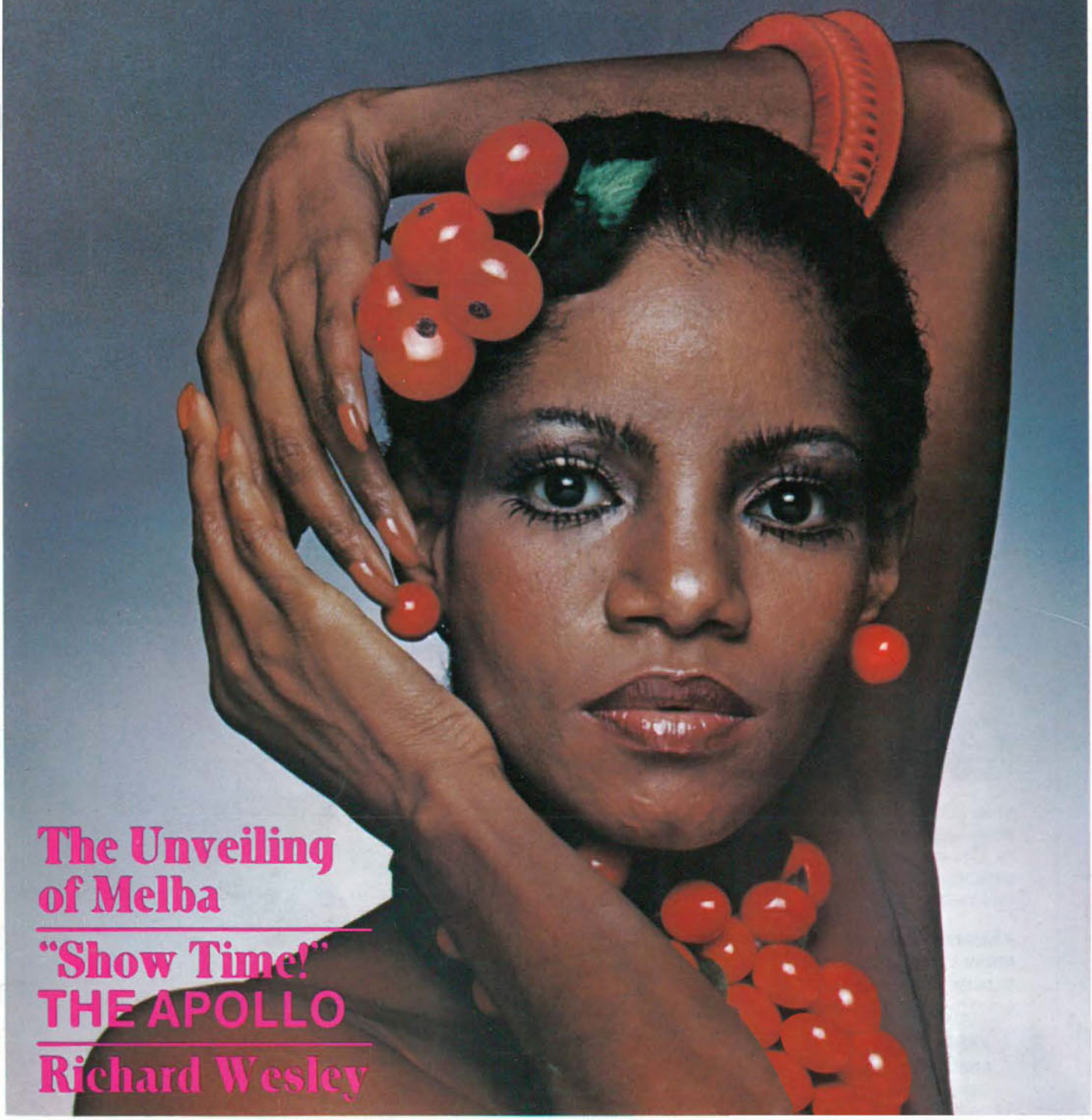
ROUTES

MAY 1978/$1.25

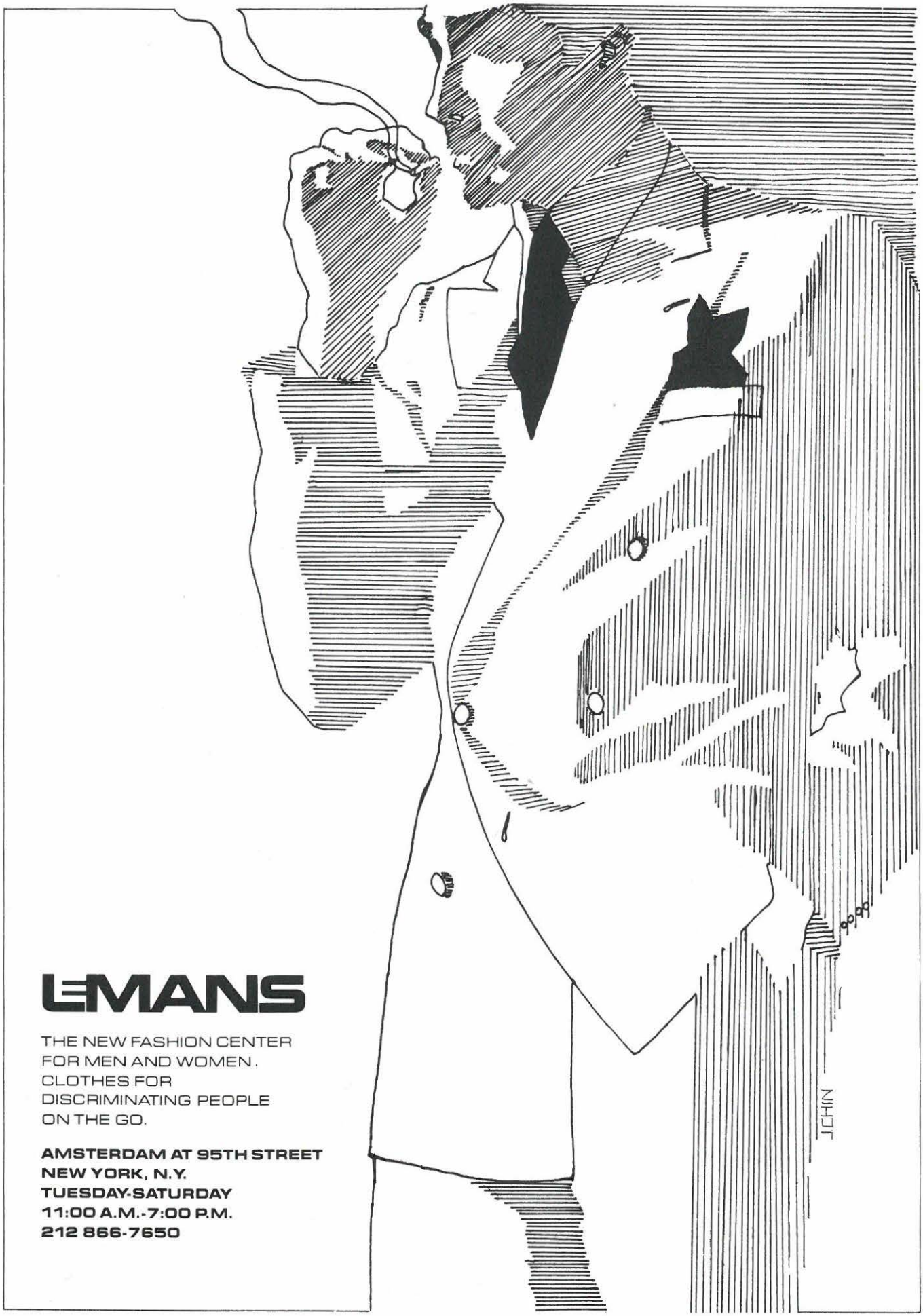
A GUIDE TO BLACK ENTERTAINMENT



The Unveiling of Melba

"Show Time!" THE APOLLO

Richard Wesley



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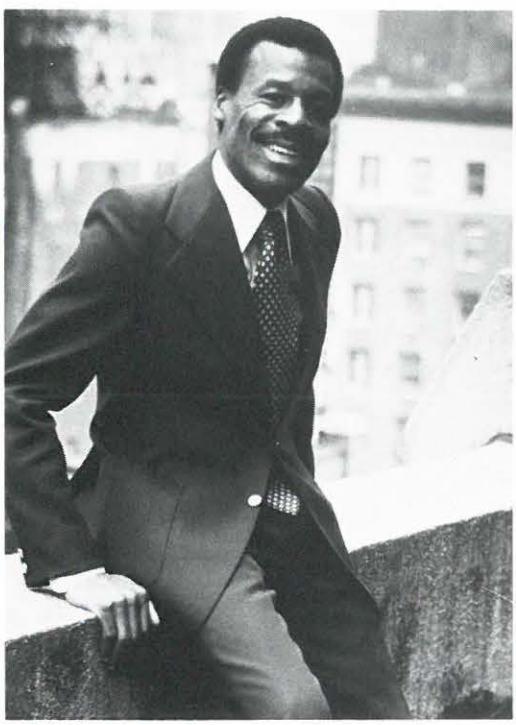
Publisher's Statement

"I hope you got what you came for." Those were the words spoken by Melba Moore as our private meeting ended one Saturday, sandwiched between a matinee and an evening performance of *Timbuktu!*

Melba had given me her key to life, a key that I am sure is the basis of most successful individuals:"Everyone has their own *signature.* They should find out what it is and work to perfect the positive and reduce the negative. A person should not try to perfect that which other people would like to see nor force upon himself an image that he/she would like to be."

This is the key that has opened the door to her present successes, that has made her the happy, warm and unpretentious person with whom I was fortunate enough to spend part of an afternoon. Our thanks to Melba and best wishes for much success with *Timbuktu!*



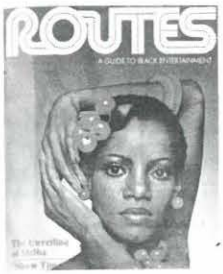
This is our seventh issue, which means we're on our way to our first birthday. We trust you are enjoying the articles and the lists of things to do. We know by the renewals that you are pleased with ROUTES, but we would appreciate hearing from you—yes, letters. We're sure you enjoy receiving letters—well, so do we.

Many people have commented on the sparseness of advertising in the magazine. You, our readers, can assist us in turning that around. Drop our advertisers a letter thanking them for supporting your publication. This will give them direct feedback from you, the consumers of their products. A little hokey? Nope. Business, and necessary in order to demonstrate your support of ROUTES.

Ronald Brun

PUBLISHER

JAZZ
never sounded better.



ROUTES MAGAZINE, A Guide to Black Entertainment...
Our cover was photographed by Joe Brodsky.

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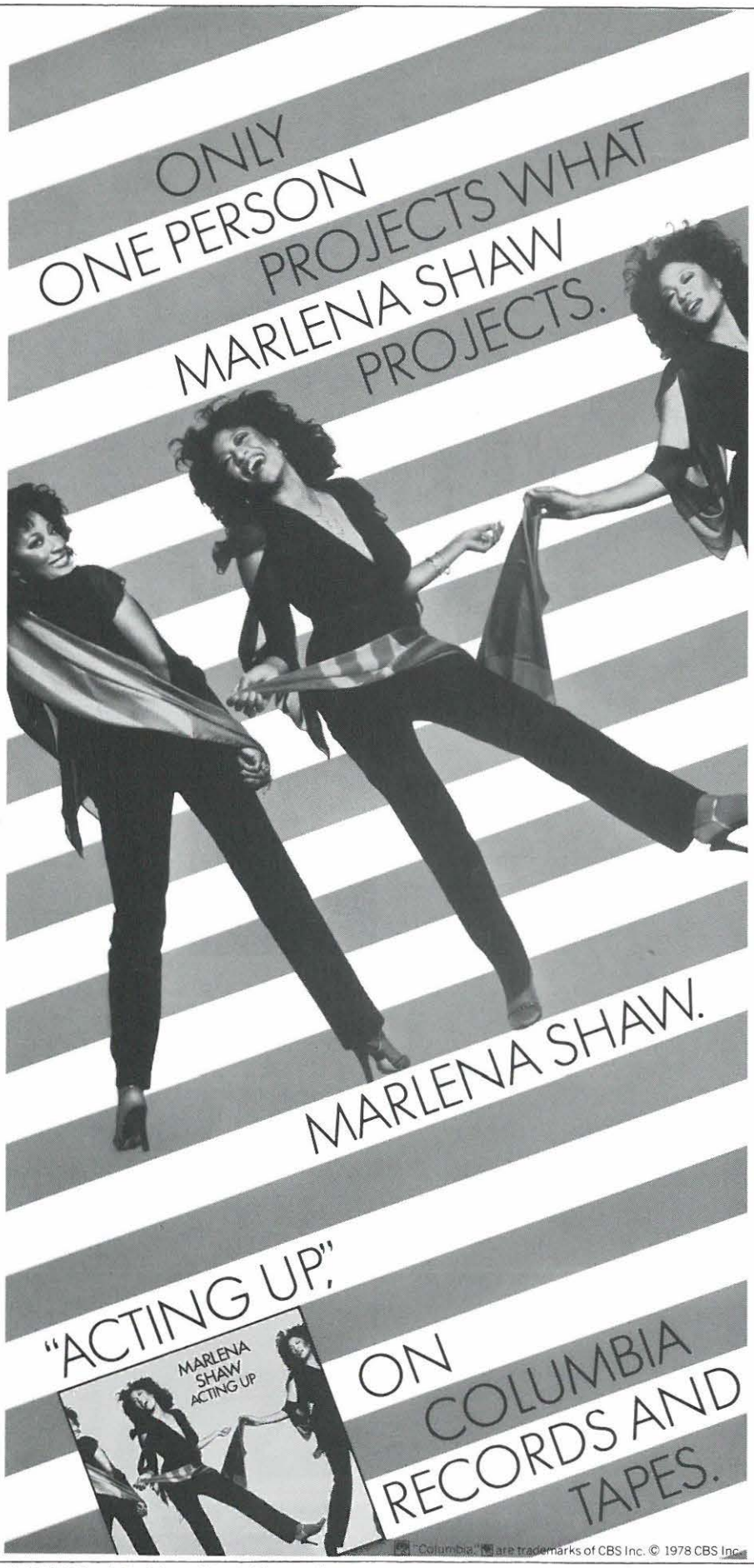


ROUTES RESPONSES

I would highly recommend ROUTES if the magazine continues in the vein of its past issues. It is more informative in terms of letting the Black community know where the happenings are that Blacks would like.

Articles such as "Reaching Back and Coming Forward" and "Thank You Sister Jones" not only bring a pleasant return to memory lane to many persons but also represent Black History for our young.

I know "KIDS" is a catchy title. I, however, do not care for it. Our children, I feel should not be so labeled. Perhaps a title like "For the Young" may be used.

The title ROUTES is excellent, leading us to many highways of interest and the roots of our Black culture.

Marguerite Johnson
N.Y.C.

Just a short note—LOVE ROUTES! The whole family loves it. The features for children are excellent. My 11-year-old thinks the magazine is "FAB." We read the article on Mrs. Brooks' Dance School; we know and love her dearly. What a thrill to see a familiar face in print.

E. Cunningham
Riverdale, N.Y.

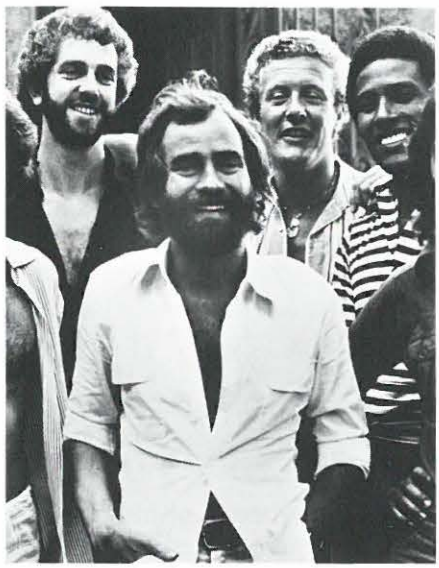
P.S. Enclosed a subscription form for a friend as a birthday gift. I know she will enjoy as much as I do.

THE JUNE ISSUE OF ROUTES
The Former Harlettes
"Fats" Waller
Disco Roller Skating

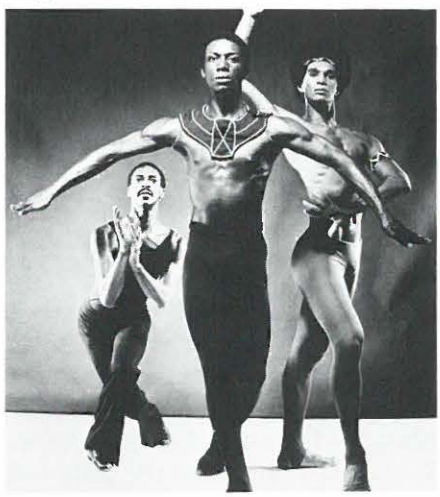
HIGHLIGHTS

MAY

1 Nigeria: Art in Everyday Life at The American Museum of Natural History (see Arts Section and listing)



2 Average White Band, Avery Fisher Hall (see Music listing)

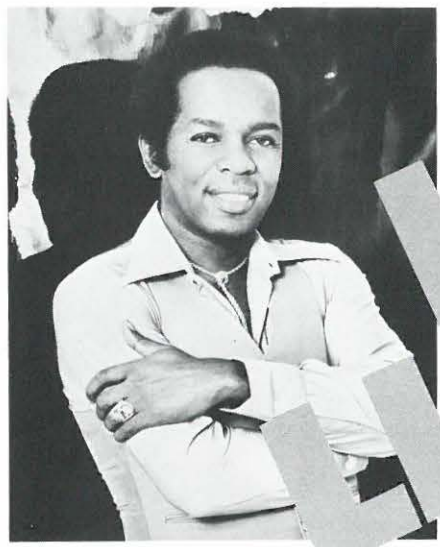


3 The Alvin Ailey American Dance Theatre, City Center (see Theatre listing)

6 "Runaways" opens at the Plymouth Theatre (see Theatre listing)

14 Mother's Day (See Dining, Theatre or Music listing) Give Mom a treat!

13 The Caribbean Experience at the American Museum of Natural History (see Free-for-All)



30 Lou Rawls, Westbury Fair (see Music listing)

23 Sarah Vaughan, Maynard Ferguson & Stan Getz, Westbury Music Fair (see Music listing)

THE CARIBBEAN EXPERIENCE

The American Museum of Natural History will present "The Caribbean Experience" on Sat. and Sun., May 13 and 14, from 1 to 4:30 p.m., in its People Center. The program will include demonstrations of Jamaican cuisine, arts and crafts of Dominica, folkloric songs of Grenada and Haiti, and Ibo Dancers. Besides the pay-what-you-wish admission to The Museum, there is no additional charge for these performances.

CULTURAL DIVIDENDS

The Manhattan Savings Bank is using their branch offices for more than banking:

May 1-12, Photo Exhibition by Mary Raff, 99 Park Ave. at 40th St.

May 12, The Village Singers, 8 p.m. 770 Broadway at Ninth St.

May 16, A Modern Day Minstrel Show, 8 p.m. Third Ave. at 86th St.

Weekdays, Piano Music, 12-2:00 p.m. World Trade Center, Southeast Concourse, Liberty and Church St.

INFORMATION PLEASE

For daily information on free activities and special events call the New York City Department of Parks Special Events number 755-4100.

MUSIC

Special guest artists Junior Cook and Bill Hardman will perform the music of **John Coltrane** at Rutgers University's Lucy Stone Hall Auditorium on May 11, at 8 p.m. Admission is free and information can be obtained by calling (201) 932-4150.

SENEGALESE ART

"Tapestries from Senegal" will continue to be displayed throughout May at the African-American Institute, 833 United Nations Plaza (47th St. & First Ave.) Weekdays 9-5 p.m., Sat. 11-5 p.m. There is a guided tour each Thursday at 12 noon.

WORKSHOP ON AFRICAN CULTURE

A workshop program on **Traditional Instruments and Dance of Africa** will be held at the American Museum of Natural History (see Kids listing) on four consecutive Saturday afternoons—May 6, 13, 20 and 27—from noon to 2 p.m. Geared for children ages nine through fifteen, the workshops will be led by African dance specialist Doris Green. Enrollment is by reservation only. Those interested should call the Museum's Education Department (873-1300, Ext. 514 or 525 between 2 and 4 p.m.)

TRANSIT EXHIBIT

New York City Transit Exhibit—Boerum Pl. & Schermerhorn St. Brooklyn. See a subway truck, how a subway control tower works, models of trolley cars and elevated trains of the 1890s, a color slide show and a variety of movies shown throughout the day. Walk through old and new trains. Tour lasts one and a half hours. Lunch facilities available. Admission $.50 for adults and $.25 for students. Information: 330-3060.

FREE FOR ALL

FILMS

May 1, Men of Bronze, 6:30 p.m. 125th St. Library, N.Y.C.

May 2, Guilty by Reason of Race, 3 p.m. Dongan Hills Library, 1617 Richmond Rd., S.I.

May 2, Phantom of the Opera, 7:30 p.m. Jerome Park Library, 118 Eames Pl., Bronx.

May 2, Roots, Episodes 7 & 8, 3:30 p.m. Throg's Neck Library, 3025 Cross Bay Expwy. Bronx.

May 6, Brief Encounter, 2:30 p.m. Allerton Library, 2740 Barnes Ave. Bronx.

May 6, In the Beginning, 2:30 p.m. Baychester Library, 2049 Asch Loop No., Bronx.

May 18, White Sheik, 7:30 p.m. Webster Library, 1465 York Ave. N.Y.C.

THE UNVEILING OF MELBA

It was a typical New York Afternoon—unpredictable. A sudden rainstorm had drenched the city, and when Melba Moore arrived at her manager's suite of offices for our interview, her full-length silver fox coat and black felt hat dripped steadily on the carpet. But her smile was radiant. And within minutes, she was out of her wet things and was sitting next to me on the sofa.

The walls of the room where we sat talking were covered with posters, album covers from *Peach Melba, This Is It, Melba,* and *Portraits of Melba* and two framed 'thank you' notes from the White House, signed by former President Ford and President Carter. Melba dominated the room.

Her return to Broadway in *Timbuktu!* has created excitement for theatre-going Melba fans. Although she has not worked in a Broadway show since her 1968 Tony Award-winning performance in *Purlie,* she has been swamped with concert tours, recording sessions (Her current hit single is "Standing Right Here") and television appearances.

Melba says she plans to get more involved in films. Presently, she is anticipating the revival of her role as Lutiebelle in the film *Purlie,* which will begin production this summer. There also are plans to produce a film version of the musical *Hair.*

Ironically, all of her Broadway roles have been of teenage girls.

ROUTES: How do you feel about being back on Broadway portraying a 15-year old?

MELBA: I'm ecstatic to be back on Broadway. I love it! I did have a problem with the role of Marsinah at first. It was hard for me to believe I was 15 years old. No one else had any problem believing me, but I did. I didn't realize what I looked like to other people. . . What I was giving off. I'm thinking like a grown-up lady and a young mother. I'm a woman now. So it occurred to me to look at myself in the mirror. I cracked up! I don't feel at all like I look. I had to admit after looking at myself: that (image) person could be possibly 13 years old sometimes. I guess you need to look at yourself so that you'll know what other people are looking at. I think it's

Melba in Timbuktu!

fabulous cities, Los Angeles, Chicago, Paris. Cities are where your dreams come true. But I like New York best of all. This is my soil. I blossom here.

Now on the other hand, I love the country too. My husband and I just bought a 110-acre plantation near the Darlington Raceway in South Carolina. I love it! I guess I'm happy wherever you put me.

ROUTES: Have you ever found satisfaction in a career not associated with entertainment?

MELBA: In my own case, as a teacher I was good. In fact, I was more than the average teacher. But I had to leave a profession that i loved, that I was making good money in and that I was great in because I couldn't grow! Yes, I was doing things with kids that no one else could do. I loved it but it was killing me. I had to leave for my survival, and no one understands that—not my friends or my loving parents. I had to search myself for answers. It's scary doing things for the first time. How do you know what's going to happen?

ROUTES: What would you say to youngsters trying to cope with the pressures of today?

MELBA: Schools are in a bad way now. The system let things go too long before they tried to do something. Young people feel like there's no way out, but they should know that we all get scared. That you're supposed to get scared. Sometimes you have to stand alone and make decisions. No one can tell you how it will be; there are no guarantees. Listen to good advice, but there are still no guarantees. I'd say that life hasn't gotten any harder nor any easier. Life is a treadmill and you have to keep trying. If you can develop a loving attitude towards what you do, you can achieve a sense of accomplishment—love for life and one's self. Develop your own standards for success because somebody else's may not be right for you. One reason I feel I should be in show business is that I feel that life is very valuable. On stage you can magnify and reach more people. To share love, that's my value in show business. I reach more people now than I could in a classroom. Hopefully, I can go back and teach one day or try another perspective. . .

You have to start cycles by giving and taking. By wanting something and wanting to give something. If it's the "right something," then you'll blossom. Even if you don't make a lot of money.

ROUTES: Do you consider your career successful at this point?

MELBA: I don't look at my life as simply successful. I don't take sides. I can't have cutoff points. Things are forever changing and there are so many things I want to do. And when they're finished, I'll go on to something else.

—Theda Palmer-Head

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fabulous to be able to do that. I don't have any one way that I want to look or be. I just want to be good.

This is only my third acting piece, *(Hair, Purlie,* now *Timbuktu!)* and I get to be young in all three roles. I now look at that "quality" as acting. I see myself as an actress now, because this image that I now sustain is no longer a fluke or an accident—as it may have been in the beginning. I was amazed at first that I was a comedienne, an actress and that I could make my style of singing fit into a Broadway musical. I had no frame of reference. I constantly surprised myself. It's never like work; it's discovery.

ROUTES: Why haven't you expanded your acting career into other mediums more than you have?

MELBA: A problem in the beginning of my career was that I didn't have anyone guiding my career. So much came out of *Purlie* and *Hair* that other people just took for granted. But it wasn't that easy for me. Instead of acting, I pursued an exclusive singing career because all of my training and background was in that area. I didn't know what to expect from an agent or a manager so I didn't get one. Many film offers were made to me, including "Jane Pittman," but I didn't feel ready. Possibly, with good direction it would have been alright. Many roles just weren't right for me. Now that I have good management, I realize that writers and producers can offer a product that has been created just for me.

ROUTES: How has the recent birth of your daughter affected your busy career? (Little Melba Charli (Sharlee) Huggins was born June 23, 1977. So far, Melba and manager-husband Charles have kept the little Cancerian on her own private schedule. Occasionally she gets to go to the theatre.)

MELBA: I'm gald to be doing *Timbuktu!* presently. It keeps me in one place. I have definite hours and days. I'm stable. And I get to spend time with my daughter everyday.

Being a mother has had the same effect on my professional life as it has on my private life—I've become sentimental. It softens me. I look at people with the eyes of a mother. Everything is more tolerable.

I knew it would be good. I absolutely believed that I'd be a good mother and that it would be easy. I love it! How can you know how it's going to effect you? In some ways you can't explain how it touches you and how it influences your whole view of life. I've come closer to my ideal of loving people as a result of motherhood. I see in myself, in a more sophisticated way, the same needs as my baby—the need to be touched, loved, to be secure. I see that in everybody now, more so than I see the distances and differences. It's not a lie. So that kind of truth infiltrates the very core of your life. . .

Charles and I just watch her and feel her out as she grows. Everything associated with her has been beautiful, even giving birth. It was easy. It's hard to believe she has teeth already.

ROUTES: Does living in New York City while appearing in a hit show cause tremendous readjustments in your personal life style?

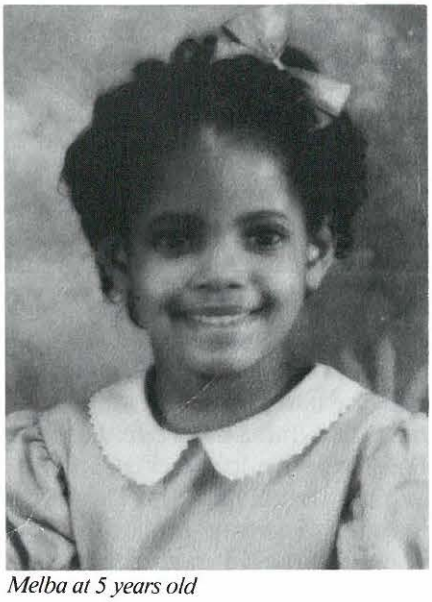
MELBA: The show is a smash and fortunately, everyone is in such demand that you stay on the move. Lately, to relax, I just pass out and sleep when I can. I was just thinking that I'm going to have to find new recreational habits. The show requires good muscle tone and concentration.

I diet a lot. You see, I love to eat absolutely everything. I consider dieting a discipline through which I "suffer for my art." Otherwise, I'd eat everything in sight. But seriously, I don't consider anything in this business interference—even when I go out into the street walking and people recognize me and approach me. I know what is expected. I give it willingly. It is not a chore. I don't feel like it's a sacrifice at all. When I don't have time to meet people or dress properly, then I don't go. I enjoy being recognized and I make time to stop, sign an autograph or whatever.

I love being in New York, not just because I was born here. Even when I was about five years old and my family moved away from the city, I missed it. I've always wanted to be in New York. There are many

Joseph Abeles Studio

Melba in Purlie



Melba at 5 years old

THE TEMPTATIONS "Movin' On Up"

"We're not dead and I don't believe we will die. At least not anytime soon. But we did suffer because they choke and stifle their artists. That's what they did to us, and that's why we split."

The speaker is Melvin Franklin. The *they* is Motown Record Corporation. The *us* is the Temptations, the group he's been singing with for the past 17 years, the group that helped *make* Motown.

But where is Motown today?

In the sixties, Motown was the mecca for Black performers who had a craving for the "big time." Now, ironically, Motown has become "the pits." Acts that once were synonymous with Motown have been leaving fast. And with the exception of the Commodores, big-name Black acts are reluctant to deal exclusively with Motown. "Motown Exodus" is the buzz in the industry.

The movement began in 1970, when the Isley Brothers left and struck gold on their T-Neck label. After that, the exodus began in earnest:

- In 1972, staff writers Nick Ashford and Valerie Simpson left.
- In 1973, two more of Motown's consistent moneymakers left—the Four Tops and Gladys Knight & The Pips.
- In 1975, Brass Construction was released from its Motown contract after doing nothing for six months.
- In 1976 there was another major upheaval: The Jackson 5 (now The Jacksons) left to sign with Columbia/Epic Records.

Amidst all the movement were rumors that The Temptations were outraged by the shabby treatment they were receiving from Motown. Berry Gordy, Motown's founder, repeatedly tried to squash the rumors, but too much was happening. The coup by the Jacksons coupled with the contract worth $13 million that Gordy gave to Stevie Wonder to keep him from jumping to Clive Davis' Arista Records was the turning point.

Bruce Edwards

The New Temptations: (From L.) Otis Williams, Glenn Leonard, Louis Price, Richard Street and Melvin Franklin.

In May of 1977 The Temptations made their move. They signed a worldwide contract with Atlantic Records and quickly recorded their "Hear To Tempt You" album. The five Temptations—Louis Price, Glenn Leonard, Richard Street, Otis Williams, and Melvin Franklin—feel good about the album.

When I met with them recently in their New York Sheraton Hotel suite, the Temptations didn't appear to have regrets about their sudden divorce from Motown. They were joking and carrying on about everything from women to Buffalo in the Winter (which as Richard Street cracked, laughing, "lasts all year up there.")

They looked like anyone but the Temptations. For some reason, I had expected them to be wearing the flamboyant stage outfits I'm used to seeing. Richard's red turtleneck sweater, blue jeans, and straightened "do" made him look like one of those Times Square street dudes. Louis Price, the newest member of the group, looked just the opposite. Dressed in conservative pants and a sports jacket, he looked just like the Chicago school teacher he was.

Melvin, 35, and Otis, 36, are the senior members of the group, and the only members left from the original Temptations. They are the group's spokesmen.

Although they said they are glad

Atlantic Records gave them a chance to be reborn, they spoke more of Motown than they did of Atlantic; and very little of it was positive.

"We're sorry we were forced into a situation that made it impossible for us to remain at Motown," Otis began. "After all, let's face it, Motown did some very positive things for the Temps and the Temps did some very positive things for Motown.

"At first it was like a marriage made in heaven. Then the company got bigger and bigger and began to treat people the wrong way. A very wrong way! It just wasn't right, and we wanted out. We needed out. They were killing us there. We weren't even dead and they were already shoveling the dirt."

Otis was restrained in his criticism, but Melvin was more direct and to the point. In his deep bass voice, he picked up where Otis left off.

"Yeah man, you have to dig what was really going on there. It was a heavy scene. Since the time E.K. (former member Eddie Kendricks) split in '71 to do his thing. . . well, it really goes back to when David (Ruffin) left the group in '68. People have been accusing us of constantly splitting up the group. That's right, that's what they've been saying. But that's just not true.

"Actually, Motown tried to ruin the Temps. With the exception of one guy (Kendricks), all of the people who left to do their own thing left because Motown told them they'd be better off solo.

"Why would Motown tell them that," Melvin continued, '... well, let me run it down to you this way. Think of it in terms of a pie. You have this pie and there are four or five pieces in this pie. The first time the pie is made, you sell it for fifty cents, but the pie is so good you later realize you could

sell it for more. So what you do the next time is this: You cut it into little pieces and try to sell each little piece for the price of the whole pie. Check it out. That's what was happening. If you noticed, all the people who left the group just happened to decide to sign with Motown for their solo careers. Do you think that's just a coincidence? Ain't no way, man!"

Most of the acts that left Motown have been criticized for leaving the only significant Black Record company to sign with white-owned companies. When I asked the Temptations if they had any misgivings about following that route, Melvin's eyes bugged even more than usual.

"No!" he said emphatically. "Not at all. You see, what you have to understand is that our decision to leave had nothing to do with Black, yellow, beige, brown, or purple. It had to do with treating people like people.

"As a matter of fact, Joe [Jackson, father of the Jacksons] called me and said he received a lot of static when he pulled away. People were calling him and saying things like, 'Joe, how could you take your family away from a successful Black enterprise and sign with a white organization like Columbia/Epic?' But the people who were asking these questions were unaware of what was happening. You can't judge a book by its cover. You have to be on the inside to know how things are really shaking down."

"What you have to understand," Otis continued, "is that when Atlantic offered us the opportunity to sign with them, we were treated with respect. We were treated courteously. Wasn't no shaky happening. Everything was right up front and we appreciated that because we had just been through. . . ." His voice trailed. "I don't even know what to call it, but whatever, it was rough. And it was totally unnecessary. They just didn't know how to treat us like people."

Unlike the other acts that left Motown, the Temptations are in the awkward position of trying to make a comeback—an embarrassing position for a group of their caliber.

In 1972, the group earned a gold record for their album, "Masterpiece," and a platinum record for their nationwide hit, "Papa Was a Rolling Stone," which won them the 1972 Grammy Award for the Best Rhythm & Blues Performance by a Group.

Another album, "All Directions," also went gold. And in 1975, their critically acclaimed album, "A Song For You," went gold almost immediately after it was released. It was their last successful album on the Motown label.

Otis was eager to explain how the group got into its present comeback position.

"Melvin and I go back a long, long way. We were singing together as the Distants, and E.K. and Paul [Williams, who commited suicide] were with a group called the Primes. The four of us, along with Elbridge Bryant, merged the two groups into one and became the Temptations in the early sixties.

"David Ruffin came in '64 to

replace Bryant, and we had our first big hit, "The Way You Do The Things You Do." Then we did "My Girl" in '65 and had our first gold record. We were on our way."

To say they were on their way is putting it mildly. Following "My Girl" was a string of Top 10 hits that included "Ain't Too Proud To Beg," "Beauty's Only Skin Deep," "Get Ready." In 1968, David Ruffin decided to go solo and was replaced by Dennis Edwards. Melvin says that was when the internal problems began.

"All outward appearanced suggested that we were doing fine, but too many things were happening inside the group. E.K. left in '71. I never thought he'd leave. At any rate, Richard joined us then and Damon Harris replaced Eddie.

"Then in '75, Damon left and that's when Glenn joined us. Then Dennis split in '76; we replaced him with Louis. Although all of our replacements have always been equally qualified, it's almost impossible for a group to remain consistent when every other album has somebody new on it. It just doesn't work."

But the question still lingered: How could a group with such an excellent track record be forced into the position of having to make a comeback?

According to the Temps, Motown is at fault. The company sensed the Temptations' inevitable departure and tried to cash in on the group's name by releasing shoddy albums like "Wings of Love" and "House Party;" that sealed the fate of the Temps. By the summer of 1976 the word was out: The Temptations were down for the count.

But in switching from Motown to Atlantic, the Temps managed to get back on their feet before the count reached 10. "It's not easy and it's not a nice feeling to have to make a comeback after being on top for so long." Richard says; "it obviously doesn't feel good. There are a lot, and I mean a lot, of good groups out there doing our thing, and doing it well. But we're professionals, and as professionals we have to deal with things realistically. The only thing we can do is do our thing the best we can.

"That's what the "Hear To Tempt You" album is all about. We went in the studio and did our best. We're confident that the album will sell, and all that remains to be seen is how well we're received by the people out there. The people out there made us what we are today, and we owe them a lot of thanks. Those same people will make or break us now. Our future is in their hands. But, hey, we're gonna keep on doing it the best way we know how and see what happens." ℞ *—Wayne Edwards*

Jazz

MANHATTAN

Gene Bertononi & Michael Moore
Sidestreet
(formerly Patch's Inn)
314 E. 70 St.
Every Tues. & Weds.
AE, BA, MC
879-4220

John Booker
Red Blazer Too
Third Av at 88 St.
Every Fri.
865-040

Joyce Bryant
Cotton Club
666 W. 125 St.
Thru May 1,
MO 3-7980

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

Elain Caswell w/Tabasco
Tin Palace
325 Bowery
Weds. & Thurs.
674-9115

Bobby Cole
Ali Baba
1st Av at 59 St.
Sun. & Mon.
7:30-4 a.m.
MU 8-4700

Contemporary Jazz
Peter Brown
168 W. 96 St.
Thurs. thru Sat.
866-4710

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

Dizzy Gillespie
Village Gate
Bleecker &
Thompson Sts.
May 12, 13
GR 5-5120

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

Mabel Godwin
Arthurs Tavern
Sheridan Sq. on
Grove St.
thurs. thru Sat.,
9:30-3:30 a.m.
CH 2-9468

Grove Street Stompers
Arthurs Tavern
Sheridan Sq. on
Grove St.
Mon eves.
CH 2-9468

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

Al Haig Trio w/Jamil Messer
Gregory's
1149 1st Av
Mon. & Tues.
371-2220

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

Alberta Hunter
The Cookery
21 University Pl.
Mon. thru Sat.
OR 4-4450

Milt Jackson Trio
Village Vanguard
178 Seventh Av So.
May 23
AL 5-4037

Ahmad Jamal
Sibi
151 E. 50 St.
May 8,
753-3429

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

Nat Jones
One Fifth Ave.
One Fifth Av at 8th St.
Weds thru Sun
AE, BA, CB, DC, MC

Arney Lawrence
Jazz Mania Society
14 E. 23 St.
May 5, 6
477-3077

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

Nanette Natal
Tin Palace
325 Bowery
Every Tues.
674-9115

New Orleans Night Hawks
Red Blazer Too
Third Av at 88 St.
Every Tues.
876-0440

Anita O'Day
Village Vanguard
178 Seventh Av So.
May 2
AL 5-4037

Hod O'Brien Trio
Gregory's
1149 First Av
Weds. thru Sun.
10-3 a.m.
371-2220

Sammy Price
The Cookery
21 University Pl.
Sun. only
OR 4-4450

Roger Ramm & Jimmy Lewis
One Fifth Ave.
One Fifth Ave.
Mon. thru Weds.
260-3434

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

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

Bobby Short
Hotel Carlyle
Madison Av at 74 St.
Tues thru Sat.

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

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

QUEENS

Hank Edmon
The Village Door
163-07 Baisley Blvd.
Thurs. - Sat. 9-3 a.m.
AR 6-9616

Contemporary Jazz
Gerald's
227-02 Linden Blvd.
Fri. & Sat.
732-8590

Contemporary Jazz
Piccadilly Pub
111-09 Farmer's Blvd.
Fri. & Sat.
465-4526

Tresser Trio
The Village Door
163-07 Baisley Blvd.
Mon., Tues., Weds.,
9-3 a.m.

BLUES BEAT

Average White Band
Avery Fisher Hall
Lincoln Center
May 2, 7:30 p.m.
$6, $8, $10
874-2424

Roy Ayers
Avery Fisher Hall
Lincoln Center
May 3, 8 p.m.
$6, $8, $10
874-2424

Grover Washington, Stanley Turrentine & Ralph MacDonald
Apollo Theater
235 W. 125 St.
May 5,
$6-$15

Eddie Kendricks & The Trammps
Felt Forum
33rd St. and 8th Av
May 13, 7&11 p.m.
$7, $11
563-8000

National Jazz Ensemble
The New School
66 W. 12 St.
(auditorium)
May 13, 8 p.m.
$5

Lou Rawls
Westbury Music Fair
Westbury, L.I.
May 30, thru June 4
Tues. thru Fri.,
8:30 p.m. Sun., 3'&7
p.m., Sat. 7&10:30 p.m.
$8.50, $9.50, $10.50

Maynard Ferguson, Sarah Vaughan & Stan Getz
Westbury Music Fair
Westbury, L.I.
May 23, thru 28
Tues. thru Fri. 8:30 p.m.
Sun. 3 &7:30 p.m. Sat.
7?10:30 p.m.
$7.75, $8.75, $9.75

Mongo Santamaria
Northeast Bronx
Cultural Center
Truman High School
Auditorium
750 Baychester Ave.
Bronx,
May 20, 8 p.m.
$4

GOSPEL

Nat Townsley Jr. and Lighthouse Ensemble
Andrea Vereen and St. Marks Ensemble
St. Marks Church
1980 Fulton Street
May 26, 27, 28,
11 a.m., 3 p.m., 8 p.m.
Concert
493-8842

Kings Temple & Greater Second Baptist Bethel Gospel Assemblies
127th St. & 7th Ave.
May 13, 8 p.m.
donation
655-2291

Institutional Choir & J.C. White Singers
Lloyd Reese (anniversary)
Paterson, N.J.
May 6, 8 p.m.
$5.00
MA 5-9175

Charlie Story and Jr. All-Stars
Might Gospel Giants
Gospel True-lights
Emanuel Pentecostal
Church, 1286 Bedford
May 14, 3:30 p.m.
$2.50-$3.00
638-6436

Andre Crouch
Meadowlands
Ralph Lee &
N.J. Turnpike
May 13, 9 a.m.-4:30 p.m.
$3.50
262-0617

St. Johns Choir & Launie Browne
Gospel Tribute in Song
Metropolitan C.M.E.
Church
1975 Madison Ave. &
126th St.
May 19th, 8 p.m.
$4.00
289-6162

J.C. White Singers Institutional Choir
Rutgers University
May 14, 6:30 p.m.
Admission Free
Information
MA 5-9175

J.C. White Singers
Mt. Pisjas Baptist
Temple
Asbury Park, N.J.
May 13, 8p.m.
MA 5-9175

MUSIC

COLUMBIA UNIVERSITY AND THE DANCE THEATRE OF HARLEM announce their collaboration in a broad range of performances, workshops and instruction.

The collaboration produced an Easter program, which featured Marian Anderson and will produce two more performance programs this year on the Columbia campus: an "Arts Exposure" series in June and the dance company's community dance series in September.

At the same time, the collaboration will help Columbia move toward introducing dance as one of the disciplines in its School of the Arts, which they do not presently offer. In addition, the Dance Theatre's technical department will be moved into a Columbia building on the West Side, near campus. There, Columbia theatre students will be exposed to stage carpentry, lighting, design and other technical aspects of dance production.

NEW APOLLO: Plans to reopen the Apollo Theater have been announced by a group of Harlem businessmen under the leadership of Guy Morris. Renovations have begun and the theatre is expected to open this Spring.

ANCHORPERSON: Carol Jenkins will join Jack Cafferty as co-anchor person on "NewsCenter 4" on Thursday and Friday and will anchor the newscast on Saturday.

N.Y.U. SPORTS COMPLEX: New York University plans to build a 7 million dollar sports complex just a few blocks south of its Washington Square campus in Greenwich Village.

COLUMBIA DANCE THEATRE: (From left,) Karel Shook, co-director of the Dance Theatre of Harlem; William J. McGill, president of Columbia University; Marian Anderson, the American contralto; Arthur Mitchell, co-director of the Dance Theatre of Harlem, and Schuyler Chapin, dean of the Columbia School of the Arts.

MEDIA FOR MENTAL HEALTH: Conscientious media people raised $12,000 for the Washington Heights-Inwood Mental Health Center in Harlem with a Benefit Disco Party at the New York, New York Club. (From L.)Candy Caruthers, Marion Etoille-Watson, (standing) Ron Levy, Audrey Gibson Thomas, Cliff Love, Sylvia Houston, Joyce Hauser, Les Swint, Gwen Barrett, Bob Martin, David Hepburn.

CHILDREN'S THEATRE

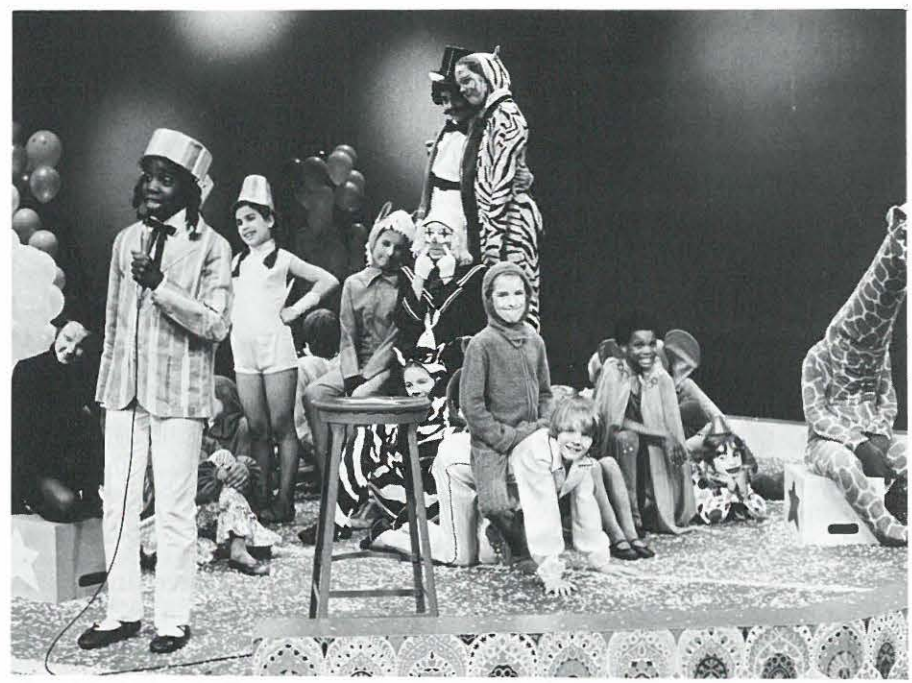
"The Play's The Thing"

Children's theatre is alive and performing to SRO audiences around New York! There is theatre performed by adults for children and theatre performed by children for children.

The First All Children's Theatre, 37 West 65th St., N.Y.C., The Billie Holiday Theatre for Little Folk, 1368 Fulton St., Brooklyn, N.Y. and the Harlem's Children's Theatre Co., 326 West 42nd St., N.Y.C. are excellent examples of theatre performed by children.

The Bubble Gum Players is the resident company of the Billie Holiday Theatre for Little Folk. This is the newest of the three groups formed, in April of 1977. Program Coordinator/Director Toni Brabham speaks with pride of the Bubble Gum Players, and rightfully so. She has witnessed a transformation in many of the players who joined the company with no knowledge of the theatre and poor reading averages. They now read above level and have begun to appreciate a new art form.

The BGP is the first educational/theatrical company to come to Brooklyn. And Toni, a warm and dedicated individual, uses the theatre, whose credits include a six-week in reading. They read and clip all kinds of dance and theatre reviews; they use the dictionary for unfamiliar words and construct sentences with them. The students are dealing with a subject that interests them so there is no reluctance to do this homework. Through choreography they learn osteopathy, with questions like how many bones are in the feet? Through sports they understand body coordination. They use all sorts of reading materials — Action Magazine, Children's Express, Amsterdam News, Sports Illustrated. The methodology works. And the audience reaps the benefits; the performers are self-confident and that confidence is projected on the stage. The youngsters give good theatrical performances.



First All Children's Theatre.

The Bubble Gum Players' first play was the "Bed Stuy Story," which played for five consecutive weeks to sold-out audiences—youngsters from 3 to 15 years old. It takes talent bordering on magic to make a captive audience of that age group. When the 150 talented boys and girls are not performing, they are in study workshops. Toni says there is no problem getting students. In fact, there is a waiting list for girls, but boys ages 12 to 18 are needed. Monthly dues are $4 and workshops are given three days a week and on Saturdays and Sundays, 10a.m. to 7p.m. The next Bubble Gum Players' performance will be in June.

The First All Children's Theatre has two companies: The Meri Mini Players and the Teen Company. The Mini Players range from ages 6 to 10 and the Teen Co., 14 to 16. The Theatre, which began in the fall of 1969, is the brainchild of director Meridee Stein. "The primary purpose of The First All Children's Theatre is to produce professional quality theatre. I strongly believe that a company or repertory setting is best for the development of that theatre. Only in a company can the full range of artistic talents — acting, singing, dancing, writing, composing, directing, designing —

which go into theatrical production be shared and nutured. What has been called Children's Theatre has too long been the effort of well-meaning amateurs or frustrated, second-rank professionals. The time has come when theatre for children must take its place as a legitimate genre for professional artists." These words give a strong insight into Meridee Stein and the reason for the success of the Theatre, whose credits include a six-week engagement by both companies at Joseph Papp's New York Shakespeare Festival in spring, 1975, a WABC-TV half-hour special of the Meri Mini Players and appearances on the Today Show and AM New York. Both companies performed at Mayor Koch's inauguration.

Education comes first. If company members fail in school, they are suspended from the company until grades improve. There is no shortage of applicants; children see the show and come in to audition.

The First All Children's Theatre performs every weekend. Discount tickets are available for some organizations.

The Harlem Children's Theatre Company has been lauded for very good reason. Since its formation in 1971, it has contributed significantly to legitimizing children's theatre. Aduke Aremu spearheads this company as both executive director and playwright. She doesn't approach the problem of theatrical illiteracy, she attacks it with a passion. Well-versed and well-traveled, (the company's concept derived from experiences and ob servations from her west and east African visits) Aduke "makes children universal" by teaching them techniques of dance and theatre from all over the world. Her staff is diverse, selected for its ability to give the company multi perspectives. By exposing youngsters to views that are not strictly Afro-American, they are better able to see themselves in relationship to the world.

The Bubble Gum Players in their first play, the "Bed Stuy Story." It played for five weeks to sold-out audiences—Youngsters from 3 to 15 years old.

Aduke firmly believes in the importance of a formal education. She feels people in the arts should give themselves the added cushion of alternate means of support while performing and perfecting their skills. "Starving artists don't create well."

The training at Harlem Children's Theatre is viewed as therapy, a way to eliminate self-hatred and aggression. "We lose so many of our children in their youth because we fail to provide them with enough rich cultural experiences. Artistic expression makes you more sensitive, more perceptive, more loving, and eventually more stable and mature."

What has this philosophy meant to the children of The Harlem Children's Theatre? It has meant performances at Lincoln Center, the Brooklyn Academy of Music, Town Hall, Billie Holiday Theatre for Little Folk, National Black Theatre and Pratt Institute. The "Liberation of Mother Goose" was produced by Joseph Papp at the New York Shakespeare Festival and Douglas Turner Ward at the Negro Ensemble Company in 1975. It was also aired on Channel 13 (WNET), Black Journal. in January 1977, the H.C.T.C. was invited to perform at the Second International Black Arts Festival (FESTAC) in Nigeria. There they performed for artists from all parts of the world. In July, the company goes to Europe.

Aduke also gets her students through auditions; after seeing performances youngsters *want* to audition. Workshops are on Saturdays and rehearsals on Thursdays and Fridays. The fee is $10 a month and covers training in drama, music, dance and technical theatre.

—Leona Hipp

MUSEUMS

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

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

The Metropolitan Museum of Art Junior Museum
5th Ave. at 82nd St., N.Y., N.Y.
879-5500

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

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

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

Fire Department Museum
104 Duane St.
N.Y.C.
744-1000, Ext. 230
An exhibition of tools and apparatus of the NYC Fire Department of earlier days. Mon.—Sat., 9 to 4. Closed Sun. and Holidays.

Museum of Broadcasting
1 E. 53rd St., N.Y.C.
A collection of radio and television programs spanning 50 years history of American broadcasting. Noon to 5, Tues.—Sat. $1.00 contribution.

Transit Exhibit
Subway Station at Boerum Pl. & Schermerhorn St.
Brooklyn, N.Y.
330-1234
A display of old subway cars, equipment and memorabilia dating from 1903. Daily 10 to 4. Admission:Adults 50¢, Children under 17, 25¢.

Studio Museum of Harlem
2033 Fifth Ave.
N.Y.C.
427-5959
Contemporary black art exhibitions covering all media.

New Muse Community Museum of Brooklyn
1530 Bedford Ave.
Brooklyn, N.Y.
774-2900
Contemporary and historic exhibitions. Art and music workshops, children's workshops, children's programs, poetry and concerts.

LEARNING CENTERS

American Museum of Natural History
Central Park West
at 79th St., N.Y., N.Y.
873-1300
● Discovery Room, Sats. & Suns. 12 to4:30 p.m. Free tickets available at 11 a.m.—"Learning Through Touching". ● Alexander M. White Natural Science Center, Tues.-Fri., 2 to 4:30 p.m., Sat. & Sun. 1 to 4:30 p.m.—Introduction to nature including small live animals. ● People Center, Sats. and Suns. only, 1 to 4:30 p.m., May 13 and 14, "The Caribbean Experience"; May 20 and 21, "African Festival". ● African Culture Workshops, May 6, 13, 20, 27, noon to 2 p.m., "Traditional Instruments and Dance of Africa", geared for ages 9 thru 15. Free enrollment by reservation only, 873-1300, Ext. 514 or 525. ● Special Lecture, May 14, at 3 p.m., Auditorium, $5.50. Margaret Mead speaks on "Parenthood"—an event entire families can share.

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

Children's Art Carnival
62 Hamilton Terrace, N.Y., N.Y.
234-4094
An after-school program for children including the handicapped, in photography, sewing, filmaking, animation, figure drawing, painting and reading.

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

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

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

SHOWS & EXHIBITS

Ringling Brothers, Barnum & Bailey Circus
Madison Square Garden
Pennsylvania Plaza, 7th Ave., 31st to 34th Sts. Mar. 22 - Jun. 4. Admission $4.50-$9. Children under 12, half-price. Show times vary, call box office. 564-4400

American Museum Hayden Planetarium
Central Park West at 79th St., N.Y.C.
873-1389
"Saturday Live," Sats. at 11 a.m. in the Sky Theatre. Daily showing of "The Orion Star Factory."

The New York Experience
McGraw-Hill Building (Lower Plaza)
6th Ave. bet. 48th & 49th Sts., N.Y.C.
896-0345
Sixteen screens, 45 projectors, 68 special effects present the story of New York City past and present. Shows hourly, Mon. thru Thurs. 11 a.m. to 7 p.m.; Fri. & Sat. 11 a.m. to 8 p.m.; Sun., Noon to 8 p.m. Adults $2.90 Children under 12, $1.50.

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

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

Free TV Shows
Get tickets at the following locations:
● CBS-Ed Sullivan Theatre, 53rd St. and Broadway, Mon.-Fri. 9-5 p.m.
● ABC-77 W. 66th St., Mon.-Fri. 9-6 p.m.
● NBC-RCA Building, Main Floor, after 8:45 a.m.

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

Goldilocks, Three Little Pigs
Little People's Theatre Co.
39 Grove St., N.Y.C.
765-9540
Thru June 25, 3 p.m., $2.50.

Bronx Zoo
185th St. & Southern Blvd.
933-1759
Daily 1 to 5, Sun. & Holidays 10 to 5:30
Adults $1, Children 2-12, 50¢. Tues., Weds., Thurs., free.

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

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

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

KIDS

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BOX 767
Flushing, N.Y. 11352

DINING

JEWEL

As I headed east on 69th Street, the wind-chill factor caused me to hasten my stride and yearn for Spring. By the time I reached 1st Avenue, my desire for Spring and its freshness had become an obsession. Winter was not giving up easy. At 1st Avenue and 69th I made a sharp right, for here on this corner was my destination, Jewel Restaurant.

A quick glimpse of the cozy room was a welcomed sight, and I whipped through the door with all deliberate speed. I already was aware that the restaurant took its name from one of the owners, Jewel Willis, but I wasn't expecting it to be a "gem" in its own way, nor was I expecting that freshness I had been craving.

The restaurant has an atmosphere that cannot be created with lighting, music or interior decorations—in a word, it's "friendly." After being greeted and seated, I watched the patrons as they entered, and one couple, apparently long-time residents of this posh neighborhood, held my attention for a while. It was undoubtedly their first visit to Jewel. But before their drinks arrived, they had absorbed and become absorbed in the ambience of the place. It was clear no one remains a stranger here. This is true from the management's point of view as well as the diners.'

The man at the table to my right finished some light paperwork while waiting for his dinner and we struck up a light conversation. A short time later two men sat at the table to my left and began

an animated conversation. Most of the diners I observed were mature, professional and business people.

Still talking to my neighbor and enjoying a glass of wine, I reached for a cigarette, which brought an almost instantaneous light from one of the men on my left. Even woman patrons did not hold cordiality in reserve. These certainly were not the "cold" New Yorkers everyone talks about. The ability to get a roomful of strangers to interact in a positive fashion has escaped some of the best people manipulators around, but the creators of Jewel have found a way to make it work.

Owners John Chandler and Jewel Willis said, aside from providing good food, establishing a warm home-like atmosphere is exactly what they intended when they opened the doors in December. They, along with their partners, William Buford and Denise Commodore, strive to provide service and involvement with patrons. It is an involvement that seems to come naturally to them and their staff, and it is no wonder that diners relate warmly to each other.

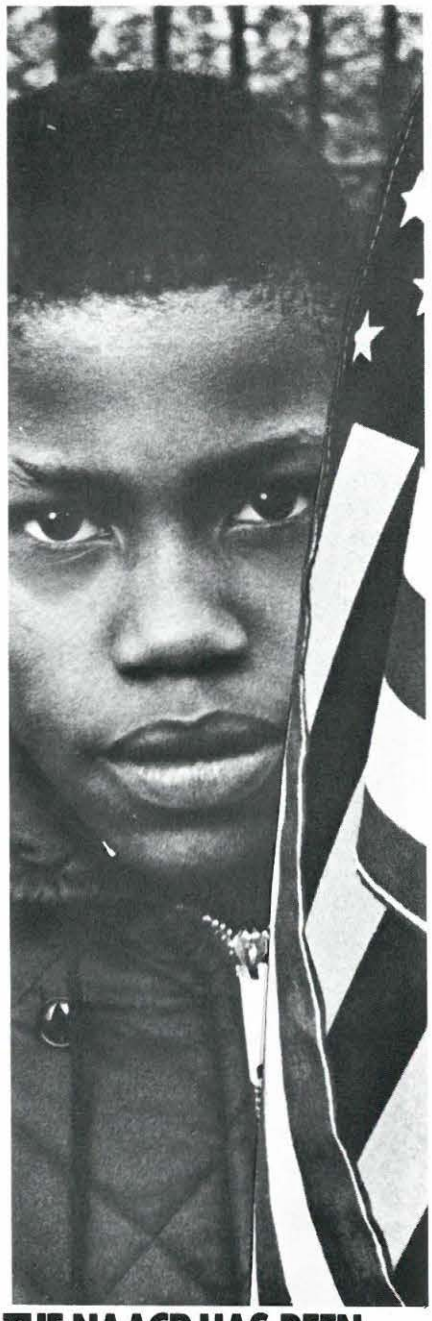
And the food is prepared well. Jewel's *Veal Piccatta* with spaghetti was my choice. The veal scallops were sauteed and seasoned by the experienced hands of Sonny Bostic. The lemon-to-butter ratio was well balanced and combined quite well with the other seasonings to bring out the best in the veal. All entrees ($4.50-$9.25) are served with a green salad (I recommend the house dressing) and a vegetable. Their salad greens and vegetables are fresh and they don't ruin the vegetables by overcooking. A good selection of appetizers ($1.00-$4.00), soup ($1.25-$1.50) and a limited selection of desserts ($1.25-$1.50) round out the menu. I particularly enjoyed their cream cheese-type cheesecake.

Jewel is a full-service restaurant. It operates seven days a week, serving lunch between noon and 4 p.m., cocktails, 5-7 p.m. and dinner 6-midnight. Jewel also serves brunch on Sunday, noon to 5 p.m. and on one Sunday a month brunch will include a fashion show (737-3735).

Get acquainted with Jewel Restaurant. Involve yourself in its milieu at the bar while enjoying the pianist or guitarist Weds. through Sat. If privacy is your style, Jewel is still the place. You can use their private room downstairs for special affairs. Whichever route you take in getting to know Jewel, this rare gem of a restaurant is sure to become a favorite. ®

Agnes O. Bunn

Owner Jewel Willis (c) chatting with patrons.



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

Restaurants

MANHATTAN

Arthur's Court
1461 First Avenue
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DINING

GOIN' HOME— SENEGAL'S SURPRISES

Going to Africa is a very special trip for any Black American. More than a vacation, it is a pilgrimage, a return to the very source of our being. There is a sense of excitement and anticipation about a trip to Africa that no other trip can generate.

Senegal is the perfect African country for Black Americans to visit because it has many of the contrasts characteristic of the continent.

Senegal is just 6 1/2 hours away by nonstop jet from New York. And two airlines regularly fly there: Pan American and Air Afrique. Get the most out of your West African vacation by flying Air Afrique. When you get on the jet, you know you're going home. Black flight attendants greet you warmly at the door; they're taking you to their land, so they can tell you where to shop, the best places to eat and how to get around. Air-Afrique goes out of its way to prove that there's no hospitality like African hospitality

A former French colony (yes, you'll have to brush up on your high school French; it's the national language) Senegal has been independent since 1960. Its president, Leopold Sedar Senghor, is not only a world renowned statesman, he also is an award winning poet and was the first Black African to earn an *aggregation de grammaire* from the Sorbonne. Senegal is the northernmost country in Black Africa and its culture reflects the mixing of Islamic and traditional African cultures.

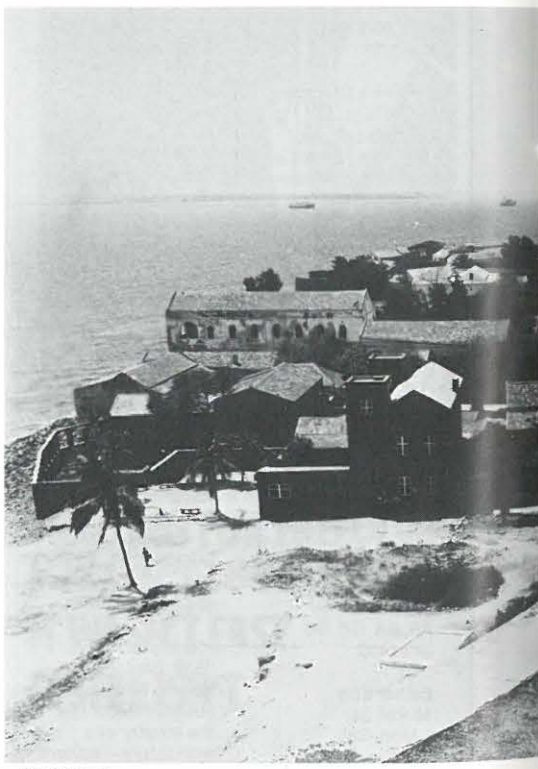
As you disembark at Dakar's Yoff airport, this mix is visible. On line at passport control, Senegalese in flowing pastel robes stand next to their countrymen in Pierre Cardin suits. Women in the latest French chic are shoulder to shoulder with women wearing the traditional *boubou* (a beautiful flowing garment). Clearly you have entered another world, one that is familiar and the the same time different from anything you have ever known.

DAKAR

You'll begin revamping your opinions of Africa on the drive from the airport; there are no zebras gamboling on the horizon, no "dusky" maidens bathing bare breasted by rushing waterfalls or young warriors returning from the hunt. What you'll see is the outskirts of a large metropolis. Dakar is a major city, but it is an African city; and though initially its subtle charm may elude you, soon it will capture and haunt you. Memories will be personal ones of a place visited, a smile exchanged or a friendship made.

Dakar is really three cities in one: the *medina* or African quarter, the *plateau* or former European quarter and the newly developing suburbs for members of the rapidly growing middle class. Dakar has an almost European

DAKAR



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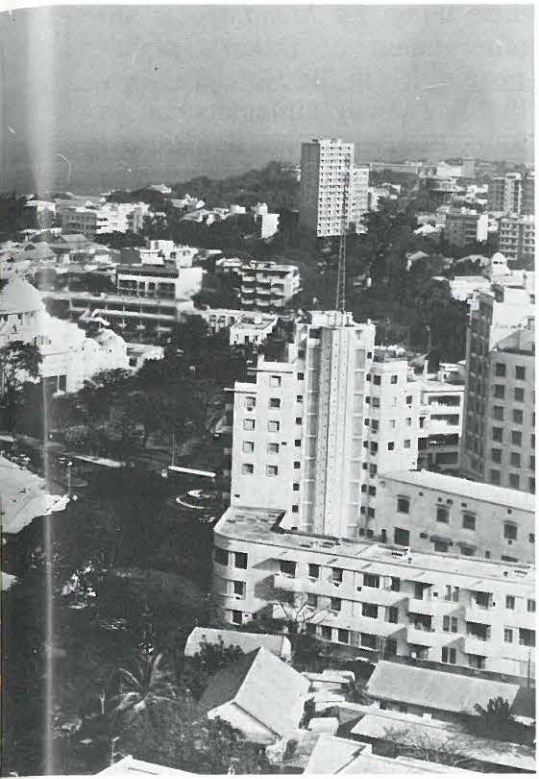

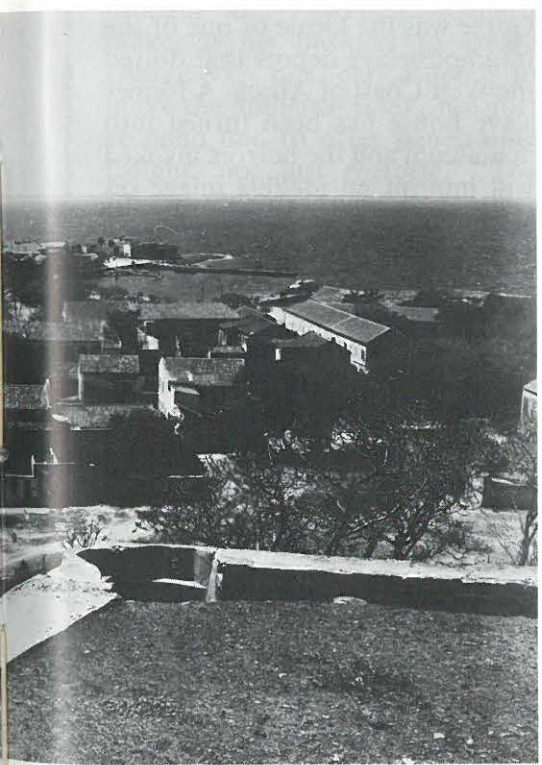

air to it—particularly on the *plateau*—but don't be fooled, around each corner there is Africa.

Anyone who has traveled in Europe will expect a number of prearranged packaged tours. A few exist (more since "Roots" brought Black Americans in droves to Africa), but Dakar cannot be seen from a bus window, it must be lived; and the only way to do that is to leave yourself open for adventure. While foolhardiness is not advisable, stateside paranoia should be left at home. People who offer to help are not trying to steal your purse; the person who invites you home for a cocktail is not trying to hold you as a hostage; a taxi driver who takes you a slightly longer route may just be trying to show you the scenic route. You should use your judgement and above all, relax, after all that's why you came.

ACCOMMODATIONS

The heart of Dakar is the *Place de l'Independance*, with two major hotels: the Hotel de l'Independance, a new luxury hotel that opened in 1977 and Hotel Teranga, the grande dame of Dakar's hotels. Both of these hotels have pools (the Teranga also has a beach), restaurants, bars and the full services of any first class luxury hotel. The rates are also comparable. For those who prefer a smaller hotel, the hotel Nina, a block away from the *Place*, is recommended. There, you won't have a pool, but you will have all of the warmth and charm of a Senegalese-owned establishment. The hotel is new, opened in late 1977, and it won't "bend your wallet out of shape".

Dakar's Ifan Museum is a "must see". Located on the *Place Tascher* next to the Assemble Nationale (legislature), it is a short distance from the Place de l'Independance. It houses a marvelous collection of African artifacts. A complete visit of the collections takes about two hours. The Presidential Palace, the Cathedral are all sights you'll see.

SHOPPING

Dakar's treasures, however, are not in museums or on the tours. They are live ones, which can be seen walking down the streets, crowding at the market bargaining for wares and standing at the corners waiting for buses. Senegal boasts of some of the most beautiful women in the world; they can be seen walking down the city's streets looking like brightly plumed birds in a rainbow of colors. Many of them wear the traditional *boubou*, and with good reason—the *boubou* is one of the most elegant and most flattering garments in the world. Simply cut in luxurious fabrics, the *boubous* are part of of what makes a Dakar Street scene memorable. Any woman who sees one decides that she has to have one.

The next stop, then, is the Sandaga Market, which is easy to find; follow the Avenue Georges Pompidou until you see the crowds. To a shopper, Sandaga represents paradise; there is fabric, jewelery, food, spices, medicine, beauty supplies (ever see a corn row wig? You will in Sandaga) pots and pans, everything! There also are *boubous*. You can buy them ready-made quite cheaply; fifteen hundred CFA francs, about $6.50, seems to be the going rate, but your price will depend on your bargaining skills.

If you're staying in Dakar for more than a day, you can do what the Senegalese women do—have a *boubou* made. Buy five meters (cinq metres) of the fabric of your choice at a fabric stand, take it to a tailor and have it made to your specifications. You can find tailors at the entrance to Sandaga market or you can ask a Senegalese woman for a recommendation (perhaps even the desk clerk at the hotel or the woman at the travel agency). Some tailors have photographs of different styles and you can simply pick the one that suits you. Choose a color for the embroidery, leave your fabric and come back a day or so later to pick

up a *boubou* that will be a sensation when you get back to the U.S.

RESTAURANTS

Dakar's variety is also seen in the choice of restaurants. There's everything from African food to haute cuisine. Try some of everything. The national dish of Senegal is *Thieb-Udien;* it's rice and fish stew. The Senegalese eat it at lunch almost every day. And no visit to Dakar is complete without tasting some. The best place to have it is at *Le Niani*, a small Senegalese owned restaurant on the Petite Corniche. Le Niani serves an excellent *Thieb-Udien* and other Senegalese specialties at moderate prices. The decor is African and the restaurant is right on the ocean so there is a magnificent view. *Le Guet Ndar* also serves African specialties. It's *Mechoui* (split roasted whole baby lamb you eat with your fingers) is well worth the trip out to the Almadies section. If seafood is your thing, *Le Lagon* is the perfect restaurant for you. Right on the water (it's built on a pier), it's an ideal mixture of good food and sun. For the gala gourmet evening *La Croix du Sud* serves delicious haute cuisine at very haute prices. It's expensive, but it's a must for food lovers.

NIGHT LIFE

There are a lot of things to do in the evening. If the Senegalese National Dance Troupe is at the Theatre Daniel Sorano, you must see it. But if you'd rather dance than watch others, Dakar offers plenty of dancing spots. You can go to the *Niani*; on the level above the restaurant, there's an outside discotheque that has the latest American and French records. (They had Native New Yorker last November!) It's a place where Dakar's elite can be seen doing their thing. *Le Mandingo* is another haunt of Dakar's night people. It's in the Hotel Teranga. Budding young diplomats can be found boogieing alongside tourists and Dakar's beautiful people. *Le Sahel* is a bit out of the plateau area, but it's worth the trip because it has a live band.

One thing, all Black Americans should do while in Dakar is take the *Chaloupe* to Goree, an island 20 minutes from Dakar. You can go with a group, but for many it is advisable to go alone, for it is not the kind of journey to be taken in convivial company. Ask a taxi driver to take you to the *Embarcadere pour la chaloupe de Goree*; he'll take you to the boat dock, where you can buy a ticket.

Goree today is a sleepy resort village where Dakar's rich families have weekend homes. But that is not the reason for the visit: Goree of yesterday is the reason. For Goree was the locale of one of the infamous slave depots that dotted the West Coast of Africa. A former slave house has been turned into a museum and the horrors invoked will imprint an idelible image on the mind. Goree provides contemplative moments, to many the most vivid of the journey. Dakar's wonders grow on people, and each day new explorations beckon. Too soon, it is time to leave. Then you realize the pull of Dakar, and before you catch the plane home, you'll already be planning a return trip. ℝ

—Jessica Harris

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SENEGAL

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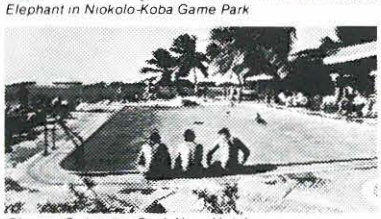

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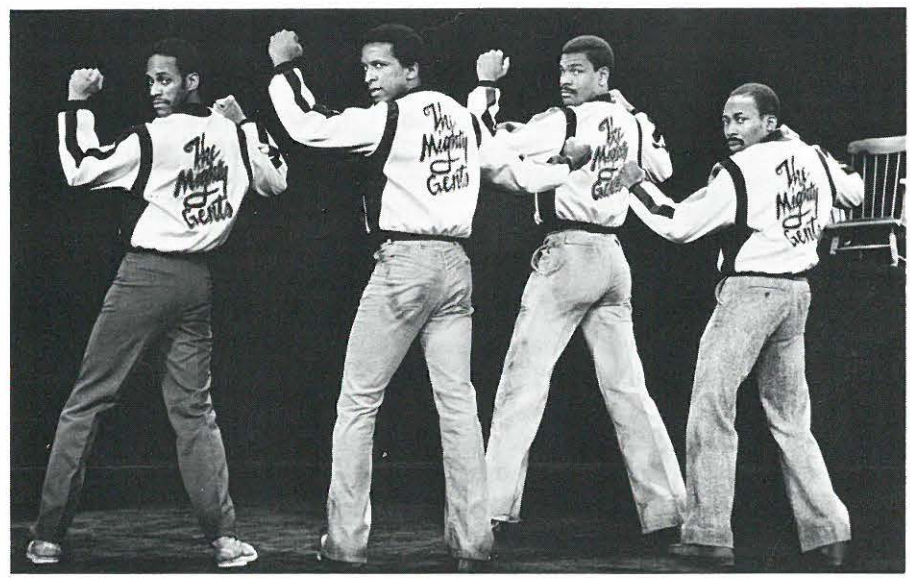
RICHARD WESLEY
A MIGHTY PLAYWRIGHT

To miss a Richard Wesley play is to miss something important, something that helps to better understand the world in which we live.

Playwright Richard Wesley is a 32-year-old, Newark-born, Howard University-educated father of two, who now lives in East Orange, New Jersey. Every Wesley play I have seen— "The Black Terror;" "The Past is Past;" "Going Through Changes;" "Strike Heaven on the Face," the definitive work on the effects of the Vietnam War; "The Sirens" and the latest Broadway Production, "The Mighty Gents" do what a play should do: inform, motivate, illuminate, inspire, provoke thought and entertain. Richard makes it his business to create characters, not caricatures, to make the audience think, not just respond and to offer penetrating insight, not just rhetoric. "The Mighty Gents" is a good example.

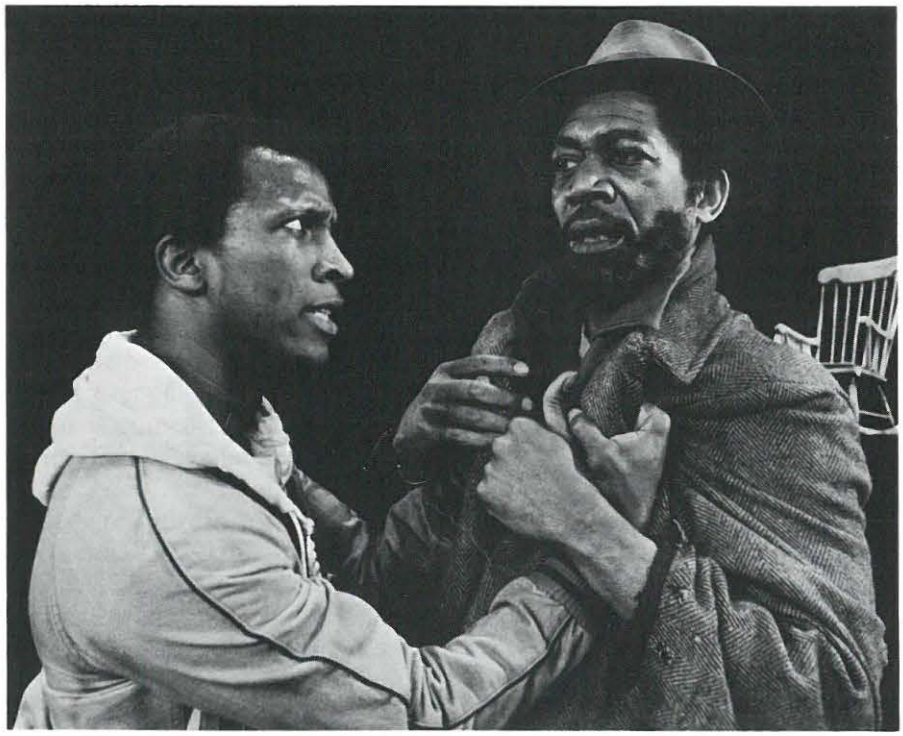
Richard describes his latest drama as an "allegorical play, which on the surface is about a group of 35-year-old men who in their younger days, the early sixties, were members of a street gang, The Mighty Gents. Since then, not one of them has gotten his life together. They are unemployed and unemployable. One, a Vietnam Vet, returned home and again joined the others on the street corner. They live in a completely closed society. A woman character, Rita, is the only one trying to find a way out of the predicament. The men are trapped in a time warp, living in the past, spending their days and nights talking about past glories as young Mighty Gents. They refuse to face the realities of the present. And when they finally do attempt to deal with the present, they use the same methods they did in the past. The attempt fails.



THE GANG: THE MIGHTY GENTS—Mansoor Najee-Ullah, Dorian Harewood, Richard Gant and Brent Jennings.

"I call the play allegorical because it parallels what I saw happen to too many of us in the 1960s. Increasingly frustrated with our efforts to deal with the present realities, we became too enamored with the past, with glorifying past heroes and events that we never came up with political solutions for the present and the future. Thus we continue to make the same mistakes over and over again." Richard explains.

Speaking further of the sixties, Richard observed: "one of the biggest mistakes we made was to assume that the Black experience and the culture of poverty were one in the same. They were not, as I was to find out when I read a magazine article on a poor white family who had moved from Appalachia to Chicago. When they got there, the father couldn't find steady work. Eventually he found none at all. The mother began to work while he stayed home, becoming more and more frustrated.



Martha Swope

Dorian Harewood and Morgan Freeman.

He lost his position in the family. Family discipline broke down. The daughter became pregnant. The sons started hanging out in the streets, eventually going into crime. Except for the color of their skin, the description of what happened to them was what we had thought had been an exclusive phenomena of Black urban ghettos. "An old James Cagney movie about growing up in a northern Irish ghetto and other things I saw and read made me realize that what we playwrights had been writing about had little to do with Blackness per se, but with the culture of poverty. I became concerned with understanding where the Black experience ended and the culture of poverty began. And I began centering my plays on people instead of concepts. When I wrote "The Sirens," instead of concentrating on the pimp in all his gaudiness and slickness, I dealt with the women as individuals."

Richard's new approach was successful. When "The Sirens" was first produced, I had sworn not to attend another Black play dealing with pimps and whores, but I'm glad I went. Richard presented a penetrating insight into the women, how they had become what they were and the prices they had paid. Buttressed by brilliant performances by Loretta Green and Veronica Redd, the play was definitely informative, illuminating and thought-provoking.

In addition to writing for the stage, Richard also has written several film scripts, including "Uptown Saturday Night" and "Let's Do It Again" and one television pilot, a situation comedy called "Cool Breeze" which has been bought by CBS and will be aired in June. When asked if there is a difference between writing film scripts and writing plays, Richard responded: "In writing for films, unless you are producing and directing it yourself, you are basically interpreting the vision of the producer and director. Whereas in a play, you put more of yourself in it. When I do a film script for someone I make myself kind of disappear and give the producer and director what they want. If I have strong objections to what they want, I don't take the job."

At this point, Richard decided to comment on something that was obviously bothering him—NBC's six-hour movie on Dr. Martin Luther King, Jr. Though he had a low opinion of the whole project, it was the depiction of one particular character that really bugged him. "What they did to Brother Malcolm X," Richard said angrily, "was totally unnecessary and almost criminal. I sat before the TV in stony silence, wondering why even now, years after his assasination, they still have the need to distort what he was all about. After watching the King show and seeing what happened to Phillip Hayes Dean and his Robeson piece, I would hesitate to do a play or film or TV script on an historical Black figure, especially one whose life is still very fresh in people's minds."

Richard concluded by noting the major influences in his playwriting career—Owen Dodson and Ted Shine, his teachers at Howard, Bob McBeth and Ed Bullins, with whom he worked at the defunct New Lafayette Theatre, The Playhouse 90 "teleplays" he watched on TV in the late 1950s and the Black Liberation Movement in the 1960s and early 1970s.

His favorite plays include "A Recent Killing" and "The Toilet" by Imamu Baraka, "Warning, a Theme for Linda," by Ron Milner, "The Duplex" and "Daddy" by Ed Bullins, "African Interlude" by Marti Evans Charles and "Anything" by Adrienne Kennedy. Of his own work, his favorite is "The Past is Past," a searching, moving and brilliantly drawn look into the first meeting between a son and his errant father. Of it Richard said: "Everything I wanted to happen in that play happened just the way I wanted it to. I feel I got it all together."

—A. Peter Bailey

THEATRE

ON & OFF BROADWAY

American Buffalo
The Cabaret Playhouse, 141 So. Harrison St., East Orange, N.J., (201) 672-4429, Thru May 13, Fri. & Sat. 8:30 p.m., Sun. 7:30 p.m., $6.

A Touch of the Poet
Helen Hayes Theatre, 210 W. 46th St. 246-6380
Eugene O'Neill play starring Jason Robards and Geraldine Fitzgerald. Mon.-Fri. 7:30 p.m. $7-$16.50; Weds. 2 p.m. $5-$12; Sat. 2 p.m. $6-$13.50.

The Act
Majestic Theatre, 247 W. 44 St. 246-0730
Liza Minnelli brings Las Vegas to Broadway.
Mon.-Thurs. 8 p.m. & Sat. 2 p.m. $11-$20; Weds. 2 p.m. $9.50-$18.50; Fri. 8 p.m. $13.50-$22.50; Sat. 8 p.m. $15-$25.

A Chorus Line
Shubert Theatre, 225 W. 44 St. 246-5990
The revelations of the trials and tribulations of chorus line hopefuls. Mon.-Sat., 8 p.m., $10-$16.50; Wed.-Sat., 2 p.m., $8-$15.

Annie
Alvin Theatre, 250 W. 52 St. 757-8646
One of America's favorite comic strips comes to life, Little Orphan Annie. Tues.-Fri., 8 p.m., $8-$16.50; Sat., 2 p.m., $8-$16.50; Sun., 3 p.m., $9-$17.50; Wed., 2 p.m., $8-$14.

Beatlemania
Wintergarden Theatre, 1634 B'way 245-4878
A multi-media and live musical featuring the Beatles' music. Sat. 2, 7 & 10 p.m., Fri 7 p.m. $9-$15; Sun. 2 & 5 p.m., Weds. & Thurs. 7 p.m. $8-$13.50

For Colored Girls Who Have Considered Suicide When the Rainbow is enuf
Booth Theatre, 222 W. 45 St. 246-5669
The staging of Ntozake Shange's work. Tues., Wed., Fri. 8 p.m., Sat. 5 p.m. $9-$15; Sun. 2 p.m. $8-$13.50.

Dancin'
Broadhurst Theatre, 235 W. 44 St. 246-6699
Musical directed by Bob Fosse Sat. 8 p.m., $18.50, $16, $14; Tues. - Fri. 8 p.m., $17.50, $15, $13; Sat. 2 p.m. Sun. 3 p.m., $16.50, $14, $12; Weds. 2 p.m., $15, $13, $11.

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

The Gin Game
Golden Theatre, 252 W. 45 St. 246-6740
Mike Nichols directed comedy-drama. Sat. 8 p.m., $13-$1750; Tues. - Fri. 8 p.m., Sat. 2 p.m. & Sun. 3 p.m., $11-$16; Weds. 2 p.m., $9-$13.50.

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

Hello Dolly
Lunt-Fontanne, 46 St. West of B'way. 586-5555
Musical revival starring Carol Channing. Extended thru June. Fri. & Sat., 8 p.m., $17.50, $15, $12.50, $10; Tues. - Thurs. 8 p.m., Sat. 2 p.m. & Sun. 3 p.m., $16.50, $14.50, $12, $7.50; Weds. 2 p.m., $15, $13, $11, $7.

A History of the American Film
Anta Theatre, 245 W. 52 St. 246-6270
Musical Comedy. Fri. & Sat. 8 p.m., $17.50, $14.50, $11; Tues. - Thurs. 8 p.m., Sat. 2 p.m. & Sun. 3 p.m., $16.50, $3, $9; Weds. 2 p.m., $14.50, $11, $8.

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

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

Livin' Fat
The Billie Holiday Theatre, 1368 Fulton St., Bklyn., 636-0919
A rousing comedy about a poor Black family in the south that comes into alot of money in a "questionable" way. Thru May 14. Thurs. - Sat., 8 p.m. & Sun., 4 p.m., $5 (Students $3 on Thurs. only).

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

The Mighty Gents
Ambassador Theatre, 215 W. 49 St. CO5-1855
Opens Apr. 13

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

Paul Robeson
Booth Theatre, 222 W. 45 St. 245-5669
Thurs. - Sat., 8 p.m., $9-$15; Sat. 2 p.m., Sun., 5 p.m., $8-$13.50.

Runaways
Plymouth Theatre, 236 W. 45 St. 246-9156
A Joseph Papp presentation scheduled to open May 6. Sat., 8 p.m., $18.50, $14.50; Tues. - Fr., 8 p.m. & Sun. 7 p.m., $17.50, $13.50; Sat. & Sun. 2 p.m., $16, $12.

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

The Shadowbox
The Cabaret Playhouse, 141 So. Harrison St., East Orange, N.J. (201) 672-4429
May 10 thru June 17, Fri. & Sat., 8:30 p.m., Sun. 7:30 p.m., $6.

Sly Fox
Broadhurst Theatre, 235 W. 44 St. 246-6669
Tues. - Fri., 8 p.m., Sat., 2 p.m., Sun. 3 p.m., $8-$15; Sat., 8 p.m., $9-$17.50; Weds., 2 p.m., $7-$13.

Timbuktu
Mark Hellinger Theatre, 51 St. & B'way 757-7064
Eartha Kitt, Melba Moore, and Gilbert Price in a new musical based on "Kismet." Tues. - Sat., 8 p.m., Sun., 3 p.m.; $18.50, $16, $9; Wed. & Sat. Mats. 2 p.m., $15, $12, $9, $6.

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

Dance

The Alvin Ailey American Dance Theatre
City Center, 131 W. 55 St. 246-8989
May 3, begins the company's Spring season. They will perform two premieres, "Butterfly" and "Blood Burning Moon" and four revivals including "Pas de Duke". Tues. - Sat., 8 p.m., Sun. 7:30 p.m., Matinees Sat. & Sun., 2 p.m., Sun. - Thurs. & Matinees, $3-$11.95; Fri. & Sat. eves. maximum $12.95.

Bronx Dance Theater
Pace University, Schimmel Hall 227-9620
May 25, 7:30 p.m., $3.

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

Continued on page 30

BLACK THEATRE ALLIANCE

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.

Afro-American Studio Theatre
415 W. 127 St., N.Y., N.Y.
690-2477
If you are interested in studying acting techniques, this is one of the places to go.

Afro-American Total Theatre
36 W. 62 St., N.Y., N.Y.
PL 7-9025
One of the leading exponents of Black musical theatre.

Demi-Gods
605 Maitlands Ave., Teaneck, N.J.
Joseph Walker, who wrote "The River Niger," is the founder-director of this group of talented performers.

East River Players
32 W. 141 St. N.Y., N.Y.
690-1120
Their specialty is revival of classic Black plays.

Eugene James Dance Company
102 W. 29 St., N.Y., N.Y.
947-4557

Frank Ashley Dance Company
Henry Street Settlement
466 Grand St., n.y., n.y.
766-9200

Frederick Douglass Creative Arts Center
1 E. 104 St. N.Y., N.Y.
831-6113
Aspects of the creative arts: drama, poetry, playwrighting, TV and film writing.

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

Manna House Workshops, Inc.
338 E. 106 St., N.Y., N.Y.
427-6617

The Marie Brooks Children's Dance Theatre
760 Riverside Dr., N.Y., N.Y.
281-7789
Children's dance company.

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

Raymond Johnson Dance Company
R.D. No. 2 ox 145E
Kingston, N.Y.
914-338-1072

The Staten Island Repertory Ensemble
1245 Park Ave. N.Y., N.Y.
348-7496

Weusi Kuumbe Troupe
10 Claver Pl., B'klyn, N.Y.
636-9400
Political theatre.

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.

The Frank Silvera Writers Workshop
317 W. 125 St., N.Y., N.Y.
662-8463
The Workshop draws on the talents of promising actors and directors for its Monday and Saturday readings of new plays.

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

Harlem Opera Society
536 W. 111 St., N.Y., N.Y.
862-3000

Harlem Performance Center
2349 Seventh Ave., N.Y., N.Y.
862-3000
Presents a year-round program of cultural activities including the Dancemobile.

Joan Miller & The Chamber Arts/Dance Players
Herbert H. Lehman College, Bedford Park Blvd. West, Bronx, N.Y.
568-8854
The company's repertoire ranges from socially relevant pieces to the avant-garde.

The LaRocque Bey Dance Company
169 W. 133 St., N.Y., N.Y.
926-0188

The National Black Theatre
9 E. 125 St., N.Y., N.Y.
427-5615
It is a temple of Liberation whch 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.
766-9265

Aims of Modzawe
33-29 Crescent St.
528-6279
The group is a very serious Afro-American community involved in re-creating an African cultural environment.

Alonzo Players
395 Clinton Ave., Brooklyn, N.Y.
622-9058
A group of talented dramatic performers.

The Alvin Ailey City Center Dance Theatre
229 E. 59 St., N.Y., N.Y.
832-1740

The Alvin Ailey Repertory Ensemble
229 E. 59 St., N.Y., N.Y.
832-1740

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

Ballet Hispanico
167 W. 89 St., N.Y., N.Y.
362-6710
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

Chuck Davis Dance Company
819 E. 168 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 African derived art.

Charles Moore's Dancers and Drums of Africa
1043 President St., B'klyn, N.Y.
467-7127
Traditional African dance.

Eleo Pomare Dance Company
325 W. 16 St., N.Y., N.Y.
675-1136

The New Heritage Repertory Theatre
43 E. 125 St., N.Y., N.Y.
876-3272

The Olatunji Center of Arican Culture
43 E. 125 St., N.Y., N.Y.
427-5757
A leader in the popularization of African music and dance.

The Puerto Rican Dance Theatre
215 W. 76 St., N.Y., N.Y.
724-1195
The group is at home in classical ballet and dance from the Hispanic tradition.

Rod Rodgers Dance Company
8 E. 12 St., N.Y., N.Y.
924-7560

Sounds in Motion Dance Visions, Inc.
2033 Fifth Ave., N.Y., N.Y.
848-2460

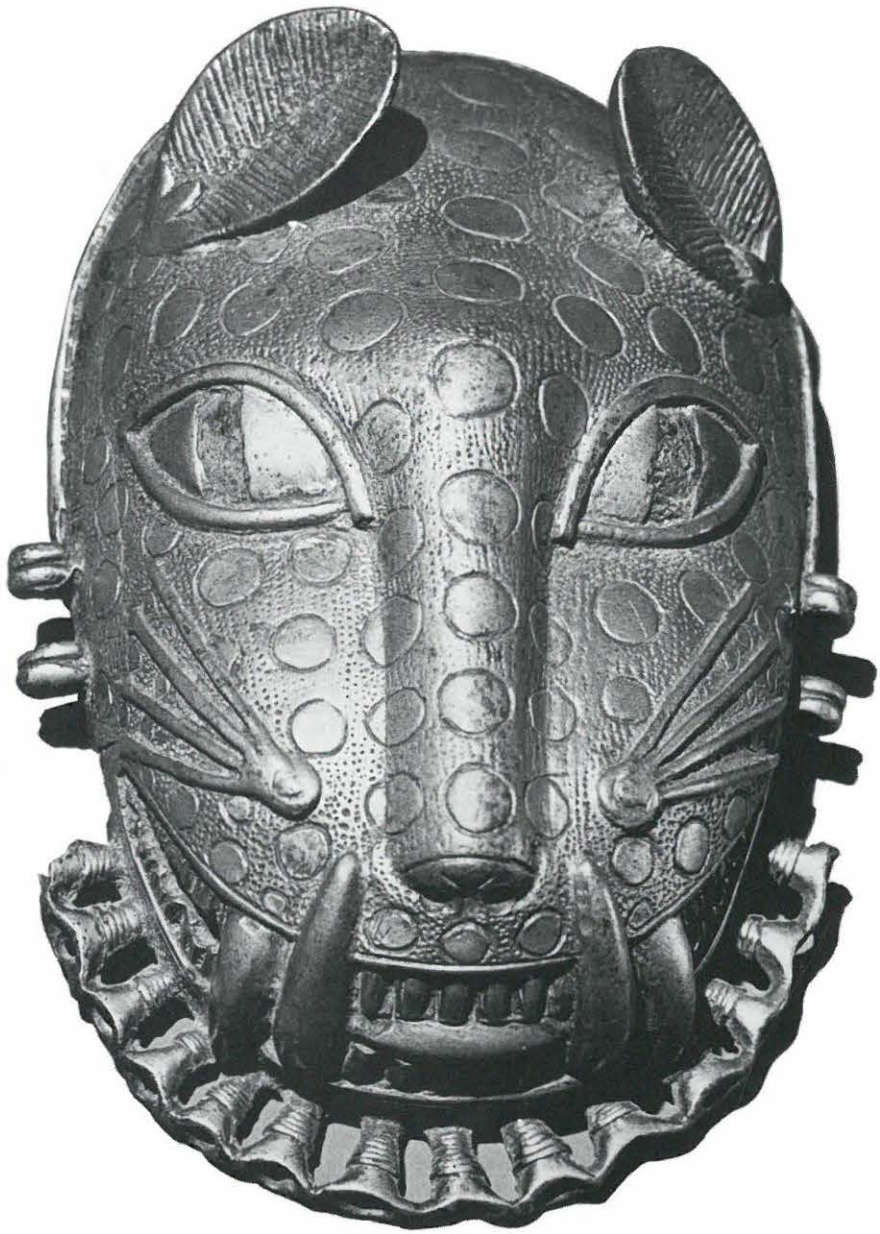
The Urban Arts Corps
26 W. 20 St. N.Y., N.Y.

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

Walter Nicks Dance Company
550 W. 155 St., N.Y., N.Y.
787-4557

NIGERIA

Art In Everyday Life



American Museum of Natural History

Firsts always seem to stand out in our minds. The first time we see someone or something, the first time we hear someone or something, can be recalled quickly and accurately. On April 19th we can experience another important first. For on that date the Museum of Natural History will open a show of 150 Nigerian artifacts, which can be seen by the public for the *first* time in the United States.

This unusual exhibit of wood, bronze and ivory carvings embodies the richness of Nigerian culture spanning the eighteenth to the twentieth centuries. The pieces have previously been in private collections here and in Europe. They now have been assembled into a single private collection of gallery owner and former museum director, Robert Mayo and museum consultant, Lewis Johnson. The Mayo-Johnson collection comprises several notable collections formed in Poland during the first decade of this century, including those of Roger de la Burde and two other Polish collectors. The de la Burde collection survived World War II and was brought to this country, where it continued to grow.

Writing in "African Arts Quarterly," Dr. L.E. Roache said of the de la Burde collection: "This is the only private collection sufficiently specialized to demonstrate the imagination and variety of expression of African artists working within the constrictions of their traditional cultures...and it shows that the artist has been able to function as a strong creative force. Numerous examples in the collection demonstrate that a single figurative concept can be created with enormous imagination without sacrificing fine technique or cult theme for which the object was used." In a sense this quote capsulizes the entire show.

"Nigeria: Art in Everyday Life" will concentrate on the art and artifacts of several Nigerian tribal groups, including the Bini, Yoruba, Ishan, Ibo and Ijaw peoples and will present a wide variety of objects of religious and secular

significance, which include masks, headdresses, staffs, altars, ceremonial chairs and tables and sculptured heads. Many of these items represent some of the best documented ethnographic data available on Nigerian culture of the past three centuries.

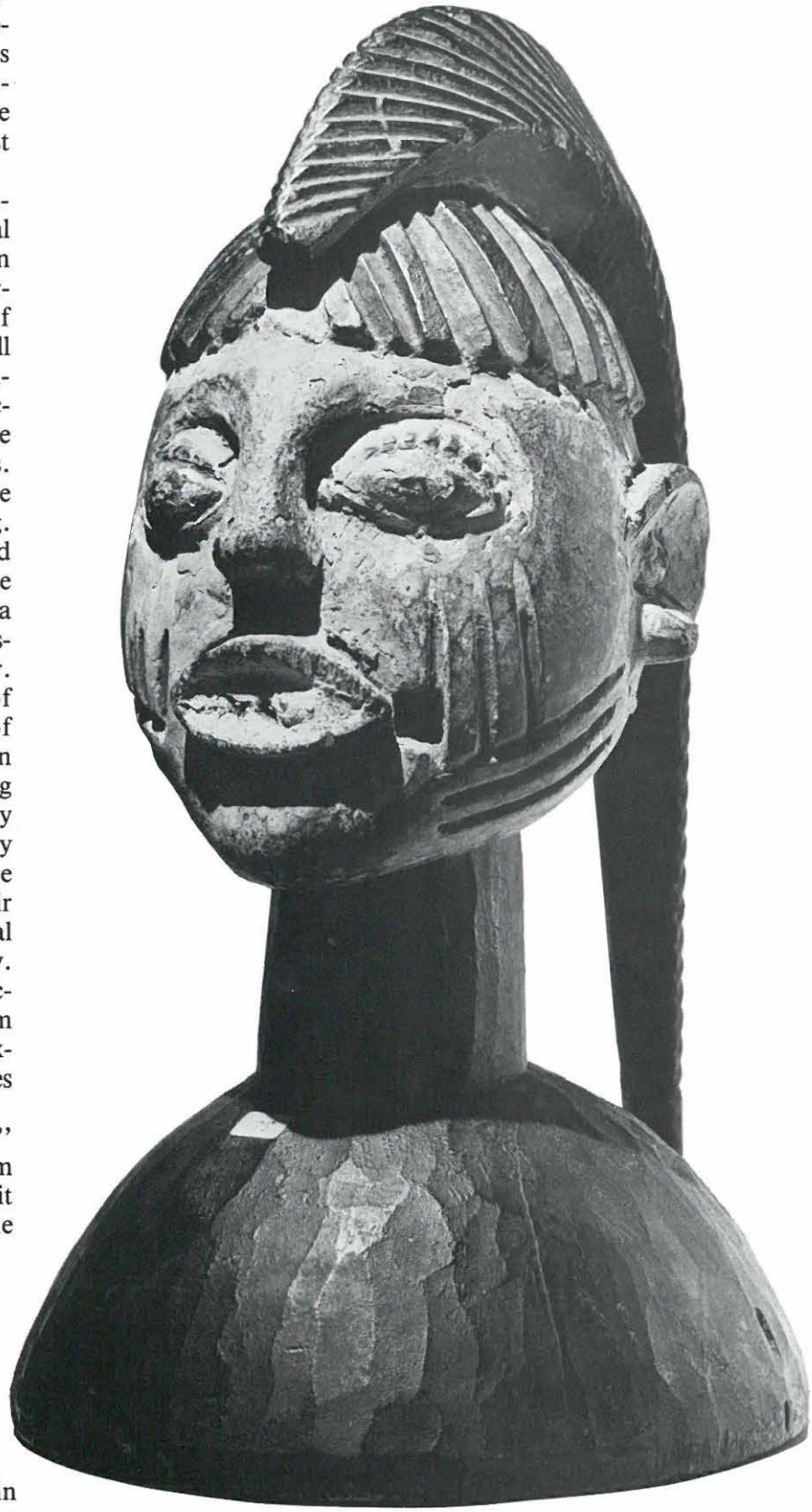
In early February, we were invited by the Museum of Natural History to view the Mayo-Johnson collection while it was still in storage; without the theatrics of mounting, lighting and display, all of the pieces we saw are spectacular. Mr. Mayo reviewed the collection with us and explained the significance of many of the items. Out of 300 pieces, only half have been selected for public viewing. This selection was done by David Crownover, the Director of the Philadelphia Art Alliance and a consultant of African art to Christies, an art appraisal firm. Mr. Mayo pointed out the beauty of the objects, the technical skills of the Nigerian artist in casting in bronze and iron and the copying of their styles and symbols by French impressionists in the early 1900s. Most of the artifacts were fashioned for daily use, but their beauty and stylistic richness reveal an advanced artistic sensibility. Some of the pieces in the collection—bronze casting dating from the nineteenth century, for example—are among the finest pieces created by artists anywhere.

"Nigeria: Art in Everyday Life" will be in Gallery 77 at the Museum through May 31, after which it begins a nationwide tour of the following cities:

Philadelphia, Pa.
July 16 - August 13
Afro-American Museum

Washington, D.C.
September 19 - October 19
Museum of African Art
The collection will be shown in other cities, but the locations were not confirmed at press time. ®

—Donald F. Driver



ARTS

MUSEUMS

Studio Museum in Harlem
2033 Fifth Ave.
Wed. 10-9, Tues. - Fri. 10-6, Sat. & Sun. 1-6.
4275959
"Paris Years: Oils and Pastels of Beauford Delaney" - thru June 4.

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

El Museo del Barrio
1230 Fifth Ave.
Tues. - Sun., 10:30 - 4:30 p.m.
"Resurgimiento" paintings and sculptures, thru June 30.
831-7272

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

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

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

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

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

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

Whitney Museum
Mad. Ave. at 75th St.
Daily 11-6Tues. 11-9
Sun. and Holidays 12-6
Closed Mondays
794-0600

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

Asia House
112 East 64th St.
Mon. - Sat., 10-5Thurs. 10-8:30Sun. 1-5
PL1-4210
"Room for Wonder: Indian Painting During the British Period" thru June 4.

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

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

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

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. - Sat. 9-4:30
Sun. 1-4
234-3130

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

The American Museum of Natural History
Central Park West at 79th St.
Mon. - Sat. 10-4:45, Wed. till 9, Sun. 11-5
873-1300
"The Caribbean Experience", May 13, 14, People Center, 1 p.m.
"Nigeria: Art in Everyday Life", Thru May 31, Gallery 77.

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

MANHATTAN FIFTH MIDTOWN

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

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

LOWER MANHATTAN

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

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

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

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

Whitney Museum
(Downtown Branch)
55 Water St.
Mon-Fri, 11-3
794-0633

Amer. Museum of Immigration (Ellis Is.)
(Liberty Island in N.Y. harbor for ferry.)
Daily 9-4
732-1236

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

New Muse Community Museum of Brooklyn
1530 Bedford Ave.
Daily 2-8 p.m.
774-2900
"An Introduction to the Black Contribution to the Development of Brooklyn". Opens May 15.

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

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

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

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

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

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

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

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

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

Black Magic on Broadway! All singing! All dancing! All beautiful! All black!

"Never before was black so beautiful as in 'Timbuktu!'" —Marjorie Gunner, N.Y. Voice

"'Timbuktu!' is spectacular! Watch the fireworks while it lights up Broadway!" —Rex Reed, N.Y. Daily News

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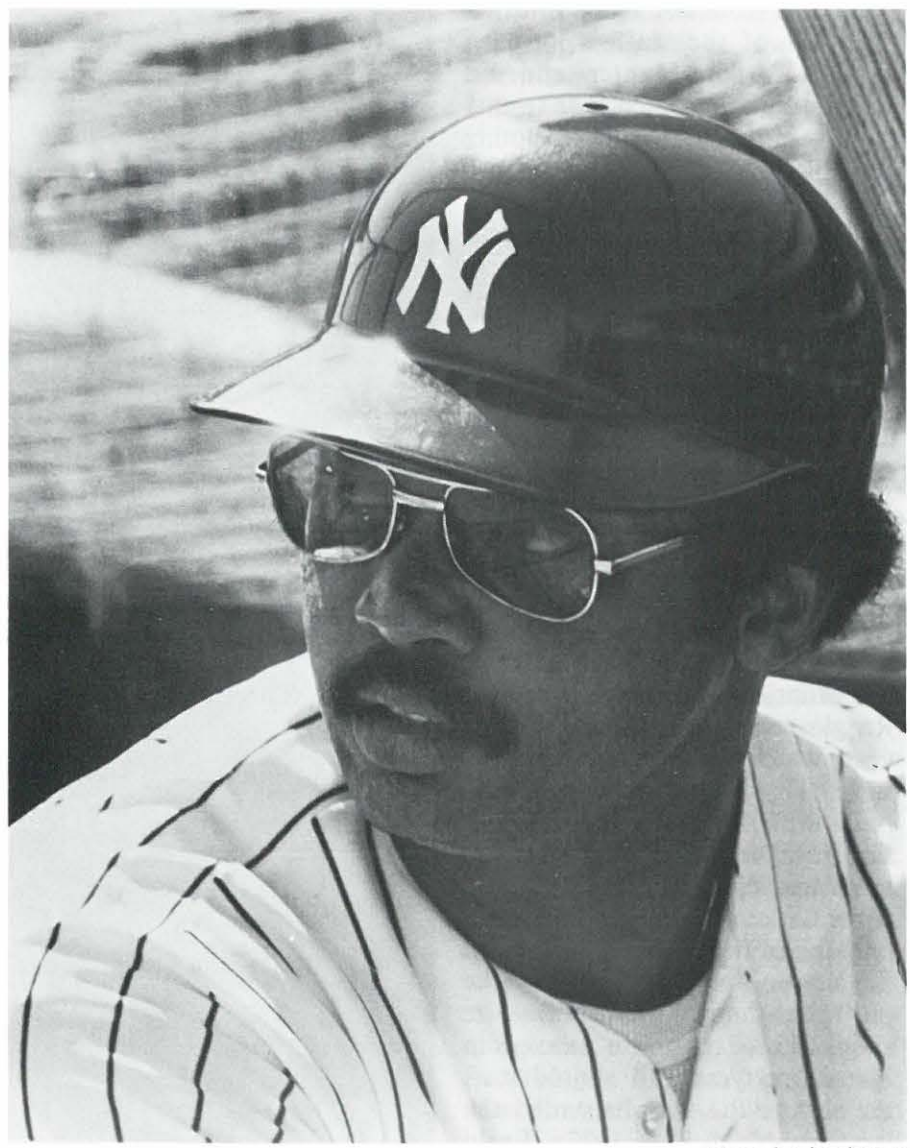
BASEBALL FORECAST '78

It almost seems too soon, but the 1978 baseball season is here again and it's going to be a long season, not ending until the October Classic, the World Series. For many teams, the season will be over by the end of May. For others, the "dog days" of August will mark the end of the campaign. For a select few, the season will be completed only when autumn leaves start to fall.

New Yorkers can expect another exciting year, with the Yankees supplying most of the fireworks. As for the Mets, well, we can always hope they'll remain competitive throughout the season, and then, who knows?

The Yankees enter the season with their eyes on winning a second consecutive World Series. On paper, they're the class team of their division, and probably the whole American League. Last year, throughout most of the season, the team was plagued with internal turmoil and injuries. The injuries, hopefully have healed with time, but the turmoil seems to have remained. Thurm Munson, all-star catcher and former Yankee team captain (he quit the post at the end of last season) demands to be traded to Cleveland. Mick (the Quick) Rivers would like to be traded, and Ed Figueroa says that he wouldn't mind being traded. (Notice the degrees of dissatisfaction present.) Then, there's Graig Nettles, who's still upset over a contractual dispute, and Roy White, who wants more recognition for his consistently fine performance. These problems should be resolved before the pennant race takes shape, but don't count on it.

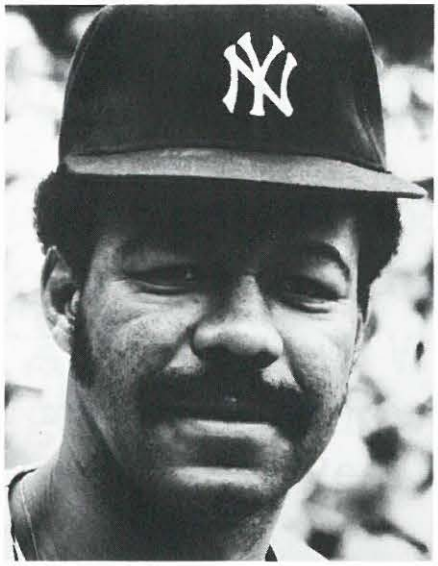
Dateline: February, 1978

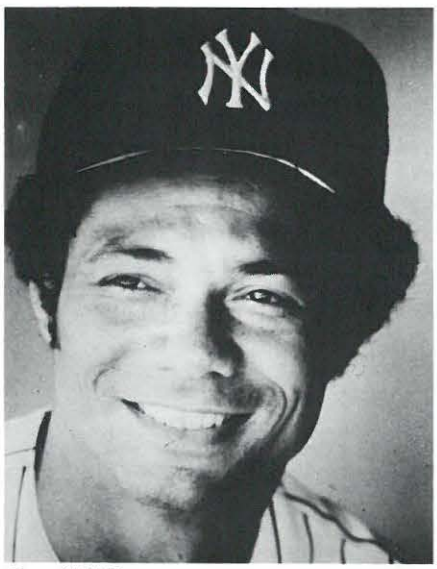


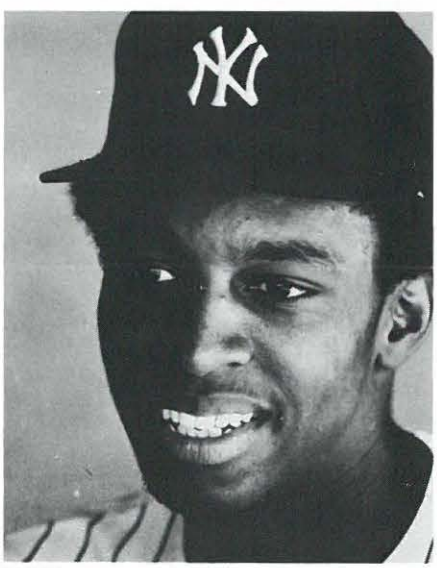
Reggie Jackson

As for personnel, the Yankees lost only one solid ball player, star of the Playoff and Series, Mike Torrez, who went in the free agent draft to the Boston Red Sox, the Yankee's toughest league opponent. Feeling this loss, Yankee management signed pitchers Rich Gossage, Rawley Eastwick and Andy Messersmith. Signing Gossage may create a problem. With relief aces Sparky Lyle and Dick Tidrow already in the bullpen, there may not be enough work to go around. Lyle, at 33, may become expendable and could be traded for more power. Another possibility would be to use Dick Tidrow as a starter if Andy Messersmith has not fully recovered from last year's injuries. The rest of the staff is in good shape. Catfish Hunter and Ed Figueroa should each win twenty games—if they're healthy. Another possible pair of twenty game winners is Don Gullet and Ron Guidry. Both had a good season last year and will be expected to perform as well this year.

The rest of the Yankee platoon looks strong. Chris Chambliss is the class of the league at first base, and with Willie Randolph at second, the right side of the infield is in great shape. The left side of the infield, with shortstop Bucky Dent and Graig Nettles at third, is equally strong. Out in the pastures, with Roy White, Mickey Rivers and Reginald Martinez Jackson, the situation looks under control. Reggie took a lot of abuse last year, which contributed to a slow start. His much publicized disputes with Billy Martin, culminating in a near brawl on national television, didn't help the situation either. A lot of pressure was forced on Reggie when he signed with the Yanks, and you can be sure he put plenty on himself. But he should come in more relaxed in his second year and should start the season the way he ended the last game of the 1977 World Series—with three home runs.


Cliff Johnson


Roy White


Wi'lie Randolph

(Having his very own candy bar has boosted his spirit.)

The Yankee bench is rich with talent. With players like Lou Piniella, Cliff Johnson and Paul Blair ready to answer the call, the Yankees should win their division.

The Yankee's stiffest competition will come from Boston and Baltimore. Boston is a very strong team, and the acquisition of Torrez will strengthen it considerably. Led by superstar Carl Yastrzemski (who never gets old), Boston will be battling with the Yankees down to the wire. Baltimore, who surprised just about everyone with its performance last year, will be hard pressed to do it again. Losing Ross Grimsley, though, will not help their cause. How well it does this year will rest heavily on the managing effort of Earl Weaver.

As for the other teams in the division, Detroit's superbird Mark Fidrych, will be the Motor City's only reason to smile this year, that's providing he comes back healthy after last season's injury. The Milwaukee Brewers are a funny team. It starts off Strong every season, giving the impression of being a possible contender, then, in June, is out of the running. The Cleveland Indians usually play competitively throughout most of the season but never go anywhere. However, they made an important change in management during the winter break: they hired Gabe Paul, the Wizard of New York. Paul, who masterminded the deals that brought such Yankee greats as Chambliss, Nettles, Randolph, Figueroa and Rivers to New York, is expected to work miracles for Cleveland. The Toronto Blue Jays, in its sophomore season, will be a "stuffed goose" by June 1, I'm afraid.

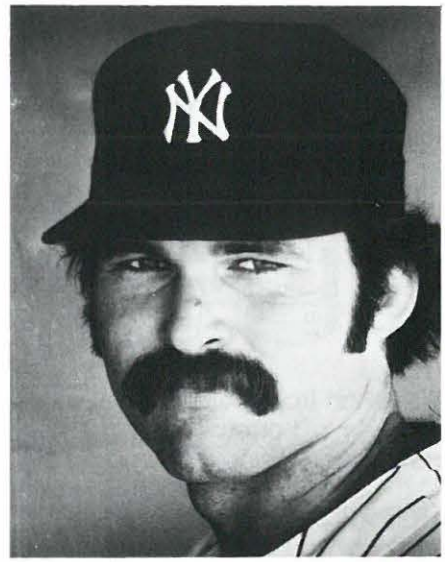
Looking at the Western Division of the American League, three teams have a solid crack at the division title: Defending champions the Kansas City Royals, will face its toughest fights with Texas and

California. Texas acquired Al Oliver and Jon Matlack in the off season, and with an already good team, will be tough all year. The Angels of Anaheim may finally get to the playoff this year; they obtained former Twin, Lyman Bostock, in the free agent draft. With Joe Rudi and Don Baylor already in the outfield, and the best pitchers in the league, Nolan Ryan and Frank Tanana, the Angels appear to be the team most likely to beat out KC. Chicago has a chance of making a reasonable showing. Getting Bobby Bonds from the Angels and signing Rom Blomberg has to help their cause.

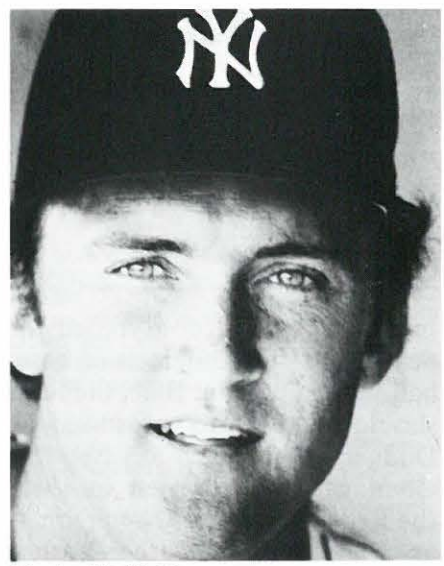
The Minnesota Twins was decimated in the free agent draft, first losing Bostock and then Larry Hisle. For this reason, Rod Carew will not be in the playoffs. He'll have to console himself by winning another batting title. The Oakland Athletics kept only Vida Blue from its World Championship teams. Charley O. Finley ("O" for owner) desperately is trying to unload his losing franchise, but the city of Oakland won't let him.

Seattle's contribution to this year's excitement will amount to the playing of the National Anthem, the seventh inning stretch, and the ground crew's cleanup before and after each game.

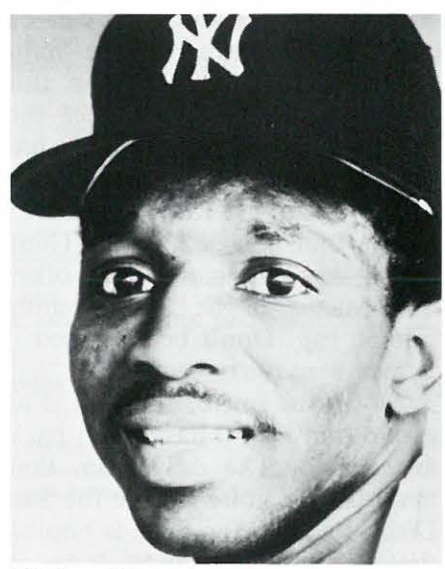
M. Donald Grant, who many claim is the living image of Ebenezer Scrooge, broke into the free agent market and came out with a question mark called Elliot Maddox. Don't get me wrong, Elliot is a fine ball player and one of the better defensive outfielders around. Why he would want to play in Shea Stadium (where he severely injured his leg several seasons ago while playing for the Yankees) is a mystery. The money is good; he became a millionaire on signing. How well he plays with the Mets remains to be seen, especially since I believe he hasn't fully recovered from that injury.



Dick Tidrow



Graig Nettles



Mickey Rivers

During the off season, the Mets lost John (the Hammer) Milner, who went to Pittsburgh, and Jon Matlack, who went to Texas. However, they did get Willie Montanex, a stand out first baseman. Playing second base, will be Doug Flynn, who came from Cincinnatti last year in the trade that sent "The Franchise" (AKA Tom Seaver) to the Reds. The shortstop position is a touchy problem, with returning Met, Tim Foli, probably getting the starting assignment. Lennie Randle, who had a solid season with the Mets last year, will be at third.

The outfield should be good. Steve Henderson (from Cincinnati) will be a plus. In center, Lee Mazzilli, should be more than adequate. In left field, there's Elliot Maddox, who if healthy, should be dynamite.

The pitching staff, once the backbone of the Mets, will be shaky this year. Remember when it consisted of Tom Seaver, Nolan Ryan, Jerry Koosman and Tug McGraw? Only Koosman remains and he wants to be traded. Pat Zachary (also acquired in the Seaver deal) is a good pitcher and should have a good year. Also throwing for the Mets will be such well-known names as Craig Swann, Bob Apodaca and Nino Espinosa. The bullpen is in fair shape, with Skip Lockwood ready to come in should trouble develop. I think that the golf cart, used to bring relievers in should get a good tuneup now.

I don't want to seem pessimistic about the Mets' chances for 1978, but in truth, the teams in its division are very strong. Though the Mets have more power and speed than last year's team, it still won't be enough to stop Philadelphia or Pittsburgh. Philadelphia is just too strong a club, and only Pittsburgh has a reasonable chance of knocking it off the top. Though the Pirates lost Al Oliver in the draft, it did sign John Milnere and acquired a top pitcher, Bert Blyl-

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leaves you breathless

Smirnoff® Vodka, 80 proof, Distilled from Grain.

SMIRNOFF SPORTS QUIZ

Questions

1. What college has produced the most Heisman Trophy winners?
2. Name the three (3) events in the Triple Crown of horseracing?
3. How many knockdown occured in the Joe Frazier/Muhammad Ali three fight series?
4. Who caught the longest reception in Super Bowl history?
5. What team has scored the fewest points in a single Super Bowl game?
6. Name the only baseball player to be voted MVP in both leagues.
7. What brother combination has hit the most homeruns in baseball?
8. What is the weight limit for the welterweight division?
9. In what city and state is the football Hall of Fame located?
10. Jim Brown was an All-American in two sports. Name them.

SMIRNOFF TRIVIA QUESTION

What is a Classic Bloody Mary?

Answers to quiz appear on Page 39

©1978, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.) Hartford, Conn.

even. With a little luck, the Pirates could win its division. St. Louis is a good team and will play tough all year, but it's still a year away from playoff contention.

The Cubs of Chicago signed free agent Dave Kingman, which will add power to the attack. Unfortunately, the team lacks the depth to maintain a sustained drive all year. The Montreal Expos will make an effort this year to escape the anonymity that has plagued it from inception. Pitcher Ross Grimsley was signed on and, who knows, the team just may win a few games. Seriously, the Expos should be fun to watch this year; they could go as high as fourth place in the division. All in all, the eastern division will probably have the tightest race throughout the league.

In the Western Division of the National League, had Vida Blue gone to the Reds, the season would be over right now! Can you imagine Blue and Seaver together? Luckily for the Dodgers, Commisioner Bowie Kuhn voided the deal in the "best interests of baseball." Even without Blue, the Reds should be able to overtake the Dodgers as the Division champs. Coming off a bad year in 1977, the Reds will be led by such greats as Pete Rose, George Foster, Johnny Bench, Tom Seaver and so many others that you can be sure the Dodgers will be hard pressed to win the division this time out. But don't expect the Dodgers to just lie there; it has some superstars of their own, such as Steve Garvey, Ron Cey, Davey Lopes and Reggie Smith. These two teams will battle each other all year, with the Reds coming out on top. Don't be surprised if Seaver wins thirty games.

As for the rest of the west, I'm afraid that they'll have to sit back and watch. The only team that may make a noise will be the San Diego Padres. The team is hoping that ace pitcher Randy Jones is able to come back after last year's injury. The Padres also hope that aging greats Gaylord Perry and Mickey Lolich can turn the club around. Even if the pitching comes trhough (which is very "iffy"), the Padres lack the depth in the line-up to play great ball all season; and in a division with the Reds and Dodgers, that's what you have to do.

The Houston Astros, another exciting team, unfortunately plays in the same division with the reds and Dodgers. The Astros' battle with the Padres for third place will be exciting to see. As for the San Francisco Giants and the Atlanta Braves, they will have to battle to see which one ends up in last place first.

In all, it should be an exciting year, with the final standings looking something like this:

AL East	AL West
New York	California
Boston	Kansas City
Baltimore	Texas
Cleveland	Chicago
Milwaukee	Minnesota
Detroit	Oakland
Toronto	Seattle
NL East	**NL West**
Philadelphia	Cincinnati
Pittsburgh	Los Angeles
St. Louis	San Diego
New York	Houston
Montreal	San Francisco
Chicago	Atlanta

A final word: should the Yankees play without bitterness and injury, they could run away with it. The AL West will be a race all year with three teams in it. The NL East will be a two-team race involving Philadelphia and Pittsburgh, with St. Louis showing an occasional flash of brilliance. The NL West will be a two-team race, with Cincinnati eventually taking it by September. ®

Gary Freilich
Sports Enthusiast and
former High School Teacher

SPORTS

BASEBALL

N.Y. Mets
Shea Stadium ($3.50-$5)

May

12—Houston	8:05 p.m.
13—Houston	2:05 p.m.
14—Houston (double header)	1:05 p.m.
16—Atlanta	8:05 p.m.
17—Atlanta	8:05 p.m.
18—Atlanta	8:05 p.m.
19—Philadelphia	8:05 p.m.
20—Philadelphia	2:05 p.m.
21—Philadelphia	2:05 p.m.
29—St. Louis (Twi-night double header	5:35 p.m.
30—St. Louis	8:05 p.m.
31—St. Louis	8:05 p.m.

N.Y. Yankees
Yankee Stadium ($5-$6.50)
May

1—Kansas City	8 p.m.
2—Kansas City	8 p.m.
2—Kansas City	8 p.m.
5—Texas	8 p.m.
6—Texas	8 p.m.
7—Texas	2 p.m.
8—Minnesota	8 p.m.
9—Minnesota	8 p.m.
23—Cleveland	8 p.m.
24—Cleveland	8 p.m.
25—Cleveland	8 p.m.
26—Toronto	8 p.m.
27—Toronto	2 p.m.
28—Toronto	2 p.m.
31—Baltimore	8 p.m.

SOCCER

Cosmos
Giants Stadium, the Meadowlands

May

7—Detroit Express	2:30 p.m.
21—Seattle Sounders	2:30 p.m.
28—Rochester Lancers	2:30 p.m.

TENNIS

N.Y. Apples
Madison Square Garden/Felt Forum ($8-$10)

May

1—Los Angeles Strings	7:30 p.m.
5—Indiana Loves	7:30 p.m.
9—Seattle Cascades	7:30 p.m.
12—Boston Lobsters	7:30 p.m.
16—San Diego Friars	7:30 p.m.
18—Sun Belt Nets	7:30 p.m.
23—Golden Gaters	7:30 p.m.

WRESTLING

Madison Square Garden ($4-$8)
May 22, 8:30 p.m.
All-Star wrestling, contestants to be announced.

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

TRACK & FIELD

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

LEISURE TIME SPAS

Manhattan:

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

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

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

European Health Spa
401 East 55th St. & 505 Park Ave.
55th St.: 688-1620
Park Ave.: 688-5330
Exercise machines, whirpool, 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.

TELEPHONE SPORTS PLANNING
Sports Phone
999-1313

Meadowlands Results
594-7044

Parks & Recreation News
755-4100

New York State Lottery
999-6868

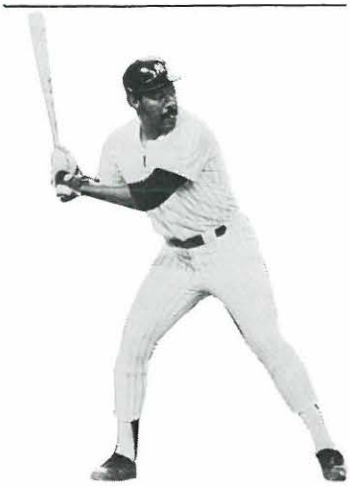
OTB Results
999-2121

Time
936-1616

Weather
WE 6-1212

Madison Squre Garden
564-4400

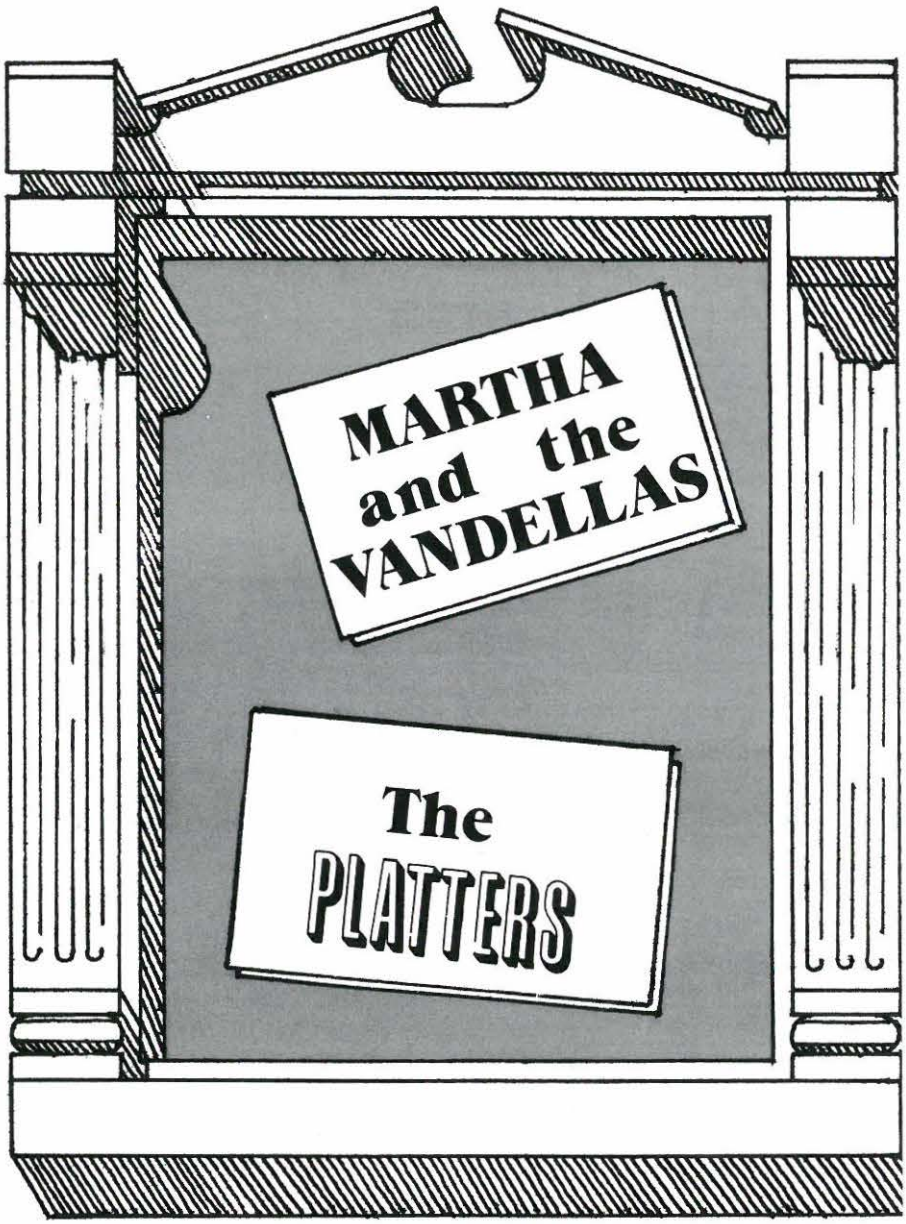
ANSWERS TO SMIRNOFF SPORTS QUIZ
1. Notre Dame — 6
2. Kentucky Derby, Preakness and Belmont Stakes
3. One in the first fight. Frazier downed Ali.
4. John Mackey, 75 yards in Super Bowl V.
5. Miami, 3 points in Super Bowl VI.
6. Frank Robinson.
7. The Aaron Brothers, (Henry-775, Tommie-13)
8. 147 pounds.
9. Canton, Ohio
10. Football and lacross.
Trivia Answer:
Smirnoff Vodka and tomato juice.



"SHOW TIME!" THE APOLLO THEATRE

The marquee read, "All-Star Show Featuring The Temptations, Martha and the Vandellas, the Marvelettes, Billy Stewart. . ." and on and on went the list of acts. Every week introduced a new show and new excitement for all who waited on long lines that sometimes would wind its way up 125th Street and around Seventh Avenue. This was the Apollo Theatre.

The Apollo Theatre in Harlem was the mecca of Black entertainment for over a quarter of a century. Some of the biggest names in show business performed in this illustrious palace—Billie Holliday, Louis Armstrong, Cab Calloway, Ella Fitzgerald, Ray Charles, Aretha Franklin, Al Green, Nancy Wilson, among many others.



Every major city had their own "Apollo Theatre." In Philadelphia, it was the Uptown, in Chicago, the Regal, in Washington, D.C., the Howard Theatre. Even Brooklyn had the Fox; but there was none that could match the prestige and excitement of the Apollo.

In 1935, Frank Schiffman took over its management and brought notoriety to the theatre during the "Harlem Renaissance." During that era, Harlem was the center of entertainment and the big band sound was the "in" thing. Virtually every known hand from Count Basie to Benny Goodman played the Apollo. Dancing acts were the highlights of many shows, and dancers like Bill "Bojangles" Robinson, Stepin' Fetchit' and Sammy Davis, Jr. (whose career began as a dancer) came to dazzle each other with their fancy footwork.

The Apollo survived the riots of 1943 and 1963 because community residents guarded the theatre. As the exterior of 125th Street deteriorated, the Apollo managed to stay the palace of the neighborhood. In 1968, the lobby of the theatre was refurbished, and it gave a sense of pride to those who considered the Apollo their "second home". Then, we could buy a $2.50 ticket and sit from the first through the last show, enjoying the performances more each time.

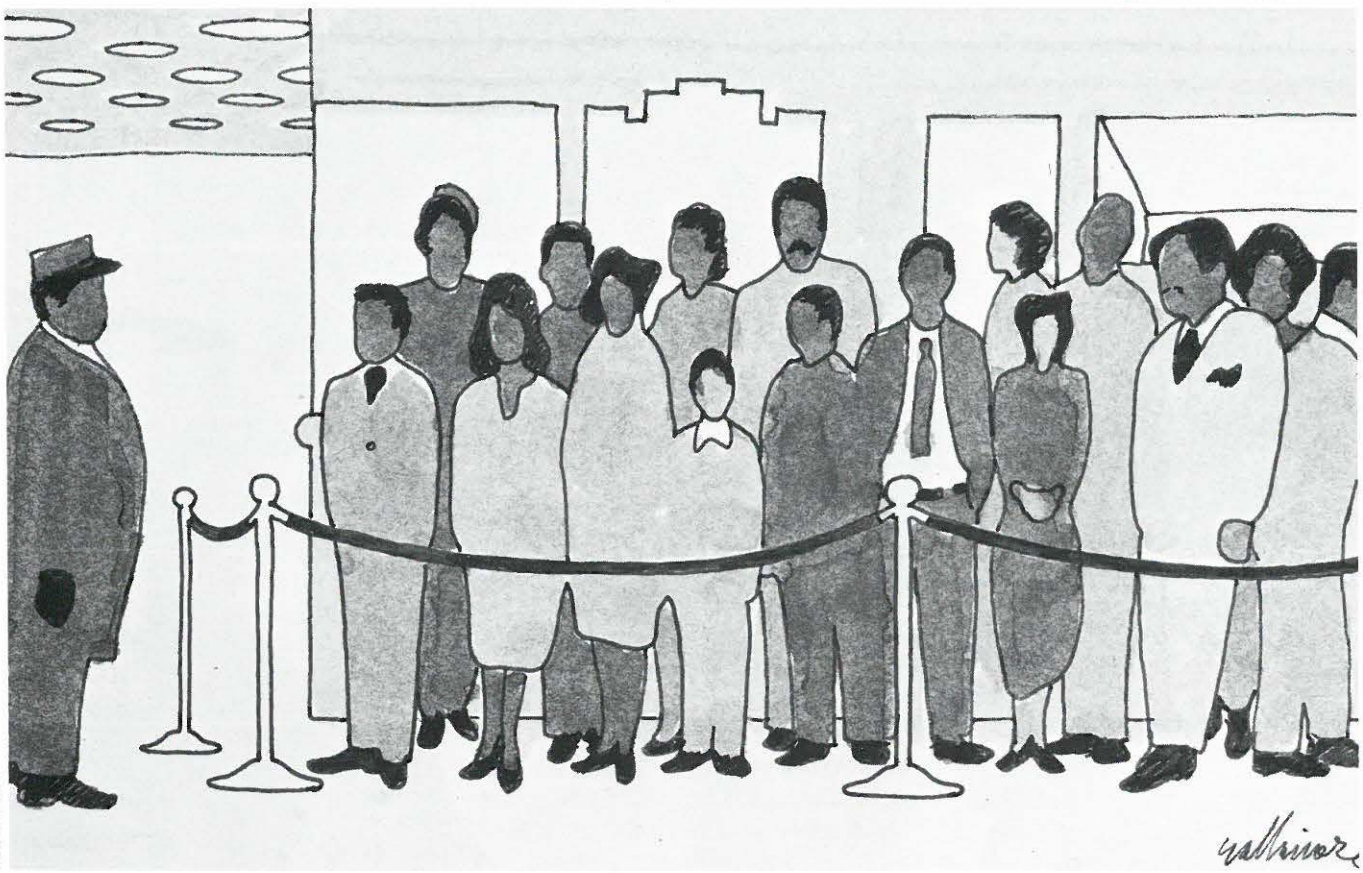
Some of the unforgettable scenes associated with the Apollo during the forties were the never-ending lines of people waiting to get into the theatre. Watching the sights on 125th Street, a treat in itself, would help pass the time. We would see current fashions and fads — two shows for the price of one! On Easter, we didn't need Fifth Avenue for the Easter Parade, we had 125th Street and the folks on line at the Apollo! They'd be dressed to kill in black-seamed stockings, spiked heels, shoulder-padded suits waiting to see Ella, the Count, Lena, Ethel Waters, the Duke or Pearl.

Vaudeville also was popular in those days, and the Apollo featured some of the funniest — Jackie "Moms" Mabley, Pigmeat "Here Come Da Judge" Markham and Red Foxx with his sidekick Slappy White. The fifties brought bobby socks, saddle shoes, slick processed hair, the slop, the stroll, the twist, the mellow sounds of Dinah Washington, Sarah Vaughan, and Nat "King" Cole. The fifties also brought the "doo-wop" sounds of Sonny Till and the Orioles, Shep and the Limelighters, Little Anthony and the Imperials, the Cadillacs, Jackie Wilson, Sam Cooke, the Platters; and the girls fell out of their seats over the smooth sounds of Johnny Mathis. The sixties brought mini skirts, the boog-a-loo, the Drifters, Dionne Warwicke, Wilson Pickett, Otis Redding, Billy Stewart, Patti and the Bluebells (later to become LaBelle).

The Sixties also brought the Motown Sound. And Apollo featured history-making shows headlining the Supremes, Marvin Gaye, Stevie Wonder, The Temptations, the Marvelettes, Martha and the Vandellas, The Four Tops, The Spinners, Smokey and the Miracles, Glayds Knight and the Pips, the Jackson Five — sometimes all would be on one show! Those were the great days of the Motown era.

James Brown always packed them in with his star-studded, power packed renditions of "If I Ruled the World," "Say It Loud, I'm Black and I'm Proud," "Mother Popcorn," "Sex Machine" and his finale of "Please, Please, Please," where he'd fall to the floor like a madman and have the emcee drape a sequined cape around him. Remember the roar of the crowd?

The Apollo audience was one of the most critical for which any entertainer could perform. This was



Ed Gallimore

an audience that could either make an artist or break one. If the audience didn't think well of a performer, the reaction would vary from shouts of ridicule to raucous laughter. But if an artist "got over," the applause was overwhelming. During the middle of a song, shouts of "sing it baby" or "yeah, yeah" would roar from the second balcony, which many times was occupied by drunks. If a performance was not up to par, the audience would sometimes refuse to applaud. The Apollo was a legend in itself.

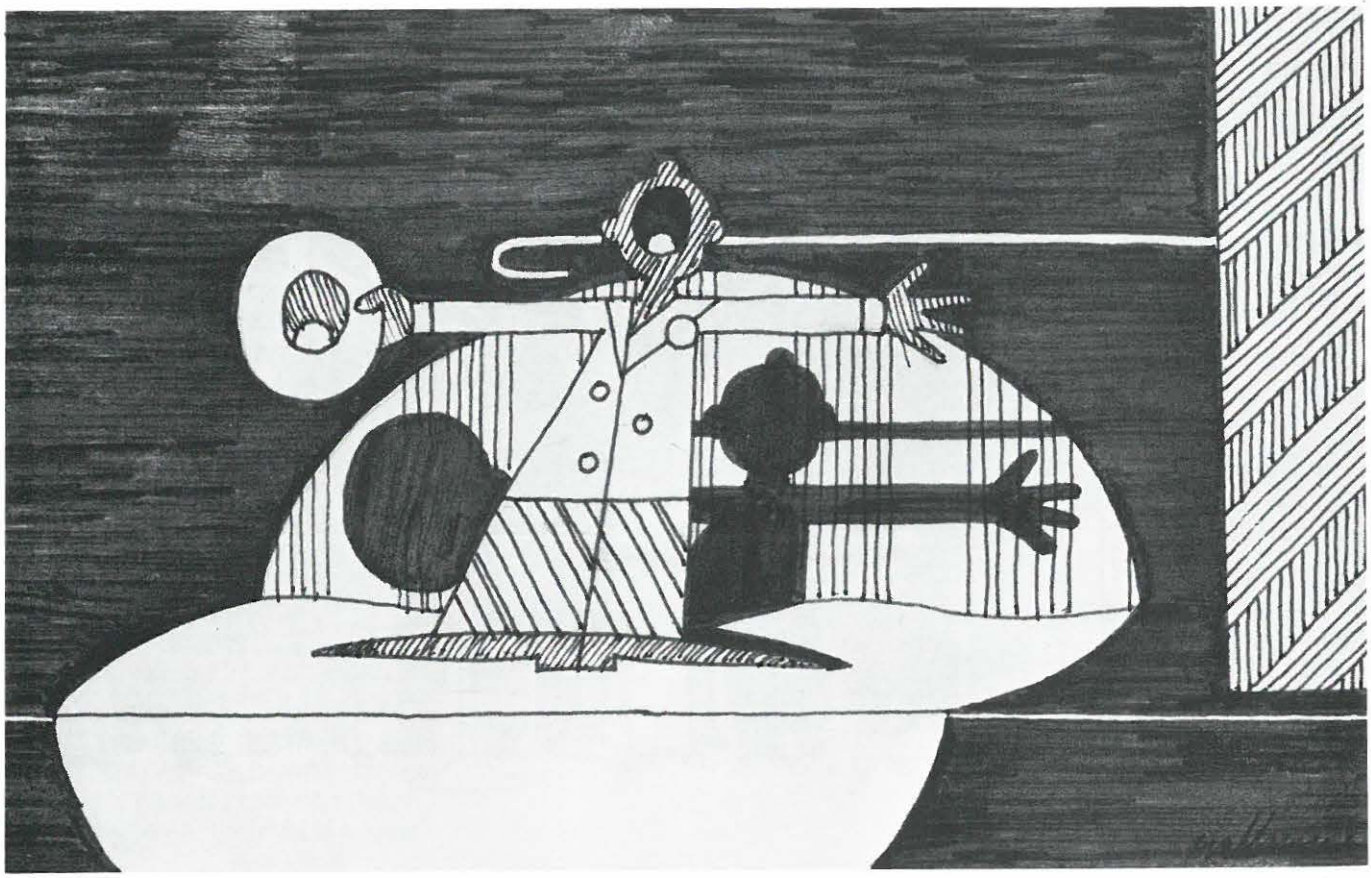
Wednesday nights became synonymous with the Apollo, for it was amateur night and it gave many aspiring artists a chance to either be discovered or forced them to go into hiding, depending on audience acceptance. Amateur night alternately was like watching an execution or watching a coronation. Anyone who thought they had talent could sign up in the basement of the theatre. The basement looked like a condemned playhouse — dusty floors, cobwebbed corners, out-of-tune pianos, dusty life-size pictures of Sara Vaughan, Gladys Knight and the Pips and various artists who have performed at the theatre. That alone should have been enough to scare an amateur. Then came the audition, where you brought your own backup and arrangement or sang a cappella.

Wednesday night. The Amateur Show began after the evening headliner show, with the audience waiting like vultures to prey on its victims. One thing could be said for the participants of the show — they had guts! If a performance was good, the audience would give it a good "benefit-of-the-doubt" applause. But if the performance was unacceptable, in addition to the laughter from the crowd, sirens would go off, a clown would run across the stage shooting a cap pistol, and finally came "The Hook", (a long stick with a hook on the end) to drag the performer off the stage. It was humiliating, and sometimes funny, but this was an Apollo tradition.

For all of this, first prize would be a week's engagement at the theatre; second and third prizes would be $15 and $10. Some of the world's most noted entertainers got their start at Amateur Night, including Sarah Vaughan, Billie Holiday, Leslie Uggams, Joe Tex, King Curtis, Vivian Reed, Tommy Hunt, Maxine Brown, Roy Hamilton, Barbara McNair, Jackie Wilson.

The Apollo became a legend in its time. Walking past the theatre, now closed, one can almost hear the screams and shouts of the enthusiastic audience, the smells of popcorn and hotdogs in the lobby, feel the excitement of the audience as the band began preparing for the first performer. "And now it's star time. . ." ℞

—Beverly Lindsay



American Hot Wax, Paramount's salute to the oldies, represents Hollywood's fantasy machine at its best. The film's total cinematic effect is made enjoyable—in spite of the picture's clumsy editing—because we get a change to hear prime oldies.

The one-week episodes in the life of Alan Freed are excruciatingly boring.

Director Floyd Mutrux transports us back to 1959. Rock and roll, Freed's euphemism for rhythm & blues, has reintegrated Black music into the American cultural mainstream. Freed, the prototypical Top Forty Dee Jay, is staging his first annual show at the Brooklyn Paramount and the local establishment, in the form of a narrow-minded District Attorney who thinks "Sixty Minute Man" is a paean to debauchery, is out to stop him. The airway is alive with the sound of Doo Wop!

For those of you who were there, the plot of *American Hot Wax* might seen a bit incredulous; the oldies are played in bits and pieces without any reference to actual release dates or artists and, if you look closely enough, in one scene you actually can spot a palm tree—growing in Brooklyn?

"I don't think people care that much about who Alan Freed really was," admits producer Art Linson (*Car Wash).* "I just wanted to use Alan Freed as a fictional pivotal point; we could have almost called him anything we wanted to but it's really a movie about the early days of rock and roll and the people who were most affected by it—the kids, the groups, the disc jockeys. The people who were there. The people who knew what was happening."

Tim McIntire's pedestrian performance as Freed ranks with the disc jockey's own walk through acting (remember *Don't Knock the Rock* and *Mister Rock and roll?* Maybe it's better you don't); but what else can a pivotal point do? "This is my last film for awhile, I want to spend time with my own group, Funzone," says the son of actors John McIntire and Jeanette Nolan, understandably at a Beverly Hills Press conference.

Laraine Newman as Teenage Louise fluctuates between adequate and embarassing. Fortunately, her better moments are her scenes with the Chesterfields.

Carl Earl Weaver, Al Chalk, Sam Harkness and Arnold McCuller are the four young actor/singers as-

sembled by Kenny Vance for the film. (Vance, a former member of Jay and the Americans appears as Prof. Planotone," singing the Del-Vikings great hit "Come Go With Me"). When they open *Wax's* 10-minute, show-stopping revue with "Why Do Fools Fall in Love" you'll think they're the reincarnated Frankie Lymon, Little Anthony, the Teenagers and Imperials combined.

Jay Lindo and Fran Drescher, as Freed's sexually bickering "go-fers" provide the film's all too brief acting highlights.

The real star of *American Hot Wax* is, of course, the music. Rock and roll was only the natural progress of an art. In this century alone, Jazz, Blues, BeBop and Boogie Woogie had people snapping their fingers (and still has) long before Freed began as radio personality, Moondog, baying at the moon in Cleveland in 1951. What he did do for the music was homogenize it for commercial, white AM radio in an era when Blacks were only heard on "race" stations or records.

"He was a Black musician's Jesus Christ!" Screaming Jay Hawkins, who appears in the film along with Jerry Lee Lewis and Chuck Berry, still says today.

One can understand Hawkins' deification of Freed. Until recently the Chitlin' Circuit offered Black performers their only commercial outlet, while white artists appeared with hits that, in many cases, were rip-offs (the trade would rather call it "covering") of original R&B hits. Pat Boone's rendition of Fats dominoes' "Ain't It A Shame" was such a blatant, bleached imitation of the original, the practice actually become unprofitable because white audiences *demanded* the original product. Enter Alan Freed.

At his peak Freed made $75,000 (excluding payola) a year playing Black music for that audience. He died in the early sixties but by that time R&B had evolved into Motown, Soul, Philly and the Memphis sounds of the sixties. Today's sound has matured into the technical realm of Disco while rock has moved to the point where "Punk" is considered avant garde and a safe product at the same time!

The fact that Black music exists, let alone flourishes, is a miracle in itself. Watching *American Hot Wax,* one can perhaps grasp the power behind the music of a decade.

—Howard Brock Garland

BOOKS

How To Make Money In Music. By Herby Harris & Lucien Farrar. $8.95. Hardback.

At last someone has written a book that takes some of the mystery out of today's music business. "How To Make Money In Music" is a complete guide, not only for the musically inclined, but for the person who is interested in discovering and understanding the fascinating world of today's popular music business. The authors cover virtually every aspect of the music business, from planning and executing the actual performance on a stage or in a recording studio to the fine details of contracts and money management. The book provides valuable insight into where, how and when money is made in this industry and outlines a system for analyzing how to use talents and initiative to plan lucrative and logical career moves. The book also explores techniques to utilize increased knowledge of the markets; it notes procedures and requirements to help reap greater reqards from the music industry. The book shows you how to set realistic and realizable goals and highlights the requirements for success in today's music business. And it gives details on songwriting, music publishing, royalties, unions and much more. "How To Make Money In Music" is an uncomplicated and logical book, clearly and simply written, with charts and illustrations to increase understanding. "How To Make Money In Music" is a unique book that is long overdue.

—Leon MacDonald

Dick Gregory's Natural Diet for Folks Who Eat: Cookin' with Mother Nature. Edited by James R. McGraw with Alvenia Fulton. 171 p., Harper and Row, $1.95. Paperback.

Dick Gregory tells you what a natural diet has done for him and his family. He offers you Mother Nature's way to cooking and eating for good health. He even shows you how pets and plants can thrive by using nature's way.

Coming of Age In Mississippi. An autobiography. By Anne Moody. 384 p., Dell, $1.50. Paperback.

This is the story of a Black woman's life in the South. It tells of her struggles for survival against the forces of bigotry, of her observations and reactions to the system that tried to keep her in *her* place. It tells of her involvement in the Civil Rights Movement and shows how she reached the age of awareness early in life in Mississippi.

CHILDREN'S BOOKS

Nobody Has To Be A Kid Forever. By Hilda Colman. Crown. 117 p. $4.95. Ages 11-14.

A thirteen year old girl tries to bring her broken family together again.

Bigfoot. By Hal G. Evarts. Scribner. 190 p. $5.95. Ages 10-up.

This is a fictionalized version of the search for Sasquatch, the bigfoot monster.

-Peggy W. Wilson

Movies

Pace University
ETS Cinema, Student Union
(Level B, Main Building)
May 2, Chinatown, 9 p.m.
Also May 3, 12 noon.
May 9, The Story of Adele H. & Fantastic Voyage, 9 p.m.
Also May 10, 12 noon.
May 16, Marathon Man, 9 p.m.
Also May 17, 12 noon.
Admission is free

New York Public Libraries

May 1, Men of Bronze, 6:30 p.m. 125th St. Library, N.Y.C.
May 2, Guilty by Reason of Race, 3 p.m. Dongan Hills Library, 1617 Richmond Rd., S.I.**Phantom of the Opera,** 7:30 p.m. Jerome Park Library, 118 Eames Pl. Bronx. **Roots,** Episodes 7 & 8, 3:30 p.m. Throg's Neck Library, 3025 Cross Bronx Expwy, Bronx.
May 6, Brief Encounter, 2:30 p.m. Allerton Library, 2740 Barnes Ave. Bronx. **In the Beginning,** 2:30 p.m. Baychester Library, 2049 Asch Loop No., Bronx.
May 18, White Sheik, 7:30 p.m. Webster Library, 1465 York Ave. N.Y.C. **Yellow Submarine,** 7 p.m. New Dorp Library, 309 New Dorp Lane, Bronx **Public Enemy,** 4 p.m. West New Brighton Library, 976 Castleton Ave. Bronx.
May 23, Golden Age of Comedy, 1:30 p.m. George Bruce Library, 518 W. 125th St. N.Y.C.**The Day the Earth Stood Still,** 6:15 p.m. 58th St. Library, 127 E. 58th St., N.Y.C.
May 31, Blue Angel, 7 p.m. Inwood Library, 4790 Broadway, N.Y.C.

New York Public Library Programs for Children

May 2, One Kitten for Kim, Patrick, The Rainbow Bear, 4 p.m. Kips Bay Library, 446 Third Ave., N.Y.C.
(Ages 4-7)

May 2, What's Happening, 12 noon Donnell Library Center, 20 W. 53 St. N.Y.C.

May 3, Foolish Frog, Frog Jump, Strange Story of the Frog who Became a Prince, Stolen necklace, Caps for Sale, 9:30, 10:30 & 4p.m. Washington Heights Library, 1000 St. Nicholas Ave. (Ages 3-7)

May 4, Madeline, Ducks, Ball that Wanted to Play, In the Forest, 11 a.m. Columbus Library, 742 Tenth Ave. (preschool)

May 11, Seventh Mandarin, Alexander and the Car with the Missing Headlight, 4 p.m. Yorkville Library, 222 E. 79th St. (Ages 3-8)

American Museum of Natural History Central Park West at 79th St. The people Center, auditorium

May 3&6, 99 Days to survival
May 10&11, John Muir's **High Sierra; And So Ends**
May 17&20, Last Grave at Dimbaza
May 24?27, Kingdom of Bronze

Television

WCBS-TV Channel 2

May 2 (9:30 -11 p.m.) "Home to Stay." Starring Henry Fonda. Grandfather; drama about a grandfather who with the help of his granddaughter fights successfully attempts to place him in the home for the aged.
May 13 (4-5 p.m.) Colonial National Invitational Golf.
May 20 (3:30-5 p.m.) Memorial Golf Tournament.
May 22, 23 & 24 (9-11 p.m.) The Daine Curse." a mini series based on a story by Dashiell Hammet. Young girl doomed by family curse.

WNBC-TV Channel 4

May 3 (9-11) Music of the Sixties
May 5 (8-10 p.m.) Rock & Roll Sports Classic.
May 6 (10-11 p.m.) Dean Martin Roast (Roastee unknown at press time)
May 7, 8, 9, 15, 16(9-11 p.m.) "Wheels" an adaptation of Arthur Hailey's best seller.
May 10 (9-11 p.m.) Dean Martin Roast (Roastee unknown at press time)
May 21 (9-11 p.m.) "Scott Joplin King of Ragtime."
May 25 (9-11 p.m.) "First Hundred Years of Recorded Music."

WNEW-TV Channel 5

Mobil Showcase Presents
"Between the Wars" (7:30 p.m.)
May 3, "The Great Depression"
May 10, "FDR & Hitler" Pare One
May 17, "FDR & Hitler" Part Two
May 24, America and the Pacific"
May 31, "The Recognition of Russia"

May 7 (9-11) David Frost presents "Guiness Book of World Records"
May 21,)9 p.m.)Michel Legrand Special
May 28 (9 p.m.) Shirley Bassey Special

WOR-TV Channel 9
May 4 (8-10 p.m.) "King Kong"
May 4 (10-11 p.m.) "The Selznick Years"
May 14 (3 p.m.) Cosmos at Colorado
May 17 (11 p.m.) Cosmos at Portland
May 24 (8:30 p.m.) Cosmos at Memphis

WPIX-TV Channel 11
"The Bastard" May 21 and May 28 check daily listing for time.
May 27, 28, (8 p.m.) Grand Prix Tennis Tournament, Italian Open.

WNET-TV Channel 13
"The Thirteen Collection" May 11-14, Fund raising auction.
"Watch Your Mouth" Sundays at 7 p.m. Educational and entertaining series aimed at improving communications skills of 14 to 17 year olds. Guest appearances will include Ruby Dee, Stephanie Mills and others. Produced by Ellis B. Haizlip.

BLACK HOSTED PROGRAMS

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

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

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

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

Radio

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

WRVR
106.7 FM, 24 hours, all jazz.

WLIB
1190 AM, 5:45 am-8:45am, reggae, calypso.

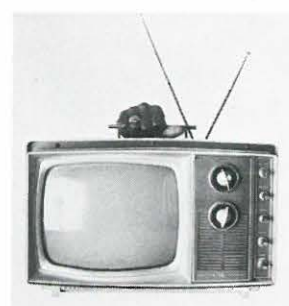
WINS
1010 AM, 24 hours, time, news, weather.

WQXR
96.3 FM, 6am-midnight, classical, symphonic, operatic music.

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

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

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



MEDIA

Routes Roots

Joe Nash Black Collection

Until Katherine Dunham arrived on the scene in the late thirties, Black dance as a serious medium with a historical approach had never been convincing. Katherine Dunham and her company stunned the dance world with their unique performances, which were remarkable in their ethnic honesty. For she was concerned not only with the style and physical execution of a dance, but the cultural context as well.

Katherine Dunham's desire to research and experience other people culturally possibly got its roots from her early childhood. Her mother died when she was three years old, and because of grave financial problems, she and her older brother Albert were shifted from one relative to another while her father worked as a traveling salesman.

To survive, Katherine learned to observe people's habits. She talked to the planets for guidance and inner strength; and she studied dance because it was a natural release for self expression; it moved her from the ranks of "non-person," as she often felt as a child, to a point of self identity.

When she was eight, she made her dance debut in a church. A short time later, she was observed by a member of the Moscow Art Theatre, Ludmilla Speranzeva, who was so impressed with her talent that she provided Katherine with free dance lessons for several years.

When Katherine's father remarried and opened a dry cleaning shop, life improved for her, but they still struggled to keep food on the table. And school experience was fraught with concern about personal appearance, which too often was composed of "hand-me-down" clothes and shoes with makeshift, cardboard soles.

To pay for college tuition, she organized a dance school in an old, unheated barn in Chicago. A student of anthropology, she initiated an approach to dance that was to eventually make her the most distinguished person in dance. Katherine Dunham taught serious dance culture, the art, religion and, to some degree, the language of the people whose dances they performed; the drums, costumes, settings were faithful to the original concept.

Her students were students of culture first and dance second. But after their first performance, many parents persuaded their children to sever association with the company because they were offended by the scanty costumes. The faithful remained and continued to learn from the budding genius; they went on to perform at the Chicago Art Theatre and the Chicago Civic Opera Company.

Mrs. Alfred Rosenwald Stern, a patron of the arts, saw the show and was impressed with the skill and fidelity to origins. And she arranged an interview for Katherine with the Julius Rosenwald Foundation Scholarship Committee, which granted her a scholarship. When the committee asked what she planned to study, she replied, "The dances of the West Indies, their primitive backgrounds, their choreographic and rhythmic patterns."

And so, equipped like an explorer, she set off for the Caribbean, where she stayed for a year and a half. Her study was solemnly entitled by the foundation, "Anthropology and the Dance."

Haiti proved to be the most difficult and ultimately the best loved of the islands she visited. When Katherine arrived on the Island in 1936 she was eager to become close to the peasants. She had studied the Island's early history of bloodshed and she realized that the unifying force was *vaudun,* or voodoo. She also recognized the patterns of culture and behavior that were strongly influenced by the African slaves.

In her book, *Island Possessed,* she relates the awesome details of her participation in *lave'-tete,* or the first class of *vaudun.* The ceremonies, using snakes, blood, fire and drums, certainly would have caused the average person to think twice about the initiation. But nothing discouraged her, for her need to understand ritual and explore unconventional mysteries was great.

After she returned to Chicago University and received an M.A. in anthropology, she began her career as choreographer and promoter in earnest and left for New York, where she founded the Katherine Dunham School of Cultural Arts.

She and her troupe performed in such Hollywood films as "Cabin in the Sky" and "Stormy Weather." And they traveled around the world demonstrating the beauty and depth of dances of African origin.

After living for many years in Dakar, Senegal, she presently is Research Professor at the East St. Louis campus of Southern Illinois University, a short distance from Joliet, Illinois, where she was born in 1912. Her roots have held fast.

—Theda Palmer-Head

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