

ROUTES

JANUARY 1978/\$1.25

A GUIDE TO BLACK ENTERTAINMENT

Are The Blues All Washed Up?

**The New York Knicks:
Young and Running**

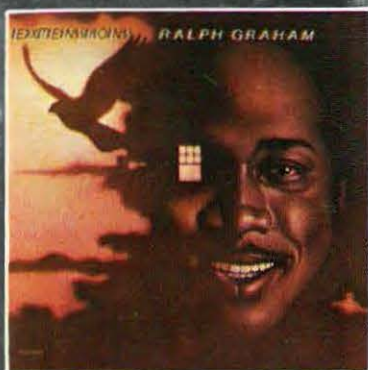
**Routes South:
Atlanta, Georgia**

The Designers' Touch

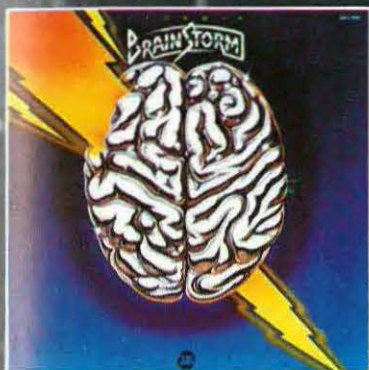
The Natural Wonders

**Discovering Art
From Ethiopia to Harlem**

EXPLOSION



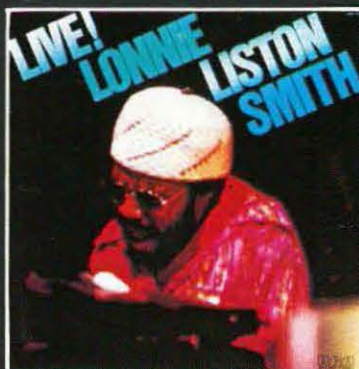
"Extensions"
Ralph Graham APL1-2307



"Stormin' "*
Brainstorm BQL1-2048



"Full Bloom"*
Carol Douglas BKL1-2222



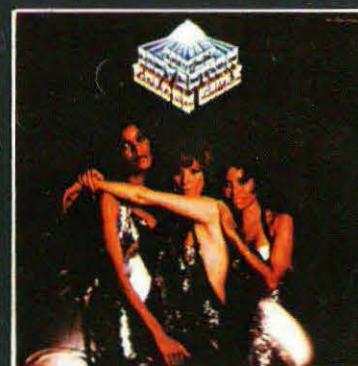
"Live!"
Lonnie Liston Smith APL1-2443



"Diggin' Their Roots"
The Tymes APL1-2406



"Uptown Festival"*
Shalamar BVL1-2289



"Golden Girls"*
Silver Convention BKL1-2296



"The New York Community Choir" APL1-2293

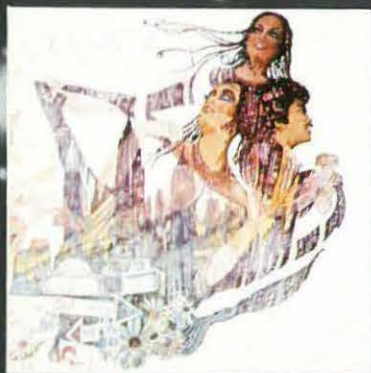
Living Stars in the Galaxy

RCA
Records



* Manufactured and distributed by RCA Records

RCA'S SOULAR



"Odyssey" APL1-2204



"We're All In This Together"
Chocolate Milk APL1-2331



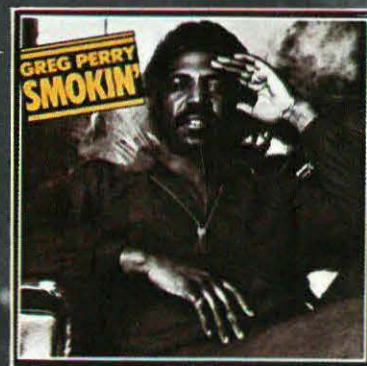
"Get Up & Dance"
The Memphis Horns APL1-2198



"Darcus" APL1-2454



"Reflections"
Johnnie Taylor APL1-2527



"Smokin'"
Greg Perry APL1-1914



"Smooth Talk"
Evelyn "Champagne" King
APL1-2466



"Open Up Your Love"*
The Whispers BVL1-2270

The Hottest Mo

Publisher's Statement

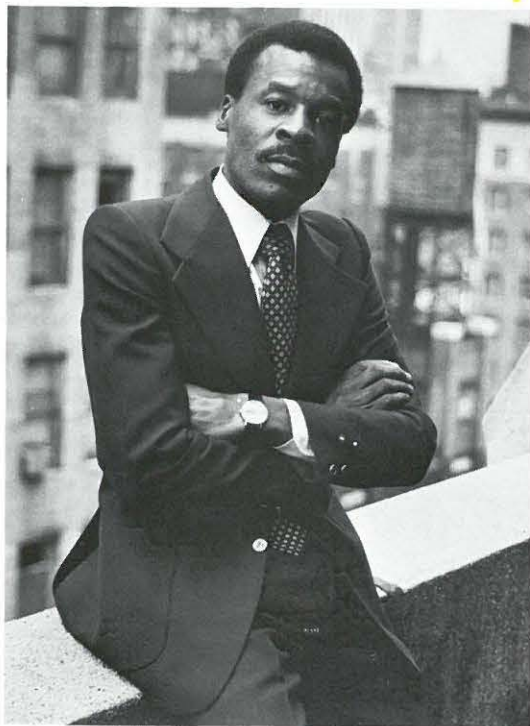
As you start the new year with ROUTES Magazine at your fingertip, think not of starting a new year per se, but think of beginning a new way of living. At this period of time, most of us reflect on what has occurred in the past year. It is a time to calculate and assess your gains and it is a time to realize that perhaps there were no losses after all. It is a time to place the events of the past year in their proper perspectives. Realizing that no matter how fruitless or no matter how vain, you have gained some ground by traveling *new routes* of *new values* and

new paths of hope.

As the Publisher of ROUTES Magazine, I promise that the entire ROUTES family will work hard to make 1978 a year in which your leisure time can be used to the fullest and a year that will be as entertaining for you as it will be for us.

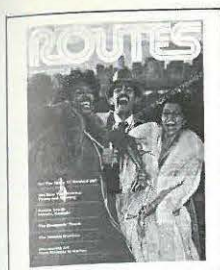
Our wish is that as you turn the pages of ROUTES, you will find just the *right* activity, product or message.

We warmly welcome our new subscribers and advertisers. We wish each of you a HAPPY NEW YEAR.



Ronald B. Brown

PUBLISHER



ROUTES MAGAZINE, A Guide to Black Entertainment. Our cover was photographed by Anthony Barboza. Furs provided by Alvin Campbell, 352 Seventh Avenue. Dress provided by D. Willis of F.I.D.C., 253 West 26th Street. Male attire provided by Van Gils, Inc., 40 West 55th Street. Styling and make-up by David Carrington.

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Between Our Covers

Now that the party is over and we've tried to ring out the old year and bring in the new in high style, and now that the smoke has cleared the air, before we completely turn our thoughts toward the New Year we must pause and reflect on the past. In the fleeting moments of 1977, were things as we would have wanted them to be? Did we do anything different? Did we make efforts to change things or were we complacent and apathetic toward environmental elements?

With the election of a new president, did he bring hope? Have we seen pledges fulfilled or the promise of things to come? Right here in New York City, with the disappearance of Blacks from New York City politics, did we do our part to influence our Black representation? And, in the aftermath of New York City's blackout did we share in the drama of looting and stealing or did we delete the occasion from our minds? These things are now an unfortunate part of history that cannot be rewritten. Such events find their opportu-

nity through apathy. Attitudes that entertain thoughts of "Let someone else do it" spreads apathy like a cancer. Even if we could indulge in a bit of revisionist history, we cannot forestall the results of this neglect that is sure to follow.

January is a time for making resolutions and for making plans that govern our positive behavior during the year ahead. Though we cannot change what has already happened, we can be determined that they will not occur again. Since we are the medium in the arena of entertainment and leisure rather than politics, we offer a chance for resolution in this field. Will we continue to watch businesses that relate to our needs, leisure or otherwise, close before they have hardly opened their doors? Will we stand by and watch our established institutions such as the Schomburg or Dance Theatre of Harlem expire because of lack of support? Do we say again, "Let someone else do it?" Or do we say, "I am that someone else!" Let us resolve to get involved in the activities that sur-

round us. Let us resolve to know and care about our rights and to make those choices that will serve us best.

ROUTES is the medium for reenacting the hope that has succumbed to apathy, injustice and distrust. And in doing so, we want to spare you false hope and care to show you reality as we see it—a reality that is not cluttered with degradation, lust or disillusionment.

Reading is a way of knowledge, experiencing vicarious propositions and broadening the scope of life styles. It is hoped that in 1978 you will avail yourself of the readings we present and that in doing so, you will be pleased to the utmost. Between our covers you will find a fresh viewpoint, a fresh diary of activities and a fresh look at quality. And, we promise in the New Year to keep that quality alive and qualitatively appealing.

Enjoy life and its offerings; and while doing so, keep ROUTES high on your list of things to experience in 1978.

David L. Vaughn
Editor

ROUTES RESPONSES

My husband brought home from the office, a copy of ROUTES Magazine. I began reading it from cover to cover, picture to picture. And wait 'til I tell you what happened when I began to read "Thank You, Sister Jones!"

It happened that this reading took place on a twenty-four hour orange juice and honey fast, along with some bullion soup. And, that's just fine, but I had no idea what my mind was getting into. And as I began reading about having dinner after church with Sister Jones . . . I began to smell the wonderful cooking aromas. Why it put me right back into my dearest Mother's kitchen, watching Mom and wondering if I would ever learn to cook with

such a grace and deliciousness.

Things remained under control until I got to the second column with "macaroni baked with bubbly toasted cheese, or yams candied on the outside and moist and tender on the inside." Well, that just about did it! To the freezer this gal went. Put her hands on a container of honey flavored Haagen Dazs ice cream and blew that day's diet. I am not saying that I am sorry about it—but rather I am confessing that I shall await my husband bringing home ROUTES' next edition. And, if once again I am invited into Sister Jones' home for dinner or perhaps a friend of hers, I plan on being prepared. I aim to put two containers of ice cream under "hold" because just between you and me, I found that one was not enough.

So, thanks a lot. Love and

thoughts and goodies galore. I beg to remain the wife of a satisfied subscriber to your new ROUTES Magazine.

Sunny Hye Rapp
(Mrs. Newton Rapp)
Elizabeth, N.J.

Hallelujah! My copies finally arrived. They're beautiful and stella. May "the Force" continue with you through a long and success filled future.

Thanks. Keep up the excellent work.

Clyde E. Munn
St. Croix, V.I.

JANUARY

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

1 **NEW YEARS EVE SPECIAL**—The Cookery is presenting the three great ladies who packed them in during 1977. Alberta Hunter, Helen Humes and Rose Murphy. They will be appearing from 10p.m. 'til 3a.m. By reservation only. \$15 cover and \$10 per person minimum. OR4-4450



Helen Humes

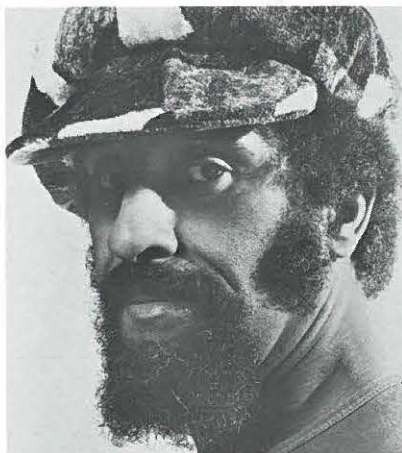


Alberta Hunter



Rose Murphy

1 Cissy Houston will not only appear New Years Eve Night, but she will be at the Bottom Line New Years Day, too.



Sonny Rollins

13 Sonny Rollins will appear in concert at Carnegie Hall, 7th Ave and 57th St. at 8p.m. Guest artist appearing with him include Donald Byrd and Toni Williams. Prices are \$6.50, 7.50 & 8.50.

21 Roberta Flack—Avery Fisher Hall. Check theatre for time and ticket prices. 874-2424



Roberta Flack

1 Stanley Turrentine will pack them in at the Village Gate. Normal admission is \$5.50 cover. However, for New Year's Eve, better check ahead by calling GR5-5120 or 473-7270. The Village Gate is located at Bleeker and Thompson Streets.

1 Millie Jackson is at the Town Hill II in Brooklyn. Shows are 11p.m. and 2a.m. Special New Years Eve price and show.



Grace Bumbry

25 Soprano, Grace Bumbry will appear in concert at Carnegie Hall, 7th Ave and 57th St. 8p.m. Miss Bumbry is acclaimed all over the world for her brilliant performances in *Aida*, *Carmen*, *Salome*, *Norma* and *L'Africaine*. She has sung at the Metropolitan Opera, Covent Garden, Hamburg, La Scala and the Royal Opera House. Tickets for the concert are \$10,9,8,7, & 6.

HIGHLIGHTS



FREE TOUR

JC Penny Company national headquarters. See how this major retail corporation functions: merchandise testing center, buying offices photo display studios, much more. Weekdays 9:30 a.m. or 2:00 p.m. 1301 Avenue of the Americas. Groups welcomed, call 957-4840.

LITTLE OLD NEW YORK

Adjacent to The New York Experience Theatre in the McGraw-Hill Bldg., 6th Ave. bet 48-49th Sts. A stage set of New York City at the turn of the century. Full of charm and *free*. Also antique amusement arcade.

GENERAL MOTORS EXHIBIT

GM Building, 5th Ave. at 59th St. (486-4518) Research, auto and appliance exhibits, engineering, future developments. Mon.-Fri., 9-6 p.m.; Sat., 10 a.m.-6 p.m.

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

KODAK PHOTO GALLERY

Holiday Treat on Trains—An exhibit including free movies, model trains, slides, 100 photographs. An extensive library on trains. Now thorough Jan. 7, Noon through 5 p.m. Avenue of the Americas and 43rd St.

NOON HOUR FILMS

Thursdays at noon until January 26, 1978, Free Movies at the Donnell Library, 20 West 53rd St., In the Auditorium. Jan. 12—"Foreign Correspondent," Jan. 19—"Hunchback of Notre Dame," Jan. 26—"Room at the Top."

HERBERT SMITH IN CONCERT

Sunday, Jan. 22, 3 p.m., at St. Phillips Church, 209 West 134th Street. Mr. Smith is director of music at the Dance Theatre of Harlem and director of choral music at Turtle Bay School of Music in Manhattan. Admission is free, contributions welcomed.

FESTIVAL OF LIGHTS

Service of Epiphany that was televised and covered by Carl Stokes last year, will again be held at St. Phillips Church, 208 West 134th Street on Sunday, Jan. 8, 8 p.m. Admission free, all are welcomed.

PHOTOGRAPHS BY LLOYD YEARWOOD

Free lance photographer will be exhibited at the New York Public Library's Countee Cullen Regional Branch—104 West 136th Street until the middle of Jan. The exhibit will consist of photographs entitled: "Basketball: A Harlem Avocation" and "Portraits on Interesting male faces. Exhibit is free and will be opened Mon. & Thurs., 1-6 p.m., Tues. & Sats. 11-5 p.m, Weds. 1-8 p.m. and Fri. 1-5 p.m. For further information call 281-0700.

FREE FOR ALL

EVERYBODY'S TALKING ABOUT ROUTES!

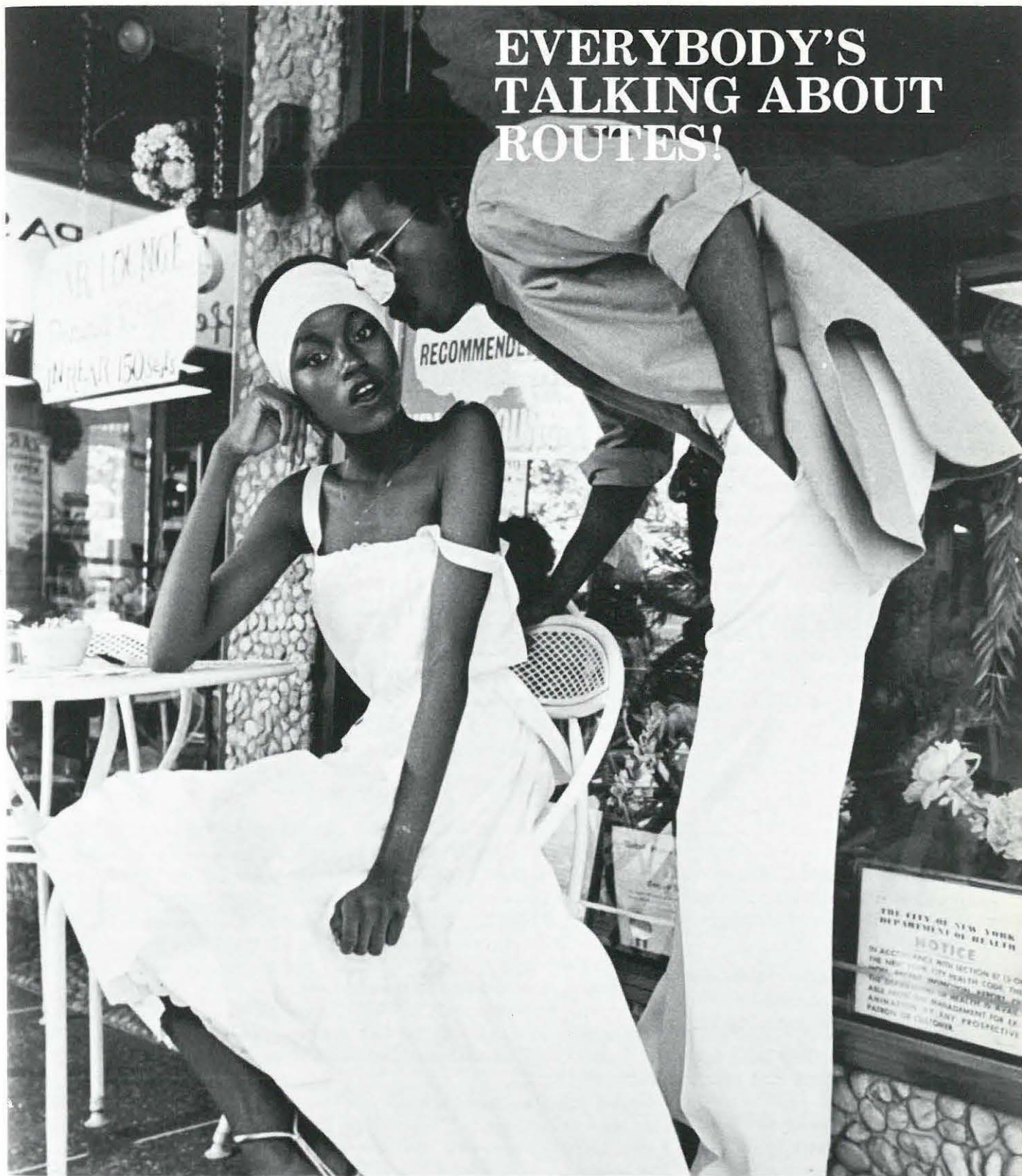


Photo by Willie Chu

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

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

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

Routes
Box 767 Flushing, New York, 11352

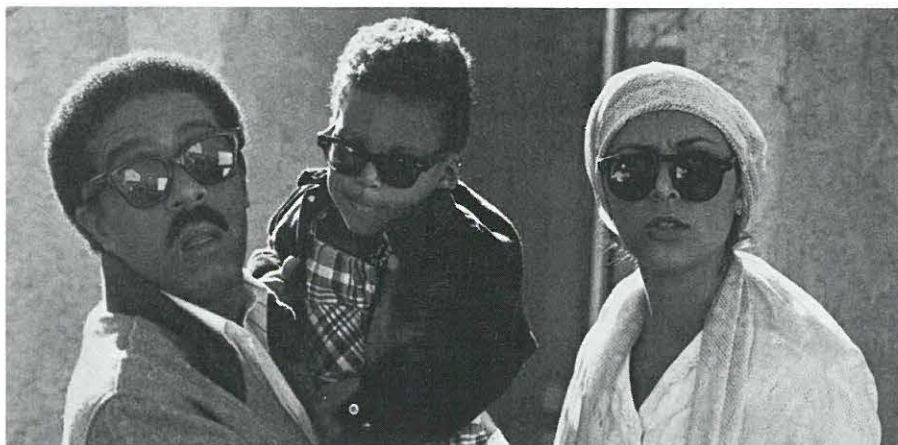
MEDIA

Focus Your Attention

Which Way is Up?

Michael Schultz's *Which Way Is Up?* substantiates the youthful director's earlier promise as one of Hollywood's brightest talents. The former Negro Ensemble Company's stage director already had to his credit, *Cooley High* (a paean to the sixties) and *Car Wash* (a working man's fantasy). Together the three films have earned him the film industry's supreme accolade—box office lines around the block.

People are laughing hysterically at Richard Pryor's misadventures as Leroy, a fruit picker turned company man, who is threatened by all that surrounds him, including his polygamous family. The plot involves Pryor, labor unrest, religion, conspiracy theories, women's love rights and all of the wonderful elements that have made the seventies so



Richard Pryor and Family.

much fun.

The film makes one forget Lina Wertmüller's *The Seduction of Mimi*, from which it was adapted, because the Black actors no more try to imitate Wertmüller's Sicilians than honestly portray people whose

foibles would be the same whether they were white, black or green.

How funny is the film? If you have a heart condition, stay home. *Which Way is Up?* might kill you.

Howard Brock Garland

Miscellaneous Update

Toms, Coons, Mulattoes, Mammies and Bucks by Donald Bogle, Bantam Books—Publishers, 346 pages. \$2.25

From Sambo to Superspade, by Daniel J. Leab, Houghton Mifflin Co.—Publishers, 264 pages. \$6.95.

Black Hollywood by Gary Null, Citadel Press—Publishers, 250 pages. \$12.00.

These three books on the Black experience in Hollywood begin with the first Black character in a film, the lead part in *Uncle Tom's Cabin* in 1903. The fact that the part was played by a white man in blackface forebode the industry's decades long treatment of Black actors and roles. Hollywood would have everyone be-

lieve Blacks, if they existed in films at all, were all lazy, dim-witted, natural dancers and extremely fond of chicken.

These three books give one an historical insight as to why the Black filmgoer had to put up with the stereotypical nonsense of such films as: *Coon Town Suffragettes* (1914), *Darktown Revue* (1931), *Gone With the Wind* (1939) and *Show Boat* (1936 and 1951).

How the stars involved felt is also well documented in all three books, but Bogle's quoting of Hattie McDaniels at the height of the Depression sums it up when she said, "I rather play a maid for seven thousand a week. If I didn't, I'd be making seven dollars a week being one!"

Although the three books cover

the same subject, they are intrinsically different in layout and execution. Bogle's *Toms, Coons, etc.* is the more anecdotal of the three while Leab's *From Sambo to Superspade* looks at the sociological side of Hollywood's fantasy machine in terms of how the film industry always reflects the society it capitalizes on; hence, since the United States was racist then so were the films.

Null's *Black Hollywood*, the only hardcover, is lavishly illustrated with more than 400 photos. It is a book that should be slowly perused and digested as the text almost becomes secondary to the visual joy of seeing how Black actors contributed more than just a little bit to the make-believe world of film.

Howard Brock Garland

Books

Josephine, Josephine Baker and Jo Bouillon—\$12.95, Harper & Row

The story of this self-made woman who rose from poverty in St. Louis to become the toast of Europe. A must for those who knew of her. Includes 16 pages of photographs.

The Black Family in Slavery and Freedom, 1750-1925, Albert G. Gutman—\$15.95, Pantheon Books, New York—Publisher

This major research project is instrumental in counteracting Daniel Moynihan's famous study of the Black family which stated that the Black family was unstable and that this was directly related to their being enslaved years ago. Gutman's study demonstrates that slavery had just the opposite effect and that it succeeded in bringing the Black family closer together.

Little Man, Little Man (A Story of Childhood), James Baldwin—Illustrated by Yoran Cozac—\$6.95, The Dial Press—Publisher

A story about T.J., a four year old Black boy living in Harlem. The focus is on the various people in the neighborhood and what T.J. observes while playing ball in front of his house. Has been described as a child's story for adults.

The World of Earl Hines, Stanley Dance—\$15.95 Hard, \$7.95 Paperback, Charles Scribner's Sons—Publisher

With over 150 photographs, this biography tells the history of jazz through the eyes of this master jazz pianist. For those who have even the slightest interest in jazz.

My Soul is Rested, (Movement Days in the Deep South Remembered), Howell Raines—\$12.95, G. P. Putnam's Sons—Publisher

The civil rights movement is relived through interviews of people who were there. This is a moving story of Blacks who stood up for their rights while also living through the cruelties that then a part of American life.

Wayward Child, a Personal Odyssey, Addison Gayle, Jr.—\$7.95, Doubleday—Publisher

An autobiography of one of America's few Black literary critics. It details Mr. Gayle's rise from a Southern broken home to success as a critic, professor and writer. This is an honest story of his personal struggle with self-hate.

A State of Blood, Henry Kyemba, Ace Books—Publisher, 288 pages, \$2.50 Paperback

The infamous Idi Amin is the subject of Henry Kyemba's *A State of Blood*. He highlights his 20 year relationship with the man who has developed a reputation as a madman. *A State of Blood* is Kyemba's account of the strife and turmoil that has plagued Uganda since

Amin's takeover in 1971. This "inside story" is a convincing chronicle of what life is for the people of Uganda under Amin's tyrannical rule. Kyemba believes that the only way for Amin to be stopped is to focus worldwide attention on his corrupt government.

Kyemba, now living in exile, was a minister in Amin's government from 1972-1977. In these four years he alleges that Amin has destroyed Uganda's economy and has ordered hundreds of thousands to be murdered. The book is dedicated to 100 of Kyemba's friends (including his brother) that Kyemba says have been murdered on Amin's instructions. It was not until Kyemba overheard that he was also to be murdered, because he knew too much, that he prepared for escape.

Kyemba's story reminded me of that of Jewish refugees who escaped Hitler's Germany. Most interesting are the details of Amin's personal life, the rescue at Entebbe and what Kyemba claims to be the true facts of what happened to Dora Bloch. We are also informed that Amin used Black American visitors and journalists to help promote his regime. These people would be given the best hospitality and steered away from the poverty and injustice that plagues Uganda. They in turn would come back to the United States and tell how the white press was distorting the facts.

What I got most from reading *A State of Blood* was information—information that the press and television media did not relay. The controversy over whether the western press has exaggerated Amin's actions and Uganda's political situation is erased. Kyemba is making a case against Idi Amin and is leaving it up to the reader to decide whether this man should stand trial for crimes against humanity.

Gwendolyn Goodwin Warner

Television

WABC-TV Channel 7

Jan. 16 (8:00-10:00p.m. EST) The American Music Awards—The public's choices of the best contemporary music performers are honored live with top recording artists as presenters, performers and recipients. Natalie Cole, Dolly Parton and David Soul will host, and Barry Manilow and Ben Vereen will be among the performers.

January Specials

"Roll of Thunder, Hear My Cry"—This multi-part drama is based on the National Book Award nominated novel about one Black family's struggle to maintain integrity, pride and independence in the rural South at the height of the Depression. Stars include Claudia McNeil, Janet MacLachlan, John Cullum, Bob Christian and Morgan Freeman (of Sesame Street).

"ROOTS—One Year Later"—Emmy-winner Lou Gossett, Jr. (Fiddler) and another star of "Roots" host this hour-long look at the far-reaching influence of Alex Haley's best-seller and ABC's 12-hour television presentation of the nonfiction "Novel for Televi-

sion." The program, marking the anniversary of the broadcast will include Haley's triumphant return to the village of Juffure, a look at the still-standing cookhouse where Kunta Kinte's wife prepared meals, and a pilgrimage by Gossett and LeVar Burton to the unmarked graves where both Kunta and Fiddler are believed to be buried.

WNBC-TV Channel 4

Jan. 2 (11:30-2:00p.m. EST) Tournament of Roses (4:30-4:45p.m. EST) Rose Bowl Pre-game show (4:45-conclusion) Rose Bowl Game (7:45-conclusion) Orange Bowl Game

Jan. 4 (8:00-Midnight) NBC News Report: Medicine in America—Life, Death and Dollars with Tom Snyder.

WCBS-TV Channel 2

Jan. 7 (3:00-4:30p.m. EST) Colgate Masters (Tennis Tournament)

Jan. 8 (1:00-1:45p.m. EST) Challenge of the Sexes (4:00-6:00p.m. EST) Colgate Masters

Jan. 15 (5-6p.m. EST) Super Bowl Pre-game Show (6-10p.m. EST) Super Bowl game

PUBLIC TELEVISION Channel 13

Jan. 1 (10p.m. EST) Visions Series—Pennsylvania lynch drama of a small boy's recollection of a lynching.

Jan. 9-14 "Scenes from a Marriage" starring Liv Ullman. Jan. 9, 10 & 11 at 10:00p.m. Jan 12, 13 & 14 at 9:00p.m.

Jan. 10 8p.m. EST) The Ascent of Mt. Fuji (Drama about human rights)

Jan. 31 (8p.m. EST) "Coppelia" Live ballet from Lincoln Center's New York City Ballet.

Radio

WBLS

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

WRVR

106.7 FM, 24 hours, all jazz.

WLIB

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

WINS

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

WQXR

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

WNYC

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

WXLO (99X)

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

WPLJ

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

MUSIC

The Beat Goes On

Are the Blues All Washed Up?

An insanely optimistic man once said that slavery in America was not all bad. After all, he declared, "out of slavery came jazz and out of jazz came the blues." In a very real sense the man was not wrong because even today jazz and its blues extension remain America's only contribution to the music world.

Jazz developed as the slaves began to combine their highly complex African rhythms with the melodic instrumentation of their white European "masters." The intricate music that grew out of this combination confused Europeans and thereby earned its status as the "Black music" of the United States.

Similarly, the blues were produced by a combination of jazz, work songs, spirituals and European melodic intonations. It is difficult to pinpoint exactly where, when and how the blues took on its definitive style. One thing, however, is certain, the lyrical content and primary function of the blues was different from anything that preceeded it.

Work songs were sung primarily to give the workers the strength and courage to carry out their appointed chores. Spirituals were sung to ask God for additional strength. The blues, however, were sung with an air of defiance. Blues songs were written to tell tales of poverty, hunger, oppression and other unforgivable atrocities.

The blues became America's most talked about music after the invention of the phonograph. In 1923 Miss Bessie Smith—"The Empress

of the Blues"—made her first recording. That record (entitled "Down Hearted Blues") helped change the thrust of American music. The blues had suddenly become marketable. By the time the famous Billie Holiday came along in the forties the blues had become so popular among Black Americans that it was often referred to as "Black American folk music."

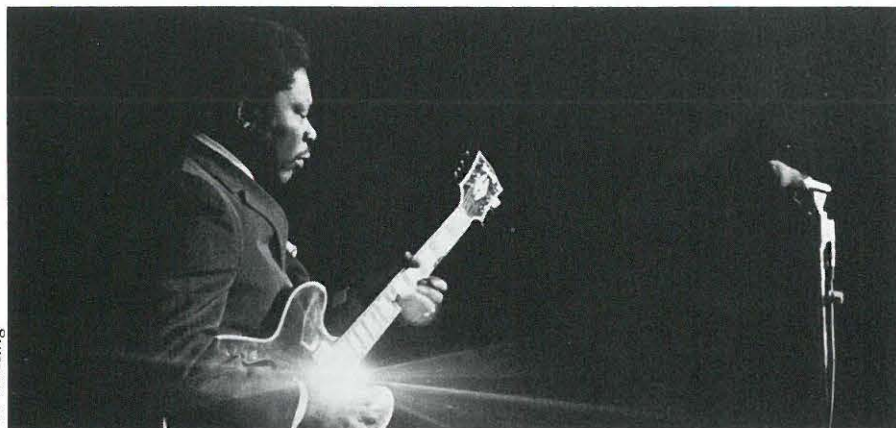
And so it has been until recent years. Suddenly, after a century of being the backbone of Black America's vocal music, the blues form is facing the very real possibility of becoming extinct. Like the alligator and the bald eagle, blues in America has become scarce. Why are Blacks no longer singing the blues?

One obvious part of the answer is the changing status of Blacks in American society. As education and employment opportunities increased, the desire to sing about the blues decreased. Black vocal groups began to abandon the depressing blues lyrics in favor of love songs in the rhythm and blues mode.

In 1963 the emergence of England's Rolling Stones, a forceful blues-rock group, hurt the blues as well. Although their intentions were good (they claimed that their playing the blues was a tribute to Albert King, B.B. King and other Black blues greats who never received the proper exposure, fame or money) the enormous wave of white blues-rock groups that followed them bastardized the music form by demoting it to a lower level.

The classic blues style (a twelve-bar chorus in three four-bar sections) was being bent out of shape by these well meaning artists. The classic vocal strains were often replaced by rambling, biting guitar solos. The lyrics of depression which were so effectively sung by poor Black delta blues men were now being sung by young and often wealthy whites who never lived the experiences they sang about. This, quite naturally, made the validity of the music suspect.

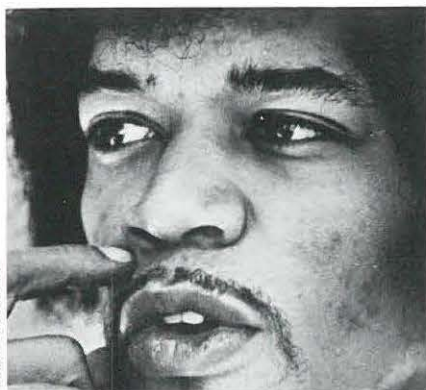
Generally speaking, conditions for Blacks in America continued to



B. B. King

improve. But conditions for the blues got worse. In 1967 Jimi Hendrix's debut album, "Are You Experienced?" was released. Only time will tell what effects this album (and subsequent Hendrix releases) has had on the blues. It is already obvious that Hendrix had an undeniable influence on the musical direction of both whites and Blacks.

Jimi Hendrix



Hendrix was the first real Black-white-rock superstar. White audiences were suddenly interested in Blacks playing their music. After Hendrix's untimely death the Isley Brothers proved, with a string of gold records, that this interest could be sustained and profitable. Hendrix had revealed a world of unexplored territory to Black musicians. Young upcoming groups like Earth, Wind & Fire, the Commodores and the Ohio Players were adding these soul-rock influences to their music. Intricate chordal arrangements and flashy rhythm sections became the standards by which groups were judged and the blues suffered immensely.

Perhaps the most damaging blow came about with the sudden boom of the disco craze. The pulsating beat of disco music captivated the heart of America. Following the riotous sixties, Americans—Black and white—were ready to relax and be joyous, again. Blacks and whites alike wanted to party and the blues didn't fit into the pattern.

In short, the sad and melancholy lyrics of the blues became, to a degree, anti-social. What was once a Black American folk tradition was now a granting contrast against the

prevailing party atmosphere that swept the nation. The blues, in effect, had travelled the route of the proverbial "full circle." The only artists who are successfully playing authentic blues today are the same artists who made it fashionable decades ago.

B. B. King, Bobby "Blue" Bland, Muddy "Mississippi" Waters and a few others may well be the last vestiges of this once great American tradition. As dismal as it may sound, the question still must be asked: What will happen to the blues when these artists are gone? In a recent revival of blues, sung by Alberta Hunter, they are relived and told in its original form and style. But, Alberta Hunter is 82.

Bobby "Blue" Bland



Unfortunately, like the work songs and spirituals from which it was born, the blues may well end up in the record archives for our children to study as a form of ancient American music. A decade ago the blues form was the folk music of Black America. A decade from now the blues may be history. ®

Wayne Edwards

The Descendants of Mike & Phoebe

Music has been called "the brandy of the damned" and "the universal language of mankind." It has different effects on different people and is truly a medium that allows listeners and performers alike to experience feelings that are unreachable through any other source.

"The Descendants of Mike and Phoebe," a talented jazz-folk music ensemble, uses music also as their medium for communication. The message "The Descendants" convey is one of strong cultural heritage.

Their first album release, "The Descendants of Mike and Phoebe: A Spirit Speaks" was well received and plauded by critics. Musically it is held together by the writings of Bill Lee. Vocally, Grace Lee Mims' purity and clarity gives depth and fire to the material. Her voice is strong but sensuously sweet. Consuelo Lee Moorehead commands the keyboard with classical style inspired by a jazz/gospel background.

She is versatile and leads the group through scene and mood changes with great skill. The flugel horn and trumpet played by Cliff Lee add the touch of spiritual wailing or jubilation in their musical selections. His horn speaks and interprets and complements the deftly played bass of his brother Bill. They blend harmoniously through song and instrumentation to create a musical mosaic.

Albums are important for posterity, but "The Descendants" are at their best in live concert. Some months ago at New York's Cami Hall they performed a folk-opera, "The Quarters" written by Bill Lee. "The Quarters" takes its name from the former slave dwellings in Snow Hill, Alabama. The opera was fresh and exhilarating. The mutual love and respect for the material coupled with their loyalty and devotion to each other propels their music into an arena that cannot be understood vicariously. They must be seen as

well as heard to be completely felt.

While talking with Cliff Lee, the youngest member of the ensemble, I was guided through the reconstruction of events of the past that did and still are dictating the present course of the group. The traceable beginning of these events was the tremendous migration of slaves from the southern seaboard states to the newly admitted state of Alabama in 1819. Mike and Phoebe were slaves and lived together with their children in South Carolina when a man named David Wrumph bought Phoebe and their children and moved them to Alabama. Mike was left in South Carolina but vowed to Phoebe that he'd join her and the children in Alabama.

Mike, now alone, labored long hours daily for his master and worked nights for himself hoping to make extra money to buy his freedom. He worked this arduous schedule for four years before he was able to buy his freedom. Once free, he started his trek, mostly by foot, to Alabama. After what must have seemed like forever, he found Phoebe and his children and rejoined them in slavery in the service of David Wrumph. They lived together in Alabama until they died during the Civil War but were survived by many children.

One of Mike and Phoebe's prodigious heirs was William J. Edwards who was part of the first graduating class of Tuskegee Institute. He and the founder, Booker T. Washington were comrades and both men were concerned about the education and welfare of Blacks during the post slavery period. After graduating, William set up his own school in 1893, Snow Hill Normal Institute in Alabama. It flourished as a boarding school for Blacks and was responsible for training many former slaves. The great Black scientist and inventor Dr. George Washington Carver conducted conferences and held lectures at Snow Hill.

In 1918, William J. Edwards

published his autobiography, *Twenty Five Years in the Black Belt* and secured a place in history for the touching "piece of drama" about his great grand parents Mike and Phoebe.

The town of Snow Hill, like most small southern towns, lost many offsprings to the glitter and glamour of the cities, colleges and careers. The branches of William's family tree grew many illustrious leaves with diversified life styles. William's daughter Alberta, a gifted pianist, married Arnold W. Lee a skilled musician and they had seven children. All of the seven children were taught an instrument, were graduated from college and in so doing, many strayed from Snow Hill.

Generally the trend of Black youngsters leaving the south for opportunities elsewhere could have been disastrous for the family structure if it were not offset by some other positive trend or tradition. The family reunion offers reciprocity and thousands of Blacks return "down south" for picnics, weddings, funerals and holidays yearly. These occasions usually are presided over by the senior family member. The reunion serves to recharge spiritual fires and rejuvenates important family ties. It reaffirms your values; keeps your head level and feet on the ground. Such a gathering is often a personal catharsis.

A serious illness in the family prompted the Lee family back to the fold of Snow Hill in the summer of 1965. Susie Edwards, widow of William Edwards and grandmother of the Lee children, was the focal point and served as a common denominator for all the family. Being musically trained and oriented the children often sang and played together with their parents. Susie Edwards took one of these occasions and told stories. Even though the story of her great, great grandparents Mike and Phoebe had already been published it had not caused any great concern in her grandchildren. But once she started telling the story at the reunion, the Lee children were



Descendants of Phoebe.

never the same.

Bill Lee delved into the material and spent many hours with his grandmother searching and piecing together his heritage. His excitement was infectious and soon the renewed knowledge and pride of their past became the unifying force for the already close-knit family.

Three years later the wheels of a professional musical group started to turn. Six of the seven Lee children performed at Hampton Institute. Slowly the group began to evolve under the prodding and guidance of Bill Lee, who by this time was an established composer-arranger-bassist. Four members of the family eventually committed themselves to be the medium for their message by officially formulating "The Descendants of Mike and Phoebe."

The story of their formation is as heart warming as their music. Audiences have been thrilled across the country just as I was and hopefully this is just the beginning. They are vital performers. "The Descendants of Mike and Phoebe" not only bring us pleasure but enlightenment. They are proving what we already know but sometimes forget—that the Black family is strong and has survived and if kept intact can be the spring-board to thrust its young forward.

The seeds of courage and family loyalty planted by Mike and Phoebe over a hundred years ago has produced a strong tree bearing sweet life giving fruit for the world to harvest musically.

Mike and Phoebe's Descendants:
Sow and Grow!

Theda Palmer-Head

Jazz

MANHATTAN

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

B.B. Trio
Pearl's Place
1854 Second Ave.
Jan. 6, 7
722-9664

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

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

Contemporary Jazz
Mikell's
760 Columbus Ave.
Mon. thru Sat.
864-8832

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

Dardanelle
Bar None
167 E. 33rd St.
Tues. thru Sat.
AE, BA, CB, MC
MU4-3223

Mabel Godwin
Arthur's Tavern
57 Grove St.
CH 2-9468
Thurs., Fri., Sat.
9:30-3am

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

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

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

Lance Hayward
Jim Smith's
Village Corner
142 Bleecker St.
Mon. thru Sun.
(except Weds.)
473-9762

Alberta Hunter
The Cookery
21 University Pl.
All thru Jan.
OR 4-4450

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

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

Lloyd McNeil Quartet
Tin Palace
325 Bowery
Jan. 6, 7
674-9115

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

Billie Mitchell
Jazz Mania Society
14 E. 23 St.
Jan. 13, 14
477-3077

Hod O'Brien Quartet
Gregory's
1149 First Ave.
Wed. thru Sat. 10-3am
371-2220

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

Gene Roland Trio
Gregory's
1149 First Ave.
Mon. thru Sat.
7-10pm
371-2220

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

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

Hazel Scott
Ali Baba
1st Ave. at 59th St.
Tues. thru Sat.
MU 8-4710

George Shearing
Hotel Carlyle
Madison Ave. at 76th
St.
Tues. thru Sat. starting
Jan. 26
CB, DC
744-1600

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

Frank Strozler
Jazz Mania Society
14 E. 23 St.
Jan. 6, 7
477-3077

Stanley Turrentine
The Village Gate
Bleecker &
Thompson Sts.
Dec. 22-Jan. 1
Each night 10-12pm
Fri. & Sat. additional
show at 2am
GR5-5120/473-7270

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

**Ted Weingart
on piano**
Cafe Coco
555 Seventh Ave.
Mon. thru Fri. 5-8pm
AE, BA, CB, DC
354-0210

QUEENS

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

Contemporary Jazz
Gerald's
227-02 Linden Blvd.
St. Albans
Fri. & Sat.
525-8700

Contemporary Music
Show Spot Cafe
135-28 Roosevelt Ave.
Flushing
Fri. & Sat.
359-8899

Steve Pascal Trio
Mister T's
42-31 Francis Lewis
Blvd.
Every Sun.
357-9728

Tresser Trio
The Village Door
163-07 Baisley Blvd.
Mon. thru Weds.
AR6-9619





Marlena Shaw

MARLENA TIRED OF BEING TYPECAST: Marlena Shaw has actually been a star for a long time. It's just taken awhile for record buyers to realize it. Marlena's credentials could get her a listing in any jazz hall of fame: vocalist with Count Basie, vocalist with Sammy Davis, the first female vocalist to sign with the Blue Note label—the list goes on and on.

Marlena's musical talents were confined to the church until she left high school to attend Pottsdam State Teacher's College on a musical scholarship. She had decided to teach music to handicapped children. After a year Marlena left her studies in favor of a more direct musical experience. By 1966, her innovative vocalizing and the obviously broad appeal within her music brought Marlena to the attention of Cadet Records.

So if she's so good why isn't

she well known? That's the problem with being known as a jazz singer; one's records are played only on jazz stations. Once that label is attached, the artist is typecast and has a hard time breaking away from the image. Serious actors and pop singers have a similar problem. However, anyone with the adjective jazz in front of her title seems to have the situation magnified.

Possibly it's because most jazz fans are purists. They want their musicians to stick to one style. Anything else is selling out, going popular. It doesn't matter if the artist is getting paid, being appreciated, making money or even making good music. For real jazz aficionados, changing to a singing style that appeals to a mass audience means the musician is a sellout. That's what jazz fans have been saying about Marlena, but she doesn't care. "I sing the kind of music I want to, and I try to incorporate it all."

YOU RANG? While some will be ringing out the old and ringing in the new in Central Park this New Year's Eve, countless others will be doing the same, though somewhat differently, in discos around the city.

Disco Bells, the creation of Edward Patten and William Guest (of the Pips) has been introduced on the disco scene. "They are bells on chains, rawhide and plastic bands that are worn on wrists, ankles or hips while dancing and also as a fashion accessory. Disco Bells create rhythmic music while danc-

ing, transforming the body into an exciting musical instrument.

The use of bells in this manner is an innovative idea though not origi-



Dhyana Ziegler, Edward Patten & William Guest nal; they have been used in cultural dancing for centuries and on nearly all of the continents. Other uses have included both spiritual and religious rituals as well. Through the tempo and rhythm of bells man has expressed either his sorrow or joy. It is the latter that Patten and Guest Productions have tapped by bringing about the manifestation of Disco Bells in our time for everyone to enjoy.

Discoers who strive for individual expression on the dance floor will find Disco Bells a must because they are more portable than tambourines and allow greater versatility. "Freak" enthusiasts will find them a natural. We think Patten and Guest Productions have a real ringer which promises to be great fun.

Teri Washington

ARTS

Houses of Culture

Discovering Art from Ethiopia to Harlem

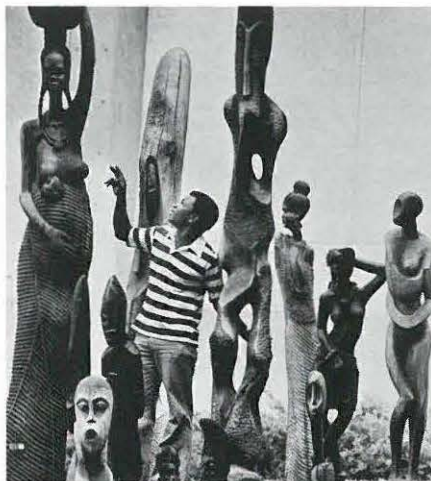
The field of *Black Arts*, is all around us in this city—just take a look at the activities available in the pages of ROUTES! However, one of the unique qualities of this department is that what we present in the arts, for your consideration, requires only your time, effort and a kindly donation. Go to the Studio Museum and see some magnificent Black architecture that is over 1500 years old; the African-American Institute for excellent examples of contemporary African sculpture and paintings; and the Songwriters' Museum for examples of contributions made by Black Americans to our musical heritage. The diversity of presentations like these is unending in New York, and for that, we are fortunate. Your patronage is the driving force that will ensure their continuation.

The Studio Museum of Harlem at 125th Street and Fifth Avenue, is currently presenting two very exciting shows. Both are completely different in feeling, but both are of great significance to Black art and culture. One show is entitled *The Black Artist and the W.P.A.—Chicago and New York*, and the other is *The Stone Churches of Ethiopia*. The first serves as contemporary history and the latter, centuries old examples of art and architecture in all its grandeur. Of equal importance to these shows is the recent appointment of the Museum's dynamic new Executive

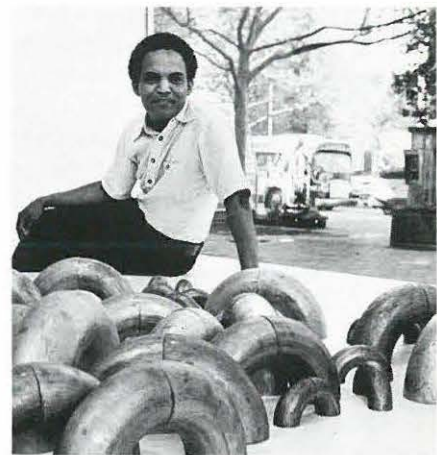
Director, Mary Schmidt Campbell. She has come to the Museum from the Everson Museum of Art in Syracuse where she was curator of art history. During this same period, she completed her Ph.D. at Syracuse University with a dissertation on the work of the Black collagist Romare Beardon. Mrs. Campbell is one of the few women in the country to head a museum and at 29 is probably the youngest. In talking with her about her plans for the future, she indicated that she wants the Studio Museum to become the center for scholars to study and learn about Black artists, to have a scholarly library and afford the kind of facilities that will foster research. If her current enthusiasm for this project is any indication, she most certainly will accomplish her goal. At the

present time, the Museum is fostering an academic atmosphere with their *Artists in Residence Program*, which provides both a stipend to the artists and studio space on the premises. In addition, the Museum is continuing its program of education in the arts at the secondary school level.

In the show *The Black Artist and the W.P.A.*, you will find an outstanding assemblage of paintings, sculptures and photographs that were all done during the period 1934–1943. The Federal Arts Project afforded the artist the opportunity to work full time at his craft while being paid by the Federal Government. Included in this show are such Black Masters of Art as Jacob Lawrence, Norman Lewis, Charles White, Huey Lee Smith, Rex Gort-



Indiana University artist FELIX EBOIGBE, from Nigeria, with some of his sculpture



Sudanese sculptor AMIR I.M. NOUR, who teaches at Olive-Harvey College, Chicago.

leigh, Gordon Parks and Ernest Crichlow. (For examples of the work of the latter two artists see October, ROUTES.) For this show the guest curator has been Ruth Ann Stewart of the Schomburg Center for the Study of Negro Life and History. To more fully appreciate this period, there is an accompanying narrative description of each piece which helps in understanding the impact of the W.P.A. on Black artists in Harlem and Chicago. In addition to the Studio Museum's exhibit, there are also W.P.A. related showings at the Jewish Museum, Parsons School of Design, the Henry Street Settlement House and the Grey Art Gallery at New York University. This is indeed a very fine diversified show of an important period in the history of Black Art.

The other show at the Studio Museum is entitled *The Stone Churches of Ethiopia*—and what a show it is! Although spectacular color photography is the artistic medium used for this show, it is African architecture 1500 years old that is spellbinding for the viewer. Mr. James E. Payne, the artist/photographer, presents us with views of eleven remarkable stone churches that have been carved out of bed-rock below the surface of the earth. They are unlike all other Christian churches, in the same period of history, that were erected from the ground up. After viewing this show you can't help but have a feeling of gratitude to Mr. Payne for his efforts in recording and recognizing these works of art. He first came upon them in 1973 on a visit to Ethiopia, and since then has returned for two more visits. It is not just the subject matter that is important, it is his sense of color, texture and composition that make each photograph a work of art. Mrs. Campbell in her Museum program notes captures the essence of this show by saying that: "He has not limited himself to recording only the churches; instead, he has documented the religious objects, intricately carved silver crosses, painted tablets, richly woven,

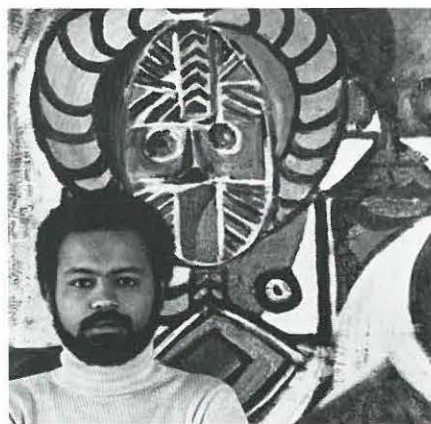
brightly colored vestments worn during religious ceremonies, as well as the priests and celebrants. He has captured the serenity and beauty of the rocky terrain of Northeastern Ethiopia and the simplicity of the people of Lalibela whose lives remain virtually untouched by the 20th century." Both of the above mentioned shows will close the middle of January.

Approximately eighty sculptures, paintings and graphics by twenty African artists who are living, teaching and working in the United States are being displayed in *African Artists in America*, a major exhibition at **The African-American Institute**, 833 United Nations Plaza (First Avenue at 47th Street) in Manhattan. It is indeed an excellent exhibit of the work of some outstanding and talented artists.

The 20 artists represented in the exhibition include 18 men and 2 women who have come to the United States from 10 African countries: Ethiopia, Ghana, Kenya, Mali, Nigeria, Senegal, Sudan, Tanzania, Togo, and Uganda. The majority of them are established artists who have received advanced training in Africa, Western Europe and the United States and whose work has been exhibited and published widely. Also represented are some very talented younger artists who are mainly graduate students at U.S. universities.

Almost all participating artists are affiliated with U.S. academic institutions, including such colleges and universities as Howard University, Indiana University, Morgan State, Ohio State, Olive-Harvey College, Pratt Institute of Fine Arts, Rutgers University and others. The artists represented in the exhibition were selected from a larger number identified over the past year by the guest curator for the exhibition, Tritobia H. Benjamin, Associate Professor of Art at Howard University.

In the catalogue, which Ms. Benjamin also prepared for the show, her notes deal with such questions as



IBRAHIM NOOR SHARIFF from United Republic of Tanzania.

why African artists have come to America, how they are earning their living, their relationships to Americans—especially Black Americans—and the extent to which their current work can be considered African, American, or international. Basing her program notes on interviews with the participating artists, biographical data and examples of their work, Ms. Benjamin observes in part that many of these Africans have come to America to complete their education or find employment. Their occupations range from professor to consultant, free-lance artist or student and that their relationship with the American community "has been one of respect and acceptance" and that their work is "profoundly sound in techniques and of high quality" with a "flavoring of their work that is at once international and African."

African Artists in America is the twelfth exhibition of African art to be organized at the African-American Institute since 1973. Following the show here in New York, (it will close January 14th) it will travel to museums and galleries throughout the United States under the auspices of the Smithsonian Institution Traveling Exhibition Service. Since the Institute is the principal U.S. private organization that is working to inform Americans about Africa and further African development, the exhibit of the work of these very talented people is well worth your attention and time. ®

Donald F. Driver

Museums

MANHATTAN FIFTH AVENUE AND VICINITY

Studio Museum in Harlem

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

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

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

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

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

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

Guggenheim Museum
Fifth Av at 89th St
Tues. 11-8
Wed.-Sun. 11-5
860-2011

Metropolitan Museum of Art
Fifth Av at 82nd St
Tues. 10-8:45/Wed.-Sat. 10-4:45
Sun. 11-4:45
TR9-5550

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

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

Asia House
112 East 64th St
(bet. Park and Lex.)
Mon.-Sat. 10-5
Sun. 1-5
PL1-4210

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

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

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

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

MANHATTAN WEST SIDE

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

Museum of the American Indian
Audubon Terrace
Broadway bet. 155th/156th Sts
Tues.-Sat. 10-4:30
Sun. 1-4

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

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

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

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

MANHATTAN FIFTH MDTOWN

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

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

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

LOWER MANHATTAN

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

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

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

THE BRONX

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

BROOKLYN

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

QUEENS

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

STATEN ISLAND

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

HEMPSTEAD

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

Galleries

ART GALLERIES

Benin Gallery
2366 Seventh Av
(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

Cordier and Ebstrom
980 Madison Av
at 76th St
Tues.-Sat. 10-5:30
YU8-8857

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

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

Martha Jackson Gallery
521 West 57th St
(bet. 10th/11th Aves)
Wed.-Sat. 10-5:30
757-3442

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

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



THEATRE

The Performing Arts

Dyann & Gregg: Moving Ahead

One of the major aims of this feature is to introduce our readers not only to well-known artists, but to those other performing personalities who are making contributions to the Black Arts here in New York City. They do their jobs with great skill, yet are unknown except to the most devoted followers of the Black performing arts. They are people such as the subjects of this month's issue, Gregg Burge, who plays the Scarecrow in "The Wiz" and Dyann Robinson, who is not only a featured dancer in "Bubbling Brown Sugar," but also is its dance captain and assistant to the choreographer, Billy Wilson. A dance captain's job is to keep the dance segments of the show intact during the absence of the choreographer (which often happens during a long running show).

Although Gregg, 19 and Dyann, 35 are different in ages, they share characteristics and common experiences. Both are very ambitious performers who have worked hard to advance their careers. Both have the strong ego and confidence in their abilities to be highly competitive in today's dance circles. However, both are different because of their local beginnings. As a true Black child of the 1970's who has grown up seeing Blacks, with some degree of regularity, on television, on Broadway and in films, Gregg sees no obstacle that he can't overcome. At ten, he was already dancing in a

show with the famous Hoofers, a group of highly talented Black tap and jazz dancers. He attended the High School of Performing Arts, after it had finally opened its doors to qualified Black students. He began doing TV commercials after they were pressured to use more Blacks. At the age of 17, he got the role of Scarecrow understudy in "The Wiz." It's no wonder he declares without hesitation, "The talent is here. I know I'm ready. All I want is the chance to expose it."

Dyann, while having the same drive and confidence, comes from another background. She grew up in Tuskegee, Alabama during the time when rampant segregation was still the overt law of the South. I, too, grew up in Tuskegee during the same

years and can personally share in Dyann's story.

Dyann started studying dance at the age of seven with Mrs. Jesse Gibson. She studied with her until she was ten or until Mrs. Gibson moved away. Since there was no other teacher available in Tuskegee, her mother had to drive Dyann and her younger sister, Clintonia, over to Atlanta, Georgia for dance lessons. They rode this nearly 400 miles roundtrip every two weeks. Gregg, at the age of ten was making his professional debut with the well-known Hoofers, while Dyann and several other young Black dance students in Tuskegee were sneaking away quietly to study ballet in Alabama. They drove to Opelika, Alabama weekly to study ballet with a white



Gregg Burge



English woman, Mrs. Vilzak. It had to be done quietly she remembers, because technically this was illegal. "We used to go up there and take lessons in a funeral parlor," Dyann notes with a wry smile, "because it was the only place available that was suitable. Can't you just see us dancing in that funeral parlor?"

When time came to go to college, Dyann looked through *Dance Magazine* for information on a school where she could study dance. Specifically, one that would take a Black student. She finally settled on Butler University in Indiana. "The school itself was not a very hospitable place for Blacks," she says, "but the Dance Department was okay. As far as I know, I was the first Black student to make it through their dance program." Right out of college, she made the obligatory trek to New York City, the dance capital of the country. She was lucky

enough and talented enough to get a job soon after, as a guest artist with the American Ballet Theatre (ABT) dancing in an Agnes DeMille choreographed work—"Four Marys." It was also at this time that Dyann learned some hard facts of life about the dance scene in New York City, especially ballet. "With my background," she notes, "I was not exactly naive about prejudice. But I really thought that the New York world would be open to talent. I knew I could dance ballet. It had always been my first love. However, when I approached Lucia Chase, ABT's head, about joining the company, she told me straight out that she wouldn't have any Black dancers in her company unless she took sixteen, to dance "Les Sylphides." And, she was hardly going to hire sixteen Black dancers. That was her way of telling me to forget it since we both knew that wasn't going to happen. Actually, they've only used Blacks as guest dancers."

That attitude on the part of the ballet establishment hasn't really changed that much. Several years ago when George Ballanchine, the Godfather of the ABT world, was asked to describe his ideal ballerina, he said among other things that she must be "as pale as a freshly peeled apple."

Blocked in her attempts to get into the New York City Ballet world and having no Dance Theatre of Harlem to turn to, Dyann began to look elsewhere to dance. One trip took her to Boston where she met Billy Wilson, a Black male ballet dancer who became the cultural influence of her life. He encouraged her to take a position with Maurice Bejart's company, Ballet of the 20th Century. There she became the first Black woman to dance with this Brussels, Belgium based company. An amazing incident happened while she was with "the Bejart," (the shortened term for this internationally famed company) that showed the pitfalls awaiting the Black ballet dancer, but in a lighter vein. The ballerinas were all to wear flesh-colored tights and

Dyann was dutifully given hers. Only they were pink—hardly the color of her deep brown skin. "I told them that no way was I going out there in pink tights," she laughs, "I wanted brown ones. Bejart finally saw things my way." After six months of dancing around the world with Bejart, Dyann decided to come back to Boston to work again with Wilson. When he got the job with "Bubbling Brown Sugar," he hired her as his assistant.

Unlike Dyann's problems with prejudice, Gregg's major frustration in his already nine-year show biz career occurred during his first year with "The Wiz," when he was an understudy. "It was so frustrating," he explains, "because I knew I could execute the role better. However, I did learn one important thing from that experience and that is to make sure your understudy knows what's happening. Be helpful to him. If he's good and can do the role, then management won't squawk so much if you want to miss an occasional show to do something else." Gregg's something else is getting a nightclub act together. One of his back-up singers is his 21-year old brother, Fred.

There is yet, one other aspect of their careers that Gregg and Dyann share. They both received strong support from their families. I have already mentioned how Dyann's drove her around the countryside to provide her proper teaching. Gregg's folks offered that same kind of support. He says of them: "I feel blessed that God gave me the type of parents I have. Without them I wouldn't be where I am now. They really sacrificed for us, so that we could move ahead."

Moving ahead is exactly what Gregg and Dyann are still doing and we are glad to be able to share a little of them with you. They are both doing well in their shows, executing their skill and talent nightly and we hope you will get the chance to experience them. ®

A. Peter Bailey

On&Off Broadway

Annie
Alvin Theatre, 250 W. 52nd St.
757-8646
One of America's favorite comic strips comes to life, Little Orphan Annie. Tues.-Fri., 8 p.m., \$8.00-\$16.50; Sat., 2 p.m., \$8.00-\$16.50; Sun., 3 p.m., \$9.00-\$17.50; Wed., 2 p.m., \$8.00-\$14.00.

Bubbling Brown Sugar
ANTA Theatre, 245 W. 52nd St.
246-6270
Harlem revisited during the 1920's & 1930's. Nostalgia at its best. Tues.-Thurs., 8 p.m., \$8.00-\$15.00; Sat., 2 p.m., Sun., 2:30 p.m., \$8.00-\$15.00; Fri. & Sat., 8 p.m., \$12.50-\$16.50; Wed., 2 p.m., \$6.00-\$13.00.

A Chorus Line
Shubert Theatre, 225 W. 44th St.
246-5990
The revelations of the trials and tribulations of chorus line hopefuls. Mon.-Sat., 8 p.m., \$10.00-\$16.50; Wed.-Sat., 2 p.m., \$8.00-\$15.00.

For Colored Girls who have Considered Suicide/When the Rainbow is enuf
Booth Theatre, 222 W. 45th St.
246-5969
The staging of Ntozake Shange's work. Tues.-Thurs., 8 p.m., \$7.00-\$11.00; Sat., 2 p.m., \$7.00-\$11.00; Sun., 3 p.m., \$7.00-\$12.00; Wed., 2 p.m., \$6.00-\$9.00.

Hair
Biltmore Theatre, 261 W. 47th St.
582-5340
Revival of the 1968 musical updated. Tues.-Fri., 8 p.m., \$8.00-\$16.00; Wed. & Sat., 2 p.m., \$8.00-\$16.00; Sun., 3 p.m., \$8.00-\$16.00; Sat., 8 p.m., \$8.00-\$20.00.

The King & I
Uris Theatre, W. 51st St.
586-6510
Revival of Rodgers & Hammerstein musical classic with Yul Brynner. Tues.-Sat., 8 p.m., \$9.50-\$16.50; Sat., 2 p.m., \$8.00-\$15.00; Sun., 3 p.m., \$8.00-\$15.00; Wed., 2 p.m., \$7.00-\$14.50.

The Wiz
Broadway Theatre, 53 St. & B'way.
247-7992
Adaptation of The Wizard of Oz, starring Stephanie Mills. Tues.-Thurs., 7:30 p.m., \$7.00-\$15.00; Sat., 2 p.m., \$7.00-\$15.00; Sun., 3 p.m., \$7.00-\$15.00; Fri., 7:30 p.m., \$7.00-\$16.00; Sat., 7:30 p.m., \$8.00-\$17.50; Wed., 2 p.m., \$6.00-\$14.00.

Your Arms Too Short to Box with God
Lyceum Theatre, 149 W. 45th St.
582-3897
Moving, gospel musical. Wed.-Sat., 8 p.m., \$7.00-\$15.00; Sun., 5:30 p.m., \$7.00-\$15.00; Sat., 2 p.m., \$6.50-\$13.50; Sun., 2 p.m., \$6.50-\$13.50; Wed., 2 p.m., \$6.50-\$13.00.

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

JANUARY "Happenings" BLACK THEATRE ALLIANCE

Charles Moore Dancers and Drums of Africa
Brooklyn Academy of Music Children's Theatre
20 Lafayette Ave., B'klyn, N.Y.
772-1896
Jan. 3-6, 10:30 a.m.

Fred Benjamin Dance Company
Theatre of the Riverside Church
490 Riverside Dr., N.Y., N.Y.
Jan. 12-14, 8 p.m. & Jan. 15, 2 p.m.

Raymond Johnson Dance Company
Creative Music Studios
Hurley, N.Y.
(914) 338-1072
Jan. 1-Feb. 5 Company rehearsal and new choreography.

Frank Silvera Workshop
317 W. 125th St., N.Y., N.Y.
662-8463
Jan. 9, 7:30 p.m. "The Blue Journey"

Afro-American Total Theatre
36 W. 62nd St., N.Y., N.Y.
PL7-9025
One of the leading exponents of Black musical theatre, this almost ten-year old company is under the able direction of Hazel Bryant, one of the leading Black theatre people in the city.

Jan. 2, auditions for Ray Aranha's new play, "The Estate," an historical drama involving Thomas Jefferson, Benjamin Banneker and Sally Hemmings. 4-10 p.m. Call theatre for appointment. "The Estate" is scheduled to open Jan. 26 and play through Feb. 12

There are many groups affiliated with the Black Theatre Alliance who carry on scheduled activities during the year. However, at press time, schedules were not finalized. Call the Black Theatre Alliance 247-5840 or check the following theatre and dance companies for further information.

The following listing is a public service of this magazine.

Afro-American Studio Theatre
415 W. 127th St., N.Y., N.Y.
690-2477
If you are interested in studying acting techniques, this is one of the places to go. Ernie McClintock has been working with aspiring young performers for over ten years.

Frederick Douglass Creative Arts Center
1 E. 104th St., N.Y., N.Y.
831-6113
Just as its name states, this is a place where one can go and study most all aspects of the creative arts: drama, poetry, playwrighting, TV and film writing... under the instruction of skilled artists in their fields. Its director is Fred Hudson.

International Afrikan-American Ballet
109-17 204th St., Hollis, Long Island, N.Y.
479-0016

One of the most exciting dance companies around. They often leave audiences clamoring for more.

Manna House Workshops, Inc.
338 E. 106th St., N.Y., N.Y.
427-6617
This ten-year old group under the direction of Gloria DeNard is a center of cultural activity of all kinds in East Harlem. They are especially interested in musical theatre.

The Marie Brooks Children's Dance Theatre
790 Riverside Dr., N.Y., N.Y.
281-7789
One of the most talented and popular children's dance companies in the city. Seeing them perform is a real treat. Under the leadership of their founder-director Marie Brooks, they have put it all together.

New Faith Children's Theatre Education & Arts Foundation
51 W. 81st St., N.Y., N.Y.
580-8987
One of the places to enroll for youngsters interested in going into the arts, especially theatre. They also do productions. Ernest Hayes is director.

Raymond Johnson Dance Company
R.D. No. 2, Box 145E
Kingston, N.Y.
914-338-1072
One of the exciting and talented new companies that's making a mark in New York City's dance world.

The Staten Island Repertory Ensemble
1245 Park Ave., N.Y., N.Y.
348-7496
Charles Thomas and his group brings Black theatre to the folks of Staten Island, and anyone else who wants to make the trek over.

Weusi Kuumba Troupe
10 Claver Pl., B'klyn, N.Y.
636-9400
This group provides political theatre for its followers and supporters. Its head is Yusef Iman.

The Family
490 Riverside Drive, N.Y., N.Y.
666-4900
The Family was formed in prison and several of the company members are ex-inmates who are now professional actors. Their repertoire includes the works of Miguel Pinero, Neal Harris, Chekhov, Genet, James Lee and Ed Bullins. The Family's distinguished director, Marvin F. Camillo is the recipient of an Obie and a Drama Desk Award.

The Frank Silvera Writers Workshop
317 W. 125th St., N.Y., N.Y.
662-8463
one of the most vital and productive theatre units in the country, was founded in 1972 by Garland Lee Thompson, who is a protege of the late Frank Silvera. First readings of the works of some of America's finest playwrights have been given at the Workshop and have included plays by Charles Fuller, Owen Dodson, Ntozake Shange, Richard Wesley and Clayton Riley. The Workshop also draws on the talents of prominent actors and directors for its Monday and Saturday readings of new plays. Season begins Sept. 12 with an Open House at the Workshop's new home in Harlem.

Harlem Children's Theatre
897 Empire Blvd., B'klyn, N.Y.
856-3609
was formed in 1971 by Aduke Aremu, director and playwright. The purpose of the company is to provide positive entertainment for children's audiences. Four of the plays in Harlem Children's Theatre's repertoire, "Land of the Egyptians", "The Liberation of Mother Goose", "Ju Ju Man", and "Babylon II" have toured Town Hall, Lincoln Center, BAM, Billie Holiday Theatre, New York Public Theatre, many schools and colleges, and most recently at FESTAC '77 in Nigeria.

Harlem Opera Society
536 W. 111th St., N.Y., N.Y.
862-3000
under the direction of Emory Taylor, the Harlem Opera Society has blossomed into a company with several major works in its diverse repertoire, including "Black Cowboys," a work based on the exploits of Blacks in the Old West, and "Solomon and Sheba," the first true jazz improvisational opera.

Harlem Performance Center
2349 Seventh Ave., N.Y., N.Y.
862-3000
is one of New York's vital presenting organizations. Under the guidance of executive director Geanie Faulkner, Harlem Performance Center presents a year-round program of cultural activities including the Dancemobile, which has become a New York summer tradition.

Joan Miller & The Chamber Arts/Dance Players
Herbert H. Lehman College, Bedford Park Blvd. West, Bronx, N.Y.
568-8854
was formed in 1969. This is a company that features in a variety of concert settings, musicians and frequently poets/narrators. The company's repertoire ranges from socially relevant pieces to the avant-garde. Joan Miller and The Dance Players participate in the NEA Touring Program.

The LaRocque Bey Dance Company
169 W. 133rd St., N.Y., N.Y.
926-0188
under the volatile direction of LaRocque Bey is a significant training ground for young dancers coming out of Harlem. LaRocque Bey has danced on stages and in night clubs throughout the United States.

The National Black Theatre
9 E. 125th St., N.Y., N.Y.
427-5615
was founded in 1968 by Barbara Ann Teer. It is a temple of Liberation which goes beyond the narrow Western definition of theatre because it moves out of the conventional form of self-conscious art and into the realm of God-conscious art.

New Federal Theatre
466 Grand St., N.Y., N.Y.
766-9295
Artistic Director Woodie King, Jr. is one of the major Black producers of theatre in the country. This year he revived Orson Welles' adaptation of "Macbeth" and over the past several years has produced or co-produced the works of almost every major Black American playwright: Ntozake Shange, Ed Bullins, Charles Fuller, Dan Owens, Edgar White, Owen Dodson, Ron Milner, E. J. Franklin, Marti Evans and many others.

Aims of Modzawe

33-29 Crescent St.
528-6279

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

Alonzo Players

395 Clinton Ave., Brooklyn, N.Y.
622-9058

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

The Alvin Ailey City Center

Dance Theatre

229 E. 59th St., N.Y., N.Y.
832-1740

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

The Alvin Ailey Repertory Ensemble

229 E. 59th St., N.Y., N.Y.
832-1740

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

Amas Repertory Theatre

Church of St. Paul and St. Andrew
263 W. 86th St., N.Y., N.Y.
873-3207

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

Ballet Hispanico

167 W. 89th St., N.Y., N.Y.
362-6710

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

Billie Holliday Theatre

1368 Fulton St., B'klyn, N.Y.
636-7832

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

Chuck Davis Dance Company

819 E. 168th St., Bronx, N.Y.
589-0400

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

Eleo Pomare Dance Company

325 W. 16th St., N.Y., N.Y.
675-1136

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

The New Heritage Repertory Theatre

43 E. 125th St., N.Y., N.Y.
876-3272

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

The Olatunji Center of African Culture

43 E. 125th St., N.Y., N.Y.
427-5757

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

The Puerto Rican Dance Theatre

215 W. 76th St., N.Y., N.Y.
724-1195

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

Rod Rodgers Dance Company

8 E. 12th St., N.Y., N.Y.
924-7560

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

Sounds in Motion

Dance Vision, Inc.

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

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

The Urban Arts Corps

26 W. 20th St., N.Y., N.Y.
924-7820

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

Voices Inc.

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

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

Walter Nicks Dance Company

550 W. 155th St., N.Y., N.Y.
787-4557

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



ATLANTIC'S

STELLAR SYSTEM

IS OUT OF THE

AVERAGE WHITE BAND
& BEN E. KING



THE JIMMY CASTOR BUNCH
'MAXIMUM STIMULATION'



RAY CHARLES
TRUE TO



SPINNERS/8



THE TEMPTATIONS
Hear To Tempt You



The
TRAMMPS
III



HIS WORLD



ROBERTA FLACK
BLUE LIGHTS
IN THE BASEMENT



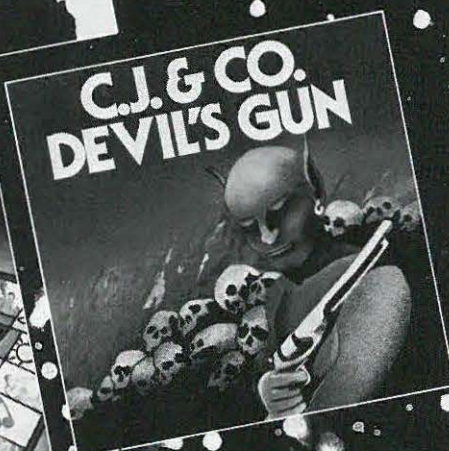
SLAVE
THE HARDNESS OF THE WORLD



PHILIPPÉ WYNNE
STARTING ALL OVER



C.J. & CO.
DEVIL'S GUN

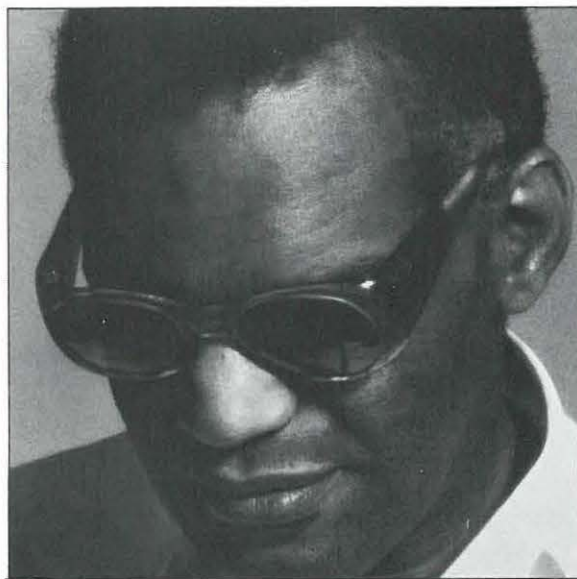


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ATLANTIC,
COTILLION,
AND WESTBOUND
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AN IMPORTANT PART OF
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AND AN EVEN MORE IMPORTANT
PART OF OUR FUTURE.



IT IS WITH GREAT PLEASURE
ATLANTIC RECORDS ANNOUNCES
THE RELEASE OF THE NEW
RAY CHARLES ALBUM, "TRUE TO LIFE."

ON ATLANTIC RECORDS AND TAPES

Entertaining Your Child

The Natural Wonders

Remember that place that your school teachers took you to visit, that had all the huge animals and colorful displays of people from faraway places and many intriguing artifacts all around its great rooms? Well, it's still there at Central Park West at 79th Street, alive, well and better than ever—The American Museum of Natural History.

The first building of the Museum at its Central Park West location opened one hundred years ago as of December 22, 1977. To celebrate, the Museum will offer an exhibition of early photographs and other memorabilia. The exhibit entitled "We've Been Here A Hundred Years" will show throughout January, 1978 in the Hall of the Northwest Coast Indians. Sharing this anniversary exhibition with your children would be a great way to begin exposing them to the excitement museums can offer. The Museum of Natural History is a place you can revisit and revisit and never cease to find enjoyment while learning.

A big favorite among children are the dinosaurs. Two large rooms of these ancient reptiles with their overwhelming size and strength will fascinate a child of any age. More importantly exhibits like these whet the appetite for knowledge and give some children the impetus to read.

The Museum has a new Hall of Reptiles and Amphibians where you and your adventurous youngsters can explore the world of Komodo dragons, a 25-foot python, two enormous crocodilians, a huge loggerhead turtle skeleton and a large female leatherback turtle. This new Hall also fea-

tures a section on the interaction between reptiles and man, ways to avoid close encounters, treatment for snakebite, and a reptile drink. That's right, a drink called "Old Mam." Even though your scouts may never venture far into the wilderness or sip the juices of a snake, just think of what fun that imaginary trip could be.

Besides its traditional exhibits of beautiful art treasures from other museums around the globe, and rare coin collections there are film festivals, concerts, lectures and workshops. Some of the after school and weekend workshops feature puppet making, African mask making, small crafts of Africa, African languages, and others. These workshops are offered without charge and are designed for children ages 6 to 12. The Museum is not just a place of things past, it is a very now place—offering youngsters many programs that they can see and hear. African storytelling sessions might easily become a favorite choice of your children. Many stories will be told by Ms. Theresa Moore, African-American studies assistant in the Museum's Education Department. Ms. Moore, a native of Ghana, is an accomplished teacher and a wonderful storyteller and through her talents exposes young children of varied ethnic backgrounds to lifestyles of African children. Though many of her programs are for organized groups of children ages 5 to 12, some are offered to individual children.

For the scientist in your family, the Alexander M. White Natural Science Center is of particular interest. The center introduces young

people to the variety of nature that exists in New York City. Exhibits include small live animals. There is always a staff member present to assist and explain.

Last January, the Museum opened a permanent, weekend Discovery Room. Designed especially for children aged 6 to 12, the area uses individual discovery kits to introduce the youngsters to a wide variety of human and scientific experiences. The Room is modeled after a concept originally developed by the Smithsonian Institute and is in keeping with a popular trend that encourages learning through doing. Each kit in the facility is a form of a learning game. "Feel and Guess," for example, challenges the experimentally minded child to put his or her hand into a box and guess what's inside, it's nothing harmful. The Discovery Room has a Reflections Kit and a Skull Kit and, of course, a Mystery Kit whose contents I will keep a mystery so as not to spoil the surprise.

In addition to the Discovery Kits, the area offers children a chance to touch and study several free-standing specimens such as a lion skin, a huge mounted caribou head with antlers, and a giant turtle shell. As I walked through touching and stroking and fingering, I felt a bit of the excitement youngsters must feel while exploring this world of learning through doing. The Discovery Room is open on Saturdays and Sundays only from 12 to 4:30 pm. Free tickets are distributed on a first-come, first-serve basis at the first floor Information Desk at 11:45 am.

The American Museum of

Natural History which presents so well things that are of the earth, presents equally well things that are of the heavens. Their vehicle is The Hayden Planetarium. A series of Sky Shows are presented throughout the year. "It's About Time" is a show that illustrates how heavenly observations offer civilization a way of keeping track of itself. It answers such questions as: How is the movement of the earth recorded? What year had 445 days? What, actually is time? "Star of Wonder," a show that has delighted New Yorkers for more than 40 years is the Planetarium's holiday season show. It takes visitors back 2,000 years for a look at the sky of Bethlehem at the time of Jesus' birth. "Look Up in the Sky" is a program specially designed for young people. Presented live in the Planetarium's Sky Theatre, the discussion spans such topics as why the sky is blue, why the moon appears to change shape in the sky and the reasons for the seasons. Each show is different and features an interesting survey of the current seasonal sky as seen from the New York City area.

The American Museum of Natural History is a place of yesterday and tomorrow. It's a pleasurable, informative, exciting journey that clearly marks mankind's progress. There is so much to share with your youngsters and so much they can experience on their own. School education departments have only opened the doors to the knowledge and enjoyment that is to be gained from museums such as this one. You, the parents, can walk them through those doors.

Note: If you hurry out the moment you've read this issue of *Routes*, you might still get a chance to see the Museum's beautiful origami-decorated (Japanese art of folding paper) Christmas tree. The tree is 25 feet high and is covered with 1500 hand made ornaments.

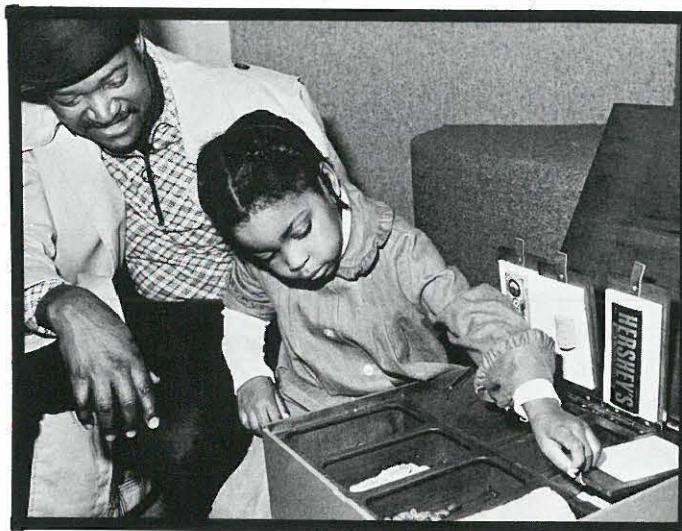
Leona Hipp



Large Exhibit Area seen from ASTRONOMIA Exit.



ASTRONOMIA Exhibit, American Museum-Hayden Planetarium



Frank Henderson watches while his daughter, Kamina, contemplatively explores the contents of one of the discovery kits in the new Discovery Room at the American Museum of Natural History.

MUSEUMS

Autopub "Mini-Museum,"
5th Ave. at 59th St.
New York City
(212) 832-3232
Lower level of General Motors Bldg.
Open seven days—noon to midnight.
Browse among automotive
memorabilia, ancient cars, classics,
racers, etc.

Hall of Science of the City of New York
Flushing Meadows-Corona Park,
Queens, N.Y.
(699-9400)
Wed.-Fri. 10-4; Sat. 10-5; Sun. 1-5.
Exhibits on Atomic Energy; Chick
hatchery; City Wide Science;
Communications; Young Science
Explorers Laboratory; Amateur Radio
Station.
Admission free except Planetarium
(50¢).

Museum of Contemporary Crafts
29 West 53rd Street
New York City
(977-8989)
Tues./Sat.: 11-6; Sun.: 1-6; Closed
Mon. Admission: Adults 75¢; Children
under 12, 25¢.

Museum of the City of New York
5th Ave. at 103rd St.
New York City
(534-1672)
Tues./Sat.: 10-5; Sun. & holidays: 1-5.
See "Cityrama," a multi-media
exhibition which tells the story of New
York's growth. Free

Studio Museum in Harlem
2033 5th Ave.
New York City
(427-5959)

Staten Island Children's Museum
16 Beach Street
Exhibition: "Day After Winter"

CENTERS

International Center of Photography
1130 Fifth Ave. at 94th Street.
New York City
(212) 860-1777
"The End of the Game"
Photography by Peter Beard

The New York Experience
The Theatrical Story of New York City
Past and Present
(68 special effects, 45 projectors, 16
screens)
Trans-Lux Experience Theater
McGraw-Hill Bldg. (Lower Plaza)
6th Ave. Between 48th and 49th Sts.,
Rockefeller Center
(212) 869-0345-6

The Mill at Burlington House
Technology in action in the production
of textiles and textile products.
1345 Avenue of the Americas
Corner of 54th Street
New York, New York 10019
(212) 333-3622
Admission free

Nathans Famous Children's Theatre
in Times Square
43rd Street and Broadway
New York City
(594-7455)
Free children's entertainment-Sundays
at 1&3 PM.
Shows include puppets, marionettes &
magicians.

Rockefeller Center
30 Rockefeller Plaza
New York, New York
(489-2947)

ICE SKATING

Sky Rink—Indoor
450 West 33rd St., N.Y.
695-6555
Opening November 5, 7 days and
nights per week.

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

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

LIBRARIES

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

**The Schomburg Collection Center
for Research in Black Culture**
103 W. 135 St., N.Y., N.Y.
862-4045
18 yrs. and adults.

The Donnell Library Center
Central Children's Room
20 W. 53 St., N.Y., N.Y.
790-6359

**Langston Hughes Library
and Cultural Center**
102-09 Northern Boulevard
Corona, Queens, N.Y.
651-1100

CHURCHES

Abyssinian Baptist Church
132 W. 138 St., N.Y., N.Y.
AU6-2626
An after-school homework center with
remedial work as it applies to school
work, a Saturday puppet production
workshop, a youth council involved in
theatre and art, and the Junior Church
created to meet the religious and spiri-
tual needs of black youth two years to
young adulthood. Sun., 10:30-11:30.

Convent Avenue Baptist Church
420 W. 145 St., N.Y., N.Y.
AU6-0222
An after-school program with scouting,
football and tutoring in English and
math.

**Riverside Church Stone
Gymnasium Youth Center**
120 St. & Claremont Ave., N.Y., N.Y.
AC2-7078
A job-oriented youth development pro-
gram with supervised recreational and
cultural activities.

CONCERTS

The Brooklyn Philharmonia
Brooklyn Academy of Music
30 Lafayette Avenue,
Brooklyn, N.Y. 11217
(212) 636-4100
Saturday, January 21, 1978,
at 2:00 pm
French Composers
Poulenc Two Marches and an
Interlude
Milhaud/Satie Jack-in-the-Box
Faure Pavane
Debussy Children's Corner Suite
Ibert Concertino for Saxophone
Ravel Mother Goose Suite

**African-American Classical
Music-Jazz**
Rutgers University/Livingston College

New Brunswick, New Jersey 08903
Tuesday, January 24, 1978,
8PM to 10PM
"From Africa to the New World"
Emeke Nwabuoku, Program Director
Vishnu Wood, Assitant
Professor/Hampshire College,
(bassist and special guest)
Guillermina "Gigi" Uben, Dancer

DANCE

Folk Dance Center
69 W. 14th St., NE corner 6th Ave
New York City
(989-9145)
All kinds of dancing. Beginners
welcome. Family Dance Parties on
Sun.: 2:30 to 4:30 p.m. Children \$1.
Mon. & Tues. 8:30; Thurs. 7:30;
Sat. 6 & 8:30; Sun. 2, 6, & 8:30.
Admission \$1.50.

New York City Ballet
New York State Theater, Lincoln
Center
New York City
799-1000

Sunday Matinee at 1:00
January 8:
Swan Lake
Mother Goose
Western Symphony
January 22:
Scotch Symphony
Firebird
Stars and Stripes

The Riverside Dance Festival
Theater of Riverside Church
120th and Riverside Drive
New York City
The Fred Benjamin Dance Company,
the Joyce Trisler Dance Company, the
Phyllis Lamhut Dance Company, the
Mimi Garrard Dance Theater, the
Isadora Duncan Centenary Dance
Company.
January through June 1978.

Merce Cunningham
Performing at Wesbeth (11th Floor)
463 West Street (West Village)
NYC 10014
(255-8240)
Attendance by reservation only.

Charles Moore Dance Company
Hanson Place Methodist Church
144 St. Felix Street
Brooklyn, NY 11217
(near Brooklyn Academy of Music)
467-7127

THEATRE

Radio City Music Hall
Avenue of the Americas
and 50th St., N.Y., N.Y.
246-4600
The Christmas Show, Disney film
"Pete's Dragon" and a two-part stage
show. Thru Jan. 11.

Little People's Theatre Co.
39 Grove St., N.Y., N.Y.
765-9540
The Courtyard Playhouse puts on a
wonderful Children's Theatre. This
month thru Jan. 8, "Wilbur, the Christ-
mas Mouse," 1:30, and "Pinnocchio's
Cftristmas Journey," 3:00 p.m.



SPORTS

Games People Play

The New York Knicks: Young and Running

Since the advent of their new coach, Willis Reed, the New York Knicks have changed considerably. With the introduction of some new faces and a new style of play, ROUTES wanted to know more and went to Pace College, New York City, where they were in practice. We were able to visit with Coach Willis Reed, Veteran Phil Jackson, Veteran Spencer Haywood and Rookie Glen (Gondo) Gondrezick. At the time of this interview, Bob McAdoo, Ray Williams and Earl Monroe were not available. We would like to introduce to you what we found to be the New 1978 New York Knicks.

ROUTES: Due to Willis Reed's popularity as a player, do fans expect a Championship this year? Next Year? How long do you feel? What is the rebuilding process?

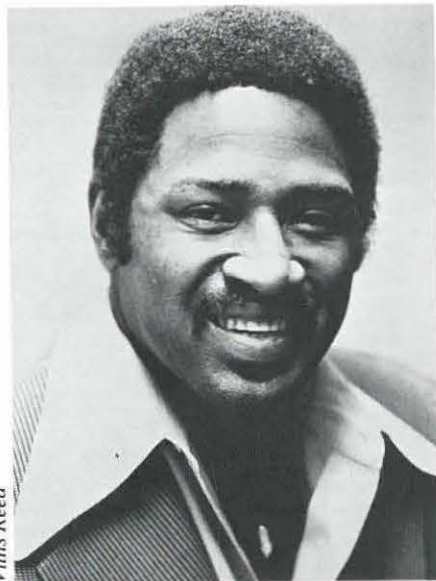
COACH WILLIS REED: I don't think we can expect a championship this year. We hope to make the playoffs which would be a big improvement over the last couple of years. Right now, we are listed about the fifth best team in the League (record-wise), which I think is very good for our ball club. The main thing we are trying to do right now is to get better and do the things we have to do. We just hope to have a good year.

Veteran Phil Jackson: Well, we obviously don't think we're the best team in the NBA and we're not going to say we are. We are saying this for now and we're saying this with a lot of reality in our voices and our heads that we're going to make

the playoffs. We found that we played a great game against Philadelphia and we played a great game against Portland. We played on their courts and we lost both games, but we played good basketball. We could have won the games perhaps, if they were on our home court. But at this time, we haven't beaten the best teams in basketball. We consider the best to be Philadelphia and Portland, according to last year's record and we're not going to beat a lot of teams like that on *their* courts. So we have to concentrate on playing each team as well as we play those teams, and getting up for every team that we should be able to beat like Buffalo, New Orleans—consequently, we end up playing poorly against a relatively mediocre club. A team that we should really jump on and beat. So what we're trying to do, is pick on the teams that we can beat, do it, and get in the playoffs. From the playoffs, we're going to go from there.

Veteran Spencer Haywood: Well as far as the fans are concerned, I think their expectations are always great so they expect to have a championship this year. Whether we get it or not, we're going to work towards that goal—in any given year.

Rookie Glen Gondrezick (Gondo): Well I think we have the potential to be a championship team. Right now without the ABA, it's going to make it that much tougher because all the teams are stronger now. We're going to need a few breaks along the line and we're going to have to win the crucial games when we have to win



Willis Reed

them. I think with Willis' help, we have the making of a championship team. I wish I could say it will be this year, but if it's not it will be in the very near future.

ROUTES: What are your impressions of the job being done by Coach Willis Reed and, does he drive the team hard in practice?

Jackson: In the first place I think Willis is a natural leader and he has the ability to get us to play games very hard. At this time, we're learning some tactical things and this of course comes really directly under his tutelage that he has to provide the technical knowledge to us—the players. He alone, his assistants Duke McGuire and Nat Frazier are doing a very good job of trying to get us to adjust to the way basketball teams in the NBA are playing the zone defenses now, and the type of offenses they're running at us. Tacti-

cally what we're after right now is to be able to be a "thinking" basketball club and use the talents that we do have—which are superior—to win a lot of games. Most of the time in the NBA, the talent is basically equal, some teams have better talent than others. We have better talent probably among the great talented ball players. But we have to become a better technical ball club. So Willis is doing this and trying to get us to reason out how we're playing basketball. His approach is very good because he's patient. He goes through things thoroughly and he tries to get us to understand from the basics. Now a lot of us have been away from college ball for a few years and the basketball game has changed drastically over the last five years so this "brush up" is helping us a lot.

Gondo: I don't find him a hard driving coach at all. Off the courts, he's very easy to get along with. You can kid around, joke,—have a drink with him. He's a very relaxing kind of person and very enjoyable to be with. On the court, I find him to be very instructional. He's a good coach who is here to teach me and I'm learning a lot from him. He's helping me with my mistakes and I'm just learning 100% from the coaching aspect and learning if I'm being a man!

ROUTES: Has the "running game" been successful as opposed to a patterned offense?"

Jackson: It has against certain clubs. Saturday night we played the New Jersey Nets. Now the Nets are notorious for their *slow down* game. They have just acquired a new ballplayer, Kevin Porter who was with the Washington Capitals for a few years and now they're changing their style of ball from slow down, run an offense, to having a guard (Kevin Porter) bring the ball up the court at you. So they are running a lot more. But what they are famous for and what they are good for, is stopping a fast break. What they did was defend us as soon as they took

the shot and missed or made the basket, or missed or made the free-throw. They would start defending us in our back court which stopped our offense. Basically, an offensive fast breaking team has to do two things: (1) They either have to get the rebound off fast and get the ball running up the court or (2) They have to get the rebound, hit somebody in the wings, and have a guard carry the ball up the court. It's all in the transition. Going from defense, all of a sudden changing to offense. That's what Willis is trying to do. We have the innate speed, and the innate ability to run. What we don't have yet is the transitional type of basketball where we can take the shot or they, the opposing team, can take the shot. If it goes in, we get it out fast. If it misses, we get the rebound and get it out fast. We're not a great rebounding team, so we have to rebound well defensively so we can get the ball out and get it going.

ROUTES: Bob McAdoo is driving to the basket more this season than in the past. Has this helped or hindered your offense?

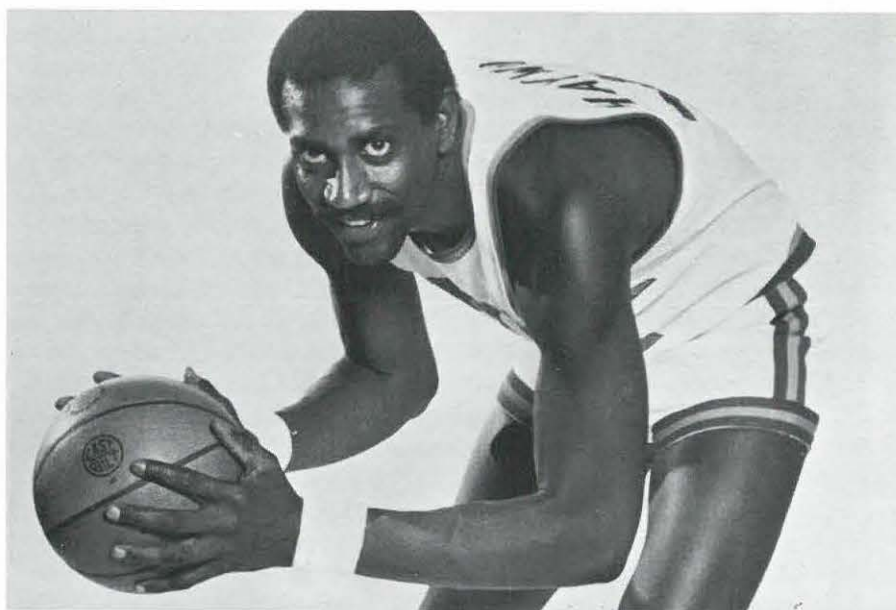
Reed: I think Bobby is a tremendous player. What he's basically doing is everything I've asked him to do. We are trying to now change some of the players' concepts of the game and it has worked pretty well so far.

Haywood: Sometimes, it helps and at times it hinders. Any time that you are working a specific play, it has to be executed to the maximum as you must set up and execute. If you know you can take a man on a drive, you drive because the team is set and it breaks down the offense. So it's a yes and no answer.

Gondo: Well, Bob McAdoo is the type of player who can score in not just one way, but many ways and going to the basket for him is just as good an outside shot for him. Sometimes, he'll dunk it, sometimes he'll lay on the basket. But most of the time, he'll get fouled so he's on the free throw line and, if he misses on the basket, he'll get 2 free-throws, so it just creates more of a situation and creates more movement in our offense. Since he's been doing that, players have been looking when he goes to the basket and they know that if he's not open, he's going to pass it and this creates more movement in our offense. I think it's good that he's more of an inside shooter.

ROUTES: The Knicks are scoring more this season, but they are giving up a lot of points. Is the team having trouble on defense?

Reed: No I think that we are a young ball club and when you run a lot, you do give up more points. For example, I think the biggest thing now is



Spencer Haywood

that at this same time of the season last year, we have a better record and that's very significant. If we can continually do that, then hopefully we'll be a better ball club all season long.

Jackson: No doubt about that! The biggest problem is that when you run a lot and push the ball at a team rather than taking it up, nursing it, taking a careful shot, when you're aggressive with the ball and you're offensively threatening with the ball, you're going to turn it over more times. You're going to lose it, kick it out of bounds, you're going to give it up to the other team's hands, and you're going to take bad shots. That, in turn, gives the other team the ball with the tempo picked up. A lot of teams have begun to pick up their tempo when they play with us. Now we don't mind that because we have a lot of *young* basketball players. What we want to do is run a club as much as we can for three quarters and then in the fourth quarter, hopefully our conditioning, our youth, and our speed is going to pay off and we'll beat a team down to the end of the game.

ROUTES: Since the departure of Walt Frazier, there doesn't seem to be a floor leader? A playmaker? Whom do you prefer?

Reed: I think eventually Ray Williams will be our floor leader. Right now, he leads our team in assists, Earl Monroe also assists. Basically, what we've done so far is to utilize Earl as our shooting guard and generally, Ray to bring the ball up and down the floor and play good defense. Cleamons is basically our defensive guard, too. Right now, I would say Butch Beard and Ray Williams are the two guys who are kind of the floor leaders for us.

Jackson: Well it's relatively not my preference. What's going to happen is that a floor leader will emerge and I will tell you this that I've seen Butch Beard for 9 years, I've seen Earl Monroe for 11 years, and he's played with me and I've seen Jimmy Cleamons now for five or six years in the NBA. Ray Williams is still a rookie. So we're going to have to see

who is going to assume the leadership job and I believe that the natural person will come forward. I anticipated when they got Jim Cleamons that he would naturally step into the position because he ran the Cleveland Cavaliers wonderfully. He did a great job with them. He's an exceptional defensive ball player. Earl is a leader by his own temperament and by his magical personality that he gives out there. He gives you leadership, not by running a team technically, but by forcing the plays, forcing the one-on-one moves and doing it on the floor. We need a "director" more of less—a "general" out there. So Butch Beard right now is basically our playmaker, Jim Cleamons is our playmaker and Ray and Earl are doing the one-on-one moves and going at them.

Gondo: I think it would be Earl Monroe. He's our Captain, he is the one with the most experience in this league, and I look to him for leadership on the court. He takes the shots when we need the crucial baskets. I look for him to be our leader.

ROUTES: Walt Frazier, once the premiere guard in the NBA, is gone and in his place you have Jim Cleamons. Has the trade of Walt Frazier hurt?

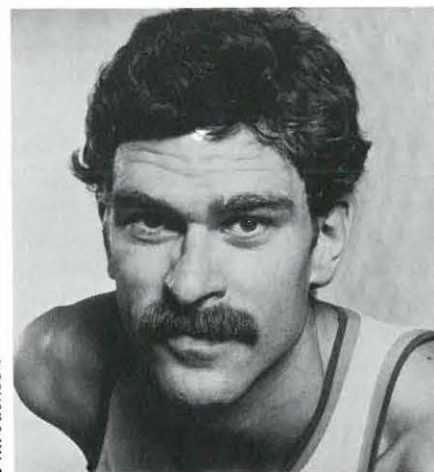
Reed: No, I don't think the trade has hurt us. You know you have to look at a trade in the light of what it is. Walt Frazier would have probably played three more years of basketball and right now he's 32 years old. The player we have gotten in his place is Jim Cleamons who is 28, we have four years before he becomes 32. So I think that with the club we are trying to build, the trade was useful for both teams. Right now, the Cleveland Cavaliers probably have one of the best records in the League, I think they are about 27—7 which is a very good record, percentage-wise. So I think the trade has helped us and the Cavaliers.

ROUTES: What of the rookies? What have you done to help them? Do you represent a sort of "father" image to them?

Reed: I think that we have some

good rookies. They play a lot of time, around 60 minutes at night, averaging close to 30 points a game for us. That's all three of them together. I don't really know what their averages are offhand, but I think Ray Williams, our number one draft pick, is going to be a tremendous ball player. Glen Gondrezick and Toby Knight too. All three are going to be super players.

JACKSON: I think they're young turkeys so to speak and they're not going to take the intellectual kind of knowledge. They're going to watch how a ball player plays, see the clutch situation, see how you react, then they're going to learn from experience. As we all know, experience in life is the greatest teacher and this goes for the basketball court too. I have learned myself that the more minutes you play, the better you are and the more experienced you get—if you can learn from experience. Some basketball players can do the same thing over and over again and well . . . Our rookies Toby Knight, Glen Gondrezick and Ray Williams seem to be great basketball players. They are all good talents, they play very hard and that's the kind of ball players we want. Also I think that if they pick up the experience and use it to the best of their abilities, sit, watch, and see what the veterans are doing on the court, they are going to learn a lot of basketball. They are going to learn a lot from Willis because he's giving them the experience.



Phil Jackson

Haywood: Well, at times, I guess I can say I pass on some information that has been passed on to me. I'm sort of impressed with the rookies because they have been playing very well and they are getting the adequate playing time.

ROUTES: What is the injury reserve list? Are players paid in full or in part while they are out?

Jackson: It means that a ball player will be unable to play for at least a couple of games maybe 3 or 4 so a team voluntarily places him on a 5-games disabled list, which means he sits out for five games. At that time, they reevaluate his physical condition and if he's ready to play, then they'll put him back on the active list. Yes, they're paid in full for the duration.

Reed: IRL is when a player is physically unable to play and after being examined by a doctor who determines that he is not able to play for a period of time, the player must be out for at least 5 or more games. But the "clause" (the player's contract clause) states that he still is a part of your team. The player gets paid his full salary. Actually, that doesn't have anything to do with salary because his contractual agreement is that, for example, a player can be cut from your roster and is guaranteed his contract which means that he has to be paid for the year, but he's cut. A player on the IRL means that a player has been injured playing ball. He still gets his normal salary and the team may have to pick up another player. Sometimes a team does pick up another player, sometimes they don't. It all depends.

ROUTES: Are there ever times when you are not "up" for the game?

Haywood: Of course there are times when you feel down, but as far as playing you always feel that you have to play. I mean this is your job, this is your livelihood so it's just a matter of getting mentally tuned up and being ready to do what is necessary. I get myself "up" by listening to some music, some "Miles" or some "Trane" to sort of relax my

mind. At other times I might do some yoga, stretching my body out, sort of "cueing" up on what I have to do.

Gondo: I don't have too much trouble getting up for a game because for me every game is a new game. New players, you know what I mean. It's not the same team that we played before or if we did, then it was in pre-season and now it's in regular season. I get to see players that I've heard about and watched play, so it's easier motivation for me because of that aspect. No—I'm always up to par for a game.

SOME SELDOM ASKED QUESTIONS

ROUTES: What about your diet? Do you have a "basketball" diet? What is your regular diet? Day of the game diet? Favorite foods?

JACKSON: I'm a vegetarian by choice. Basketball has led me to believe that it's a violent sport and according to that, I have to eat chicken and fish during the basketball season. I try to stay away from "muscle" meats basically and eat chicken or fish maybe two or three times a week for one of my meals. My wife is a vegetarian cook so normally at home I'll have a vegetarian meal. On the road, because it's so difficult to find a consistent vegetarian diet where you have the mixture of nuts, beans, grains that will give you the protein balance that you need, I usually go towards fish or chicken.

Haywood: My regular diet is a vegetarian one. I've been a vegetarian for almost two years and I'm going to stick with it.

Gondo: During the season, I try to cut out all of the sweets that I possibly can. Sometimes it's hard because after a game they have "pop" soda and beer in the locker room and you don't want to drink too much pop because it's sweet and beer has lots of calories. I'm not the type of player that likes to drink beer during the season because if I drink one, I'll want another and another and so on. The day of the game, about four hours before, I'll have a steak, salad, potato, or maybe waffles—foods

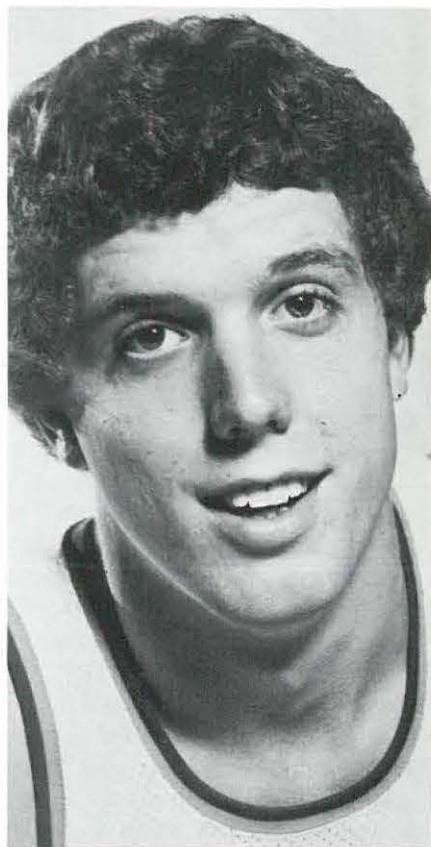
with a lot of calories because they give my body the kind of nutrition I think it needs for the game. I watch my weight carefully during the season too so I don't gain or lose too much.

ROUTES: Because of your height, do you have problems with traveling facilities, hotel accommodations, bed sizes?

Reed: Travel accommodations. Not really. Ever since I was 13 years old, I've been above average height which is 6'5 so I've learned to live and grow up in an "average sized" world. For example, in the hotels, I try to get the king-size beds. If I can't, well I take a double and make the best of it!

Jackson: Ha! Ha! Not really!

Haywood: As far as the buses are concerned, we do have to stretch our legs out over a few seats. Normally, in this society everything is built for the average size person so therefore you learn to adjust and adapt yourself to whatever the situation is. *The beds? (smile)* Sometimes they're smaller than twins!



Glen Gondrezick

Gondo: I, myself don't have any trouble but I've heard guys like Lonnie and Bob complain about the beds in Seattle that were too short. Other than that . . . Usually everything is done in first class, the buses have plenty of room, we usually stay in the best hotels, it's really a first class operation and they make sure we don't have too many problems with accommodations.

ROUTES: Do you have "hang out" spots in the various major cities where you play such as restaurants, discos, Night Clubs? Chicago, Boston, Portland, San Francisco, etc.?

Jackson: I like cities. I enjoy most of the major cities in the country with the exception of some of the mid-western cities that are falling apart in the middle. Detroit, Cleveland, Buffalo, the Great Lakes Cities are sometimes depressing, but during the daytime, I like to go to the public libraries, museums, the public art shows, art galleries and relax. I'm learning the arts and finding appreciation. As far as relaxing following a game, normally because we eat at 2 p.m. for a 7:30 or 8 p.m. game, the priority is going out to get something to eat so you don't go to bed on a full stomach. That's my first priority. Normally, since I've been in different towns for ten years, I've accumulated various friends who attend the games. I will get in touch with them, we go out to eat, have a visit and I come back—usually watch the Tom Snyder Show and fall asleep.

Haywood: After each game, it takes me about 3 to 4 hours to wind down, so if I'm in Chicago, I try to get down to the "London House" and listen to some jazz. If I'm in Boston, I get to the "Workshop," and so on. In all of the cities I have spots where I can go and get some live music. I love live music!

Gondo: Since we do travel by bus, when we get to the hotel if you want to go somewhere else, you have to take a cab. Most places we've been to there's not too much to do so I usually stay in the hotel. Like the

last hotel we were in was in Buffalo and they had a real nice disco and we went there after the game. Sometimes I'll go to the movies or read a book or watch television of just lay around the room. That's about it. Real exciting, huh?

ROUTES: Are you involved in any programs relating to the community?

Reed: I do a lot of things. I'm involved in a basketball league which is in Harlem. They're trying to now get a building in Harlem and build a gym for kids to play basketball.

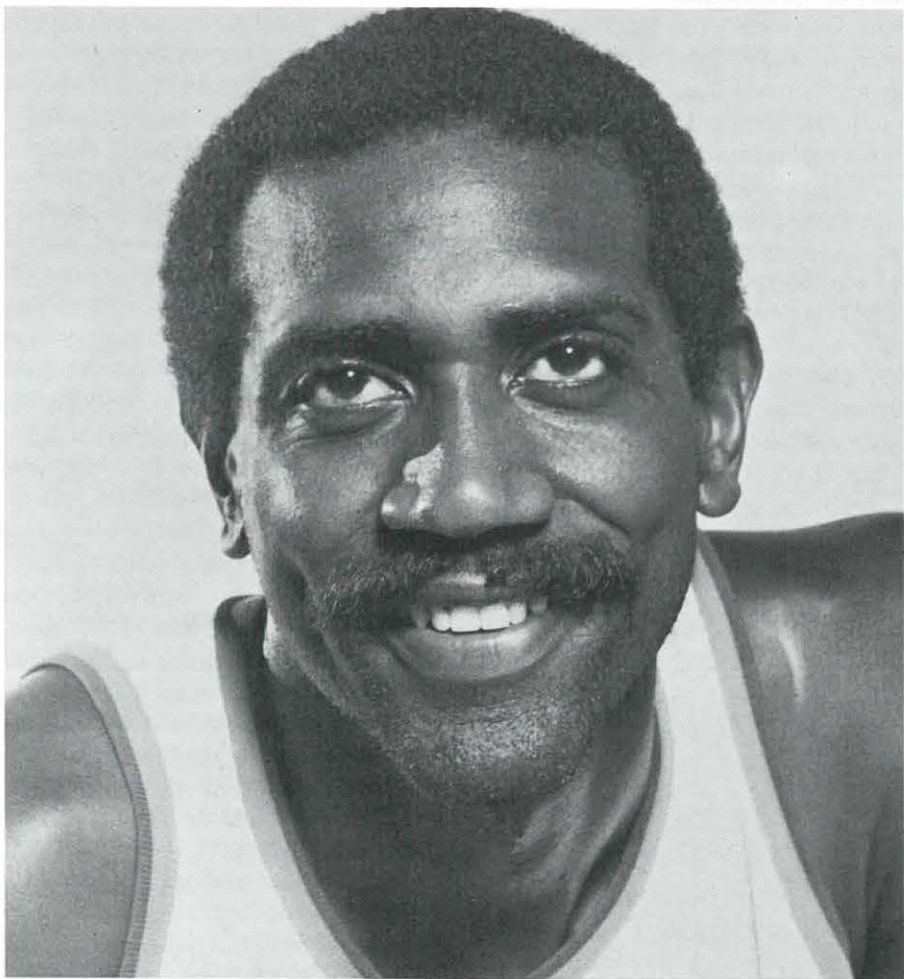
Jackson: I've been active in various things in the past in New York City. Basically in YMCA's. I've been working with them separately for the last five or six years, there have been occasions where I'll be contacted by a community group and we'll get out and spend some time in the community talking to their youth groups. I don't have a specific cause that I

support outside of the "Ys" and my activities with the "Ys" have been fruitful. I've enjoyed it not only in basketball but in hiking and other outdoor activities.

Haywood: Yes. I've sponsored about 500 kids in Harlem and in the Bronx this past summer in a basketball clinic which is called "an awareness camp." We used basketball as a tool for attraction, but mainly we were trying to teach children, and young adults awareness of themselves, their community, their parents and relationships. I enjoy doing work in the community.

ROUTES enjoyed having this interview with the New York Knicks. We hope you did too. This new form of sports reporting revealed new insights and data for us. We plan to return to this form pretty soon. We hope you will follow us. *R*

Marlene C. Chavis



Spencer Haywood

BASKETBALL

N.Y. Knicks

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

January	
1—Cleveland	7:30p.m.
3—Los Angeles	7:30p.m.
24—Golden State	7:30p.m.
26—Kansas City	7:30p.m.
28—Chicago	8:00p.m.
31—Denver	7:30p.m.

All home games broadcasted over WNEW 1130 A.M.

N.Y. Jets

Rutgers Gym, Piscataway, N.J. (\$10, 8, 6)

January	
4—Phoenix	8:05p.m.
6—San Antonio	8:05p.m.
8—Washington	1:45p.m.
11—Golden State	8:05p.m.
14—Philadelphia	8:05p.m.
18—Portland	8:05p.m.
20—Seattle	8:05p.m.
22—Kansas City	1:45p.m.

ICE HOCKEY

N.Y. Islanders

Nassau Coliseum (\$11, 9, 7: Student discount \$7.4)

January	
3—Vancouver	8:05p.m.
7—Cleveland	8:05p.m.
10—Colorado	8:05p.m.
21—Philadelphia	8:05p.m.
26—Toronto	8:05p.m.
28—NY Rangers	8:05p.m.

N.Y. Rangers

Madison Square Garden (\$8.50, 6)

January	
9—Pittsburgh	7:35p.m.
25—Toronto	7:35p.m.
29—Los Angeles	7:35p.m.

All home games broadcasted over WNEW 1130 A.M.

WOR TV SPORTS SCHEDULE

January	
4—Rangers at Minnesota	8:30p.m.
5—Nets at Cleveland	8:00p.m.
6—Knicks at Chicago	8:30p.m.
7—Rangers at Colorado	9:30p.m.
10—Rangers at Boston	8:00p.m.
10—Knicks at Portland	11:00p.m.
11—Islanders at Cleveland	8:00p.m.
13—Nets at Boston	8:00p.m.
13—Knicks at Golden State	11:00p.m.
14—Rangers at Philadelphia	8:00p.m.
14—Islanders at Washington	10:30p.m.
17—Knicks at Los Angeles	11:00p.m.
18—Islanders at Minnesota	8:30p.m.
19—Islanders at St. Louis	9:00p.m.
19—Knicks at Phoenix	11:30p.m.
20—Rangers at Atlanta	8:00p.m.
22—Rangers at Pittsburgh	8:00p.m.
27—Knicks at Atlanta	8:00p.m.

SQUASH

Played at YMCA's.

Manhattan:

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

Flushing:

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

Brooklyn:

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

TRACK & FIELD

Le Mans Track Club

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

ICE SKATING

Sky Rink—Indoor

450 West 33rd St., N.Y.
695-6555
Opening November 5, 7 days and nights per week.

Lasker Rink

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

Wollman Rink

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

LEISURE TIME SPAS

Manhattan:

Apple Health Spa

321 East 22nd St.
673-3730
Swimming pool, exercise machines, steam, sauna, whirlpool, yoga, calisthenics.

Dancercise

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

Elaine Powers Figure Salon

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

European Health Spa

401 East 55th St. & 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.



DINING

Pampering Your Palates

DISCO SCENE

Dance halls have always been an important part of the American way of life. Since the initial landing of the first slave ship on the shores of Jamestown, Virginia in 1619, both the settlers and their slaves have danced.

The dances in America have changed as rapidly as the attitudes of American society. The fox-trot, lindy-hop and Charleston, for example, have become synonymous with certain eras in American history. We are currently in the midst of a dance craze that one day may be synonymous with the post-Vietnam War days. We are now in the "disco era."

Discotheques are basically modern day dance halls. Between 1973 and 1977, discos were one of the most rapidly expanding businesses in the country. Not only were they growing in quantity, they were growing in quality as well. At present, a chic "membership only" discotheque is one of the soundest business investments to be made. Why? Because suddenly all of America is dancing again.

In order to get some expert insight into the disco boom of the 1970's I spoke to Randy Muller who is the composer, arranger, pianist and leader of the phenomenally successful Brass Construction. Coming out of obscurity, Muller has guided his disco-oriented group to two platinum albums. (Their third album, Brass Construction III, is also expected to reach the platinum level.) Because of his undeniable ability to make people dance, Muller has been dubbed "The King of the Discos."

Muller states that discos as we know of them "came of age in 1973 as a result of the post-war syndrome.

At that time, people were ready to express themselves in a totally different way. After all of our troubles—the war, flag burning and demonstrations, people were ready to get into some old time fun again."

Muller also states that, "although discotheques are relatively new, the dance craze is not. The disco era is really the 1920's in the 1970's. If you really examine it, you'll see that even the big band dance sound is coming back in groups like MFSB, Salsoul Orchestra and Fania All-Stars. It's just history repeating itself."

Even in the dance craze of the 1920's, however, the entire nation was not as preoccupied with dancing as it presently is. In the 1920's, ballroom dancing was basically an urban social event. However, in this mad-cap disco era, everyone from politicians to farmers in mid-America are doing the hustle.

Within the past five years, discos have become the norm for America's young and old. What our parents use to do at home for free, now we pay as much as \$25 a head to do in discos. The more you spend, the more you get. Spots like Regine's, Studio 54 and Starship Discovery I offer everything from "cool-out rooms" with closed-circuit television to huge dance floors with disc jockies encased in smoke enshrouded glass "space bubbles."

Discotheques will not disappear according to Muller. He states, "It's economics. Discos have brought the record industry alive again. The hi-fi industry is starting to boom and there are all sorts of disco accoutrements: disco shoes, disco clothes, disco glasses, disco bells, etc. Now we even have the Billboard Disco Con-

Randy Muller

Photo by Bruce Edwards



vention."

Many people feel that the disco boom is dying out. However, huge profit margins in discotheques and other related industries suggest that the current "disco era" may be around for a long, long time.®

Photo by Ed Brown

Wayne Edwards



Restaurants

MANHATTAN

A La Forchette

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

Brasserie

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

Brett's

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

Broady's

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

Capriccio

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

Cheshire Cheese

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

Cleo's

1 Lincoln Plaza
American cuisine.
724-8230

Chez Cardinale

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

Elephant & Castle

68 Greenwich Ave.
great omelets and
quiche. Exceptional
desserts 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

Horn of Plenty

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

Hwa Yuan

Szechuan Inn
40 E. B'way
Informal dining but
excellent beef and
scallions 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
specialties; also
seafood dishes.
Dinner Only
982-3260

La Famille

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

Le Chanteclair Restaurant

18 E. 49th St.
French-American
cuisine. Luncheon,
dinner, cocktails.
355-8998

Marvin's Garden

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

Mikell's

760 Columbus Ave.
864-8832

Monk's Inn

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

Once Upon A Stove

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

Pub Theatrical

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

Rene Pujol

321 W. 51st St.
Southern French
cuisine. Quiet and
atmospheric.
L-\$6.50-\$7.50
D-\$9.50-\$12.00
AE, BA
246-3023/247-9540

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

Teachers

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

The Cellar

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

The Cockeyed Clams

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

The Only Child

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

Top of the Park

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

Vincent's

14 Pearl St.
DC, MC, AE
BO9-0367

W.P.A.

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

QUEENS

Carmichael's

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

LaCueva

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

Lobster Tank

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

Venezia

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

Village Door

163-07 Baisley Blvd.
Fair Chinese cuisine,
but live entertainment
every night.
AR6-9616/525-9298

BROOKLYN

Casa Storica

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

McDonald's Dining Room

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

Discos

MANHATTAN

Adams Apple

1117 First Ave./62 St.
Casual, dance fls:
Singles downstairs,
couples upstairs.
Minimum varies (\$6-
\$12). Nightly.
371-8650

Casa Blanca I

253 W. 73rd St.
Casual, Jackets, Age:
25 plus, Disco: Thurs.
Latin: Fri., Sat.
Minimum varies.
799-3770

Casa Blanca II

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

Ce Soir

59 Murray St.
Private—Membership
required.
962-1153

Copacabana

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

Hippopotamus

405 E. 62nd St.
Jackets and Ties, \$12
minimum, 10pm-4am.
Daily. Reservations.
486-1566

Hurrah's

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

Ibis

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

Ipanema

240 W. 52nd St.
Casual, Age: 21 plus,
Tues.: Live band,
Minimum varies.
765-8025

Le Cocu

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 entertainment.
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
10pm-4am except on
Sundays.
245-2400

Othello's

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

Pegasus

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

Reflections

40 E. 58th St.
688-3365

Regines

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

Studio 54

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

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

TRAVEL

Routes—South

Atlanta, Georgia

The city has many names and descriptions . . . "Hub of the South," "New York, South," "The City Too Busy to Hate," "The World's Next Greatest City," and the list goes on, with all phrases and words appropriately describing the bustling and bright city of Atlanta, Georgia. Many Black Atlantans refer to their home as "L.A." or "Lovely Atlanta." Lovely it is . . . modern concrete and reflecting glass skyscrapers dot the city's skyline, while mile after mile of lush foliage softly frames the architectural marvels of the city.

Approximately fifty-four percent of Atlanta's population is Black. The city recently elected its first Black mayor, Maynard Jackson, to his second four-year term. Blacks also hold a large number of seats on the City Council, and in the Georgia State Legislature, both as senators and as district representatives. Additionally, the Commissioner of Public Safety for the city is a Black man, Reginald Eaves. Political clout gives most Black Atlantans a greater sense of pride and accomplishment in the molding of their city.

Atlanta is known also as a great center for higher learning among Blacks. The Atlanta University Center is the largest consortium of Black colleges in the nation. Atlanta University, Clark College, Morehouse College, Morris Brown College, the Interdenominational Theological Center, and Spelman College are the six colleges which comprise the Center. A large number of Atlanta's current Black population consists of persons who came to

the city to attend school and loved the city so much that they never left. Atlanta offers every facet of life imaginable on an exciting scale, and this article is designed to acquaint you with its many places and spaces.

Excellent Edibles

Paschal's Restaurant on Martin Luther King, Jr. Drive has become an Atlanta tradition and is the city's best known Black-owned restaurant. For crispy fried chicken that sends you home raving and fresh cooked vegetables, all at a reasonable price, this is the place. Once the meeting place of leaders of the civil rights movement, the restaurant still draws a sizable number of both tourists and natives.

OPEN: 7:30 a.m.—11:00 p.m.,
Sunday—Saturday. AE, CB, DC,
MC, V

Leila's offers little in the way of extravagant decor or fancy menus. What this tiny and cozy restaurant does offer is true southern hospitality and some of the best "down home" cooking to be found in Atlanta. Leila's is the kind of place where you forget the confines of proper etiquette and just get down to "greasin'." Try her fried fish served with fluffy hush puppies. The vegetables are superb, seasoned just right for all appetites. The restaurant is located at 1017 Fair Street, S.W., near the Atlanta University Center schools.

OPEN: 8:00 a.m.—8:30 p.m.,
Monday—Saturday. No checks or
credit cards.

Photos by Sturge Smith



For great food and accommodations stop at Paschal's Motor Hotel.



Mimi's Restaurant, in the Omni Complex, overlooks the ice skating rink.

Mimi's, located in the Omni International Complex, is a "must see" bar and restaurant for visitors. Atlanta's beautiful people enjoy the distinctive decor here created by lush foliage and tree trunks. Try their Screwdrivers, made with fresh squeezed orange juice. Come in for cocktails, or a game of backgammon, or dine after making selections from a superb continental menu.

OPEN: 11:30 a.m.—3:00 a.m.,
Sunday—Saturday. AE, DC, MC, V

The Mansion is appropriately named. Located near downtown Atlanta in an eighty-nine year old Victorian mansion, the interior of this unique eatery speaks of the old South. There are several dining areas within The Mansion, including an upstairs grill and a patio. Beef, mutton, and veal are among selections on the moderately priced menu.

OPEN: 11:30 a.m.—11:00 p.m., Monday–Friday, 6:00 p.m.—11:00 p.m., Sunday. AE, CB, DC, MC, V

For late, late dining, stop at **Gregory's** on West Peachtree Street. Their not-so-standard breakfast is available during omelet hours, 11:30 p.m.—3:00 a.m. Choose from a number of international dishes in this cafe-like setting.

OPEN: 4:30 p.m.—3:00 a.m., Sunday–Saturday. AE, MC, V

Farther away from the downtown area, but well worth the drive is

Max', also located in the Omni International Complex with its chic western decor, is the little brother to Mimi's. Happy hour at Max' is *The* thing to do from 5 until 7 Monday through Friday. Standard surf and turf fare, with live music nightly.

OPEN: 11:30 a.m.—3:00 a.m., Monday–Saturday, Noon–3:00 a.m., Sunday. AE, DC, MC, V

Tango's, another late eatery. On Peachtree Road, Tango's offers continental cuisine which you select from a menu placed on the back of a record album. Especially inviting is their coffee menu, listing fifteen different and delicious ways to enjoy coffee in this lush, stainless steel-and-glass setting.

OPEN: 4:30 p.m.—3:00 a.m., Monday–Saturday, 6:00 p.m.—3:00 a.m., Sunday. AE, MC, V

BOOGIE NIGHTS

Cisco's, located in southwest Atlanta, has received national acclaim as one of the city's liveliest discos. Here you can dance to the pulsing beat of "Brick" and other disco artists, and on many occasions be entertained by live music. Meet your

friends at one of two bars located at Cisco's, or take it easy in their upstairs lounge area. Flashing slides and backgammon keep you entertained if dancing isn't enough.

DRESS CODE. OPEN: 5:00 p.m.—3:00 a.m., Monday–Saturday AE, MC, V

With all the flavor of ancient Morocco, the **Casbah** offers intimacy and super sound. Located in the Buckhead area of the city, the disco showcases well-dressed Atlantans at their best. Lots of lounging space for talking and even more floor space for dancing.

DRESS CODE. OPEN: 5:00 p.m.—3:00 a.m., Monday–Saturday AE, CB, DC, MC, V

At the Pharr Road **Library** in northeast Atlanta, one rarely has a chance to look at the many bound selections decorating this popular disco. Enter and receive a "library card," which is good for free admission after a certain number of visits. You'll be tempted to flip through one of the books (which can be checked out, by the way). But more than likely you won't make it past the crowded dance floor.

DRESS CODE. OPEN: 5:00 p.m.—3:00 a.m., Monday–Friday, 8:00 p.m.—3:00 a.m., Saturday AE, MC, V

Not far from the Library and also on Pharr Road, you'll find the **Fox Hunt**, featuring a long padded bar with luxuriously padded bar stools and lots of greenery everywhere. There are two dance floors and, for those who don't boogie, there are pinball machines. Relax in the balcony-like lounge area which is reached via a winding staircase.

OPEN: 5:00 p.m.—2:00 a.m., Monday–Thursday, 5:00 p.m.—3:00 a.m., Friday, 9:00 p.m.—3:00 a.m., Saturday AE, MC, V

Night Sounds

The city's best jazz can be found at the **Midtown Jazz Club** on Virginia Avenue in northeast Atlanta. Notables such as Horace Silver and McCoy Tyner have re-

cently performed here. A light vegetarian menu is offered, featuring soups, cheese and fruit trays, and crepes. The best in the local jazz sound, a group called Life Force, can often be found here.

OPEN: 9:00 p.m.—3:30 a.m., Monday–Saturday. AE, MC, V

Wild Cherry's on Campbellton Road offers top-name performers in both the jazz and rock world. Lonnie Liston Smith recently paid a visit here, as well as Billy Paul and Billy Eckstine.

OPEN: 9:00 p.m.—2:00 a.m., Monday–Saturday.

Contemporary jazz is the feature at **E.J.'s** on Andrews Drive, northeast. The decor uses stone, cypress and brick in a stunning combination, which adds much to your listening pleasure. Dinner and midnight breakfast are available.

OPEN: 6:00 p.m.—2:30 a.m., Sunday–Saturday. AE, CB, DC, MC, V

During weekends check out the **Capri**—formerly a movie theater, now a concert hall. Artists of such caliber as Gato Barbieri and Taj Mahal have been recently featured. Show times are usually at 8:00 p.m. and 10:00 p.m. The Capri is at the intersection of Roswell and Peachtree Roads. Show tickets are sold at Tic-X-Press Offices around the city and at the door prior to show time. Tic-X-Press is similar to New York's Ticketron.

If reggae and calypso are your style, head underground . . . Underground Atlanta, that is. Once the hub of activity of the city in the late nineteenth century, the area is now an exciting attraction with all kinds of restaurants, clubs, and gift shops. **Club Caribbe** gives you the rhythmic sounds of "de i-lands." Its current musicians are native Jamaicans. Swing here nightly, except Sunday until 3:00 a.m.

Dante's Down the Hatch is also an Underground nite-spot, featuring a variety of fondues and wines and contemporary jazz. Enjoy easy sounds here until 3:00 a.m. AE, CB, DC, MC, V

Sleep-Overs

Highly recommended is the **Hyatt Regency Hotel**—flagship of the Hyatt Regency chain. Designed by John Portman and located in the Peachtree Center business district, this internationally acclaimed hotel features four restaurants and an exciting cabaret. Rates begin at \$32(S). Call 404/577-1234.

A block away is the stunning **Peachtree Plaza Hotel**. This mirrored glass cylinder is most distinctive on the Atlanta skyline and is the world's tallest hotel. Dine seventy stories high at the Sun Dial restaurant which revolves to allow you to enjoy the view of Atlanta to the fullest. Have cocktails on the islands, located in the hotel's half-acre lake in the middle of the lobby. Some special weekend rates are occasionally offered. Rates begin at \$34(s). For information, call 404/659-1400.

The Atlanta Hilton, the southeast's largest hotel, attracts as many Atlantans as out of town visitors. The hotel's four restaurants, two bars and disco on its top floor have a great deal to do with its drawing power. Situated near Peachtree Street on Courtland, the Hilton has its own international shopping gallery right in the lobby. Some special weekend rates are sometimes available. Rates normally begin at \$29(s). Call 404/659-2000.

Plush is the only word to describe the **Omni International Hotel**, part of the Omni International Complex. Located near the heart of the business district, the hotel retains a sense of dignity and aplomb in the midst of dizzying activity. Accommodations here are most desirable because within close proximity are shops which carry items from around the world, designer boutiques like Christy Brothers Furriers, Pucci, Hermes, and Lanvin, six movie theaters and even an ice skating rink. All of these are available within the Omni International Complex. There are also book shops, fruit shops, banks, beauty shops, and some of

the city's most delightful restaurants. Rates for the hotel's tastefully decorated rooms begin at \$36(S). Call 404/659-0000.

If business or pleasure takes you to the Atlanta University Center, then you should stay at **Paschal's Motor Hotel**, owned by the same two brothers who began their operation with a small cafe which is now one of Atlanta's most popular Black owned restaurants as previously mentioned. Free parking and a swimming pool are available, while there's music nightly in the La Carosel Lounge. Rates begin at \$18(S). For reservations call 404/577-3150.

Sportin' Life

All the world loves a winner and Atlantans are no exception. That is why you find staunch sports enthusiasts in this town, all pushing for their professional sports teams. The *Hawks*, once NBA western division leaders, is the basketball team. Local newspapers give you their schedule. Game time is usually 8:00 p.m. at the Omni (an arena which is still another part of the vast Omni International Complex).

The fast-paced *Flames*, the ice-hockey team, keep their loyal followers packed into the Omni. The

NHL, the *Flames* play at 8:00 p.m. most successful new franchise in the Check local dailies for game schedules.

The city's heartiest sports fans are *Falcon* boosters. Most home games at Atlanta-Fulton County Stadium are sell-outs during football season. Shuttle bus service from major hotels is always available during major sporting events at the Stadium.

During the baseball season, should you be in Atlanta, go out and lend your support to the *Atlanta Braves*, who also play at Atlanta-Fulton County Stadium. In recent years the Braves management has come up with all types of promotions for fans' enjoyment—beer night, bat day, wet t-shirt contests, fireworks, and the like.

Most hotels have tennis courts and swimming pools. Tennis has been a popular sport here even before the great surge of interest in recent years. Courts are also available at Piedmont Park (which has night courts as well) and at the Washington Park Tennis Center.

At any given time of the year, Atlantans enjoy racing, golf classics and tennis tournaments. More information on such events can be obtained from the Atlanta Chamber of Commerce, Atlanta, GA 30303.



Don Smith serenades while Lonnie Liston Smith and the Cosmic Echoes enrapture an audience at Wild Cherry's, a music spot on Campbellton Road.

For Kids (Three to Ninety-Three)

One of the country's most popular amusement parks is *Six Flags Over Georgia*, where you will find what was once billed as the world's longest roller coaster—the Great American Scream Machine. Lose your stomach on the Great Gasp, a 225-foot parachute jump. The Park is open on a part-time basis during the spring and fall, and all day until 10 p.m. during the summer. One admission fee assures you of as many shows and rides as you can handle.

The largest exposed piece of natural granite in the world is known as Stone Mountain, located east of the city and accessible via the expressway. A park has been developed around Stone Mountain, including a tram ride to its top. Children particularly like the steam boat ride around the park. Picnic and camping facilities are available.

A must for the entire family is the birth home and final resting place of Dr. Martin Luther King, Jr. The King Memorial Center and birth home are both on Auburn Avenue (a street once the heart of Black business in Atlanta) near the downtown area. Visitors are most welcomed at Ebenezer Baptist Church, where Dr. King once pastored. Church services begin on Sundays at 10:45 a.m. but plan to arrive early since services are usually crowded.

Last Words

Of course the flavor of Atlanta is much too rich to capture on a few printed pages. Eye-boggling shopping malls draw thousands. Stores like Lord & Taylor, Neiman-Marcus, I. Miller, and Sak's all have branches in Atlanta, as well as local favorites like Rich's and Davison's. Still undescribed are the beautiful homes of Black Atlantans located in the southwest section of the city. Still unmentioned are the hundreds of parks that dot the city. Still unde-

tailed are the many, many free cultural activities that take place in this busy city.

In other words, this article is meant only as an appetizer. The main course or *entree* is your visit to

"Lovely Atlanta" and the dessert is the happiness and satisfaction you'll feel when you've had your fill and are on your way back home.

Come back home . . . come to Atlanta.®

Mini-Guide Getting There:

Airlines—Delta, Eastern, National, Piedmont, Southern, TWA and United serve Atlanta. Most have ticket offices in the downtown area.

Rail—The Southern Crescent runs between Atlanta and Washington, D.C. Amtrak does not serve the city.

Auto—From the north, Interstates 75 or 85 South bring you into the center of the city, as does Interstate 20 from the west.

Limo Service:

Available from the airport. Stops made at all major hotels in downtown area—\$3.50.

Taxi:

From airport to city, approximately \$8.00.

Other Transportation:

MARTA, the city's bus system, costs only .15¢. Shuttle busses run a "downtown loop" between major hotels and downtown business district. Car rentals available at or near most major hotels.

Average Temperature:

40's in winter, 75° in the summer

Extras:

Bring your raincoat. Showers are often unannounced in Atlanta.

by **Kathleen A. Jackson**

Ms. Jackson who is a freelance writer, photographer and vocal stylist is Director of Alumnae Affairs at Spelman College.



A view of the Omni International Hotel, located within the Omni International Complex and looking over the complex's huge skating rink.

GUADELOUPE

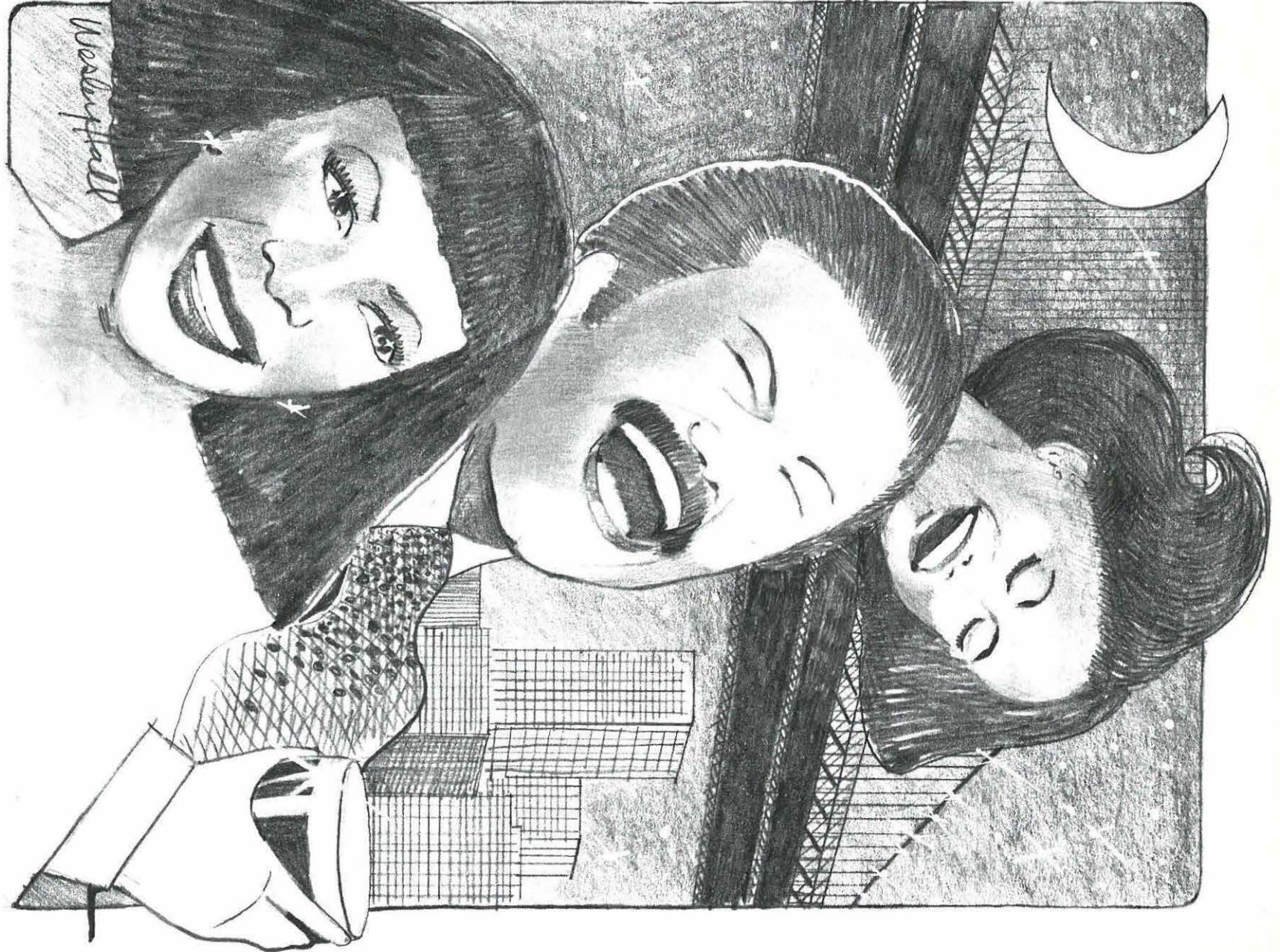
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A. Gwen Chauncey: Luxurious fabrics take on special quality after dark. The pur-r-ri of red velvet. Margaret Hinds does "patch workings" like you've never seen before. Thin shoulder straps. Sleek lines. The blanketed red fringed shawl. presence! Stage drama!

B. Rene Lauergneau: Black tuxedo by Yves St. Laurent.

FASHION

New Faces in Fashion

The Designers' Touch

You can see it! You can sense it! You can feel it! The snap! The zest! The best! There is a new breed of Black fashion designers on New York's fashion scene today whose energy, urgency and potency have begun to surround us constantly. They have a certain style, a certain standard, a sense of breeding that comes through their designs and, their individual stamps are getting stronger and stronger, from season to season. They are young (and old), sharp, bright, brave, and talented—ingenious!

Because there are Black Americans whose tastes are reflected in everything they touch, there is also the world of the Black fashion designer. But alas, their world still remains relatively "terra incognita" (an unknown country). The fashion center of the world—Fashion Avenue (7th Ave.)—can probably boast of the handful of Black fashion designers who have reached the pinnacle of success and, although these designers are highly regarded in the fashion world and we praise them for their achievements, ROUTES Magazine realizes that there are many more who deserve recognition. How can we deal with this sad phenomenon? The answer is a simple one. We must try to avail ourselves of their talents.

The struggle of the Black designer and of the Black community is similar, lack of communication. For the designer, it is lack of exposure and for the consumer, it is lack of information. ROUTES Magazine asks "Why?" Maybe it is because we are so often self-deluded that we have no heritage in terms of fashion and often find ourselves "mirrors" of others. When we leaf through the pages of our history, taking the time

to carefully peruse the wondrously magnificent photographs of our ancestral dress, we discover the tribe of the Masi "whose basic dress is a light cloak, simply draped and hung from the shoulders, perfectly practical and tremendously dramatic, simple, elegant, and to our industrialized eyes, eminently fashionable." In the Democratic Republic of Sudan, the Nuba have, over the centuries, "evolved a very complex, highly stylized, and visually stunning vocabulary of body painting whose dazzling, but subtle geometries could put many modern artists to shame." In this country, our ancestors designed utilitarian garments that have become absolute standards all over the world, and as our society gained influence, very high standards of taste in fashion were set "only to become the exclusive property of the elite." But we are gaining momentum.

Needless to say, Black people have always had a flair for fashion and, in many ways, we are first in creating a new sense of fashion. Think about it! Within the last few years, Black people have been largely responsible for incorporating African-derived garments such as caftans, capes and turbans, into clothing of standard elegance, in addition to such closely related fashions as *braided* hair. I might add, that our skin color is wondrously suited to fashions of all kinds. Not only is the color of our skin the most immediately noticed facet of our appearance, but it is also our greatest asset in terms of fashion. Our hues, ranging from creamy beige to midnight black, work better with all colors of the spectrum than those of any other race.

The heritage of Black people's fashion is an ever-changing tapestry

Photos by Anthony Barbozza



A. Debbie Tippins: The super sports jacket everyone wants to own and wear all the time . . . As a suit with matching pants and/or skirt . . . As a "puller-together" with unmatching pieces. It circulates like a sweater! made by Designers' Cottage.

of human creativity. This creativeness is clearly observed in the clothes we wear. Our colors are bright and gay, our materials are soft and smooth, and the tailoring is absolutely elegant. Black designers create clothes that feel good, clothes that give you a natural high, clothes that excite your senses, clothes that elevate your spirits, and clothes that are soothing to the touch, while enveloping you in a heady, contagious glow. You can see it, you can sense it, and you can feel it.

For the past three years, the combined talents of Delores Outen and Debra Lane have produced fashions for men, women and children. Joining forces when they were students at The Fashion Institute of Technology in 1974, Delores and Debra decided to venture out on their own after graduation. The result: DESIGNER'S COTTAGE, The custom-made-to-order fashion house, located at 1360 Fulton Street in the Bedford-Stuyvesant Restoration Center in Brooklyn. Their creations have been recognized by Women's Wear Daily, Pierre Cardin, and have adorned the physique of Earl "The Pearl" Monroe of the New York Knicks, Hazel Kilpatrick, from the Kilpatrick Charm School and many others.

The latest addition to Designers' Cottage is Mr. George Lewis, who designs under the professional name of JUST GEORGE. George, designs the ultimate in men's wear exclusively, but has created fashions for entertainers such as Ms. Vivian Reed of "Bubbling Brown Sugar" and others. Note, "JUST GEORGE" is also a dynamite fashion model, recently appearing in a show at The Ruling Class—one of Queens' most sophisticated nightclub-discotheques.

Another relatively new talent is Margaret Hinds of Hollis, Queens, New York, who began her career as "a mere seamstress" in her native home of Trinidad-Tobago. She has been designing sportswear to evening wear for the past 7 years. She

came to New York 17 years ago and improved upon her craft at the Audiotore School of Fashion and Design. Not only is she a fabulous designer, but she is also the proprietress of GLAD RAGS BOUTIQUE in Hollis, Queens. (Phone (212) 776-5335).

Fashion—ever-changing, always evolving, constant revolution. And as the world around us seems to spin faster and faster, and the courses of our lives churn at a sometimes blinding rate, simple beauty becomes of utmost importance. Ah-h-h-h. Simple beauty—something so many Black people possess. Quiet and strong, bright and free, burning and sensuous, complex—

but simply beautiful. But beauty as we all know is in the eye of the beholder. ROUTES Magazine invites you to feast your eyes on these tapestries of creativity from DESIGNER'S COTTAGE and GLAD RAGS BOUTIQUE. If we can be their vehicle on the road to their success by promoting and honoring them in a positive and (hopefully) profitable manner, we will have opened their world. In doing so, the Black consumer becomes aware of their talent, variety and availability.

ROUTES MAGAZINE'S FASHION STATEMENT: SUPPORT YOUR LOCAL BLACK DESIGNER.®

Marlene C. Chavis

Photo by Anthony Barboza



B. George Lewis: The Flight Jump-in (inspired by the military) seems to share a universality of cut that makes this number unique in a world where usually only those of slim build are accommodated.

Route 2 Roots

Photo courtesy of RING Magazine



As I scrambled to surface through the sea of bodies that crowded the room and perched myself high on the arm of my father's favorite chair, my heart was pounding. Our living room was filled with anticipation. The small radio blared the voice of the sportscaster who glibly spoke with a cadence that mesmerized everyone in the small tenement room. All thoughts were captivated by this voice and through it we were transported to ringside—a thousand miles away. Suddenly, there was a heavy uneasy silence. Then sharply and methodically, like an orchestra being led by its maestro, this assemblage started its chant—"one, two, three, . . ." count by count. On the count of ten, all hell broke loose. "He won!" "He's still champ!" This jubilation enveloped the entire block. The streets were alive with people shouting and dancing and celebrating. Joe Louis had maintained the title of "Heavyweight Champion of the World."

This scene was not an isolated incident in St. Louis, but was happening simultaneously in Black neighborhoods throughout America. Joe Louis was a hero. He was a winner. He triumphed over impossible odds at a time when America was at war, the economy was experiencing a depression and the Black existence was at an all time low. He became a positive symbol of victory.

The champion, however, never outgrew the honesty and humility that obviously came from his humble beginnings. Joe was born on May 13, 1914 to Monroe and Lily Barrow on a farm near Lafayette, Alabama. When Joe was a small child, his father died leaving seven children to scratch out their lives on a worn out tenant farm. But, Lilly Barrow was strong of body and will. Singlehand-

edly she fed her family and trained them in the ways of the church. Later she married Patrick Brooks and moved to Detroit, Michigan. Little did Joe know that this would be the turning point in his life.

He discarded his school books and violin for boxing gloves. By 1932 he had won the Detroit Golden Gloves and later, the National Light Heavyweight Championship in St. Louis.

Joe Louis became the Heavyweight Champion of the World

The rest is history. Joe Louis held the title continuously from 1937 to 1949 and defeated six world champions by knockouts. His record is unequalled to this day. When he retired from the ring in 1951, Joe had fought 71 bouts. He had won 68 of them and 54 were knockouts.

Joe Louis' ability got universal acclaim when he knocked out the pride of Nazi Germany, Max Schmeling. The Brown Bomber's victory was an American blow against the Hitler regime. Joe willingly interrupted his career to join the Army during World War II. He was promoted to sergeant, toured

Army camps, performed exhibition fights and won the Legion of Merit Medal. He was a true patriot and donated his exhibition money to the government. His generous nature and charitable attitude often surpassed practicality.

Joe was not a millionaire, although he did share in three of the eight one million dollar gates. His financial career started at a disadvantage. From 1919 to 1926, taxes were not levied on the incomes of boxers. For example, Gene Tunney made almost \$1,000,000 just from his second Dempsey fight. Dempsey himself earned over \$2,400,000 in eight title bouts. Interestingly, neither of them paid income tax. On the other hand, it took Joe 27 fights to make \$2,722,000. All of this income was heavily taxed by the Federal Government.

Much of Joe's life outside the ring was plagued by marital problems, tax hearings, business failures and unwise investments. But, these problems did not prevent him from becoming an expert in the arena. He perfected his craft and did it longer, more often and better than anyone else in the fight business.

The ambiance that Joe Louis created in the boxing ring will probably never be duplicated. Modern times and circumstances have sullied hero worship . . . and that's unfortunate. We need Black heroes that we can cherish and extol unabashedly. Joe Louis' greatest victory was solidifying the Black populous into a single suspended heartbeat while waiting for the magic number "10." The count may be just an echo now, but the announcement that followed is still loud and clear. "The winner and still champion, Joe Louis!" *R*

Theda Palmer-Head



Harold Headley,
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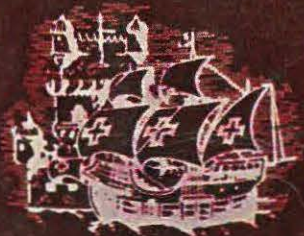
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