

# ROOTS

July 1980/\$1.25

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- BILL COSBY:  
FUN WITH THE FAMILY
- BRAIDS:  
GETTING UNTANGLED



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## Highlights



*Cissy Houston*



*Taj Mahal*



*Stanley Terrentine*



*Sarah Vaughan*



*Cedar Walton*



*Roy Ayers*

*Sarah Vaughan will perform Jul 29-Aug 6 at the Grand Finale.*

*Cissy Houston will perform Jul 12 at the Wollman Skating Rink, Central Park.*

*Roy Ayers will perform Jul 15-20 at the Village Gate.*

*Milt Jackson will perform Jul 8-12 at Sweet Basil.*

*Cedar Walton will perform Jul 15-18 at Syncopation.*

*Stanley Terrentine will perform Jul 22-Aug 3 at the Village Gate.*

*Sonny Stitt will perform Jul 8-13 at the Village Gate.*

*Taj Mahal will perform Jul 29 & 30 at the Bottom Line.*

*Chuck Berry and Bo Diddley will perform Jul 19 at Belmont Park.*

*Bobby Hutcherson will perform Jul 22-26 at Fat Tuesday's.*

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ROUTES 1

# FREE FOR ALL

## MUSIC CONCERTS

*Summer Concerts in the Parks:  
Nostalgia of the 30's-40'-Sounds of  
the Big Bands:*

- Jul 14, 26, 7:30 p.m.—Central Park Band Shell(72nd St).
- Weds thru Aug 6, 7:30 p.m.—Carl Schultz Park Hockey Field
- Jul 21, 2 p.m. Washington Square (Teen Plaza)
- Jul 20, 2 pm—Battery Park

*Opera in Central Park Bandshell:*

- Jul 12, 2:30 pm—Children's Ballet Theatre and Neubert Ballet Co. (Special childrens show.)
- Jul 17, 8:30 pm—New York Grand Opera: Puccini's "Madama Butterfly"
- Jul 24, 8:30 pm—New York Grand Opera: Verdi's "La Traviata"
- Jul 27, 5 pm—Distant Flame(Special show for teenagers featuring pop/folk music)
- Jul 31, 8:30 pm—New York Grand Opera: Verdi Requiem
- Aug 7, 8 pm—No Gap Generation Jazz Band(Swing and Dixieland music).
- Aug 10, 3 pm—Korean Cultural Festival
- Aug 12, 8 pm—Julius Grossman Orchestra
- Aug 19, 8 pm—Lancashire Schools' symphony Orchestra of Lancashire, England
- Aug 21, 8 pm—New York City Brass, Inc.
- Aug 26, 8 pm—Alejandra Don-dines Argentine Dance Co

**BROOKLYN:**

Saturdays at Canarsie Pier

- Jul 12, The Jeff Samaha Singers
- Jul 19, Determined to Succeed Band
- Jul 26, Lydia Davis & Billy Stephen & Tony Ellitcher Jazz Band.

Midwood Field Concert Series(Bet-ween Aves K-L, E. 16-17 Sts).

- Jul 17, Brooklyn Philharmonia
- Jul 24, Brooklyn Philharmonia

Empire Fulton Ferry State Park(New Dock Street)

- Jul 13, "Warm Fuzzies"—original production with music, juggling, and mime.
- Jul 20, Grand Concert
- Jul 27, Folk Dance Theater

## LECTURES

*Record Industry Program Series  
(7 pm):*

- Jul 15—Activities in a Record Company Finance Division. Cedric Fergusson, Administrative Assistant, CBS Records. About Life in a Recording Studio. Rosa Howell, Assistant Engineer, Sound Works Studio.
- Jul 22—Concert Promotion. Don Smith & Ron Delsener, Production Assistants, & Jamal Pena, Road Management Trainee, Roy Ayers Productions.
- Jul 29—How to Select Musical Instruments, Amplifiers, and Sound Systems for the Home and Concert. Greg Lightbourne, Assistant Engineer, CT Studios  
225 E. 118th St, Man. 831-8035.

## INDOOR SWIMMING

The City Department of Parks and Recreation maintains several indoor swimming pools, none of which charges an admission fee:

- East 54th St. Recreation Center, 542-8 E. 54th St 397-3148
- St 59th St. Recreation Center. Between 10th & 11th Avs, 397-3170.
- Carmine St. Recreation Center, Clarkson St/Seventh Av So. 397-3147
- St Mary's Recreation Center, St. Ann's Av/145th St, Bronx. 822-4682
- Brownsville Recreation Center, Linden Blvd/Stone Av, Brooklyn. 965-6583
- St John Recreation Center, 1251 Prospect Place, Brooklyn. 965-6574

## WORKSHOPS

*How To Find A Job Workshops:*

- Jul 8 & 22  
Focus on Resume Writing, Effec-

tive Interviewing and Job Search Techniques. No registration necessary. Sandra Beck, instructor. 10:30 am-1:30 pm.

*On Going Women's Center Pro-grams & Services*

•Career Library and Information Service—A staff member can help answer questions about careers as well as educational and training programs. Materials focus on what you need to know about a profes-sion. Catalogues, and financial aid information on schools, colleges and adult training programs are available.

•Debtors Anonymous—This is a self-help program that discusses ways to which people may over-come problems associated with debt and the misuse of credit. Groups meet regularly in Manhat-tan, Bronx, and New Jersey. Other programs are in the process of be-ing formed in Brooklyn, Rochester, Connecticut and Washington, D.C. For info, call Esther Wynn: 964-2727.

•Displace Homemaker Pro-gram—For newly separated or divorced women interested in ex-ploring career and job oppor-tunities.

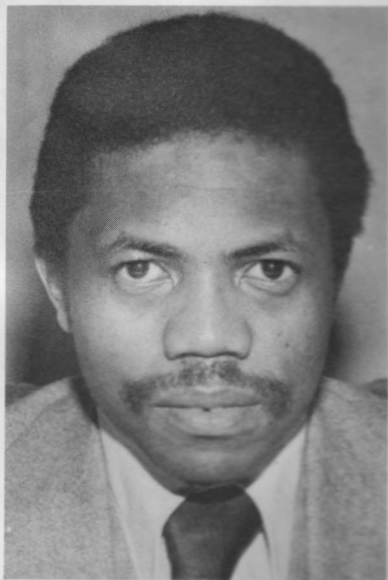
Women's Center for Education & Career Advancement Program of the National Council of Negro Women, Suite 201, 198 Broadway. 964-8934.

## FILMS

*1980 NEWARK BLACK FILM FESTIVAL:*

- Jul 16—*Sisters Behind the Camera: "Just Briefly", "Varnette's World: A Study of A Young Artist", "Sojourn", "...but then, she's Betty Carter".* Commentary by Michelle Parkerson, and Louise Fleming, Filmmakers.
- Jul 23—*The Great Forerunners: "Paul Robeson: Tribute to an Ar-tist," "Black Star of the Silver Screen The Story of Clarence Muse", "Broken Strings".* Commen-tary by Oliver Franklin, Filmmaker and Director of Film programs, Afro-American Historical and Cultural Museum. (201)733-6600

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## Routes Response

I was recently introduced to *Routes* magazine through a friend and after taking one look at the Two Tons O' Fun cover of the May issue, I just had to sit down and read it!

The article was entertaining and informative—I had never heard of the "Tons" before, or at least I wasn't aware of who I was hearing behind Sylvester. After reading the article, I listened to *You Are My Friend* and I totally agree with the author. They are great! And I intend to buy their album and check them out.

I didn't stop with the Tons, however. I read the entire issue and was definitely impressed. I was very happy to see the article on Otis Redding. I hope the younger generation will also read it and listen to his music. Otis Redding made great contributions to black music and if he were alive now, there's no telling what contributions he could be making.

Just to show you how impressed I really am, here's my check for a subscription.

Robert L. Taveres, Jr.  
White Plains, NY

A friend brought a copy of your magazine over to my house and I thumbed through the pages, figuring it was just another popular music journal. But then I stumbled across your review of the Verdi Requiem as performed by the Atlanta Symphony under the direction of Robert Shaw.

As someone who has studied classical music in Europe, I am well aware of the pitfalls of executing such a difficult, yet wondrous work. Your critic, Laconia Smedley, delivered a very intelligent review that showed a deep appreciation for and understanding of the Requiem. Too often, writers tend to wing their way through reviews, hoping that their flair for words will cover up their lack of knowledge of the subject matter. That was not the case in your review.

I now intend to read *Routes* regularly, since I am interested in reading what a black-owned publication has to say about classical music. Perhaps you can give a little more space to the classics. I am sure that many more "long hairs" like me will become regular readers.

Herbert Schindorf  
New York, NY

Thanks so much for your wonderful story on my favorite actress, LaWanda Page. She is the kind of person who will be remembered after all the pretty little ladies have faded from the screen. Even though she is not currently in a television series, it was nice of you to feature her and tell us a little bit about her that I, at least, didn't know before. The story about the snake was a riot. I can just picture her killing that "sucker" in Melbourne, Australia.

Mildred Eason  
Newark, NJ

I am so excited today. My aunt gets *Routes* magazine and I was looking in it and there was, guess who? Billy Dee Williams! I have so many stories to tell about how Billy Dee's pictures helped me and a friend get back to speaking again.

Zina M. Brown  
Brooklyn, NY

I wasn't too impressed with Dave Parker of the Pittsburgh Pirates, and after I read your interview with him, I must say I like him even less.

So Parker is a great ballplayer. So was Satchel Page and with all the hoopla around that baseball veteran, Satchel is still cool about it all. Parker, from your interview, is quite a different story. He is arrogant and pompous. If you have an "Adonis stature" it will speak for itself, you don't have to talk about it, like Parker felt he had to. And the remarks about the \$62,000 commercial endorsement offer, how rude can you get! How many people would give their right arm to have that kind of income, if even on a one-shot deal. But for somebody who's being paid over a cool million, I guess it would be peanuts.

The next time I read about a mother's bout to get off welfare and feed her children, I'll think of Parker. And the next time a child freezes in a New York tenement because the gas company shut the heat off, I'll send Parker the clipping.

Parker, with all his money, fame, and publicity, is forgetting one important thing: Modesty is a true sign of greatness. And that just means that Parker is not great.

Clarence Hopkins  
Bronx, NY



# THEATRE

## THEATRE FOR THE NEW CITY:

While many New Yorkers skip town to escape the summer doldrums, and others manage to get out for a couple of precious weekends; most of us are here, assigned the arduous duty of guarding the city. Sure, even during the hot summer there's entertainment around, but it takes extra energy—the kind that is sparse in 95-degree heat.

There is an easier way out, though, and it may come to your neighborhood or block and it is brought to you by the Theatre For The New City.

For the last ten summers, this grassroots, community-oriented theatre group has brought its brand of entertainment to the neighborhoods of New York. Their musical comedies have become very popular and their social themes, which in the past have included transit fare hikes, Con Edison and Westway, treated in earthy fashion and simple language even manage to tear the kids away from the fire hydrants to the foot of their mobile stage.

"In 1970, we developed our street theatre program," says Crystal Field, a director of the theatre. "We thought of our outlandish concept of street theatre as a vehicle which could bring poetic, socially conscious drama to the neighborhoods of New York." The troupe sang, danced, juggled, clowned around and took jabs at very controversial issues—issues that always touched on the needs of the communities. "Our plays have not only a political and social tone, but also are really slanted toward Black and Hispanic cultures," Field continued. "When we play in predominately Hispanic neighborhoods, we often change the dialogue of our plays. When we play," she adds, "they roar with laughter at our jokes about the establishment. After all, these people are living through the social and political problems we satirize."

In the summer of 1978, the theatre group presented "The Time They Turned the Water Off," a story about the mounting cutbacks in services in New York. At the rate the cuts were being ordered from City Hall and Congress, it was only a matter of time before some politician would turn off the water. One might say the theatre has its hands on the pulse of what's happening in New York's neighborhoods. Their 1978 pro-



TNC presents "Momma Liberty's Bicentennial" in 1976.

duction, conceived and written in the spring of that year, contained a scene about a blackout that was to become a fierce reality only a few months later.

This summer, the TNC will present, "The Greatest Mystery of Oil," a musical comedy written by George Barstenieff and Crystal Field, the TNC directors. The story centers around the antics of a rich white woman (played by a black actress—TNC loves to switch roles!) who hires a detective to find out what's causing the price of oil to go through the ceiling. (Wouldn't we all like to know!) Her search takes her around the world, unveiling how curiously high oil prices are interconnected with the surging cost of food, rent, and inflation in general....in Ms.

Field's words, "The oil companies get it in the end."

Ms. Field attributes the success of the traveling summer shows to a basic desire on the part of the participants to serve the community through the medium of theatre. "We get up on the stage and enjoy ourselves, making the performance look effortless, when it actually takes ten weeks to properly rehearse each show." (The show's cast is comprised of performers who have been with the repertory group from its inception and those selected at yearly auditions). "The combination," asserts Ms. Field, "revitalizes us year after year. We've played in all five boroughs, we love performing for the communities, and we'll play anywhere. Just call us and request us in the spring and we'll be there in the summer!"

Setting up their traveling show on your block is not the only venture of the theatre. It also conducts a yearly workshop, staffed by actors, actresses, jugglers, clowns and the like. Youngsters from the New York metropolitan area are encouraged to attend these workshops where scripts for the upcoming summer shows are developed and invaluable performing experiences can be attained. The TNC's theatre, at 162 Second Avenue, also provides a place for up-and-coming playwrights to showcase their works.

My initial contacts with TNC weren't particularly fruitful. I almost got the impression that the theatre, perhaps, didn't even exist. Phone calls often went unanswered and staffers were either late for appointments or missed them entirely. Neile Weissman, director of the CETA Artist Project in residence at TNC, offers an explanation.

"Running TNC at this point, is like running a \$200,000 organization on a \$150,000 budget. Only our organization operates on much less. We're supported almost solely by grants, donations, and by federal funding, including the Comprehensive Employment and Training Act (CETA)."

"As the government moves to balance the budget and cuts spending, CETA programs, which provide jobs like mine, are cut," Weissman continues. "Thus, the efficiency of TNC drops. The staf-

fers that are left are forced to work extra long hours, the program has to depend more on volunteers, and TNC begins to look like a program run by incompetents who don't care, when actually we do."

Weissman's own salary line has been eliminated and the work put in now is strictly on a voluntary basis.

Shortly after our interview, *Routes* learned that the New York Council on the Arts had just cut funding for TNC's street theatre.

Nonetheless, as the saying in the business goes, "The show must go on." The actors will work for free. The first performance of "The Greatest Mystery of Oil" will take place on 10th Street and Second Avenue, and the last performance will be offered in Washington Square Park, with dates in between scheduled throughout the five boroughs. For exact dates and places call or write, Theatre for the New City, 162 Second Avenue, New York, NY 10003, or call (212) 254-1109. There's plenty of time to request TNC's traveling road show to visit your neighborhood this summer or next year.

So it seems that there is at least some compensation for being a trustee of the Big Apple during the summer, and TNC provides it for us right at our doorstep. Who could ask for anything more?

How about air-conditioning? ☺

—Dwight Brown

---

*New York Council on the Arts cut funding for TNC's street theatre "The Show Will Go On" nonetheless...*

---



Peter Moore

The TNC players

**Mabel King**, the original Evilene from "The Wiz," made her return to Broadway in Micki Grant's "It's So Nice to Be Civilized," which opened and quickly closed at the Martin Beck Theatre. The show also starred **Vivian Reed** and **Obba Babatunde**, who formerly appeared in "Reggae" and "Timbuktu"...

...Micki Grant made Broadway history by having two shows open within one week of each other. Preceding "Civilized" was the return of "Your Arms Too Short To Box With God," which received such critical acclaim on its national tour that producer Tom Mallow brought it back to Broadway's Ambassador Theatre June 2. The Vinette Carroll musical, choreographed by **Telley Beatty** moved from Broadway after a year-long run in 1978. Unfortunately, in its revived state, the musical does not feature **Delores Hall**, who won the Tony for her superlative performance in the show. Miss Hall, however, is still tearing the roof off the 46th Street Theatre just a few blocks away in "The Best Little Whorehouse in Texas"...

...**Andre DeShields**, who sang and danced his way into the hearts of New Yorkers in "Ain't Misbehavin'," is currently starring in "Jazzbo," now running off-Broadway, with prospects of making it to the big time. The show, choreographed by **Louis Johnson**, who did the honors for "Purlie," the movie "The Wiz," "Miss Truth," and "Daddy Goodness," is a period piece which features lots of tap dancing, and, of course, jazz...

..."Ain't Misbehavin'," meanwhile celebrated its third anniversary in May and appears to be headed for another...

☺

Raymond Patterson

---

Awards traditionally, but unofficially conclude a theatre season. Sometimes in a rush of wisdom, but usually in a frenzy of horror at what some people consider quality.

This year, among those nominated for Tony Awards, for performances on the Broadway stage, were the veteran actor **Earle Hyman** for **Edward Albee's** latest flop, "The Lady from Dubuque," and **Debbie Allen** for her role as Anita in "West Side Story." Unfortunately, both lost out.

Never before had so many blacks been nominated for so many different plays in one season. (The other nominees were author **Samm-Art Williams** and actor **Charles Brown** for "Home," and **Gregory Hines** for his performance as Scrooge in the musical "Comin' Up-town.") It should also be noted, however, that this year, more black theatre professionals were on the nominating committee than in previous years.

The biggest outrage in this year's Tony defeats was **Debbie Allen's** failure to win over **Priscilla Lopez** from "A Day in Hollywood, A Night in the Ukraine." Allen is one of the most exciting performers to hit Broadway in years. She is trained as well as instinctive, even though her acting in "West Side Story" was perhaps less impressive than her singing and dancing. What she failed to express in dialogue came through with fire in her voice and her movements.

Obies, awards given for off-Broadway performances, went to **Hattie Winston** and **Morgan Freeman** and to **Ntozake Shange** for her adaptation of **Bertolt Brecht's** "Mother Courage" at Joe Papp's New York Shakespeare Festival. This production moved the tale from its original setting during the 30-Years War in 17th Century Europe to 19th Century America where hues of racism are blended with the primary colors of motherhood defending offspring.

**Gloria Foster**, in the title role, was magnificent as usual and **Ruthanna Graves's** portrayal of Mother Courage's mute daughter was heartbreaking and strong. Winston, an extraordinary actress, played the whore with delusions of grandeur, and Freeman was convincing as the minister who stays with Mother Courage as a man around the wagon.

Other major contributions to theatre that unfortunately were left unacknowledged in the annual awards handouts included:

**Brenda Pressley's** passionate rendition of one black woman's—every black woman's—lifetime in **Maya Angelou's** "And Still I Rise" at Amas Repertory Company;

**Jeffrey V. Thompson, Nat Morris, Ben Harney, et al**, in the vibrant musical "The More You Get, The More You Want;"

The cast of the blues/vaudeville musical "One Mo' Time," headed by director **Vernel Bagneris**, at the Village Gate;

Richard Allen Center's revival of **James Weldon Johnson's** "God's Trombones," with a wealth of young talent;

**Clarence Williams's** and **Anthony Call's** performances in "Suspenders" at

the Henry Street Settlement;

**Joyce Sylvester** playing whatever her heart desires at the Billie Holiday Theatre in Brooklyn.

—Curt Davis



## Dance Scenes

The **American Ballet Theatre's** 40th anniversary was absolutely grand with a production of one of the oldest legends in ballet history, *La Bayadere*. Conceived, directed and choreographed by **Natalia Makarova**, the production was elaborate, elegant and obviously very costly.

*La Bayadere* is a passionate story of love, murder, mystery and revenge, set in exotic India. A love triangle exists between Nikiya, the temple dancer (*bayadere*), Solar, a noble warrior, and Gamzatti, the Radjah's daughter. The ballet has many thrilling scenes, especially when Solar smokes a drug to see visions of his love dance with Nikiya. His hallucination lets him imagine that there are 24 Nikiyas in the Kingdom of the Shades as the corps paints the picture in dance.

This ballet story is a visual and aural feast, with several set changes and special effects. We were taken from the Sacred Forest to the Palace, from the temple where Solar marries Gamzatti, to the shadows of the great Buddha.

Nikiya, danced on alternating nights by **Natalia Makarova** and **Jolinda Mendez**, is murdered by her rival who hid a poisonous snake in a bouquet of flowers. The gods swear their vengeance against evil and the temple is destroyed.

The **Alvin Ailey American Dance Theatre** was not as inspiring as ABT. It has been said before and seems to ring truer every year—their main purpose is to dance for mass commercial consumption. There is a minimum of substance in the dance steps and themes, but loads of flash.

Two new pieces have been added to the repertoire. *Later That Day*, choreographed by **Kathryn Posin** is choppy and erratic, but typical of the work of her mentors, **Louis Horst, Merce Cunningham** and **Anna Sokolow**. It is difficult to watch, difficult to dance

and the music by **Phillip Glass** drones on and on.

**Donna Wood** is excellent in *Inside (Between Love...and Love)*. Replacing **Judith Jamison** as the lead dancer of the company, she seems to have no fears or sense of body limitations, as she flings herself around with total abandon in this magnetic, hypnotic look at the nature of love.

One of Ailey's most satisfying pieces was the crowd pleaser, *Suite Otis*, a tribute to the late **Otis Redding** and his music, choreographed by **George Faison**.



Eleo Pomare Dance Company

**Eleo Pomare** used to be the best known black activist in dance. His work is still based on social themes, tackling the movement and thought of prison isolation, the frustration of drug addiction and the psyche of the modern "leather and cycle" man. Pomare's troupe, however, seems to have a blind spot when it comes to the social issue of women. Of the six dances we viewed, five were either male solos or male pas de deux. One woman was featured in *Sweet Deep Love*, a work in progress, but her image was not appealing although the work has some innovative and humorous merit. The one female standout was **Jocelyn Bergland**, who danced the role of an Egyptian bird that burns itself alive and then rises from its own ashes in a piece entitled *Phoenix*.

One of the liveliest and most personable dance troupes from Africa, the **Wulomei Dance Company of Ghana**, performed the folk opera *Sasabonsam* at the United Nations. They danced and sang praise to the warlords, blessed Mother Earth and even danced to the agony of being stung by an ant. Their visit to our shores was sponsored by the **Marie Brooks Dance Research Theatre**, who will soon travel to Ghana in an educational exchange program with the Wulomei company... ♪

—Sharon Y. Lopez



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# DINING

## PUT SOME SPICE IN YOUR LIFE

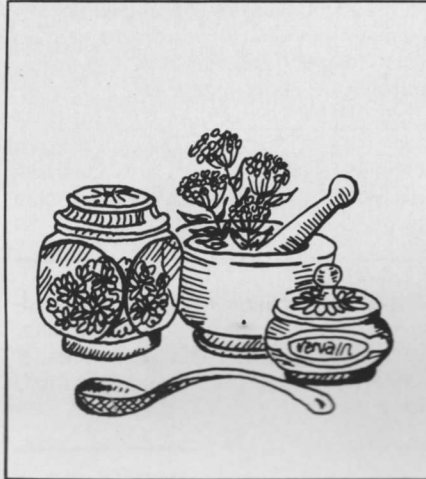
Those familiar, unassuming little jars lined up neatly on the supermarket shelves (but perhaps never on your own kitchen shelf) are rich with wildly interesting flavors that could make a big difference in what you eat and how your cooking is appreciated by those you care about.

Spices and herbs, rich in flavor and history, were valued commodities in ancient times to embalm, perfume, heal, mystify and beautify early civilizations. They were so important to early cultures that they were articles of exchange and trade, much like precious metals and jewels are today.

The Romans were the first to substantially increase the use of spices as condiments and preservatives in cooking. Spices became necessities to Westerners who demanded the aromatic flavorings brought back from the Crusades. They masked the bland and oftentimes partially decomposed foods of medieval Europe. Spices were among the cherished treasures of the East that encouraged the fierce international trade, eventually leading to the discovery of the New World.

Today, the exotic, come-hither lure of herbs and spices accounts for a \$1 billion a year industry in the United States alone. The stability of shelf prices rests on the uncertainties familiar to agricultural products in general: weather, pests, diseases, and politics.

Seasonings are no longer required to camouflage unpleasant odors in deteriorating food. They are integrally



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*The key to good cooking and seasoning begins with the care of your spices. The flavor lies in the essential oils.*

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linked to fine dining.

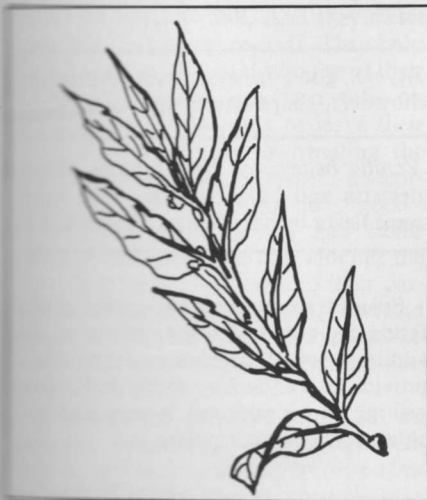
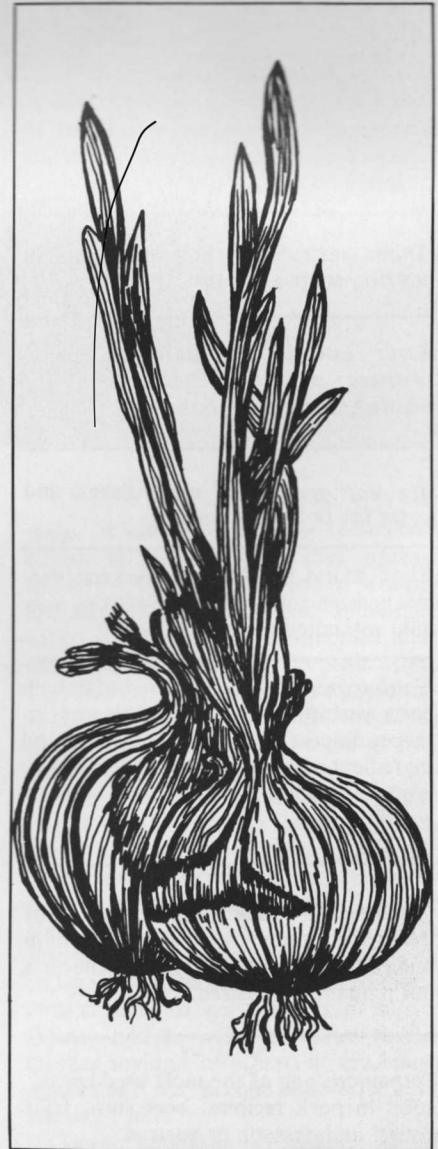
Many people consider spices and herbs as one group of seasonings. Not so. The major difference is that herbs are usually leaves and blossoms of seed plants which do not develop woody or persistent tissue.

Spices, on the other hand, generally stronger than herbs, are tropical plants which develop bark. To simplify matters here, "spices" will be used to include herbs as well.

Spices are expected to enhance the flavor of foods, not overpower them. If the original taste is lost, the purpose of seasoning has been defeated. Gourmets recommend that you be adventurous, but sensible. It is difficult, and at times, impossible, to repair the damage of a heavy hand.

Cooking, especially for the beginner, is a skill acquired through trial and error over a period of time. The final product must be acceptable to your own taste buds and those of your guests. Mixing combinations of herbs and spices can be delightful fun. However, the wrong combination can be an embarrassing catastrophe.

The key to good cooking and seasoning begins with the care of your spices. The flavor lies in the essential oils. That is why they must be stored in tightly closed bottles. Time, light, and heat rob spices of their flavorful oils. Use them up and replace them when they diminish in potency. And *never* store spices near a stove or window. Unlike fine wine, spices do not improve with age.



## OFF THE SHELF

Here are some of the many spices you may want to try in some traditional as well as non-traditional ways:



**Allspice:** tastes like a blend of nutmeg, cinnamon, and cloves; wonderful in many meat, dessert, and vegetable recipes.

**Anise:** tastes like licorice; good in pastries, soups, and teas.

**Basil:** essential to Italian cooking; sweetens tomato recipes; good for shellfish, beef, and poultry.

**Bay leaf:** good in all meat dishes, and water for boiled shrimp.

**Bijol:** found in Hispanic markets; very inexpensive substitute for Saffron; very mild seasoning for yellow rice.

**Cardamon:** second only to Saffron in cost; perfume-like blend of flavors indispensable in Mid-Eastern cooking; an ingredient of curry; best in baked goods, winter vegetables (sweet potatoes, squash), fruit.

**Cayenne and chilies:** red hot varieties of the pepper family; cayenne is excellent in sauces, fondues, ragouts, or whenever a hot piquancy is desired.

**Cinnamon:** one of the most used spices; good in pork recipes, beef stew, fruit dishes, and desserts or pastries.

**Chives:** mild onion flavor; with sour cream, it's the crowning touch on baked potatoes, as a garnish on salads, in soups, cheese omelettes, or fish dishes.

**Cloves:** whole or ground, they are valued for flavor and eye appeal in baked ham; good also in tomato sauces, fruit dishes and desserts, pastries, punch, and many vegetables.

**Cumin:** found in many Latin American dishes, it is a basic ingredient in chili powder.

**Curry:** actually a blend of spices intended to dominate the taste of beef, lamb, chicken, vegetable and other curries. It can also be used sparingly in some foods for a subtle effect.

**Dill:** great in three bean salad, also in many fish, chicken, and vegetable dishes.

**Garlic:** indispensable! If fresh garlic is burned, it tastes bitter.

**Ginger:** best in pastries; rub it on leg of lamb before cooking to take out the gamey taste. It is also good for many meat and chicken dishes and can be found in most Oriental cooking.

**Horseradish:** good accompaniment for beef; in seafood sauces, or spread on pot roast after browning for delightful results.

**Mace:** the outer shell of the nutmeg seed; it is used to season fruits, custards, baked foods, and spinach dishes.

**Marjoram:** a sweet herb used in French and Italian cooking; ideal for meat, salad dressings, shellfish, poultry, souffles, omelettes, tomatoes, zucchini, and eggplant.

**Mint:** use sparingly with chicken or pork; excellent in teas.

**Nutmeg:** great in baked goods, custards, desserts, some vegetables, and eggnogs; sprinkle on sweet potato dishes and spinach quiche.

**Onion:** yellow, red, green and white varieties; look for hard, clean onions with dry skins that have no sprouts. To remove the smell from hands or kitchen utensils, rub with lemon or vinegar.



**Oregano:** used in Italian, Spanish, Mexican, and Greek cooking; similar to marjoram, but much stronger and not always interchangeable with it.

**Paprika:** primarily a garnish and browning agent. The Hungarian variety, of course, is used for goulash and veal or chicken paprika.

**Parsley:** flat or curly varieties; fresh is the best bet for flavor. The flat kind has more taste. The chlorophyll in it helps sweeten your breath after a meal.

**Rosemary:** great to season lamb and good in many meat, fish, and poultry dishes; also good for stuffings, stew, and salad dressings.

**Saffron:** the world's most expensive spice; very mild and used in many Spanish dishes and some baking.

**Sage:** best in stuffings, poultry recipes, pork dishes and sausages; also good in some vegetable and fish meals.

**Savory:** winter or summer, use sparingly for some egg, fish, and meat dishes.

**Tarragon:** good with chicken, fish, eggs and light foods; a must in Bearnaise sauce.

**Thyme:** good in most meats, poultry, chowders, soups and many vegetables.

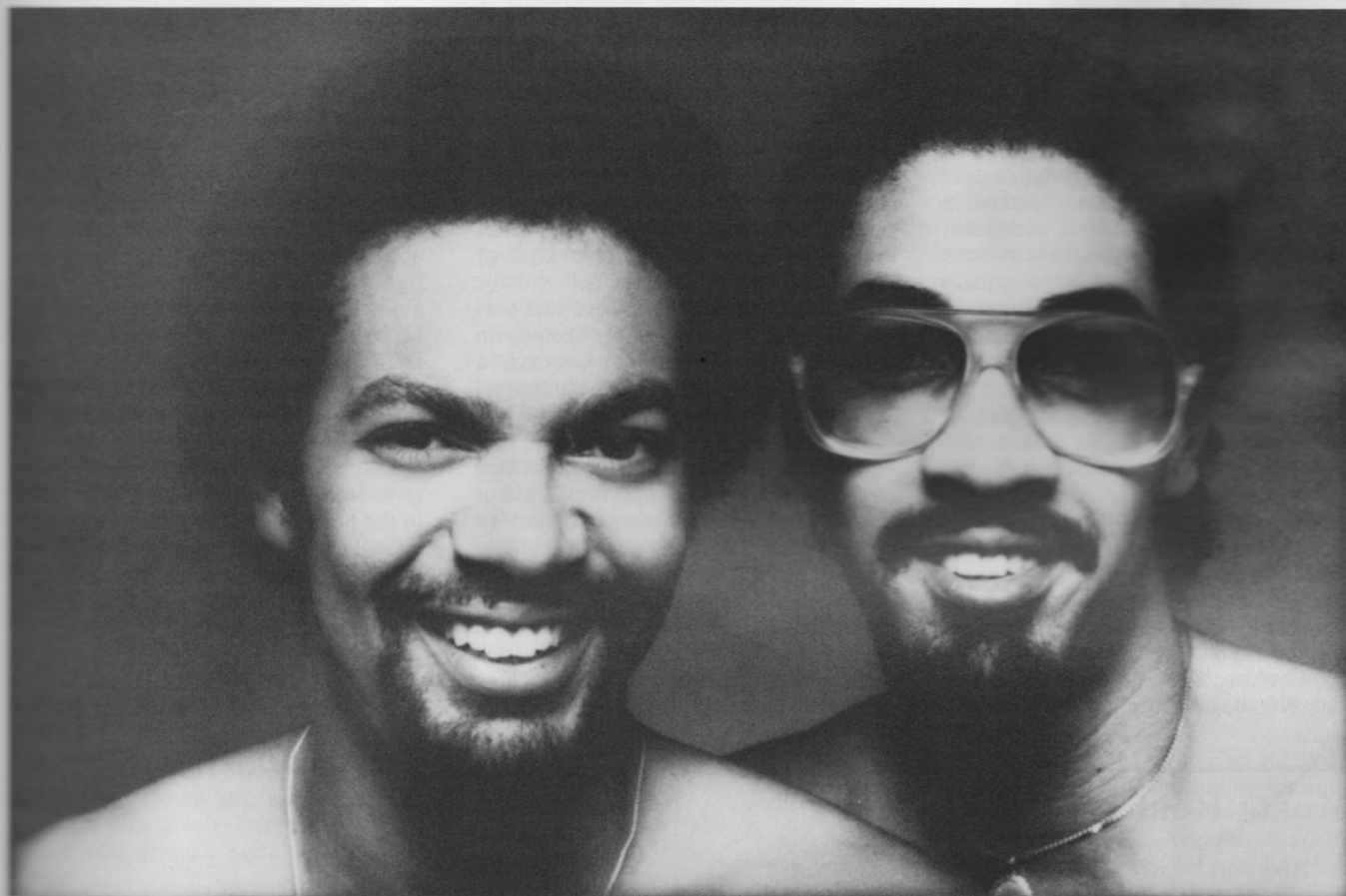
**Vanilla beans:** use for custards, fruits, desserts and baked goods. Give sugar some flavor by burying a bit of vanilla in it.

Spices transform bland, uninteresting foods into grand, dining experiences. By adding a new dimension to eating, they provide a wonderful world that's just waiting to be explored in new and exciting ways by your palate. *B.*

—Elna Seabrooks

# MUSIC

## BROTHERS JOHNSON: FUNK AND FAITH



Louis and George Johnson

For the past four years, the Brothers Johnson, otherwise known as “thunder-thumbs” and “lightning licks,” have been literally taking the country by storm with their smooth brand of sophisti-funk. And they don’t just make successful records. They keep their fingers on the musical pulse of their following by embarking frequently on grueling multi-city tours to leave their faithful public anxiously awaiting the duo’s next vinyl “masterpiece,” a recurring superlative applied to “good” albums. To date, George and Louis Johnson have recorded four albums: the first three went platinum and their current LP, “Light Up the Night,” has sold more than 800,000 copies and appears to follow the commercially successful pattern set by the first three.

I’ve seen the Brothers in concert on several occasions, frequently with Rufus, and each time they were content to play second fiddle to a group who

many feel can’t produce as well live and who get airplay and album sales based more on reputation than quality.

The crucial link for the Brothers Johnson has been Quincy Jones, who produces both groups and discovered the fingers (George and Louis play bass and guitar) on a Chaka Khan demonstration record back in 1975. At the time Quincy said, “I want to meet those guys playing the guitars,” and George remembered that when he and his brother got word of Jones’s intentions, “we took everything we had ever written up to his house and we’ve been together ever since.

“Even if we wouldn’t have gotten anything out of it,” he reflected, “I would have felt musically aware just because of the initial meeting. He’s a master of all music.”

Quincy Jones brought the Brothers Johnson into national prominence, even though they were not newcomers to the

stage. While still attending elementary school in Los Angeles, they opened shows for the Supremes, Stevie Wonder and James Brown. The band, at the time called Johnson 3 plus 1, included their older brother Tommy and cousin Alex. The unit lasted from the third grade until they graduated from high school. “I played my high school before I even went there,” Louis laughed.

After high school, in 1971, George joined Billy Preston’s band and was joined by Louis a year later. But Louis wasn’t sure if a career in music was his life’s ambition. “At the time,” he explained in a recent interview with *Routes*, “I was a psychology student in college. I was into that so much, I kinda didn’t want to get back into music. Quincy had to write me notes to the teacher saying, ‘he’s been at my house rehearsing,’ but no one believed it until the day I left.”

George said that his teacher, of all

people, convinced him to leave, in part because of his "unusual" way of studying. "I made songs out of my studies and prepared myself months ahead with the things I thought would be on the test. I was the only student in the class getting 100s on the test without books," he beamed. His teacher suggested, "If that's the way you study, you should really be into music."

Louis and George, who are now 25 and 26 years old respectively, taught themselves how to play their instruments. George took formal lessons for only eight months and "picked up the rest by ear." Louis is completely self-taught and was given the nickname "thunder-thumbs" for his unusually quick plucking of the bass. He was accused by Larry Graham, who was riding high when the Brothers first hit the big time, of copying his bass style.

Of the accusation Louis rebutted, "I don't think it's right for him to say 'that's the way I play it and everybody's taking it.' If it was his way and he originated it, why do I have seven different ways of playing it and he has only one?"

The Brothers had been low key since their 1978 album "Blam." A lot of it, they explained, had to do with the unabated proliferation of disco. "Disco had hit so hard," George explained,

"and we didn't like it at all. So we decided to wait and let people get tired of it and then come back. It also gave us time off to spend with our families."

To a degree, the Brothers Johnson have held back on albums in order to do some musical and personal soul-searching. As to life in the studios, Louis noted that "when you have a producer, you have to do what the producer wants to do and not what you want to do. On the first album, we did what we wanted, but on the second album, we had to do what Quincy wanted whether we liked it or not. Quincy wanted us to follow other musicians that he admired, instead of letting us make up our own kind of music and let them follow us."

Like many recent musicians and performers, Louis has opted for born-again Christianity and plans to produce a religious album after their next concert tour.

He explained his choice revealing that "I felt it necessary because it makes me feel hypocritical playing music about dancing and 'gettin' the funk out of your face' and not really saying anything nice.

"You can have a song," he continued, "and it may not necessarily have to say Jesus's name, but it can just tell people to do the right things in life. They can party and have fun, but clean fun. I

don't use drugs, but I used to when I was crazy and I found out that drugs can kill you."

Louis's switch from funk to faith may alter the music of the Brothers Johnson, he conceded. "This music that we're playing is built on a feeling," he declared. "What I like about Christian music is that it's about a spirit. I'm not worried about selling millions because you don't need a million to live on, you only need a little bit."

Only time will tell if the music of the men who brought you *Get The Funk Outa My Face* will change. So far, everything they have done has been somehow successful. One might rightfully ask how much you can change a formula without altering the results. More than likely many fans will fear that Louis's aspirations will interfere with the group's output, even though there is as yet no apparent change in their stage production.

Perhaps those fears reflect the inability to feel and sense what has transpired in the heart and soul of Louis Johnson. In any case, Louis seemed to be happy about his new direction and said, "If Jesus came back tomorrow and he came to our concert, I'd want him to feel comfortable." ®

—Marc D. Hawthorne

## Music Review

### Classical Corner

The Symphony Space on the Upper West Side recently hosted **The Brooklyn Philharmonia** Community Concert Series under the baton of music director, **Tania Leon**. The series, now in its fourth season, seeks to display the music of some truly gifted contemporary composers. **Louis Ballard's** "Incident at Wounded Knee" opened the concert. This is a beautiful symphonic work in four movements: *Procession*, *Prayer*, *Blood and War*, and *Ritual*. Ballard prefaced the performance of his work, saying that it was written from the heart. It was indeed. Structurally sound and harmonically as well as rhythmically unique, one could almost immediately identify with the emotions of the composer.

**Arthur Paxton's** "Blood Lines" was a clever display of the musical adventures of the French horn, as it was musically enticed to leave the woodwind section, where it was out of place, and rejoin the brass section where it rightfully belonged.

**Tania Leon's** "Concerto Crioll for

Piano and Timpani" was quite charming with its syncopated rhythms and colorful harmonies, neatly divided into three movements, *Animoso*, *Andante Rubato*, and *With Temperament*.

The contemporary concert also included "Sketches—Set I" by **Ed Bland**, choreographed and danced by **Marilyn Worrell** and **Tzi Ma**, and **Dick Griffin's** "World Rhythms," which took us on a musical trip around the world. Although there was some occasional scampering in the violin section, the orchestra, for the most part, played well.

Tania Leon is to be commended for bringing us new and different music, which many of her contemporaries might shy away from. ®

—Laconia Smedley

### On Stage

Making one of the most auspicious musical career debuts in recent history, **Cheryl Lynn** jumped from virtual

obscurity to the top of the charts. But she had yet to jump from the charts to the stage. I never could quite understand what the problem was: Did her sudden success intimidate her? Was she simply unable to reproduce the multi-octave vocal dynamics that made her studio recordings so thrilling?

When I heard that she was to perform at Melons disco, I jumped at the opportunity of solving what I thought to be a curious mystery. She was to go on stage at 3 a.m. My doubts again heightened around 3:30 when there was no sign of the lady at the packed disco. It wasn't until 5:40 a.m., when the club was half empty, that Cheryl Lynn at long last took to the tiny Melon's stage to sing live to a pre-recorded tape—a practice very common in disco's. But nonetheless, her disco-oriented performance was a pleasant surprise.

Performing her four hit singles from *Got To Be Real* to the current *Keep It Hot*, Cheryl not only matched the vitality and stunning vocal ranges of her vinyl



outings, but demonstrated a power and control that was quite astounding. Her performance, limited as it may have been, confirmed my confidence in her talents. She should appear at a concert hall, which, for the audience's sake, should be sometime before *Daybreak*.



Cheryl Lynn

Ever since his 1958 recording of *Poinciana* became the jazz hit of that decade, Ahmad Jamal has been looked upon as a consistent source of fluently mellow contemporary and avant-garde keyboard interpretations, and original compositions. Ahmad is still in fine form, whether introducing one of his newer penning like *Fiesta* or giving his own stylings to new jazz/fusion pieces as he does with Steely Dan's *Black Cow* (from that group's acclaimed "AJA" LP).

Making his first appearance at Fat Tuesdays, reed-thin Jamal mesmerized his audience and was a total pleasure to listen to. He has broken away from his classic trio format that made him famous, and is now accompanied by bass, drums and guitar, providing a fuller matrix of sound for his piano intricacies. Seated at a Steinway grand, Ahmad presented a luxuriously slow version of Errol Garner's *Misty*, even though *Poinciana* was conspicuously absent from his current repertoire.

Jamal told *Routes* that he has recently changed record labels, moving from 20th Century to Motown, who will issue his first LP for the company in late summer. Ahmad Jamal is now in his fourth decade as a consistent craftsman and a consummate jazz star. ♪

—Mark Bego

...“Salt Peanuts,” the new Lower East Side club, recently presented George Coleman, an extremely talented saxophonist, who is more popular

abroad than at home. Just back from a three-month tour of Europe, Coleman, accompanied by **Idris Muhammad** (drums), **Danny Moore** (flugelhorn), **Harold Mabern** (piano), and **Jameel Nasahh** (bass).

The musicians worked at an often frenzied tempo, seemingly seeking to recreate here the responses they were so used to abroad. Mabern displayed heavy Tyner-influenced improvisational piano technique and had little trouble adapting to Muhammad's afro-rhythmic percussion embellishments. The crowd inside was pleased with the sophisticated structures of the group, while many pedestrians stopped to peek through the window and stayed glued to the panes throughout the entire set...

...**Maynard Ferguson**, the hornman who's paid his dues, brought his big band into the “Village Gate” recently, basking in the fame he has received since his successful “Rocky” score. Ferguson's current direction is decidedly a pop-age, blues-influenced, crossover style of big band jazz. At the Gate, Ferguson displayed a strength not usually heard in his more commercial jaunts. His twelve-piece band had the usual sprinkling of standouts, even though the band was spreading itself thin. So thin, in fact, that by the end of the set, all I could remember was the solo from the “Rocky” theme...



Tito Puente

...Another big band leader, **Tito Puente**, packed his eighteen piece ensemble into Gerald's club. Skeptics weren't sure that 18 musicians would fit into the cozy Queens nightclub, but Puente, with his pop renditions of classic Stevie Wonder and Earth, Wind and Fire compositions, successfully introduced many newcomers to the sounds of Latin jazz. *Oye' Como Va*, always a crowd pleaser, served as the vehicle to let Puente and Company really shine. And

shine they did. By the end of the last set the sun was rising in the east...

...Pianist-composer **Horace Silver** checked into the Bottom Line recently. Silver, one of the few true disciples of the Bud Powell style of jazz piano, has stripped away much of the multi-tone complexity of bop in favor of a more direct blues-based approach. Even though the group got off to a less than inspiring start, Silver later exposed his extraordinary left hand fingering and fluid right hand ascents into the higher keys. Silver is not the kind of pianist who rambles up and down the keyboard. Instead, he stays within one octave to explore all the musical possibilities. And he does so well... ♪

—Darryle Alvin Hawes

## Off Stage

...The longest radiothon in the history of American broadcasting was aired on WNJR in Newark and raised almost \$40,000 for the victims of sickle cell anemia. The 36-hour event, held at Newark's Symphony Hall, featured performances by **Crown Heights Affair**, **Terri Gonzalez**, and **Cheryl Lynn**. According to Dick Campbell, Executive Director of the Sickle Cell Foundation of Greater New York, “Negotiations are already underway for a major project in New York City.”...

...**Patrice Rushen** is back on the West Coast after recently concluding her concert tour. She says she's unwinding, but is keeping busy with session work and is writing material for her third album scheduled for release on the Elektra label...

...Disco troubadour **Sylvester** is putting together a band for his upcoming tour designed to promote his new album due out any day now...



Evelyn “Champagne” King

...RCA recording artist, Evelyn "Champagne" King, is back in the studio and hopes to duplicate some of the ingredients that made her first album "Smooth Talk" a standout success. Her second album, "Music Box," was widely regarded as "Champale."...

...Songwriters Ashford and Simpson are producing the next album for Teddy Pendergrass. At the same time Nick and Valerie are in the studio putting the finishing touches on their own album...

...The Blackbyrds haven't released an album since their legal battle with mentor Donald Byrd, but are in Fantasy Records's studio with producer George Duke...

A Taste of Honey hope to redeem themselves after releasing last year's dud "Another Taste." Their creative abilities will undoubtedly be put to the test for this third release on the Capitol label...

...Popular recording group Rose Royce will have to do without former lead vocalist Gwen Dickey, who was dissatisfied with the group's progress and bowed out to pursue a solo career...

...Nile Rogers and Bernard Edwards are flooding the airwaves with that identifiable sound that has helped them enjoy the "Good Times." Clones of their formula are currently being sung by Sister Sledge, Diana Ross and Sheila and B. Devotion. Chic's former lead singer, Norma Jean, was supposed to be on the list, but nothing has yet been released. Will Chic burn out before their next album?...

...Anyone who likes thumbs can find two of the most talented ones on Stanley Clarke's single *We Supply*. Clarke co-wrote the song with Louis Johnson, the fast plucking thumb behind *Stomp*. Both are considered to be among the best of bass players...

...Expect releases soon from George Benson, Candi Staton, Steely Dan, Bob Marley, the Doobie Brothers, Barkays, and Kool and the Gang... R

—Marc D. Hawthorne

## Records

The biggest surprise to come out of the Motown stables recently is Teena Marie, who has left the punk/funk influence of Rick James to team up with producer Richard Rudolph, husband of the late, great Minnie Riperton.

Most of the album's commendable songs are light years away from Xanadu, the place Teena takes us on *Behind the Groove*.

The songs are demanding, although one gets the distinct impression they



Teena Marie

could have been written for Minnie's multi-octave voice. This applies especially to Teena's *Aladdin's Lamp* and *Why Did I Fall In Love With You*.

Teena may not have the range, but her voice is theatrical, which compensates and makes this album pleasant and thoroughly enjoyable.

**Teena Marie:** *Lady T*—Gordy GZ-992R1

The first vinyl product has finally come off the assembly line of Jim Tyrell's new record label, T-Electric. The group is *Love Committee*, the album is named after the group and the sound is somewhere between standard disco, the O'Jays and Archie Bell and the Drells.

*Love Committee*, thus lacks a distinct musical personality and you'll have to remove all the bass from your sound system in order to enjoy the choice few moments of this over-produced album.

**Love Committee:** *Love Committee*—MCA 2233

The success of *Stephanie Mills's* last album has made her a conservative. In order not to knock over the apple cart, she has retained Mtume and Reggie Lucas as producers of her latest album, "Sweet Sensation," and the sound is almost identical to her last one.

There's nothing basically new here. The title cut, *Sweet Sensation*, is standard Mtume—firm bass, lazy tempo and an ad lib that goes on indefinitely.

The best cut on this album is *Never Knew Love Like This Before*, an angelic song where light and airy voices complement that instantly recognizable Mills resonance.

Stephanie should try some new sounds and new producers, lest she get boring and predictable.

**Stephanie Mills:** *Sweet Sensation*—20th Century Fox T-603

—Amadeo Richardson

## Jazz

"Night Rider," an album that features *Count Basie* and *Oscar Peterson*, will not send shivers down your back, but it could give you hours of enjoyment.

Though timeless, the album is more enduring than endearing. Both men are capable of striding the light fantastic, yet they never seem to let themselves go.

**Count Basie and Oscar Peterson:** *Night Rider*—Pablo 2310-843

One way to get more jazz for your money is to check out some of the twofer reissues and double sets currently available from Columbia and Fantasy/Prestige/Milestone. Columbia has just released a great set of swinging vocals by former Count Basie shouter, *Jimmy Rushing*, "Mr. Five By Five" (C2-36419), culled from the many sessions he made for the label in the late 50s, and including two previously unissued tracks. This is great stuff that has been out of the catalogs for much too long.

Also on Columbia, but not a reissue, is an interesting set entitled, "I Remember Bebop" (C2-35381), featuring some of that idiom's finest surviving pianists: *Al Haig*, *Duke Jordan*, *John Lewis*, *Barry Harris*, *Walter Bishop Jr.*, *Sadik Hakim*, and *Jimmie Rowles*; the recordings were produced by *Henri Renaud* over two years ago, presumably with the French market in mind, but the message is still universal: Bop lives—at least in these 160 fingers.

Lovers of the rich, mellifluous *Ben Webster* sound will welcome a Milestone reissue, "Travelin' Light" (M-47056), which consists of material from a Webster/*Joe Zawinul* Riverside date (some previously unissued material included) and a *Bill Harris* session on Fantasy. The years are 1957 and 1963, when the Swing Era giant was still in top form; fans of *Weather Report* might find the relatively early work of *Joe Zawinul* interesting.

A great reissue set is "Portrait" (P-24092) on Prestige; it features two *Charles Mingus* groups with, collectively, *Eric Dolphy*, *Charles McPherson*, *Clifford Jordan*, *Johnny Coles*, *Lonnie Hillyer*, *Dannie Richmond*, and *Jaki Byard*. The material—mid-Sixties concert recordings—originally appeared on two Fantasy albums, the notes are by *Jaki Byard* (who participated on both occasions), and the music belongs in any representative collection of modern jazz.

—Chris Albertson

# DISCO

## ODYSSEY: ONE MORE TIME WITH GUSTO

The twin-engine Beechcraft commuter plane was banking and turning over the dark skies between Washington D.C. and Baltimore, and I was on board cautiously approaching my rendezvous with Odyssey.

But the 25-minute hop from National Airport was an odyssey in itself. I was used to big jets and this particular ride in a contraption no wider than a Volkswagen—filled to capacity with 15 passengers—was not quite what I had imagined when I made reservations.

As we hovered a mere 2,000 feet over Maryland, all the bad jokes about air travel crossed my mind. The rhythmic drone of the rattling engines appeared so slow, that it seemed like it took an eternity for the brightly illuminated Washington monument to vanish from sight. I wanted to stand up and laugh—but you can't stand up in a Beechcraft! So I sat there biding my time humming *Native New Yorker* and tried to concentrate on the upcoming interview with Odyssey.

From the airport, I got the scenic late-night tour of Baltimore from Odyssey's road manager, as we moved toward our final destination: the rehearsal studio where Odyssey—Lillian Lopez, her sister Louise, and newcomer Billy McEachern—were feverishly preparing for their first national concert tour.

The studio was housed in a storefront at the corner of Vineyard Lane and Greenmount Avenue, next to a parole office. The People's Free Medical Clinic was a few houses up the street and a veterinarian across the way.

From the outside, there was little activity, but inside, a group of Baltimore musicians were cooking. I noticed Louise first, as she sat on a stool tapping her feet to the rhythm. Billy was seated on the floor counting out the 34 measures for his cue and lead singer Lillian was flashing a smile, positioned in front of the band, occasionally giving directions and smiles of approval as the agony of rehearsing continued on into the night. At 1:30 in the morning, the ordeal was over and Louise, Lillian, and Billy, tired as they were, were ready to talk.

For the next two hours, in the quiet of a comfortable living room, the somewhat bizarre story of Odyssey unfolded. Originally, Louise and Lillian,



WBLS's Vaughn Harper joins Odyssey members Louise Lopez, Billy McEachern, and Lillian Lopez.

plus a sister, were known as the Lopez Sisters, a self-contained group that managed to get by in the nightclub circuit. Then the sister retired to married life, Tony Reynolds joined, and four years ago, Odyssey was born. In 1976, they scored big with the hit, *Native New Yorker*. But nobody ever got to see Odyssey on stage. Rumors began to spread in the industry that the group seen on the cover as Odyssey, didn't really exist and that the threesome didn't sing the song since they apparently couldn't come onto a stage and sing it live. There were, in fact, no live performances, and the group wandered into oblivion, released a second album that did nothing, and just recently bounced back with a new album, "Hanging Together," and a hit single, *Don't Tell Me, Tell Her*.

"I feel born again on the strength of the new album," Billy beamed. Though he hadn't sung on *Native New Yorker*, and thus had never tasted the success of

a chartbuster, he had gone through the bad times.

As Lillian, the outspoken one of the group declared, "They didn't need us to go out on the road." They, referring to Tommy Metolla and Champion Entertainment, who functioned as producer, manager—the works. Lillian's voice, only moments before cheerful, had taken on a slightly bitter quality. "I am somewhat bitter," she confessed. "Not that it's stifling me, but I'm bitter because I lost a lot of money which I will never get back.

"I don't sit there everyday and mope about it," she cautioned, "nor do I say I'm going to get him."

Of the three years of frustration, Louise, quiet and reserved, whispered the understatement of the evening: "It makes you very unhappy." Billy, however, was a bit more descriptive. "You can get stir crazy sitting in your apartment."

Many artists have had to learn the hard way that if they don't go on the

road, they can't make money. The advances against royalties they get from the record company will only last as long as there is a product. And they are just what the word says: advances—not gifts, stipends or salaries.

Many people believe that the sharp downturn for Odyssey caused Tony Reynolds to leave the group. "I don't know," Lillian snapped somewhat annoyed when I asked what had happened to Tony. "He had a family to take care of...and if the artist doesn't work...Tony had a house in Queens, and we lived in apartments," she offered as the last word on the subject.

As for the two sisters, they sat the dry spell out "watching a little television," according to Lillian. "Vacations, forget about that."

Lillian pointed out that for singers, it's not a simple thing to say, 'hey, let's go on a tour.' "When you have a big record," she explained, "people want to see a big extravaganza. So you have to go out there with 50 pieces. You can't go out there with four or five and duplicate that sound." The sound that is heard on the album, she went on, is doubled in the studio for richness and volume. "You have to go back to the drawing board after you come out of the studio and have charts condensed to maybe seven pieces from more than 20 pieces." Odyssey, riding in the crest of *Native New Yorker*, were more than willing to take the time and expense, but, as Lillian put it, "Who do you argue with when your producer is your manager?"

Odyssey recently changed management again and are optimistic that the latest switch, away from manager Mort Berger, will prove to be productive. At least it looks like it may click. They are rehearsing, the charts have been written, the choreography completed and costumes chosen.

Traveling with the group will be a marvelously talented 22-year-old keyboard player, who is Lillian's oldest son.

Fifteen years ago, it would have been unheard of for a female singer of popular music to be married, never mind have a son the same age as most of her fans.

"I am very proud of the fact that I have three sons," Lillian declared. "I was told not to say anything. We were told, 'don't mention your children.'"

Lillian felt that "if they can't accept that, I'm very sorry." She admitted that for a while, she did heed the advice not to tell the world about her children. "Maybe it does hurt record sales if somebody can't look at you and say, 'Gee, I'd like to go out with this chic.'"

But I don't have to do that. I might get hell for saying it to you now," she confided, "but I don't like to lie about it."

Her sister Louise wished, "To the kind of audience we would like, it shouldn't matter. It wouldn't matter to me. As long as they please me, I'm fine.

"I'm his aunt," she boasted. "I'm not his mother, but I'm in the same age category." Louise said that buying an album should be like going to a butcher. "I want good meat from my butcher. I don't care how many kids he has. So we have a product, come and buy it."

"If you want to watch your Bubble Gum girls, your 19-year-olds, fine," Louise persisted, adding that she has no intentions of "getting up there and trying to dress young and look young. I don't act or dress like a young girl. I leave that to the young girls—I dress maturely....to keep my old bones warm," she added, flashing a smile that could keep the entire city of Baltimore at a comfortable 70 degrees any winter.

The confidence of the two Lopez sisters dates back at least 20 years. According to Louise, the young ladies had "an extensive repertoire. We worked in clubs. Lillian played piano, I played percussion and Tony played bass. We were out there for about a year before the record hit, singing Broadway tunes, singing songs in different languages, popular tunes of the day, ballads, rhythm and blues—the gamut."

The years of playing clubs, including Broady's in New York, gained them the loyal admirers that followed them into the Upper East Side's Ali Baba night club when Odyssey was formed. There was a deep appreciation for the kind of music Odyssey had to offer. Louise explained that the group's choice of material had its roots in their upbringing on the East Side, where their block was not your typically segregated neighborhood, but instead, "a United Nations."

"In our area, we had Puerto Ricans, Haitians, Cubans, people speaking different languages which made us aware. We grew up listening to other people's music and languages."

All three were quick to defend any accusations from militant circles that they have bleached their black origins. "Our music is the black experience in a very broad sense," Louise said. "And we'd like to broaden it even more. We like music from Brazil, the West Indian islands, Africa, the South and the European influence—African music with European influence, especially."

Listening to Louise earlier in the evening at the rehearsal studio, I understood what she meant. Louise has a soft,

Miriam Makeba quality in her voice that is almost perfect for the kind of sound and music that Odyssey wants to project.

Billy, however, was not a part of the Lopez experience, and had to adapt. He admitted that at first, singing with Odyssey was "basically, a job. I saw an ad in the trades and decided to audition."

Both Lillian and Louise liked what they heard and wanted Billy's tenor in the group, since it was able to blend with their voices and preserve Odyssey's philosophy of musical harmony.

Aside from the satisfaction of having three voices that blend musically, Louise says singing, for her, is an emotional outlet. "Now, for the first time in a long time, we feel very good. Our spirits are up. We are working."

Lillian agreed wholeheartedly: "There is a communion between us that enables the whole thing to jell. The time has come."

All three are equally happy with the results of their third album effort, "Hanging Together," which, according to Lillian, has a bit of everything in it, from country to funk to ballads and rhythm and blues. "When you hear *Use It Up*, it sounds like our people coming up the Nile."

All agreed that the effort was much better than their second album, "Hollywood Party Tonight" by the producers of *Native New Yorker*. "It wasn't the type of music that was marketable," Lillian stated flatly. "It was easy listening, jazz oriented... all very Savannah Band. It just didn't do anything. We had no voice," which, they obviously did have on their latest production. "We discarded songs that we didn't feel were right," Lillian said. "We had songs suggested that sounded like the Village People and we discarded them."

Having rid themselves of all that was apparently detrimental to their careers, Lillian, Louise and Billy are as optimistic as the student who knows he'll get an "A" on the test and who had failed the past tests only because the teacher planned it that way.

Their long nights of rehearsals in Baltimore are living testimony at least to their willpower. We talked about it until 4:30 in the morning, so these folks must be for real. Drained by the journey and the late hour, yet fascinated by the positive vibrations of these go-getters, I found my way back to the airport for the flight home. I was glad it wasn't that Beechcraft again. R

—Amadeo Richardson

# ART

## BRAIDS: GETTING UNTANGLED



John Atchison Salon

When I was growing up, the accepted ingredients for ideal feminine beauty were impressed on me by my mother. Not the least among these was long, flowing hair, preferably straight. That my sister and I would be fascinated with the cornrowed hair of the little girls across the street horrified my parent, who was only passing on the precepts which she had learned at my grandmother's knee. Cornrows, unstraightened hair, and the like symbolized lack of sophistication—a condition to be avoided at all costs. We were to look to hairweaving salons, and straightening processes to get our hair to be like that of the Clairol girl.

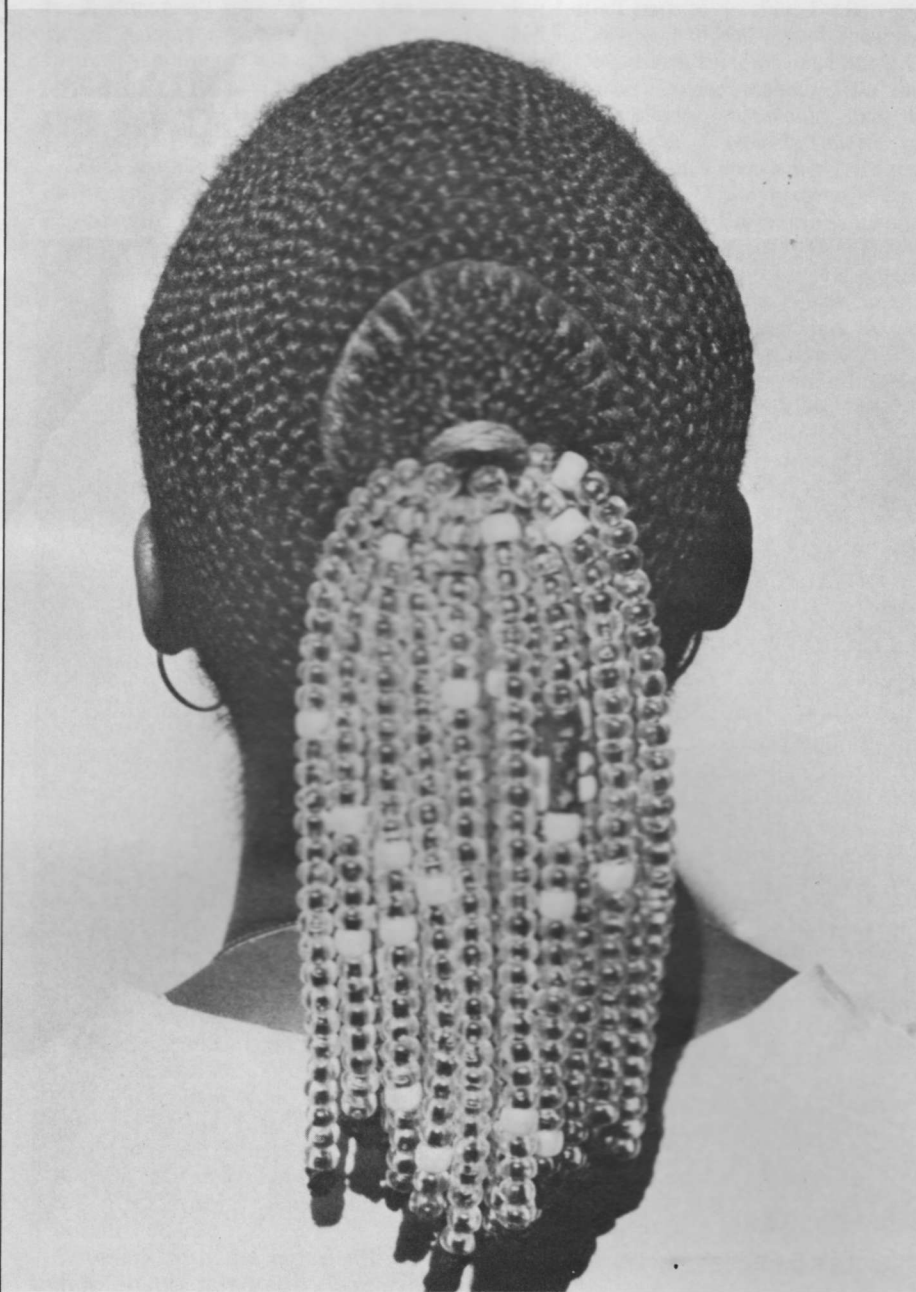
Then came the liberation. Following

the lead of pioneers such as Miriam Makeba and Cicely Tyson, we felt free to stop burning our hair and instead, let it blossom into a magnificent "bush." This, in turn, led to the rediscovery of the art of braiding and patterning hair which had been practiced, and still is, by our ancestors and cousins in Africa. Braids were an art, not simply a fashion. The braided coiffures of Egyptian women, sometimes achieved through the use of wigs, offered inspiration, as did the marvelously sculptured and crafted coiffures created by men and women all over the continent.

Then came Bo Derek and "that movie." A movie which talked about the preoccupation of men with finding the

ultimate woman—the woman who would rate at the top of the scale—the woman who was a "10." And there she came, out of the water: 36-24-36, long legs, small hips, ample bosom; every anatomical detail tantalizingly revealed by her wet, clinging bathing suit; fair skin, blue eyes, blonde hair...in African braids? Yes, in African braids. A fad was born and many black women were angry.

Suddenly women of all colors were bombarded with special segments on the six-o'clock news about women having their hair braided and having to pay upwards of \$300 at various salons. Stores began to feature barrettes and combs with fake braids attached to give you that instant



hairdo or African accent. The protests were immediate, as Black America noted that Cicely Tyson, Stevie Wonder and other personalities had worn braids and cornrows long before Bo Derek emerged from the water.

The brouhaha was only partially justified. Braids are by no means the exclusive property of African peoples. A survey of fashion, costume and art books throughout history, reveals comparable stylistic manifestations in Europe, Asia and the Americas. All peoples, both male and female, have braided, shaved, bewigged, bejeweled, constructed and veiled their hair. The elaborately constructed coiffures arranged on and about bamboo frames in

Africa, are rivaled by the extravagant wigs sported by the French aristocracy in the 18th Century. The girth and panoply of these coiffures were wondrous feats of art turned out by hairdressers, who would crown a powdered coiffure, already decked out in ribbons and bows, with model ships, and even bird cages complete with the live, singing bird.

The meticulous, voluptuous forms of traditional Japanese hairstyles also point to a similar sense of drama and presentation. Elsewhere, Pre-Columbian Indians as well as Africans in Angola and the Congo, elongated the supple forms of their children's heads. These cranial shapes were later emphasized with the pulled-up and back hairdo complemen-

ting the line of the high forehead. Renaissance women in Italy achieved a similar effect by plucking their hairlines—I used to remind my mother of this fact whenever she admonished me to wear bangs to hide my high forehead.

Scholars such as Bernard Rudofsky, Michel Leiris, and Jacqueline Delange have demonstrated that these human foibles often had a significance far beyond the purely cosmetic. Often they marked transitions in life and status in society. For example, certain arrangements of head cloths, or the wearing of certain types of ornaments, might be restricted according to a woman's marital status. Or consider the bald head which is the bane of American men, and the sign of status in Kenya, even among women!

Given all these facts, why all the fuss about Bo Derek in "10."

Perhaps, for many black women, the fad was a bitter pill to swallow. The adoption of braids, not too many years ago, was the end result of a long struggle to find a unique black aesthetic that freed them from the tyranny of alien beauty standards. We had reclaimed that which was ours and had elevated it to an artistic *tour de force* that rivaled the creations of our African cousins. But there was an underlying uneasiness that the commercialized version once again shuffled aesthetics from subjugation to exoticism.

A couple of days ago, I encountered two spectres which summed up the painful absurdity of it all—one woman was walking down Madison Avenue clad in a casual skirt and blouse, and sporting a white crocheted skull cap to which was added a fringe of white woolen braids, terminated in beads along the forehead and back edge of the cap. Her skin was reddened, tanned and leathery from too many sun-filled weekends on the beaches, or too many hours under the sunlamp.

The other woman emerged from an apartment building just a few yards away. Her coarse, gray hair was ill-concealed by a matted and molting synthetic wig, her brown complexion masked by a pasty, pinkish make-up. Two victims of the American dream; one risked cancer to look like the other, the other, in turn, distorted her looks to approximate the physical qualities of the first.

Undoubtedly, the Bo Derek fad will dissipate. But I wonder if my two spectres will ever pass entirely from our experience. *R*

—Lowery Sims

## Artifacts

...**McArthur Binion** exhibited his recent drawings—1977-1978—at **Peg Alston's**, 407 Central Park West. Be sure to catch Peg's shows. For an appointment, call (212) 662-5522...

...**Rafael Ferrer's** work is included in the exhibition, "Plus 4" at Hamilton Gallery of Contemporary Art, 20 West 57th Street, New York. The exhibition will be on view until July 31 and also includes works by **Auste, Grace Hartigan** and **Richard Hennessey**...

...Just Above Midtown Gallery has recently reopened as Just Above Midtown/Downtown at 178-80 Franklin Street—just below Canal Street. The opening exhibition is "Outlaw Aesthetics," consisting of "installations and performances created by artists and often requiring viewer participation to be complete," says **Linda Bryant**. The exhibition and performances will highlight new art forms, unusual con-

cepts of art, haunting, and sometimes amusing visions of alternative futures in the present. Right on, Linda!...

...Be sure to see "Perspectives on Argentine Art Since the 1940s" at the Center for Inter-American Relations, 680 Park Avenue at 68th Street...

...Whether you're from New Jersey or New York, check out the Black Film Festival at the Van Houten Theatre at the N.J. Institute of Technology, 99 Summit Street in Newark. All films will be shown on Wednesday evenings, July 2, 9, 16, and 23...

...**Jose Morales, Arnold Hinton**, and **Louis Delsarte** are among the artists chosen to participate in the "Target Presentations" project of the Foundation for the Community of Artists. This program will showcase women and minority artists for acquisition by corporations as well as other collections...

...**Marvin Brown, Jim Nickel** and

**Jorge Rodriguez** are featured in the exhibition "Wall-to-Wall" of wall and outdoor sculpture at the Roosevelt Public Library in Roosevelt, Long Island, 27 West Fulton Avenue. The gallery is open Monday-Friday 9:30 a.m.-4:30 p.m. and from 11 a.m.-2 p.m. on Saturdays...

...Congratulations to **Barry Gaither** on the opening of the Museum for the National Center for Afro-American Artists in Boston...

...Also a big welcome to the East Coast-from-the-West-Coast artist **Don Concholar**...

...Don't, and I mean *don't* miss the **Picasso** exhibition at the Museum of Modern Art in New York. Tickets for the exhibition are still available through Ticketron. The exhibition will be in town until September 21...®

—Lowery Sims



# HEYES WEST

## Hair Fair Salon

Harlem YMCA, 180 West 135th St  
New York City. 690-1450.

# KIDS

New Yorkers have two main reasons to make the trek to Coney Island: the beach and that notorious roller coaster with the do-or-die first dip, the Cyclone.

While the beach hardly rates as one of New York's better oceanside retreats, the amusement park continues to stand on its own merits. A couple of years ago, Astroland, Coney Island, was designated the metropolitan area's leading amusement park in a survey conducted by a major daily newspaper. What most thrill riders are perhaps unaware of is the fact that the amusement park can look back on a long tradition. It's predecessors include Dreamland Park, Luna Park and George C. Tilyou's Steeplechase Park, which opened its doors to the public in 1897 and remained a crowd drawing attraction until 1964—two years before it was reopened as Astroland.

The energy shortage has focused renewed attention on Coney Island. For only one subway token, youth of all ages can make it to the Cyclone.

Gary Kyriazi, author of "The Great American Amusement Park" described the Cyclone as a New York tourist attraction rivaling the Statue of Liberty and the Empire State Building. *Time* magazine reported that "two years after he crossed the Atlantic, Charles Lindberg took a spin on the Coney Island Cyclone, one of the oldest roller coasters still in operation. Later, he testified: 'A ride on the Cyclone is a greater thrill than flying an airplane at top speed.' That was over fifty years ago. After half a century, the thrill—and the terror—of the Cyclone has not diminished. The Guinness World Record in consecutive roller coaster riding was established here. According to Kyriazi, "It never stops or slows for a second after it leaves the lift. Its drops, turns and twists are unsurpassed in the coaster world, and it is as smooth and graceful as a sea gull."

Dewey Albert, who built and operates Astroland, has structurally rehabilitated the Cyclone so that it is said to be in even better condition today than when it was first opened in 1927.

Jerry Mendito, the operations manager, walks the tracks of the Cyclone every morning to inspect its rails before running an empty train

around the track several times each day before the coaster is opened to the general public at noon. The Cyclone has built-in safety features, including a safety bar that protects the passengers during the course of the ride which creates the effect of zero gravity during its first murderous dip. The safety bars are closed by an attendant and cannot be opened by the coaster's occupants until the attendant releases them after the ride. If the safety bars are not locked, a triggering device under the coaster cars automatically stops the ride on the chain belt which lifts it to the top.

Equally important is general maintenance, which is a year-round project even though the park is opened only from Palm Sunday through the week after Labor Day. All of Astroland's rides are load tested with 150 pound sacks of onions or potatoes before each season, and are regularly reinspected all season long.

Astroland features a complex of rides and other attractions if the Cyclone makes you too dizzy. The Flume Ride is a water borne roller coaster where the ride on water-propelled logs has proved a refreshing novelty for young and old alike. Although it has twists and turns as well as drops, it is sufficiently tame so that one can often see parents with infants enjoying its salubrious attraction.

Also featured are the Double Diving Bells, which consist of two steel spheres with glass portholes through which occupants can view a simulated sea bed as the spheres immerse in a giant tank of water. When the spheres pop out of the water, the resultant water spray provides an exciting experience for viewers as well as an exhilarating feeling for the occupants.

In contrast, the Astrotower, a cabin that circles around a central column, rises 290 above Coney Island to afford a view of the Verrazano Bridge and the Empire State Building.

The "Wave Swinger" and the "Enterprise" are two other leading ride attractions of the contemporary outdoor amusement industry which are unique to Astroland Park in Coney Island. The park has other traditional adult rides as well as a full range of Kiddie Park rides. Among the Kiddie Park rides is the "Big Apple" Kiddie Koaster which features a caterpillar shaped train riding through a

big apple. One of the children's rides which pre-teenagers seem to find particularly exciting is the Mini Air Ship—where a joy stick in each plane enables the youngsters to raise and lower their plane as it circles round and round at the end of a steel arm. The Kiddie Merry-Go-Round with its miniaturized horses sometimes finds adults riding it along with their children.

Admission to the midway is free. From Monday through Saturday afternoon, Astroland features a Pay-One-Price policy, permitting patrons to ride any of its major attractions, including the Cyclone, for as often as they wish for \$7.99 from 12-6 p.m. or from 4 p.m. til midnight. POP does not apply Saturday nights, Sundays nor holiday weekends. Group rates are available for organizations, day camps, and even block associations. This year, a special non-transferable \$2 gift certificate is also available.

Astroland opens daily at noon. On weekdays it normally closes around midnight, and on weekends, the thrills, spills and chills go on until two or three o'clock in the morning. *RS*

—Cynthia Williams



Water splashes on the Flume ride.



**ASTROLAND:  
A WHIRL AND A SPIN**



*The Cyclon's gravity-defying first dip.*



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*The Airships kiddie ride.*

*Photos by: Nick Ferrantella*



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# MEDIA

## BILL COSBY: FUN WITH THE FAMILY

**T**he man behind the smile, whose humorous versions of everyday events are designed to make us laugh at ourselves is Bill Cosby.

This extraordinarily versatile man is well-known as an entertainer, actor, father, and educator. His concern and involvement in the black community today round out his unique personality.

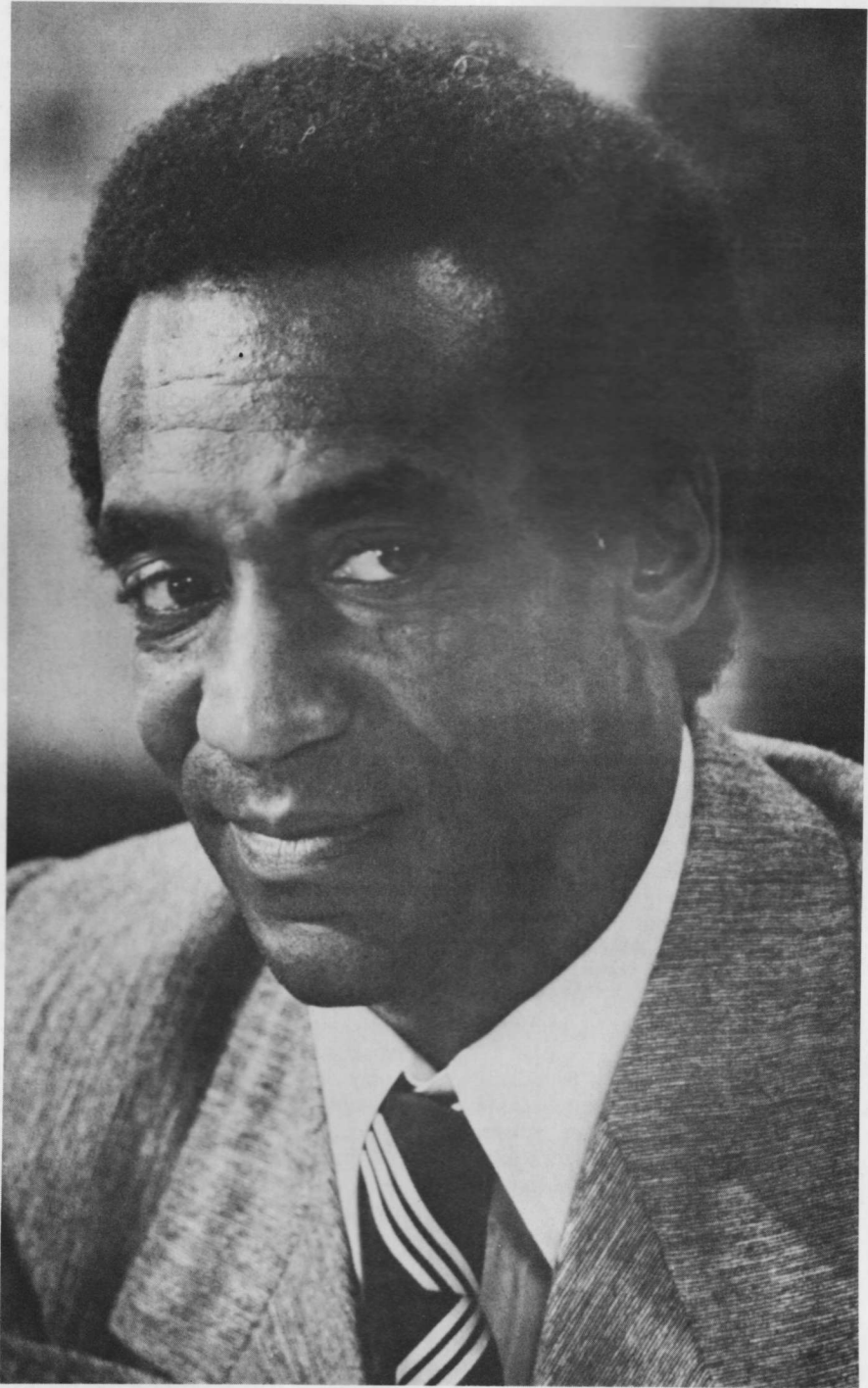
In a recent telephone interview with *Routes* from his home in Massachusetts, Cosby talked about his views on the growth of comedy, his "wholesome" image, commercials, the film industry, and of Richard Pryor, the superstar comedian with a totally different style.

According to Cosby, stand-up comedy has developed in two distinct areas: First is that of storytelling or the extended joke, as opposed to the rapid fire series of one-liners or short jokes dating back more than 40 years. In recent years the acceptance of subjects long considered taboo, has evolved into a comedy form all its own, and includes references to illegal drugs, the open discussion of sex, as well as the use of four-letter words. To illustrate his point, Cosby spoke of Lenny Bruce, a stand-up comic, who was arrested in 1963 for trying to get four-letter words accepted in his act. "If Lenny Bruce wanted to speak out against the government," said Cosby, "he could have, and would have never been criticized for it."

One can safely say that Cosby's act is "clean." Profanity doesn't enter his monologues and he certainly doesn't talk about sex. Cosby says his material is "basically autobiographical," which in the course of his career has become a continuing story. "I now move into the fact that I'm a family man," he said. "I'm also a 42-year-old person and it's important how I see my children, how they see me and where I've been—that's done with laughter, not a smile."

He described his audiences as "usually individuals in their mid-30s with families, who can identify with what I'm saying."

How does Cosby feel about Richard Pryor? "I love and admire Richard," he declared. "I have taken my children to see Richard perform and then backstage to meet him. I feel this is important because it gives my children an opportunity to meet and see Richard as an individual, separate from his perfor-



Bill Cosby

mance."

He pointed out that even though he and his wife would never permit their children to use the kind of "street" language that has Pryor's fans rolling in

the aisles, he felt that it was important for them to be able to distinguish a performance from the characteristics of an individual. "Richard's outlook on sex and life are of importance because they

fill in the colors of those individuals who exist in lower economic environments," Cosby felt. Cosby viewed Pryor's routines as important to those who identify with the life situations he talks about.

Cosby and Pryor were featured in the movie "California Suite." Several critics panned their performances, charging they were trying to imitate Laurel and Hardy, Buster Keaton, or Charlie Chaplin. As a result of one review, written by Pauline Kael, Cosby took out an ad in a trade newspaper saying that her review was a projection of her own racism. Overall, reactions to their roles in the movie were mixed. "There were those who didn't like it," he explained, "but they were the ones who really haven't grown up to accept what the black individual in a film does." Cosby also placed the ad because he feared the review would frighten off producers. "I can go out and make mine on stage," he said, "but there are black Americans who really want to act and are willing to wash dishes, drive golf carts and do work as whatever, but their blood and life is in acting."

Amplifying on the criticism that he and Pryor were doing a black slapstick version of what had originally been Laurel and Hardy-type characters, Cosby emphasized, "There is someone suffering and to unjustifiably put them out of work by frightening off producers is a crime. Not only do the performers suffer, but the entire crew involved with the production is out of work."

While Cosby's assessment of black employment in the film industry appeared to be rather grim, he felt that in commercials, at least, there had been some progress. "Commericals pay the rent and give me exposure." He considered them a stepping stone in the careers of other minority entertainers that are coming along.

Whatever subject Cosby may discuss, his deep concern for people always comes through. During our conversation, his children arrived from school and he took time to greet and chat with them briefly.

He informed me that his wife, Camille, is currently working on her doctorate and had left him in charge of the children. He joked about the fact that many women believe their homes would fall apart if they left their husbands in charge. But Cosby assured me that this was not the case in his household. He knows how to cook and take care of the kids. "And if they don't like my cooking, I'll just cut them up in little pieces!"

—Amanda Anderson

## Book Beat

### A View From a Broad

By Bette Midler  
Simon and Schuster, \$12.95

The "Divine Miss M," a.k.a. Bette Midler, is on the loose... This time invading the literary world with a hilarious book written in a style reminiscent of "Around the World With Auntie Mame." Miss Midler chronicles her 1978 tour of Europe and Australia as she flirts with Frenchmen, kids around with koala bears and talks about the thrill of being a red-headed Jewish girl growing up in Honolulu. There are even a few serious passages—her uneasiness while visiting West Germany ("Should we let bygones be bygones?") shows a seldom seen side of the lady.

But it is the wit and style of the Divine Miss M that sparkles on every page, and makes this "tasteful" tome the perfect travel companion whether you are on a train to Trenton or a plane to Paris.

### Princess Daisy

By Judith Krantz  
Crown Books, \$12.95

Ancient fairy tales tell of princesses, castles and dragons; modern fairy tales tell of princesses, yachts and big business. Both are fun to read, and this season's best modern fairy tale is "Princess Daisy." Judith Krantz spins her heroine through a world of glitter, glamour and gold—through jewels, polo-playing princes, and haute couture. Daisy is born into the lap of luxury, but a shocking secret causes her to have to work for survival. (Oh, the horror!) So she takes on the high-powered world of New York advertising agencies and big businessmen. Like all good little princesses, Daisy is a survivor, and she hangs on till the end, where she emerges triumphant (And they lived happily ever after...)

"Princess Daisy" is not deathless prose. It is, however, immensely readable and the chic book to carry around this summer.

### Thy Neighbor's Wife

By Gay Talese  
Doubleday, \$14.95

From "playing doctor" to Playboy bunnies, sex in America has fascinated the imagination. The Kinsey reports and the Masters and Johnson studies took sex out of the bedroom and into the clinic. Now Gay Talese puts it back into the bedroom where it belongs. This

study on the sexual mores of modern America has enough erotica to entertain just about anyone.

Through the lives of selected individuals, including Bunny Baron, Hugh Hefner, Talese offers an overview of the sexual attitudes and behavior of our times. The author himself was massaged on New York's 42nd Street, orgied in Hollywood and played with at the Playboy mansion. To him, sex never has dimensions larger than tension and release—and that's the thrust of "Thy Neighbor's Wife"—getting it. Getting more of it, more easily, with less guilt and preferably no strings. R

—Christopher Vaughn

...You don't have to keep a picture of Dolly Parton under your pillow to appreciate, "Honky Tonkin"—A Travel Guide to American Music, by Richard Wooton (East Woods Press, \$6.95 paperback). But the book makes a case in explaining that the way to learn about the history of country music, rock and roll, and any other musical genre, is to visit its origins. The stops include Atlanta, Chicago, Denver, Los Angeles, Nashville, New Orleans, New York, San Francisco, and Washington, D.C., which, would you believe, is the capital of bluegrass music?...

...The National Urban Coalition has just released the first catalogue of community-based strategies aimed at preventing the displacement of long-time residents from renovating neighborhoods. "Neighborhood Transition Without Displacement," a citizen's handbook, provides case studies of neighborhood groups that have devised resources and strategies to limit displacement. The 117-page booklet also includes information on forming housing cooperatives and provides an extensive bibliography. The handbook is available for \$6. Send a check to Publications, National Urban Coalition, 1201 Connecticut Avenue, NW, Washington, D.C. 20036.

...Also from the Urban Coalition is a new guide, "Job Training and the Schools." Produced through a grant from the Department of Labor, the book discusses fundamental characteristics of vocational programs, and how community-based organizations and neighborhood groups can collaborate with schools in providing productive vocational education. To order a copy (\$2 for five or more, free if less than five copies), write to the Coalition's Community-Wide Employment Project, 1201 Connecticut Avenue, NW,

Washington, D.C. 20036...

...“Mother’s Helper,” by **Maureen Freely** (Delacorte Press), has been optioned for the wide screen by **Jerome Hellman**, the producer of “Midnight Cowboy” and “Coming Home.” The book is a hilarious story of a “progressive” New England family which exposes the flip-side of the women’s liberation movement...

...While on the subject of sex and sexism, **Casey Miller** and **Kate Swift** have published a landmark style manual, “The Handbook of Nonsexist Writing.” (\$8.95, Lippincott & Crowell). The book contains both theory and practice in eliminating difficulties and awkwardness inherent in removing sexism from language—‘personhole covers’ and ‘workpersonlike’ being two of thousands of unappealing constructions. The manual makes special efforts to maintain the tradition of all language arbiters: language must be both comfortable to write or speak, and clear in connotation. Incidentally, manual has no relationship whatsoever to the male sex; like *manager*, *manufacture*, *manipulate*, etc., it is derived from the latin *manus*, meaning hand!...

...Spurred by the eruption of Mt. St. Helens in Washington State, Dell Books has published “Island on Fire: A True Saga” by **Joseph Hayes** (\$2.50). Hayes was visiting Iceland when the volcano on the Island of Heinnay erupted. He conducted extensive research and interviews on the incident and incorporated them into a novel of love and valor in the face of stark tragedy... ®

## Film Takes

**THE EMPIRE STRIKES BACK—**20th Century Fox release—**George Lucas**, executive producer—**Irvin Kershner**, director.

“The Empire Strikes Back” is billed as the fifth episode in a triple trilogy. It is a more serious film than its predecessor “Star Wars” (heavy on the ritualistic, spiritualistic and philosophical side), and the second car in what will apparently be a long train of Star Wars chapters scheduled to arrive at your neighborhood movie station periodically—perhaps for the next twenty years. twenty years.

Billy Dee Williams, as Lando Calrissian, and Yoda, a spiritual guide, are the new additions to the previous



Darth Vader (Davidrowse) confronts Lando Calrissian (Billy Dee Williams) and Boba Fett.

Star Wars cast of characters that included Luke Skywalker, Han Solo, Princess Leia, etc.

Fortunately, the old good-versus-evil plot has been avoided in this new contender for the financially most successful film of all time. In the flick, Luke Skywalker begins to learn that the distinction between “good” and “evil” has lots of shades of gray. The twists in the plot are quick, the special effects are so astounding that the pace never dies down. In fact, the film never really draws to a conclusion, leaving one completely starved for another episode in the trilogy, or chapter in the story, or sequel in the saga, or...

**FAME—A United Artists release—De Silva and Marshall**, producers—**Alan Parker**, director.

My high school days look pale and simple compared to the swinging, frantic, shwashbuckling antics at the New York High School of the Performing Arts, as portrayed in Alan Parker’s “Fame.” Dancing in the lunchroom, sightseeing at the peephole between the boy’s and girl’s bathroom, breaking windows in fits of anger, sex after school in the locker room in fits of passion! Boy, did I miss out!

Actually, its questionable whether the real high school offers all the glitter and tarnish this film would have us believe. Rather, this is a vision of a foreign director—his look at the seamy, yet illustrious lives of a bunch of performing arts students.

The characters sing, dance, and act their way through what has got to be one of the hottest films of the summer. It’s easy to become attached to them. To be jubilant when they’re up and disappointed when they take their hard knocks. But who didn’t get scars at seventeen?

“Fame” possesses the electricity that eluded “Hair” the movie. The audiences here are half the fun as they just talk to the screen.

**ON THE NICKEL—Ralph Waites**, producer and director.

Ralph Waites, the Waltons’s father, has produced a sensitive film about the human spirit in the very basic struggle for survival. “On The Nickel” is a skid row in Los Angeles. Singing Sam (Donald Moffat) is an ex-alcoholic and an alumnus of the ominous L.A. strip. He returns to his old surroundings to reunite with his purportedly dying buddy, C.G.

Waites, himself a recovered alcoholic who came very close to being one of the skid row victims in his day, does a believable characterization of C.G.

Sam’s awkward adjustments to his new, sober life, his venture to the old stomping grounds and his allegiance to the decaying King of the Street People, is the basis for this introspective look at the fallen angels we so commonly call “bums.”

...**Yaphet Kotto**, last seen in “The Alien,” is featured in the new Robert Redford film, “Brubaker,” for 20th Century Fox...

**Vivian Reed**, star of Broadway’s “Bubbling Brown Sugar,” has a major role in the new movie, “Headin’ For Broadway”...

...**Pearl Bailey**, **Mickey Rooney**, and **Sandy Duncan** will lend their voices to Walt Disney Production’s new animated feature, “The Fox And Hound”...

...Jazz musician **George Byrd** played the black soldier lover of Hanna Schygulla in the German film, “The Marriage of Maria Braun,” by **Rainer Fassbinder**. There is another fine actor who has joined the Fassbinder family. He is **Guenther Kaufman**, who will appear in “The Third Generation,” scheduled for release in September, and “The Year of the Thirteen Moons.” Both are Fassbinder productions. ®

—Dwight Brown

# EN ROUTE

Museum of Modern Art



Pablo Picasso Bather with beach ball.

Impact Photo



Frank Sinatra and wife Barbara.



(l to r) Marcia Ann Gillespie, Clarence O. Smith, Dayrl Royster Alexander and Ed Lewis.

**PICASSO'S PERFECTIONS...** Pablo Picasso: A Retrospective, opened at the Museum of Modern Art to eagerly awaiting art enthusiasts. The show was put together thanks to some 152 lenders from 56 museums from all over the world. Included in the spectacular MOMA *ouvrage d'art* are nearly 1,000 objects representing all mediums in which Picasso worked—painting, sculpture, drawing, collage, printmaking, theatre and costume design, and ceramics. The exhibit presents the full range and depth of Picasso's prodigiously productive, 78-year-long career and reveals as never before the surprising versatility, range, and quality of his work, which is essential to 20th century art. The show is made possible by a grant from the IBM corporation, with the support of the **Robert Wood Johnson, Jr.** Charitable Trust and the National Endowment for the Arts...

**SINATRA, THE PAL...** The Police Athletic League (PAL) is \$450,000 richer thanks to the "dean of song," **Frank Sinatra**, who opened his week-long Carnegie Hall stint to benefit PAL. The \$10,000 ticket holders were able to hob-nob with Hizz Highness later on that evening at a posh party at Le Club. **Anne Ford Uzielly**, with her favorite "dean of governors," **Hugh Carey**, were just two of the very many VIPs who paid the price to be with the "blue blood" of song after his royal performance...

**LUNCH FRANCAISE...** In France, everyone dashes to lunch at noon—Midi. In New York, everyone is now dashing to—Midi Regine, the newest luncheon rendezvous with that French flavor on Park Avenue...

**HAPPY 10TH, ESSENCE...** Essence, the national magazine aimed exclusively at the black woman, marked its 10th anniversary with a gala party at Les

Mouches. Just about everyone who's anyone was there: **Josephine Premice**, the **Cab Calloway's**, and daughter, **Chris**, **Geoffrey Holder** and his beautiful wife **Carmen de Lavallade**, newscaster **Carol Martin** (who's expecting a joyous coming) and her proud hubby, **Fred Adams**, and designer **James Daugherty**. Entertainment celebrities included **The Commodores**, **Chic**, **GQ**, **Valerie Simpson**, **Nona Hendryx**, **Phyllis Hyman** and **McFadden and Whitehead**, who sang their hit song "Ain't No Stoppin' Us Now," as Essence publisher **Ed Lewis** cut into a six-foot birthday cake. Lewis and Essence President **Clarence O. Smith** paid tribute to former Editor-in-Chief, **Marcia Ann Gillespie**, who spearheaded and shaped Essence's concept. **Dayrl Royster Alexander** was introduced as her successor...

**BOXING AGAIN ON BROADWAY...** **Vinnette Carroll's** gospel musical, "Your Arms Too Short To Box With God," is back on Broadway at the Ambassador Theatre, after a successful national tour which grossed a cool \$6.59 million. Publicist **Irene Gandy**, from **Max Eisen's** agency, is also back from touring some 66 cities with the explosive company and was on hand for the New York opening. Sitting in an aisle seat was the **Reverend Ike**, who clapped his hands and tapped his feet to the jumping musical taken from the Book of St. Matthew. Others on hand for the opening and the disco party at Sardi's (a first!) were the **Billy Rowe's**, **Geoffrey Holder**, **Carolyn Jones**, **Stephanie** and **Audrey Mills**, **Vy Higginsen** and **Cindy** and **Joey Adams**...

**GEMINI BIRTHDAYS...** Sybil's disco in the New York Hilton, celebrated its third anniversary with an astrological birthday party honoring those born under the sign of the twins. The popular night spot for the beautiful people invited only the very impressive types to join in their Gemini black-tie, buffet dinner dance, which was attended by **Mrs. N.C. Franzen** (Aline to her friends), **Janet Langhart**, hostess of WPIX's "Sunday Night, New York," and Sybil's director, **Peter Buonconsiglio**. Recently, Aline, the affable New York socialite, was honored at an auction to benefit "Save the Children" at Regine's Crystal Room. Designer **Jacques Bellini** and famous sports artist **LeRoy Neiman** were on hand to see their contributions sold to the highest bidder...

—Audrey J. Bernard

# FASHION

## ANDRE DOUGLAS: IT'S A WIG!

Superstar Cher created a revival of wigs a few years ago when she sashayed across the television screens of the nation, changing wigs and costumes at least six times during an hour-long show to portray everything from a nubile young girl to a New Orleans vamp.

With each change, she showed us how one woman can be anything and everything. The lesson wasn't lost. While most men in the audience were getting her message, so were a lot of women. Wig sales picked up and at department stores around the country, more and more young women were purchasing new heads of hair to match a Saturday night disco dress or gray flannel business suit. There has always been a market for wigs, but most of that market has been confined to older women to cover their gray or thinning hair.

Wigs have often been thought of as unnatural and, yes, tacky, because the wigs most people noticed were of the cheap and poorly designed variety. That has changed and the wig collection of designer Andre Douglas is seen as a welcome addition to the fashion world.

Wigs are no longer used to cover up hair, but are important accessories to complement that personal look. "People are dressing up and getting elaborate again," Douglas told *Routes*. "And the wigs are doing things the hair won't do. My wigs are designed not to cover up the hair, but to provide fashion regardless of styles."

Douglas, who has been named one of the Outstanding Young Men of America in the 80s, has just introduced his new wig collection of ten natural styles, including "Fantasy," a totally unique and revolutionary hair look and concept designed especially for black women, which is attracting customers of many nationalities and hair textures.

"I always think of wigs as a fashion accessory," he noted, setting himself apart from those wig designers who create mops to be worn every day. "It takes too much time to prepare the hair in an elaborate style," he continued. "That's why my wigs provide a supplement. Nobody has a lot of time and money to go to the beauty parlor every time they want to go out."

"Fantasy," Douglas said, took him





Niki



Dallas

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*...most male wig buyers are showpeople, "people in the theatre, but many guys who go to disco's are also buying them because they want to look different...the wig for men is fun."*

*...Wigs have now become a novelty for men.*

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*"I always think of wigs as a fashion accessory. It takes too much time to prepare the hair in an elaborate style, that's why my wigs provide a supplement. Nobody has a lot of time and money to go to the beauty parlor everytime they want to go out."*

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Sherri



Astra

several months to design since he had to develop a special curl and style that would be universally flattering.

Laverne Powlis, author of "The Black Woman's Beauty Book," considered no wardrobe complete without a good quality wig. She called it an accessory that's versatile, fun, and carefree that allows women to change their look whenever they want to.

Women who share Powlis's outlook find them ideal for vacations, when time is at a premium, and indispensable during the summer when dinner can be scheduled for a short hour after a wet and sandy day at the beach.

"At one time, wigs were a fad, especially the synthetic ones," Douglas reminded. "Then women began using them because they were fashionable, not just a novelty. Now wigs have become a novelty for men."

Douglas said he sells a lot of wigs to men, like his dreadlocked Rasta wig. The Rasta look gained popularity recently and Douglas's wig was a welcome item on the beauty shelf because, as he put it, "the wig doesn't look untidy and it is pretty since the rastafarian style is not considered attractive to those who don't understand the meaning."

Douglas went on to explain that most of the men who buy his wigs are showpeople, "people in theatre, but many guys who go to disco's are buying them because they want to look different."

Previously, Douglas remarked, men wore wigs or "rugs" as they were called when Howard Cosell wore them, when they had no hair of their own. "But now," he said, "the wig for men is a fun thing."

Douglas, who has designed wigs for many Broadway musicals, including "Ain't Misbehavin'," "Bubbling Brown Sugar," and "Eubie," has also designed special styles for such stars as Patti LaBelle, Shirley Bassey, Cissy Houston and Chaka Kahn. His new wig collection meets all the criteria for a superwig.

They're lightweight, only one-and-a-half to two-and-a-half ounces, and have a special elastic side adjustment that leaves absolutely no bump or ridge. They are made of a material that looks and feels like luxurious, pampered natural hair. All of the wigs come in fifteen fashion shades and cost between \$30 and \$40. They're available at fine stores everywhere. ®

—Barbara Silverstone



## Looking Your Best

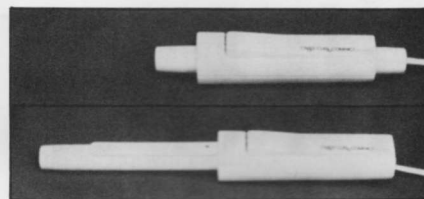
Set-A-Way



...We all get last-minute invitations to attend a party or a social gathering. Oftentimes your boss will expect you to be bright and spiffy for a business meeting at the end of the day when your curls droop. That's when it really pays to have some of the preparations and ap-

pliances modern technology has devised to get your act together quickly.

Clairol has just introduced a new line of portable, packable travel appliances as efficient as they are quick in helping you look your best.



Crazy Curl Compact

The "Crazy Curl Compact" styling wand (\$16.99), the "Set-A-Way" travel hairsetter (\$37.99), and the "One For the Road" travel dryer (\$27.99) are convenient for all active people. Any or all of these items make wonderful *bon voyage* gifts. Shop around to get the lowest price. The prices listed here are suggested retail and smart shoppers can find discount stores that shave off important dollars.

But even with the latest in modern technology, the best look with any hairstyle requires a good cut. Even if the waves or curls fade, you will avoid a haggard look if you start with a good shape and clean, even lines.

Beauty tip: Try a new shade of blusher and lipstick to go with the richer skin tones that are brought out by the summer sun. Get advice at a beauty counter if you are unsure of the best color. You will be amazed at the difference. ®

—Elna Seabrooks

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# TRAVEL

## RAFTING: ADVENTURE IN THE 80s



*Rafting in the Poconos.*

**H**elyn gasped, "Oh God!" and a few expletives as our raft pitched, tossed, swirled and dipped its way past massive boulders in the Lehigh River. We were on an eight hour rafting trip that made a ride on the Cyclone in Coney Island seem like a buggy ride through Central Park.

Helyn was scared to death, but I enjoyed the exhilarating sensation, even though my stomach was tied in knots as the thrashing water raised the nose of the raft into the air only to let it come

crashing down on a bed of slippery rocks. White, frothy water splashed in our faces while we paddled furiously through the rapids. As our raft headed for a boulder, Barbara, our guide, shouted, "Three sixty degrees! Three sixty degrees!" which meant we had to back paddle the raft into a complete circle to avoid hitting the rock.

The weekend experience is whitewater rafting, a thrilling river expedition down an 18-mile stretch of rushing water in a rubber raft with little paddles as your

only sense of security. Finding yourself wrapped around a boulder, soaked to the skin is part of the fun. No experience necessary. Anyone over ten can do it. It just takes an adventurous spirit, some good instructions and the right gear.

For the past four years, in the spring and fall, when seasonal rains and melted mountain snow swell the river, the Pocono Whitewater Rafting Center has been sending a host of rafts down the river at least three times a day. The excitement can reach such a pitch, causing

you to yell, scream, laugh or cry.

When I invited Helyn to join me on this rafting trip, she envisioned it as Huckleberry Finn on a wooden raft, lazily cruising down the Mississippi River. The truth of the matter left her somewhat petrified.

We were met by Gary and Catherine Smith, the owners of Split Rock, a cozy lodge resting on a small hill in Lake Harmony, Pennsylvania. It is a pleasant, charming place with a warm country atmosphere and good food.

The following morning we met in the assembly area. The enthusiasm was in no way dampened by the rain. The rafters came in shorts, dungarees, wet suits and life jackets and scurried about calling and waving to their friends and jumping over mud puddles. Nearby, a man was handing out vivid red and orange life jackets to reaching hands. The sight of 75 bodies in those colorful jackets brightened the otherwise dismal day.

Barbara gave us our wet suits. We took one look at ourselves and doubled over with laughter. Wet suit, life jacket, sneakers, scarf and sunglasses! What a sight! Helyn spotted a picture on the wall of a raft in the throes of the rapids and had another bout with fear, but regained her composure and decided that since so many people had been on the river before her and had not died, why should she be the lone sacrifice?

We boarded a bus for a fifteen minute ride to Rhododendron Trail, the path to the river. As we walked along the rocky, narrow path, the fragrance of fresh young leaves filled the air. The early morning mist added a dream-like quality to the scene. Through the spaces between the trees, I could see a stream keeping pace with our strides. Its rushing sound was a portent of things to come.

As we reached a fleet of rafts near the river, early arrivals were already seated four to five in a raft, waiting for instructions. Helyn breathed a sigh of relief when she learned Barbara and Bucky, another guide, would share our raft.

Ours was the "Sweep"—the rear guard equipped with first aid kits, ready to assist rafters in trouble. The "Point" led the flotilla, while the "Roamers" searched for fall out victims and two kayaks policed the entire operation. Topping the list of instructions was a stern warning: No drugs. No alcohol. Other instructions were rattled off. Always remain in front of the kayaks and the sweep. Never kneel in a raft—always remain in a sitting position. If you fall out of the raft, don't try to stand up. Assume a sitting position facing upstream and let the current carry you downstream until someone pulls you in.

We were told that it was not uncommon to see a fallen rafter whizz past your raft with a wave and a smile. We were assured that if we followed these instructions and wore a life jacket, the trip would be safe. We tried to listen attentively, but our anticipation made us impatient. At the word "go," we jumped up and lugged our rafts down a small hill and into the water. After a few minutes, we were wet and on our own.

It didn't take long for our raft to hit the first rock. Helyn uttered one of her famous expletives. Following Barbara's instructions, she shifted her ample weight to my side of the raft. That not only forced the raft off the rock, but almost forced me into the water. For a while, we kept going around in circles. Then, bam! Smack into a boulder! Bam! Another one! We continued down the river.

We had to stop several times to aid rafters in trouble—the price you pay for being in the "sweep." Before long, our raft was flooded, and Helyn, fearing we would sink, threw down her paddle and began to bail furiously. We moved into a pocket of rapids. The fast current tossed us about.

As our raft floated through calmer water, we had time to appreciate the natural wonders around us—the broad sky, the Appalachian Mountains, the trees along the river bank hovering over rocks that were covered with thick green, velvety moss. The vastness of the open spaces was awesome and made our rafts appear like toy tops floating down a stream. My imagination suddenly switched to the Lenni-Lenape Indians who inhabited the area in the 17th century and paddled their canoes down the Lehigh.

In later years, a railroad was con-

structed, which still runs parallel to the river. And in 1846, the Delaware canal was built. Many of the rocks in the water landed in the Lehigh when the canal was destroyed. Without these rocks there would be no whitewater.

Softly, slowly, and careful not to disturb the pervasive silence, we paddled around bends and under bridges until we came to the Sea of Rocks, a long section of whipping water. The water was a wild creature again. But by now, Helyn had gotten the hang of it and began to paddle like a pro. "We can do it!" she shouted. "We made it."

If all this has left you itching to get into a raft, there are three rafting seasons in the Poconos: March 1-June 30; July 9-August 16, September 13-October 16. The best time is April when the water is extremely high. Towards the end of June, the water can get very low.

For summer long rafting, there's the Yougenhany River in Western Pennsylvania, and the Peaobscott and Kennebeck Rivers in Maine, whose waters are controlled by dams. Then there is the most exciting of them all—the Colorado River.

Pocono Whitewater's rates per person are \$24 (weekdays), \$26 (Sunday) and \$28 (Saturday, the busiest day). There are special group rates and youth group discounts. Rates include the rafts, life jackets, and water-tight pails for your lunch. Wet suits rent from \$5 and \$10. Special rafting excursions, such as the two-day rafting trips, Superman Special and the Lehigh-Jim Thorpe Raft Race, are also available. For more information, contact the Pocono Whitewater Rafting Center, Route 903, Box 44, Jim Thorpe, Pennsylvania, 18229, or call (717) 325-4097 or (201) 774-6965.


Split Rock Lodge offers a special



Routes travel writer Estelle Epps (left) fights the elements.

weekend rafting package for \$39.50 per person (plus tax and service charges), which includes breakfast, dinner and a box lunch for your rafting trip. For more information, call (717) 722-9111.

During the rafting seasons, Pennsylvania becomes a summerfest, featuring such events as the Wine and Cheese

Festival, Bean Soup Festival, the Friendship Festival, and many others. For brochures and additional information, contact the Pocono Vacation Bureau, Box PR, 1004 Main Street, Stroudsburg, Pennsylvania 18360, or call (717) 421-5791 

—Estelle Epps

## Travel Tips

### CONNECTICUT CLASSICS

...Lovers of classical music can spend wonderful weekends in northwestern Connecticut this summer. During July and August, Music Mountain, located outside Falls Village in the Berkshire Hills, will present Brahms, Schubert and Stravinsky in ten Saturday concerts. Some Sunday afternoon performances are also scheduled. These concerts, combined with dinner and an overnight stay at the charming Cornwall Inn, or at one of the many other inns and hotels nearby, can make for a pleasant summer weekend. For more information, call (203) 482-8505...

### SARATOGA SURPRISES

...There's more to Saratoga than horse racing. The July-August calendar of events includes the Newport Jazz Festival, July 5 & 6, the New York City Ballet July 8-26, Twyla Tharp Dance Foundation, July 28-August 2, the Philadelphia Orchestra, Aug 6-23, and the Alvin Ailey American Dance Theatre, August 26-28. There are also the famous Saratoga Spring baths and a variety of other treats, all just 3½ hours away from New York City. Planes, trains, and buses can get you there. Call (518) 587-3330...

### MEXICO DISCOUNT FLIGHTS

...You can fly from New York to Mexico City for only \$97.50 (one way) and to Acapulco for \$112.50 with Eastern Airlines's new discount fare when a round trip ticket is purchased. The fare is good on Tuesdays and Wednesdays. Thursday through Monday, the one way fares are \$125 and \$140 respectively. Tickets must be purchased in advance and seats are limited. You can also save money with Eastern's ground packages in Mexico, which start at \$55 per person for three nights. Contact your travel agent or Eastern Airlines...

### SLEEP WITH PEACE OF MIND

...Budget Host Inns's 1980 Summer "Light Up The Eighties" travel directory brightens the dismal picture of skyrocketing hotel rates. The book contains complete listings for 98 budget motels and inns in 29 states and Canada.

Since the motels must meet the high standards of the American Automobile Association(AAA) and the Mobil Travel Guide, vacationers can cut lodging costs without sacrificing quality. For a free copy of the directory, send a stamped, self-addressed envelope to Budget Host Inns, P.O. Box 10565, Fort Worth, Texas, 76114, or call (817) 626-7064...

### GETAWAY AT COLLEGE RATES

...The U.S. and Worldwide Travel Accomodations Guide lists clean, safe, and comfortable lodgings for just \$6-\$12 per night in over 275 universities in the U.S. and abroad. Many of these universities offer recreational and cultural activities. Get a copy for \$5.95 from the Teachers Tax and Travel Service, 1303 Balboa Blvd., Newport Beach, California, 92661...

### FOREIGN CURRENCY TIPS

...If you're traveling abroad this summer, Deak-Perera, the world's largest foreign exchange service, advises that you purchase foreign currency before arriving at your destination. That will help avoid losing money in foreign exchanges should the U.S. dollar once again slide. Over 120 currencies and eight foreign currency travelers checks drawn on major banks abroad are available at Deak-Perera, 41 East 42nd Street, New York, NY 10017, or call (212) 867-8750. Also, ask for their free currency converter...

### CATSKILL BARGAINS

...Three inexpensive vacation packages are available in the Catskills. The "Fishing Mini-Week" tour includes accommodations for four days and three nights. Rates range from \$46.50 to \$80. "The Manor Sports Plus" package of four days and three nights with accommodations ranges from \$69 to \$192 and includes two days of complimentary golf. "The Weekend Getaway" vacation includes accommodations for three days and two nights. Rates range from \$51 to \$75. All rates are per person. Write Packages, Office of Public Information, Monticello, NY 12701, or call (212) 867-2400 or 265-0860... 

—Estelle Epps

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# SPORTS

## ROLLERSKATING: THE BASICS

**T**he wave of locomotion that had us dancing and running in the 70s, now has us rolling into the 80s. Roller-skaters can be seen everywhere. They careen back and forth, slicing through the parks, streets and plazas that surround New York's monuments to the sky. Decked out in plain or fancy skating gear, often equipped with the omnipresent AM/FM stereo headset, casting fate to the wind, they're on the move.

Roller skating, the most contemporary and faddish of all recreational activities, provides an opportunity to condition and exercise your body while having a lot of fun. More than 30 million people have joined the ranks of a sport once considered strictly for kids only. Some of us do it for exercise or are practicing in anticipation of a subway fare hike, while others race or play hockey. Some just like the feeling of moving on wheels.

Whatever your particular reason, you'll find it's been made easier, especially since most skates are now equipped with polyurethane wheels. Always popular with skate-boarders, they now appear in every color of the spectrum. Unlike the old, outdoor skates with their noisy metal wheels, the new skates slide along with minimum impact on the ear. They also adapt to various surfaces better. The new wheels come in three basic types: indoor, outdoor, and a combination of both.

"The ultimate is to get a set of indoor and a separate set of outdoor wheels," said Tommy Epstein, one of the top skatesmiths in the city, and manager of the skate shop at the Metropolis skating club. "There's no such thing as an indoor/outdoor wheel," he cautioned. "The smaller, harder polyurethane wheels can be used indoors or out. They're very good indoors, but outdoors, when you go over rough pavement or terrain, they are unforgiving and transfer a lot of unwanted vibrations," he insisted. "On the other hand, when you take a very soft outdoor wheel, which can absorb the vibrations, indoors it is very, very slow. It's like riding a bicycle on underinflated tires."

There are many recommended brands of wheels, but in most cases, the polyurethanes will put more glide in your stride and soul in your roll.



*Roller skating in Central Park.*

What helps keep those wheels turning smoothly, however, are the ball bearings. Most good skate sets have precision wheels, which means they have ball bearings that are partially or totally encased in metal. They require little, if any, lubrication. Inexpensive wheels may be attractive to the pocket book, but will not bring you the kind of enjoyment and long life you would bargain for. They tend to have unground or loose bearings, which easily accumulate dirt and grime, and therefore need frequent oilings.

The wheels are attached to a plate or "truck" which acts as a steering mechanism and allows the skater a degree of maneuverability never possible with the old skates. A good plate should

be made of a strong aluminum alloy, which is not too heavy and is able to hold you up when doing double mohawk spins, Russian splits, or any skate maneuvers other than just rolling forward. The better plates are forged, while cheaper plates are cast. Cast plates are poured into molds and can crack and break. Forged plates, on the other hand, are dense, much heavier and last longer.

The rubber apparatus attached to the front of most plates are called toe stops or "stoppers." The beginner will use them to come to a halt, but after learning to skate, most people discard the big rubber stoppers and replace them with the much smaller button stop. The plate, wheels, and stoppers are attached to a boot, which rounds out the skating



*"Look Ma, No Falls!"*

*Stix Hooper, drummer for the Crusaders, is assisted by two members of the Scooter Skaters.*

package.

A boot should fit snugly across the arches and around the heel and should be a little stiff. After a few skatings, leather boots, like most shoes, will stretch a bit. The very popular sneaker skates, should, according to Epstein, be avoided if possible. "They don't provide the ankle support needed for true high rolling," he warned. Leather boots, on the other hand, last longer and provide better ventilation. Don Lamothe, a skatemaker on the West Side said, "I've seen a girl with skates on her Frye boots!"

Stock skates can be purchased for as little as \$39, but the more serious skaters will want custom models and can expect to pay at least \$160 or more for their dream wheels.

If you're still new to the sport and don't skate around enough to have your own pair, most skating emporiums listed in this magazine, rent skates to potential rock-a-rollers and offer individual as well as group lessons.

In Central Park, skates can be rented for \$4 a session at the Wollman Skating Rink, at least until the concerts begin and again in September when they end. It's one of the few outdoor rinks in the

city. If you are content just sailing down the asphalt roads in the park when they are closed to traffic, skates are available at Good Skates on 72nd Street near the entrance to Central Park. Two pieces of identification and \$5 to \$7 dollars will get you going. More recently, the Skate-Pier 84, considered to be the largest outdoor rink in the city, has opened at 44th Street near the Hudson River. Skating season runs through October daily from 11 a.m.-7 p.m.


Skating, when fused with disco or rock music, has added a new twist to the sport and it can be just as much fun to watch skaters as it can be to roll along yourself. If you want to see some serious skating, take a trip to the Empire Roller-dome in Brooklyn, where many say roller-disco was born. Freestyling, rocking, twirling, and gravity-defying techniques are just part of the normal, everyday, scene. Spurred on by music tailor-made for roller-motion, the skaters display dazzling dexterity. On Wednesdays, Bill Butler, the "Godfather of Roller Disco," puts on a show at the Empire.

If you're ready to roll and haven't done so yet, don't get swept off your feet.

#### **Remember a few helpful hints:**

Take it easy. When you first put on skates, you'll be three or four inches taller and your legs will feel as though they have weights attached. It takes some getting used to, so be patient.

You'll also get the sensation that your left and right foot have exchanged places. Good balance is important and some general rules to follow are: relax. Don't be afraid to pick up your feet. Check out the skaters who already have it down pat. Watch, and don't be embarrassed to try something new. Everybody looked awkward the first few times. We all had to crawl and fall before we were able to roll. Also, warm up. Stretch those muscles like you would before a jog. Skating "cold" could lead to a torn muscle or strained limb. For your own safety, don't break a fall with your wrists or arms. Wrist, not ankle injuries, are the most common among skaters. Last, but not least, check the safety of your skates. Adequate maintenance will prevent a lot of injuries and guarantee that you'll have your skates for a long time.

With a little bit of courage, daring and practice, you'll be on your way. The exhilaration that comes with skating will make you a believer, so get rolling! 

—Michael George

# ROUTES' ROOTS

Jackie "Moms" Mabley used to say she left home for the stage to escape a marriage forced on her by a cruel stepfather. That stepfather, she said, was so old and weak that "somebody threw one grain of rice and it knocked him out."

She told a reporter that she got into show business as a teenager because she was "pretty and didn't want to become a prostitute." The "cleaner" version was that "I prayed and it came to me more in a vision than a dream: Go on the stage."

Moms was the favorite "dirty old lady" of standup comedy in her day. Her bulging eyes, toothless grin, bullfrog voice, and hilarious costume—a housecoat, floppy hat, droopy Argyle socks and oversized shoes—kept the audience in stitches, or busting out of them. Hers was an ad-lib routine of songs that one critic termed "uptempo bullfrog." She was also famous for her jokes about "ugly old men"—so ugly that one "had a job in a doctor's office, standing by the door making people sick." Her favorite line was "The only thing an old man can do for me is bring a message from a young one."

It wasn't unusual, either, to find Moms on an awards program on television, eyeballing one of the "pretty" men on stage.

Moms Mabley was born Loretta Mary Aiken some time in the 1890s (She claimed not to have known the exact year), one of 12 children in a town called Brevard, North Carolina. Her father, Jim Aiken, was an entrepreneur, who owned several businesses, including the town grocery store.

She was of black, Cherokee Indian, and Irish ancestry. Her great grandmother had been a slave, and was the source of Moms' religious inspiration. She would tell Moms to "put God in front and go ahead." Moms was a devout Baptist who always attending church, or at least watched Oral Roberts on television.

Although born in North Carolina, she considered her home to be the Anacostia section of Washington, D.C. She also lived in Cleveland, Ohio for a time.

Moms was discovered by the dance team Butterbeans and Suzie. They brought her to New York in the mid 1920s, where she made her debut at Connie's Inn.



James J. Kriegsmann

Jackie "Moms" Mabley

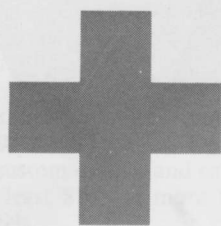
She shared the bill with Pigmeat Markham, Cootie Williams, Tim "Kingfish" Moore, Bill "Bojangles" Robinson, Dusty "Open the Door, Richard" Fletcher and other popular acts of the Theatre Owners Booking Association, T.O.B.A.

Moms later became a favorite at the Cotton Club in Harlem and the Club

Harlem in Atlantic City where she appeared with Louis Armstrong, Cab Calloway, Count Basie and other big names.

Moms took the name "Jackie" Mabley from a boyfriend, entertainer Jack Mabley. "He took a lot off me," she once said. "The least I could do was take his name." She earned the

**Bill Cosby  
says:**  
“When you  
learn CPR,  
you’re  
ready to  
save lives—  
anywhere.”



**American  
Red Cross**

nickname “Moms” from her maternal way of speaking to her audience and from the way she treated fellow performers, referring to them as her “children.”

In the early 1930s, she broke into motion pictures, appearing first in the 1929 movie, “Boarding House Blues,” which was also distributed under the title “Jazz Heaven.” In 1933, United Artists hired her for a part in “Emperor Jones.” By 1939, she had become a regular at the Apollo Theatre in Harlem, with an act that added song and dance to the regular standup comedy.

New York-based drummer Marquis Foster, a friend of her late husband’s, once said, Moms “had a tough life just like all the black entertainers.” Moms herself once remarked, “I don’t care if you could stand on your head. If you was colored, you couldn’t get no work at all” outside of the black nightclubs and the chittlin’ circuit.

Moms gained her popularity through what has been described as “authentic humor.”

“Everything she said to me was funny,” Foster added, “because she was original. That’s hard to be. There’s so many people copying. You’ve got to give the old timers a little credit. They came up in worse times than you and I. That’s what I think about Moms.”

When she finally gained national recognition, many comics would sit in the audience either at the Copacabana in New York or at the Kennedy Cultural Center in Washington, ostensibly to take notes. It took her almost half a century to get that kind of recognition. It was mostly her recording that brought her into the public eye. In 1960 she began recording for the Chess label. Her first album, entitled, “Moms Mabley—The Funniest Woman in the World,” sold over one million copies and was certified gold. She was later signed by Mercury in 1966, and her LP “Now Hear This,” became a stag party hit.

Moms made her television debut on April 6, 1967, on a show called “A Time For Laughter,” produced by Harry Belafonte for ABC. Moms played a maid, and the program explored the situation of a black suburban couple “who thought they were white.” She was a guest on several television shows, including the top contenders of the day: Merv Griffin, Smothers Brothers, Mike Douglas, Bill Cosby, and Flip Wilson.

However, she declined to appear on the “daddy of them all,” the Ed Sullivan show, because, as she put it, “Mr. Sullivan didn’t want to give me but four minutes. Honey, it takes Moms

four minutes just to get on the stage.”

Even though she disagreed with the tactics of the burn-baby-burners of the 1960s, her act increasingly became influenced by the issues facing a troubled America. On stage, she began to have fictional conversations with President Lyndon Baines Johnson and other leaders. She would sometimes begin the act with a telephone call from the President and say to him, “What do you want, boy?”

The four national leaders she admired most were Adam Clayton Powell, John F. Kennedy, Robert F. Kennedy and Martin Luther King, in whose honor she would often end her routine to leave a stunned audience in absolute silence. Later, her interest in controversial subjects of the day became even stronger and she once stated that the country’s problems could have been avoided if the government had heeded the Ten Commandments.


Moms became a movie star in 1974, when she headed the cast of “Amazing Grace,” as Grace Teasdale Grimes, a dauntless little old lady who cleaned up City Hall by outfoxing the corrupt politicians and succeeded in getting a good black man elected mayor of a major eastern city.

There was criticism of all kinds. Some claimed it was too “racist” for some whites and in a difference sense, too racist for the black militants. The only share of criticism that Moms got personally was that it had taken too long for her to “star” in her own movie.

During the filming of “Amazing Grace,” Moms suffered a heart attack. Also during that year, her second husband, Ernest Scherer, a New York businessman, passed away. They had been separated for 20 years. “They weren’t living together at the end,” Foster said. “But every time she was in town she came to see him. It was a warm, friendly feeling between both of them.”

They had three daughters and one son, six grandchildren and seven great grandchildren. Moms lived with her youngest daughter, Bonnie, in a mansion in Hartsdale, New York.

“Moms was very congenial, warm and well-liked, but like everyone else she had her ins and outs,” Foster confided. “Everytime I’d see her she was very happy. Toward the end, she was a little sick, which naturally made a difference, but she was a great woman and a great entertainer.”

Moms died May 23, 1975, in White Plains, New York. 

—Gerrie E. Summers



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388-0488

**The Red Plum**  
520 4th Av  
439-7073

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varies nightly(\$6-\$12).  
371-8650

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11:45 pm. Cover charge  
varies. Disco after mid-  
night. Mon cocktails  
only.  
421-5511

**Hippopotamus**  
405 E. 62nd St  
Jackets and ties re-  
quired. \$12 Cover  
charge. Open 10 pm-  
4 am daily.  
486-1566

**Ice Palace**  
57 W. 57th St  
Age:18 and over.  
Open 10 pm-4 am.  
838-8557

**Illusions**  
24 E. 22nd St  
674-9177

**Impanema**  
240 W. 52nd St  
Age: 21 and over. Daily  
9 pm-4 am; Fri-Sat  
9 pm-6 am.  
765-8085

**Justines**  
500 Eighth Av  
Jackets required. Age:  
25 Gents, 23 Ladies. Fri-  
Sat \$5 Minimum.

**G.G. Knickerbocker**  
128 W. 45th St  
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am.Sun-Th 7:30 pm-  
until. 2 drinks minimum  
after 9 pm.  
246-1898

**Laff's**  
161 E. 54th St  
Age: 21 and over.  
223-0540

**Le Cocu**  
152 E. 55th St  
Disco Tue-Sun 10 pm-  
4am. Casual attire. Fri-  
Sat \$8 minimum. Age:  
21 and over.  
371-1559

**Le Faralle**  
209 W. 48th St  
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Fri-Sat, 10 pm-4 am  
Casual attire.  
759-350

**Leviticus**  
45 W. 33rd St  
Jackets required. Age:  
25 Gents, 23 Ladies.  
Disco: Fri & Sat. Th: live  
entertainment. Minimum  
\$5-\$7 Wed & Fri.

**Magique**  
First Av/61st St  
935-6060

**Manhattan**  
1436 Third Av/81 St  
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Fri-Sat 10 pm  
Sun 9 pm  
737-4144

**Melon's**  
120 E. 16th St  
777-8106

**New York New York**  
33 W. 52nd St  
Casual attire. Age: 18  
and over. \$15 Cover  
charge. Open daily  
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245-2400

**Pegaus**  
1230 Second Av  
Jackets required. Age:  
25 Gents, 23 Ladies.  
535-8004

**Reflections**  
40 E. 58th St  
Bi-level disco with  
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200 Empire Blvd  
462-1570

Park Circle Roller Rink  
11 Ocean Pkwy  
436-1300

Village Skating  
15 Waverly Pl  
677-9690

Roll-A-Palace  
1728 Sheepshead Bay Rd  
646-0909

Sweet Ruby's  
329 Wycoff Av  
456-3300

Utica Skating Rink  
635 Utica Av  
772-1400

## •Manhattan

Busby's  
76 E. 13th St  
777-7126  
High Rollers  
617 W. 57th St  
247-1530

Melon's  
120 E. 16th St  
777-8106  
Sun, noon-7 pm

Aetropolis  
241 W. 55th St  
586-8188

Cosmos  
Giants Stadium  
East Rutherford, N.J.  
(212) 265-8600

•Soccer  
Jul 9: Vs Philadelphia  
Jul 20: Vs Seattle  
Jul 23: Vs San Diego

## •Baseball

N.Y. Mets, Shea Stadium  
Flushing, Queens  
672-3000

Jul 11: vs Pittsburgh  
Jul 12, 13: vs St. Louis  
Jul 26, 27: vs Cincinnati  
Jul 13, 14, 15: San Francisco

N.Y. Yankees  
Yankee Stadium  
293-6000

Jul 18, 19, 20: vs Kansas City  
Jul 22: vs Milwaukee

## •Television

Channel 9(Mets)  
Jul 11, 8 pm: Vs Pittsburgh  
Jul 12, 2 pm: Vs St. Louis  
Jul 13, 1 pm: Vs St. Louis (DH)  
Jul 15, 7:30 pm: Vs Atlanta  
Jul 18, 5:30 pm: Vs Cincinnati (DH)  
Jul 19, 7 pm: Vs Cincinnati  
Jul 23, 8:30 pm: Vs Houston  
Jul 26, 27, 2 pm: Vs Cincinnati

Channel 11(N.Y. Yankees)  
Jul 10, 8:30 pm: Vs Texas  
Jul 12, 14, 8:30 pm: Vs Chicago  
Jul 13, 2:15 pm: Vs Chicago  
Jul 18, 19, 8 pm: Vs Seattle  
Jul 20, 2:00 pm: Vs Kansas City  
Jul 22, 8 pm: Vs Milwaukee  
Jul 25, 26, 8:30 Vs Kansas City  
Jul 27, 2:30 pm: Vs Kansas City  
Jul 29, 8:30 pm: Vs Minnesota

Wheels  
75 Christopher St  
675-3913

## •Westchester

The Rink.  
Main St.  
New Rochelle, N.Y.  
(914) 636-3504

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673-0950

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3330 Broadway  
368-1492

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641-4700

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641-4700

Meadowlands Results  
594-7044

Parks & Recreation News  
755-4100

New York State Lottery  
999-6868

OTB Results  
999-2121

Shea Stadium  
672-3000

Time  
936-1616

Yankee Stadium  
293-4300

Weather  
WE 6-1212

Madison Square Garden  
564-4400

## KIDS

### LEARNING CENTERS

#### American Museum of Natural History

Central Park West/79th St  
879-1300

The Discovery Room: Sat-Sun 12 Noon-4:30 pm—Thru the use of touchable specimens and imaginative "Discovery Boxes," this area is especially designed for young people to enjoy a personal learning experience in natural science and anthropology. Youngsters must be 5 years old and accompanied by an adult. Starting at 11:45 am, free tickets are distributed on a first-come, first-served basis at the first floor information desk. *Alexander M. White Natural Science Center*: Tu-Fri, 2-4:30 pm, Sat-Sun 1-4:30 pm—This center introduces young people to the plants, animals and rocks of New York City. A staff member is always present to assist and explain. See Art Listing for additional activities.

#### Children's Art Carnival

62 Hamilton Terrace, Man  
234-4093

Free: This program for children includes photography, sewing, filmmaking, figure drawing, painting, reading and career training (4-18 years).

#### Harlem School of the Arts

409 W. 141st St, Man  
926-4100

Instruction and performance in piano (group and private), guitar, flute, clarinet, cello, violin, viola, drama and art.

#### Metropolitan Museum of Art Junior Museum

Fifth Av/82nd St  
879-5500

Tuesday(5:30)/Wednesday afternoon (3:45)/evening programs for families: *Workshop I*—5:30-6:30 pm. Ages: 5-12. Hour sessions in drawing, painting, sculpture or construction, based on discussions, of original works of art in the museums collections. Reservations accepted by phone on the day of class. Limited to 30. Tickets \$1 (materials provided). *Gallery Talk*—7-8 pm. Each week a different Museum collection is discussed. Meet at the information desk in the Great Hall. Weekend activities: *Looking/Sket-ching*—Sat, 11 am in the Junior Museum Library. Age: 5-15. A slide show presentation and discussion of art and artists in the museum's collections. Then participants look for, find and sketch from the original works of art in the museum's galleries. *Art Tells A Story*—Sat and Sun 1 & 2:30 pm in the Junior Museum Library. Age: 5-15. A slide show presentation and discussion of why and how artists have illustrated certain stories. Using a prepared map, they find the stories in original works of art in the museum's galleries. *Gallery Walk*—Sat-Sun, 1:30 & 3 pm. Finding, sketching and discussing works of art on the day's theme. Sketching materials provided. *Films*: 12-1 pm.

#### •Brooklyn

**Bedford Stuyvesant Restoration Corp.  
Center for Art and Culture**  
1360 Fulton St  
636-7891  
Thru-Jul 5—5 Barbadian Artists

#### Brooklyn Museum

188 Eastern Pkwy  
638-5000

Wed-Sat 10 am-5 pm  
Sun 12-5 pm, Hol 1-5 pm  
Jul 9-Aug 23—What's Up? is program for first through sixth graders, which makes use of the Museum's extensive collections to inspire explorations of imagination. The galleries serve as the setting for storytelling and simple art projects. The free classes meet Wednesday through Saturday, 1-2 pm.  
Jul 8-Aug 22—Children of the Sun is a shadow puppet theater and workshop event based on the Museum's collections of Pre-Columbian art. Following a 20 minute presentation, groups will participate in a puppet making workshop, and may take home what they make.

#### Brooklyn Botanic Garden

1000 Washington Av  
622-4433

#### New Muse

1530 Bedford Av  
774-2900

Classes in ethnic drums, trumpets, trombones, art, dance, drama and other subjects.

#### •Bronx

#### Bronx Zoo

Fordhan Rd & Southern Blvd  
220-5100

#### •Staten Island

**Institute of Arts and Sciences**  
75 Styvesant Pl/Wall St  
727-1135  
Tu-Sat 10 am-5 pm  
Sun 2-5 pm

### SHOWS AND EXHIBITS

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GM Building  
Fifth Av/59th St  
486-4518  
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957-4840  
Daily 9:30 am & 2 pm. Free guided tours of corporate headquarters, visits to merchandise testing center, displays and exhibits.

## THEATRE

### ON BROADWAY

**Home**  
Cort Theatre  
138 W. 48 St  
246-5990

**A Chorus Line**  
Shubert Theatre  
225 W. 44th St  
246-5990

**A Day in Hollywood/  
A Night in the Ukraine**  
Golden Theatre  
46th St/W. of B'way  
246-6740  
Jun 17 moves to:  
Royal Theatre  
45th St/W. of B'way  
245-6750

**Aln't Misbehavin'**  
Plymouth Theatre  
236 W. 45th St  
730-1760

**Annie**  
Alvin Theatre  
250 W. 52nd St  
757-8646

**Barnum**  
St. James Theatre  
44th St/W of B'way  
398-0280

**Bent**  
New Apollo Theatre  
234 W. 43rd St  
921-8558

**Blackstone**  
Majestic Theatre  
247 W 44th St  
398-8383

**Children Of A Lesser God**  
Longacre Theatre  
220 W 48th St  
246-5639

**Dancin'**  
Broadhurst Theatre  
235 W. 44th St  
247-4636

**Deathtrap**  
Music Box Theatre  
239 W. 45th St  
246-4636

**Evita**  
Broadway Theatre  
1681 Broadway  
247-3600

**Gemini**  
Little Theatre  
240 W. 44th St  
221-6425

**I Ought To Be In Pictures**  
Eugene O'Neill Theatre  
230 W. 49 St.  
246-0220

**Morning's At Seven**  
Lyceum Theatre  
149 W. 45th St  
246-0220

**Musical Chairs**  
Rialto Theatre  
1481 B'way/43d St  
354-5236

**Nuts**  
Biltmore Theatre  
261 W. 47th St  
582-5340

**Oh! Calcutta!**  
Edison Theatre  
240 W. 47th St  
757-7164

**Oklahoma!**  
Palace Theatre  
1564 Broadway  
757-2626

**Peter Pan**  
Lunt-Fontanne Theatre  
46th St W. of B'way  
586-5555

**Radio City Music Hall**  
A Rockette Spectacular  
50th St/6th Av  
246-4600

**Romantic Comedy**  
Barrimore  
243 W. 47th St  
246-0390

**Sugar Babies**  
Mark Hellinger Theatre  
51st St W. of B'way  
239-7177

**Sweeney Todd**  
Uris Theatre  
51st St W. of B'way  
586-6510

**Talley's Folly**  
Brooks Atkinson Theatre  
256 West 47th St  
245-3430

**The Best Little Whorehouse  
in Texas**  
46th St Theatre  
226 W. 46th St  
246-0246

**The Elephant Man**  
Booth Theatre  
222 W. 45th St  
246-5969

**The Man Who Came to  
Dinner**  
Circle in the Square  
50th St W. of B'way  
581-0720

**The Music Man**  
City Center  
131 W. 56th St  
246-8989

**They're Playing Our Song**  
Imperial Theatre  
249 W. 45th St  
265-4311

**West Side Story**  
Minskoff Theatre  
45 St/B'way  
869-0550

### OFF BROADWAY

**The Hollow**  
Jul 10-Aug 3  
The Apple Corps Theatre  
Company  
601 West 51st St  
664-0027

**Pirates of Penzance**  
Jul 14-Aug 24  
Delacorte Theatre  
Central Park  
598-7105

**Camelot**  
Thru Aug 23  
New York State Theatre  
Lincoln Center  
Broadway at 64th St.  
877-4727

**How Do You Do?**  
Thru Jul  
Leavings  
Thru Jul  
Syncopation  
15 Waverly Pl  
490-0077

**One Mo' Time**  
Village Gate  
Bleecker St/Thompson St  
473-7270

#### •Brooklyn

**Tambourines To Glory**  
Billie Holiday Theatre  
1368 Fulton St.  
636-0919

#### •Nassau

**Hello Dolly (In Concert  
Version)**  
Jul 16  
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Old Westbury Road between  
the Long Island Expressway  
service road and Jericho  
Tpke (516) 484-9333

**The Sound of Music**  
Jones Beach Theatre  
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(con'd on Pg. 10)

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896-0345

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### Childrens Ballet Theatre

Jul 12  
Central Park, Bandshell

### •Brooklyn

### Brooklyn Botanic Garden

1000 Washington Ave.

### New York Aquarium

W. 8th St & Surf Av  
Coney Island, Brooklyn  
Daily 10 am: Giant sharks, whales, electric eels, dolphins, penguins and many other varieties of sea animals.

### Prospect Park

Flatbush Av and Empire Blvd  
Jul 12, Children's Theatre Workshop  
Jul 19, Jack Luster—Ballon Sculpture & Magic

### The Animal Nursery

1317 Surf Av  
373-2211

### •Queens

### Queens Zoo & Children's Zoo

111 St & 56 Av  
Flushing Meadows Park

### •Nassau

### Jones Beach State Park

(516) 785-1600  
Long Island Railroad offer a package which includes transportation, pool and locker room facilities. For info: 739-4200. Bus transportation also available from 178th St/Broadway in Man. and Fordham Rd/Webster Av in the Bronx. For info: 994-5500

## ART

### MUSEUMS

#### •Uptown

#### American Museum of Natural History

79 St/CPW  
873-1300  
Mon-Sat 10 am-4:45 pm  
Wed 10 am-9 pm  
Sun & Hol 11 am-5 pm.  
**Exhibitions:** Thru Sep 1—Feather Arts: Beauty, Wealth and Spirit from Five Continents. Thru Sep 1—Papua New Guinea: A Feather in the Cap. **Hayden Planetarium** Mon-Fri 2 & 3:30 pm, Sat & Sun 1, 2, 3, 4, 5 pm. Thru Sep 7—The Beginning: This program examines discoveries and the most recent theories of the origin of the universe. Wed, 7:30 pm—Worlds In Space: Explores the solar system. Sat 11 am—Saturday Morning Live Sky Show for Young People: Discussion of such topics as why the sky is blue, why the moon appears to change shape in the sky, etc. **Laserium** Concerts: Wed, 8:45 pm, Fri, Sat, Sun, 7:30 pm—**Laserium Starship** Takes its audience on a journey of sound and light through the cosmos using new laser effects and evocative "space" music. Fri, & Sat 9 & 10:30 pm, Sun 9 pm—**Light Years:** Combines dazzling new laser effects with hit songs from the past.

#### •New Jersey

The Greater Paterson Arts Council  
39 Broadway  
Paterson  
(201) 733-6805

#### Metropolitan Museum of Art

Fifth Av/82 St  
535-7710  
Tu 10 am-8:45 pm, Wed-Sat 10 am-4:45 pm, Sun 11 am-4:45 pm.  
On exhibit indefinitely

—The Norbert Schimmel Amarna Reliefs. Thru Summer 1980: Fashions of the Hapsburg Era: Austria-Hungary. Thru Jul 6—In Honor of A. Hyatt: Favored Prints. Thru Jul 9—The Great Bronze Age of China: An Exhibition from the People's Republic of China. Thru Jul 13—The Buil Master: An African Artist. Thru Sep 21—Modern Masters: European Painting from The Museum of Modern Art. Thru Oct 4—American Drawings, Watercolors and Prints.

#### El Museo del Barrio

1230 Fifth Av  
831-7272  
Tu-Fri 10:30 am-4:30 pm, Sat-Sun 11 am-4 pm. Thru Jul 27—Con Su Permiso Thru Aug 3 Perla de Leon.

#### Museum of the American Indian

Broadway/155th St  
283-2420  
Tu-Sat 10-5 pm  
Sun 1-5 pm  
Closed Mon & Hols  
Thru Sept 12—Honor Moccasins of the Teton Sioux. On exhibit indefinitely —Where the Jaguars Are Exalted: Animals in the Arts of Middle America

#### Museum of the City of New York

Fifth Av/103 St  
534-1672  
Tu-Sat 10 am-5 pm  
Thru Sep 8—Street Play: Photographs. Thru Sep 1—Hundreds of Dolls. Thru the Summer—Life With Father. Thru the Summer —Elegant 80s. On exhibit indefinitely—The Big Apple.

New York Historical Society  
77 St/CPW  
873-3400

## MUSIC

### JAZZ CLUBS AND CABARETS

#### •Manhattan/Uptown & Westside

**Angry Squire**  
216 Seventh Av  
242-9066

**Breezin' Lounge**  
Amsterdam Av (Bet 143 & 144 Sts)  
368-6914

**Brody's**  
798 Columbus Av  
850-4400

**Clifford's Lounge**  
151 W.72nd St  
874-8586

**Eddie Condon's**  
144 W.54th St  
265-8277

**468 W. Broadway**  
468 W. Broadway  
260-6799

**Harlem Performance Center**  
Seventh Av/137th St  
862-3000

**Mikell's**  
780 Columbus Av  
864-8832

**Sha Sha House**  
338 W.39th St  
736-7547

**Studio Wis**  
151 W.21st St  
243-9278

**Sweet Basil**  
88 Seventh Av So  
242-1785

**West Boondock**  
Tenth Av/17th St  
929-9645

**West End Cafe**  
2911 Broadway  
666-9160

#### •Manhattan/Eastside & Downtown

**All's Alley**  
77 Greene St  
226-9042

**Drawing Room**  
510 Greenwich St  
431-9478

**Jazz Emporium**  
Fifth Av/12th St  
675-4720

**Jazz Mania Society**  
14 E. 23rd St  
477-3077

**Knickerbocker Saloon**  
9th St/University Pl  
228-8490

**Ladies Fort**  
2 Bond St  
475-9357

**Lainie's Room**  
Playboy Club  
5 E. 59th St  
752-3100

**Anita O'Day**  
Thru Jul 12  
**Polly Podewell**  
Jul 14-26  
**Marty's**  
Third Av/73rd St  
249-4100

**Motivations**  
476 Broome St  
226-2108

**New Rican Village**  
101 Av A  
475-9505

#### •Queens

**Echo**  
137-35 Northern Blvd  
Flushing, Queens  
961-1111

**Gerals**  
227-02 Linden Blvd  
732-8590  
Jazz Fri-Sat

#### •New Jersey

**Gulliver's**  
821 McBride Av  
West Paterson  
(201) 684-9589

### NEW ACTS AND SHOWCASES

**The Bushes**  
23 W. 73 St  
874-8091

## ART

**Fire Department Museum**  
104 Duane St  
570-4230  
Mon-Fri 9 am-4 pm

**Fraunces Tavern Museum**  
Pearl & Broad Sts  
425-1778  
Mon-Fri 10-4 pm

**Museum of Holography**  
11 Mercer St  
925-0526  
First museum of its kind featuring Holograms; pictures developed by laser light creating 3 dimensional images.

**New Museum**  
65 Fifth Av/14th St  
741-8962  
Mon-Fri 12-6 pm  
Wed 12-9 pm, Sat 12-5 pm

**South Street Seaport Museum**  
Fulton and Front Sts  
786-9062

Mon-Sun 11 am-6 pm  
Collection of shops and galleries recalling 19th Century of N.Y.C.

**Whitney Museum of American Art**  
55 Water St  
794-0633

Fri 11 am-3 pm  
1840-1945.  
Thru Jul 31—19th Century Landscape Painting and the American Site.

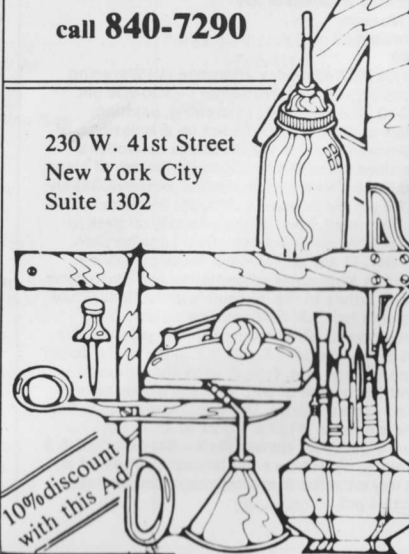
**Grey Art Gallery**  
33 Washington Plaza/New York University  
598-7603

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## MUSIC

## CONCERTS

## •Jazz

**Pepsico Summerfare '80 Count Basie and his Orchestra**  
Jul 18  
**Ramsey Lewis**  
Jul 25  
Purchase College  
Purchase, N.Y.  
(914)253-5900

## •Pop

**The Dr. Pepper Central Park Music Festival**  
**Cissy Houston**  
Jul 12  
**Joan Armatrading**  
Jul 26  
Wollman Skating Rink  
5th Av 59th St.  
249-8870

**Belmont Park's Sunset Series**  
**Salute to the '55 Dodgers**  
**Chuck Berry**  
**Bo Diddley**  
**Danny & The Juniors**  
Jul 19  
Belmont Park

**Ben Vereen**  
Jul 7-13  
**The Mills Brothers**  
Jul 15-20  
Westbury Music Fair  
Brush Hollow Road  
Westbury  
(516)333-0533

**The Whispers**  
**Shalamar**  
Jul 26  
Dick Clark Westchester Theater  
Tarrytown, NY  
(914) 423-2030

## •Classical

**Mostly Mozart Festival**  
Jul 14-31  
Avery Fisher Hall  
Lincoln Center  
65th St/Broadway  
580-9830

## JAZZ

**Hazel Scott**  
Tu-Sat  
**Tony Reynolds**  
Sun-Mon  
Ali Baba  
First Av/59th St  
688-4710

**Della Griffen**  
Th-Sun  
Blue Book  
710 St Nicholas Av  
694-9465

**Sector 27**  
Jul 7  
**John Harford**  
**Jim Ringer**  
**Mary McCaslin**  
Jul 10  
**John Hammond**  
**Geoff Muldner**  
Jul 11 & 12  
**Willie Dixon**  
Jul 13 & 14  
**Anthony Newman**  
Jul 15  
**Tracey Nelson**  
**Jimmy Rogers**  
Jul 25 & 26  
**Taj Mahal**  
Jul 29 & 30  
The Bottom Line  
15 West 4th St  
228-6300

**Helen Hume**  
Mon-Sat  
The Cookery  
21 University Pl  
674-4450

**Cecil Taylor Unit**  
Jul 8-12  
**Joanne Brackeen Trio**  
featuring **Eddie Gomez**  
Jul 15-19  
**Bobby Hutcherson**  
Jul 22-26  
**Monte Alexander**  
Jul 29-Aug 2  
**Fat Tuesday's**  
190 Third Av  
533-7902

**Johnny Hartman**  
Thru Jul 6  
**Sarah Vaughan**  
Jul 29-Aug 6  
**Masked Ball**  
Jul 7  
**Cherry Vanilla**  
Jul 7

**Showcasing at the Finale—Showcasing New York's newest talent**  
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Grand Finale  
210 W. 70th St  
362-6079

**Anita O'Day**  
Thru Jul 12  
**Polly Podewell**  
Jul 14-26  
**Marty's**  
Third Av/73rd St  
249-4100

**Lynn Oliver**  
Mon  
**Vince Giordano**  
Tu  
**The Stan Ruben Swing Band**  
Wed

**Sol Yaged**  
Th  
**John Booker**  
Fri  
**Bob Cantwell**  
Sat  
**Sol Yaged Quartet**  
Sun brunch  
**Sol Yaged**  
Sun  
Red Blazer Too  
Third Av/88th St  
876-0440

**Don Goidle Quintet**  
Jul 14-Aug 2  
**Phil Woods Quartet**  
Jun 23-Jul 12  
French Quarter  
The Sheraton Centre  
Seventh Av/52nd St  
581-1000

**James Moody**  
Jul 1-5  
**Johnny Coles**  
Jul 6 & 7  
**Milt Jacksons**  
Jul 8-12  
**Mike Longo**  
Jul 13 & 14  
**John Hendrix**  
Jul 15-19  
**Walter Bishop**  
Jul 20 & 21  
**Jimmy Forret**  
Jul 22-26  
**Turk Morrow Quartet**  
27 & 28  
**Mickey Tucker Sextet**  
Jul 29-Aug 2  
**Sweet Basil**  
88 Seventh Av So  
242-1785

**Louis Hayes**  
Sun  
**Dr. Leonard Goines Quartet**  
Jul 6 & 13 (Brunch 12-2 pm)  
**Pat Patrick's Baritone Retinue Choir**  
Jul 18, 20, 25, 27 (Brunch 12-2 pm)  
**Dr Leonard Goines Quintet**  
Jul 3-5  
**Chuck Wayne Trio**  
Jul 7, 14, 21, 28

**Freddie Harris and Wabine**  
Tue-Sat  
Cedar Walton  
Jul 15-18  
Syncopation  
15 Waverly Place  
228-8032

**Joe Pass**  
Jul 4, 5, 6  
**Woody Shaw Quartet and Dexter Gordon**  
Jul 4, 5, 6  
**Sonny Stitt** Jul 8-13  
**Roy Ayers**  
Jul 15-20  
**Stanley Terrentine**  
Jul 22- Aug 3  
**Esther Satterfield**  
Aug 5, 6, 7  
**Mongo Satamaria with Hugh Masekela**  
Aug 12-25  
**Salsa meets Jazz**  
Mon  
**Village Gate**  
Bleecker and  
Thompson Sts  
GR5-5120

**Red Rodney**  
**Ira Sullivan Quintet**  
Jul 6  
**Mei Lewis Big Band**  
Jul 7  
**Cahrlie Persip and his Band**  
Jul 13  
**Benny Bailey Quintet**  
Jul 14  
**Charlie Persip**  
Jul 21  
**Kenny Burrell Trio**  
Jul 22  
**Charlie Persip**  
Jul 28  
**Elvin Jones**  
Jul 28  
Village Vanguard  
178 Seventh Av So.  
255-4037

Tue-Fri 11 am-5 pm,  
Sat 10 am-5 pm  
Sun 1-5 pm  
Thru Aug 31—That  
Belmont Look:  
Exhibition of fine arts  
and memorabilia  
marking Belmont Park's  
75th Anniversary.  
Thru Aug—Audubon  
and His World.

**Studio Museum in Harlem at the Harlem State Office Building**  
163 W 125th St  
427-5959  
Mon-Fri 11am-3 pm  
Sat 9 am-1 pm  
Thru Jul 23—Black  
Masters Art Exhibition.

**Whitney Museum of American Art**  
75th St/Madison Av  
794-0663  
Thru Aug 17—Con-  
centration: Charles  
Birchfield  
Thru Sep 7—50th  
Anniversary Gifts and  
Promised Gifts.  
Thru Sep 14—Louise  
Nevelson: Atmospheres  
and Environments.  
Thru Sep 28—The  
Figurative Tradition and  
the Whitney Museum of  
American Art: Paintings  
and Sculpture form the  
Permanent Collection.

**El Taller Boricua**  
1 East 104 St  
Mon-Fri 11am-4pm  
831-4333

## •Midtown

**African American Institute**  
833 U.N. Plaza/47 St  
949-5666  
Mon-Fri 9 am-5 pm  
Sat 11 am-5 pm  
Thru Sep 14—Splendors  
in African Textiles.

**American Museum of Immigration**  
Statue of Liberty  
National Monument  
Liberty Island  
732-1236  
Circle Line-Statue of  
Liberty Ferry leaves  
Battery Park 9:4 pm  
daily.

**Museum of American Folk Art**  
49 W. 53 St  
LT1-2474  
Tu-Sun 10:30 am-5:30 pm  
Th 10:30 am-8 pm  
Thru Aug 31—English  
Naive Paintings.

**Museum of Broadcasting**  
1 E. 53rd St  
581-2474  
Tu-Sat noon-5 pm

**Museum of Modern Art**  
11 W. 53 St  
956-6100  
Fri-Tu 11 am-6 pm  
Th 11 am-9 pm  
Thru Sep 16— Pablo  
Picasso: A Retrospec-  
tive(over 700 works).

**National Art Museum of Sport**  
4 Penn Plaza/33 St  
Madison Square Garden  
244-4127  
Tu-Sat 10 am-6 pm

**Nikon House**  
620 5th Av/50th St  
586-3907  
Tu-Sat 10-6 pm

**Pierpont Morgan Library**  
29 E. 36th St  
685-0008  
Tu-Sat 10:30 am-5:00 pm  
Sun 1-5 pm

**Police Academy Museum**  
235 E. 20th St  
477-9753  
Mon-Fri 9-4 pm

**Song Writers Hall of Fame**  
One Times Square  
221-1252  
Mon-Sat 11 am-3 pm  
Salute to American  
popular songs from  
colonial to disco.

**Black Fashion Museum**  
155-57 W 126 St  
666-1320  
Thru Oct 15—Costumes  
from Black Theatre.

## •Downtown

**Federal Hall National Museum**  
26 Wall St  
264-8711

Cont'd on Page 9)

## MEDIA

## TELEVISION

**Movies & Specials:**  
•Channel 2

Jul 29, 8:30 pm: Network

•Channel 4

Jul 8, 9 pm: Battered  
Jul 10, 9 pm: Eddie Rabbit Special  
Jul 10, 10 pm: Top Ten Musical Variety Special  
Jul 11, 9 pm: Loving You  
Jul 12, 10 pm: News Special—Republican Convention  
Jul 13, 9 pm: Animals are Beautiful People  
Jul 20, 9 pm: The Awakening Land Part 1  
Jul 21, 9 pm: The Awakening Land Part 2  
Jul 22, 8 pm: The Awakening Land Part 3  
Jul 24, 9 pm: Gold of the Amazon Women  
Jul 27, 9 pm: Airport 77 Part 1  
Jul 28, 9 pm: Airport 77 Part 2

•Channel 5

**Mobil Specials, 8:30 pm**  
Jul 7, Collision Course  
Jul 14, A Party with Comden and Green  
Jul 28, Kenny Everett

•Channel 13

**Visual Arts For Television**  
Jul 21, 10 pm: Women in Art: Georgia O'Keeffe

**Bill Moyers Journal**  
Jul 10, Ronald Reagan  
Jul 17, A Conversation With Judge Frank M. Johnson, Jr.  
Jul 24, CIA: The Secret Army  
Jul 31, A Conversation With Max Lerner

## FILMS

**The Newark Black Film Festival(7:30 pm):**

There will be six weekly screenings of significant contemporary and historical films about the black experience.

•Jul 9, Mary Lou's Mass; No Maps on My Taps; Alvin Alley: Memories and Visions.

Commentary by Mr Guy.

•Jul 16, Sisters Behind the Camera; Varnette's World; Sojourn; ...but then, she's Betty Carter.  
Commentary by Michelle Parkerson and Louise Fleming  
•Jul 23, Paul Robeson: Tribute to an Artist;

## DINING

## MANHATTAN

**Blue Hawaii**  
135 Third Av  
Mon-Fri Supper Club entertainment, Sat Disco.  
260-7690

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

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

**Cheshire Cheese**  
319 W. 51st St.  
English cuisine,  
delicious cheese soup  
and sliced steak. A la carte.  
L: \$6.75-\$17.50  
D: \$9.75-\$19.50  
765-0616

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94th St.  
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243-9614

**Dobson's Restaurant**  
341 Columbus Av/76th St  
L: \$3; D:\$5. AE,V,MC  
accepted. Reservations re-  
quired.  
362-0100

**Elephant & Castle**  
68 Greenwich Av  
Great omelets and

quiche; exceptional desserts.  
A la carte \$2-6.  
AE,BA,CB,DC accepted.  
243-1400

**Ester Eng**  
18 Pell St  
\$3-\$9. AE,BA,DC,CB,MC ac-  
cepted.  
673-0750

**Feathers Restaurant**  
24 Fifth Av/9th St  
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lighting. AE,DC,B,MC.  
673-0750

**Genghis Khan's**  
197 Columbus Av/69th St  
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AE,V,DC,MC accepted.  
Reservations suggested.  
595-2138

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

**Horn of Plenty**  
91 Charles St  
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AE,BA,MC  
242-0636

**Hwa Yuan  
Szechuan Inn**  
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Excellent beef and scallions  
and moo goo gai pan  
dishes.  
966-5534/5535

**Jack's Nest**  
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\$4-\$7. MC,AE,V.  
260-7110

**The Jamalcan**  
432 Sixth Av/10th St  
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and seafood dishes. Dinner  
only. AE,DC,V,MC. Reserva-  
tions suggested.  
932-326

**Jewel**  
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tional menu. AE,DC,V,MC.  
737-3735

**Jock's Place**  
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tinental and soul cuisines.  
283-9288

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eaterie.  
534-0090

**La Tablita**  
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874-9120

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& Restaurant**  
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864-9378

**Main Street**  
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929-1579

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799-0578

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L: \$2.50-5.00; D:\$5-\$10.  
724-7509

**Oenophilia**  
473 Columbus Av  
Sun brunch \$4.95-\$7.95  
D: \$7.95-\$12.95  
580-8127

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

**Parentheses**  
392 Columbus Av  
Continental cuisine.  
AE,MC,V.  
787-6922

**Peach Tree**  
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Southern food at  
reasonable prices. Cash  
only. 864-9310

**Poletti's**  
2315 B'way/84th St  
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cuisine. A la carte.  
D:\$4.50-\$8.50.  
AE,DC,V,MC. Reserva-  
tions suggested.  
580-1200

**Rene Pujol**  
321 W. 51st St  
South of France  
cuisine. Quiet and at-  
mospheric. L:\$8.50-\$9.75  
D:\$13.00-\$16.00  
AE,DC,V. Reservations  
required.  
246-3023

**The Red Baron**  
201 Columbus Av/69th  
American and Continen-  
tal cuisines.  
L:\$3.50-\$6.75;  
D:\$6.00-\$10.00.  
AE,DC,V,MC.  
799-8090

**Red Rooster**  
2354 Seventh Av  
283-9252

**Riky Japanese  
Restaurant**  
210 Columbus Av  
799-7847

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L:\$3.00; D:\$11.00. Cash  
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L: on weekends only.  
874-8391

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\$9.25-\$20. AE,CB,DC,MC  
581-0540

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cuisines. AE,DC,MC,V.  
924-2944

**Taco Villa**  
368 Columbus Av  
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L:\$2.50-\$3.50 D:  
\$5.50-\$6.95. AE,MC,V.  
580-7826

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

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C.P.W./60th St  
(Atop the G & W  
Building)  
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tinental service, interna-  
tional menu. D:  
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AE,DC,CB,V,MC. Reser-  
vations required.  
333-3800

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283-8725

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875-5181

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