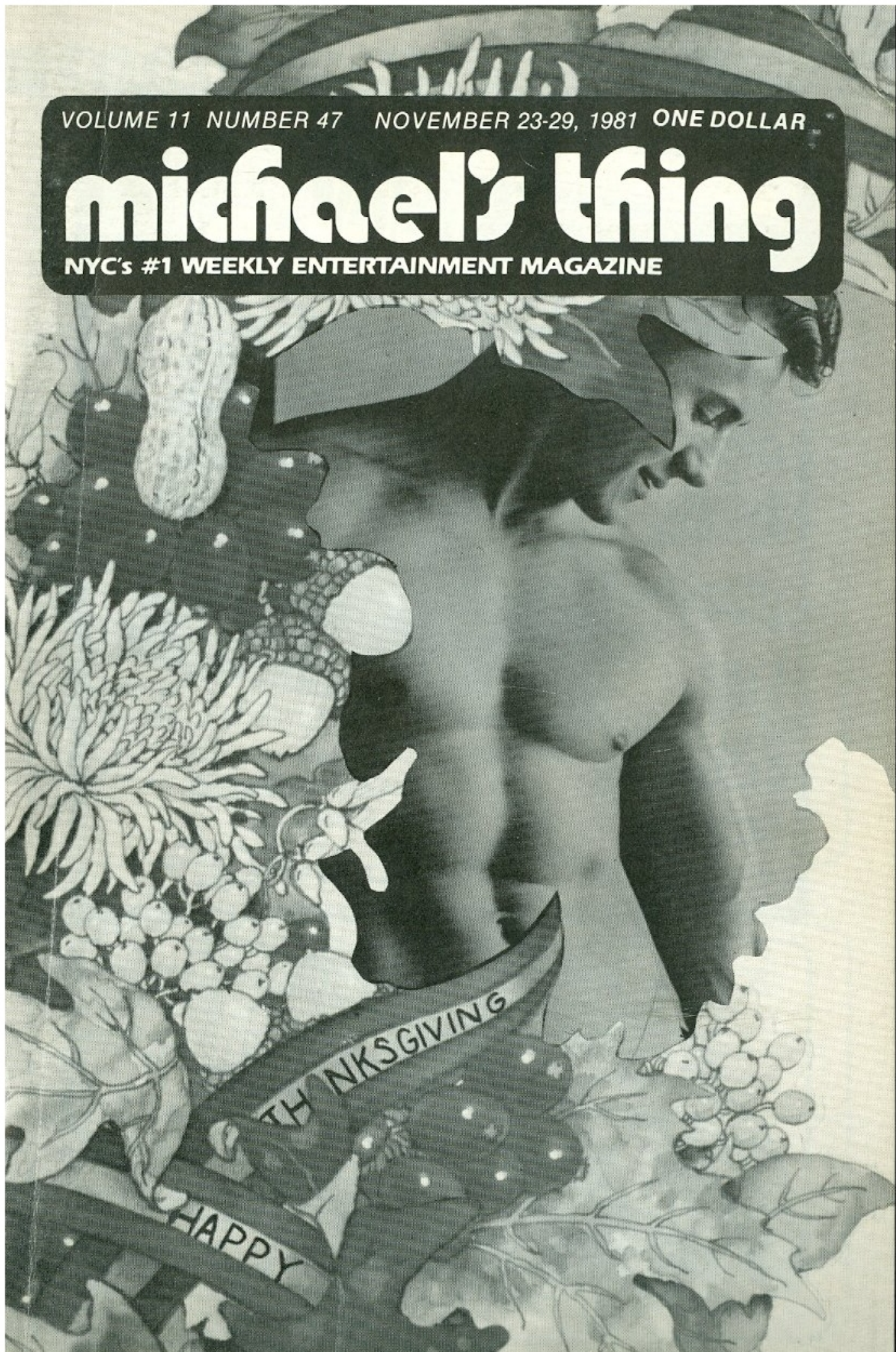


VOLUME 11 NUMBER 47 NOVEMBER 23-29, 1981 ONE DOLLAR

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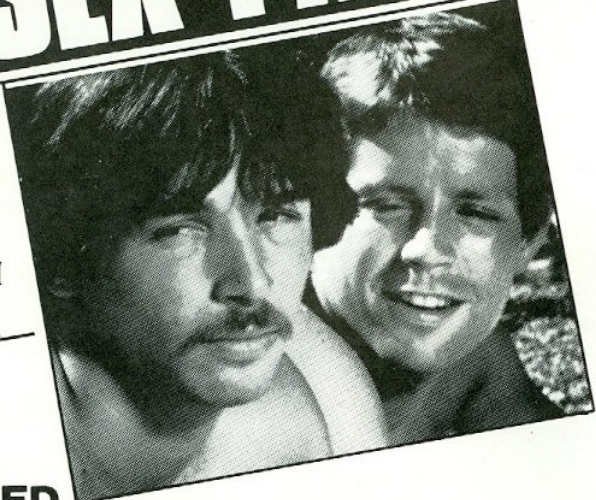
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VOLUME 11 NUMBER 47
NOVEMBER 23-29, 1981



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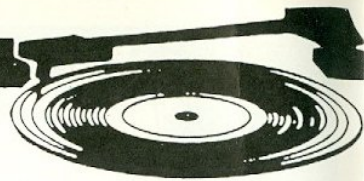
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To the sophisticated ear, vocalists like Al Jarreau, Lou Rawls, George Benson and even the perennial, Johnny Mathis, can do no wrong. Of those who have paid their dues, but never attaining star-status, this must be the year of reckoning. Already, Luther Vandross, and now Peabo Bryson, are emerging as super talents. Peabo's latest, *I Am Love* (Capitol), is proof positive that you can't keep a good man waiting in the wings forever. The acorn has grown into a full grown maple, and the saps that flow are pure unadulterated honey. All his selections (9 in all) are superior, to say the least. But what's important here is the purity of his vocals—

simple—class A entertainment! Also, his selection of vocalists number among the best. Take, for example, Jean Carn in a vocal duet with Derrick Hughes on "Love's In Your Corner"—sheer artistry! Norman Connors produced, and he knows what's best for us! . . . Rating ★★ ★★. Always a revelation, *The Spinners* on their latest release, *Can't Shake This Feelin'* (Atlantic), continue to weave their perpetual web of charisma right into the 80's. They're up-tempoed all the way here, with a progressive sound to match the new decade, and nary a hitch in their vocal prowess! Judging by their 25 yrs. in the business, you might say they'll never fade away—but we say they get better & better like fine vintage wine! . . . Rating ★★ ★★. From back-up singers to center stage, *The Jones Girls* have proved their mettle as solo artists, moving on to their latest release, *Get As Much Love As You Can* (Phila. Int'l), with a



and they stand second to none! Welcome to our fold, Peabo . . . Rating ★★ ★★. Ask anybody who their favorite jazz artists are and you'll find Norman Connors listed among their most preferred. Now, Mr. Connors is invading the commercial field on his latest, *Mr. C.*, and Arista can rest easy. With Jazz/R&B fusion dominating the eight cuts, *Mr. C.* conveys his message pure and

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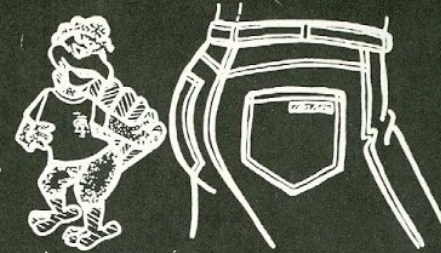
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tasty assortment of selections which should endear them to their waiting fans. This sister act gets as much as they can out of the eight cuts allowed here, just enough, we might add, to keep you begging for more! *The Jones Girls* have landed—and they're headed right for your heart! . . . Rating ★★ ★½.

A more than satisfying release this week is the new *Tom Browne* album (his third for Arista) entitled, *Yours Truly*. His best so far, in our opinion, as he incorporates the blending of the current r&b/funk rhythm recipes in and around his (and his band's) jazzy leanings. His afro-bent dance tune, "Funji Mama," is already a club and radio staple and in no time at all, we're sure, Browne will once again climb the black and white chart route to pop success. Dancers check out: "Bye Gones," "Can't Give It Away" and "Come For The Ride." Also recommended: John Coltrane's "Lazy Bird" and Lonnie Smith's, "My Latin Sky" . . . Rating ★★ ★★

Although never a *MUSIC BOX* favorite in the past, *Jose Feliciano* charts a more favorable course this time around (and in the dance realm somewhat) with his self-titled debut album on Motown. We particularly liked his treatment of the

Bonnie Pointer tune, "Free Me From My Freedom"; the Miracles' oldie, "I Second That Emotion" and Michael Jackson's ballad, "I Wanna Be Where Your Are." . . . Rating ★★ ★½ . . . *Denroy Morgan* arrived in a reggae-rooted/r&b slanted style with his debut album on Becket titled appropriately after the #1 hit that made him known to the masses earlier this summer, *I'll Do Anything For You*. He follows the commercial route with several other Reid/Miller compositions that are possibly future floor fillers especially, "Never Give Up;" the instrumental (very jazz dominated) "Who Knows What" and the previously reviewed single, "Sweet Tender Love." Also of interest are his reggae, yet melodious, dance rhythm cuts, "Rastaman Rising" and "No Secret." . . . Rating ★★ ★½. . . . An LP of "special" interest to us this week is *Five Special's* new *Trak'N* on Elektra. While on two cuts these five get TOO deep in the heart of funk, their new album rises above the last by offering a variety of well-written ballads and spunky tunes with lyrics that catch. Side two's "Just A Feeling" should be given the next 12" treatment. Actually, all but the album's first and last cuts are very special . . . Rating ★★ ★½.

top 25

TW	TOP 25	LW	Wks
	1. Rock Your World , Weeks & Co., Chaz Ro (12")	2	6
	• 2. Love Fever , Gayle Adams, Prelude (12")	4	4
	3. Genius of Love/Wordy Rappinghood , The Tom Tom Club, Sire (12"/lp)	1	7
	4. Can You Move , Modern Romance, Atlantic (12")	5	8
	5. Nobody Else , Karen Silver, RFC/Quality (12")	3	7
	6. Let's Groove , Earth, Wind & Fire, ARC/Columbia (12"/lp)	6	6
	• 7. Can't Hold Back , Kano, Mirage (12")	11	3
	8. This Must Be Heaven , Jerry Carr, Cherie/Atlantic (12")	8	7
	9. Something Special , Kool & The Gang, De-Lite (various cuts)	10	4
	10. Take My Love , Melba Moore, EMI (12"/lp) (12"/lp)	9	11
	11. Controversy , Prince, Warner Bros. (12"/lp)	7	9
	• 12. Sure Shot , Tracy Weber, RFC/Quality (12")	24	2
	• 13. RR Express , Rose Royce, Whitfield (12"/lp)	17	3
	• 14. P.S. , Dolly Dots, Atlantic (12")	16	2
	15. Funky Sensation , Gwen McCrae, Atlantic (12"/lp)	12	10
	• 16. We'll Make It , Mike & Brenda Sutton, Sam (12")	20	2
	17. Happy Days , Northend, Emergency (12")	18	8
	• 18. Shake, G.Q. , Arista (12"/lp)	25	2
	19. Tonight You And Me , Phyllis Hyman, Arista (12"/lp)	15	4
	20. Don't Park Your Loving , Hi Inergy, Gordy (12"/lp)	21	3
	• 21. I Can't Go For That , Hall & Oates, RCA (12"/lp)	—	1
	22. Give It To Me , Conquest, Prelude (12")	14	8
	• 23. Too Through , Bad Girls, BC (12")	—	1
	24. 96 Tears , Thelma Houston, RCA (12" remix/lp cut)	13	6
	• 25. Garden of Eve , Yvonne Gage, Atlantic/RFC (12")	—	1

Most Reported Pick . . .
You're The One For Me, D Train, Prelude (12")

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Fan mail

Nov. 7, 1981

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Laura Dean Dancers in "Tympani."
Photo by Lois Greenfield

dance

PETER BRABSON

In art, whether aural, visual or kinetic, repetition provides structural coherence. Some have elevated this characteristic to a stylistic obsession. Just listen to Stravinsky's music, or look at a Cubist painting or watch a grandiose Petipa ballet. They are all *tour de forces* in sequential repetition of sound, line and movement patterns respectively. In less imaginative hands, restatement breeds monotony. Composer and choreographer **Laura Dean** is definitely not a member of this constituency. After listening to her music and watching her dances, I was electrified. As part of **B.A.M.** wonderful "**New Masters**" series

called "**New Wave**," **Ms. Dean's** work approaches tidal wave proportions.

The first piece on the program was entitled "**Night**." Commissioned by the Joffrey Ballet, the original concept was to include 8 dancers. The musical score was for two pianos. This version was of the music only. In retrospect, "**Night**" was an excellent piece to begin the evening. It represented a stylistic synopsis of her vocabulary, both musical and choreographic. The incessantly repeating rhythms, avoidance of dissonant harmonies and thematic simplicity are earmarks of her musical language.

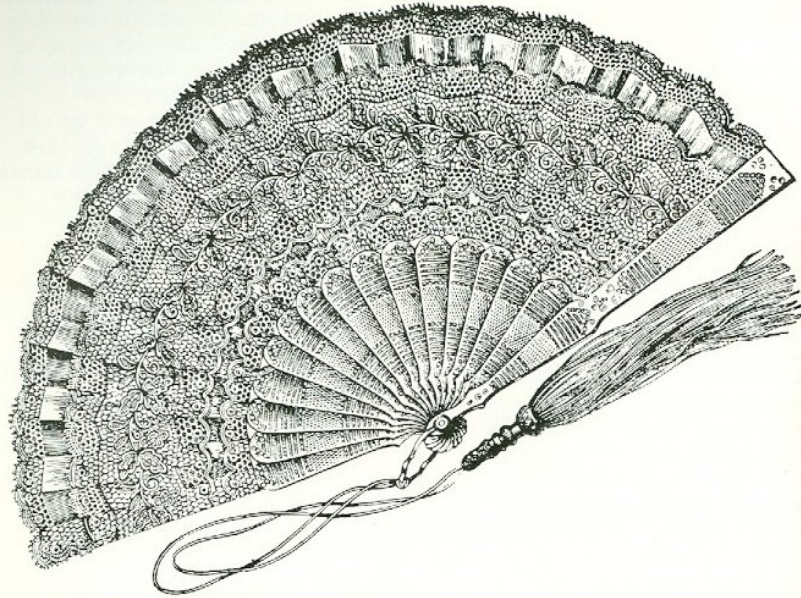
These ingredients are combined in what I describe as a layering compositional technique. **Ms. Dean** piles up her ideas through rhythmic subdivisions and repetition to create a tautly organized if somewhat monochromatic whole.

Attired in white satin, sequin-studded pant suits that seemed more appropriate for **Regine's**, the 6 dancers exhibited the stylistic traits introduced in the music. The driving rhythms of "**Night**" found their choreographic equal in the continuous spinning of the dancers in this piece called "**Dance**." The clear, simple harmonies of **Ms. Dean's** music found an echo in the uncomplicated movement sequences. All of these parallels enhance the clarity and simplicity of her style. **Ching Gonzalez** deserves a merit badge in spinning for his virtuosic gyrations that made him seem more like a gyroscope than a human being.

The program's finale was called "**Tympani**." Aside from being a N.Y.

Premiere, what I found noteworthy about this dance was the including of such diverse elements as ethnic dance and martial arts movements. In one section, 3 dancers move to center stage and strike a series of what looked like a hybrid of Balinese arm gestures and tai chi while the other 3 dancers revolve around them. The percussive blows of the tympani heightened the ecstatic effect of the dancers' virtuosic movement as well as counterpointing the dancers' rhythmic foot stomping.

At the end of the second piece called "**Dance**," the company grouped themselves into a chorus line formation. Facing the audience, they began to sing what sounded like a nonsense swingle-singers melody. The tune resolved quickly into a unison musical affirmation intoned on the word "yes." And **Ms. Dean**, I could not agree with you more.



opera

MARTIN SCHAEFFER

La Traviata, Giuseppe Verdi's lyrical, musical rework of Victor Hugo's *The Lady Of The Camellias*, has seen a new sumptuous production this season at **The City Opera**. **Zack Brown's** scenery, in tandem with **Patton Campbell's** costumes and **Gilbert Hemsley, Jr.'s** lighting, have recreated the opulence, glitter and gaiety of belle epoque society. The flavor of the nineteenth century Parisian demimonde existence has been recaptured with flamboyance and a lavish expenditure on sequins, satin and crystal. This is a production that grasps one immediately in its ambiance, making us a silent member of Violetta Valery's world of love and pleasure. These visuals were underlined by the subtle baton of conductor **Mario Bernardi**, who

although sentimental, was never maudlin.

However, it would be inaccurate to call this production an unqualified success, despite all its seductive qualities. **Diana Soviero**, in the title role, proved a dramatically convincing Violetta. She is an actress of intelligence, who has the good sense to realize that opera is musical drama. The top register that evening was however, in weak form. There was a strained, even pinched quality so that tones lacked a fluent, full bodied texture, especially in the punishing first act. But on the whole, Ms. Soviero's performance proved to be convincing.

Henry Price, the possessor of a lovely light lyric tenor, seemed miscast as the love-lorn Alfredo. Mr. Price's voice is ably suited to

the operetta repertory, the works of Lehar, Strauss and Romberg, but not a heavy such as Verdi. The strain was apparent and contributed much to the unconvincing dramatic portrait which emerged. Mr. Price lacks the dash, the fire and color to be a hot-blooded operatic lover. There is a boyishness here, even an immature charm, which would be better adapted for lighter vocal and dramatic roles.

Pablo Elvira's rich and resonant baritone was ably suited to the character of the elder Germont. Mr. Elvira has a commanding stage personality and his act II duet and confrontation with the love-struck Violetta, may have been the vocal high-point of the evening. He was strong, stubborn, adamant and yet understandably human.

Secondary roles were sung with conviction if not distinction.

Judith Christin proved to be a believable Flora Bervoix, arch-rival to Violetta. For a change, the **City Opera** corps de ballet performed outstandingly in the Act III party scene. Dancers **Taras Kalba** and **Esperanza Galan** provided a lovely *pas de deux* at the conclusion of the corp's Spanish dance sequence. Choreographer **Rosario Galan** deserved some well earned kudos for these diverting moments.

La Traviata is Verdi's most intimate work, an opera of almost chamber-like proportions. There are no conflicts between nations here, no warring kings or pharaohs, no wily Venetian doges or barbarian conquerors. This is a gentle, almost tearful work of the soul. With a bit more polish, the **City Opera** could imbue it with the total magic that it deserves.

Over on the East Side, the **Light Opera of Manhattan** is now in full swing with its new season. **LOOM** is currently gracing the boards with Victor Herbert's tuneful **The Red Mill**. The setting for the

charming work is turn of the century Holland where new-fangled motorcars are cruising at the unheard of speed of eight miles per hour. A haunted mill, where Princess Wilhelmina was tragically imprisoned, provides the romantic setting for the drama. The mill is now a tourist attraction and the source of many guilders for Wilhelm, its current keeper, who also has a willful daughter with dreams of a career on the stage. Then there's the burgomaster's daughter, Gretchen, who is upsetting her father's plans by refusing to marry the man of his choice. Favorite melodies such as "Every Day Is Ladies Day With Me," "*Moonbeams Shining*" and "*In Old New York*" grace the schmaltzy score.

Featured is perennial favorite **Raymond Allen** and direction is by **William Mount-Burke**.

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The cast of "Freedom Ain't No Bowl of Cherries"

theater

MARTIN SCHAEFFER

"Freedom Ain't No Bowl Of Cherries," an anti-nuclear waste rock-style musical, presented by the **Fourth Wall Company**, is reminiscent of a journey into a time warp. In this case, it's the late sixties. The feelings of *deja-vu*, of having seen and heard all these lyrics before is so pervasive as to make one wonder why these over-thirty exponents of agitprop have failed to grow up.

It's not that the company's theme is untimely—whatever the jokes, nuclear waste is serious business—it's merely that the polemical, didactic, school-like ways of alerting audiences to this danger are rather patronizing and offensive. The one gay character (named Bruce, of course) is so

limp-wristed, prissy-mouthed and effete, as to make the most anti-homosexual stereotype of the moral majority appear tame by comparison.

I think that the **Fourth Wall** should take a closer look at its own prejudices and susceptibility to stereotypes before embarking upon a campaign to save the world. Enough said.

On a much more positive note, **Paul Cyr**, a young playwright associated with **The Stonewall Repertory Theater**, has written a touching and probing work dealing with the theme of self-acceptance. "**Union Dues**," a short two act play, currently at **The Courtyard Playhouse**, 39 Grove Street, gives us an unholly triangle composed of

Joe (**Patrick Thornton**), his fiance Helen (**Sherry H. Arell**) and a "fiend" out of his past, Peter Christian (**Steve Pesola**).

It's not that Cyr's themes are new. As a matter of fact, we've encountered them all before in the plethora of plays that came out soon after the Stonewall Revolution in the late sixties. But Cyr's work has subdued the anger often found in the early works of a movement and expresses problems of believable characters, in real situations and in a dialogue that is distinguished for its naturalness and general feel for the dynamics of a dramatic situation.

Joe, living in Cambridge, has decided to make the final commitment to Helen, the daughter of his current employer, a man who has promised to make him a full union plumber in six months. Dreams of college, of being an architect, have faded beside the almost demonic desire to live what is considered to be a normal life. Joe is butch, cocky, macho, the sort of guy who can order his women around and get away with it.

Helen is the perfect mate. Insecure about her own beauty and talent, Joe becomes the catch of a lifetime. She'll cook his meals, do his laundry, give him children, in short, play the role of American Princess to her American Prince. It's all very cozy.

Now enter Peter, absent for over a year after Joe abandoned him. The soup thickens as the triangle's corners become sharper and sharper. Joe must look into himself and make a choice: being true to himself or living the life of a closet homosexual. The pain is searing, the language harsh, and the situation is unfortunately still too familiar to be labelled as trite or cliched.

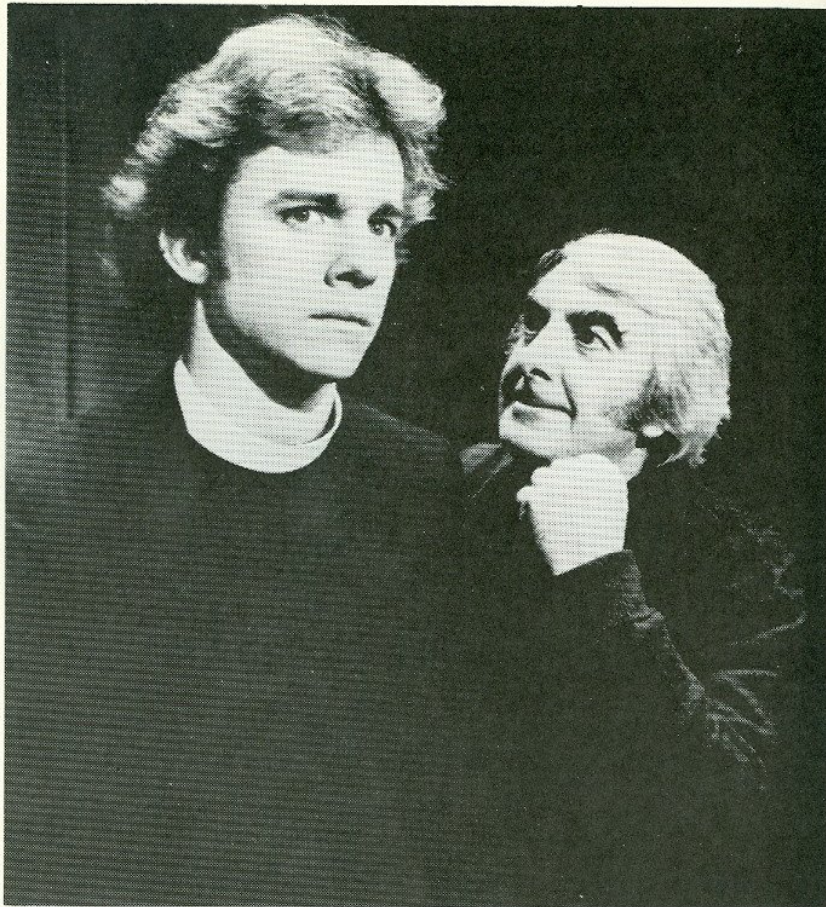
Patrick Thornton's performance is marked by a rugged and raw masculinity which also shelters a



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deeper, more loving, and tender nature. Thornton is an actor of inordinate sensitivity. He enters into this role with so much conviction that the character's raw nerves are presented to the audience for analysis and examination. **Steve Pesola** is a subdued Peter, a man finally come to terms with self-respect. He hands in a touching but never maudlin performance. **Ms. Arell** is the perfect little Miss Cinderella, dreaming of her Prince Charming while the demons of doubt torment her.

Michael Pritchard has directed "**Union Dues**" with wise and subdued passion. He moves his characters around the small stage with maximum dramatic effect. This is a little gem of a play which should be on the top of anyone's theater-going list. (Res: 741-0307)



on stage

MICHAEL O'KEEFE and **MILO O'SHEA** star in Bill C. Davis' new Broadway play, "Mass Appeal," directed by the very wise Gertrude Ritzgerald. Their viewpoints about the temporal pleasures permissible to a priest are on a collision course which makes for amusing, thoughtful and hearty theatre. Booth Theatre, 222 W. 45th.

Photo by Martha Swope

PUMP BOYS AND DINETTES, billed as a "musical entertainment," has been enjoying a smash run at the Colonnades Theatre, 428 Lafayette St. The 6 thoroughly engaging singers, accompanying themselves on assorted instruments, present a rompin' and stompin' sampler of bluegrass, rockabilly, ballads and blues. Res.: 673-2222.

Photo by Gerry Goodstein

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MARTIN SCHAEFFER

Mr. Ruby Rims, female impersonator and comedian, may be a household word to many in the gay community. But unlike so many impersonators who give us a bit of attitude, a mimicked voice, and much "glitter and be gay" patter, Rims goes one step further: he give us a taste of himself, of what it's like being Ruby, of what goes on behind the drag.

The mimes are priceless. Rims' Carol Channing replete with blonde wig, full-mouthed smile and a rendition of "Diamonds Are A Girl's Best Friend" sets funny bones a-tickle. But it is the Bette Davis which is the jewel of this segment of the set. With enough attitude to make even Mommie Dearest hang her head in shame (on a wire hanger, no less), Rims creates a diva gone disco. Davis

performing "Fame" and "I Need A Man" work uproariously because of the incongruity of the situation. It's our beloved post-menstrual Bette, accurate down to the last flick of a cigarette ash, but in a venue that's totally unexpected.

But Rims' set gains strength in the second half of the set. He's done his shtick, done his impressions. Now what? To the strains of Charles Aznavour's "What Makes A Man," Rims strips down to just the bare essentials, wipes off the eyeshadow, rouge and lipstick and dons a pair of slacks, a turtle neck and a corduroy sport coat. The metamorphosis from drag to man, accompanied by Aznavour's haunting words reveals the soft under-belly of this human being. The too obvious meaning of the

words are given a palpable human poignancy. Later, turning to Piaf's "Hymn To Love," Rims describes what his public, what performing mean to him. It is touching and honest, the uncensored emotional statement of a performer's need for public adoration and acceptance.


If Rims trained his pleasant baritone a bit more and became more comfortable with the man Ruby Rims, this would turn into top notch cabaret quality entertainment. The warmth, sincerity and wit are already apparent. It's just a matter of a little more work. (At **The Duplex**).

Vivien Lord, a super-talented jazz singer in the tradition of Carmen McRae, has been creating some vocal magic over at **Dakota**, on Third Avenue and Thirty-Sixth Street. Lord's voice is flexible and subtle, going in between the melody lines of old and familiar standards, reinterpreting them for us and then giving them out as newly wrapped gifts. The lady weaves a spell that's hard to resist. There's a smoky elegance to the voice, something which immediately captures, much like the purring of a wise feline.

When Lord performs standards such as "Come Rain Or Come Shine," or "I'll Never Love This Way Again," it's hard not to be seduced into this lady's world. There's an honesty in her handling of a lyric, in the turning of a phrase, so that words we may have heard a million times before become fresh and new, the vocal expression of this lady's life.

"Georgia On My Mind," one of those perennial jazz favorites, is made totally new and fresh by the plaintive nostalgia which Lord brings to these well-known lyrics.

Lord is also a whizz at the piano where her understaged technique plays wonders between right and left hands. At one moment it's the melody line that's seducing and



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drawing you and then, in the twinkling of an eye, you have a resonant harmony coming up strong. With Lord's voice in the middle of all this, it's like a three voice chamber jazz trio.

The lady has some dynamite back-up with **Steve Freeman** on bass and **Richard Gagliardo** on drums, two musicians who work with Lord like one musical voice. This is a lady to cozy up with. It's an experience you won't soon forget.



michaels choice

TEK BORKOWSKI (as Botticelli) & **STEVE NELSON** (as peasant boy Ignudo) in the world premiere of always unique **Robert Patrick's** new Renaissance romance, "Michelangelo's Models," opening Nov. 26 and running until Dec. 27. Directed by **Jonathan Silver** for the 4th "E" Company, an advance reading of Patrick's script brought these comments from **Mary**

Renault, the world-renowned author of "The Persian Boy" and many other wonderful historical novels: "It's such good theatre, it moves so well, it's so funny and touching, and has terrific lines. The roles must be an actor's dream." At **The New York Theatre Ensemble**, 62 E. 4th. Res.: 477-4120.

Photo by Jonathan Silver

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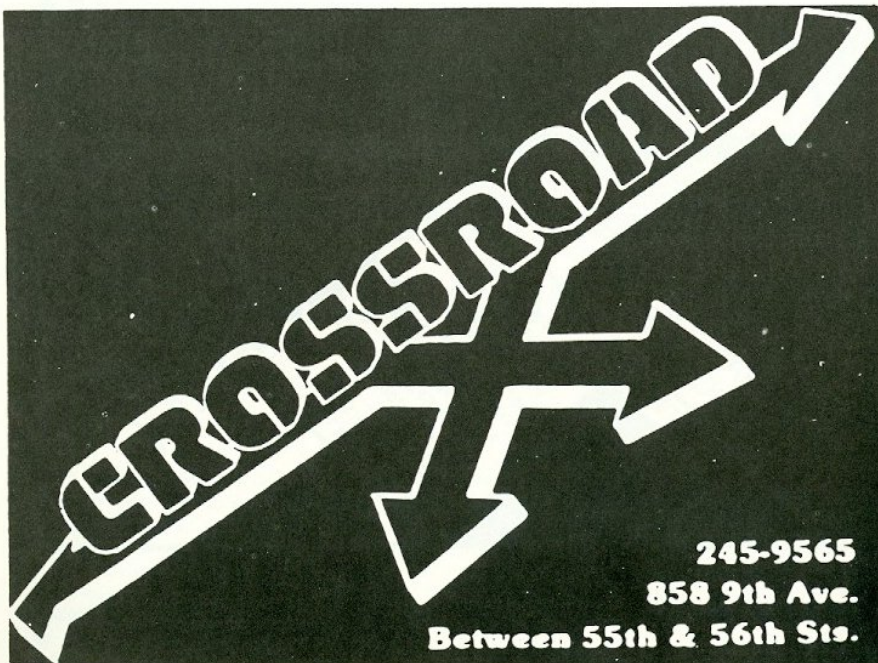
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I have very seldom seen a movie that does justice to a book. Director **James Ivory's** latest offspring called "**Quartet**" supports this belief. Based on the first book written by Jean Rhys, the movie fails as the cinematic sequel to the devastating novel.

Set in Paris in the 20's, the film adheres to the superficial plot details of its literary counterpart. The world of hotel rooms, bars and bistros serves as the authentic, urban background in which the main character, **Marya**, moves. Left financially and emotionally destitute by her husband's

imprisonment, **Marya** (played by **Isabelle Adjani**) unhappily falls prey to **Lois** and **H.J. Heidler** (**Maggie Smith** and **Alan Bates**). Sensing her vulnerability, the carnivorous duo proceed to play emotional ping pong with the hungry **Marya**. More skillful at the game than Mr. Heidler, the Mrs. serves poor, unsuspecting **Marya** into her husband's side of the court. The purpose: to indulge her husband's sexual fantasies and thereby keep a hold on him. This is all at **Marya's** expense. That is the core of the story. How it unravels and eventually falls apart is what I will



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discuss next.

First the good news . . . The period details including the exaggerated make-up, turban headdresses, smokey after-hours clubs (that make the Anvil look like the Rainbow Room) and 1920's coiffures all create an ambience of fashionable decadence. This cosmetic window-dressing is not enough to make the movie credible, however.

After reading the book, it is difficult to understand why **Marya's** revealing narrative was eliminated. Without it, her inability to extricate herself from the love affair with the bullish, overpowering **Heidler** makes her behavior seem masochistic, not to mention incomprehensible. And speaking of incomprehensible, the dialogue of the main characters in a crowded bar room scene is hardly distinguishable from the noisy background chatter. And when the characters can be heard, their

speech is disconcerting because of its ethnic inauthenticity. It is difficult to believe that **Marya** is British when played by **Ms. Adjani**, who has a French accent as thick as melted Brie. **Anthony Higgins** has similar problems as her husband **Stephen** who struggles to submerge his heavy English accent by trying to sound Slavic (his character is a Polish art dealer). The hybrid accent sounds like what a German emigrant would sound after living in New Orleans for a few years. These inconsistencies make the acceptability of the characters near impossible. The only live moments in the entire film occur in the conversations between Mr. and Mrs. **Heidler**. The other two characters spend most of their time trying to be convincing. Perhaps a better title for this movie would be "Duet."

» OKLAHOMA!

1. Who wrote the play on which *Oklahoma!* is based? What is the name of that play?
2. When *Oklahoma!* began its pre-Broadway tryout, it was called something else. What was the discarded title?
3. Who created the role of Laurie in the original production of Rodgers and Hammerstein's first musical?
4. Celeste Holm, the original Ado Annie, was followed in that role by a then practically unknown actress, who eventually became a famous star best known for her portrayals of sordid or unattractive women, and for her sizzling private life. Who is this lady?
5. Turning to the plot of *Oklahoma!* which character is Ali Hakim, the Peddler, finally forced to marry?
6. Who created the role of Jud in *Oklahoma!*?
7. Three songs from *Oklahoma!* were recorded by the original Broadway cast and issued on 78 rpm discs. These songs were not, however, included in the best-selling LP version of the *Oklahoma!* album. Name the three songs.
8. By whom was *Oklahoma!* first produced?
9. During the rehearsals for the first production of this musical, the director and the choreographer were often at loggerheads. Who were they?
10. Once again, returning to the plot, who actually takes Laurie to the Box Supper?
11. To what good purpose are the proceeds of the box supper auction put?
12. Name the famous lyricist who turned down the opportunity to collaborate with Richard Rodgers on *Oklahoma!*.
13. *Oklahoma!*'s original conductor performed similar duties in the 1979-80 Broadway revival of the show. Name him.
14. At what Broadway theatre did *Oklahoma!* play?
15. What is the date of its New York opening, a night which, in retrospect, altered the history of the musical comedy in America?

ANSWERS ON P 40

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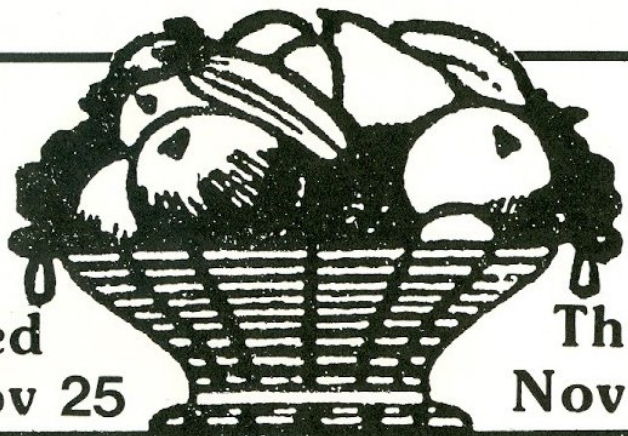
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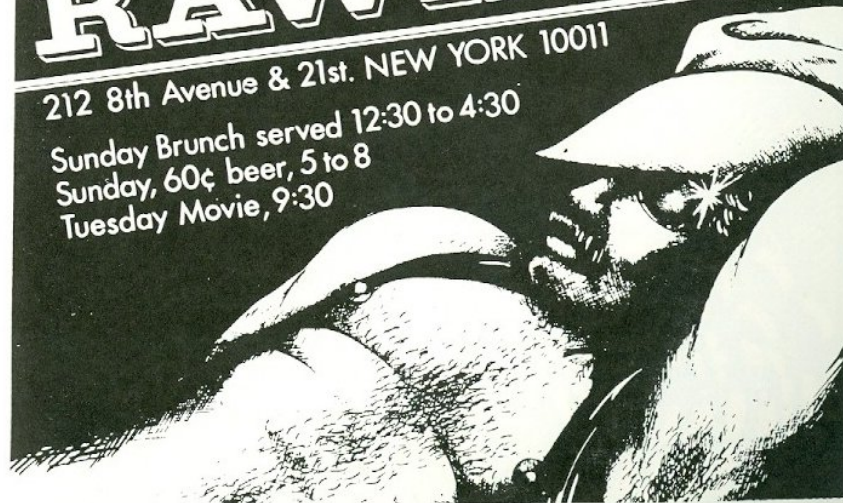
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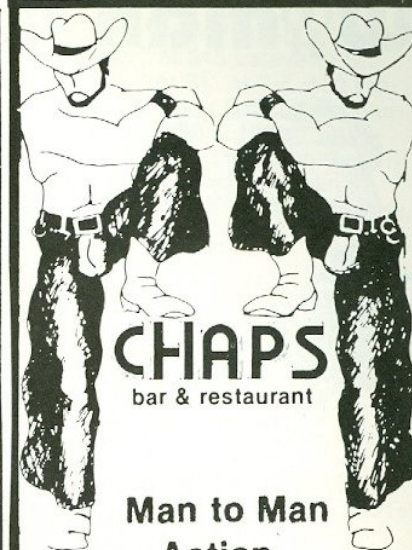
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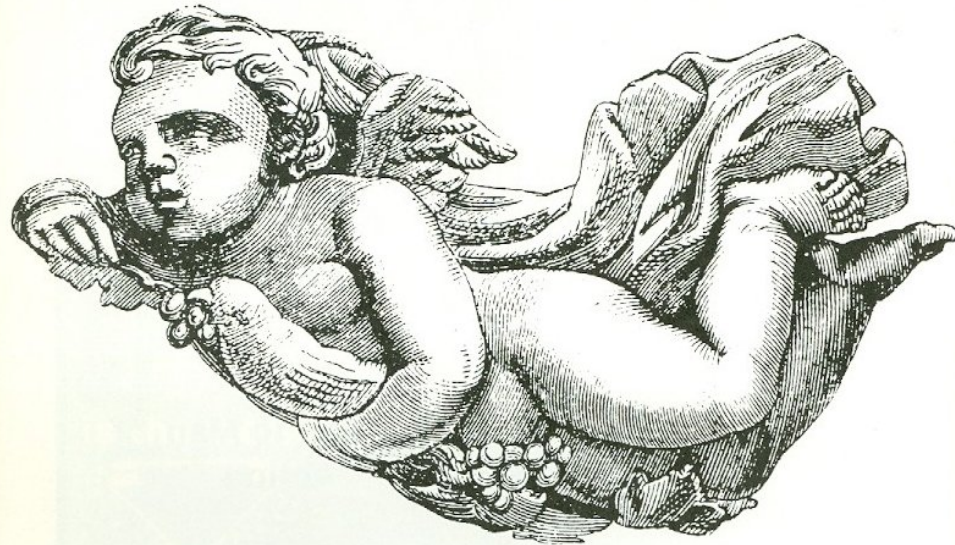
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woman about town

EVELYN L. FIGUEROA



Since Thanksgiving is near, please be sure you phone ahead to verify all events since many places may decide to cancel at the last minute. In your haste to celebrate, don't forget the true significance of the holiday and most important, don't forget your gay sisters and brothers. Invite someone without family to share your dinner. Or if you know someone who's blind, turn them on to a **Meeting of Gay and Lesbian Blind** on Sunday, Nov. 29th. It will be from 4-6 PM at 110 E. 23rd St., Suite 502 or call 362-8729 for more info. On the 23rd and 30th, the **Center** will be offering *Employment Counseling* for Lesbians and Gay males. Or you might take a friend to **La Papaya** on Friday the 30th, where they'll be presenting **Lori Wechsler**, singer. The concert will be interpreted for the hearing impaired, at 331 Flatbush Ave., at 8 & 10 PM. Call 622-1926 for more info.

Kitchen Table: Women of Color

Press is committed to producing and distributing the work of Third World Women. Any women of other racial/cultural heritages who are interested in helping to make this press work are invited to become involved. This includes submitting manuscripts, office materials, fund-raising ideas, marketing info, financial contributions, etc. Contact **Kitchen Table Press**, P.O. Box 592, Van Brunt Station, Bklyn., N.Y., 11215. The **American Culture Association** is requesting proposals for Gay and Lesbian studies. Proposals may be in panel discussion format or individual and on any topic, issue, or perspective on homosexuality and culture. Send proposals no later than Dec. 1 to **John R. Leo**, Dept. of English, Univ. of Rhode Island, Providence, R.I., 02908. P.S. The National Meeting will be held on April 14th-18th in Louisville, Kentucky.

On Friday the 27th at a Benefit for **W.I.N. Magazine**, there will be

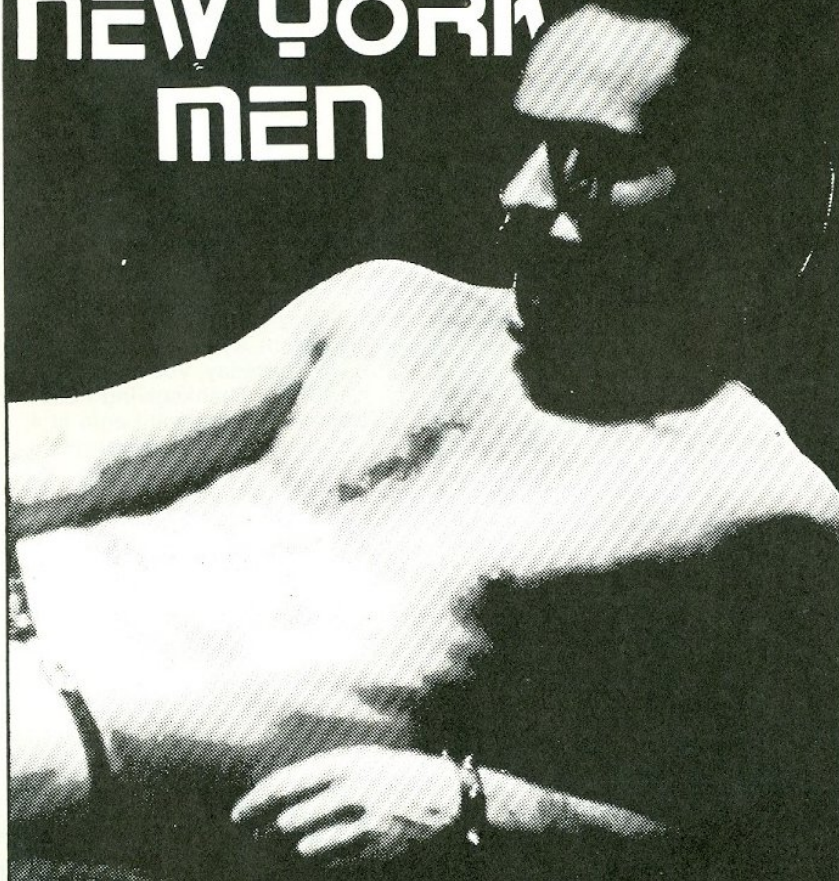
two films, "*Word Is Out*" and "*Lavender*" at 345 Lafayette St., near Bleecker St., at 7 & 9:30 Pm. And the **Bleecker St. Cinema** has been showing Gay films every Thursday, and on the 26th they'll be showing **Leontine Sagan's** "*Maedchen In Uniform*" (Germany, 1931) and **William Wyler's** "*The Children's Hour*" (U.S.A., 1962) at 144 Bleecker Street. Call 674-2560 for time. And it has just occurred to me that this is Turkey Day, and those of you who are celebrating "out" might want to check out **Rhythms** in Brooklyn. On Wednesday night they'll be having a Pre-Thanksgiving celebration with a show. Join them at 68-26 New Utrecht Ave. ("B" train to 71st St.). On Thursday, you might consider the Thanksgiving Fest at **La Papaya**. Dinner will begin at 4, but please call for reservations.

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Answers


1. Lynn Riggs wrote the play *Green Grow the Lilacs*, from which *Oklahoma!* was adapted.
2. *Oklahoma!*'s original title was *Away We Go*.
3. Laurie was first portrayed by Joan Roberts.
4. Shelley Winters followed Miss Holm as Ado Annie.
5. The unlucky Ali Hakim is forced to marry Gertie Cummings, the girl with the grating guffaw who tries to ensnare Curly.
6. The role of Jud was created by Howard da Silva.
7. The three songs missing from the LP cast album of *Oklahoma!* are "Lonely Room," "It's a (sic) Outrage," and "The Farmer and the Cow-man." Interestingly, "Lonely Room," sung in the show by Jud, was recorded by Alfred Drake, the original Curly.
8. *Oklahoma!* was produced by the Theatre Guild.
9. Director Rouben Mamoulian had many artistic differences with choreographer Agnes de Mille during the rehearsals for *Oklahoma!*.
10. Laurie, against her own, true wishes, is taken to the Box Supper by the psychotic Jud Frey.
11. The proceeds of the Supper Auction are to go towards building a new school.
12. Lorenz Hart, Rodgers' long-time creative partner could have been the lyricist for *Oklahoma!*, but the ailing, alcoholic Hart chose not to work on the new idea, paving the way for Oscar Hammerstein II to become Rodgers' second partner.
13. Jay Blackton conducted both the original and 1979 productions of *Oklahoma!*.
14. *Oklahoma!* played each of its 2217 performances at Broadway's St. James Theatre.
15. The musical opened on Broadway on March 31, 1943.



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664-8326.
JASPERS: 305 Columbus. 874-9052.

LA FIESTA: 253 W. 46. 664-9669.
O'NEILL'S BACKYARD: 231 W. 48
St. 245-9521.
96 WEST: 168 W. 96 St. 662-6665.
Dancing
WILDWOOD: 308 Columbus Ave.
[74] 874-8325.
THE WORKS: Corner 80th St. &
Columbus Ave. 799-9636.

DISCOS

BETTER DAYS: 316 W. 49.
246-8775. Disco-Bar.
EL CASTILLO ROJO: 252 W. 43 St.
391-8216.
ICE PALACE 57: 57 W. 57 St.
838-8557. Disco-Bar.
NICKEL: 120 W. 72 St. 874-9858.
WAREHOUSE: 75th & Amsterdam.
874-8618.

BROOKLYN

CLUB 71: Pineapple St. 624-8895.
Bar.
CRISSEY T CHAPS: 7507 New
Utrecht Ave. 331-8922. Disco/Bar
Lounge.
DANNY'S: 108 Montague St.
625-8844. Bar.
RHYTHMS: 6826 New Utrecht Ave.
236-9779. Disco.
SAL'S: 79 Pineapple St.
Brooklyn Hts. 625-8661.
SWEET SENSATION: 2527 65 St.
732-0675. Disco.

STATEN ISLAND

CLUB BRAZIL: 86 Mills Ave.
[So. Bn.] 447-9590. Bar-Rest.

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BARS

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Ave. [J. Hgts.] 429-824
BREADSTIX: 113-24 Queens Blvd.
[F. Hills] 263-0300.
FIDDLESTICKS: 205 Cypress Ave.
821-8596.
THE OCTAGON: 73-13 37 Rd.
[J. Hgts.] 429-8605.
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[Elmhurst] 429-8670.
TAVERN ON THE TURN: 172-22
Hillside Ave. [Jamaica] 526-1800.

DISCOS

CHEEK'S: 64-04 Roosevelt [at 64]
Woodside N.Y.
FLAVORS: 120-31 83rd Ave. [Kew
Gardens] 846-9512.
HIDE-A-WAY: Hillside Ave.
[Jamaica] 657-4585.
ZODIAC 2000: 63-12 Broadway.
[Woodside] 478-1182.

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ANNEX: Montauk Hwy. (E. Hampton) 516-537-3332.
MICKEY Z: 1820 Hempstead Tpke. (E. Meadow) 516-542-9770.
TERRACE CAFE: W. Main St. (E. Hampton) 516-324-9824. Rest-Bar.
THUNDER'S: 2090 Jericho Trnkp. E. Northport, NY 516-499-9048. Bar.

BARS

FRECKLE BELLIES: 1397 Jerusalem Ave. 516-485-6445.
C'EST BON: 2520 Merrick Rd. (Bellmore) 516-785-9345.
COACHMAN: 239 Montauk Hwy. (Sayville) 516-589-9683.

DISCOS

THE ATTIC: Montauk Hwy. (E. Hampton) 516-537-9811.
BUNKHOUSE: 2 Montauk Hwy. (Sayville) 516-567-9834.
CLUB SWAMP: Montauk Hwy. (E. Hampton) 516-537-3332.
FOUR TWENTY CLUB: 420 Union Blvd. W. Islip 516-422-6089.
KISS: 60 Lake Shore Rd. (Lake Ronkonkoma) 516-588-9594.
MARK V: 262 Portion Rd. (Lake Ronkonkoma) 516-588-9232.
MILLENNIUM: Rt. 110, Huntington, NY 516-673-0301. Disco.
THE NEW LINING: 175 Cherry Lane. (Floral Park) 516-354-9641.
PAL JOEY'S WEST: 2457 Jerusalem Ave. (No. Bellmore) 516-785-9301.
STARZ: 836 Grand Blvd. (Deer Park) 516-242-3857.

UPSTATE, N.Y.

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FOLDEROL: Rte. 384, Westtown, 914-726-3594

BARS

MAVERICK: Rte. 23, Woodstock.
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CANDLELIGHT: Rte. 9W, Upper Nyack, 914-358-9649.
FUN FACTORY: 590 Nepperhan Ave. Yonkers, 914-969-2320.
NEVADA: Rte. 9W, W. Park, 914-384-6893. Disco & Cabaret.
PRIME TIME: Rte. 9W, Highland, 914-691-8550.
REFLECTIONS: Rte. 9W (exit 4, Pal Pkwy) 914-359-9653.
ZIPPERZ: 480 Main St. New Rochelle, 914-235-9805.

NEW JERSEY

BARS

ARCHIE'S LOUNGE: 312 Cookman Ave. (Asbury Park) (201) 775-9741.
BARRELL HOUSE: 40 W. Grant St. (Elizabeth) (201) 353-9150.
BLUE NOTE BAR: 707 Bangs Ave. (Asbury Pk.) (201) 775-9521.
BOOTS: 224 Cookman Ave., Asbury Pk. (201) 678-5002.
MANNY'S DEN: 11 Albany St. New Brunswick, (201) 545-7329.
MURPHY'S: 59 Edison Place, Newark.
RAH RAH'S: 51 S. Day St. (Orange) (201) 676-1399.

DISCOS

ATLANTIS: 230 Cookman Ave. Asbury Pk. 201-774-8880.
CHARLIE'S WEST: 536 Main St. E. Orange. 201-678-5002.
DISCOVERY 3: 344 Bergen Blvd. Palisades Pk (201) 944-3344.
FEATHERS: 77 Kinderkamack Rd. River Edge. 201-342-6410.
M&K DISCO: 337 Cookman Av. Asbury Pk. 201-988-8442.
ODYSSEY: 427 Cookman Ave. Asbury Pk. 201-776-6040.

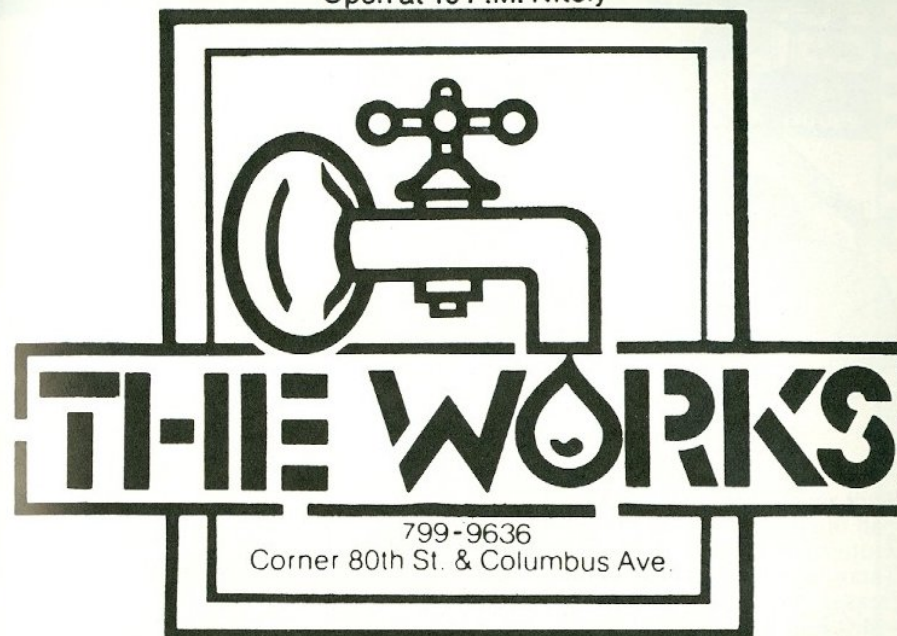


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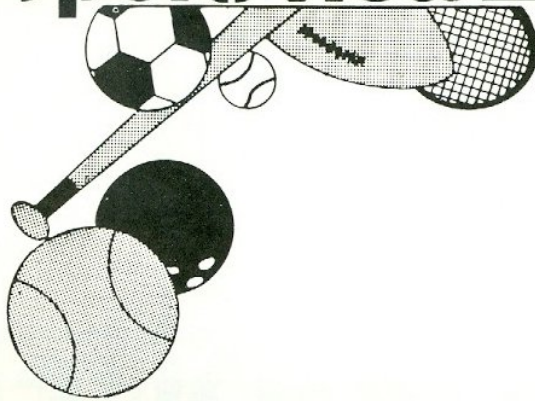
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FRANK HUMPHRIES



Since the bowling season is in full swing, like last year I will list all the teams **one time only**, and in future columns I will put in the standings of the top teams (in this case, the top 22 teams in the **M.C.A.A. Tues. Night League**). As I mentioned before, the **Tuesday Night League** has 44 teams this year, plus more teams bowling on Sundays nights. Of course, I will not forget the other leagues, which include the **Village Bowling League** and the **Gay Bowling League**, but at this time, I will deal only with the **M.C.A.A. Tues. Night League**. Just to refresh your memory, last year **Performance** beat out **Badlands** for the **M.C.A.A. Championship** in an exciting new series and now the Championship team has renamed itself **Repeat Performance**. A member of that team also said that the reason they put repeat in front of their original name is because they plan to repeat as champions again (sounds like a challenge to the rest of the league to me). Well, I wish them the best of luck and that goes to the rest of the teams as well. Getting on with it, here is the **complete** list of teams gracing the lanes of Bowlmor on Tues. night: (get a load of these names)

DIVISION A


Nancy Drew and the Hardy Boys
 Rough Riders
 The Rebels
 Boys in 8A
 Concordes
 Pick-Um-Ups
 The Toto
 Trilogy
 Floozy's
 Ballywhos
 Good Night's
 Just Raunch
 Repeat Performance
 Guy and Dolls
 Chorus Boys #1
 Badlands
 Mattoides
 Fruit Loops
 Tweetie Birds
 Blue Balls
 Snapshot
 Bend-Over-Boys

DIVISION B

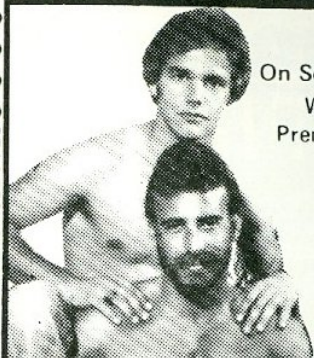
The Oriole Majority
 Dangerous
 Pinheads
 Gutterballs
 1001 Adventures
 Sylvia's Foulers
 Joy-Boys
 Comatose
 The Gay A's
 Hurricanes
 Hot-To-Trots 2
 7-Flavors
 Lambda Ind. Dem.
 The Pin-Ups
 5-Easy Pieces
 Great Balls of Fire
 The Royal Family
 Chelsea Commoners
 E-Z Rollers
 City-Boys
 Tough Leather
 Smart Alex

Here are some of the outstanding efforts put in so far by some bowlers:

High Games—Russ K. 246; Craig D. 238; Tom H. 238; John P. 232; Earle D. 225; Craig C. 217.
High Averages—Robert R. 188; Craig D. 185; Steve C. 186; John G. 172; John P. 174; Tom H. 166.
High Series—Russ K. 639; John P. 608; Tom H. 609; Robert R. 596; Steve C. 587; Jim W. 564.
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3 FLOORS OF ACTION!

The sounds of mourning have been so few and restrained as to have been almost inaudible, but New York's once-vital **Gay Activists Alliance** is dead. *Ave, atque, vale.* Perhaps some of you may have heard the news by now; more likely you have neither heard nor care that much. What was once an exciting, relevant, important pillar of the gay liberation movement . . . an example and milestone to gay movements worldwide . . . had degenerated into a moribund mutant abused and eventually destroyed by a fragmented membership which ignored its own single issue constitution. The **GAA** inevitably became fatally isolated from the mainstream gay movement (and even from gay population in general) because those anonymous saboteurs who had taken it over in its last years had forgotten its original purpose, failed to attract a new generation of activists, and dissipated its strength within and relevance to the gay community because it preferred to concern itself with the Socialist Workers Party, left-wing radical politics, prostitutes, S & M

and transvestite proselytizing, and other fringe (though not necessarily unimportant) issues. The crazies had once again destroyed a viable organization through ignorance, blindness, malice, or fanaticism. Now they have formally buried themselves in a solemn disbanding ceremony. We salute the **GAA** that was; we do not mourn the **GAA** just buried. Let a lesson be learned, for a change.

The fanatics of the other side are getting braver again. In **Vancouver, Canada** hate literature is turning up proclaiming "God is on your side," and saying that "the only good queer is a dead queer," and instructing readers to "lobby to have the death penalty returned for any person convicted of being homosexual." "Meanwhile," the leaflets continue, "if you see a queer on the street and there are no witnesses around, beat that queer so that he will never walk again. It is bad enough that we must put up with a lot of Asians, Blacks, Jews and other filth. Must we tolerate faggots?"

Mexico's leading gay liberation

group, **The Frente Homosexual de Accion Revolucionaria (FHAR)**, has dissolved because of internal pressures aggravated by a lack of funds and a shortage of staff. It was the most important militant organization of the Mexican homosexual liberation movement, and the publicity it received in its 3 years proved to be its undoing. Neither funds nor staff poured in, but it was swamped by demands on its limited resources. Its speakers were wanted at schools, for interviews, at public forums, and on talk shows. Its weekly meetings and dances were too popular to be manageable by the small number of faithful staff, and the stepped-up police raids, blackmail and beatings did not help. Police and press attacks on the gay movement have escalated recently, and some press accounts actually blame gay people for 90% of the crime in Mexico City! It is suspected that this increasing pressure is linked to the upcoming July 1982 presidential election. Also, a new far right group, **The Frente Patriotico Anti-Comunista Nacional**, has publicly vowed to kill all homosexuals, feminists and communists. Mexico still has several gay groups, including **Grupo Lambda, Oikabeth** and **Lesbianas Socialistas**. Isn't it interesting that both the far right and the far left share the same view of homosexuality? It is one of the few common bonds existing between **Russia** and **Iran**, for instance. Our gay radical fanatics always refuse to accept this, but facts are facts.

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film pix



So now we know what Jack Deveau has been up to. He has been producing and directing the newest in his long line of memorable male films, and this one is very very tasty. "The Boys From Riverside Drive" not only presents such stars as Jack Wrangler, Buddy Preston, Luke, Lee

Marlin and Malo, but it introduces two very promising newcomers, Tom Stillwater & David Dion. Here are 4 of the guys in a moment of much-needed repose. You can catch this flick now at the New David Cinema, 236 W. 54th (at Bdway).

Photo by Jack Deveau

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inside the apple

FRANKIE TAMBURELLI



For openers I would like to wish you all a very Happy Thanksgiving. To those not going out of town or spending it with relatives or friends in the city, all of our fine Gay restaurants always have Holiday Specials. Billy The Kid in Queens is having a buffet. Cheeks doing a drawing for a turkey and for their own T-shirts. Congratulations to Tommy and Larry of Charlie's West who will be celebrating their third anniversary Friday, Nov. 27. Craig Russel was fired on the first night of a four city tour in Vancouver, Canada. That is something I hate to see. To watch a talented performer ruin his career. Went to the opening of The New Cowboy/Cowgirl. It's a very nice change what with all the wood stained dark brown and the addition of video screens. Floral arrangements from other bars seemed to arrive every five minutes like clockwork. Gotham raided. At Freddy's Nov. 26, 27, 28 are the soaps' Eileen Fulton at 8:30 and Broadways' Priscilla Baskerville at 11:00. Cheeks must have been named after its owner Michael, because he has the most beautiful buns I've ever seen. It's a great little after hours club full of hot men. On the upper east side Toute de Suite doing late night Cabaret. Jerry and Casey are your hosts, both very attentive and quite attractive. If you

don't know where it is, ask your friends. I'm sure they'll know. Billy The Kid celebrated their third anniversary on Nov. 6 with an open bar and a buffet. They had 750 invited guests, absolutely wall to wall. Everyone had a great time, even Eddie Flame and Kenny O'Conner (the two owners). Never have I seen any two people have so much fun giving



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Talent Search
Sunday Brunch

away booze. They received 29 floral arrangements from customers, other bar owners and gay businesses in Queens. In fact, one of the most gorgeous came from our own Michael Giammetta.

I hopped down to Asbury Park for the third annual N.J. Bar Peoples Award party. We checked into the Key West Hotel owned by Camille, Caroline and Kay. When they get finished with the renovations, it will be a gorgeous hotel. They have a very friendly girl's bar in the hotel called The Owl And Pussycat which was our first stop. On the bar was Gail. Then we went over to the M & K for Tea Dance. This room can only be described as "Humongous"! It has six bars with a large dance floor in the center of the room. Their bartender Rick is gorgeous with tattoos that just go on forever. On to the Stonewall Restaurant for an Italian dinner. Their waiter, Curly, was not only pretty but good on service, too. Over to Boots where they had dancers on the bar in G-strings. Live strip by Buddy Anderson who is a very handsome young man with a great ass.

Then to the Odyssey for a show hosted by Dee Johnson who performed along with Chantel Curtis. Buddy Anderson also stripped at this show for everyone who might have missed him at Boots.

Then Ray Palazzo gave awards. All the Asbury Park bars received special recognition and gave awards to their staffs. Ray Palazzo received awards for organizing this event and a humanitarian award. Ice Palace 57 received an award as Asbury Park's favorite N.Y. Disco. Badlands as their favorite N.Y. Levi-western. Julius: special recognition as N.Y.'s oldest gay bar. Billy The Kid: as Asbury's favorite Queens bar. Copacabana: special recognition for First Annual Bar Peoples Ball, Charlies West: Asbury's favorite N.J. bar, exclusive of Asbury Park. Johnny Savoy: male entertainer of the year. Chaka Savalas: female entertainer of the year. About 35 awards were given.

The turnout from New York was quite nice. Seen enjoying the pleasures of Asbury Park were Tree of The Ninth Circle, Brian from Crisco Disco, Bobby

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Three Seatings
2:00, 5:00 & 8:00 p.m.

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Nov. 26th Thursday

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Our own Turkey
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from Julius, Eddie Flame and George Hopkins from Billy The Kid, Lou Malavenda from Ice Palace 57, Tommy Matarese from Charlies West, Johnny Savoy from Haymarket, and Bobby Ingolio. Also there were Pete Rapp of Odyssey II in Philadelphia with his hunky Asst. Mgr. Dennis and his very hot bartender Kelly. Is the rumor that Tree is N.Y.'s oldest living Lesbian true? Two of my favorite highlights of the Run were when Tommy Matarese got even with Tree by hitting him with three cream pies during Tea Dance at the Odyssey, and when several people mistook my lover Ron (Lorelei) for Jack Wrangler. (Now that's funny.) Richie and Steve from Odyssey, WOW!!! One sour note on the three days of festivities. On Sunday night prior to the opening of the awards the bar/restaurant Atlantis burnt to the ground. A true loss to Asbury Park.

Chaka Savalas, my own personal favorite entertainer, performing Turkey Day at both Kelly's Village West and Charlie's West. Remember I'm at Freddy's, so let me know what's going on. 888-1633.

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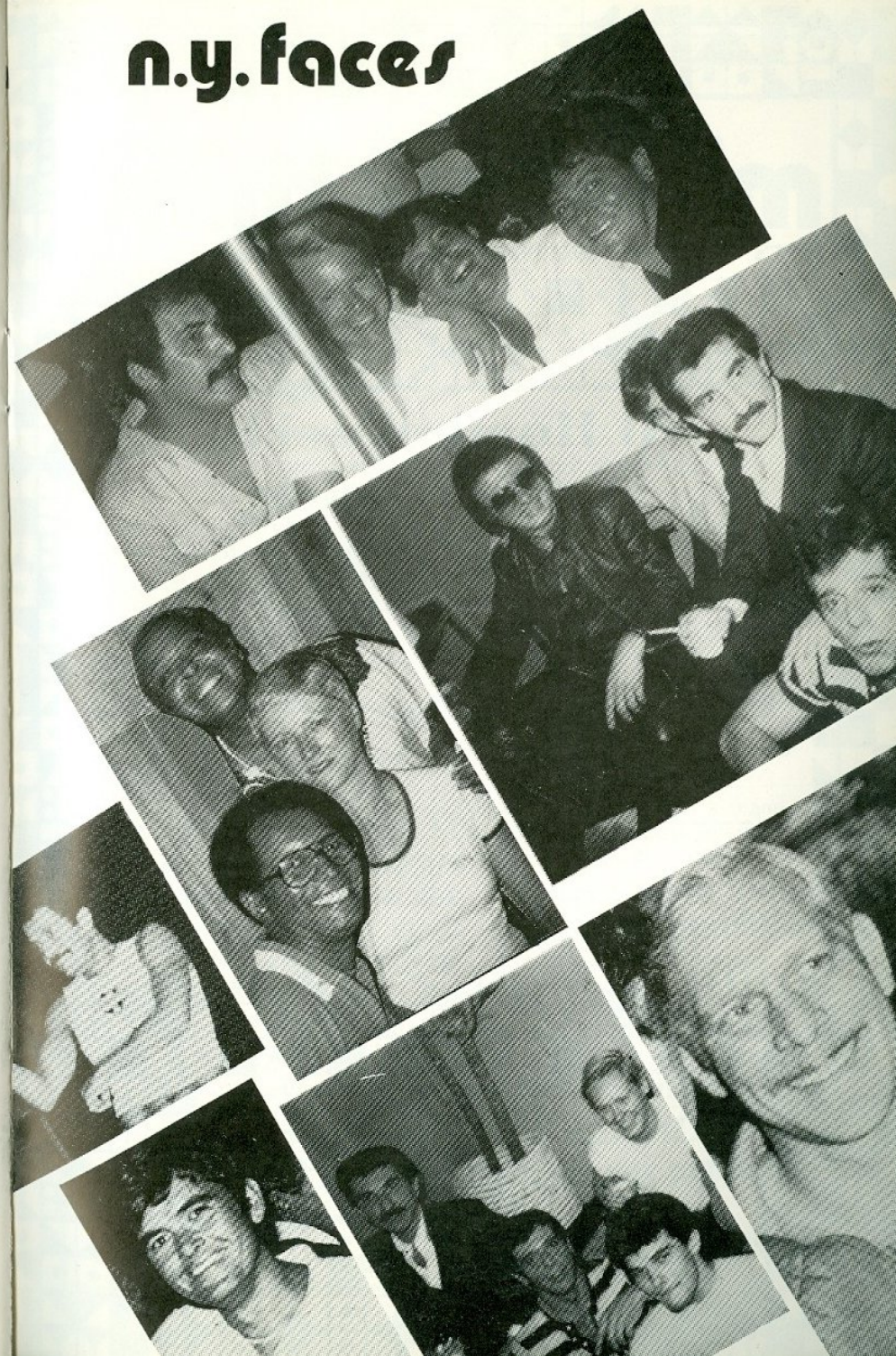
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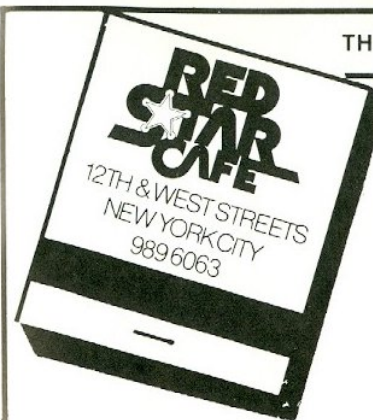
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THE RED STAR HOLIDAY CALENDAR



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Shrimp Bisque or Country Pate, a choice of red or white wine, Roast Turkey with a Sausage Apple and raisin bread stuffing mashed potatoes with Giblet gravy, buttered carrots and green beans, cranberry and almond relish. Your choice of Pumpkin ice cream pie, pecan pie, or pumpkin pie with coffee or tea. The complete dinner is \$15 and reservations are required.

CHRISTMAS

We will be open for dinner on both Christmas Eve and Christmas Day from 6-12 p.m. as usual.

NEW YEAR'S

On New Year's Eve, there will be three seatings for dinner. At 7, 9 and 11 p.m.. We will be offering our usual menu and reservations are required. On New Year's Day, we will be serving brunch starting at 12 noon.

LATE NIGHT

On Fridays and Saturdays starting Nov. 20, we will be keeping the kitchen open an hour later serving burgers, salads, soups and desserts from 12 til 1 a.m.

YOUR OWN PARTY

After Dark's cocktail party was a huge success and yours can be too. The restaurant is available for private parties weekday afternoons and weeknights from 5 til 8 p.m. If you're interested, ask one of the managers for further details.

Bon Apetit and Happy Holidays from everyone at the Red Star.

thing's astrology

MME. REBAKAS

Nov. 23-29, 1981

ARIES—3/21-4/20
Beware of men with foreign accents promising you trips to exotic places in the next few weeks. Stay away from the West Coast and concentrate on your interests here.

TAURUS—4/21-5/20
This week may be the prelude to a period of increasing discord and misunderstandings. Don't get carried away with the idea you are indispensable. Nobody is.

GEMINI—5/21-6/20
There is a possibility of 3 very special tricks wrinkling your precious Porthault sheets this week. Yes, you will be up to it. You can't spend all your time studying books of sterling hallmarks. Give yourself a break, darling.

CANCER—6/21-7/22
The name of the game is self-confidence. Take some time now to review all your accomplishments and allow yourself the pleasure of feeling great about them. **More will come.**

LEO—7/23-8/22
You may start to feel restless now. Are you sure that what you have is what you really want?

VIRGO—8/23-9/22
Someone may accuse you of placing sex and food above them in importance. They would be a bit more accurate if they mentioned money. But you want all of them, don't you?

LIBRA—9/23-10/22
You must push harder than ever now to establish a career. You may not become rich, but you certainly can become more comfortable. If you want it badly enough, you can do it.

SCORPIO—10/23-11/22
Your reputation as an authority on sex is in no danger this week, as your research picks up radically both in volume and variety. So they talk about you. Fuck them all, honey.

SAGITTARIUS—11/23-12/21
Sodomy can replace computers. When appropriate.

CAPRICORN—12/22-1/19
Finish what you have started. You will never get any younger, my dear. Or prettier. Those who have faith in you are eager to see some action taking place. And results.

AQUARIUS—1/20-2/19
Let's think about changing hair color now. How about blond, honey? For certain others of you: remember the harvest of the grapes of wrath. It is **your** vineyard. **Be careful what you plant in it!**

PISCES—2/19-3/20
Stick to your neighborhood bars this week, avoiding discos and large private clubs. Not only will you avoid some kind of danger, you may meet a very special person.

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