All ROUTES lead somewhere . . . and we recommend those that are positive and those that move forward. The choice is yours. And in choosing, you should evaluate your potential, your assets, your energy and your drive. You should blame

no one for your successes nor your failures. You should make your own decisions. And, if your decision is to follow someone else's direction, then that's your decision.

Our literary aim is not to tell you what happened or "after-the-fact." We want to tell you, as a matter of fact, what will happen, when and where. We want to give you a sneak preview so that you can decide for yourself how you want to be entertained. Nothing is more disturbing than to have friends tell you elaborate stories about something you missed, when you wished you could have been there yourself. ROUTES will keep you informed, ahead of time, because we don't want you to miss a thing.

Traveling is nothing new. It ranks high among leisure time activities. And, more and more people are doing it every year. They go abroad, South, North, West and, of course, to almost every island that exists.

Blacks are no different, having varying levels of affluency, and we know that to enjoy ourselves, we don't need wads of dough, door to door limousine service or three bedroom suites. However, we would want to know where Blacks frequent in places like Rome, Paris or Montreal, or where the best shops are found. We would also appreciate some tips on fair prices, public transportation and hotel rates

in other countries. Well, ROUTES will keep you informed through informed people who have traveled the same paths and who want to share their experiences and their contacts.

In later issues, you may expect that we will feature ROUTES RESPONSES. These responses will be from you, the readers . . . readers who have comments, questions or praise concerning our efforts to inform. Therefore, we welcome your responses.

At the present, ROUTES is a magazine that covers Black entertainment in New York. However, it is a magazine for people in and around New York who frequent the "Big Apple" during their leisure hours. Our traveling section will take us out of New York but will feature entertaining highlights New Yorkers will love. We plan to cover the East and West Coast and eventually the nation. We will not limit our scope nor stifle the realm of our literary prowess. Each issue will be challenging to us and we hope refreshing, informative, and entertaining to you. We welcome writers, advertisers, circulation experts and well wishers. We will be the magazine for you with a special touch . . . the touch of excellence.

David Vaughn
Editor



ROUTES MAGAZINE, A Guide to Black Entertainment. Our Cover was photographed by Joachim Frederick at New York's Bretts Restaurant.

ROUTES

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Yes, We're Going Places.

ROUTES told us how to get there! *ROUTES* is the magazine for people on the go . . . who want to know where to go, what to do, and how to do it . . . whether in New York or in Paris, *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. All others tell you after it happens. *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.

ROUTES
Box 767, Flushing, N.Y. 11352



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

1 "Mr. Wonderful," Sammy Davis, Jr. returns to New York along with Nancy Wilson in a double bill at Radio City Music Hall. Famed drummer, Buddy Rich joins them. Two shows daily: Sat., Oct. 1, 7 p.m. & 10:30 p.m.; Sun., Oct. 2, 3 p.m. & 8 p.m. Prices are \$12.50, \$10.00 and \$7.50.



Nancy Wilson



Sammy Davis, Jr.

2 The football season is here again and the fans are ready to "rah, rah, rah." The New York Jets will see their first season in a long time without their superstar, Joe Namath. On Sun., Oct. 2, the New York Jets face the New England Patriots at Shea Stadium beginning at 1 p.m. Tickets are \$9.

Arthur Ashe



9 1975 Wimbledon Champ, Arthur Ashe headlines the Third Annual United Negro College Fund Tennis Tournament and Celebrity Matches, scheduled at the Felt Forum beginning at 2 p.m. Tickets for this tax-deductible benefit are \$8.50, \$15, \$25 and \$100. Tickets may be purchased from UNCF, 500 East 62nd St., N.Y., N.Y. 10021 or call 644-9626.

26 Internationally renown jazz trumpeteer Maynard Ferguson joins the Crusaders at Radio City Music Hall at 8 p.m. Tickets are \$9.50, \$8.50 and \$7.50.



B.B. King

28 Radio City Music Hall features B.B. King and Bobby "Blue" Bland in a special "Blues Night." Along with these greats are Muddy Waters and Albert King. Show time is 8 p.m. Tickets are \$9.50, \$8.50 and \$7.50.



Charles Moore

29 The Charles Moore Dancers and Drums of Africa will be performing at the Brooklyn Center for the Performing Arts at Brooklyn College in the Walt Whitman Auditorium. Performances are scheduled for Sat., Oct. 29, 8 p.m. and Sun., Oct. 30, 3 p.m. For further information call 780-5291.

THEATRE

The Performing Arts Curtains Up

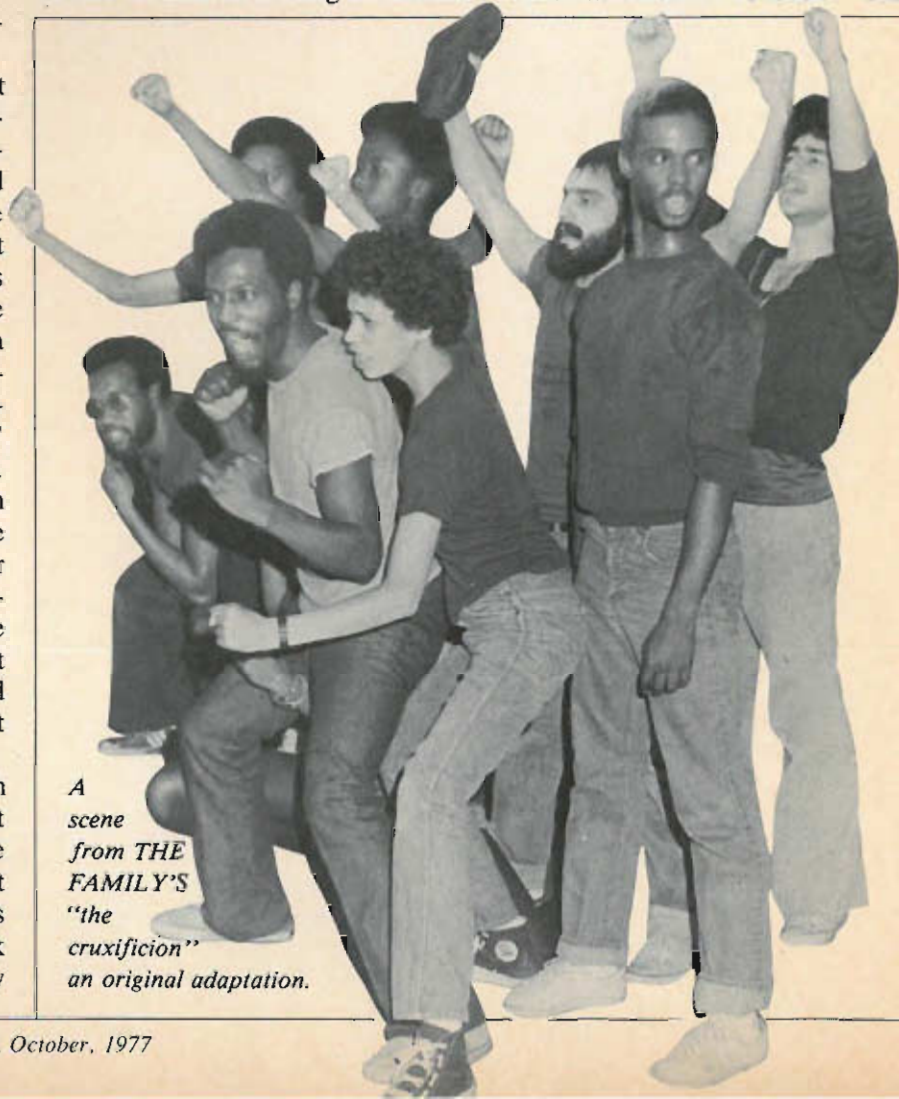
Theatre has not always enjoyed a good image with most Black folks. It had a kind of elitist ring to it, something you had to dress up in your best Sunday-go-to-meeting outfit to attend. This somewhat negative image has always been a major problem confronting the "Black Theatre" movement and while it is less prevalent today, it still keeps many potential theatregoers away.

This is not to say though that there hasn't been a tremendous increase in the number of people attending Black and Black-oriented theatre productions. Due to the revival of Black theatre as a potent cultural force in the 1960's, there is currently a growing Black theatre audience. Or maybe I should say a growing audience for the big, glittering, black-oriented Broadway musicals such as "Raisin," "The Wiz," "Bubbling Brown Sugar," etc. These shows have all drawn thousands of Black folks into the theatre, many of whom had never before seen a live theatrical production of any kind. For instance, the box office at "The Wiz" used to get calls after the performance had started asking "when does the next show start?"

Also popular were musicals such as "Don't Bother Me, I Can't Cope," "Me and Bessie" and the still running "Your Arms Too Short to Box With God." One notices right away the dearth of Black dramas or comedies on the aptly

named "Great White Way." However, this is not just limited to black productions. There's really not that much white drama on Broadway, though there are a good number of white comedies. It seems that the basic Broadway audience doesn't want to deal with too much heavy material when they are paying 7-20 dollars for tickets. During the last six

years only four Black dramas achieved any kind of success on Broadway—Joseph Walker's Tony Award winning play "The River Niger," two one-act South African works, "Sizwe Banzi is Dead" and "The Island" and Ntozake Shange's choreopoem "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf." Three



A scene from *THE FAMILY'S* "the crucifixion" an original adaptation.

performers in the latter three productions won Tony Awards for performances in their category.

So, you may ask, is there any other kind of Black theatre in New York and where does one find out about it? The answer to the first part of the question is yes, there is plenty of other kinds of Black theatre in New York being done in at least four of the five boroughs. At these theatres, one can see performed, with varying degrees of competence, entertaining, exciting, informative, interesting and quality Black theatre of all kinds. They do dramas, com-

edies, and musicals dealing with various aspects of Black life and experiences. And the answer to the second part of the question about where to find out about all this activity is to contact the Black Theatre Alliance (247-5840) which publishes a monthly newsletter with loads of information about what's happening in Black theatre and dance.

This column will also keep you abreast of the happenings and will make observations on what various productions are all about. It will, however, be more than just a critic's corner. It will also sometimes deal

with places to eat near the theatres. At other times it may include an interview with a theatre personality. It will also delve into the economic aspects of the theatre, dealing with subjects such as: "How does one go about investing in a play?"

In other words, "Curtains Up" plans on being informative, educational and entertaining. And hopefully will motivate you to check out Black theatre wherever you are.

Peter Bailey—has covered N.Y. theater scene for EBONY, JET, NEWSWEEK and N.Y. TIMES. Nominating Committee for '75-'76 Tony Awards.



Fred Benjamin Dance Company: scene from "Prey" Photo by Ron Blakey

On&Off Broadway

Annie

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

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

Bubbling Brown Sugar

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

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

A Chorus Line

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

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

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

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

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

Hair

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

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

The King & I

Uris Theatre, W 51 St., 586-6510

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

The Wiz

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

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

Your Arms too Short to Box with God

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

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

"Language of the Body"

425 Lafayette St., N.Y.C.

(212) 677-6350

by John Guare. Scheduled for October presentation.

NY Shakespeare Public Theatre.

"Misanthrope"

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

OCTOBER "Happenings" BLACK THEATRE ALLIANCE

Aims of Modzawe

Renaissance Ball Room, 139th & 7th Ave., "Odwira Festival;" Fri., Oct. 14, 8 p.m., Cooper Union Great Hall, 41 Cooper Square, Dinizulu and his African dancers, drummers and singers.

Amas Repertory Theatre

Wed., Oct. 20, Amas Theatre, 263 West 86th St.; Thurs., Oct. 21-Sat., Oct. 23, 7:30 p.m., and Sun., Oct. 24, 3 p.m., The Church of St. Paul and St. Andrew.

Charles Moore's Dancers and Drums of Africa

Sat., Oct. 29, 8 p.m., Sun., Oct. 30, 3 p.m., Brooklyn College Guest Artists Series/Dance, Walt Whitman Auditorium
Information: (212) 780-5291

The Frank Silvera Writers Workshop

Starts Oct. 3, 7:30 p.m., Regular reading series. Play reading every Mon. evening. 7:30, Sat., 1 p.m. (A new play by Lennox Brown, "Summer Screen.")

Puerto Rican Dance Theatre

Oct. 1, 4 p.m. Puerto Rican Theatre, Bronx, N.Y.; Oct. 21, 8 p.m., Dreiser Loop Auditorium, Co-Op City.
Information: Irma Capo, 724-1195

Rod Rodgers

Oct. 10-11 at Cubiculo, 414 West 51st St.

Information: (212) 924-7560

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

Aims of Modzawe

33-29 Crescent St.

(212) 528-6279

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

Alonzo Players

395 Clinton Ave., Brooklyn, N.Y.

(212) 622-9058

a group of talented dramatic per-

formers was founded by artistic director Cecil Alonzo in Bed-Stuy in 1968. The company has toured the East coast extensively performing on over 19 college campuses.

The Alvin Ailey City Center Dance Theatre

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

(212) 832-1740

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

The Alvin Ailey Repertory Ensemble

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

832-1740

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

Amas Repertory Theatre

Church of St. Paul and St. Andrew

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

873-3207

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

Ballet Hispanico

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

362-6710

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

Billie Holliday Theatre

1368 Fulton St., Brooklyn, N.Y.

636-7832

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

Chuck Davis Dance Company

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

589-0400

is one of the most exciting Afro-American ethnic dance companies

in the country. Under the dynamic director, Chuck Davis, this company has traveled throughout the U.S. bringing exciting interpretations of their African-derived art to thousands of Americans.

Charles Moore's Dancers and Drums of Africa

1043 President St., Brooklyn, N.Y.

467-7127

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

Eleo Pomare Dance Company

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

675-1136

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

The Family

490 Riverside Drive, New York, N.Y. 666-4900

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

The Frank Silvera Writers Workshop

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

662-8463

one of the most vital and productive theatre units in the country, was founded in 1972 by Garland Lee Thompson, who is a protege of the late Frank Silvera. First readings of the works of some of America's finest playwrights have been given at the Workshop and have included plays by Charles Fuller, Owen Dodson, Ntozake Shange, Richard Wesley and Clayton Riley. The Workshop also draws on the talents of prominent actors and directors for its Monday and Saturday readings of new plays. Season begins Sept. 12th with an Open House at the Workshop's new home in Harlem.

Harlem Children's Theatre

897 Empire Blvd., Brooklyn, N.Y.

856-3609

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

Harlem Opera Society

536 West 111th St., New York, N.Y.

862-3000

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

Harlem Performance Center

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

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

Joan Miller & The Chamber Arts/Dance Players

Herbert H. Lehman College, Bedford Park Blvd. West, Bronx, N.Y. 568-8854

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

The LaRocque Bey Dance Company

169 West 133rd St., New York, N.Y. 926-0188

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

The National Black Theatre

9 East 125th St., New York, N.Y. 427-5615

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

New Federal Theatre

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

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

The New Heritage Repertory Theatre

43 East 125th St., New York, N.Y. 876-3272

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

The Olatunji Center of African Culture

43 East 125th St., New York, N.Y. 427-5757

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

The Puerto Rican Dance Theatre

215 West 76th St., New York, N.Y. 724-1195

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

Rod Rodgers Dance Company

8 East 12th St., New York, N.Y. 924-7560

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

Sounds in Motion

Dance Vision, Inc.

2033 Fifth Ave., New York, N.Y. 848-2460

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

The Urban Arts Corp.

26 West 20th St., New York, N.Y. 924-7820

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

Voices Inc.

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

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

and poetry through music and drama employing the elements of Black Culture.

Walter Nicks Dance Company

550 West 155th St., New York, N.Y. 787-4557

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



THEATRE

Z

Children's Zoo

at Central Park, 5th Ave. at 64th St. Open daily 10 a.m.-4:30 p.m. (10 cents) 360-8288.

Dial A Story

Call 658-4070 for a new story every Monday. Especially for children.

Oct. 26, Countee Cullen Library, screening of ABC-TV's adaptation of Alex Haley's *Roots*. Admission is free. 6 p.m.

Countee Cullen Library

*Countee Cullen Library announces the opening of an important exhibition "The Black Presence in the Era of the American Revolution 1770-1800." It has been edited and designed as a traveling exhibition for the benefit of those millions who were unable to view the original paintings and documents on temporary loan to Washington, D.C. The exhibition is co-sponsored by the New York Public Library and the New York Bank for Saving. For information on hours of viewing this free exhibit call 281-0700.

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

Fire Department

You can watch firemen enter a "Smoke Room," jump from a building, climb several stories on a ladder and go through many other training exercises. Sponsored by the Bureau of Training. By appointment only, one adult for every ten children. Also, cafeteria may be used if arrangements are made in advance. 744-1000.

Chess Anyone?

The New York Public Library's Central Harlem project is recruiting chess players for the third annual Harlem chess tournament, sponsored by the American Chess Foundation. For information call 281-0700.



Museum of Primitive Art

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

Studio Museum

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

The Planetarium

In October: Mon.-Fri. 2 & 3:30 p.m.; Wed. 7:30 p.m.—Sky Shows "Children of the Sun." This show takes an astronomical look at Earth and her sister planets, from Mercury to Pluto, to see what we knew and how we came to that knowledge.

"An Afternoon of Dance—Joy in Everyland"

Sun., Oct. 30, 2 p.m.
A wonderful afternoon of glorious dancing is coming to



The American Museum of Natural History, Central Park West & 79th St. The Allnations Dance Company will perform an ebullient trip around the world in song and dance.

Especially for Children

Sats. & Suns. only—Discovery Room, The American Museum of Natural History, CPW & 79th St. This area is designed for children, but adults will also enjoy the personal learning experience through use of touchable specimens and imaginative "Discovery Kits." Youngsters must be accompanied by an adult. Starting at 11 a.m. free tickets are distributed on a first-come, first-served basis at the first floor information desk.

Kenneth S. Sweeney is a community organizer, former public school teacher, serves as volunteer for UNCF, and Riverside Church

The Beat Goes On

New York Community Choir Expresses Itself

Gospel music has often been treated like a step-child by record buyers, some record companies, and the mass listening audience alike. The shame and the pity of this is that gospel music is the tree, with the Negro spiritual as the root, from which the fruit of jazz, rock, pop, and folk have grown. It is a tree which continues to reach skyward, whose roots crack the cement boundaries that try to inhibit its growth, and whose inner rings continue to expand outward with varying degrees of speed. It gives shade during the heat of the

though many will try to extend this comparison, that is where the similarity ends.

Since the Hawkins release, there has been ten years or more of growth and change in gospel music; creating a very wide and interesting ring within the tree. Even the most uninitiated can bear witness to this change. We've heard and seen groups like the Staple Singers "I'll Take You There" (Stax Records). The Mighty Clouds of Joy, The Dixie Hummingbirds with Paul Simon, or individuals like Tessie Hill "Doing Great Things for Me" (ABC

York Community Choir. Since they began in 1970, they have lived up to their nickname "the pacesetters" given to them by Nikki Giovanni. They provided background for her recordings "Truth is on Its Way" and "Like a Ripple on a Pond." Their music is beautiful, different and imaginative. Their performances have a magnet-like force with the power to turn dancers into listeners when they have appeared in discos. Their music has the power to help sell out Madison Square Garden for seven straight nights and did when they appeared with Elton John. They have appeared with many top stars like Melba Moore and Vicki Sue Robinson, but always as a backup group. But they have never been promoted as a group—until now.

This step from the background to the limelight by the NYCC spurred our curiosity about them and the world of gospel music in general.

We talked to their Manager, Wiley Hicks and their Musical Director, Benny Diggs. After just a few minutes in their company, you know it's no accident that the NYCC is where it is today. They are both capable, articulate, and experienced men. They are very animated on the subject of gospel. For them it does not begin or end on stage. It was a talk that was not just informative, it was enlightening.

"They can call it Jesus music or whatever. But it's a total of your experiences summed up into a deliverance."

day, shelter from the storms of life, and nourishment to the soul. And all the while that it is giving, it continues to sustain and revitalize itself.

We were re-awakened to gospel music this summer by the New York Community Choir who captured our attention with a song entitled, "Express Yourself" (RCA Records). What has happened to this song and the album of which it is a part is reminiscent of the Edwin Hawkins release "Oh Happy Day" (Century Records) over 10 years ago. It has taken a place on record charts outside its field of classification. Al-

Records) who have changed their style, material or ventured into the rock world. Conversely, singers categorized as rock artists are performing material that is finding its way into gospel and the church—Harold Melvin "Wake Up Everybody." Whether this interchange or interplay will continue to add to the trunk of our symbolic tree, whether it will bear fruit in the form of another kind of music, or whether it will result in a metamorphosis for the entire organism is hard to say.

An active participant in this change in gospel has been the New

THE CHOIR

ROUTES—Just when and how did you get started?

Diggs—We got started in October of 1970. At that time I was working as a counselor at the Opportunities Industrialization Center in Brooklyn, and we also had a branch that I was just beginning to open in Harlem at 132 St., in my neighborhood. And from that area there were quite a few young people who were on the streets doing absolutely nothing, and they were also in some of my classes that I taught at O.I.C. I thought perhaps to get them interested in something to do after school, I thought we'd sing together. I'd majored in music in school and it was still a hobby. So that's how it all began. I had no idea it would turn into a commercial venture. We started the choir from that. Just to get kids off the street, and to keep them from leaving the church.

ROUTES—When you started, what did you sing? Was it from hymnals? Where did your material come from?

Diggs—We sang hymns, gospel music, music that was recorded by other people. Our first song was a hymn come to think of it called, "On Christ the Solid Rock." That was the very first song. But that wasn't the real gender of what we were singing about. The real gender was just singing. And I just wanted them to maintain some of that strong root value that was a part of what I believed was so necessary.

ROUTES—Are you affiliated with any church?

Diggs—We're from all churches. We have a wide variety. (But the choir is not from a church).

ROUTES—What year did you record with Nikki Giovanni?

Diggs—The first album, "Truth is on Its Way" we did in 1970. We did a lot of college tours with people like Dick Gregory, Nikki Giovanni, and Julian Bond. And before we knew it, we were into a whole different facet of something we expected would be something just to keep the children off the street.

ROUTES—How many members do you have in the choir?

Hicks—There are now 16 members. We will work with anywhere from 9 to 13 members. Our intention with the choir in the future is to cut the choir down to about 9 or 10 members, because the day of the big choir is over. And because of the fact that we do not deal with the choir as a gospel choir. We have to deal with it as a performing act.

ROUTES—When most people think of choirs, they think of their own experiences in church choirs. And along with that, the problems of cohesiveness, rehearsals, etc. Do you ever have those problems?

Hicks—One thing I will say about our choir members is that they started with Benny at a very young age, they are very committed and very dedicated. If we rehearsed five days a week, I do believe they'd give us five days a week. It is a work they know they have to do, and they are committed to it.

Diggs—It's not a job for them. They look at it as part of their reasonable service. I guess it stems from how we began the choir, as something they wanted to do.

ROUTES—Is the choir now a profit making organization?

Hicks—The choir has always supported itself. And since I've been

"I can listen to Teddy Pendergrass, Stevie Wonder, or Harold Melvin sing and get the gospel,"



The New York Community Choir (NYCC). Photo courtesy RCA.

“... until you get into the NYCC and get into their music, you won't be able to understand what we mean when we say 'new music.'”

with Benny, we've organized a production company, a publishing company, and a management company.

ROUTES—How happy are you with your new record?

Diggs—Musically I'm very happy with the album. Again, I think the album is in the vanguard of what I think music should be about. I'm very happy to be with RCA, because it has allowed us to reach an audience that we would have not normally reached. I don't think I could have worked with more vibrant, more talented people than I worked with on this album. As musical director, I don't think I could be any happier. This is the first time I've recorded and been extremely happy with all tracks. And that's very hard to do.

THE CHOIR & THE MUSIC

ROUTES—In which of the categories would you say the NYCC belongs, R & B, gospel, etc.

Diggs—I don't think it can be categorized.

Hicks—It can't. That's one strength of the NYCC. For instance if you'll check the record charts, the choir's record is on all the charts. R & B, pop-crossover, and even has the potential for country. We're calling it new music, which is NYCC. I think the people in the music industry are putting the choir in a contemporary

gospel-pop-soul bag. They don't know where to put us. Already it's (Express Yourself) a very heavy disco hit. And it also became an R & B hit. They're calling it contemporary gospel, but we're saying we're a group about new music. And until you get into the NYCC and get into their music, you won't be able to understand what we mean when we say “new music.”

Diggs—We've been in the vanguard since the very beginning of the choir. We've sort of been the forerunner in trying to make changes. The music itself has come about through their (the choir members) experiences. That's what gospel music really is, I don't care what they want to say. They can call it Jesus music or whatever. But it's a total of your experiences summed up into a deliverance.

ROUTES—Do you think you would ever record something by Stevie Wonder?

Diggs—Oh sure, sure.

Hicks—As a matter of fact our show consists of many tunes that are top pop tunes.

ROUTES—But would it still stick to the philosophy of love, brotherhood, etc?

Hicks—Oh yes, that's the message. There has to be a message. If it has no message, then we don't do it.

Diggs—We're very concerned about that, very concerned. It's very im-

portant that what we do is understood. If there's no message in our music, we just won't sing it. That's why we don't sing about people dying and going to heaven, or expecting pie in the sky when we die, it's not about that. It's about the living, the here and now.

THE MUSIC

ROUTES—Why is there still doubt as to the validity of gospel music?

Hicks—If you talk to black people, they will tell you that (it's not valid). If you talk to the other market, they won't tell you that. That's why gospel music is happening, because the white market has become aware. They were never aware of it before on this level. The NYCC, the Edwin Hawkins Singers, and Andre Crouch are reaching that market. It seems he has to convince us that what we've done for so many years is right. And we've been doing it all the time.

Diggs—Now everybody seems to be jumping on the bandwagon of gospel music. I don't know why they waited so long because it's always been here.

Just to add a little bit more. It's very important and very key that we not get into the habit of trying to term gospel. Because that's been the downfall of what gospel is. I can listen to Teddy Pendergrass, Stevie Wonder, or Harold Melvin sing and



Manager of the New York Community Choir, Benny Diggs



Photo by Randy Carnegie

get the gospel, if you understand what I mean. All of it is talking about love, peace, and joy. And you can't get around it. But to term it gospel only stigmatizes it. I think we should stop doing that.

"We just don't want to sing it, we want to be a part of the business."

ROUTES—Is your music getting into the church or is it meeting resistance?

Hicks—Oh yes, sure.

Diggs—I just came from a convention and it was unbelievable. These people are very dignified worshippers. I took our music to this convention this year and taught it and the response from the young people was tremendous. So tremendous that the ministers wanted to know what was going on. They wondered how can this be so effective when we've been here for 50 years, and we haven't gotten this kind of reaction. I simply told them what I'm trying to tell the whole world, and that is that everything has changed, including the music of the church. What it took for me 20 years ago is not doing it for these kids now. They need to be turned on a little more, because everything has speeded up. They don't want to still hear "On Christ the Solid Rock."

Hicks—That's the generation we're going to have to deal with over the next ten years. If you don't reach them, then it's all over. The people that we have problems reaching are your real heavy preachers and church-goers. They're only fighting our music because of their fear of loosing out. We've taken the position that if we remain in the vein that they (the establishment church) want us to remain in, we loose anyway.

ROUTES—Is traditional gospel taking second place to contemporary gospel?

Hicks—Traditional gospel music is not the music that's going to reach the masses of people. That's where it

has to happen. We have a saying among ourselves, "we don't need to go into the churches to get the people, we have to get the people on the street," the winos, the drug addicts, the pushers, and all those people, to hear the message we want to deliver. They don't go to church. Contemporary gospel has to open the door. Just as contemporary or commercial jazz is now making people listen to jazz.

THE MUSIC & THE INDUSTRY

ROUTES—Where do you think gospel music is headed and where would you like it to go?

Diggs—One of the reasons that I got involved with Wiley is because the whole scope of this music must be completely different. That's why we have our own company, that's why we're projecting our own label. We're doing that whole bit so that we can have our own enterprise. That way we'll have something to say about its (gospel's) future. We're really plugging this, that we should own it. We just don't want to sing it, we want to be a part of the business.

To give you a secret. The reason why gospel music is in the forefront now and why everyone is looking at it, and they are, is because of the longevity of gospel music, as

compared to other music like R & B, pop, etc. Gospel music outsells by many many years your biggest hit of the year. A gospel song will outsell it by ten years.

Hicks—"Oh Happy Day" is still selling. That is my whole theory. Everyone's going to be doing it (redoing gospel tunes). They're not going to be calling it gospel. Already the white market is giving it another name.

ROUTES—What name?

Hicks—"Inspirational Music." You see, we've called it gospel for so long until they realized they had to find another name for it.

Diggs—Now they've given it another name and added five more categories to the Grammy's. But that's because they're priming to be able to take control. It's the same thing that was done with jazz. Jazz had its roots down in New Orleans and they primed it up and before you realized it jazz artists were white.

Within the limits of our space we have related just part of this conversation. But it's evident that gospel music is on the move. Apparent too is that Wiley Hicks, Benny Diggs, and the NYCC will be a group to watch as well as listen.

A. Coston and B. Lindsay



The New York Community Choir's Musical Director, Wiley Hicks

Jazz

MANHATTAN

Mose Allison
The Bottom Line
15 W. 4th St.
Oct. 6-9
228-6300

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

Eugene Chadbourne
The Brook
40 W. 17th St.
Oct 1 & 8
929-9554

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

**Frank Foster w/
The Loud Minority**
All's Alley
77 Green Street
Every Mon.
229-9042

Arney Gorber
Cafe Coko
555 Seventh Ave.
Mon. thru Fri.
AE, BA, CB, DC
at the piano.
354-0210

Tommy Furtado
Jimmy Weston's
131 E. 54th St.
Mon. thru Sat. at the
piano
AE, BA, CB, DC, MC
838-8384

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

**Al Haig Trio w/
Jamil Masser &
Chuck Wayne**
Gregory's
1149 First Ave.
Mon. & Tue.
371-2220

Lance Hayward
Jim Smith's Village
142 Bleecker St.
thru Sun. except
Wed. at the piano.
473-9762

Jiff Hittman Group
Barbara's
78 W. 3rd St.
Every Thurs.
473-9326

Helen Humes
The Cookery
21 University Place
Oct. 1 thru Oct. 15
OR 4-4450

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

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

Devit Lopez
Maude's Summit
Hotel
569 Lexington Ave.
Mon. thru Fri.
AE, BA, CB, DC, MC
753-1515

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

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

Lee Konitz Nonet
Stryker's
103 West 86th St.
Every Thurs.
874-8754

**Hod O'Brien w/
Sonny Greer**
Gregory's
1149 First Avenue
Every Weds.
371-2220

Eldorado Red & Trio
Sings Lounge
380 West 125th St.
Every Fri.
749-9888

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

Herb St. Clair w/ Trio
Pearl's Place
1854 Second Avenue
Every Mon.
722-9664

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

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

Diane Snow Trio
Tin Palace
325 Bowery
Every Thurs.
674-9115

Speak-Easy Four
Gaslight Club
124 East 56th St.
Mon. thru Sat.
PL2-2500

True Awaken
Joyce's House of
Unity
503 Columbus Ave.
Fri. Sat. & Sun.
874-8575

Monty Waters
Tin Palace
325 Bowery
Every Mon.
674-9115

David Wert
The Brook
40 W. 17th St.
Oct. 6th
929-9554

BROOKLYN

**Eclipse w/
Art Blakey, Jr.**
Corner Post
Adelphi & Dekalb
Ave.
Fri. & Sat.

QUEENS & LONG ISLAND

Hank Edmon
The Village Door
163-07 Baisley Blvd.
Jamaica
Thurs. thru Sun.
AR6-9616

**Hal Hoffman
Orchestra**
Virgil's LTD
115 Main Street
Port Washington
Every Tues.
516/767-6161

**New Orleans Jazz
Session**
The Village Door
163-07 Baisley Blvd.
Jamaica
Mon. & Tues.
AR6-9616

**Harris Simon Trio w/
John Ray &
Fred Lite**
The Salt of the Earth
4231 Francis Lewis
Blvd., Queens
Every Sunday
357-9727

NEW JERSEY

Vic Cenicola Trio
The Three Sisters
491 McBride
West Paterson
at the guitar every
Tues.
201/525-9445

Glenn Davis
Pip's Lounge
Route #3
West Clifton
Every Tues.
201/748-9603

Bob Hamilton
Pip's Lounge
Route #3
West Clifton
Every Mon.
201/748-9603

Alex Kramer Quintet
The Three Sisters
491 McBride
West Paterson
Every Thurs.
201/525-9445

**Pattie Rice w/
Quartet**
The Three Sisters
491 McBride

West Paterson
Every Mon.
201/525-9445

Dave Tiesar Quartet
The Three Sisters
491 McBride
West Paterson
Every Mon.
201/525-9445

Bill Triglia
Pip's Lounge
Route #3
West Clifton
at the piano every
Wed.
201/748-9603

Blues Beat

MANHATTAN

Bobby "Blue" Bland
October 28
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,
7.50
246-4600

Chicago
October 28
Madison Square
Garden
33rd & 7th Ave.
8 p.m. \$9.50, 8.50
564-4400

Crusaders
October 26
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,
7.50
246-4600

Maynard Ferguson
October 26
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,
7.50
246-4600

Sammy Davis, Jr.
October 1 & 2
Radio City
Music Hall
50th & 6th Ave.
Oct. 1, 7 & 10:30
p.m. Oct. 2, 3 & 8
p.m. \$12.50, 10.00,
7.50
246-4600

Albert King
October 28
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,
7.50
246-4600

B. B. King
October 28
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,
7.50
246-4600

Buddy Rich
October 1 & 2
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,

7.50
246-4600

Muddy Waters
October 28
Radio City
Music Hall
50th & 6th Ave.
8 p.m. \$9.50, 8.50,
7.50
246-4600

Nancy Wilson
October 1 & 2
Radio City
Music Hall
50th & 6th Ave.
7 & 10:30 p.m.
\$12.50, 10.00, 7.50
246-4600



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



"Lady in White" by Ernest Crichton from the

Thank you, Sister Jones

Dining out as we think of it today is a relatively new practice for the average Black person. It wasn't many years ago that dining out for us meant eating at someone else's house. It was almost always on Sunday, after morning church services. And if you were lucky, you got invited to dinner by Sister Jones, the best cook in the congregation.

There was only one consideration when dining with Sister Jones, she said the longest grace this side of the Mason-Dixon. There you'd be sitting at the table, foods steaming in their serving dishes. "Gracious Lord we thank you for this food . . . We ask dear Lord that you bless those gathered here . . . And bless the hands that labored for it . . . Send us your blessings that we . . . And remember those who could not be with us today . . ." On and on she would go until you could hardly stand it. It wouldn't have been quite so bad if Deacon Smith, (who always managed to get an invitation) hadn't punctuated every pause with a "yes Lord" or an "Amen". Sister Jones' grace was church all over again. It was only after this that all the plates were served and then silence would envelope the table. Each morsel was worth every

minute. Dinner with Sister Jones was a lesson in "what is good." The menu was standard but never boring. Chicken—fried, fricasseed or roasted. You could also expect a meat entree. Usually baked Virginia ham with pineapple and cherry garnish, or a well seasoned leg of lamb with gravy. Macaroni baked with bubbly toasted cheese, or yams candied on the outside and moist and tender on the inside. The vegetables ran the gamut from peas and rice, greens (collards, mustards, or turnips) to stringbeans and cabbage. All seasoned to perfection with pieces of pork. You couldn't have asked for better, but if you had asked for more, there was always plenty. Hot bread—big light bisquits, Parker House rolls, or cornbread rounded out the meal. The icing on the cake, which no one ever had room for, more often than not, was coconut. Or, if that was not to your liking maybe some deep-dish peach pie, apple cobbler or Brown Betty. Even the most celebrated appetites couldn't go the distance behind one of these Sunday dinners.

Time out was called, usually between dinner and the confectionery delights. The adults would alternate chit-chat and

snoozing while the kids would turn to the comics or tune into the radio. And, when the cycle of eating, talking, snoozing, eating and reading was complete, when the Green Hornet and the Shadow had triumphed over evil, and when all the dishes were done, it was time to return to church.

Just when we moved away from those quiet uncomplicated Sundays, who can say? But we have. We've changed. We now do our dining in restaurants, and with more and more frequency. Moreover, the restaurants we're choosing include international delicacies as well. We're just as at home with Chicken Kiev as we are with Chicken Fricassee, boullabaisse instead of fried fish, and croissants now rival bisquits. But what we did not move away from are our expectations of good service, a warm atmosphere, and of course exceptionally good food.

We New Yorkers are luckier than most, because we have so many restaurants to choose from. And when we find one that fulfills our expectations, is it any wonder that we return time and time again. After all, we've had dinner with Sister Jones and a lesson in what is "good!"

Agnes Bunn

Black Entertainment in New York

“Reaching Back and Coming Forward”

There is a release of richness in this magnificent city of ours. This metropolis, called New York, can provide from the sublime to the ridiculous, depending on where your head is. A composite of museums, parks, theatres, fashions, restaurants, etc. that are entertaining and soul searching, beckon you to savor.

As the changing of time goes systematically about its way, so do people and their minds. One astounding aspect of time is that while it can project us to the future, it can also retrospect us to the past.

The past can boast of the “20’s” which were hot and steeping with a “club and restaurant theme,” now being recaptured, displayed and portrayed on Broadway and reminisced by old-timers. People have always had need of something of the past to remind them from whence they came.

This era, where people who lived *downtown* went *uptown* to clubs and restaurants where they seemed to enjoy a light sense of responsibility or maybe even a little foreign intrigue, was greatly influenced by music. And music is one of the distinct contributions Blacks have made to the “20’s.” In almost every club, customers were dancing the “Cake Walk” or the “Charleston.” Both were the big rage for the ballrooms. Those who were fortunate enough to have what was called “Music Machines” would roll back the carpets and let go. The “Buck and Wing” and the “Fox Trot,” both of Negro origin, were eventually modified and adapted to the ballrooms.

In the late “20’s,” the principal clubs in Harlem were “Smalls’ Paradise” (being the largest), “Connie’s Inn,” “The Cotton Club”

Smalls, The Cotton Club and Connies Inn was the scene for Blacks on Saturday Night.



and "The Lenox Avenue Club." One could always find a good colored orchestra playing and perhaps a deep gut song interpreted by Ethel Waters, the Queen of Harlem. Harlem, with its spicy restaurants and clubs offered dancing, dining and speakeasies. You could sit down and prepare your palate for some "fixins" that would delight you from "pigsfeet" to "hold me tight and don't let go" music, from toe tapping to soulful crooning.

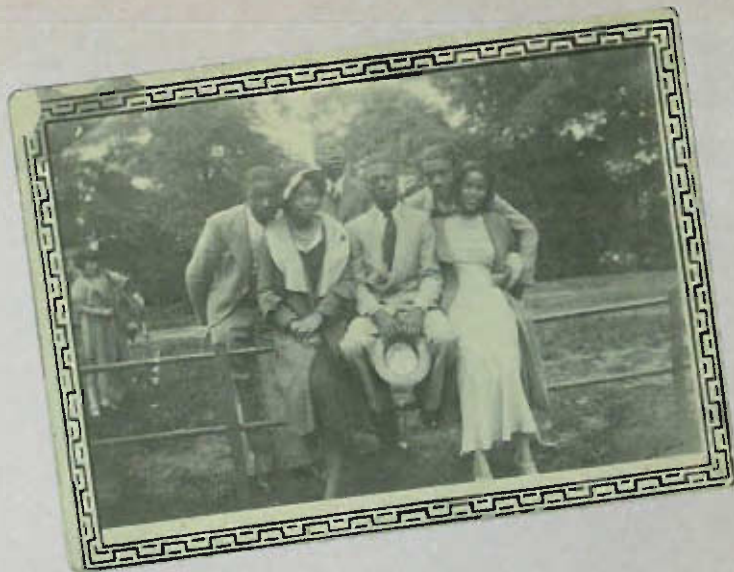
This was a time when the big ballrooms featured Duke Ellington and his Cotton Club Orchestra, Fess Williams and his Royal Flush Orchestra, or Lockwood Lewis and his "Oh Boys." Jelly Rolls Morton and his "Red Hot Peppers," Josephine Baker and Louis Armstrong, and of course, the Lady of the Blues, Bessie Smith.

The "30's" and the "40's" saw the evolution of jazz, which was incorporated into the popular dance tunes played in the supper clubs and ballrooms throughout the city. Each decade gave New York a full and tantalizing experience to remember. "Smalls" gave you the great sound of the Count and Ella Fitzgerald. And up at the Savoy Ballroom, Billie Holiday and Duke Ellington appeared together. What times they must have had!

After such evenings, one could stop off at Godfrey's Beer Garden and Restaurant. This era also saw the "Peace Kitchen" and "Father Divine's," where a good, home cooked meal was for the price of 10 or 15 cents. These places were set up to feed the poor where, for so little money, they could dine like a king. All of this kept the mind and soul together as well as the stomachs full.

Our next decade saw a fighter by the name of Joe Louis, who was the World's Heavyweight Champ, open up a fabulous bar and restaurant, where everyone and anyone could go and eat, drink and be entertained by the likes of Dizzy, Coltrane, Miles, Lena, Sarah, Charlie "Yard Bird" Parker, Monk and Eckstine. It was also in the same decade that loverboy, boxer and tap dancer, Sugar Ray Robinson opened his night club. During this same time, the famous "Downbeat" restaurant and nightclub made its debut.

Entertainment in New York was at an all-time high, even though the Korean and Vietnam Wars put in their bids for destruction and unrest during the "50's" and "60's." The restaurants and clubs still continued to thrive. However, Harlem started losing ground as a prominent Negro entertainment center. Even though economic crises were raging, restaurants and supper clubs were beginning to emerge all over the city. Formerly, all white





clubs were booking in major Black acts that used to appear exclusively in Harlem. Even Fraunces' Tavern in the Wall Street area, which was originally owned by a Black man, reestablished itself. Harlem's Apollo Theatre, however, continued to reign as the arena for Black talent and as the clearing house that separated the good talent from the bad. Still, little by little the fabulous clubs began to peter out, one at a time, by the end of the "60's."

When you stop to think of the decades that have come and gone, the minds, talents and bodies with them, it does amaze you. The "60's" through the "70's" have seen not only a changed New York, but the people as well as the famous places have undergone dramatic metamorphoses. All kinds of supper clubs, restaurants and discos are happening around this metropolis today. The early "60's" saw the Village Gate and hundreds of quaint coffeehouses, impromptu arenas and guitar plucking-emanating B. B. King. This was a time when everyone surged upon the village, flocking to Trudy Hellers, while uptown, the Palladium was vibrating with the sounds of Latin, played by such greats as Tito Puente and Eddie Palmieri.

Today, with the salsa soul, the hustle and the whatever makes you happy, there is a tremendous explosion. From the apex to the zenith, whatever your moods, tastes or finances, any direction you may wish is available to you. The newest clubs give total posh, live plants and trees and exotic blinking and flashing lights. From dining at the top of the World Trade Center, elegant dining in sub-basement areas, to roof gardens and sidewalk cafes. Dining from the Eastside to the Westside is a matter of what ethnic, national or international form of cooking meets your preferential taste.

continued on page 23

"When you stop and think of the decades that have come and gone," pictures reminiscent of the past rekindle those pleasant memories. They set the mood for understanding how dear the years were. In and out of the clubs and ballrooms: in formal attire and Sunday "go to meeting clothes," Blacks knew how to have a good time and enjoyed each other. Reach back into your own family albums and see how many photographs you can find showing these moments.

For those who are into lofts and bathhouses, they too, are here and making their presence known. With such advancements in the technological fields, each place today, whether it be dining, dancing or drinking, the atmosphere can be so filling that your desires are all encompassed. Technology can also throw a cloak of non-threatening anonymity over insecurities and hang-ups and leave no room for stigmas of any kind.

Paradoxes of carnality and wholesomeness, funk and spiritual energy, despite economic woes, are precisely what New York is about. A great cultural institution is crusading across the byways of this City, attempting to enhance the quality of our life styles and to confirm the deep importance of keeping the force alive. In reaching back and coming forth, entertainment has endured evolutionary alterations beyond total comprehension. So let it be! Take a deep breath, hold your chin up and enjoy the good life—whatever the style, however the price.

WILLIE WALTON is a freelance writer. Presently employed as an assistant buyer for Lane Bryant, Willie hails from Jersey City, lives in Manhattan and studied at Kingsborough Community College.

Photo by William Chin



DINING

Pampering Your Palates **CASA STORICA**

Fast food fanatics and counter service fans, read no further . . . This review is for the "dyed-in-the-wool" diner, epicurean, and antiquarian alike. "Casa Storica" at 156 Park Place, Brooklyn is the place for you.

This restaurant sits discretely on the corner of Park Place and Seventh Avenue, just off Flatbush Avenue. The only outward distinctions between it and the other Brownstones in the area are the beautiful stained-glass windows and a very small subtle plaque with its name, "Casa Storica" on the door frame. To the casual stroller, the "goings on" beyond the door would create curiosity only because of the inviting aromas wafting streetward. Don't expect a glaring glass or revolving door at the entrance. There's a knocker on a carved wooden door. And just inside the door is a small receiving area adjoining the center of operations—the kitchen. You're pleasantly welcomed by one of the staff and led into the parlor located in the rear where you're invited to relax with a cordial before dinner.

"Parlor" is the only appropriate name for this room. Its furnishings cover a span of time from the "turn of the century" (oil lamp chandelier) to the "70's" (a modern music system). This mixture of antiquity and today is no accident. It once housed

an antique shop which the owners have since moved across the street. There are antique pieces displayed in the parlor and in the dining room which function as furnishings for diners as well as enticements for the avid antiquarian. And some of these antiques are for sale.

Guests (capacity 34) are seated by the waiter in the order in which they arrive. There is no rush. It is total relaxation, and the service is

continental—two to three hours of atmosphere, nostalgia, and palate pampering.

The emphasis is no doubt placed on the quality of the food rather than extensive menu selections. Chef Emil, the most visible member of this establishment, devotes a good part of his day to the evening meal. He shops each day for the ingredients he'll use for dinner.

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Casa Storica's dining room—a delight for epicureans & gourmets alike.

Opposite page: Chef Emil begins preparation for "one menu, one seating" entree. Co-owner lends assist in their spotless kitchen.

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And the freshness of his corn-on-the-cob or salad greens is obvious. There is one sitting (dinner) and one entree for all. This policy allows for full concentration on the chef's epicurean talents. We were fortunate enough to enjoy his Chicken Parmesan. It was succulent, well seasoned and fork-tender (Julia Childs, eat your heart out). In fact, the entire meal from pasta to salad was so well seasoned, until this "salt shaker" was never once tempted.

Our dinner, if you haven't already guessed, was Italian. But the cuisine (French, Japanese, Italian, etc.) changes frequently except Friday, which is always fish night. Before running over to Casa Storica, be sure to call first (212) 636-9617. Not only will you want to know the menu, but *reservations only* is the policy. As unusual as their "one sitting-one entree" system may seem, "it cuts down on waste and keeps prices down," according to Chef Emil. Speaking of price, the

full course dinner ranges from \$7.00 to \$8.50 per person and a limited wine list is also available.

Dress is comfortable, casual and in good taste. "Casa Storica" can be reached by using the IND "D" train to Seventh Avenue or the IRT #3 or #4 to Grand Army Plaza. It's well worth the trip from any route.

Agnes Bunn

former airlines employee as well as school teacher, currently employed by Burlington Industries.



Upper left: Classic door with knocker: wrought-iron entrance to antique setting.

Upper right: "The Parlor" where patrons are greeted and served cordial drinks while waiting to be served.

Lower left: Couple enjoy Casa Storica's speciality of the day: Chicken Parmesan.

Lower right: Antique European style restroom and public phone.

Photos by Herb Robinson

Restaurants

MANHATTAN

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

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

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

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

Capriccio
11 W. 46th St.
Excellent French & Italian menu, chic crowd
L-\$4.50-\$9.00
D-\$5.00-\$11.00
**AE, DC, MC
757-7795

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

Cleo's
1 Lincoln Plaza
American cuisine
724-8230

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

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

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

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

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

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

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

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

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

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

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

Mikell's
760 Columbus Ave.
864-8832

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

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

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

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

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

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

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

The Cockeyed Clams
1678 Third Ave. at 94th St.
Seafood fare, nautical decor. Suggest calling for reservations.
D-\$4.7, cash only
831-4121

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

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

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

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

QUEENS

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

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

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

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

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

BROOKLYN

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

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

Discos

MANHATTAN

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

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

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

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

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

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

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

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

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

band, Min. varies.
765-8025

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

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

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

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

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

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

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

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

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

BROOKLYN

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

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

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

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



Harold Headley,
President, Cosmopolitan Mechanical Corp.

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

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to handle my
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You have to be
a Joyce Johnson.”**



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

ARTS

Houses of Culture

Museums of Special Interest

Like all of the arts, professional photography has a universality about it that appeals to nearly everyone and in New York City we are fortunate in having a showcase museum for some of the world's foremost photographers. The INTERNATIONAL CENTER OF PHOTOGRAPHY, at 94th Street and Fifth Avenue, has become a haven for both the amateur and professional photographer who want to see, appreciate, and learn more about this art form. Since it opened in 1974 nearly 100,000 people a year have visited ICP; a clear indication of the need and interest of the public in photography.

The Center which is located in a fine old Fifth Avenue mansion with ample gallery space, has shown the works of such masters as Gordon Parks, (a member of the Advisory Council for the Center) Henri Cartier-Bresson, Lewis W. Hine, Ernst Hines, and other equally impressive photographers whose works previously were not seen in public. In addition to the two floors of exhibition space, there is a retail shop which sells posters, postcards, general literature about photography, and books. Among the books currently for sale, in both hard back and paper back, is a superb collection of photos by Paul Strand entitled: GHANA: AN AFRICAN POR-



"Black Muslim Women, Chicago, 1963"—Moments Without Proper Names, by Gordon Parks, 1975, ICP and Viking Press.

TRAIT. Throughout the year ICP offers a variety of lectures and workshops to the public to both learn and share their photography experiences and techniques. Among the guest lecturers, at these workshops have been many outstanding photographers such as James Van der Zee.

In its brochure the center quotes Edward Steichen's view that photography provides a way "... to explain man to man and each man to himself," and this museum is doing exactly that.

The Center is open Tuesday through Sunday, 11 a.m. until 5 p.m. Admission is by voluntary contribution.

A Visit to the Past

The Black History Museum, on North Main Street in Hempstead, documents and traces the important roles that Blacks have played in the development of Long Island and the nation. Among many items on display are pictures and accounts of the attempt to create a Black Tuskegee Institute on Long Island, pictures of Booker T. Washington's Long Island home, Bell's early telephone and Edison's electric light (bulb)—both created with the help of a Black Long Islander, Lewis H. Latimer.

Other notable Blacks include James A. Bland, the composer of "Carry Me Back to Old Virginny," and Jupiter Hammon, America's first Black author.



Throughout the year, the museum features a variety of programs and exhibitions in African Art, Contemporary Art, dance and music. It welcomes school groups, special interest groups and individuals. Appointments should be made in advance.

The museum is unique and compact and is well worth a visit for the awareness it provides in the history of Long Island. It is open Monday to Saturday, 9 am—5 p.m.

Amerind, Amerind

At the Museum of the American Indian, 155th Street and Broadway, we see the original inhabitants of this country as they really were, and not as Hollywood would have us think they were. Their arts, crafts, and manner of living are beautifully depicted and displayed on three floors in a manner that gives the American Indian their just admiration. Although small, this museum is a delight for both children and adults. It dispels completely our misconceptions about what was a highly sophisticated society.

Of particular interest are displays of pottery and other relics found in the South Eastern United States, dating from 200 to 1600 A.D., in an area covering what today are the states of Florida, Georgia, the Carolinas, Tennessee and Alabama. It is open daily, except Monday, 1 p.m. until 5 p.m.

This museum is adjacent to two other museums, Hispanic Society of America and the American Numismatic Society. All three make for a convenient pleasant visit.

DON DRIVER has a B.A. in English and an M.B.A. in marketing.



Photographs courtesy of Museum of the American Indian, Heye Foundation

Museums

MANHATTAN FIFTH AVENUE AND VICINITY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MANHATTAN WEST SIDE

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

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

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

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

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

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

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

MANHATTAN MDTOWN

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

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

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

LOWER MANHATTAN

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

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

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

THE BRONX

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

BROOKLYN

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

QUEENS

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

STATEN ISLAND

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

HEMPSTEAD

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

Galleries

ART GALLERIES

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

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

Cordier and Ebstrom
980 Madison Av at 76th St

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

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

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

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

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

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

Lectures

AMERICAN MUSEUM OF NATURAL HISTORY

Archaeology of Ancient Egypt
Nine lectures on Tuesday evenings starting Oct. 11 from 7:30-9:00 p.m. Fee: \$35

1. Egypt the Land, the River and the People
2. The Pottery of Egypt and their Present Descendants
3. Saving the Monuments on the Island of Philae
4. The Pyramids of Egypt
5. Music and Dance in Ancient Egypt
6. Egyptian Painting
7. Egyptian Astronomy
8. The Roads into Egypt
9. The Egyptians See Themselves

Magic and Witchcraft
Eight lectures on Thursday evenings starting Oct. 13 from 7:00-8:30 p.m. Fee: \$30

1. Doctors or Witchdoctors
2. Politics and Sociology of Witchcraft
3. Witches, God, and the Devil
4. A Bestiary of Witchcraft and Magic
5. Exorcists, Incantations and Preachers
6. The Salem Witch Trials
7. Divination and Geomancy
8. Magic and Witchcraft Today



TRAVEL

Travelling in Style

En Route to Paris

If you love clothes, daydream about food, or just crave the good life, consider Paris, France for your vacation spot in '78. This fast-paced city excels in each of these categories and maintains the high quality supportive services (i.e. transportation, information and safety) so encouraging to the tourist industry.



First, let's review the three preliminary steps to a successful trip abroad:

1. See your travel agent early for the best fares and tours.
2. Invest in trip cancellation and interruption insurance if you opt for a fare with a rigid contract (ABC or APEX for example).
3. Acquire a passport application at any major post office. Answer each question fully and return it quickly.

We recommend that after selecting your date of departure that you choose a flight that arrives in Paris early in the morning before baggage carousels become crowded and declaration lines become long. Flight schedules reflect local times of departure and arrival, so there's no need to add or subtract hours. If you're on tour, your transfer guide will probably claim your luggage for you. If you're independent, use one of the handy baggage trucks that resemble shopping carts. This will eliminate the mad rush for a red cap and his fee.

When you arrive at your hotel via pre-arranged transfer, bus or me-

tered taxi, take a short nap. If you've travelled via Air France, you probably won't be hungry, just a touch disoriented, time-wise. Take a walk to familiarize yourself with the immediate area and choose a local restaurant for dining. Do keep in mind that their dinner hour begins approximately one hour after ours. When you return to the hotel make arrangements with your concierge for an early bus tour with an English speaking guide. This along with one night tour are all the organized bus tours I would recommend. Spending endless days viewing Paris through a window is not the ideal vacation and can become costly. However, on your tour, familiarize yourself with your surroundings, take along a map (Plan de Paris par Arrondissement—found in any bookstore) and use it during your entire stay. Trace your tour along the map, as a beginning exercise and you'll see how easy it is to use.

Costs of living arrangements for tourists are varied in Paris. The Mont Blanc, a student retreat, charges from \$7.00–\$17.00 for a double, while the deluxe Le Bristol ranges from \$80.00–\$125.00. Both

are clean and safe but differ greatly in size, conveniences and elegance. A happy and economical medium may be struck by accepting a highly rated tour package which will include your flight, hotel and some sight-seeing. Again, see your travel agent early for the best possible arrangements.

If you can't resist a trip to the "Lido" where the most elaborately staged productions are viewed, then learn about the "Crazy Horse." It is

these things and better service may be obtained if you avoid that "tacky" look. Leave room for irresistables and gifts by rolling clothes tightly with tissue paper to prevent wrinkling. A steamy hotel bathroom will remove remaining wrinkles in clothing. An electrical converter is a necessity since French and American electrical cycles differ. Include a miniature pharmacy; don't forget aspirin and something for diarrhea. Opt for coordinated

and groups of ladies dressed in maroon, wearing fierce expressions. You guessed it . . . Parisian meter maids!

The metro on the other hand is cool, quiet and well organized. Tickets may be purchased for 2 francs or \$.40 from an agent or a machine at the metro station. Slip this ticket into the turnstyle slot and you're permitted to proceed. You'll find clear and complete system maps at each station pinpointing your exact location. The train itself is named for its destination. New Yorkers who ride the subways will appreciate the quiet ride. If time is not of the essence, try the bus system. Much like New York's it's slower and gives a bumpier ride. However, you do get to see where you are going. Most stops have small shelters with maps showing your location and the route of the bus.

Mopeds and bicycles are used extensively in Paris, but unlike Bermuda this city is not a spot for the novice. Taxis for evenings out are very useful. They are many in number and metered. Your doorman will gladly hail one for you.

Shopping is one of the favorite pastimes for both Parisians and tourists. There's something for everyone and although Paris is expensive, bargains abound. If designer clothes are your thing, discover the haute couture boutiques for women of Pierre Cardin, 185 Boulevard St. Germain; Christian Dior, 11 Bis rue Francois-ler and Yves St. Laurent, Rive Gauche, 21 rue Spontini to name a few. Most items are ticketed under \$200, many 30% to 50% lower than New York prices. Elegant men's wear may also be found at Givenchy Gentlemen, 3 ave. George V; Lanvin 2, rue Cambon and rue de Rivoli; and Les Cravates, 8 rue Boudreau (where you select your own fabric and in 48 hours have a lovely tie for about \$3). Be sure to visit Au Printemps, 64 Boulevard Haussman where the housewares are as beautiful and varied as the fashions. You'll find complimentary hostesses who will



a newer version and displays the talents of Black performers. If you want a real night out, in a predominantly Black atmosphere, you'll have to find a club privé (private club). My favorite is the Black & White on rue de Lombard. It is always crowded, with brothers and sisters from all over the world, celebrities included. The music is on time and the partying never seems to stop. Getting an invitation from Samba, the proprietor, may be tricky, but if you contact me early, I'll try my best.

I've saved the most difficult leg of your vacation for last—packing. IF IN DOUBT, LEAVE IT HOME. Unless you anticipate an extended visit, limit yourself to two suitcases and a shoulder strap tote. Carry a compact passport case, but ladies, never a pocket book. They only get in the way. Your luggage should be lightweight, sturdy, and handsome. Hotel employees do pay attention to

separates whenever possible, using accessories to dress the look up or down. Do pack one formal outfit for that elegant evening you're sure to have. The famous restaurant, Maxims requires black tie on Friday evenings and prefers it on Tuesday. Even if your chosen restaurant does not require such dress, the extra effort will supply an unforgettable touch to the evening.

In most cases it is best that you do not make arrangements for a car if you intend to stay in Paris. It is unnecessary and could prove to be an aggravating experience. You'll find small standard shift autos and seemingly erratic traffic. To those mid-westerners who are appalled at the Manhattan traffic experience, I suggest trying rush hour at the Arc de Triomphe. There one sees approximately six crowded lanes of cars, no painted lane dividers, fists and heads waving, little or no signals for crossing from lane one to lane six

guide you during your spree at Au Printemps. Parfumeries, bonboniers and shops are on every corner. Compare prices and ask for your tourist's shopping discount (up to 20%). You'll bring home treasures at reasonable costs.

Ava R. Fuller

PARIS Things to Do

Paris is an attic window smiling with geraniums, a convent garden hidden behind a hard 18th century exterior, a butcher's slab making up a still-life picture, a cafe terrace full of people looking at people, a little street which gets lost in a mysterious penumbra, a perspective which captures your heart. Paris is also monuments, which give everything an air of dignity. From some of them, there is a wide and original panorama.

From Notre-Dame de Paris:

One should go to the top of the south tower (69 m), to admire closely this wonder of Gothic art, its buttresses, its gargoyles, its spire and to look over the heart of Paris, the Ile de la Cite and the Seine with its bridges and banks.

From the Tour Eiffel (307 m):

After having been the subject of much debate among Parisians it has in time become the undeniable symbol of Paris. A masterpiece of metal construction, it remains as evidence of the 1889 Exposition Universelle.

On the first two platforms restaurants and tea rooms; from the third, the widest view in depth of Paris and the surrounding area (about 70 km).

Open every day from 10.30 to 18.30.

Open in the evenings from May to October. From 11th of November to the 15th of March, the top platform of the tower is closed to the public.

Tel. 705-44-13.

From the Basilique du Sacre-Coeur:

From the front of this monument erected (by public demand) at the end of the 19th century, an exceptional view of Paris encompasses a radius of 50 kms, with the old village of Montmartre in the foreground. The basilica can be reached by the funicular from the Marche Saint-Pierre (from 6.00 to 23.30 daily).

Tel. 254-17-02.



Drug store Matignon—popular lunch spot. Photo courtesy French Government Tourist Office.

From the Palais de Chaillot:

From the terraces of this original architectural achievement, the panorama includes the gardens and the illuminated fountains of Trocadero, the Seine, the Tour Eiffel, the orderly Champs-de-Mars gardens, extending as far as the Ecole Militaire and, behind this noble souvenir of the 18th century, the modern U.N.E.S.C.O. building.

ENTERTAINMENT

Jazz:

"Jazz-Hot" Revue:
14, rue Chaptal (9e),
Tel. 285-10-20.

will indicate where the best jazz can be heard and where to find the best records.

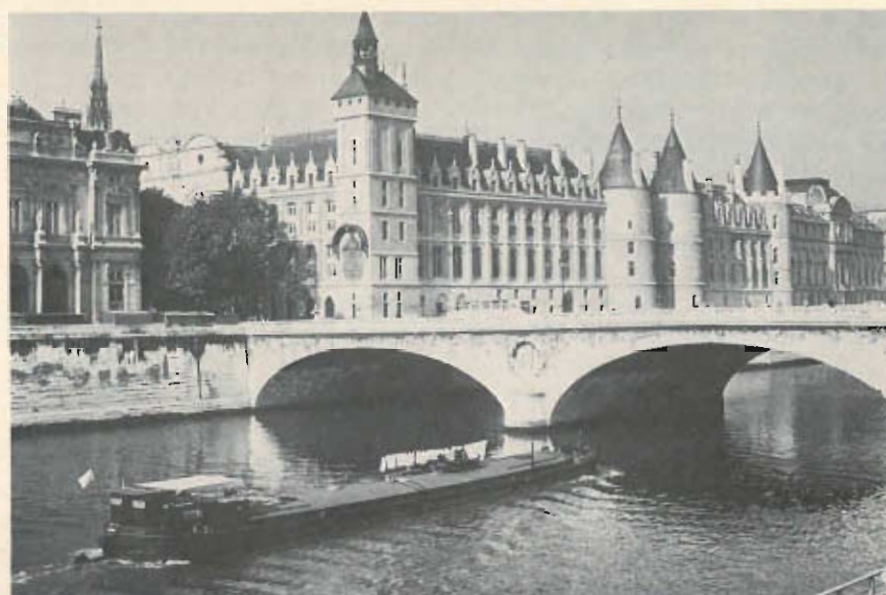
Casino:

Tel. 989-95-95.

There is only one casino in the Paris area: Enghien-les-Bains (95). 18 kilometres from Paris, it can be reached by car or train (Gare du Nord), baccara.

Son et Lumiere:

If you come to Paris in spring or summer, there is a show every evening at 21.00 and 23.00 in English, and at 22.00 in French, at the Hotel des Invalides in the Courtyard of Honor: "Shades of Glory".



River Seine and the 14th Century Conciergerie building. Photo courtesy French Government Tourist Office.

KIDS

Entertaining Your Child

The Doctor Says...

In a large metropolitan city, such as New York, there is an infinite number of things for children and adults to do. Youngsters are constantly badgering their parents to take them somewhere—here or there. As a result, it becomes increasingly difficult for busy parents to decide how, when and where they should entertain their children. Parents must also decide to what extent a refusal to participate in some of these activities is detrimental to their children, especially when dealing with children who have mastered the “downtrodden and disheartened” looks when they are refused specific requests.

Like so many parents, you may feel guilty of not entertaining your child, and therefore, may feel compelled to spend a great deal of time doing child-oriented and child-pleasing activities. At this point, it becomes a question of how much should you sit through: how many G-rated movies, puppet shows and how many dizzying revolutions of carousels can you take? All of which are quite boring to most parents. Entertainment for both you and your child can be mutually enjoyable. It is all a matter of choice.



When choosing entertainment for your children, certain factors should be taken into consideration: their particular interests, age group, development level, and of course, your financial capabilities. You must be acutely aware of what interests your child specifically at various stages of growth. Activities which excite the 4 and 5 year olds would naturally become boring for that same child at 8 years of age. And don't be surprised or disappointed when your attempt at togetherness and family solidarity becomes less appreciated and less exciting for the child as he or she becomes older and develops his or her own circle of friends.

The influence of the mass media (especially television) not only compounds the difficulties of deciding on entertainment, but also adds heavy competition for the family dollar. For example, advertisements for entertainment parks or similar amusements are presented in such an attractive way that parents often feel forced to take their children and more often than not, are disappointed because it is less exciting than presented on television and more expensive than ever imagined.

Careful planning, however, can help you overcome many of these difficulties. Planning allows you to create educational experiences which take into account time allotment, your child's interests and abilities, and the realities of what is presented in fantasy, as opposed to what actually exists.

Specific entertainment for your child in and about the metropolitan

New York area should of course include such activities as afternoons in the museums, Radio City Music Hall and of course the movies. But aside from these popular forms of entertainment, try trips to the country, picking strawberries, looking for wild flowers or birds, or a picnic in the park. These unpublicized, but nonetheless, recommended forms of entertainment can be used by many

people whatever their resources.

Raise your child along these ROUTES for monthly suggestions on simple, imaginative forms of entertainment that can be educationally rewarding to your child and pleasantly delightful for you.

William Ellis M.D. is a child clinical psychiatrist at Yale University.

Photos by Herb Robinson



MUSEUMS:

Aunt Len's Doll and Toy Museum
6 Hamilton Terrace, N.Y., N.Y.
(212) 281-4143.
By appointment.

American Museum of Natural History
79th Street and Central Park West, N.Y., N.Y.
(212) 873-1300
Hayden Planetarium
873-1389
Children of the Sun, until October 23, not for children under 5.
Laserium-light show
524-8700

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

Metropolitan Museum of Art
5th Ave. and 82nd St., N.Y.
(212) 879-5500
A permanent exhibition of Egyptian art.

Museum of the American Indian
Broadway and 155th St., N.Y., N.Y.
(212) AU 3-2420

Museum of Modern Art and Sculpture Garden
11 W. 53rd St., N.Y., N.Y.
(212) 956-7501

MUSE
1530 Bedford Ave., Brooklyn, N.Y.
(212) 774-2900
A year round program called "Adventure in the Arts" for children 4 to 11 years old. Participants may select two of the following four activities: arts and crafts, live animals, dance and music, and African folklore. There are also workshops and programs on a semester bases for all age groups.

New York Jazz Museum
125 W. 55th St., N.Y., N.Y.
(212) 765-2150
Exhibits, film showings, photos of jazz greats. Visitors may also listen to rehearsals. Tues.—Sat. 12-6 p.m.

Storefront Museum
162-02 Liberty Ave., Jamaica, N.Y. 11433.
(212) 523-5199
The museum of Black history and culture houses exhibitions of African and contemporary art and artists. There are also art workshops.

South Street Seaport Museum
16 Fulton St., N.Y., N.Y.
(212) 349-4310

Studio Museum in Harlem
2033 Fifth Ave., N.Y., N.Y.
(212) 427-5959
Documentary exhibitions: (1) The Stone Church of Ethiopia, (2) WPA show—late 1930's early 1940's period—Oct. 1 through Nov. 31.

THEATRES:

Annie
Alvin Theatre, 250 W. 52nd St., N.Y.C.
757-8646
Tues.-Sat. 8 p.m., Wed. & Sat. 2 p.m., Sun. 3 p.m.

Bubbling Brown Sugar
ANTA Theatre, 245 W. 52nd St., N.Y., N.Y.
(212) 246-6270
Tues.-Sat., 8 p.m., Sun. 2:30 & 7 p.m.

The King and I
Uris Theatre, 1633 Broadway, N.Y.C. 586-6510
Tues.-Sat. 8 p.m., Wed. & Sat. 2 p.m., Sun. 3 p.m.

The Magic Show
Cort Theatre, 138 W. 48th St., N.Y.C. 489-6392
Tues.-Sat. 7:30, Wed., Sat. & Sun. 2 p.m.

The Wiz
Majestic Theatre, 235 W. 44th St., N.Y.C.
246-0730
Tues.-Sat., 7:30 p.m., Wed., Sat., 2 p.m., Sun., 3 p.m.

Your Arms Too Short to Box With God
Lyceum Theatre, 149 W. 45th St., N.Y.C.
JU 2-3897. Tues.-Sat. 8 p.m., Sat. 2 p.m. Sun. 3 p.m. and 7 p.m.

Young Gifted and Broke
Billie Holliday Theatre, 1368 Fulton St., Brooklyn, N.Y.
636-0919
Th.-Sat., 8 p.m. Sun. 7:30 p.m.

CENTERS:

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

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

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

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

DANCE:

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

ballet technique for adults and children 6 to 12 yrs.

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

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

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

LIBRARIES

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

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

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

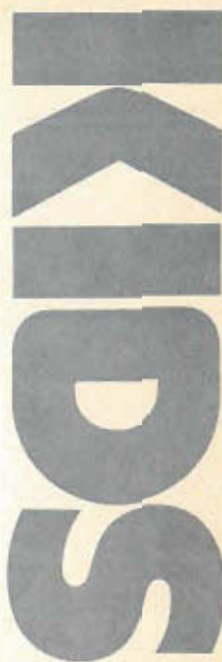
Langston Hughes Library and Cultural Center
102-09 Northern Blvd. Corona, Queens
(212) 651-1100

CHURCHES:

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

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

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



MEDIA

Focus Your Attention

Black News Personalities

ROUTES takes a stroll into the land of Television Newscasting to profile those Black personalities who are regulars in today's face to face newscasting.

One of the constructive ramifications of the last decade's remonstrative actions was the sudden sprinkling of black faces on the

pool at WABC during an AFTRA strike in 1967. After sitting in, and doing a good job, was officially made a reporter. She later took a course in journalism.

But Melba was the exception. For others were discovered only after the hard discipline of school and print journalism had primed

It is this "nose for the news," coupled with the experience of having first-hand knowledge of the urban problems that has won them the respect of both the community they now serve and their veteran co-workers.

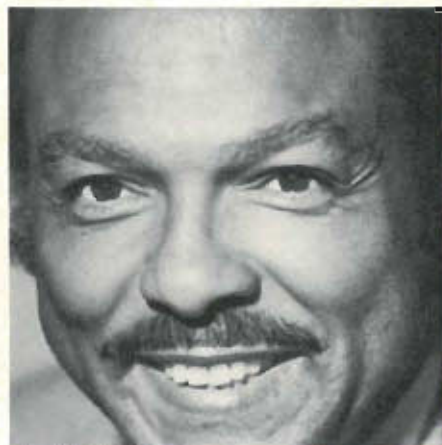
Today's Black news professionals have matured into unofficial



Melba Tolliver



Bob Teague



Carl B. Stokes

theretofore white arena of television newscasting. As neighborhoods went up in flames and dissonance became common place, local television stations scrambled to form ethnic news teams in response to the activities of the time, to protect whatever credibility they had left and to ward off the inevitability of inequality charges being lodged at them.

Some of those picked in that initial draft of talent were lucky. Melba Tolliver, for example, was literally discovered in the secretarial

pool at WABC during an AFTRA strike in 1967. After sitting in, and doing a good job, was officially made a reporter. She later took a course in journalism. But Melba was the exception. For others were discovered only after the hard discipline of school and print journalism had primed them for the experience of working for the electronic fourth estate. Once at work, many found that the skills necessary to merge journalism with an audio-visual projection took time to master, especially into the fast-paced three minute spots that most were assigned. Merely having a well modulated voice and the ability to read a teleprompter was not enough to be called a reporter. Being an informed, educated, professional newshunter who could find a story instead of waiting for one to break was the key to getting in.

ombudsmen who dissect and examine the complicated inner workings of this vast urban arena called New York. By reporting *both* sides of the multi-faceted and difficult to film stories such as welfare reform, unemployment, drugs and urban decay, they have wiped away some of the glitter and polish from the "Big Apple" by telling what really happens. Programs such as "Tell It Like It Is," "Positively Black," and "Straight Talk" have emerged as a result.

ROUTES has chosen to profile

some of the many talented people now on the air. Their brief outlines are just glimpses of the work and skill that have gone into their being some of the best reporters who happen to be Black.

BOB TEAGUE

WNBC-TV's Newscenter 4 features the talents of Bob Teague. For twelve years he has established himself as one of the most versatile reporters in electronic journalism. Teague, currently filling general assignments for "Newscenter 4," has been an anchorman for late-night newscasts, a moderator and panelist for interview programs, and a sportscaster, including commentary on live football telecasts. Before moving into broadcasting, he served a journalistic apprenticeship with the Milwaukee Journal (six years) and was on the sports staff of the New York Times (six years). He is the author of two books: "The Climate of

reporter on WNBC-TV's "Newscenter 4," Stokes offers ways to help viewers solve their problems with government, stores and service agencies. As a result, his "Urban Journal" is similar to a news-magazine program. In addition, he is the anchorman for "Lead Story" on WNBC-TV's "Sunday" (10-11:30 a.m.). Stokes has a Bachelor of Science degree from University of Minnesota and a law degree (LL.B) from Cleveland-Marshall Law School.

CAROL MARTIN

Carol Martin joined Channel 2 News in October of 1975. As general assignment correspondent, she reports on activities around the tri-state area, and appears on both the Six O'Clock and the Eleven O'Clock reports. Before joining WCBS-TV news, Ms. Martin was an "on-the-scene" news reporter at WMAL-TV, Washington, D.C. and prior to that she was a writer-editor for the

has been a full-time weather forecaster since July 1975. There he also hosted "Spencer's World," a weekly, half-hour talk show. A native of Charles City, Virginia, and a former teacher, Christian holds a B.A. degree in English and a minor in journalism from Hampton Institute, Virginia. He taught at Stony Brook, Long Island, before getting into television.

CAROL JENKINS

To be co-host of a daily public affairs program, you got to be good. Carol Jenkins was co-host on "Straight Talk," with Elinor Guggenheimer very early in her career. She joined WNBC-TV in 1973 as a general assignment reporter for "Newscenter 4." Prior to that, she was a network correspondent for ABC News and reporter and anchorperson for WOR-TV. Ms. Jenkins also serves as anchorperson on Channel 4's "Positively Black,"



Carol Martin



Spencer Christian



Carol Jenkins

Opinion," published in 1962; and "Letters to a Black Boy," published in 1968.

CARL B. STOKES

Having the experience of being the mayor of a major predominantly white city, born in a Cleveland ghetto, the first Black to sit on the Ohio House of Representative, Carl Stokes joined WNBC-TV News in 1972. He took the assignment of reporting on urban affairs in keeping with his background as chief executive of a densely populated city. As a

Detroit Free Press. Her efficiency stands out and no wonder, with a double major in Mass Communications and Journalism under her belt. She is a graduate of Wayne State University in Detroit.

SPENCER CHRISTIAN

Saturday, June 4, 1977 was the first day New Yorkers saw Spencer Christian on the air. He began his career as Weekend Weatherman for WABC-TV's Eyewitness News. Christian came to WABC-TV from WBAL-TV in Baltimore where he

along with Gustav Henningburg and Vy Higginsen. In addition to her successful career as a reporter, she has been studying law at the New York Law School and holds a B.A. from Boston University and an M.A. from New York University.

ROUTES wishes to thank the TV networks for allowing us to profile their personalities and for their cooperation in supplying us needed information. Photos of personalities reprinted by permission of WNBC-TV, WABC-TV and WCBS-TV.

Howard Brock Garland

"I love a clean New York."

Bobby Short, New York Entertainer



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

Let's do it today, okay?"

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

Books

Mixed Families, Joyce A. Ladner. Anchor Press/Doubleday—Publishers, 290 pages, \$10.00

The controversial subject of interracial adoption is the subject of this study by Black sociologist Joyce A. Ladner. As a result of interviews with 136 families, Miss Ladner has attempted to expose attitudes and questions that have resulted from the mass white adoption of Black and mixed children in the 1960's.

It was found that there are whites that are capable of raising emotionally healthy Black children. This is not an easy commitment to make and requires devotion and sensitivity with regards to the child and his emotional development.

A major part of *Mixed Families* focuses on older Black children and some adults who grew up with white parents. Feelings ranged from a sense of security and well adjustment to that of doubt.

In conclusion it was found that there are no real answers to the questions. Instead, the relationship between parent and child is important, not the racial question.

Mixed Families is the side of interracial adoption that many of us are unfamiliar with. It is more than an outside view, it is the real story of white parents and the Black children they wish to devote their lives to.

American Hunger—Richard Wright, Harper & Row—Publishers, 146 pages, \$8.95, Afterword—Michael Fabre

American Hunger has emerged as the second part to one of America's greatest autobiographies, *Black Boy*. Unpublished since 1940, it is recognized as being as significant as *Black Boy* with respect to Wright's perceptions and interpretation of the Black struggle for survival.

The book begins in 1934 with Wright's arrival in Chicago. It explores his adjustment to Northern lifestyle at this time (a far cry from life in the deep South). We relive his trials as a clerk, a dishwasher and finally a writer.

Wright gives us a sensitive and touching account of his involvement with the Communist Party. He writes of his determination to write for artistic achievement rather than for the needs of the Party. We experience his torment when he eventually has to break his affiliation.

American Hunger is an autobiography of an American writer and the history of American society at the time. It is a valuable piece of literature and is well worth the 37 year wait.

Movies

Looking for Mr. Goodbar

This Paramount Pictures release is scheduled to open Oct. 5. It is from the popular seller by the same

name. Excellent story of murder in making.

The Bad News Bears in Breaking Training

This family comedy by Paramount Pictures is already at local theatres. It is a sequel to the "Bad News Bears," baseball's funniest little league team. In this film, they are out and slugging again. It features a Black child actor, Erwin Blunt.

Bobby Deerfield

Columbia Pictures release scheduled to open Oct. 3. The love life of a Grand Prix driver, starring Al Pacino, Marthe Keller, and Annie Duperey.

Damnation Alley

20th Century Fox release, scheduled to premiere in October. It concerns an atomic holocaust in Arizona and that state's exodus to the East coast.

Greased Lightning

Warner Bros. still boasts of this one and no wonder with Richard Pryor at the helm. It concerns the exploits of a Black taxi driver turned professional race driver.

A Piece of the Action

Warner Bros. has produced a third in a series of comedies by the team of Sidney Poitier and Bill Cosby, scheduled to premiere on Oct. 7 in the Metropolitan area.

O, God

George Burns tries another movie and this time with John Denver (in a non-singing role). In the movie, God returns to Earth and deals with a supermarket owner.

Townhall Travel Cinema

123 West 43rd St., Thursdays, 5:30 p.m.; \$2.50; Sr. citizens \$1.75
Oct. 6—"Kaleidoscopic Yugoslavia" by Frank Klicar; Oct. 13—"Italy's Fabled Sea" by Jonathan Hager; Oct. 20—"Philippines to New Guinea" by Curtis Nagel; and Oct. 27—"The Danube—Vienna to the Black Sea" by Gene Wiancho.

Television

WABC

ABC News Close-up, "Teenage Turn-on: Drinking and Drugs." A study of teenage alcoholism. Due to air in October. Date not available at press time. Check daily listing.

Lola Falana will star on the Marie & Donnie Osmond Show Oct. 21st. Marie will be celebrating her 18th birthday and Lola will show her how to get what she wants.

Dionne Warwick and **Lola Falana** will join 30 performers and six orchestras in an all-star salute to the fabulous Las Vegas Community in celebration of its 75th Anniversary. Vintage film footage of the lifestyles and background of the Las Vegas community will be shown.

Feature by Dr Seuss, "Halloween is Grinch Night," an animated film for children is scheduled for Sat., Oct. 29. Check daily listing for time.

WNBC

Fri., Oct. 7 begins the weekly programming of "Sanford Arms," a spin-off of "Sanford and Son" at 8 p.m., starring Whitman "Grady" Mayo. "Chico and the Man" will follow at 8:30 p.m. with Della Reese in a starring role.

On the same evening, NBC will present "Death and Dying," a special report. Check daily listing for time.

For children 8-14, NBC will present in October a special treat—"Snow Bound"—how a family in a car crash survives. Check daily listing for day and time.

Also in October, NBC presents CITY DRAMA—"Luke was There." A dramatization of the loneliness of the young in a world without the security of adults. Check daily listing for day and time.

WCBS

"The Bugs Bunny Halloween Special" will be aired on October 26, 8 p.m. One half hour of laughter for children of all ages.

Radio

WBLS

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

WRVR

106.7 FM, 24 hours, all jazz.

WLIB

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

WINS

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

WQXR

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

WNYC

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

WXLO (99X)

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

WPLJ

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

WPIX

101.9 FM, 24 hours, album-oriented rock.



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ROUTES



Michael Jackson and many



Editors and Reporters

Staff



The ROUTES family



Celebrities



Debut and Main



With the Sun" Lambetham held his award



Social and the



Model and Photographers

Roaming around the "Big Apple" doing all the scenes can be quite fruitful. "Apple Routes" will keep you informed of the variety of tidbits and tasty savorings of tattle. We plan to feature and visit with people on the move, people striving for success and people in and out of the "Big Apple."

Because this is our maiden voyage, we would like you to meet "the friends of ROUTES." One thousand strong and actively engaged in business, arts, industry and commerce. They hail from New York, New Jersey, Connecticut and Philadelphia. They came from various ROUTES to see us launch our exposition at Leviticus.

SPORTS

Games People Play **SQUASH!**

Photo by Reggie Weeks



Zap! Pow! Zing! Swoosh! The perspiration "pours" from your body as you score yet another point. You need just one more to win. Surrounded by four white walls, you stand with at least one foot on the floor inside the line around the "service" box. You quickly take a deep breath. You serve. Smash! The small green rubber ball flies rapidly through the air, with accelerating speed toward the front wall. Almost instantly it returns with a bounce. Your opponent zips behind you and strikes a crushing blow to the ball. It batters off the side walls. The towel around your neck is drenched with sweat. Your hand, wrapped around the small, long-handled racket, begins to tighten as the ball moves rapidly toward you. The tension rises. Without blocking his view, you jump to the frontside of your opponent and "zap" the ball to the back wall. It bounces and soars to the front wall again. Your opponent tries in vain to reach out and strike the ball with his

racket, but fails. You have just won your third game and thus, you win the match. The name of the game? SQUASH!

Although Squash originated in London, England in the 19th century and was introduced in the United States in the 1890's, it has only recently captured the hearts of Americans as the most exciting and fastest indoor sport ever.

Combining some of the elements of both tennis and handball, Squash—an aggressive game with fast wrist action and delicate touch—is played by two or four people (singles or doubles), with badminton-styled rackets and ONE ball, in a four-walled court.

The Game? A shot must strike the front wall between two red lines before hitting the floor. It may hit the side walls or back wall before reaching the front wall. The ball must be struck before it has bounced twice, but it may be struck on the volley. If your ball reaches the back wall on the fly, you may hit it after it has

bounced on the floor. Because of the size of the court, it is important that your opponent(s) have complete view of the court and you must somehow manage to stay out of his or her way.

As a player, you must be completely alert and ready at all times to move into position to hit the ball. If you are slow, the ball will fly past you (or will have bounced twice), and its speed will force you to make a weak return. OBJECTIVE: Return the ball so quickly that your opponent is caught unaware and can't make a proper, well-placed return.

Proficiency at Squash requires you to practice at least one-half hour to one hour a day, and the workout is excellent for your body, especially if you're a weight watcher. Your reward for continuous practice is the expenditure of a 1,000 calories per hour of play. Now that's some workout! Also the President's Council on Physical Fitness has rated Squash as number one among the heavy workout sports.



Squash courts are opening up all over the city, so you can even get an hour's practice in during a lunch break. To mention a couple, there's the Park Avenue Squash and Racquet Club, 3 Park Avenue at 34th Street and The Fifth Avenue Racket Club, 37th Street and 5th Avenue. They both offer fabulous learning programs—a thorough course covering all the fundamentals of the game, in groups of four, meeting for one hour per week for eight weeks. Then there are semi-private and private lessons.

Your "Squashwear" should consist of shorts, tee-shirts and sneakers, preferably all white. A small towel, worn around your neck or tucked tightly into your shorts to keep you dry, your racket and ball are all you need.

So, if you want to build up your stamina, muscle tone, lose weight and release your frustrations, then take on a real challenge such as Squash, and you'll undoubtedly accomplish all four. It affords a quick, pleasant workout, and the beginner can have just as much fun as the expert. So come, join the fun and "raise a racket"—a Squash racket, that is.

Squash—the fastest indoor sport ever—that's what it's all about!

Marlene Chavis

is a radio broadcaster, TV announcer, fashion commentator and freelance writer.



BASEBALL

N.Y. Yankees—Oct. 1-Detroit

The World Series, scheduled for October 15 and 16 subject to change depending on playoff. World Series will be played out of town.

BASKETBALL

N.Y. Knicks

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

October

18—Kansas City	7:30 p.m.
22—Washington	8:00 p.m.
25—Cleveland	7:30 p.m.
29—Detroit	8:00 p.m.

N.Y. Nets

Nassau Coliseum

October

21—New Orleans
26—Atlanta
28—Boston
18—On the Road (Detroit)
22—On the Road (Buffalo)

FOOTBALL

N.Y. Jets

Shea Stadium (\$9)

October

2—New England	1:00 p.m.
23—Oakland Raiders	12:00 p.m.
30—New England	1:00 p.m.
9—On the Road (Buffalo Bills)	
16—On the Road (Miami Dolphins)	

Giants

Giant Stadium (\$11.50, 9)

October

9—Philadelphia	1:00 p.m.
16—San Francisco	1:00 p.m.

GYMNASTICS

Rumanian Women's

Gymnastics Team

International Gymnastics Exposition with Nadia Comaneci (\$10-\$5)
Sun., Oct. 9, 1:00 p.m.

SQUASH

Played at YMCA's

Manhattan

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

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

Flushing

138-46 Northern Blvd. (359-7100)

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

Brooklyn

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

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

TENNIS

Third Annual Arthur Ashe Tennis Tournament and Celebrity Matches

Felt Forum (Madison Square Garden)

(\$100, 25, 15, 8.50)

Oct. 9, 2-6 p.m., Benefit, United Negro College Fund.

WRESTLING

All Star Wrestling

Madison Square Garden

Mon., Oct. 24, 8:30 p.m. (\$8-\$4)

Professional wrestling matches.

LEISURE TIME SPAS

Manhattan

Apple Health Spa

321 East 22nd St.

673-3730

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

Dancercise

167 East 86th St. and 1845 B'way

Eastside: 831-2713

Westside: 245-5200

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

Elaine Powers Figure Salon

21 locations (check directory)

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

European Health Spa

401 East 55th St. and 505 Park Ave.

55th St.: 688-1620

Park Ave.: 688-5330

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

Jack LaLanne Health Spa

45 East 55th St. (14 other locations)

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

McBurney YMCA

215 West 23rd St.

243-1982

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

135th Street YMCA

Between 7th Ave. and Lenox Ave.

Gymnastics, karate, calisthenics, etc.

Westside YMCA

5 West 63rd St.

787-4400

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

A SPORTING SPECIALTY

There are some sporting events that go beyond the rah, rah, rah of the crowd and the sweat and exhortation of the athletes. One such event is the United Negro College Fund's Annual Tennis Tournament and Celebrity Matches. This year, for the second time, it is being held at the Felt Forum of Madison Square Garden, on Sun., Oct. 9, 2 p.m. During these matches, celebrities, athletes, politicians, media personalities and the like, all come together to give a good show, have a good time and all for a good cause. Last year, 10 year old Derrick Irby made it all worthwhile. He played against Arthur Ashe and Jeff Borowiak so skillfully and to the amazement of the crowd. He was also an excellent vehicle for transmitting the purpose of the tournament: Looking for the Future Arthur Ashe. The proceeds of the benefit go toward the Arthur Ashe Scholarship Fund and to benefit the 41 member schools of the United Negro College Fund. Sports fans can look to see such greats as Dave Debusschere, Earl Monroe, Butch Sewagon and Walt Frazier. Alan King and Bill Cosby headline the bill and add to the fun of the afternoon. ROUTES recommends this one.



SPORTS

Route Roots

It was "Amateur Night" at the Apollo Theatre in Harlem, New York, and as Eleanor waited in the wings for her cue to go on, she was probably anticipating the audience's reaction to her. It didn't matter that she had previously been in recording sessions, or that she appeared in nightclubs such as Jerry Preston's Log Cabin, The Yeah Man and all over Harlem. What did matter was her success with this particular audience. Would she be as successful as superstars like Sarah Vaughan, Billy Eckstine and LaVern Baker—all of whom have stood on the very same spot that now "holds" her? The Apollo Theatre's Amateur Night audience—which is predominantly Black—have, for many years, mastered the art of determining what is real talent and, without hesitation, will let you know by applauding or booing you as you entertain. What a painful experience it can be for an entertainer who isn't so good, or who is good but hasn't reached enough maturity to have the stamina to face them!

On the outside, Eleanor appeared to be a very secure and confident individual, although inside, she was unsure of herself. As the curtain opened, it was now her turn. The best judges of entertainers in the world were anxious, ready and waiting for her. She moved her tall, shapely, full-bosomed figure across the stage toward the microphone. As the spotlight shined on her smooth and lovely, rich honey-brown complexion and her wavy, black "up-swept" hair, she began to sing in a soft, slow lazy-sounding voice with a "Baltimore drawl." As she sang, she managed to overpower her audience's senses and almost lift them into a trancelike existence. She was sheer ecstasy and they loved her. "Them There Eyes," "If the Moon Turns Green" and an encore, "The Man I Love." Immediately a success, Eleanor was booked for a week's engagement. That was the year, 1935.



Eleanor Gough McKay was born, April 7, 1915. However, she was "born again" that night and renamed when she first struck our consciousness. Her new name was Billie Holiday.

In 1933, when Billie was a mere 18 years of age, she made her recording debut with Benny Goodman and his 9 piece studio band and with Artie Shaw and his orchestra. The first tune was "Miss Brown to You," and thereafter, "I Wished on the Moon" and "What a Little Moonlight Can Do." Her recording career began to go through several phases. In one phase, she was featured mainly as a vocalist with various orchestras. In another, she was often heard with string accompaniment and in those days (the 1940's) violins and such were not common place in recordings. One of the first songs she recorded with strings was a song that she would feature for a long time afterwards, "Lover Man." Another phase began with the recreation of some of her most successful songs—a revival of songs like "The Man I Love." And finally, the last phase was her association with Ray Ellis.

Billie Holiday had a style of her very own—the rare ability to sing songs with deep and varied emotions that would move any listener. She had an almost unbelievable sense of rhythm and an intuitive knowledge of harmony. In addition, her timing was extraordinary. She could make poetry out of any dull or stale lyric. Even though the sounds of her voice were still unique, by the end of the 40's you could recognize that the long hard years and her acquired dependency on drugs had a serious effect on her vocal quality.

In the early 1950's, Billie had heard a score that Ellis had written for his album "Ellis in Wonderland" and she had a strong desire to work with him. The result was an album called "Billie Holiday—Ray Ellis and his Orchestra," where every tune was composed and arranged especially for Billie. Again, "Don't Worry about Me," "All the Way," "Just One More Chance" and "For All We Know" featured her with a 12 piece string section. Some say that this album revealed the many tragedies in her personal life—the endless and hopeless battles with narcotics—because her voice had changed and her superior quality had just about disappeared.

Billie Holiday's last performance was for a benefit concert at the Phoenix Theatre in New York City in June, 1959. Her voice was coarse, yet warmly emotional, with enough of the original quality remaining to help her recapture at least a small piece of the glory of her early years.

In the year, 1935, there were few who compared with Billie Holiday. In the year, 1938, when she was introduced by Count Basie as "Lady Day," there was nobody capable of duplicating her. Today, and in the future, there will never be anybody who can replace the style and memory of the great Billie Holiday. She was one of a kind who traveled her way and one in our history we should never forget.

WHEN ARTHUR ASHE SERVES, IT'S TO THEIR ADVANTAGE.



You're invited to spend a fabulous afternoon watching Arthur Ashe and his celebrity friends. They'll play in exciting matches at the 3rd annual tennis exhibition for the benefit of the United Negro College Fund. The purpose of the benefit is to raise money for the 41 member colleges of the UNCF. This will enable them to grant financial aid to deserving students.

It's nice to know that your attendance will help someone attend college. So come on out and enjoy yourself.

Ticket Prices*: \$8.50, \$15, \$25, \$100. For tickets, write to: UNCF Tickets, 500 East 62nd St., New York, N.Y. 10021. Or you can buy tickets at the advance ticket window at the Felt Forum. For more information, call 644-9626.

**THE UNITED NEGRO COLLEGE FUND/ARTHUR ASHE
TENNIS BENEFIT, SUNDAY, OCTOBER 9, AT 2 P.M.
FELT FORUM, MADISON SQUARE GARDEN.**

*Donated portion of ticket deductible for income tax purposes

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



Sip one. A gin martini



Sip two. A vodka martini



Sip three. A white rum martini

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

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

Now take your first sip of a white rum martini.

You'll notice a satiny smoothness.

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

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

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

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

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

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

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

PUERTO RICAN RUMS
Aged for smoothness and taste.



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