

# ROUTES



October 1978/\$1.25

Chris Albertson

Interview:

**ROBERTA FLACK**

- FUR FASHION '78
- BUCKWHEAT THOMAS REFLECTS



## **Black News is Mozambique to Manhattan chic.**

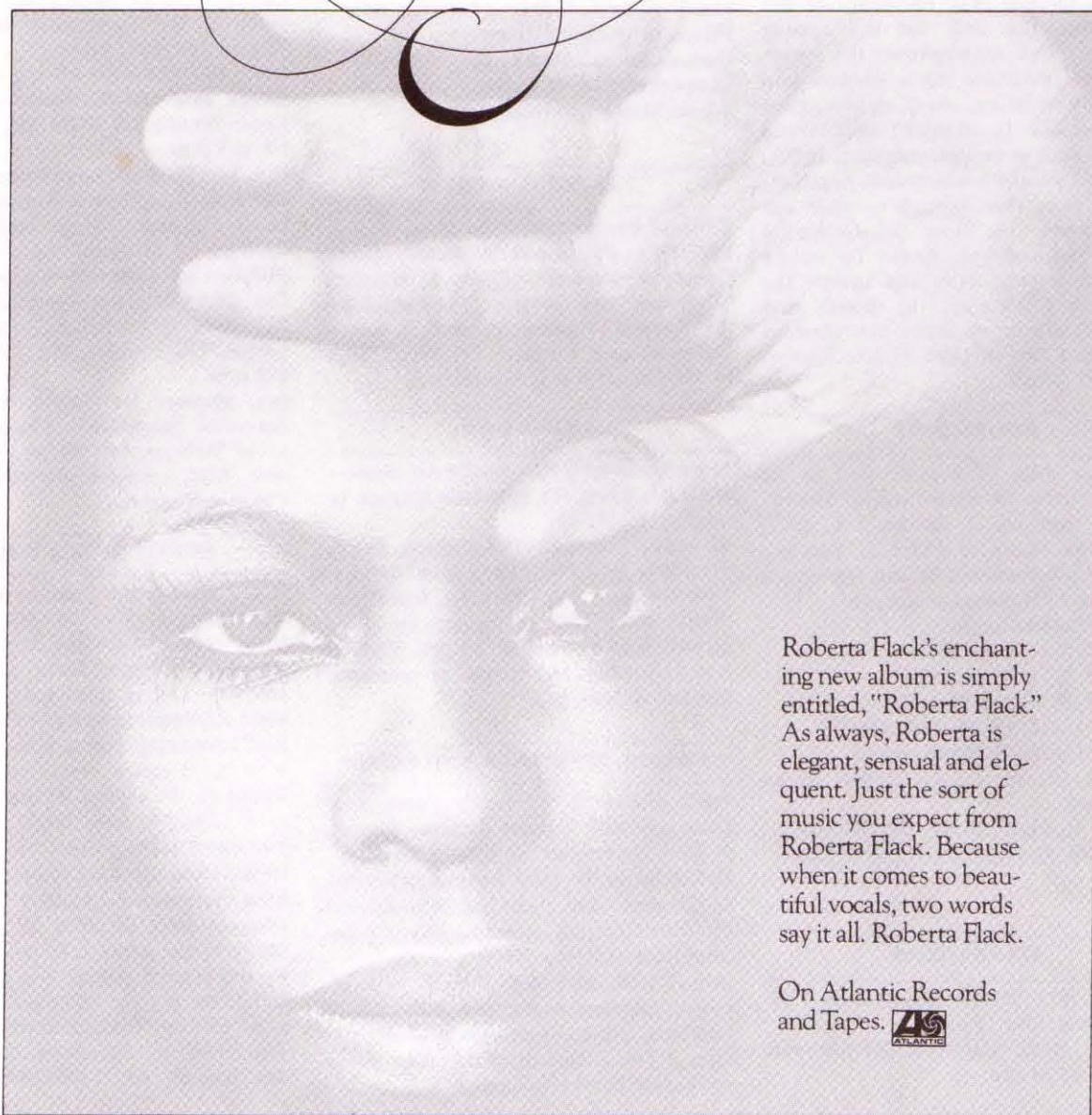
That's the Black News beat. It's Bill McCreary each week, with Marian Etoile Watson and Joan Harris, bringing you a comprehensive view of the arts, history,

opportunities, and news events that affect your life. It's a view you may not get on other newscasts. Black News is for all members of the community.

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# Roberta Flack



Roberta Flack's enchanting new album is simply entitled, "Roberta Flack." As always, Roberta is elegant, sensual and eloquent. Just the sort of music you expect from Roberta Flack. Because when it comes to beautiful vocals, two words say it all. Roberta Flack.

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# FREE FOR ALL

## CULTURAL WORKSHOPS

The New Muse Community Museum of Brooklyn will hold more than 40 different free workshops that individuals from age 7 to 70 may participate in. Classes are structured on beginner, intermediate and advanced levels; featuring expert instruction in ethnic drums, trumpet, trombone, art, dance, drama, creative writing, etc. All workshop instructors are working professionals — attendance is on a first-come, first-serve basis. Classes begin October 10th. Call for specifics. 774-2900/01.

## HOLIDAY SHOPPING

The Metropolitan Museum of Art's new two-part catalogue is now available—free of charge. Two beautifully illustrated booklets totaling over 100 pages of gift suggestions—not only for the coming holidays, but throughout the year. There are extensive color photos and listings of sculpture, silver, pewter, glass and porcelain. In addition, audio-visual materials such as posters, calendars, books, slides and records are included. Together, there is more than enough to whet and satisfy even the most discriminating artistic and cultural tastes. To obtain your free copies, write and specify the Christmas Catalogue, the Books and Prints Catalogue or both: Metropolitan Museum of Art, Box 255, Gracie Station, NYC, NY 10028.

## ROOTS' SHIP

The slave ship, "Unicorn" used in the historical television production of "Roots" will be stopping at various L.I. ports during the month of October. You can board the two-masted sailing vessel free of charge. Donations are accepted.

Oct. 1: Captree Basin.

Oct. 1, 2, 3, 4: Kings Point.

Oct. 4, 5, 6, 7: Oyster Bay.

Oct. 7, 8, 9: Port Jefferson.

Oct. 10, 11, 12, 13, 14: Greenport.

Oct. 14, 15, 16, 17: Shinnecock.

Oct. 18, 19, 20, 21, 22: Robert Moses State Park.

Oct. 22, 23, 24, 25, 26, 27, 28: Patchogue.

Oct. 28, 29, 30, 31, Nov. 1: Point Lookout.

## MARATHONS

Oct. 1 . . NYC 75-Mile Bicycle Race. Five-boro ride. Start: 8 a.m.

Oct. 22 . . NYC Marathon Five-boro run. Start: 10:30 a.m.

## MUSIC EVENTS

Brooklyn Museum Sunday Events, beginning Oct. 8, concerts at 1 p.m., poetry readings at 3 p.m.

St. Bartholomew's Choral Works. Beginning October concerts at 4 p.m. Sundays, 109 E. 50th St. (751-1616)

## MUSEUMS WITH FREE ADMISSION

American Numismatic Society

Browne House

Brooklyn Museum

Bronx Museum of the Arts

Center for Inter-American Relations

China House Gallery

Cooper-Hewitt Museum of Design

Fort Wadsworth Military Museum

Fraunces Tavern Museum

Hall of Fame

Museum of the City of New York

New-York Historical Society

New York Public Library

New York Public Library at Lincoln Center

Pierpoint Morgan Library

Queens Botanical Garden

Songwriters Hall of Fame

Studio Museum in Harlem

## JAZZ CONCERT

"Mental Purification—The Mind World," Part III. Performed by Reality Unity Concepts—a duet, William J. Hooker, Composer and director. Sponsored by the Central Harlem Project. Countee Cullen Branch Library, 104 West 136th St. October 11th at 6:30 p.m.

## ART SHOWS

Brooklyn Heights Promenade Art Show—Outdoors along the esplanade. Remsen to Orange Sts. (11-5)

Brooklyn Museum—188 Eastern Pkwy. 638-5000. Wed.-Sat. 10-5, Sun. noon-5. Contribution . . . Haitian Art, first major exhibit since 1944 of indigenous art is divided into 3 sections: history, voodoo & Christianity, and scenes of everyday life. Sep. 2-Nov. 5.

## FEASTS, FESTIVALS AND FAIRS

Sept. 27-Oct. 2 St. Jude's Feast. Our Lady of Mt. Carmel Italian festival. N. 8th & Havermeyer St., Bklyn. (384-0223)

Oct. 3 Salute To Fifth Avenue sponsored by Chrysler Corp. including International Fireworks Display. 8 p.m., Sheep Meadow, Central Park.

Oct. 7-9 St. Nicholas Grecian Festival-Greek taverna, music and fun. 196-10 Northern Blvd., Flushing, Queens.

Oct. 8 Great 23rd St. Expo.—East River to Hudson River (11-7 p.m.)

Oct. 14-15 Flora/Fauna Festival-Bronx Zoo and NY Botanical

Oct. 15 Old Home Day. Richmondtown Restoration, S.I. (10-5 p.m.)

Oct. 18 St. Patrick's Cathedral—100th Anniversary Celebration. Series of civic & musical events on steps of St. Patrick's.

## PARADES

Oct. 1 Pulaski Day. 5th Ave. from 26th to 52nd St. (1 p.m.)

Oct. 8 United Hispanic American Day. 5th Ave., 44-72 St. (noon)

Oct. 9 Columbus Day. 5th Ave. from 44th to 86 St. (noon)

Oct. 15 Massing of the Colors. 5th Ave., 56-52 St. (2 p.m.)

## CULTURAL DIVIDENDS

Manhattan Savings Bank is again offering more than just banking:

Oct. 6, Annual Exhibition of Purebred Dogs at the Eastchester Branch, 356 White Plains Rd., 8 p.m.

Oct. 20, "Sounds of the 40's"—Bill Sledge and His Hammers at the Mt. Kisco Branch, 50 Main St., Mt. Kisco, NY at 8 p.m.

Oct. 24, The Park Lane Branch, 3rd Ave. and 86th St. presents Antony Polistina, Doris Holloway, Mark Holland in a Concert of Original Music by Messrs. Polistina and Hollway—8 p.m.

Oct. 26, A Modern Day Minstrel Show—"Celebration of Songs," East Yonkers Office, 778 Yonkers Ave., Yonkers, NY at 8 p.m.

Oct. 30-Nov. 3. "Salute to Society of American Magicians" is being presented at the Madison Ave. Office, 385 Madison Ave., NYC. (possibly one week earlier) Call to verify dates.

## ECHOS OF THE DRUMS

If you really want a unique and dazzling experience, be sure to visit this exhibit being presented by the Museum of the American Indian. There are over 500 artifacts ranging from gold, silver, jade and turquoise ornaments to Chief Sitting Bull's medicine drum. For those of you who have never seen written Indian language, the exhibit includes such items as a Cherokee song book and the Old Testament in Plain Cree.

In addition, there are photographs, carvings, sculptures, feather headdresses and costumes to thrill all age groups. Many of the items have never been seen by the general public. It's all free—and should be on your "must see" list.

U.S. Custom House, Bowling Green at Battery Park Mon.-Sat., 10-6; Sun., 1-6 Through Oct. 31 (747-0147)



ROUTES MAGAZINE, A Guide to Black Entertainment...

Cover Photo By John Pinderhughes

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## DADDY'S LITTLE GIRLS HAVE GROWN UP TO GET DOWN.

Joe Hutchinson, Jr. had three daughters, Jeannette, Wanda and Sheila. No sooner had they learned to walk and Poppa Joe was teaching them to read and sing the kind of music that leaves the whole world grinning from ear to ear. He named them The Hutchinson Sunbeams.

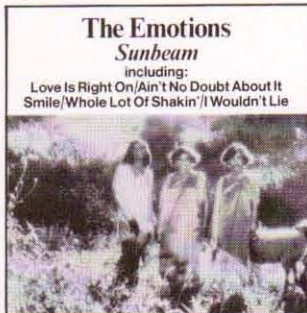
Today you know them as The Emotions.

The Emotions, who gave you the smash "Best of My Love," have a new album, "SUNBEAM." So fired up with high energy, this new work of love dares you to keep your feet still.

**"Sunbeam."**


The Emotions' latest album, featuring their hot new single,

**"Smile." On Columbia Records and Tapes.**



Produced by Maurice White for Kalimba Productions.



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## ROUTES RESPONSE

My warmest thanks to you and the ROUTES staff for including me in the sparkling evening at the Copa. Melba Moore has such an infectious quality that I did more than keep the arthritis telethon on; I contributed. I am so very pleased about the development in quality of ROUTES.

An intriguing thought is that ROUTES might be willing to contribute the layout for the Melba Moore cover to the Foundation. Is this something that we can explore?

Thanks again for including me in your most exciting evening, and I wish upon all of you huge success.

**Helen Armstead-Johnson**  
New York, N.Y.



*William Ellis, President*

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# HIGHLIGHTS

October



**1** The O'Jays Madison Square Garden. (See Music Listing)



**5** Diana Ross. Radio City Music Hall. (See Music Listing)

**1** N.Y. Film Festival. Avery Fisher Hall. (See Media Listing) Begins September 28 thru October 8.

**1** Chita Rivera. Grand Finale. (See Music Listing)

**14** Monster Rally. Bronx Zoo. (See Kids Listing)

**24** The Wiz. (See Media Listing)



**6** Cleo Laine. Avery Fisher Hall. (See Music Listing)



**13** Freddie Hubbard. Lincoln Center. (See Music Listing)



**13** Les McCann. The Bottom Line. (See Music Listing)



**20** Gato Barbieri. Avery Fisher Hall. (See Music Listing)



**26** Billy Taylor. N.Y.U. Loeb Student Center (See Music Listing)



**30** Gil Scott-Heron. Avery Fisher Hall. (See Music Listing)

# FASHION

## FUR FASHION '78



Ed Brown

Russian Racoon with Matching Hat \$7,000.

*"Without innovation and change in furs there can be no fashion, as there can be no perfect flower without fragrance."*

Lawrence Kaye  
Christian Dior

The nuances of fur fashion are incredible this season—being treated like fabric and played together with shaker knits, heavy textures and each other. This year's look is very different from the old status fur. Several furs extravagantly mixed on the same coat, intricately pieced rabbit and squirrel furs, and the look of fur fringe is back. Technology has produced new looks in fur: new ways of slicing and stitching furs into patterns and designs; ranch mink ribbed to look like corduroy, Black-gama that looks like velvet and truly reversible raincoats. This is the year to invest in a fur coat, there are cuddly muffs and flinging scarves, with heads and tails left on.

This season, there are hundreds of elegant attitudinal furs from which a woman or man may select. Furriers are reaching for everyone—from those of you who have never considered a fur to those of you who are considering a second, or seventh.

If you are a naturalist, you have not been overlooked: pelts are ragged and wild animal pelts are very much in. Wild natural mink, tanuki, coyote and wild natural sable are among the favorites available.

In "shopping around" to find the style and type of fur that is most flattering to you, your best bet is to buy from a "top-house." After all, its reputation is at stake, which will ensure the quality of the garment. The ultra-best buys can be gotten from manufacturers, but in most instances you must know someone. If you have the patience for inquisitive stares and, "now we only sell to stores," you might try this route first.

For women who are buying a fur for the first time and are undecided, a dark mink is the best buy; it is the most wearable and most suitable coat for every occasion of dress. If you are buying a second fur, lynx, a tanuki, fisher, chinese sable or fox, colored in silver, red, wheat, white or shadow are the push for this season.

Men, there are furs for you. If you have been a little skeptical about that dark ranch mink you have been eyeing for the past two seasons but didn't buy because you thought it might be "too much," there are some alternatives that you are certain to find au courant: nutria, raccoon, badger, coyote or muskrat.

#### FUR CARE

So, now that you have an effective attitudinal fur, how do you care for it. Storage is the key; during the summer your fur should be placed in cold storage, because it requires a low temperature environment. Your fur should never be bagged or enclosed, this will destroy the life of the fur. In the winter, it should always be hung in a cool, well ventilated place.

In addition to storing your fur, it should be cleaned and glazed after each season's wearing by professionals in this field. The glazing revitalizes the fur—restoring the luster and shine. The cleaning process involves tumbling the fur in sawdust to remove the oil and dirt, then the fur is blown out with streams of cool air. When considering storage, ask about cleaning and glazing to determine if the services are included in the storage fee; several storage houses include it, others charge a rate for storage and a rate for cleaning and glazing. Rates for storage may vary based on the type of fur, length and value of the garment. With good care your coat should last from ten to fifteen years.

Need a start! Throw a boa around your favorite pantsuit ensemble and top it off with a 1930s-style pillbox hat; add a fur hat, fun scarf and muff to that deep vented suit you bought last season. You may mix or match the furs—anything goes: jeans, boots, blousons and fur go well together. Gents, the boots and pointed-toe shoes you bought last season are

still fashionable; turtlenecks and pleated gabardine trousers seem to go on forever, fortunately. Your fur will give your regulars the flair you've been looking for.

To help you develop your personal attitude, the following designers have created an avalanche of styles and looks this season for both women and men. There are furs for every imaginable occasion, for every possible activity and for the most dire condition of weather starting at about \$1,000 to \$70,000.

*Christian Dior*, designed by Frederic Castet of Dior, Paris, and Laurance Kay, New York, tends to softness as evidenced in dramatic coats, capes, blousons and jackets of new length, shaping and colors. The look is casual with contemporary character.

The collection for '78 features dashing chemise coats and many new jacket shapes and lengths—mink jackets patterned like Navajo blankets; reversible coats in mink, coyote, sable. The cloth side is an antelope-like fabric in Belleseime by Klopman Mills, very soft, very luxe; emba mink is appealing, in shades of Jasmine, Rovalia, Autumn Haze, Lunarine and natural; a beautiful new color—"SUN GLOW" in the rarest mink mutation; dark beauty in Blackgama mink and Black Willow capes and coats, ponchos and briefcoats; Natural Russian sable of unsurpassed beauty in jackets, capes and coats.

The men's list is as impressive, varied and as dashing: from short cuts to Russian raccoon greatcoats and a selection of Blackgama mink and coyote. Fur lined coats, short and long. Want something different, dashing and distinctive, get a raincoat lined with your favorite fur.

*Maximilian*, designed by Anna Potok and Gilles Dufour, features everything you've ever thought of in fur, and more you didn't know about. Its ribbed minks are unusual, opulent and extravagant. Its geometric patterns go beyond Euclid's wildest dream and its beaver looks like plush velvet.

Nothing was spared in the design of this collection and nature is ever-present. The collection includes ermine, Chinese sable—the standout—ribbed nutria, hamper, natural golden sable, natural Russian sable and native wild



*Poplin Raincoat lined with Mink with Matching Mink Collar \$7,000*



*Black and White Fox Piece Coat \$4,000*

mink. Everything is available: raincoats, ponchos, quilted short jackets, coats with tunics and scarves, and vested jackets. The look is soft, sporty, comfortable, luxurious.

Furs from Quebec and Montreal, newcomers to the U.S., include four fur houses: Gilles Allard Fur Studio, Amsel and Amsel, Natural Furs and Thrift Furs. Their fur fashion message is: shoulder emphasis—raglan styling, puffed sleeves, flang edges and subtle padding. Dramatic collars—petal and scallop shapes, colorless models and extravagant boas are also fashionable flares. The new blouson silhouette—casual version of the bigtop look, off-center closures and novelty closures; classic bigtop jackets, and full-length soft coats are the ultimate in luxe. The design ideas have been applied to chinchilla, mink, swakara, fox, beaver, sable, tanuki. Nothing detracts from the furs. The standouts of this collection are the hats and chinchilla furs.

A fur is first aid against New York's merciless winters, and is as functional and everlasting as a pair of blue jeans. What other single wardrobe item can be attitudinal, elegant, opulent and warm, all at the same time? *R*

*Leon MacDonald/Chappella Ivey*

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City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

If you're moving, please let us know 4 weeks in advance.  
Allow 6-8 weeks for delivery.



*Black Broadtail Coat trimmed in Black dyed Sable \$7,000.*

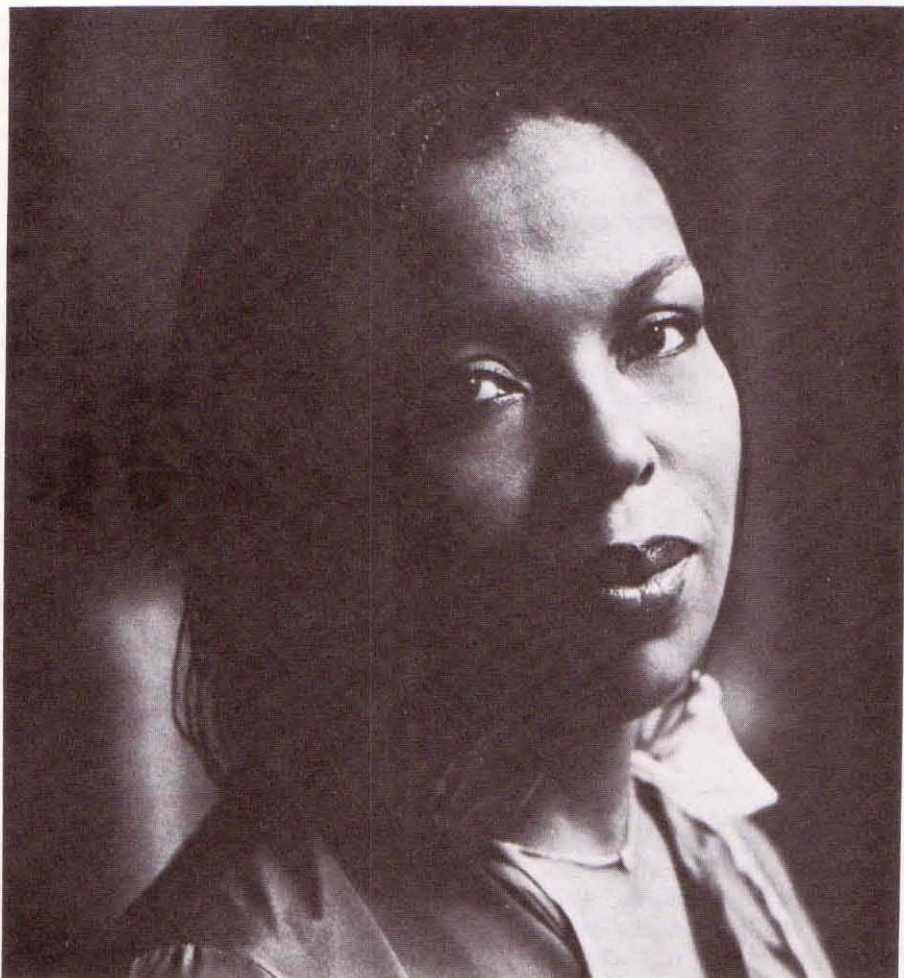


*Dark Brown Russian Sable \$20,000.*

# MUSIC

**CHRIS ALBERTSON  
INTERVIEW:**

## ROBERTA FLACK



*The following, previously unpublished interviews with Roberta Flack were conducted four years apart, in 1974 and 1978. ROUTES readers may recall that Ms. Flack, at the time of the first interview, was scheduled to star in a film version of "Bessie," Chris Albertson's biography of blues singer Bessie Smith; that project—currently in limbo—had brought them together two years earlier, starting a friendship that accounts for the unusual candor with which Ms. Flack responds to Mr. Albertson's questions. "There are certain things I expect to happen in interviews, and, because we are friends, I feel strange doing this one," she said as Albertson turned on his*

*tape recorder in a New York hotel room four years ago, "but I'm probably more comfortable, more relaxed than I otherwise could be." We think you will agree that Ms. Flack's statement also holds true for the 1978 interview that follows. Ed.*

**1974**

**CHRIS:** Bessie used to Sing *Black Mountain Blues*, were you really born in Black Mountain, North Carolina?

**ROBERTA:** In Ashville, actually. My mother told me that I was born in Black Mountain, we just lived there when I was a kid, but I moved from North Carolina altogether when I was

five. I grew up in Arlington, Virginia—in the Black section of town, which is called Green Valley, but is really just a postal number in Arlington; I used to think of it as another town, because you know, that's where we lived, went to school, grew up and died. My father died when I was about twenty years old, and my mother then moved to Washington, D.C., but I was teaching school in Farmville, North Carolina, so I stayed there until the end of the school year. When I came back home, we were living in Washington.

**CHRIS:** Is that when you got into music as a performer?

**ROBERTA:** No, that happened in 1962. I came home one weekend and took the teacher's exam in Washington, because I did not want to teach in Farmville another year—it didn't have anything to do with money, I just didn't know what I was doing down there, they gave me too much responsibility; I was too young and very insecure, and I was teaching students who were much older than I, particularly the fellows—it just got very strange, and I wanted to leave, so I took this examination, passed, and got a teaching assignment right away. The job in Washington didn't start until September, but I arrived there in May, so I got a job playing at the Tivoli, an opera restaurant in Georgetown. Mostly I played piano for opera singers, but I did a few little things of my own in between, little classical things, but I'd also improvise, and I'd end up with Rachmaninoff's Second any night—by the time I finished I'd be playing *Full Moon and Empty Arms* to the hilt. Of course I got a lot of applause, and the more applause I got, the cornier my improvisations became—I'd just stick *Clair de lune* and *Moonlight Sonata* into anything, it was great fun for the five years or so that I did it, and I also worked in a vocal studio during that time.

**CHRIS:** Were you accompanying students?

**ROBERTA:** I started out doing that, because the vocal instructor didn't play the piano at all, but he was teaching the whole time, and I was learning, so soon I became a vocal coach myself—it was very exciting to be working with him, playing at the Tivoli, and teaching school, but in 1968, the seventh year of my teaching career, I got very bored. That summer I decided I wanted another job. The Tivoli had closed down and I had decided that I didn't want to work there anymore anyway, but it had turned me on to another whole world, because it was basically an underground place frequented by a lot of gay people, and these were, of course, very sophisticated people, lovers of opera and fine things—it just opened up a whole new world for me, because they appreciated me so much. Anyway, I told this one guy, Avery Morrison, who used to wait tables at the Tivoli, that I wanted to do something else. He said "You know what? A friend of mine has a gay bar down on Pennsylvania Avenue, and you ought to go down there, because he's talking about hiring somebody to play for the brunch thing on Sundays." So I said okay, but I didn't have any idea what I would do; I certainly knew they weren't going to listen to opera so I got together some things I had been playing, like *The First Time Ever I Saw Your Face* and *Up, Up and Away*, which was big then. Well, I got the job, playing from 2 to 6 on Sundays for \$20, and it just got to be a thing where coming to hear me sing on Sundays was the thing to do; we had lines all the way around the block on Sunday afternoons, even when it rained. It was unbelievable, the most fantastic thing in the world.

These guys who came in there knew everybody. A fellow named Henry Hat gave me my first opportunity to be considered as a recording artist. He knew some people who knew some people at RCA Victor, so he arranged for a recording session, which we did, and he paid for that, but I don't think the recordings ever got to RCA. Anyway, people were always doing things like that for me, someone else knew a vice president at

Columbia Records, so they flew him down and he sat there and listened to me for a long, long, time; these guys knew everybody, I looked up one night and there were Hal David, Burt Bacharach, David Merrick, and Harold Wheeler, who were then doing "Promises, Promises" in Washington. Harold was the rehearsal accompanist, but I knew him as a really fabulous, great musician, and I learned so much by just being around him, so when I saw him I invited him up to play. David Merrick was drunk, but Harold became the orchestral conductor the following day—it was that kind of place, it wasn't your ordinary gay bar, it was fabulous. Believe me when I tell you, there was no end to the people coming in there, and I mean senators, the Kennedys, no end—I had my feet well grounded once I got out there. It wasn't the money, it never was.

*"I have to thank the gay people...the truth should be known, I have those guys to thank for everything."*

**CHRIS:** You were developing a style.

**ROBERTA:** Not only that, I was developing an attitude, which is the thing that determines how high you fly, anyway. It was all because of the exposure and environment, and that's very important—I've never been able to say that right, I tried to say it about three years ago when a fellow, who used to come into Mr. Henry's interviewed me for a *Washington Post* article. We were, at that point, talking about how many good things were beginning to happen to me in such a large way, how so many people were reaching for so many pieces of me, and how that affected me. I said I don't mind sharing, I really don't, I don't have any hangups; it's probably my Aquarian stupidity or my desire to be the savior who can make everything alright for everybody. Perhaps that sounds selfish, but I just don't have any problem accepting

people as they are, I never have. Anyway, my interest in popular music and in entertaining people with that kind of music developed because I was around gay people, because of this environment and the richness that it afforded me while I was growing—I tried to say that to this interviewer. I mean it was obvious to everyone that I was growing: I started out playing a terrible little studio upright piano by myself, I went from that to having a bass player, then a drummer, and things just grew by leaps and bounds. Well, I wanted to thank these people without saying that it was Aaron or Chuck or this one or that one, so I said it was to these homosexual bars that I owed everything, and he put in the article that I said "homos"—that just wiped me out. My voice instructor, who of course is very gay, said to me "Now pudding, I'm not worried about it, because I raised you—that is not your language, and it never has been." So, I've tried to say it several times, because people always want to know the truth about how you started, and that's the truth. I have to thank the gay people and I have to acknowledge them, and I feel that I have probably been able to say it a little better this time, to you, than I have in the past. The truth should be known, I have those guys to thank for everything.

**CHRIS:** Once you had left Mister Henry's, did you ever go back?

**ROBERTA:** I went back several times after I left there. Henry was so good to me, he let me go out on the road for the weekend, I had a regular job there, but I could go out for a night. I came to New York City once and did a sell-out concert at Carnegie Hall, and I was back down at Mister Henry's the next night, doing four shows and 'bout to die, 'bout to die. I wasn't doing the concert by myself, but I think I did an hour and a half, or an hour and forty-five minutes—I was very long-winded; then I went back to Mister Henry's and did four shows, an hour and a half apiece, and I said to myself "Wait a minute now, there's something else out there."

**CHRIS:** I guess that "something else" began with Atlantic Records.

**ROBERTA:** Yes, that came through Les [McCann]. He was working at the

Bohemian Caverns one week at the end of 1969, and I had been contracted to do a benefit concert for a neighborhood community child center, in a home donated by some wealthy white woman. He was there and as I played he kept moving closer, until he was right down my throat, right on my fingers—oohh, he just carried on, he had never heard anything like it. The next night the ABC Board closed the Caverns up because of some problem, but he didn't get discouraged, he just came right on over to Mister Henry's and sat in—we jammed all night, he played with my guys, and it was so much fun. The Caverns was still closed the following night, so we jammed and jammed again, and Les said "I've just signed with Atlantic Records and I'm going to call them—goddamn, they don't know what they're missing." So the next night he came back, running up the steps with a tape recorder; I had just finished a set and I was walking back, but he said "Git your ass right back up there now, Atlantic Records is interested and I'm going to record you while it's hot." So we went back up there and I did practically my whole first album plus *With These Hands*, which Les eventually talked me into letting him have for his first Atlantic album. Then he gave me Gene McDaniels' *Compared to What* in exchange, that was the deal.

I had already recorded *Compared To What* and we were playing it at Mister Henry's when Les walked in one night. He said "Damn," because he liked what I had done to it, and the next thing I knew he had recorded it live [with Eddie Harris at the Montreaux Jazz Festival] and they were going to release it, so I said "Whaaat???" because my album had just come out. I got so hurt when they released that single by Les, and I couldn't picture why he would allow it to happen, because he had told me that *Compared To What* wouldn't even be included in his album, that's what he said. My album was just beginning to take off and there was no indication that any track in there would do anything, but they figured if there was a single potential it would be *Compared To What*. I felt betrayed, but then when I matured

a little bit to the point where that kind of thing no longer was shocking, I still saw that it was wrong, but realized that it wasn't the worst thing that could ever happen to me. Actually, when I listen to it now, I think the arrangement on *Compared To What* is terrible, and I don't know how I could have allowed it to happen. The arrangement is terrible, I really think so, but I don't think the arranger [Bill Fischer] is. When I laid down the first track with Ron Carter and Ray Lucas it was fabulous; I mean Ron Carter sat there and just created stuff around me, and I had never worked with anybody like Ron Carter, I just trembled when I met him. He said "Listen, it's cool," in such a nonchalant way, "just play what you want to play," and then he built that thing around me—it was great, but then my producer, Joel Dorn, stepped in. Joel was new to producing, I was new to recording, and I don't

***"I think the arrangement on Compared To What is terrible, and I don't know how I could have allowed it to happen."***

know what Bill Fischer's arranging credits were, but I doubt if he had ever worked with anyone like me before, or with this kind of sound, because it didn't come off like that: I just knew that it wasn't right, and I sat up in that studio and cried. I said "No, that's not right, the strings are not in tune, the horns are not in tune." Bill and Joel said "Oh, we can fix that," but what does that mean? When I think of what I've tried to work for, musically, and when I think of the standards I've tried to reach, I can see why people with backgrounds similar to mine hesitate to really get out there and get involved in the business of it, because people talk you into anything. I don't really blame anybody except myself for the way that record sounds, at least that particular cut. I actually thought that I somehow would be able to transfer to the record whatever artistic things

I felt—I gave everything I had, then they took it and said "No, we'll do this and we'll do that." Now I have matured to the point where I know that making a record doesn't make you an artist, and that being an artist doesn't necessarily mean that you can make a record, particularly one that will sell. In my opinion, there's no point in making a record unless it's going to sell; you can record in so many other ways for posterity, future reference or just your own personal satisfaction, but to become involved in the record business is to sell records, otherwise it's a total waste and you just end up owing people. That's what it's all about, but I didn't know that, I didn't understand. Now I know where those guys are coming from—they may never know where I'm coming from, but I know where I'm coming from, and there's no more threat of any veil of illusion being pulled over the kid's eyes. I know why I'm there, I'm there to sell records, and when I don't want to sell records anymore or when I can no longer sell records, I won't be there—it's that simple.

**CHRIS:** Have the people at Atlantic changed their attitude toward you since then?

**ROBERTA:** They have always felt that I was a little bit crazy, and they still do, but until I'm certified insane they'll let me make an album or two. They don't care, I mean, really, because I don't compromise and I'm not interested in any side or fringe benefits. Hmm, it's strange to be talking like this, because two years ago I never would have said it, even if I had known it, but I'm not interested in any of those little extra things that can be provided artists by record companies; I'm not interested in any parties, not even press parties. I figure if they are going to spend \$35,000 on me, give it to me and let me decide where it's to go; I have no interest in, you know, caviar at fifty dollars a pound, and I don't want to fly Mick Jagger and nine thousand other famous celebrities in to make me look good, or whatever.

**CHRIS:** That doesn't sell records.

**ROBERTA:** Not only that, you can't invest it. What do you get out of it? A headache, that's all, and that has nothing to do with selling records.

My relationship with Atlantic Records is fabulous—I don't know if it will stay that way, but they really dig me and I really dig the company; they don't bother me and they have never encouraged me to do anything but record, and that's what they are supposed to do.

**CHRIS:** Linda Hopkins and I were guests on a television show recently, and...

**ROBERTA:** I feel sorry for Linda, because when I listen to her on television I realize that she is not a very literate person, and when I hear Black people talk like that I get very frightened for their safety. You see, one of the reasons Black people are not as far ahead in any area in this country, particularly in this country, as we perhaps could be with the talents that we have, is because we are so desperate; once you get there, it's very hard for you to really open up your heart, your mind, and your soul, and to reach back and bring in everybody that you can—white people do it all the time. It's just very hard because you're afraid. "Yeah, she can sing, but Jesus, I'm singing too," that's a sadly prevalent attitude, and, of course, it's not the thing to do, because you yourself suffer when you don't afford yourself the opportunity to help somebody—that just means that *your* growth is stunted. I think that just the act of giving somebody else that opportunity is what gets *you* motivated, gets *your* motor running, so to speak, in terms of what you yourself are doing. It happened like that with Les and me, and it's happened like that with other people that I've tried to reach back and help.

**CHRIS:** Was Donny Hathaway one of those people?

**ROBERTA:** I don't know if it was really through me that Donny came to Atlantic; as I understand it, he had several things happening for him when I decided that I wanted him to do some arranging for my second album. We went to the same school, and I knew him through my ex-husband, who worked with Donny for a long time as a bass player. If I had any authority or pull, I wasn't aware of it, but I think Donny is one of the greatest living musicians in the world, a genius, and I wanted

him to share some of that with me on my second album. He did four arrangements, and we used two of them, *Reverend Lee* and his own song, *Gone Away*—it went very well, but they didn't want to pay Donny what he was asking for the arrangements, so I made my first stand-flat-on-your-feet-and-don't-budge move when I said I wanted Donny to do the arrangements, and when they said it couldn't be done I broke down in the most hysterical cry I could get together, and it got done. He arranged his fanny off for the sessions, and I think things changed from then on, Jerry Wexler became his producer and things just sort of moved for Donny.

**CHRIS:** You mentioned your ex-husband, and I know he is white, are there pressures on Black performers to discourage inter-racial relationships?

*"I'm always on guard for the man, whatever color, who is out to destroy me to see me fail, trip me up or trap me with drugs..."*

**ROBERTA:** I think there are two sides to the question you're asking: the Black-white issue in general and how Black entertainers have to relate or move within that—because it does exist—and a *personal* relationship between a Black entertainer and a white person. As for the latter, I don't deny the fact that I was married, but I don't think it is necessary to discuss who I was married to; if the marriage had worked out, there would be every reason to discuss it, but nobody wants to discuss something that didn't work out—so that's my attitude about that. There is a lot of pressure to have entertainers or people who are in the public eye state their personal feelings on major issues like relationships between Black and white people—the pressure is there, but I don't feel that any of that has anything to do with what I'm doing, and the reason I'm taking so long to say this is because I must point out that I cannot,

in the business that I'm in, surround myself with people of one distinct color. I'm in a multi-faceted business that includes peoples from all the countries of the world, and I'm selling records not only in America, but in Australia, South Africa, Brazil, and so on. It seems to me that the pressure point should really be at its peak during that moment when a performer decides whether or not he wants to enter this business; once you get into it, it's a little late to start trying to isolate yourself and say that you are only going to perform for Black people, or white people because music is played on the radio. Radio stations may identify themselves as "Black" or "white," but everybody listens to them, and Black record stores love to sell records made by Black performers to white people, because the money is the same color. So that's business, but when I have to choose where I want to spend my private moments, I don't think it's anybody's business nor do I think it needs any explanation or justification. I refuse to allow anyone to force me to explain who it is I like to go out and party with, or why. Right now I'm ready to tell the world that it's a Black man, but it ain't always been.

**CHRIS:** Recently, when I hosted a television series, I noticed that some of my Black guests, people I have known for years, assumed an air of hostility, but only when the cameras were on. Isn't that...

**ROBERTA:** It's foolish, it's just the wrong thing to do. One of the greatest things that has happened to me in the last fifteen years is that I have become aware, as most Black people in this country have, of what being Black really means, particularly in this country. I have at least lifted the veil of illusion, and seen some things a little bit more clearly. In that regard I'm always on guard for the man, whatever color, who is out to destroy me, to see me fail, trip me up or trap me with drugs or whatever other things I might allow him to do—whatever his color, and he ain't always white, that's the sad part about it. It wouldn't be good, but it would certainly lend more credibility to the attitude of a number of Blacks if everybody white in America was

really ugly or if everybody Black in America was really beautiful, but that's not the way it is. Of course we want everybody to be beautiful, and we want all the people with whom we have to live on a day to day basis to be people who share our love for humanity, but that also is not the way it is. Just as readily as we accept the fact that somebody wears another size shoe or prefers another color, we should allow people to have their own personal preferences for *anything*. My royalties are not paid to me in terms of records sold to white people and records sold to Black people, and not even the strongest, most militant Black performer out there gets such a royalty statement, so there's no way of knowing who is buying your records or listening to them—I think those things must be considered. A number of strides have been made for Black performers in the record business, and if Bessie [Smith] were alive and as big today as she was in her day, she's be a zillionaire—she'd have to be. You cannot judge people on the basis of color, you just can't.

**CHRIS:** Why are you planning to leave the peaceful atmosphere of Alexandria for the noise and pollution of New York?

**ROBERTA:** I'm really growing old and changing, because this time four years ago I swore I'd never move to New York, it just frightened me. Well, I'm moving here because it's convenient and the hotels are just ridiculous, I can't stand that. As long as I have to spend this money, it's cheaper to have an apartment and have somebody take care of it for me—I'm not giving up the house, I'll just have an apartment here.

*The summer of 1978, four years, four albums and several concert tours later, finds Roberta Flack living comfortably in a luxury co-op apartment on New York's Upper West Side. She has sold her house in Alexandria, Virginia, to Gil Scott-Heron and recently purchased 33 acres of land in New Jersey to house, among other things, her 25 dogs and cats. Her latest album, "Roberta Flack," is ready for release and another, with Donny Hathaway, is well underway.*

1978

**CHRIS:** You all but disappeared there for awhile, where were you?

**ROBERTA:** Working my hind parts off—yeah, working. I've been recording and working in Europe a lot. I went to Japan in 1975 and again in '77, and I went to Australia, New Zealand, Yugoslavia and Poland during that same time period. I worked like a dog in Australia, but they loved it and gave me incredible reviews. It sort of tells you what kind of people the Australians are, in terms of what they want to hear, because I think Gladys Knight had come in, and Dionne Warwick was there, but, according to the press, none of them did well. They love Frank Sinatra and Gordon Lightfoot, and they are really sort of pure musical fans; I understand Ike and Tina Turner came in and that the promoters expected them to blow the Australian people

*"As one matures, one discovers that one can live alone, and function—you know, make it."*

away with all that they had to offer, but they didn't do too well either. Japan was really incredible, too. They pay very, very, very good money and they really respect artistry; they are given to art, they're not dealing with hit tunes, your price is not based on your current hit tune, or the lack of one—I've never had that experience before, it was just a good feeling. I had people in Japan almost pull me down off the stage, I almost got electrocuted. Well, people don't react to my music like that anywhere else, I was singing *Killing Me Softly* and they wouldn't let me stop singing, they were saying "kissing me softly with his song, "kissing me softly. I have pictures of me in the biggest hall in Tokyo, there's not an empty space anywhere—all these little Japanese people, and I mean this was like a twenty-thousand seat hall... for me, no opening act, no nothing,

just me—do you know what a trip that was? So, of course, I went back the second time, but I don't know if I would go back the third time if I were asked, because it's too far away, and it's lonely, and it's just hard, but it's nice to know that they love you enough to want you. Anyway, you asked me what I'd been doing, so I did that, and then I was looking for material for my new album, the "Blue Lights In the Basement" album.

**CHRIS:** Wasn't there an unusually long time between albums?

**ROBERTA:** No, not actually. One came out in 1975 and the other in 1977. People think it's a long time because "Feel Like Making Love" didn't create the kind of furor it was supposed to, I guess, and they forget that *Feel Like Making Love* was also a hit single. The album should have been out within two or three weeks after that song went on the charts; as it was, the song stayed in the number one position for three or four weeks, and came off before I got the album out—that was very bad, it took me too long to finish it. The fact that people forget makes me feel good in one sense, because that means they are anxious for something else, and the fact that the response to "Blue Lights In the Basement" was so good after that long period sort of proves and justifies my attitude, my approach. Now I'm working differently, it didn't take me as long to finish "Blue Lights" as it did just to get the material together, because disco had just hit when I got ready to do that album. Let's face it, I'm trying to sell records and I know there's a market for my kind of singing, and then all of a sudden there was an abundance of people singing soft, slow ballads—Barry Manilow came along, Melissa Manchester, all this since "Feel Like Making Love," I just felt that people, in time, would be ready not only to hear the sound of my voice, but to hear the music that I had so carefully worked on. It's not a matter of disco, funk, straight ballads or old standards, it's what's on the record, what happens in that little space of three minutes that people can share with you, that they remember—that's what counts, the Bee Gees are proving it. It's whatever you put down onto that

little disc—does it work, do you hold on to that magic. That's what took me so much time to get "Blue Lights" out, that's what determines when I finish, whether the magic is there. It's all about magic with me, not about having a tremendous voice—I mean we're not talking about four octaves, and we're not necessarily talking about strong character representations in the songs. Bessie didn't do that either, but there was so much magic there in her every note, every word, every syllable, so it didn't make any difference.

**CHRIS:** I think there's a lot of that magic in your first album, in songs like *The Ballad of the Sad Young Men*.

**ROBERTA:** That's one of my all-time favorite songs, and I think I sing my ass off on that one.

**CHRIS:** You'll get no argument from me on that. Is it a gay song? I ask because the last verse seems to indicate that it might not be.

**ROBERTA:** No it doesn't, really, because it says "tired little girl does the best she can, trying to be gay for a sad young man." Now you can take that in a lot of ways. I got that song from a guy who was gay, and I never even thought about anything else when I sang it, because I was singing at Mr. Henry's, which was primarily a gay bar, and whenever I did that song there were always gay people in the audience and I always sang to them. When I got to the part that said "Tired little girl does the best she can, trying to be gay for sad young man" I was thinking about two of my girlfriends who fell in love with fellows who revealed themselves later as being gay, or just were gay from the git. You know what I'm saying? It's not unusual for a heterosexual female to fall in love with a gay man or, in fact, for a gay man to feel something for a woman who is not gay. So I delivered the line like that, here was a woman who was tired—not physically, but perhaps emotionally tired—a woman, or even a man, who was emotionally tired of dealing with this person who was, in their society, considered a rare individual, someone who stood out and demanded a lot of attention. A strictly heterosexual reading of that song would be very anti-feminist, and that's not where I was coming from at all—it was all gay, straight down the line,

I mean that's the way I did it. Of course I was surrounded by them, it was my very, very beginnings as a performer, and I was very encouraged by their response, I mean they screamed—you would have thought I was Judy Garland when I did that song; they screamed so much that I would have to sing it three times in a row, and it became like an anthem. I could always count on getting the attention of everybody in that house when I did that song.

**CHRIS:** Barbra Streisand and Nina Simone also started out in gay bars.

**ROBERTA:** Of course. Judy Garland has always thrived, even in her death, on the love of gay people, of the gay community. One of the reasons I accept the gay community as such a tremendous force in terms of entertainment is because they, more than any other individual segment of our society, obviously seem to be sensitive to the creative arts, and a number of people in the creative arts *are* gay. Naturally, entertainers of the caliber of Ella Fitzgerald, Bette Midler and Nina Simone are going to be supported by the gay community, because so many of the gay community are involved in the world of art and understand it.

**CHRIS:** Not to mention Mabel Mercer.

**ROBERTA:** Child, honey, *please!* or Sylvia Syms. It's just a wonderful, wonderful thing, I mean it's great. I'm glad there are gay people, that there are people, period, who have the ability to be that sensitive to somebody else's efforts to make you smile or laugh or cry, or to just share their feelings. A lot of people like your music because you're something to grab on to, they don't like the music because they get into the music, they don't know the words to *Sad Young Men*—they like the melody or the beat, but there are those people who do go inside of the lyric, who go inside of the performance and completely immerse themselves in what you are doing. I'm telling you, that's the best audience in the world—it could be a group of pall bearers for all I care, if they gave that up to me I'd sing my drawers off.

**CHRIS:** I hear you did just that in Israel this summer.

**ROBERTA:** It was wonderful, great. The audiences were extremely respon-

sive to me although I had been forewarned that the Israelis were very conservative and laid back; we didn't do one concert without people rushing forward to us at the end, they were so appreciative. "Blue Lights" had been released there about a month or so before, and it was doing very well—the song Donny and I did was a big hit there, they liked that.

**CHRIS:** During the hiatus, there were conflicting stories about you having remarried. Did you get married?

**ROBERTA:** We won't discuss that... sometimes I feel like I did get married, sometimes I feel like I didn't, but that's the way with relationships. As one matures one discovers that one can live alone, and function—you know, make it. So, sometimes I'm married, sometimes I'm not—it's really a trip.

**CHRIS:** You're occasionally seen at discos. Do you dance?

**ROBERTA:** Maybe once or twice. I think dancing is fun, I'm a lot more active, physically, than I was when I met you; I go to the gym three times a week, most weeks, and it really does work when you go diligently. I'm using a system that involves pulling and pushing, and lifting weights—it really can't miss. I guess I'm sort of like Alberta, I don't have any interest in going out partying, so, therefore, disco has to be extremely magical to excite me, because I'm most interested in it from a listening point of view. I felt that what Donna Summer tried to do with her last album was great—to tell a story—and I think there's a place for all kinds of music as long as it taps the pulse of the people who listen to it. I also think our responsibility as true artists and musicians is to know where we best fit, and I don't see myself as a disco performer—not that I couldn't, but I don't necessarily think that's the best place for me. I may try it one day.

**"It's all about magic with me, not about having a tremendous voice..."** R

—Chris Albertson

# MUSIC

# LISTINGS

## JAZZ

### Les McCann\*

Oct 13-14  
The Bottom Line  
15 W. 4th St.  
228-6300

### Nina Sheldon

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

### Della Griffin

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

### Big Mama Thorton

Oct. 2-7, 8-1 a.m.  
**Alberta Hunter**  
beg. Oct 9, Mon-Sat, 8pm  
**Chi Chi Murphy**  
Every Sun  
The Cookery  
21 University Pl.  
OR 4-4450

### Mabel Godwin

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

### Sonny Fortune

Oct 3-8  
9:30, 11, 1 am.  
Village Vanguard  
178 7th Ave So.  
AL 5-4037  
\$4.50

### Al Haig Trio

Mons.  
**Chuck Wayne Trio**  
Tues.  
**Hod O'Brien Trio**  
Weds-Sun  
Gregory's  
1149 First Ave.  
371-2220

### Jimmy Miller

Every Thurs, 10 p.m.  
Pearl & The Jewels  
Every Fri, 11 & 1 am  
Pearl's Place  
1854 Second Ave  
722-9664

### Mike Morgenstern & Special Guest Stars

Thurs, \$3, Fri, \$5  
**Ronny Boykins**  
Oct 1  
**Sonny Murray**  
Oct 8  
**Jazz Mania Society**  
14 E. 23 St.  
477-3077

### John Booker

Every Fri, 9-2 am  
**Sol Yaged Quartet**  
Mon-Thurs, 9-2am  
**New Orleans Night Hawks**  
Tues. 9-2am  
Red Blazer Too  
Third Ave at 88 St.  
876-0440

### Al Haig

Mon, Tues, Weds, 9-2am  
**Carl Biggiani**  
Thurs-Sun  
One Fifth Ave  
One Fifth Ave & Eighth St.  
260-3434

### Nanette Natal

Oct 3 & 10  
**Abdullah**  
Oct 6 & 7  
**Tin Palace**  
325 Bowery  
674-9115

### Bobby Short

Tues-Sat  
Hotel Carlyle Cafe  
Madison Ave & 71 St.  
744-1600

### Hazel Scott

Tues-Sat, 10-1am  
**Dennis Mark Trio**  
Sun & Mon, 10-1am  
Ali Baba  
First Ave & 59 St.  
MU 8-4710

### Ted Weingart

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

## JAZZ CLUBS

### Manhattan/Westside

#### Pork Pie Hat

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

#### Broady's

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

### National Arts Consortium Cabaret Jazz

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

### Mikell's

780 Columbus Ave  
864-8832  
Mon-Sat

### Peter Brown's

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

### Studio Wis

151 W. 21 St.  
243-9278

### Sweet Basil

88 Seventh Ave. So.  
242-1785

### Harlem Performance Center

Seventh Ave & 137 St.  
862-3000

### Environ

476 Broadway  
964-5190

### Sha Sha House

338 W. 39th St.  
736-7547

### West Boondock

10th Ave at 17 St.  
929-9645

### Cotton Club

666 W. 125 St.  
MO 3-7980

### Eddie Condon's

144 W. 54 St.  
265-8277

### 468 W. Broadway

468 W. Broadway  
260-6779

### Angry Squire

216 Seventh Ave  
242-9066

### West End Cafe

2911 Broadway  
666-9160

### Manhattan/Downtown

#### The Village Gate

160 Bleecker St.  
OR 5-5120

#### Ladies Fort

2 Bond St.  
475-9357

#### Ali's Alley

77 Greehe St.  
226-9042

### New Rican Village

101 Ave. A  
475-9505

### Motivations

476 Broome St.  
226-2108

### Drawing Room

510 Greenwich St.  
431-9478

### New Jazz at the Public

425 Lafayette St.  
677-6350

## QUEENS

### Hank Edmonds Trio

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

### Contemporary Jazz

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

## NEW JERSEY

### Phoebe Snow

Oct 8  
Capitol  
326 Monroe St.  
Passaic, N.J.  
201 778-2888

### Gulliver's

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

## SUBURBIA

### Buddy Rich

Oct 1  
My Father's Place  
19 Bryant Ave  
Roslyn, N.Y.  
516 621-3830

## CONCERTS

### Joseph Papp

Sept. 28-Oct 1  
The Ballroom  
West Broadway, Soho  
473-9367  
\*tentative, please call to confirm

### Helen Humes, George

Divivier, Dick Hyman & Ron Traxler  
Sept. 28  
N.Y.U. Loeb Student Center  
(Eisner & Lubin Aud.)  
566 LaGuardia Pl.  
598-3757  
\$5.50, students \$4.50,\$3

### Chita Rivera

Grand Finale  
210 W. 70th St.  
Sept 26-Oct 8

### Commodores & O'Jays

Oct 1-3, 8 pm  
Madison Square Garden  
33rd & Seventh Ave  
654-4400  
\$10.50, \$12.50

### Diana Ross

Oct 5-11  
Radio City Music Hall  
50th St. & 6th Ave.

### Cleo Laine

Oct 6, 8 pm  
Avery Fisher Hall  
Lincoln Center  
874-2424  
\$10, \$12.50, \$15

### Freddie Hubbard

Oct 13  
Avery Fisher Hall  
Lincoln Center  
874-2424

### Frank Sinatra

Radio City Music Hall  
Oct 14-22

### The Trammps\*

Oct 18-22  
Apollo Theater  
243 W. 125 St.  
749-1800

### Spinners

Oct 19-22  
Westbury Music Fair  
Brush Hollow Rd.  
Thurs-8:30 p.m. \$7.75/8.75  
Fri-8:30pm, \$8.75/\$9.75  
Sat-7&10:30pm,\$8.75/\$9.75  
Sun-7:30pm, \$8.75/\$9.75

### Brothers Johnson\*

Oct. 19  
Madison Square Garden  
33rd & Seventh Ave  
654-4400

### Gato Barbieri\*

Avery Fisher Hall  
Oct 20,  
Lincoln Center  
874-2424

# THEATRE

## BILLY & JUDY THE MIME TEAM



**I**n the history of Black Arts and Entertainment there have been dance teams, comedy teams, acting teams and singing teams, but never a mime team. Now, however, thanks to Judith Alexa Jackson and Billy Jaye Banner, two brilliant young mimes now working in New York City, another addition has been made to that seemingly never ending list of Black firsts.

They met in December 1977 when both were involved in a group of plays at the Harlem Performance Center. Notes Billy: "We had heard of each other, but this was our first meeting. We immediately hit it off. While doing the shows we began to compare notes and before long had decided to hook up and form a team. As far as we know,

we are the only Black mime team working today. In fact, there aren't too many mime teams working anywhere in this country."

My first question to Judy and Billy, who are the first mimes to really make me appreciate the complicated art form, was what exactly is Mime? Billy, who was born and raised in North Carolina and who is a great, great, great nephew of Frederick Douglass spoke first. "It's the art of gesture," he noted, "not the acting out of words, but the art of gesture where one sculpts in space. In mime, you communicate only with your body. You can use props, but you really don't need them."

Added Judy, a 5-foot-9-inch model—lean native of Washington,

D.C.: "Mime is close to dance, but whereas in dance, the performer will really leap to make a point, the mime creates the illusion of leaping without leaving the floor. And I must note that true mime is also not to be confused with pantomime, which is the art of the acting out of words. For instance, in pantomime one may mouth the order 'get out of here' by forming the words. In mime you say it entirely with the body."

They have both studied with Marcel Marceau, probably the most famous mime in the world, Judy at his school in Paris, Billy Jaye in one of his mime classes at Notre Dame from which he graduated in 1974. In fact Marceau, impressed with Billy's talent, arranged for him to get a



# THEATRE

## ON & OFF BROADWAY

### "Ain't Misbehavin'"

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

A new musical based on the music of Fats Waller

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

### A Chorus Line

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

The revelations of the trials and tribulations of chorus line hopefuls.

Mon.-Sat. 8 p.m. \$10-\$16.50; Wed.-  
Sat. 2 p.m., \$8-\$15.

### Annie

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

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

Tues.-Fri., 8 p.m. \$8-\$16.50; Sat. 2  
p.m. \$8-\$16.50, Sun., 3 p.m. \$9-\$17.50;  
Wed., 2 p.m., \$8-14.

### Beatlemania

Wintergarden Theatre, 1634 B'way  
245-4878

A multi-media and live musical featuring the Beatles' music. Sat. 2, 7 &

10 p.m., Fri. 7 p.m. \$9-\$15; Sun. 2 & 5  
p.m., Weds. & Thurs. 7 p.m. \$8-\$13.50.

### Dancin'

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

Musical directed by Bob Fosse

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

### Deathtrap

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

A comedy thriller by Ira Levin.

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

### Dracula

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

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

### Eubie

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

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

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

scholarship with the highly respected Israeli mime, Moni Yakim, in New York City. Billy studied with Yakim for three years.

How did they get involved in mime? I asked, considering the fact that there weren't too many Black role models working in the art. This time Judy responded first. "Initially, I was mainly interested in music," she observed, "and was attending the Interlochen Art Academy in Travis, Michigan, as a violin student. While there I also developed an interest in theatre and finally in mime. I found that mime greatly improved my acting and my ability to communicate with people. This has been helpful in my travels. When I visit countries where language is a problem, I make myself understood with mime."

Billy started even earlier. "I've been performing since I was a kid," he said. "My first role, back when I was six years old, was as an Indian in a school play. The character had nothing to say, but lots to do. I really found this fascinating and became interested in what one could do in silence. I used to love to watch Red Skelton on television and as I grew older, the old silent movies. When I got to Notre Dame, I joined up with a few other students and an instructor who was interested in mime."

Billy and Judy noted that Mime

has generally been a very select art form of the elite, but both insisted that it can attract larger audiences including Black ones. "Black folks have always been impressed with movement without words," stated Judy, as she proceeded to show a few basic Black movements such as the hands-on-the-hips, head-rolling movement so favored by Black women when emphasizing a point, "you can watch a group of Blacks talking on a corner at the other end of the block and get some hint of what they're talking about by watching the body movement."

To further increase this potential audience, they teach mime classes around the city, which they say have been enthusiastically attended and eventually hope to open a school "where people can study all facets of the arts, especially Mime." They also perform, mostly as a team now, all around the metropolitan area. Some of their works include a classical mime piece "The Baron." "From Birth Etc." deals with the life cycle, "The Duel" has a cowboy theme and "Space Olympics" is a Star Wars-type piece.

Mime is still relatively new as an art form says Billy and Judy, and still has lots of places to go. They both plan to help take it those places. *R*

*A. Peter Bailey*

# THEATRE

# Listings

## Gemini

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

## The Gin Game

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

## Grease

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

## I Love My Wife

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

## The King & I

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

## Magic Show

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

## Mummenschanz

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

## On the Twentieth Century

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

## Runaways

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

## Same Time, Next Year

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

## This Ain't No Place

Sept. 14, 15, 16, 17  
Harlem Performance Center  
2349 Adam Clayton Blvd.  
281-7436; 862-3000

## The Wiz

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

## DANCE

### Dance Theatre of Harlem School

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

### Fred Benjamin Dance Company

Oct 13-15  
Entermedia Theatre  
12th St. at Second Ave  
691-3500

### Louis Falco Dance Company

Oct 24-29  
Entermedia Theatre  
12th St. at Second Ave  
691-3500

## BLACK THEATRE ALLIANCE

### Afro American Studio Theatre

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

### The Brewery puppet Troupe

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

### East River Players

690-1120

### Eugene James Dance Company

947-4557

### Frank Ashley Dance Company

766-9200

### International Afrikan-American Ballet

479-0016

### Manna House Workshops, Inc.

427-6617

### The Marie Brooks Children's Dance Theatre

281-7789

### Ne Faith Children's Theatre Education & Arts Foundation

580-8987

### Raymond Johnson Dance Company

914/338-1072

### The Staten Island Repertory Ensemble

348-7496

### Weusi Kuumbe Troupe

636-9400

### The Family

666-4900

### The Frank Silvera Writers Workshop

662-8463

### Harlem Children's Theatre

856-3609

### Harlem Opera Society

862-3000

### Harlem Performance Center

862-3000

### Joan Miller & The Chamber Arts/Dance Players

568-8854

### The LaRocque Bey Dance Company

926-0188

### The National Black Theatre

427-5615

### New Federal Theatre

766-9265

### Aims of Modzawe

528-6279

### Alonzo Players

622-9058

### The Alvin Ailey City Center Dance Theatre

832-1740

### The Alvin Ailey Repertory Ensemble

832-1740

### Frederick Douglass Creative Arts Center

831-6113

### Amas Repertory Theatre

873-3207

### Ballet Hispanico

362-6710

### Billie Holliday Theatre

636-7832

### Chuck Davis Dance Company

589-0400

### Charles Moore's Dancers and Drums of Africa

467-7127

### Eleo Pomare Dance Company

675-1136

### The New Heritage Repertory Theatre

876-3272

### The Olatunji Center of African Culture

427-5757

### The Puerto Rican Dance Theatre

724-1195

### Rod Rodgers Dance Company

924-7560

### Sounds in Motion Dance Visions, Inc.

848-2460

### Voices, Inc.

281-1200

### Walter Nicks Dance Company

787-4557

# ART

## NUBIAN ART EXHIBIT



*Sphinx of King Tahargo*

**N**ubian art, an ancient and much misunderstood art form will be brought into the twentieth century in a comprehensive exhibit at the Brooklyn Museum, September 30-December 15.

The exhibit promises to be a unique experience for its viewers. "It's the first time that the continuity of the Nubian civilization will be looked at from a Nubian point of view," says Michael Botwinick, director of the Brooklyn Museum.

Nubia, the Egyptian name for the ancient kingdom of Kush, was a desert civilization located in the Nile Valley straddling southern Egypt and northern Sudan.

Although Nubians had developed their own nation, the Kingdom of Kush, and conquered Egypt in 751 B.C. where they reigned for a century, the Nubian civilization has not been fully recognized by modern researchers.

"The trouble is," says Floyd Lattin, coordinator of the exhibition, "the



*Iriketakana*

19th century archaeologists were trained in Egyptian art and anything that didn't fit within its canons was dismissed as backwater."

Yet piece by artistic piece, Nubian art is now being resurrected as an art form from a significant Black culture.

A most notable factor leading to this reexamination has been the 1960s archaeological digs of the the area now covered by the Aswan Dam in southern Egypt. Excavation for the building of the dam unearthed many artifacts of Nubian origin.

Nubian art is a curious fusion of traditional African forms and Egyptian motifs. It was the distinct African elements that prodded archaeologists to reexamine and formally recognize Nubian art as a separate art form.

"In a number of museums Nubian exhibits are considered rather poor imitations of Egyptian art, but all of a sudden, I saw in many of these pieces African elements which fascinated me," said Dr. Bernard Bothmer, chairman of the Brooklyn Museum's department of Egyptian and classical art and organizer of the exhibition.

Interestingly, when Bothmer was gathering pieces for the show, he found one museum in Britain where the entire Nubian collection had been stored in the basement since before World War II.

The exhibit at the Brooklyn Museum will include more than 250 objects selected from museums in Egypt, the Sudan, and Europe.

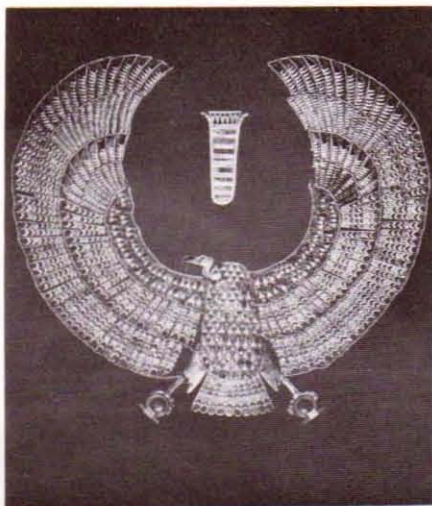
"If we've done our job right, this exhibition, with its seminars, catalogue /500 pages, 2 volumes—worth buying/, and other publications, will create a whole new field of interest in the only Black civilization known to archaeologists," says director Botwinick.

So be proud! Be inspired and be intrigued by a glorious age in African history. Visit the Brooklyn Museum, 188 Eastern Parkway, Brooklyn, N.Y. Museum hours Wednesday-Saturday 10-5; Sunday 12-5. Admission is by donation. ®

—Patricia A. Miles

## R.S.V.P. KING TUT

*Following is a reprint (ROUTES, June 1978) of pertinent information*



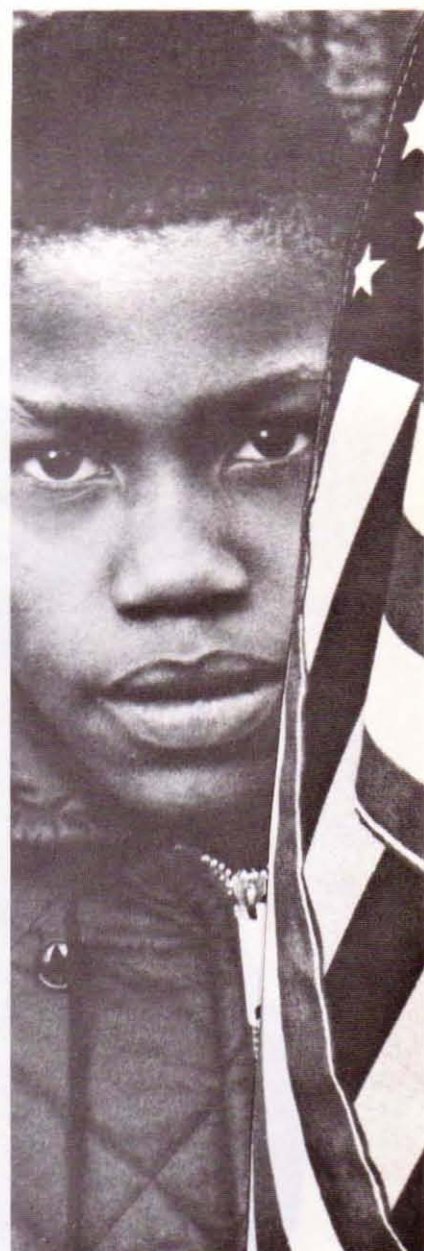
*concerning the exhibit of the Treasures of Tutankhamun scheduled to open at the Metropolitan Museum of Art on December 20.*

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

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

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

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



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# ART

# LISTINGS

## MUSEUMS

### Studio Museum in Harlem

2033 Fifth Ave.  
Wed. 10-9, Tues-Fri 10-6, Sat & Sun 1-6.  
"The Fine Art of Collecting" in Large Gallery thru Nov. 27.  
"Landscapes" by Richard Mayhew in Small Gallery thru Oct. 29.

### National Black American Historical Museum

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

### El Museo del Barrio

1230 Fifth Ave.  
Tues.-Sun. 10:30-4:30 p.m.

### Museum of the City of New York

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

### International Center of Photography

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

### Jewish Museum

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

### Cooper-Hewitt Museum

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

### Guggenheim Museum

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

"The Evelyn Sharp Collection" thru Oct. 1.  
"Alberto Burri: A Retrospective View 1948-1978"

### Metropolitan Museum of Art

Fifth Ave. at 82nd St.  
TR9-5550  
Tues. 10-8:45, Wed.-Sat. 10-4:45, Sun. 11-4:45.

"Images of Women" thru Oct. 1. "Henri Michaux" thru Oct. 15. "Mark Rothko,

1903-1970: A Retrospective" Oct 27—Jan. 14. "Prints of Abraham Bosse" thru Oct. 29. "The Splendor of Dresden: Five Centuries of Art Collecting" Oct. 21 thru Jan. 13. Tutankhamun Information, 999-7777.

### Whitney Museum of American Art

Mad. Ave. at 75th St.  
Tues.-Fri., 2-9 p.m.; Sat. 11-6 p.m.; Sun. noon-6 p.m., closed Mon. 794-0600.

"100 American Drawings & Works on Paper" July 28-Oct. 1.  
"Abstract Expressionism: The Formative Years" Oct. 3 thru Dec. 3.

### African-American Institute

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

"African Grass and Fiber Arts"

### Asia House

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

"The Ideal Image: The Gupta Sculptural Tradition and its Influence" Oct. 5-Dec. 3.

### Museum of American Folk Art

49 West 53rd St.  
Tues.-Sun. 10:30-5:30  
581-2474

"The Theodore Kapnek Collection" of American samplers.  
Oct. 31-Jan. 7.

### Museum of Broadcasting

1 East 53rd St.  
tues.-Sat. 12-5  
752-7684

### The New Museum

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

## MANHATTAN WEST SIDE

### The Cloisters Fort Tryon Park

Tues-Sat., 10-4:45 p.m.  
Suns. 1-4:45 p.m.  
923-3700

### The American Museum of Natural History

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

### New York Historical Society

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

## MANHATTAN FIFTH MDTOWN

### Songwriter's Hall of Fame

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

### National Art Museum of Sport

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

## LOWER MANHATTAN

### South Street Seaport Museum

Fulton and Front Sts.  
12-6  
766-9020

### Fire Department Museum

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

### Fraunces Tavern Museum

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

### Federal Hall Nat'l Museum

26 Wall St.  
Daily 9-4:30  
264-8711

## 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  
Nubian Art, thru Dec. 15.  
638-5000

### New Muse Community Museum of Brooklyn

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

## QUEENS

### Queens Museum

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

## STATEN ISLAND

### Staten Island Institute of Arts and Sciences

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

## HEMPSTEAD

### Black History Museum

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

## GALLERIES

### ART GALLERIES

### Afro Arts Center

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

### The Alternative Center for International Arts

28 East Fourth St.  
473-6072

### Benin Gallery

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

### Burgess Collection of Fine Art

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

### Cinque Gallery

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

### Cordier and Ekstrom

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

### Anne Graham Creative Arts

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

### Consortium Gallery

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

### Grinnell Gallery

800 Riverside Dr.  
By appointment only  
781-9708

### M. Knoedler & Co.

19 East 70th St.  
Daily 10—5:30 p.m.  
988-1304

### Peg Alston Arts

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

### Henry O. Tanner Gallery

44 West 63rd St.  
Mon.-Sat., 11-6  
582-9312

### Martha Jackson Gallery

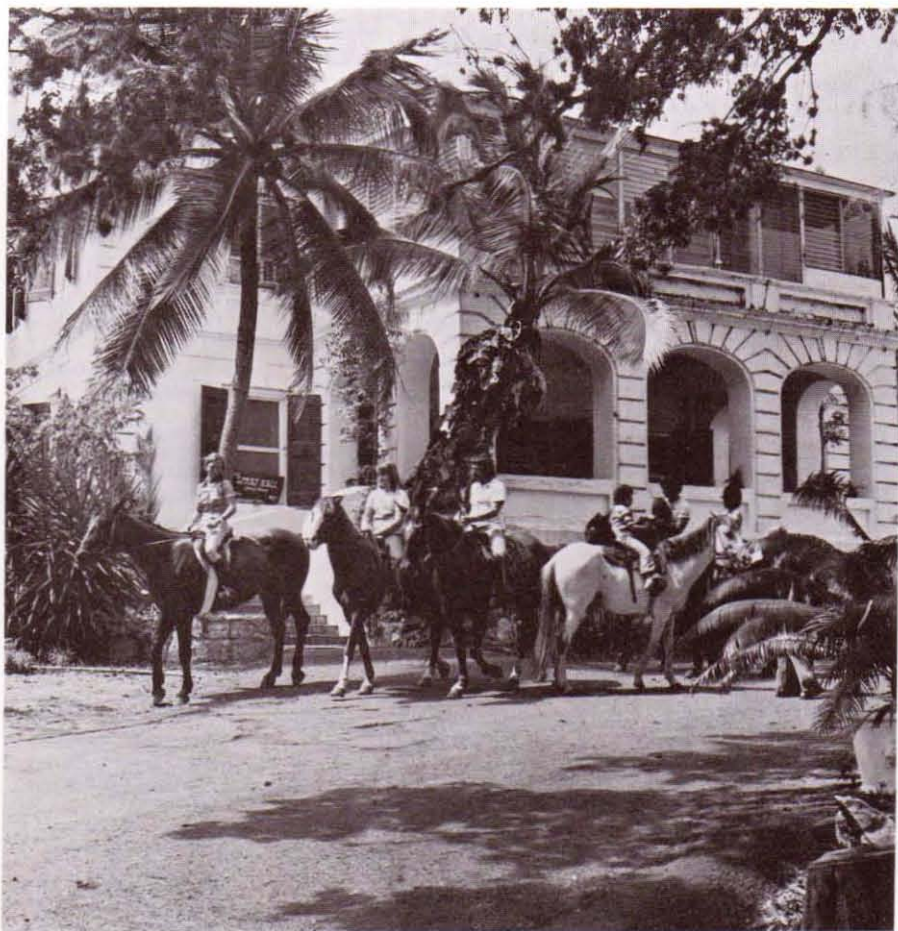
521 West 47th St. (Bet. 10th/11th Aves.)  
Wed.-Sat., 10-5:30  
757-3442

### Just Above

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

# TRAVEL

## VIRGINS IN THE CARIBBEAN



Fritz Menle

Spratt Hall

**T**he three major U.S. Virgin Islands of St. Croix, St. John and St. Thomas, located only a stone's throw from the mainland—exactly three and a half hours from New York—are a home away from home for American travelers. The language is the same, but with a calypso beat; the money is the same U.S. currency; and there is no need for a passport, only some form of identification.

Known all over the mainland as America's paradise and as the bargain center of the Caribbean, the U.S. Virgin Islands are just that—and more.

Because the U.S. Virgins have been blessed with excellent year-round weather, enjoying a mean annual temperature of 78°, with sudden showers, most of the excitement takes place outdoors. Having had the

world's record blue marlin catch return to the U.S. Virgins last year when a 1,282-pound blue marlin was caught off St. Thomas, deep-sea fishing has remained one of the single most competitive water sports. But because of the crystal clear waters surrounding the U.S. Virgins, water sports is not limited to catching blue marlins. Sailing and scuba diving are still popular with residents and visitors alike; the former activity owing to the fact that the U.S. Virgins are the homes of the largest fleet of charter boats in the Caribbean; the latter due in part to the opening of the St. Thomas Diving Club, a small hotel exclusively for scuba divers.

Other popular outdoor sports include golf, tennis and horseback riding.

St. Croix, the largest of the three

U.S. Virgins, 84 square miles, with a population of 50,000, has all the golf facilities, and flaunts two 18-hole championship golf courses: one at Buccaneer Hotel, the other at Fountain Valley, designed by Robert Trent Jones. For golf enthusiasts, Fountain Valley will be the site of St. Croix's second annual Pro-Am Golf Tournament, scheduled for November 26 to December 3.

In recent years, outdoor tennis has emerged as a favorite sport with locals. It is no wonder then that in addition to the numerous tennis facilities at major hotels, some equipped with pro shops as well as in-house tennis pros, there is a sizable number of public courts throughout the three islands.

All the horseback riding in the U.S. Virgins is done at Spratt Hall, housed in the oldest and most famous house on St. Croix. Several riding packages are available, including a summer riding program. The riding trails stretch into the backwoods of Frederiksted.

Swimming is the ideal activity for those who wish to take in a bit of the native culture while enjoying the turquoise blue waters and white sandy beaches of the Virgins.

On St. Croix, there is always a jolly Sunday afternoon crowd at Cramer's Park beach, just a few minutes' drive from downtown Christiansted. Known as a typical Crucian Picnic (*Crucian* is the term applied to citizens of St. Croix), there's usually lots to eat and lots of music—and, what's more, lots of people to have fun with.

Trunk Bay beach on St. John, the smallest of the three Virgins, only 20 square miles, with a population of 2,000, is where the Sunday crowd gathers. Located about five minutes away from Cruz Bay, the capitol city, Trunk Bay has a natural underwater trail.

And, on St. Thomas, the capitol of the U.S. Virgin Islands though only 32 square miles, the Sunday crowd divides itself between Magen's Bay beach and Coki Point beach, the former acclaimed by *National Geo-*



Fountain Valley Golf Course



Main Street, St. Croix

graphic as one of the ten most beautiful beaches in the world. Coki Point, which sits adjacent to Coral World Underwater Park and Marine Garden,

the only underwater park in the Western Hemisphere, attracts a nice grouping of island residents, who generally spend every Sunday at the Coki, ob-

vious from their deep coconut oil-tanned complexions.

The fact that this year is an election year in the U.S. Virgin Islands means that there won't be a dull moment—in fact, there never is—through November 7, Election Day.

In order to raise campaign funds, political parties generally sponsor lots of social events, ranging from campaign dinners to Fish Frys, all-night outdoor beach picnics, where local dishes are prepared to the beat of calypso music. These Fish Frys run from sunset to sunrise, usually on weekends between 6 p.m. and 6 a.m. While holding a piece of fried fish in one hand and a glass of beverage in the other, people dance and talk with each other: politician and voter, resident and visitor, rich and poor.

The clocks in the U.S. Virgins don't stop when the sun goes down and sports come to a halt; neither are things quiet once election is over. After all, there must be other forms of entertainment to keep busy the more than 100,000 residents who call the U.S. Virgin Islands home.

## DINING

Dining out under seven flags is one more thing to do. The Virgin Islands, named by Columbus for St. Ursula and her 11,000 virgins, had already been under the flags of Spain, England, France, and the Knights of Malta when the United States bought the islands from Denmark in 1917 for a mere \$25 million. It is no surprise then that dining in the U.S. Virgins is a true international experience. And in addition to the many Spanish, French and Danish restaurants, there are Chinese, Italian and Mexican restaurants, too.

Some of the favorite restaurants for non-island fare on St. Croix are Tivoli Gardens, Eccentric Egret, Comanche, Frank's and Top Hat; for island fare, Ten Grand, Vince's Place and Brady's—all in Christiansted. In Frederiksted, the preferred restaurants are Smithfield Mill, Barbara McConnell's and Swashbuckler.

The restaurant at Caneel Bay Plantation, owned by Rock Resorts, offers the most in dining on St. John. For local cuisine, Meada's, Ric's and Fred's—all in Cruz Bay—are recommended.

On St. Thomas, the list of restaurants for non-island fare are Fish Market, Drunken Shrimp, L'Escargot, Harbour View and Mafolie. For hearty island cuisine, Daddy's and Libra Brothers are tops.

### NIGHTLIFE

Nightclub hopping is yet another exciting thing to do in the U.S. Virgin Islands, where variety is the spice.

St. John offers very little in night life, aside from its weekly Fish Frys held every Friday night at Pond's Mouth, within walking distance from Cruz Bay. Occasionally, there are performances by the St. John's Steel Unlimited, a steel band orchestra of school children.

The pace is brisker on St. Croix. In Christiansted, night life varies from a sophisticated evening overlooking the waterfront at Guthrie's, either listening to Jimmy Hamilton (Duke Ellington's "Mr. Sax") and his quartet, or his wife Vivian at the piano. Not far away is the Limin' Inn, also on the waterfront, where there is a steel band from 3 to 7 p.m. Occasionally, there is weekend dancing to the music of local bands. For a late-night "lime" ("Liming" is the West Indian term for having fun), Club 58 serves omelets and hamburgers until 4 a.m. Backgammon and bridge are played every Wednesday night from 8 p.m.

In Frederiksted, Galloway's disco plays anything from soul and rock to reggae. On the island side, Virgie's Living Room features steel band music.

The lights in St. Thomas are a bit brighter, and the fun lasts longer. Most of the night life takes place in Charlotte Amalie itself. For late night "limers" who prefer disco music, the clubs to visit are The Cheetah, The Playhouse, Safari Lounge and Laurie's.

Then there is the Big Bamboo, on the eastern end of the island, one minute away from Red Hook pier where one catches the St. John ferry. As its name suggests, the Big Bamboo is a typical island club, and is popular with both residents and visitors.

The Pirate's Cove at Bluebeard's Castle Hotel, and the nightclub at the Sheraton are also recommended for local music and dancing, though on a smaller scale.

For a familiar type of experience, try the Top of the Reef at Frenchman Reef Holiday Inn. There are usually state-side entertainers, after which dancing music is provided.

### SHOPPING

There is at least one thing more to do in the U.S. Virgin Islands before returning home: go shopping for bargains. After all, where else in the Caribbean can U.S. shoppers return home with \$200 worth of duty-free goods, including a gallon of alcohol—and at such fantastic savings! Elsewhere in the Caribbean, U.S. shoppers are only allowed \$100 worth of duty-free goods, including a one-fifth bottle of alcohol.

All in all, the U.S. Virgin Islands of St. Croix, St. John and St. Thomas offer the ultimate vacation plan. Each island is so much like her two sisters, and yet so different—only to suit your every mood.

**How To Get There By Air:** From New York, American Airlines provides nonstop jet service from JFK to

St. Croix, continuing to St. Thomas. Also, nonstop jet service via San Juan is provided by several major airlines. Connecting flights out of San Juan on Aero Virgin Islands, Air Caribbean, Antilles Airboats, Eastern and Prinair.

**Where To Stay:** There are any number of hotel accommodations, ranging from deluxe hotel rooms to campgrounds. Spring, summer and fall rates are slashed almost in half, while facilities remain the same.

**Packages:** See your travel agent. ®

—A.D. Todd

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# SPORTS

## THE FIGHTING GAME



*Ex-Champ Joe Louis crowns Ken Norton.*

In the past few years, boxing has taken an alarming direction toward the world of entertainment. True, pugilism has never been more popular, but an inflated emphasis on glamour and big money has had the effect of making it less of a sport and more of a show business attraction. It all started as a simple, if barbaric game of survival—men resorting to fisticuffs as a means of settling disputes. Physical strength and the willingness to test it against an opponent was a measure of man's courage and authority long before anyone thought of organizing fights for profit; as a sport, boxing goes back almost three thousand years, to the early Olympic games, but it wasn't until 1865—with the intro-

duction of the Marquess of Queensberry's rules—that a serious attempt was made to regulate it. Those rules became standard in 1889 and, with certain modifications, continue to govern the way bouts are fought today, but not in his wildest dreams could the Scottish nobleman—who died in 1900—have envisioned the extent to which boxing would grow, the vast sums of money it would generate, or the fact that it would—at its highest level—become dominated by Blacks. He did, however, live to see a significant transition September 7, 1892, when John L. Sullivan—the last bare knuckle heavyweight champion of the world—lost to the first gloved champion, James J. Corbett, after

21 rounds. Sullivan's previous championship fight—the last to be fought without gloves—took place in 1889, and lasted an incredible 75 rounds.

With today's stricter rules, it is rare to hear of a boxer dying as a result of a bout in the ring, but serious, sometimes permanent injuries still occur. Given the nature of the sport, such injuries will continue to be an unavoidable risk, but there are other unfortunate aspects of boxing that could be remedied, and nowhere is the need for improvement stronger than in the area of organization. It is lack of organization that has created the ludicrous fact that we today have two recognized heavyweight champions of the world, Larry Holmes and Leon Spinks; both are professionals with good fight records, but common sense tells us that only one or the other can truly be the world champion. If there were one international governing body for boxing—as there, of course, should be—the situation would never have arisen, but there are two: the World Boxing Association (W.B.A.), claiming the title for Spinks, and the World Boxing Council (W.B.C.), claiming it for Holmes.

A bit of history. Two organizations were set up in this country in 1920: The National Boxing Association and the New York State Athletic Commission. Competing with each other, these two organizations soon began to recognize different champions in the same weight category. Europe, on the other hand, was recognizing the decision of only one ruling body, the International Boxing Union (later renamed the European Boxing Union), but the world was rife with local boxing organizations, and differences over voting power always seemed to thwart attempts at setting up one international ruling body. In a move to remedy this, the World Boxing Council was established in 1963; it brought under one umbrella the British and Commonwealth Boards of Control, the Continental European Boxing

Union, and the North American, South American, Central American, Pan Pacific, Oriental, and African Boxing Federations. Though the World Boxing Council is more widely recognized, the World Boxing Association continues to control the staging of most professional boxing events in the United States, and it is in that fact that the key to the current confusion is found.

Confusing? You bet. ROUTES asked various boxing experts to explain it all, and it seems that one of the W.B.C.'s rules requires the winner of the W.B.A. championship to...but, on the other hand, the W.B.A. has a rule that...then Leon Spinks reneged on a verbal agreement, and...We tried to figure it out, asked more questions, got more confusing answers, and were asked not to quote anybody. Why didn't anybody want to be quoted? Well, they're probably as confused as we are.

Let's hope it all gets straightened out before long. In the meantime, here's a score card complete with dual champions—you're on you own.

*Marlene Chavis*

## **WORLD BOXING RATINGS: As of August 11, 1978**

### **DIVISIONS**

Heavyweights (over 175 lbs.)  
Light Heavyweights (under 175 lbs.)  
Middleweights (not over 160 lbs.)  
Jr. Middleweights (not over 154 lbs.)  
Welterweights (not over 154 lbs.)  
Jr. Welterweights (not over 140 lbs.)  
Lightweights (not over 135 lbs.)  
Jr. Lightweights (not over 130 lbs.)  
Featherweights (not over 130 lbs.)  
Jr. Featherweights (not over 118 lbs.)  
Light Flyweights (not over 112 lbs.)

### **W.B.C.**

Larry Holmes  
(U.S.A.)  
Mate Parlov  
(Yugoslavia)  
Hugo Corro  
(Argentina)  
Rocky Mattioli  
(Australia)  
Carlos Palomino  
(Mexico)  
Saensak Muangsurin  
(Thailand)  
Roberto Duran  
(Panama)  
Alexis Arguello  
(Nicaragua)  
Danny Lopez  
(U.S.A.)  
Wilfredo Gomez  
(Puerto Rico)  
Netrnoi Vorasinghi  
(Thailand)

### **W.B.A.**

Leon Spinks  
(U.S.A.)  
Victor Galindez  
(Argentina)  
Hugo Corro  
(Argentina)  
Eddite Gazo  
(Nicaragua)  
Jose Cuevas  
(Mexico)  
Antonio Cervantes  
(Colombia)  
Roberto Duran  
(Panama)  
Samuel Serrango  
(Puerto Rico)  
Eusebio Pedroza  
(Panama)  
Richardo Cardona  
(Colombia)  
Yoko Gushiken  
(Japan)

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## **SMIRNOFF SPORTS QUIZ**

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1. Name the second oldest baseball park in the National League?
2. Who holds the baseball record for most fielding chances by an outfielder without an error?
3. What two boxing champs engaged in title bouts during three (3) different decades?
4. What team scored the most points ever in an N.B.A. game?
5. Besides Wilt Chamberlain, what other N.B.A. player has scored more than 70 points in a game?
6. What football player holds the NFL record for most touchdowns scored in a season?
7. What football player holds the NFL record for the most yards gained rushing in a season?
8. What football player holds the NFL record for the most yards gained rushing in a single game?

SMIRNOFF TRIVIA QUESTION

**What is a Yellow Fever?**

(Answers on Page 29)

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# SPORTS

# LISTINGS

## FOOTBALL

### N.Y. Jets

Shea Stadium (\$9)  
1-Pittsburgh Steelers  
8-Buffalo Bills  
22-St. Louis

### N.Y. Giants

Giants Stadium  
East Rutherford, N.J.  
15-Tampa Bay  
22-Washington

### Monday Night Football\*

- 2, Dallas Cowboys at Washington, 9 p.m.
- 9, Cincinnati Bengals at Miami Dolphins, 8:30 p.m.
- 16, Chicago Bears at Denver Broncos, 7 p.m.
- 23, Houston Oilers at Pittsburgh Steelers, 9 p.m.
- 30, Los Angeles Rams at Atlanta, 9 p.m.

\*Televised over WABC-TV Channel 7

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Time  
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Weather  
WE 6-1212

Madison Square Garden  
564-4400



## RACING

### The Meadowlands

East Rutherford, N.J.  
201/935-8500  
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Reopens Sept. 6

## SQUASH

Played at YMCA's.

### Manhattan:

Westside "Y", 63rd & B'way  
(787-4400)  
\$195 Adult Membership (in order to play) \$3 for 6 lessons 4 times a year.

### Flushing:

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

### Brooklyn:

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

## TRACK & FIELD

### Le Mans Track Club

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Competing: The Armory, 168th St. & Broadway, Manhattan, N.Y.  
Be a spectator or join the club, train and participate.

## LEISURE TIME SPAS

### Manhattan:

#### Apple Health Spa

321 East 22nd St.  
673-3730  
Swimming pool, exercise machines, steam, sauna, whirlpool, yoga, 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. & 505 park Ave.  
55th St.: 688-1620  
Park Ave.: 688-5330  
Exercise machines, whirlpool, sauna, steam, icepool, men and women, \$350 per year, nonrenewable, \$500 for two years, nonrenewable, \$650 for two years renewable every year after two years for \$50.

### Jack LaLanne Health Spa

45 East 55th St. (14 other locations)  
Exercise machines, whirlpool, sauna, steam, half-hour classes—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.

## ANSWERS TO SMIRNOFF SPORTS QUIZ

### ANSWERS TO SMIRNOFF SPORTS QUIZ

1. Candlestick Park, San Francisco
2. Curt Flood, 568 chances (Sept. '65—June '67)
3. Joe Louis (1937—1950), Sugar Ray Robinson (1946—1961)
4. Boston Celtics, 173 points (1959)
5. Elgin Baylor, 71 points (1960)
6. O.J. Simpson, 23 touchdowns in 1975 (16 running, seven passing)
7. O.J. Simpson—2,003 yards in 1973 (Buffalo vs. Detroit in 1976)
8. Walter Payton—275 yards (Chicago vs. Minnesota in 1977)

### Trivia Answer

Smirnoff Vodka and lemonade

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# MEDIA

## SITCOMS: SICK CONS!



Fred Berry, Shirley Hemphill, Haywood Nelson



Ja'Net Du Bois & Johnny Brown

**P**resent day Black television comedies have sunk to a nadir not witnessed by this viewer since the days of the old *Amos n' Andy* series. *Good Times*, *The Jeffersons*, *Baby, I'm Back* and *What's Happening* depict Blacks, particularly the Black family, in such a blatant stereotyped manner, one wonders why the NAACP hasn't raised the issue of racial insensitivity and degradation as it once did against Kingfish, Calhoun, Andy and Sapphire. Compared to

some of today's programs, the old veteran sitcom was a joy!

Black males are portrayed as powerless eunuchs while matriarchs straight from the "Mammy Knows Best" school-of-sociological-thought dominate the plot situations. George Jefferson is the only strong father figure in the four programs currently airing but George projects the wrong kind of strength: he's a loudmouth, egotistical barnyard rooster who is not only *nouveau riche* but also comically outdated.

*Good Times* originally had a father figure, if you can call a hot-headed, overgrown adolescent someone Black children could look up to; the man couldn't hold a job down for a week while his cretin son, J.J., seemingly ran the clan.

Where is the series about the Black father holding two jobs to send his daughter to medical school? When will we glimpse the more accurate scenes of Black life?

Also, Blacks on television seem to suffer from either severe hypertension or amphetamine addiction; nervous energy runs rampant across the screen whenever two or more blacks are on camera at the same time. Where are the people who coined the words "cool" and "hip?" The last cool Black I saw on television was Sidney Poitier, and that was in a rerun of *In the Heat of the Night*.

We as a racially oppressed and harshly discriminated against minority, cannot afford to laugh at our foible until we can see something on the tube that makes us proud of our collective achievements. Where are the doctor and police shows featuring Blacks in anything other than token performances? Seeing Antonio Fargas as a police informer on *Starsky and Hutch* not only is a tremendous waste of talent but also an insult.

TV stereotyping, fortunately, isn't consistent. *Roots* managed to slip through, as did *King* (notwithstanding its dubious plot line). Cicely Tyson's performance in the *Autobiography of Miss Jane Pittman* remains a video classic. But, the majority of the shows now being broadcasted are nothing more than the same racist role models done up in seventies drag, that were first propagated by D.W. Griffith in the film *Birth of a Nation* (1915).

Why are the networks pursuing this form of entertainment? Money!! The networks internecine war for the number one rating position has led to a mass market mentality on Broadcast Row that drops a program the moment it doesn't reach a minimal percentage of the viewing public. The mass

market mentality is manifested in stereotypical programming. Blacks are never involved, to any measurable extent, with the films commissioned to survey American viewing habits (Nielsen claims it is impossible to install and service rating devices in Black communities); hence Black programs, regardless of casting, are geared for the great silent majority who live west of the Hudson and east of L.A. Meanwhile, Blacks continue to purchase *more than one-third* of the goods advertised on television.

Like their motion picture predecessors, TV producers have taken the Black lifestyle and ridiculed it for a mass audience, in the process of developing a whole new crop of Stepin Fetchits and Lightnings.

So, we give you ROUTES First Annual Plantation Awards. We don't blame the actors and actresses involved



Haywood Nelson, Shirley Hemphill, Fred Berry, Ernest Thomas

—they've got to pay the rent too—but the networks and producers who continue to allow such mediocre garbage to be aired:

**Actor:** Fred Berry of *What's Happening*. This was a close one to call since Jimmy Walker's J.J. character on *Good Times* seems the likely choice. But Fred has to be considered the actor we would like to see change his act most; there's no hope for Walker since he is already a member of the Stereotype Hall of Fame. Berry not only al-



Fred Berry



Isabel Sanford



Shirley Hemphill

lows racist plot lines to revolve around him but he also allows his bulk to be abused. Fat people unite!

**Actress:** Isabel Sanford of *The Jeffersons*. Never has a woman been so luxuriously gowned and coiffed while being bossed around by her very own maid. Ms. Sanford is a fine actress: unfortunately she doesn't get a chance on this program to be one as the straightwoman for Sherman Hemsley's hyperthyroid clown act.

**Supporting Actor:** Johnny Brown on *Good Times*. Good old Buffalo-Butt has seen better days on the old *Laugh-In* show. Brown is a funny man but the jokes written for and about him definitely are degrading.

**Supporting Actress:** Shirley Hemphill of *What's Happening*. As a waitress, Ms. Hemphill is brassy, bold and unkempt. Would you want to eat anything she served?

**Plantation Show of the Year:** *What's Happening* wins this award hands down. The entire cast, with the exception of the very talented Danielle Spencer, should strike until ABC provides them with better material.

**The Last Laugh Award:** Eric Monte, the Los Angeles-based writer whose highly acclaimed film *Cooley High* served as the model for the spin-off *What's Happening*. The producers didn't stick with the original premise, giving us instead a retrogressive and racially insulting half hour. No wonder Monte is bringing a \$1 million lawsuit against ABC Network and *What's Happening* producers.

Let us know what you think about the current state of Black television by writing:

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—Howard Brock Garland

## MEDIA BITS

NBC is hoping *Backstairs at the White House*, an eight-part miniseries scheduled for early '79, will pull it out of the ratings cellar. The story of Lillian Rogers Parks and her mother, Maggie Rogers, a maid in the White House for 30 years, has an all-star cast that includes Leslie Uggams and Oliva Cole as

mother and daughter, Robert Hooks, Paul Winfield, Estelle Parsons, Robert Vaughn and Claire Bloom... The Writers' Guild of America has initiated an Affirmative Action Program for Disadvantaged Writers. If you think you have a screenplay ready for television, drop them a line at 8955 Beverly Blvd., Los Angeles, Calif. 90048...Congrats to David Lampel for being named News Director of the year by the Black Recording Executives Conference... **Black\*Tress** Magazine has transferred operations from Pyramid Publishing division of General Books to Harcourt, Brace, Jovanovich Productions... Motown, once again, is the number one Black-owned corporation according to **Black Enterprise**, with Johnson Publications right behind at number two...AIP's **Youngblood**, starring Lawrence Hilton-Jacobs, is a must film to see...Columbia's **Buddy Holly Story** has emerged as one of the best musical films this summer, it makes the other rock pictures seem pale in comparison...Universal's **National Lampoon's Animal House** will have you laughing long after you leave the theatre, while Paramount's **Heaven Can Wait** will have you wondering what all the hoopla was about. Warren Beatty is disappointingly mundane as a heavenly resurrected football player...Former studio head David Begelman was fined \$5,000 and placed on three years probation for stealing \$40,000 while pulling down \$300,000 a year. I've seen brothers sent upstate for seven years for ripping off a gas station for \$40—perhaps justice is blind after all...ABC's **Youth Terror: Behind the Gun** broadcast last June is a moving and terrifying piece of television. **Youth Terror** has to be seen, if you missed it the first time around, whenever it's re-run. It's a shocking program, but reality always is.

Howard Brock Garland

## BOOKS

**Right on! An Anthology of Black Literature.** Edited by Bradford Chambers and Rebecca Moon. New American Library, Inc., Mentor Books. 303 pp. Paperback, \$1.50.

What does one have here? At first, the title *Right On!* coming at you from the paperback book's cover, conjures up thoughts of militancy. One recalls Black people in the vanguards of freedom activities—the desegregation of lunch counters, buses and trains, school integration, bus-ing, and in the many other areas saying enthusiastically, “Right on!” and for a variety of reasons.

*Right On!* is a collection of Black prose and poetry. The prose is presented in various forms. There are fictional, dramatic and autobiographical selections. The format of the book is an added feature. The editors, Bradford Chambers and Rebecca Moon, have chosen a sampling of Black writing that highlight three aspects of the Black experience in America and have divided the book into three representative sections. The first is entitled “Oppression” and includes, in a chronological vein, articles depicting the mistreatment of Blacks in America. An example of this is “Harlem” from Langston Hughes’ *Lenox Avenue Mural*:

*What happens to a dream deferred?  
Does it dry up  
like a raisin in the sun?  
Or fester like a sore—  
And then run?  
Does it stink like rotten meat?  
Or crust and sugar over—  
like a syrupy sweet?  
Maybe it just sags  
like a heavy load,  
Or does it explode?*

“Resistance” is the second section devoted to writings that demonstrate how Blacks have dealt with their oppression. Each of the twelve articles in this section, whether prose or poetry, testifies that resistance is a natural outgrowth of oppression. I cite the story of “The Convert” by Lerone Bennett, Jr. It begins like this:

*A man don't know what he'll do, a man don't know what he is till he gets his back pressed up against a wall.*

Will one not say, “Right On!”, after he has read “Strong Men,” a poem by Sterling A. Brown? The last verse goes like this:

*One thing they cannot prohibit  
The strong men...coming on  
The strong men gittin' stronger.  
Strong men...  
STRONGER...*

Black people who have overcome, who are aware of self have written

about the beauty of their blackness. Jean Toomer, Dudley Randall, Fenton Johnson and Angeline W. Grimke are some of the writers appearing in the third section of the anthology, “Black Is Beautiful.” Angeline W. Grimke says it succinctly and, so well, in her poem, “The Black Finger”:

*I have just seen a beautiful thing  
Slim and still  
Against a gold, gold sky,  
A straight cypress,  
Sensitive,  
Exquisite,  
A black finger  
Pointing upwards.  
Why, beautiful, still finger  
are you black?  
And why are you pointing  
upwards?”*

*Right On!* is not just another anthology. It gets the reader into Black literature. Like paintings, the themes, the colors and the methods vary. However, each story, play and poem is an interesting picture.

The introduction to the book is full of Black literary history. This, in itself, should make the acquisition of the book a must. The biographical sketches that appear before each author's work lend depth and understanding to their writings. One should not overlook Margaret Walker's “For My People” beginning as the book's prologue and continued at the end as its epilogue: “Let a beauty full of healing and strength of final clenching be the pulsing in our spirits and our blood.” *Right On!* is not just another anthology. It gets the reader into Black literature.

### CHILDREN'S BOOKS

**Into The Unknown .** By Terry Carr. Nelson. 192 pp. \$6.50. Ages 12 and Up.

Here are eleven tales that pull on one's imagination. There is humor, terror and realism. If your child has a healthy imagination, this book offers enjoyment.

**The Drugged Cornet and Other Mystery Stories** chosen by Susan Dickin-son. Dutton. 230 pp. \$5.95. Ages 9 and Up.

As the title indicates, this is a collection of mystery stories that will appeal to youngsters of all ages. @

—Peggy Klass Wilson

# BUCKWHEAT THOMAS: MOVIN' ON



*Spanky and Buckwheat*

**B**uckwheat Thomas, the chocolate brown, gingham-clad pickaninny in the "Little Rascals" series, has traveled a long way since his high-life Hollywood days as a child star and has gotten nowhere fast. Today, five feet tall and fifty-some-odd-years old, Buckwheat Thomas is a little big man on Manhattan's Westside.

To many who know him along the stretch of hip-chic shops, restaurants, and nightspots lining 72nd Street from Broadway to Central Park West, Buckwheat Thomas is simply called "Mr. B."

The residents of the Franconia Hotel and apartments off Central Park West have known Mr. B as the "best colored doorman the Franconia has ever had," says one elderly resident.

But at the eight o'clock hour—that 60-minute break from his doorman duties—Mr. B does a night shift and becomes the man of the hour at one or another of his favorite haunts in the neighborhood.

Tonight he flanks the bar of the China Gourmet Bar and Restaurant off Columbus Avenue, dressed in his evening regalia: grey felt fedora, whose snip of blue feather fringed in red can't play down the sheer patina of age that glistens from the old hat; a grey zoot suit, and well-worn wing-tipped shoes.

"I'm night people," says Mr. B. "I like the nightlife, people are more handsome then," and smiles; lips arched high over a wide toothless expanse that is his mouth.

Mr. B sips Hennessey brandy and fingers the tall glass of iced-water chaser. His eyes are bloodshot and glassy, yet in perpetual motion, seeking out a familiar face around the bar. He sits tall on a bar stool, his feet dangling far from the floor.

The now-crowded bar seems at times more like the floor of the United Nations as Mr. B calls out greetings and goodbyes drawn from a potpourri of languages. "Bon soir, my friend. Alrightee. What's happenin' there my young friend? Howdy fella! Auf Weid-erseen—that's goodbye in Jewish, German Jewish." Mr. B, by his presence nightly, has fashioned this mostly take-out neighborhood food stop, with a fragrant steamy kitchen, into a must-stop for fans of all sorts, who share their gossip, hassles, and hopes with this little big man of the Big Apple night.

"These are all my delegates, all my delegates. I like to make people happy, but to do that, I have to make myself happy first. When I can't do that anymore, I move on."

The Westside holds a sad edge this evening. Folks in the neighborhood know that Mr. B plans to move on—to Arizona and still another beginning.

He says he has a "new deal" to open a block-long hotel with his childhood pal and "Our Gang" sidekick, Spanky McFarland. He talks about his plans with a raspy excitement that surges from a diminutive frame that has never been able to contain his "bigtime" hopes—nor the many failures.

"Yeah. Me and Spanky. That guy is worth his weight in gold. We plan to do it up right. They don't call me Mr. B for nothin'. It's all new from here on out."

Buckwheat Thomas, the child star, began in show business on Chicago's West Side, where he was born the third of four children. ("When! Hell, I'm not tellin'.") He grew up, played and danced with a group of black and white youngsters, all the kids of chorus-dancer parents, who would later attain their own fame as the street-wise pranksters of Hal Roach's "Our Gang" shorts, later called "The Little Rascals."

"Each night one parent would miss a show to take care of us kids until one night the manager said, 'Listen, I didn't hire babysitters, I hired dancers.' Our parents told him what the matter was and the next night he said, 'Okay. Put all them brats in show business.'"

That stroke of economy set the stage for the beginning and the near-end of Buckwheat Thomas' career as the androgynous odd-ball character with the myriad braids and bows to match. Buckwheat was the last addition to the "Our Gang" bunch and he played with them he says "some seven good years." He was featured in two Hal Roach feature films, one with Spanky McFarland called "Anniversary Trouble" in 1938. But by the age of 12, Buckwheat Thomas' career had been spent.

"All I ever seemed to do was roll my eyes and 'istle. Remember?" Mr. B asks with some urgency. "We were all bright-eyed and bushy-tailed in those days."

"Those days" which Mr. B recalls marked a singularly significant film era for Blacks between the world wars, when the film was used as a racial leveler, a more liberal instrument than it would become in later

decades. Black men had lost their lives in World War I and the Black actor gained a foot in the door of Hollywood.

Comedy was king in the Hollywood of the 1930s and the jester, Black or white, was ushered in for a decade of big laughs. And when Hollywood had had its last laugh, the black character would be cast in a different light: eye-popping fools and foils who would step-n-fetch-it, Tom and Jemima for the comic relief from the endless race war.

Mr. B tips his hat and rustles about on his bar stool with thoughts of the "Our Gang" and producer Hal Roach, who portrayed the youngsters as equals, if only in the child's world. Many of the "Little Rascals" would not have the same footing later.

"We had four hours of schoolin' together, two and a half hours of filmin' in a big studio, and I remember that we all ate at one big round table. It was really somethin'. Spanky would dip in my plate and I would dip in his. The only one who couldn't come to the table was Pete, our dog, but we always got around that.

"I never did keep in touch with those guys, though, except Spanky. I guess some of them are richer now but most of them are dead."

The "Little Rascals" went their separate and often tragic ways. Robert Blake, the snotty-nosed friend of Butch, the dreaded arch nemesis of the gang, is today the ABC-TV cop-star, Baretta. Alfalfa, the gawky adolescent who seranaded, relentlessly, the darling Darlene with his quivering falsetto, was shot to death crouched over a crap game in Chicago in the late 1960s.

Mr. B remembers Hal Roach whose egalitarianism was a great inspiration to little Buckwheat but today serves as a paper thin cushioning against the realities of Mr. B's life: black and poor.

"He's all right with me. He set me up right with \$225 a month for the rest of my life—until I die. You know every bit helps. I'll never forget that man. He'll always be in my book. The man had a vision and a lot of patience. . . nothing like today."

Here, the pleasant memories fade as the career of one more child star takes the painful downslide. At 18,

Mr. B returned to Chicago and the well-beaten stage trail of his dancer-parents. After several performances in and around Chicago, Mr. B danced his way to New York, leaving behind a Puerto Rican woman, the mother of his son and only child.

"She wrote to tell me she was carrying my child but she didn't want to come to New York and spoil my career," Mr. B says wryly. "So she never came. Funny, huh?" Mr. B smiles that smile in the face of twisted fate.

"Hard times? I didn't know about them until I came to New York. The Big Apple. Y-e-a-h, with a hard skin."

Buckwheat Thomas found the magic of Hollywood gone from the television studios and totally missed his cue there. "They grab you, pose you, act like they doin' you a favor. I used to see red." Mr. B shunned the advice of promoters who urged him to do commercials and go on the talk-show circuit and he settled down—way down—to the life of busboy and manservant.

He recites a long list of odd jobs as if it was a wide repertoire of stage performances. Mr. B played the lunch counter at Whelan's Drugstore on 42 Street, Horn & Hardarts, Bickford's, Hector's and Chandler's cocktail lounge. Down and out, Harlem was his only kick.

"They used to call me the Duke of

Harlem. Yeah, I used to wear a high hat, a white silk scarf, and a cape. The women loved me when nobody else did."

Another brandy. Midnight black with a shock of grey hair slicked down at the sides, forming a pompadour to-do at the crown, like some halo to this fallen star of Hollywood, Mr. B takes his curtain all nightly in the small shadowy space of the China Gourmet.

There are cheers now. A cake and champagne are presented to Mr B. A soul song pitches on the radio and above the tears and the laughter, Mr. B sings along, paraphrasing his so-long to New York.

"It's time," he says and shuffles around on his bar stool near the back of the bar. He commands the space as if it were center stage. "I'm goin' to open a few doors for myself. . . my future."

There is a sadness in his words that can be felt more strikingly than the many handshakes and promises to keep in touch. We wonder about the future. How many more beginnings?

"I'm planning to make a comeback. . . sometimes. . . maybe next year. I want to come back as a gangster, though. No more comedy. I'm too old and wise for that kind of stuff now." R

—Patrice Miles



Buckwheat Thomas 1978

# MEDIA

# LISTINGS

## TELEVISION

### NEW SHOWS THIS SEASON

#### WCBS-TV Channel 2

Sundays 8-9 p.m.

**Mary Tyle Moore** stars in a one-hour musical-comedy-variety show with a family of regular performers, to be announced.

#### Suns. 10-11 p.m. Kaz

Ron Leibman and Patrick O'Neal star in this dramatic series about a struggling young attorney (Leibman) who got his law degree and passed his bar exam while serving a prison sentence, and the senior partner of a prestigious Los Angeles law firm (O'Neal) who recognizes Kaz's talent and helps guide him in his new career.

#### Mons. 8:30-9 p.m. WKRP

In Cincinnati, WKRP, a floundering Cincinnati radio station which plays old-time hits, undergoes a sudden change when Andy Travis (Gary Sandy) is hired as the new program director. A likeable young man with strong convictions, he updates the station to a rock-and-roll format, despite resistance from Arthur Carlson (Gordon Jump). WKRP's blustery manager.

#### Tues. 8-9 p.m. Paper Chase

John Houseman reprises his Academy Award-winning role as the students' nemesis, Professor Kingsfield, in this series based on the successful motion picture depicting the constant competition facing a group of first-year law students and the trials and tribulations of young people at an Eastern university.

#### Fri. 10-11 p.m. Flying High

Three beautiful girls qualify for airline flight attendant training and become fast friends as they complete the tough course and then start living a life of adventures and fun in the air, in their joint apartment, at their various ports of call.

#### Sats. 8:30-9 p.m. In The Beginning

McLean Stevenson and Priscilla Lopez star in this comedy as Father Cleary and Sister Agnes, two divergent personalities who work together in the operation of an inner-city storefront mission. The show was developed by Norman Lear.

#### WNBC-TV Channel 4

#### Weds. 10-11 p.m. Lifeline

This show will attempt to capture the high drama, joy and occasional sorrow which is part of a doctor's life. Using professional doctors who are not actors, it is reality television in the truest sense of the word. Each telecast will focus on a different doctor, both that work and during off-duty hours.

#### Fri. 8:30-9 p.m. Who's Watching the Kids

This will be the story of two women trying to raise two youngsters in the bizarre atmosphere of Las Vegas. Scott Baio plays a teen-age son trying to grow up normally in the surreal setting of the gambling capital while surrounded by a strange assortment of people living in his apartment building.

#### WABC-TV Channel 7

#### Mons. 8:30-9 p.m. Mork & Mindy

A comedy about a being from the planet Ork who meets a young and lovely earthling named Mindy. On a mission to observe earthlings, Mork's problems are multiplied by his frequent slips into Ork language and habits.

#### Tues. 9:30-10 p.m. Taxi

A comedy about the personal and professional lives of a group of irrepressible and unpredictable New York City cab drivers.

#### Weds. 10-11 p.m. Vega\$

The adventures of a dynamic, young private investigator in that sizzling city of beautiful women and gambling men.

#### Sats. 8:30-9 p.m. Apple Pie

A slice of 1930's Americana—a warm, zany ensemble comedy about a family whose members are recruited in the want ads.

#### Sun. 8 p.m. Battlestar Galactica

Lasers flash, the heavens explode and a space fleet undertakes an epic voyage in this science-fiction series starring Lorne Greene.

#### Oct. 1, 9—11 p.m. The Users

A world premiere movie about the Hollywood men and women whose love affairs make headlines and scandal.

#### WOR-TV Channel 9

#### Oct. 7, Doctor Who

98 first-run half-hours of BBC's space fantasy.

#### WNET-TV Channel 13

**Watch Your Mouth** Sundays at 7 p.m. Educational and entertaining series aimed at improving communications skills of 14 to 17 year olds. Guest appearances will include Ruby Dee, Stephanie Mills and others. Produced by Ellis B. Haizlip.

#### Oct. 4, Live From Lincoln Center

"The Turk in Italy." New York City Opera's new production sung in English by Beverly Sills, Susanne Marsee, Henry Price, Alan Titus, Donald Gramm and James Billings.

#### Oct. 4, Marie Curie

A five-part drama about the legendary scientist. Jane Lapotaire stars as Madame Curie and the series chronicles her 68-year struggle for education, equality and scientific discovery.

#### Oct. 11, Great Performances

"Verna: U.S.O. Girl" will encore starring Sissy Spacek.

#### Oct. 18, Great Performances

A tribute to George Balanchine and the New York City Ballet.

#### Oct. 25, The Collection

Laurence Olivier, Alan Bates, Malcolm McDowell and Helen Mirren are featured in Harold Pinter's icily compelling drama set in the fashionable world of Chelsea boutique owners and West End dress designers, a study of four elegant lives suddenly shaken by the tremors of sexual jealousy.

## FILMS

N.Y. Public Libraries

#### Oct. 1, Films of Buster Keaton and Laurel & Hardy, 7 p.m.

Jefferson Market Library  
425 Ave. of the Americas, N.Y.C.

#### Oct. 5, Planet of the Apes, 7 p.m.

New Dorp Library  
309 New Dorp Lane, S.I.

#### Oct. 10, Calcutta, 2:30 p.m.

Bloomingdale Library  
150 W. 100 St., N.Y.C.

Children & Teenagers:

#### Oct. 3, King Kong, 4 p.m.

Columbus Library  
742 10th Ave., n.y.c.

#### Oct. 5, Chairy Tale, The Doughnuts,

4 p.m. (ages 3—13)  
96th Street Library  
112 E. 96 St. N.Y.C.

#### Oct. 5, Rebecca, 3:30 p.m.

Nathan Straus Young Adult Library  
Donnell Library  
20 W. 53 St.

#### Oct. 6, The Great Chase, Charlie

Needs A Cloak, Goggles, 10:30 a.m. (preschool) Hamilton Grange Library  
503 W. 145 St. N.Y.C.

#### Oct. 12, A Little Girl and a Gunny

Wolf, A Day in the Park, Dorothy and the Pop Singer, 4 p.m. (ages 3—13)  
96th Street Library,  
112 E. 96 St. N.Y.C.

#### Oct. 13, The Pinballs, 3:30 p.m.

Hamilton Grange Library  
503 W. 145 St., N.Y.C.

## BLACK HOSTED PROGRAMS

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

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

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

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

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

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

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

## RADIO

#### WBLS

107.5 FM, 24 hours, heavy on disco sound.

#### WRVR

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

#### WLIB

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

#### WINS

1010 AM, 24 hours, time, news weather.

#### WQXR

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

#### WNYC

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

#### WXLO

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

#### WPLJ

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

#### WNJR

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

#### WWRL

1600 AM, 24 hours, rhythm and blues.

#### WKUT

92.3 FM, the new disco sound in town

# KIDS



*Master Sesame: John Marc Morris*

**W**hen Ali Baba shouted the magic words "Open Sesame," he opened the door to many treasures. In keeping with the same idea, Carole Bythewood named her beauty pageant productions "Sesame," hoping to unleash those special treasures that are in every girl and boy who participates in the "Little Miss Sesame Beauty Pageant," the "Miss Teenage Sesame Beauty Pageant," and most recently, the "Master Sesame Pageant." Carole, an attractive woman in her own right, was looking for a vehicle to "produce character-building activities for young people" when she conceived of the "Little Miss Sesame Beauty Pageant" four years ago. The world of beauty and fashion has

permeated her life so, it was no surprise that she chose this medium to achieve her goals.

Individuality, creativity, self-confidence are sought from each child participating; the winning comes in the very beginning just from your youngster's willingness to try. The competition, though friendly, demands hard work and dedication not only from the contestants, but from the parents as well.

The Little Miss Sesame Beauty Pageant is for girls aged 5 thru 11 years. The girls compete on the basis of poise, originality, charm and "queen-style modeling." Three outfits are needed, one for each segment of the program. For the introductory

## OPEN SESAME!

routine, a little girl can wear any outfit she might like. The outfit for the creative segment is to be one that will let her display her vivid imagination. The third outfit, of course, is the traditional long dress or gown for the long walk up the aisle.

Miss Teenage Sesame Beauty Pageant is for girls aged 12 thru 15 years. The teenage girls have an extra category in their competition, that of talent. The teenagers need only have two changes, an introductory outfit and a gown or long dress for the closing ceremony. The girls must bring their own music, records or other accompaniments for the talent segment.

When it comes to beauty pageants, the male has most definitely been overlooked. Fortunately, Carole has remedied that by having presented the First Annual Master Sesame Pageant in April of this year. This competition is for boys aged 5 thru 11 years. It is structured after the Little Miss Sesame Pageant with the emphasis on individual charm and originality.

Recruitment begins several months prior to the events. Contestants must be within the proper age categories for the pageants they are applying for. Contestants should be New York residents or should reside in close proximity. There is a \$15 registration fee per applicant, which pays for basic pageant training (Carole describes this training as "giving pageant guidelines, but leaving in the natural ham."), the contestant's picture in the program journal and guest invitations for a wardrobe assistant and one parent. When I mentioned earlier that the parents work too, I meant just that. Cooperation is the key to any successful endeavor. Each contestant, with the aid of his or her parents, is responsible for 10 guests and two pages of advertising in the program journal. Ten, mind you, is not a limit, it can be a starting point.

The spirit of the pageants brings out all sorts of creative energies.

Bundles of this energetic creativity is what you see in the Sesame Models. The young models range in age from 6 to 13, and they provide the pageant with all its featured entertainment. No matter what the production number, you have not seen it performed as you will see it performed by the Sesame models. They are comical, lovable, musical and just plain uplifting. The pageant winners automatically become Sesame models, while certain other contestants are selected to be Sesame models. The models do a lot of community work performing for one benefit or another. They have performed all over the New York State area, taking with them their own brand of humor, style and warmth. As individuals, some of the models have received professional modeling and/or acting assignments.

The Bythewoods, a family of four, includes Carole, her husband Reginald W. and their two children Regina and Reginald C. All four are active members of Sesame Beauty Pageant



*Little Miss Sesame: Sareeta Whitfield*



*Miss Teenage Sesame: Rene Butler*

Productions. Carole's modeling disciplines are reflected in her offspring. Both Regina, model and instructor, and Reggie, actor and model, are poised and self-confident. Papa Bythewood is the man behind the scenes mostly, coming out only to m.c. the various pageants, but working, nevertheless, diligently to help his family achieve their goals. You might say the Sesame Pageants are one big family affair. Families in the audience, and the community merchants, by offering their sponsorship, serve as a supportive family for the productions.

The gala events of Little Miss Sesame and Miss Teenage Sesame take place October 1 and November 5, respectively, at New York's Statler Hilton Hotel. The winners receive a trip for two to Disney World in Orlando, Fla., two Barbara Blackwood Dance Studio scholarships, clothes, bicycles, trophies, other prizes and an experience that will stay with them always. Trophies are presented to all contestants because all are winners in their own special way. There is all the pomp and majesty of Miss Black America but there is also a feeling of being at home

watching your young ones ham it up. The children miss none of the frills of a grown-up pageant because Carole has luncheons and parties given in their honor. The children get totally swept up in the excitement of the pageant, with fun and more fun being the order of the day. Children in the audience also have a wonderful time watching their peers, cheering them on, sharing their joy. They have excellent representation in the three reigning nobles: Sareeta Whitfield, 10, talented and charming far beyond her years, is Little Miss Sesame 1977-78. John Marc Morris 7, was crowned the first Master Sesame this April. John had some very stiff competition but in the end his grace, good looks and clever interpretation of John Travolta won out. Renee Butler is Miss Teenage Sesame. Renee is 14 years old, witty, talented, attractive, personable—all the attributes needed to compete for Miss Black America in a few years. ®

—Leona Hipp

**For further information contact: Little Miss Sesame Pageant Productions, P.O. Box 110, Riverdale, N.Y. 10471**

# KIDS

# LISTINGS

## LEARNING CENTERS

**American Museum of Natural History**  
Central Park West at 79th St.  
N.Y.C.  
873-1300

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

### •Special Events

**Papua New Guinea Dancers**, Oct 1 at 2 p.m. and Oct. 4, at 7 p.m. Auditorium.

### The Big Drum Nation Dance Co.

Oct 8, at 3 p.m. Auditorium. This colorful troupe will offer a lively afternoon of music from their Caribbean Island home of Carriacou.

**Mexico Today Folk Music** Oct. 11, 7 p.m. Auditorium.

**Afternoon Sketch-Ins.** The Museum provides artistic guidance, sketching materials, inspiration, a place to draw and some of the most unique natural history subjects in the world. Ages 7-12, Oct. 4, 11, 18, 3:30-4:30 p.m. Ages 13-16, Oct. 6, 13, 20, 3-4:30 p.m.

Check with Information Desk for location.

### Weekend Workshops for Young People

Begins Oct. 14. Registration fee \$20 per course. Courses Offered: "Learning from Prehistoric Paintings" "Exploring Vertebrate Anatomy" "Leaping Lizards: A Look at Reptiles and Amphibians" "Exploring with the Microscope" "Nature Photography" Pre-registration is required, call 873-7507

**Film Programs** All ages 2 pm, Sats. Auditorium Oct. 11, 14, "Sea Creatures," "Don't," "Colter's Hell" Oct. 18, 21, "In Search of the Bowhead Whale" Oct. 25, 28, "Solo," "Earth Planet Universe"

### Metropolitan Museum of Art Junior Museum

5th Ave at 82nd Street  
879-5500

**Sketching for Families (ages 9 and above)** Tues. 5:30-6:30 p.m. \$1 Meet at the Main Hall Information Desk.

**Gallery Talks (ages 7 and above)** Tues., 7 p.m. Meet at the Main Hall Information Desk.

### Weekend Activities

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

### Museum Library

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

### New Muse

Community Museum of Brooklyn  
1530 Bedford Ave Brooklyn  
744-2900

Free Fall Workshops, ages 7 to 70. Classes in Ethnic drums, trumpet, trombone, art, dance, drama and other subjects begin Oct 10.

### Bronx Zoo

Fordham Rd & Southern Blvd.  
Bronx, New York  
220-5100

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

### Bedford Stuyvesant Restoration Corporation Cultural Affairs

1368 Fulton St., B'klyn, N.Y.  
636-7888

Instruction and workshops in art, reading, music, dance (8 & 9 year olds), children's theatre (13 and older), and sports. Open 9 a.m.—7 p.m. weekdays.

### Children's Art Carnival

62 Hamilton Terrace, N.Y., N.Y.  
234-4094

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

### Harlem School of the Arts

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

Instruction and performance in piano-group and private, guitar, flute, clarinet, cello, violin and viola.

### Dance Theatre of Harlem

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

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

### The LaRocque Bey

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

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

## SHOWS & EXHIBITS

### The New York Experience

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

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

### General Motors Exhibit

GM Building  
5th Ave. at 59th St., N.Y.C.  
486-4518

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

### New York Aquarium

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

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

### N.Y. Botanical Gardens

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

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

### Queens Zoo & Children's Farm

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

### Prospect Park Zoo

Flatbush Ave. & Empire Blvd.  
Brooklyn, New York

### J.C. Penney Company

1301 Ave. of the Americas at 52nd St., N.Y.C.  
957-4840

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

### Magic Shows

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

## MUSEUMS

### American Numismatic Society

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

### Harlem State

#### Office Building Gallery

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

### The Metropolitan Museum of Art Junior Museum

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

### National Art Museum of Sport

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

### Hall of Fame for Great Americans

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

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

220-1330

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

### Morris-Jumel Mansion

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

923-8008

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

### Brooklyn Children's Museum

145 Brooklyn Ave.  
735-4432

World's first children's museum has reopened in a new building. This is a participatory museum with more than 40,000 authentic ethnological technological artifacts.



# DINING

## ONCE UPON A STOVE



Reggie Weeks

**O**nce Upon a Stove, 325 Third Avenue (between 24th and 25th Sts.) is one of the most unusual—yet nicest—places you'll visit. Imagine a restaurant and antique shop combined, where the very chair you sit in can be sold from under you or the table from in front of you.

Imagine falling in love with a Tiffany lamp overhead and deciding you'd like it for dessert instead of one of the delectable eatables on the menu. Really! There are bird cages, portraits, instruments, a 150-year-old printing press, old washing machines, stoves and countless other items, all of which are for sale.

Divided into four dining rooms, Once Upon a Stove is rare indeed.

From the street you enter the "Front Room" where you are easily deceived that this is the entire place because of its size. There you'll find the 1905 Glenwood stove that owner Hank Sgroso purchased many years ago, an investment that sparked the name of his strange venture. There are many chandeliers centered over round and square oak tables, a long bar at one side and innumerable artifacts lined along the floor, the walls and mantles.

If you venture further, past the kitchen, you'll come upon a rather sober, quaint room with nothing more in it than half a dozen small tables, which in this otherwise crowded place, is in its own way startling—as if you'd chanced upon a totally different restaurant.

At the end of a backyard passageway you'll find the dual-leveled "Victorian Room" (formerly an old church), where private parties of all sizes are held.

Behind a bookcase is a hidden stairway leading to the "Valentine Room," where on weekends the waiters and waitresses entertain a packed dinner

crowd. Twice weekly other entertainment is featured, but dinner is served here on weekends only.

Food at Once Upon a Stove is flavorful and eclectic; keeping with the trend, there is no skimping here. Both the luncheon and dinner menus are extensive, but a few examples of entrees from each are: Luncheon—Mushroom and Fine Herbs Omelette (\$3.50); Crepe of Seafoods (\$4.75); and Stuffed Baked Clams en Casserole (\$4.25). Dinner—Baked Seafood Provencale (shrimp, clams, mussels, scallops, touch of garlic butter, trickle of wine, topped with marinara) (\$7.95); Boeuf au Fromage (Sirloin sauteed with a sauce of Roquefort and Parmesan cheeses) (\$7.75), and Breast of Chicken Cordon Bleu (ham, cheese and Sherry sauce) (\$6.25).

As an appetizer, we tried Rata-touille Crepe Parmigiana (eggplant, zucchini, green peppers and tomatoes) (\$1.95) and Seafood Crepe Parmesan (\$2.95) and found each just cheesy and delicious enough to leave us with that wish-we-had-another-bite feeling. All of the seafood dishes were very good, with thick scallops and large chunks of shrimp and crabmeat. (If the menu said it was filled with fish, it was *filled* with fish.) Mussel lovers weren't slighted either; the ones in these dishes were both plump and tasty.

There is a list of desserts for sweet-tooth cravers and those we tried were quite good. Some possibilities: Chocolate Mousse (\$1.50), Pecan Pie (\$1.75), Hot Apple Crumb Crepe with Cinnamon (\$1.60), Homemade Wal-



Just add ice...  
sip...suddenly you're  
on a tropic isle.  
Only Heublein  
mixes sweet, light rum  
with the essence of  
pineapple and coconut  
this magical way.



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recipe book, write: "Luau,"  
P.O. Box 11152,  
Newington, Ct. 06111.



# THE HEUBLEIN PIÑA COLADA.

Heublein Piña Colada 30 proof © 1978 Heublein, Inc. Hartford, CT. Recipe offer expires Dec. 31, 1978.

nut Cheesecake (\$1.75). One other, Cheese Pudding with Blueberry Sauce (\$1.50), won out as my favorite. It's made with small sweet blueberries and has a cheesecake flavor. Do sample it if you can find the room.

It should be noted also that Once Upon a Stove offers daily gourmet specialties, such as Chicken and Shrimp Parmesan or Chicken Topped with Crabmeat with Hollandaise sauce. Check with your waiter before making a final choice. Wines can be purchased by the glass, carafe or bottle; prices range from \$1.50 to \$6.

Whether really hungry or just seeking a quick bite, Once Upon a Stove is an eatery you should try. The food will delight tastebuds and the atmosphere will intrigue.

**Lunch—12 Noon-3 P.M.—Mon-Fri**  
**Dinner—5 P.M.-11 P.M.—Sun-**  
**Thurs. 5 P.M. - 12 Midnight**  
**-Fri. and Sat.**

R

—Valerie G. Norman

# DISCO

## TRIBECA THE DOWNTOWN BEAT



**I**t's Thursday evening—the music is pulsating hard, the atmosphere is elegant and the decor is plush. At Tribeca, amidst blinking lights, a smokin' sound system and a D.J. with an obvious doctorate in discology, the order of the night is boogying. There is no question that dancers Freak 'til their heart's content.

Shaped like an arena, tri-leveled Tribeca is an after work and late night disco. There are booths on each level. Some booths are positioned for relaxing and observing, while others are recessed in little nooks for private retreats.

When it's time for a breather, there's

plenty to keep you busy. Near the front bar there's a continuous slide show of past disco events and to the surprise of many regulars they may see their images flash across the screen—they've been caught by the roving cameraman. On the lower level there is a smaller room with pin ball machines, love seats and a small bar. And for the intellectually inspired, backgammon and chess sets are available.

The men behind the scenes, Nat Robinson and Ray Gittens, have mastered Thursday evenings with one of the hottest spots in the Big Apple. Promoters since 1972, they have located lucrative disco markets consistently, "Sought out to conquer the world," says Ray.

Their string of successes began with weekly discos at Nell Gwyns and Headrest. In 1973, there was Charlie B's, followed by a series of one-nighters at La Martinique, Cork & Bottle and The Joint. In 1974, they discovered a "Gold mine called Wall Street," says Nat and gained prominence from a club called 45 Below. On Thanksgiving Day, this same year, Ray and Nat hosted a crowd of 3,000 simultaneously at La Martinique, the Coachman and 45 Below—one of their most "memorable" endeavors.

"We love to promote anything!" boasts Ray. In November, during the Thanksgiving holiday, they're planning a children's disco at Tribeca.

In 1974 and 1975, the Academy of Disco Promoters presented them with an award in recognition of their contribution to innovative disco promotion. The key to success says Nat, "Is to convince owners to let you use their downtime to make money, the rest becomes history."

Tribeca, located at 64 North Moore St. in downtown Manhattan is one of the baddest discos I've seen. Go—you'll enjoy yourself. *R*

—Valerie Green Norman

# DINING

# LISTINGS

## Brasserie

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

## The Cellar

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

## Cheshire Cheese

319 W. 51st St.  
English cuisine, deli-  
cious cheese soup and  
sliced steak—an excel-  
lent choice  
L-\$5.50-\$7.00  
D-\$8.50-\$10.00  
765-0616

## 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

## The Cockeyed Clam

1678 Third Ave./94 St.  
Seafood fare, nautical  
decor. Suggest calling  
for reservations.  
D-\$4.00-\$7.00  
Cash only  
831-4121

## Dobson's Restaurant

341 Columbus Ave.  
L-\$3.00, D-\$5.00  
362-0100

## Elephant & Castle

68 Greenwich Ave.  
Great omelets and  
quiche. Exceptional  
desserts also.  
A la carte—  
\$2.00-\$6.00  
AE, BA, CB, DC  
243-1400

## Esther Eng

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

## Feathers Restaurant

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

## Genghis Khan's

197 Columbus Ave.  
L-\$2, D-\$12  
Quaint, colorful  
595-2138

## Gleason's Public

House  
400 Columbus Ave.  
L-\$3.25, D-\$5.95  
Fish, fowl & beef spec-  
ialties.  
874-8726

## Horn of Plenty

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

## Hwa Yuan

Szechuan Inn  
40 E. B'way  
Informal dining but ex-  
cellent beef and scal-  
lions and moo goo gai  
pan dishes.  
966-5534/5535

## Jack's Nest

310 Third Ave.  
Traditional soul food.  
260-7110

## The Jamaican

432 Sixth Ave.  
Jamaican food spec-  
ialties, also seafood  
dishes.  
Dinner Only.  
982-3260

## Jewel

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

## La Famille

2017 Fifth Ave.  
Long established soul  
food eatery.  
LE 4-0090

## La Tablita

65 W. 73 St.  
874-9120

## Le Yogurt

224 Columbus Ave.  
724-7816

## Los Panchos Cafe &

Restaurant  
71 W. 71 St.  
Spanish cuisine  
864-9378

## Main Street

75 Greenwich Ave.  
Regional American  
cuisine.  
920-1579

## Marvin's Garden

2274 B'way bet. 81st  
and 82nd Sts.  
AE, MC  
799-0578

## Mikell's

760 Columbus Ave.  
864-8832

## Museum Cafe

366 Columbus Ave.  
L-\$2.50-\$5, D-\$5-\$10  
Casual, artsy, colorful  
724-7509

## Oenophilia

473 Columbus Ave.  
B-\$3.95-\$6, Sat & Sun.,  
12-3:30 p.m.  
D-\$4.95-\$11, 6-11 p.m.  
580-8127

## Once Upon A Stove

325 Third Ave./24 St.  
Antiques, decor excit-  
ing—abounding in sur-  
prises. Continental  
cuisine.  
683-0044

## The Only Child

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

## Parentheses

392 Columbus Ave.  
787-6922

## Peach Tree

557 W. 125th St.  
Good Southern food at  
reasonable prices.  
864-9310

## Poletti's

2315 Broadway  
(at 84th St.)  
Lunch: Mon.-Sat. 11:30  
a.m.-3:30 p.m.  
Dinner: Mon.-Sat. 5:30  
p.m.-11 p.m.  
Sunday 5:30 p.m.-11  
p.m.  
Brunch: Sun.-Noon-4  
p.m.  
All major credit cards  
accepted.

## Rene Pujol

321 W. 51 St.  
Southern French cui-  
sine. Quiet and atmos-  
pheric.  
L-\$6.50-\$7.50  
D-\$9.50-\$12.00  
AE, BA  
246-3023/247-9540

## The Red Baron

201 Columbus Ave.  
L-\$3.50-\$6.75  
D-\$6.75-\$10  
American and Conti-  
nental cuisines.  
799-8090

## Rikyu Japanese

Restaurant  
210 Columbus Ave.  
799-7847

## Ruskay's Restaurant

323 Columbus Ave.  
B-\$3.50, L-\$5.50, D-\$11  
Warm, candlelit dup-  
lex dining or side-  
walk cafe.  
Open 24 hours  
874-8391

## Sea Fare of

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

## Taco Villa

368 Columbus Ave.  
L-\$5.95, D-\$5.50-\$7.75  
Mexican food and  
decor.  
580-7826

## Teachers

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

## Victor's Cafe

240 Columbus Ave.  
Cuban cuisine, open  
daily.  
877-7988  
595-8599

## Vincent's

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

## Under the Stairs

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

## QUEENS

## Carmichael's

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

## La Cueva

104-21 Queens Blvd.  
Forest Hills  
Spanish-American cui-  
sine. Dinner only. Free  
parking.  
272-9595  
**Lobster Tank**  
**Seafood House**  
134-30 Northern Blvd.  
Great lobster, steak  
too, cozy atmosphere.  
359-9220

## BROOKLYN

## Casa Storica

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

## Gage & Tollner

374 Fulton St.  
A Brooklyn landmark.  
Opened in 1879 and still  
serving excellent Amer-  
ican dishes. Famous  
for steak & seafood.  
TR 5-5181

## McDonald's

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

## Old Mexico

115 Montague St.  
Small but well pre-  
pared to serve good  
authentic Mexican  
dishes.  
MA 4-9774

## River Cafe

1 Water St.  
On the river, under the  
Brooklyn Bridge. Amer-  
ican and Continental  
cuisines.  
Dining room extends  
over the water.  
522-5200

## Su Su's Yum Yum

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

## Discos

## MANHATTAN

## CeSoir

59 Murray St.  
Wed.-Fri., 5 p.m. until  
Sats. 10 p.m. until. Jac-  
kets, casual.  
962-1153

## Constellation

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

## Hippopotamus

405 E. 62nd St.  
Jackets and ties, \$12  
minimum, 10 p.m.-4  
a.m. daily. Reserva-  
tions.  
486-1566

## LeCocu

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

## Leviticus

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

## Mr. Laffs

1189 First Ave.  
Casual, Age: 25 plus,  
Fri., Sat. \$5. min.  
535-6423

## New York, New York

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

## Pegasus

1230 Second Ave.  
Jackets, Age: 25 gents,  
23 ladies.  
535-80004

## Tribeca

64 North Moore St.  
Every Thursday.

## QUEENS

## Renaissance

87-20 Parsons Blvd.  
Jamaica, New York

## Ruling Class I

90-05 Merrick Blvd.  
Jamaica.  
Age: ladies 23, gentle-  
men 25.  
Jackets required 11  
p.m.-5:30 a.m., \$5.  
658-9572

## SUBURBAN

## Rulling Class II

142 So. Fourth Ave.  
Mt. Vernon  
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They want to be turned  
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To reggae and rock to a steel  
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They want to stand on tiny  
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to slip into crystal waters  
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reefs, to sail away to another time,  
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railing while you linger with  
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They want to take off with  
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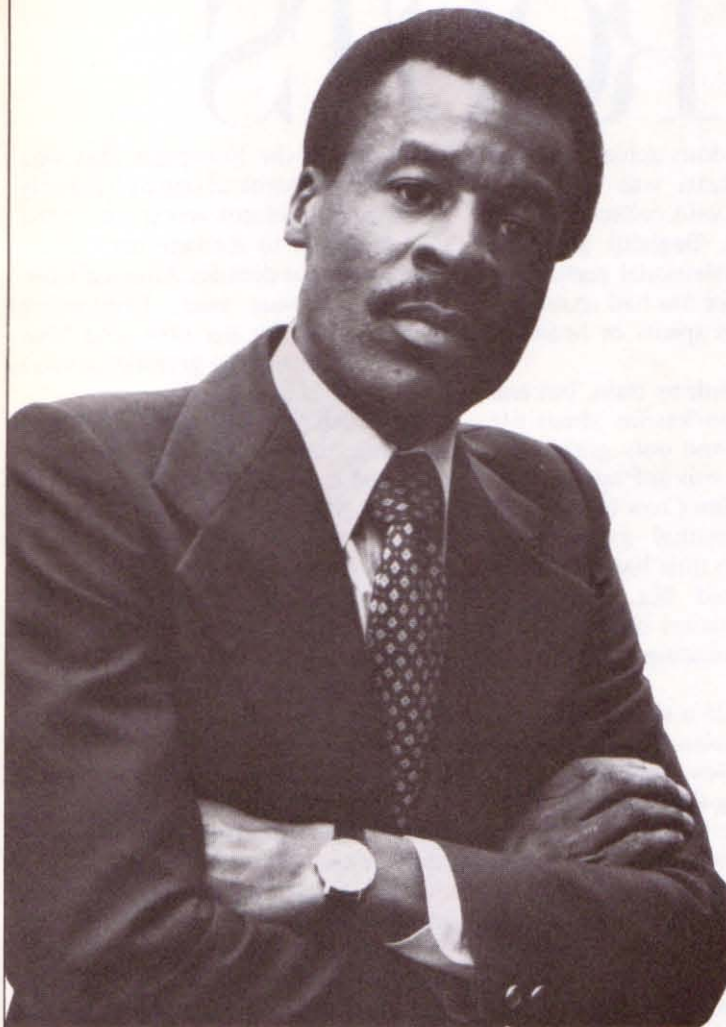
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Routes Magazine, the true guide to Black entertainment is looking for a group of men and women to introduce our publication to their friends and associates.

If you really believe that Routes is a worthwhile, positive magazine and that it truly represents you then you shouldn't have any trouble at all in introducing others to Routes.

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Also you will be right in the mainstream of the publishing world, you will attend meetings at which you will discuss your work with the Publisher and his personal staff.

But the biggest benefit of all is that as a Routes Representative you will be meeting and joining other men and women with similar interests and aspirations.

Interested? Why not give it a try. There is no obligation and you have absolutely nothing to lose. If you think that you can effectively introduce Routes Magazine to your friends, associates or colleagues, either send in the coupon on this page or drop a short note to Publisher Ron Bunn and we'll send you a free questionnaire.

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P.O. BOX 767  
FLUSHING, N.Y. 11352**

Groups: Send for information on your letterhead on how to use ROUTES for a Fundraiser.

# ROUTE'S ROOTS



**M**arian Anderson, today more than ever, represents the rewards of being determined, dedicated and prepared. Miss Anderson's exemplary talent and loyalty to her dreams, at a time when Blacks dared not dream, forged a path for many to follow.

From the South side of Philadelphia to courts of royalty, Marian Anderson always seemed to chart her course firmly with sound advice from her mother. Her levelheaded, modest attitude never ran wild into starstruck affectations.

Her life as a youngster was filled with highs and lows. Losing her father at age 10 helped seal a tight bond with her mother. She was never hungry, lonely for love or far from a church—The Union Baptist Church. Singing in the choir occupied most of her time. The choir proved to be a source of support for Marian when both the membership and Marian herself realized that vocally she needed more than "choir" training. The church collected money for her first teacher, Mary Saunders Patterson. Marian learned the difference between natural singing and controlled singing.

Unlike many naturally talented people, Marian always sought formal training. Even though her audiences always marveled at the range of her vocal ability and the beauty of her rich full-bodied voice, she knew instinctively, it seems, that training, practice and discipline would help her realize her success as a fine contralto singer.

Lady Luck smiled on her early career. There were always people to raise money for her lessons. To have inspired Blacks to contribute for lessons during the lean years of the thir-

ties was a stupendous achievement in itself. Mr. Baghetti was one such instructor, hired with collected funds to train Marian. Baghetti groomed Marian into a professional performer, a quality which she has had to rely on many times when spirits or health is low.

Touring the South by train, bus and car taught Marian lessons about life and people that had only grazed her slightly when she was in Philadelphia. Segregation and Jim Crow laws caused unwarranted personal anguish for Marian, but at no time has racial prejudice embittered her. Adversity spurred determination instead of hatred, and understanding rather than a closed mind.

In 1923 and 1925 a series of contests were held and Marian entered and won the latter one in New York's Lewisohn Stadium. Winning the contest and getting a positive critique in *The New York Times* accelerated her career almost immediately. With tours plentiful and income reasonably higher, Marian set her sights on yet another plateau.

Europe presented Marian with the opportunity to improve her voice, image and acceptability in the classical music circles in the United States. Europe posed new problems, but Marian learned—she made no money—but she learned. Marian returned briefly in 1930 when her money ran out, and was lucky to get a partial Rosenwald Friend Fellowship to return to Europe.

This European trip proved to be memorable. In Vienna, the home of Schubert, Marian Anderson fulfilled a personal dream by triumphantly singing her favorite writer's music in his own city. She sang before Maestro Arturo Toscanini, who is quoted as saying "Yours is a voice such as one hears once in a hundred years."

Marian could have remained in Europe. Both her acceptance and her fee were higher there than at home, but she chose to return to America. The people who invested money, love and faith in her when she needed help were here.

Probably the most consequential

event during the European tour was meeting Sol Hurok at one of her Paris performances. Hurok was so impressed that he asked to manage her career. Hurok was for decades America's impresario without peer. Everywhere doors opened for her now, and Miss Anderson toured the greatest concert halls in the U.S.

On April 9, 1939, Easter Sunday morning, a multitude of people gathered in Washington, D.C. at the Lincoln Memorial to hear Miss Anderson perform. The crowd was especially large and charged with emotion because the D.A.R. (Daughters of the American Revolution) had refused to allow Miss Anderson to sing in Constitution Hall. Their policy prohibited Blacks from singing in the concert hall.

Eleanor Roosevelt, when informed of the insult, publicly through the press resigned her membership, as did many other notables.

Miss Anderson did, in time, sing at Constitution Hall—opening the doors for future Black concert artists.

Singing for Miss Anderson was always professionally correct no matter who her audience was. The troops of World War II and the patrons of Carnegie Hall in New York City received performances of equal quality.

On January 7, 1955, Miss Anderson achieved a career high when the curtain at the Metropolitan Opera rose to "The Masked Ball," with Marian playing Ulrica.

Marian Anderson became the first Black ever to sing as a regular member of the New York Metropolitan Opera Company. Miss Anderson fully opened the door for young gifted, prepared Black Classical singers: Grace Bumbry, Leontyne Price and Martina Arroyo.

Time and age have not stopped Miss Anderson's interest and support of young talent. Several months ago she sang in New York City to kick off a collaborative effort of Columbia University and The Dance Theater of Harlem. ®

—Theda Palmer-Head

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