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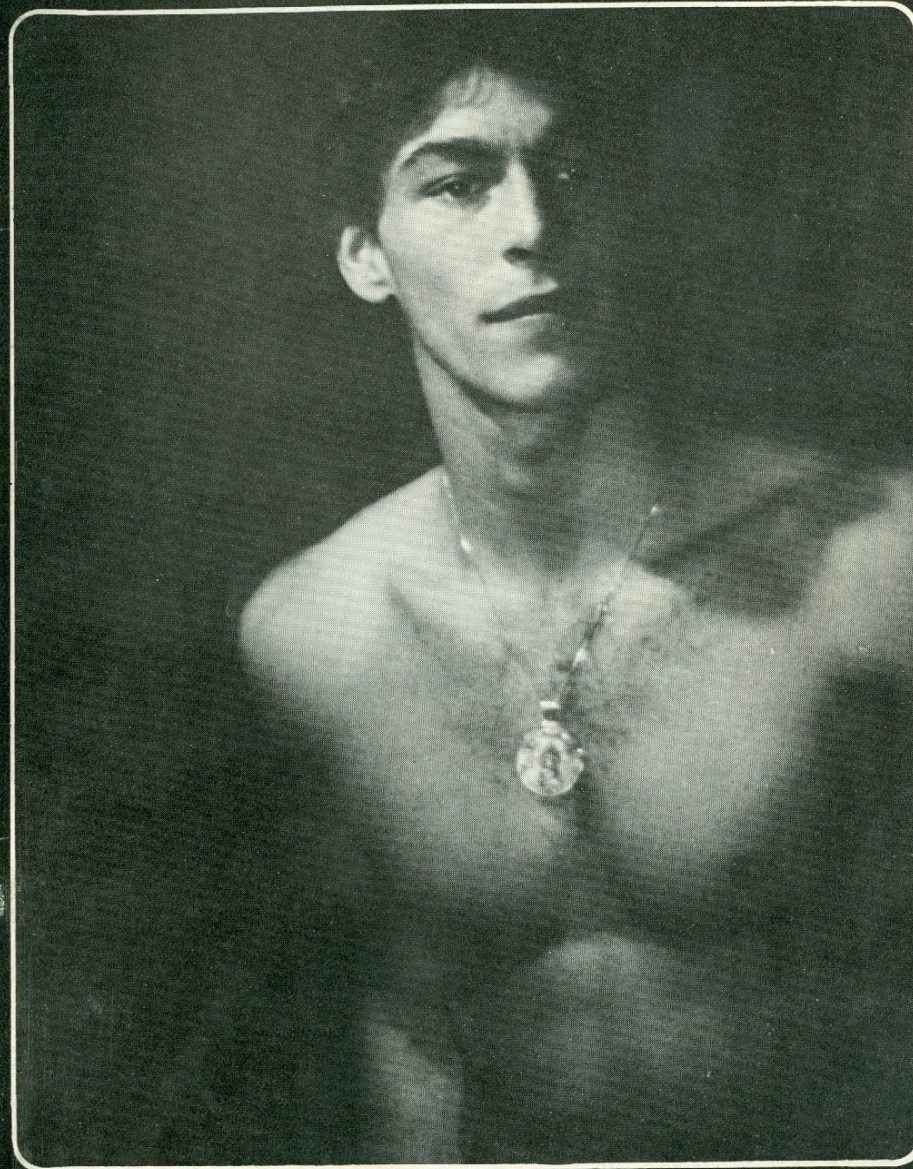
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**VOLUME 11 NUMBER 42
 OCTOBER 19-25, 1981**

COVER

RUSSELL SPINELLI is this year's Mr. Billy The Kid. He not only copped first prize in that popular club's annual contest, but one look at him proves that the borough of Queens is alive and well and doing just fine. Indeed!

Photo by Donny

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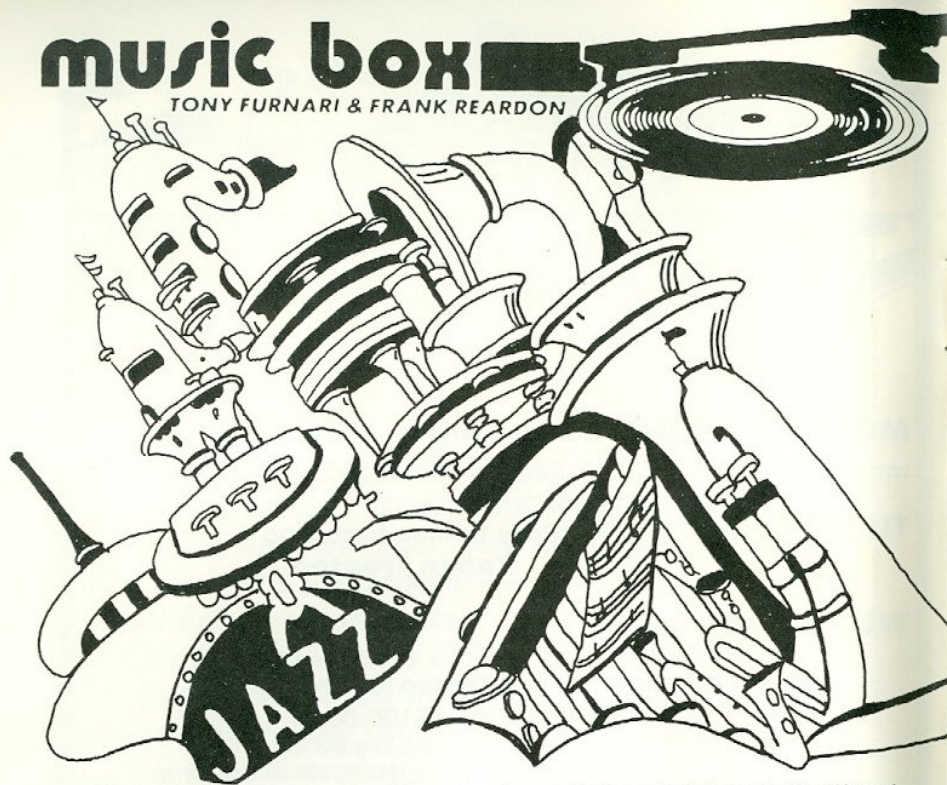
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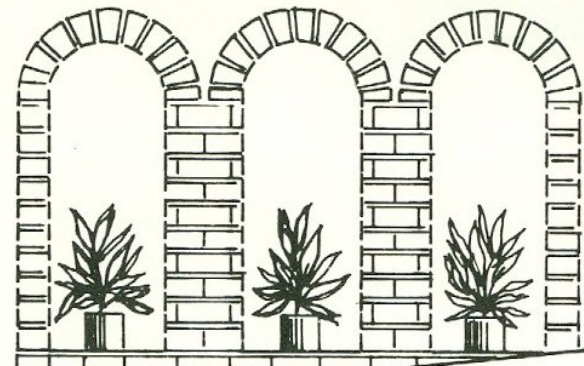
TONY FURNARI & FRANK REARDON



Week after week your two inquisitive musical reporters spend endless hours sifting thru numerous new releases to help you (in essence) make some wise choices on your weekly jaunts to the music shop. Sometimes, in our appraisal, the expected goodies fall flat on their proverbial faces, while some of the unexpected rise to the top of our musical senses. Whatever the case, you can rest assured that our comments are always as honest and accurate as good taste allows.


Two sure winners this week come in the form of the "old" and the "new." If you're a collector of swing/jazz masters, you'll revel at the fact that RCA has just released a 2-record set of **The Complete Artie Shaw Retrospective** (Volume VII/1939-1945). Even the old Bluebird label remains intact, to renew that nostalgic feeling—and nostalgia is surely the premise of this renaissance offering. Thirty-two of his most widely played numbers during that period will give the new listener an idea of what the "old masters" did to heighten and embroider the music-scene. . . . Rating ★★★★★. Taking a cue from that particular era, producer Richard Perry has accumulated twelve numbers which found

favor with the radio listeners in the 40's and assembled them in a package called, **Swing** (Planet). The result, in our estimation, is pure joy! Embellished with today's recording techniques, the total sound is truly a new definition of "Swing." Don't let this one slip by you—it's an absolute treasure! . . . Rating ★★★★★. Back into the R&B vein, the long awaited **GQ** album, **Face To Face** (Arista), should be available by the end of this week. With Jimmy Simpson on the producing end, what we expected, we got! **GQ** is at their best on this latest offering, with a total of 9 musical cuts, which more times than not reveal the group's musical expertise. Give a listen to, "Shake," "Shy Baby" and "You've Got The Floor," and you'll know what we mean. At least this group is consistent . . . Rating ★★½. Not so, **The Isley Brothers**. After bowing with the worst album of their career last time around, these T-Neck recording artists are back again (in the same year, no less) with a follow-up that they hope will put them back in the good graces of their legion of fans. Their latest, **Inside You**, is certainly starting off on the good foot, thanks to the release of the title cut single which is bulleting up



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the club and radio charts. But while the arrangements and group vocals are, indeed, a step above that last horror show, not much else here resembles the good ole days that warmed the cockles of our hearts and dance floors as well. One revolution around the turntable was enough for "Love Merry Go-Round" and "Love Zone." Ballad throwaways include, "Don't Hold Back Your Love" and "Welcome Into My Heart." Actually, with the exception of the marvelous title cut and a mid-tempo, "Baby Hold On," we've given up hope for this group as writers and producers. Hard core fans will be greatly disappointed, but may be swayed to buy it on the basis of the single. Our advice: save your \$\$\$. . . Rating ★★½

Yes, save your money and spend it on the new **Morning Sun LP** (Pausa) by **Alphonse Mouzon with Guest Artists**. His follow-up, another artist in less than a year, to "By All Means," is a change in direction (somewhat) for this premier drummer writer, arranger and producer. Where the former was by and large instrumental jazz fusion, his latest concentrates on vocal support by The Waters Sisters and rhythmic r&b ballads and snappy funk

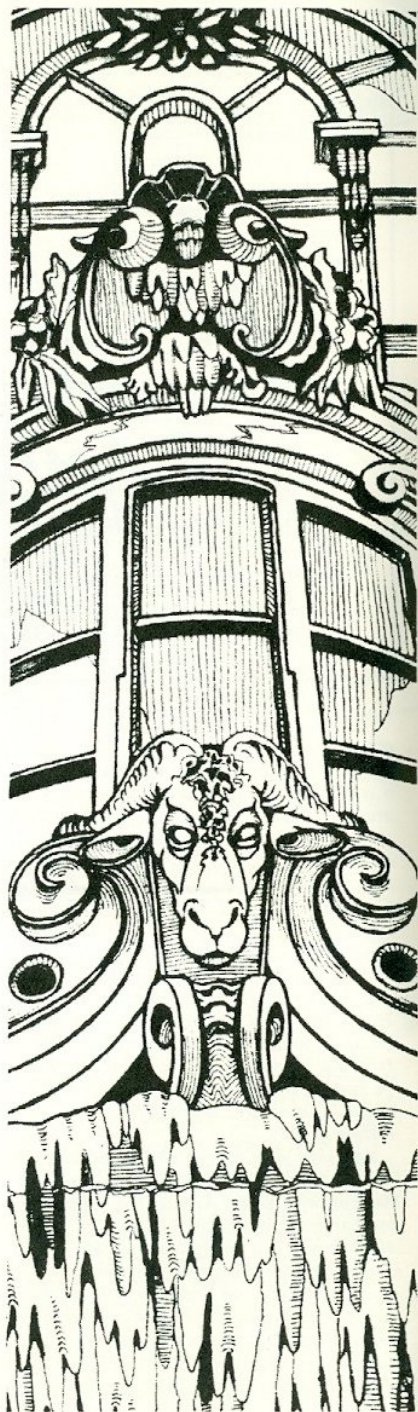
orchestrations—none of which rely on gimmicky nuances; it's all pure and powerfully addictive (MELODIOUS) music. Of the two which did we like better? We're hard put, but like the previous it, too, earns our ★★★★★ Rating.

Formerly on Stiff Records, Britain's **Ian Dury** ("Reasons To Be Cheerful" "Hit Me With Your Rhythm Stick") debuts on Polydor with a bizarre and somewhat gimmicky rock/r&b fusion approach to the ever-changing American dance phenomenon with his new album, **Lord Upminster**. Already generating reports is the current single, "Spasticus (Autisticus)" (5:14) that, a couple of years ago, would've been strictly for the punksters. But it's a new day so along with "Funky Disco (Pops)" (3:45) and "Trust (Is A Must)" (6:48) we were willing to admit it's a good novelty piece . . . Rating ★★★

top 25

TW		LW	Wks
1.	Walking Into Sunshine, Central Line, Mercury (12")	1	8
2.	Take My Love, Melba Moore, EMI (12"/lp)	2	6
• 3.	Inside You, The Isley Brothers, T-Neck (12"/lp)	5	3
4.	Funky Sensation/Poyson, Gwen McCrae, Atlantic (12"/lp)	4	5
• 5.	Controversy, Prince, Warner Bros. (12"/lp)	6	4
6.	Love Has Come Around, Donald Byrd, Elektra (12"/lp)	1	10
• 7.	Can You Move, Modern Romance, Atlantic (12")	9	3
8.	You Don't Like My Music/It's Hot, K.I.D., Sam (12")	3	8
• 9.	Nobody Else, Karen Silver, RFC/Quality (12")	16	2
10.	Happy Days, Northend, Emergency (12")	10	3
11.	Never Too Much, Luther Vandross, Epic (12"/lp)	7	8
12.	Zulu, The Quick, Pavillion (12")	8	11
• 13.	Wordy Rappinghood/Genius of Love, The Tom Tom Club, Sire (12"/lp)	21	2
• 14.	Give It To Me, Conquest, Prelude (12")	19	3
15.	Numbers, Kraftwerk, Warner Bros. (12"/lp)	11	7
16.	First True Love Affair, Jimmy Ross, RFC/Quality (12")	12	14
• 17.	This Must Be Heaven, Jerry Carr, Cherie (12")	20	2
18.	I Will Fight/Baby Baby/Reach High, Gladys Knight & The Pips, Columbia (lp cuts)	15	5
• 19.	96 Tears, Thelma Houston, RCA (12" remix/lp cut)	—	1
20.	Heart Heart, Geraldine Hunt, Prism (12")	14	5
21.	Dancin' The Night Away, Voggue, Atlantic (12")	13	13
• 22.	Rock Your World, Weeks & Co., Chaz Ro (12")	—	1
23.	Do Me, Mona Rae, RFC/Quality (12")	23	2
24.	You're The One/Disco Kicks, The Boystown Gang, Moby Dick (12")	17	6
• 25.	Let's Groove, Earth, Wind & Fire, Columbia (12")	—	1

MOST REPORTED PICK . . .
Feel Up, Grace Jones, Island
 (12"/lp)



ENDQUOTE: Lyn Tornadene bearded Mayor Koch in his den for an in-depth interview in *Cosmopolitan*. She asked about rumors claiming that he is gay. Koch: "I happen to believe that we destroy one another with our discriminations based on race or religion or ethnic background or sex or marital status or sexual orientation. None of those things is important in terms of your own personal worth. That's why even though it was tough being attacked wrongfully as a homosexual, the terrible thing is that even though I'm *not*, there's nothing wrong with *being*. It's so awful having to contend with that kind of attack, which is intended to be vicious slander, and at the same time you have to feel sorry for those who *are* homosexual who have a perfect *right* to be and are subject to attack because they *are*."

Daily News,

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'PIXOTE'

"Pixote" is strong stuff. If you have a sensitive digestion or delicate sensibilities, I suggest Bambi. If you are not squeamish, then this film is definitely worth seeing despite its relentless scenes of human degradation and array of variegated brutalities.

Set in a Brazilian equivalent to Fort Apache the Bronx, the film explores the dehumanizing effect the code of poverty and criminality to which most slum dwellers involuntarily adhere. Pixote abides by these rules. What makes his obedience to them so appalling is that he is a child. In a world where survival is the primary obsession, we see all hopes for any morality disintegrate when Pixote is accidentally swept into a youth detention center that makes the Black Hole of Calcutta look like a Hilton Hotel. Therein abide every kind of inhumanity from rape, beatings, fraud and

deception practiced both by incarcerators and incarcerated. There is no delineation between good and evil because everyone exhibits the same moral pollution. Disoriented by this topsy-turvy environment, Pixote seeks solace in the only code of ethics he knows: loyalty to one's comrades.

What makes this dissolution so excruciating to watch is because it happens to such a young child. Childhood summons up characteristics which are universally revered: honesty, naivete and fearlessness. Director **Hector Babenco** demolishes these middle class pre-conceptions by proposing that the only truth that occurs with any consistency in Pixote's surroundings is pain.

Pixote and band manage to escape from this hell hole of a jail into the streets where they resort to purse stealing. If ever the frying-pan-into-the-fire analogy was

appropriate, it must have been coined with this kind of atmosphere in mind. It almost seems a relief when he comes under the influence of a prostitute who uses him as a pimp. The climax of the movie occurs when he accidentally shoots two men and then goes to watch T.V. with the whore. Instead of playing with trucks and erector sets, Pixote's toys are knives and guns. When the shooting occurs, he displays all the innocence of a child who doesn't realize the inescapable consequences of certain acts. In this case, the acts are violent. Pixote is not made to seem evil... just malleable like any 10 year old child. It has been his misfortune to have been born into this jungle world that makes the Lower East Side look like the Upper East Side.

I have never seen another film made by this director. I am not even sure if he has made one. I can only say that I hope that **Mr. Babenco** makes others of the quality of "Pixote." Regardless of the artistic medium, it is always good to see someone who knows what he is doing.

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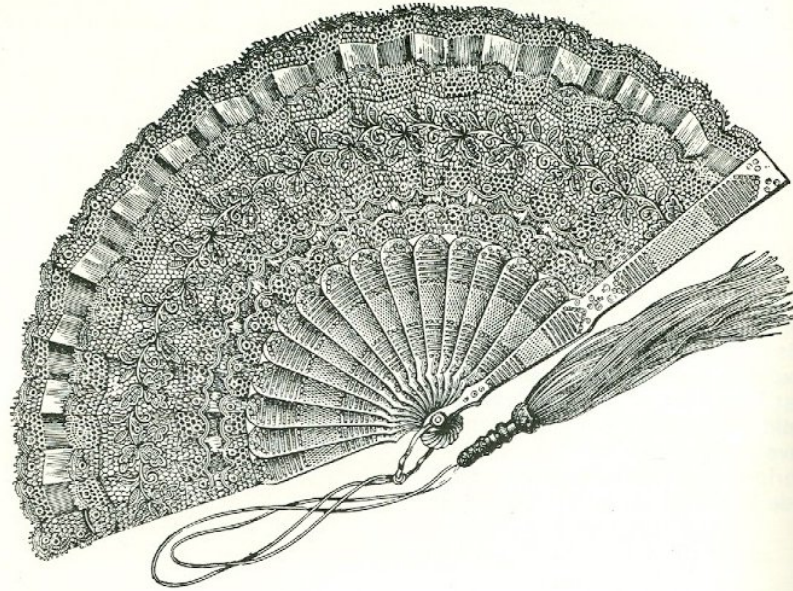
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opera

MARTIN SCHAEFFER

"**Maria Stuarda**," that blood and guts tale of jealousy, power and love, made its reappearance this season at **The City Opera** with **Ashley Putnam** as the ill-fated Mary, Queen of Scots, and **Marilyn Niska**, as her power-hungry, childless cousin, Elizabeth of England.

While demonstrating difficulty with the punishing vocal demands of this role last season, **Ms. Putnam** appears to have overcome them now. Her top register appears much stronger, and capable of that torturous singing which is called for. Also, the voice has an added degree of color and flexibility, qualities that were lacking in last season's performance. **Putnam** now knows how to pace herself, handling those bel canto trills, runs and the

heavy dramatic vocal-pyrotechniques with welcome ease. She has also grown dramatically in the role, giving the character of Mary a stronger delineation, more fiery and proud, and less the tender-hearted and weak woman.

Ms. Niska, on the other end of this duo, brought a great dash of dramatic color to her Elizabeth. The voice has, however, seen better days and at times appeared rather worn and ragged. There was a harshness to her top which was difficult to overlook, and a dullness in the lower register which made her singing here sound decidedly flat. But **Ms. Niska** is an operatic actress par excellence and made the most of her instrument. She projected a dark and somber Elizabeth,

humorless, jealous, vain and prey to her innermost fears and emotions.

In the male categories, **Henry Price**, one of the **City's** most promising tenors, sang his first Leicester. While singing all the notes correctly, **Mr. Price** seemed singularly ill-equipped to deal with the dark subtext of this role, giving it an almost pastel shading. **Alan Titus** made a fine Talbot, vocalizing robustly when needed and giving us a well rounded vocal portrait. In the pit, **Imre Pallo**, led the orchestra in his lazy, colorless tyle, leaving it to the singers alone to provide any musical design. He might just as well have conducted an oratorio of quiet baroque music than fiery *bel canto* music.

The magic of Wagnerian and German mythology has surfaced this season at **The Met** with "**Das Rheingold**," Wagner's 2½ hour prologue to his famed Ring Cycle. This is a world of myth and legend replete with gods and goddesses who suffer from the same weaknesses as their lowly human counterparts, only on a grander scale. At the center of this opera is the famed Rhine Gold. Who possesses this magic metal will be able to rule even the gods themselves.

Conductor **Erich Leinsdorf** led the well-trained **Met** orchestra with conviction if not much dash or bravura. There were moments, however, when **Maestro Leinsdorf** let go, permitting the music to break like the waves of the Rhine itself. But on the whole, he failed to communicate the many shades and nuances of this score, punctuating it occasionally with thrusts of sound.

Swedish soprano **Brigit Finilla** as Erda, the goddess who warns Wotan of the eventual demise of his cohorts and Valhalla, their heavenly abode, sang with full-throated conviction, while **Eva Randova** was a lovely Fricka. One

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of the evening's high points was **Age Haugland's** Fafner, a rich and imposing dragon. **Ferdinand Nentwig** as Wotan was dramatically adequate, but his voice lacked the power and authority for this seminal role. **Ellen Shade** made a lovely Freia, goddess of youth.

"**Das Rheingold**" is important opera from both the historical and dramatic perspectives. Too bad that this production lacks some of the fire which can make this an exciting and enchanting evening.



dance

PETER BRABSON

About a month ago I was reminiscing about dance performances when I suddenly realized that **Twyla Tharp** had all but disappeared. I liked her choreography and was glad when I discovered the full page ad in the S.T.A.L.S. (Sunday Times Arts and Leisure Section) that she would be at the Wintergarden Theater for three weeks. It had been a while since I had seen her and was anxious to renew the acquaintance.

After seeing the for-the-Joffrey only version of *Deuce Coupe*, I realized the hypocrisy in the adage "Absence makes the heart grow fonder." It doesn't. Maybe the idiosyncratic newness of the choreography had diminished in

the hands (and feet) of these older dancers. Whatever the reason, I found the juxtaposition of **Ms. Gregory's** balletic grandeur with its intermittent flicks of "moderne" vocabulary a bit forced. I felt as if I were in a one night History of the Dance class at the New School and was being force fed a choreographic anecdote about how ballet had influenced contemporary dance and vice versa. I was offended by this simple minded pedantry not to mention the uninspired attempts of the "*Graffiti Artists*" who proceeded to spray paint what looked like 3 giant rolls of ca-ca paper (that's toilet paper for you non-Mediterranean ethnic groups). I have seen better work in the 7th Avenue I.R.T.

Uncle Edgar Dyed His Red Hair is an exercise (as its title implies) in absurdist non sequitur. By that I mean that the title has nothing to do with the 6 women dressed in satiny black bathing suits, white jazz shoes and ankle warmers. Dancing two at a time in a compressed horizontal plane, the other four mirror and anticipate their gestures behind a scrim illuminated from above to highlight their slumping, lurching and colliding silhouettes. Place your bets on what was going on because I had my doubts. Maybe it was a display of dance for the pure joy of abstract movement. (I had just remembered that she studied with Merce Cunningham . . . her misfortune.)

Brahms' *Paganini* provided a meatier romantic respite to the nervous omnipresent Twyla twitching. **William Whitener's** lyrical solo was mesmerizing as the opening of the piece. Ballet made its presence more obviously felt in **Ms. Tharp's** choreographic lexicon of movement adding a softening touch to the cerebral, dry world of New Tharp.

If you think this piece was arid, *The Fugue* made the *Paganini* look like the Imperial Valley of California. Staged against the exposed backstage morass of slithering ropes, writhing electrical wires and pulleys poised to strike like irritated snakes, were 3 clomping men clad in non-descript beige shirts and pants. Instead of *The Fugue*, a more accurate nomenclature would be Two Part Invention (sans the invention). Most of the imitation occurs between two dancers while the third provided a rhythmic support like an insistent figured bass in a Baroque Trio Sonata.

What im- and de-pressed me most about the recent Tharp performance was an overall coldness and emotional

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detachment communicated in each piece. The quirky, wry wit of **Ms. Tharp** didn't compensate for an intellectual preoccupation with philosophical issues (Classicism versus modernism as in *Deuce Coupe*) that robbed the choreography of any spontaneous or joyous feeling.

When interviewed, **Ms. Tharp** suggested that more could be extracted (like a decayed tooth) from her work if seen more than once. I think I will pass on that advice. Besides, as everyone knows, familiarity breeds contempt.



in the act

Charles St. Paul, Sari Lieberman & Loni Clark (with their own musicians) are presenting the Charles St. Paul Show through Nov. 14 at La Ronde in the Sheraton Centre, 7th Ave. at 52nd. Res.: 581-1000.

The very versatile Judy Kreston (with pianist David Lahm) will be singing from her eclectic repertoire Oct. 13, 14, 27 & 28 at Freddy's, 308 E. 49th. Res.: 888-1633.

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Julie Kavner & Luke Reilly
Photo by Stephanie Saia

theater

MARTIN SCHAEFFER

After having peeled away the last layer of skin from an onion, one is usually left in tears, but also without the onion. Playwright **Bill Elverman's "Particular Friendships"** leaves an audience emotionally exhausted and yet with an insubstantial handful of air. At the conclusion of the evening, after the play's two characters, Avery Graham, (**Luke Reilly**) a homosexual waiter and hopeful artist, and Brooke Silver (**Judy Kavner**), a struggling young actress, have spent the entire night fulminating, preaching, soul-searching, and baring their innermost psyches for mutual examination, too much may have been revealed to leave these as interesting individuals. We are deeply moved by their struggle toward self-discovery, but the lack

of dramatic perimeters weakens what could have otherwise have been a first-rate script.

The playwright speaks to us of illusions, of how we view ourselves and others through clouds of fantasy. That these illusions are self-destructive and retardant of growth is almost too self-evident. But our author has managed to place his finger on a very common and open nerve—the desire to be something other than what we are and the need to make our loved ones into icons.

Brooke Silver, our aspiring young actress has fallen in love with her best friend. This would not be too unusual except that Avery, the young man in question, happens to be a homosexual. As the play opens, we are informed that this evening represents the

couple's eighth month anniversary of their friendship. They are as close as two people can possibly be. So what's the problem?

Each has presented an untrue picture to the other. Each has fantasized about past and present loves, family background and relationships. Each is incredibly lonely, but too afraid to really reach out to the other from these lands of delusion. But tonight will be different. It's raining, almost two o'clock, and Brooke just can't seem to leave. She confesses to a loneliness so painful that it is like a heavy and clutching weight on her chest. Her pain and vulnerability are so touching that we begin to be moved. It also sets the stage for her confrontation with Avery, her confession of love, and a night of mutual verbal sparring and emotional manipulation. It's back to square one tonight in the friendship game, but it is now a square based upon truth. No more bullshit.

Mr. Elverman's point, when he finally makes it, is well taken; relationships need not be defined by sexuality. A homosexual may and can have a 'particular friendship' of deep and abiding love, with a woman, even without the added element of expected sexuality. If that happens, well, alright. If not, then that is also acceptable. By refusing to place obvious labels and definitions on ourselves, we are freed from acting out predetermined scenarios. The playwright neither praises nor condemns homosexuality, or even heterosexuality. He merely views them incidentally, one element in one's total emotional and psychological makeup.

The play's most glaring weakness is the author's insistence on going to rather obvious lengths to make his points. His dramatic monologues are expected and predictable,

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although moving, and punctuate his script like icebergs on an indifferent sea. They say too much. We are left with little or nothing to ponder.

Dennis Rosa has directed with brilliance and sensitivity. He moves his characters around the small stage with the restless emotional energy which propels their soul-searching. **Ms. Kavner** is moving, both vulnerable and strong, self-doubting and loving. **Mr. Reilly**, however, fails to give his seminal role the emotional punch that is required, delivering his lines like a bored college sophomore in the school play.

Despite its flaws, "**Particular Friendships**" is important and moving theater. It provides us with a psychological junket into the meaning of roles, illusions and the painful effects they engender. It can leave you close to tears.



on stage

The most spectacular theatrical production of this season is unquestionably "The Life and Adventures of Nicholas Nickleby." Shown here is Robert Rees as Nicholas protecting the schoolboys from the wicked headmaster Squeers, played by Alun Armstrong. Running until Jan. 3 at the Plymouth Theatre, 236 W. 45th. Tickets are \$100., you know.

©Photo by George Whitear—
Primitime Television

Mia Dillon, Mary Beth Hurt & Lizbeth Mackay play 3 eccentric Southern sisters in Beth Henley's comedy "Crimes of the Heart." Previews begin Oct. 23 at the Golden Theatre, 252 W. 45th. Res.: 246-6740.

Photo by Martha Swope

343 West 46 Street (between 8th & 9th Ave.)
on Restaurant Row





Carol O'Shaunessy

Photo by Paul Parks

cabaret

MARTIN SCHAEFFER

Carol O'Shaunessy comes out on the small stage of **The Duplex** in a purple velvet, second-hand gown that your mother might have hidden in the back of the closet for surprise Halloween parties, a rhinestone necklace that adorns a more than zaftig neck, and enough warmth and good humor to cheer up the dourest of bureaucrats. She's big, brassy, a diamond in the rough, of the Sophie Tucker school of entertainment.

With a name like O'Shaunessy, it doesn't seem strange that this singer/comedienne hails from Boston, a city from whence she has undoubtedly been banned. Not since Bette Midler gave Hawaii the distinction of producing more than sun and pineapples, has an original hit the cabaret scene like this apple-faced lady. Her humor is

raucous, sexy, downright dirty at times, but never deprecating. When she sings, it's with a full-throated, sometimes raspy gruff quality, but it's a quality that glows with sincerity born of believing the lyrics.

O'Shaunessy's patter and segues are intensely personal, sometimes painfully so. From time to time this lady opens herself up to us for scrutiny; it's the clown crying under the smile, and it works. Her stories of gigs in the Caribbean, replete with lizard-sized cockroaches, days without showers, and cheap tourists show us a side of show business that only the truly devoted can find humor in. O'Shaunessy, by the way, is the mother of several teenagers and has finally been able to devote her time to a career she

evidently loves.

When she becomes gross, and this is done in the twinkling of an eye, the result is humor on the verge of tears. Her take-off on punk rock, replete with a stuffed pteradactyl as a prop will become a classic. When she does a takeoff of "Hard Hearted Hannah" it becomes a sexual parody as *Hard Hatted Hannah*, *The Dyke of Savannah*, with sun glasses, leather jacket and crash helmet.

But then O'Shaunessy sings and become vulnerable and sensitive. "The Man That Got Away," has a tender, nostalgic coloring. She begins slow and quietly and then builds up to a wailing belt. It's beautiful. "Fifty Percent," from "Ballroom" is sung with a tear of resignation and tenderness, the acceptance of a situation that one has no control over. Here O'Shaunessy actually gets inside the lyrics' painful and lonely connotations for a whammo effect.

This is a talent of the first order. With a bit of polishing, some of those rough edges could be smoothed out for a tighter delivery. Otherwise, this original has the talent, the guts and the personality for good old fashioned cabaret.

It may seem impossible, but **The High Heeled Women**, who recently returned to **Mickey's**, are better than ever. This wacky, off-center quartet of pixilated comediennes has tightened their act since last year, not that it really needed any improvement. But the results are now funnier.

Sister Hood and her Gospel Singers still inveigle against the evils of sin and the saving grace of feminism whose tangible structures are chains of shopping malls where America's women can pray by spending mucho bucks. The High Heeled Wacs and Eleanor Roosevelt still show us how women really won World War II, giving us a totally different

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picture of D-Day than our history books. Cheetah and Jane in the jungles of Africa reveal a side of the domestic life of Tarzan that is only vaguely hinted at, while a sci-fi analysis of the effect of high heels on backward cultures illustrates the strange correlation between the heights of civilization and a pair of shoes.

This humor is high camp Feydeau all the way. Its original, quick, on the mark and warm. These girls are certainly making a name for themselves, a name that gives new meaning to the word camp.



michaels choice

Singer Phoebe Otis, who is to cabaret what Dom Perignon is to champagne, will appear in concert the night of Oct. 22nd at Kelly's Village West, 46 Bedford St. Res.: 929-0322.

Tony Martin, who has been a star longer than most of us have lived, will be singing Oct. 19 through 31 at Marty's, 1265 Third Ave. Res.: 249-4100.

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When **Walter Weiss**, that venerable fixture at **21**, made sure I was comfortable at my usual table in the bar, I had no idea that the next table would not be occupied by the dessicated old fossil who has sat at that table since gay Indians were still cruising in Central Park in beaded loin cloths. This human relic is so ancient that his notorious lechery is now a mere sordid footnote in local history, since nothing could possibly function now except those beady eyes and tormented viscera. But, *mon dieu*, who was that now occupying Old Gonad's table? Peering tastefully from behind my luncheon fan (a simple jade and ivory number), I discovered that there sat the man who owns most of Manhattan's east side with his newest "protege," a lovely young Frenchman literally generations his junior. Nobody in **21** acknowledges anything but wealth, power or position, of course, but one does run across the oddest dining combinations there. I am not referring to the menu, you understand.

A brief note from **Kent Minthorn**, production manager (or whatever) of the **Chicago Lyric Opera Co.**, informs me that he is desperately fighting off the unwanted and lascivious attentions of a scion of the **Field** family (you know, Marshall Field's and all that). **Mr. Minthorn**, I grieve to announce, is about as dedicated to veracity as he is to chastity, and you can make of that what you choose. I have had serious doubts about him since he had the gall to tell me that **Sarah Caldwell** (the Boston maestro) chased him for 3 miles



along the Charles River with carnal intentions. Now, *really*, my dear! What in the world was **Andy Warhol** doing strolling along Columbus Avenue the other evening? Since the recent hideous gentrification of that revered

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neighborhood, the local citizens have been treated to a parade of the most unlikely people (including the most raucous and unattractive singles from the entire tri-state area), but **Warhol**? I know he is as ubiquitous as pigeon droppings, but he hasn't been seen in that neighborhood as far as I know since the days of the legendary "**Laundry Chute**" on W. 74th Street, where often he shared those unforgettable premises with the likes of **Bob Dylan, Mama Cass, Noel Harrison, George Maharis, Lou Reed, John Cage, the Velvet Underground, Bridgid Berlin, Rita Tushingham, Young Rockefellers and Revsons and Loeb's**, and the wildest assortment of local freaks ever assembled under one roof. Ah, memories. I was just a young widow then (again), and what gorgeous numbers found their way from those tables to my bed!

And, speaking of freaks, *mes*

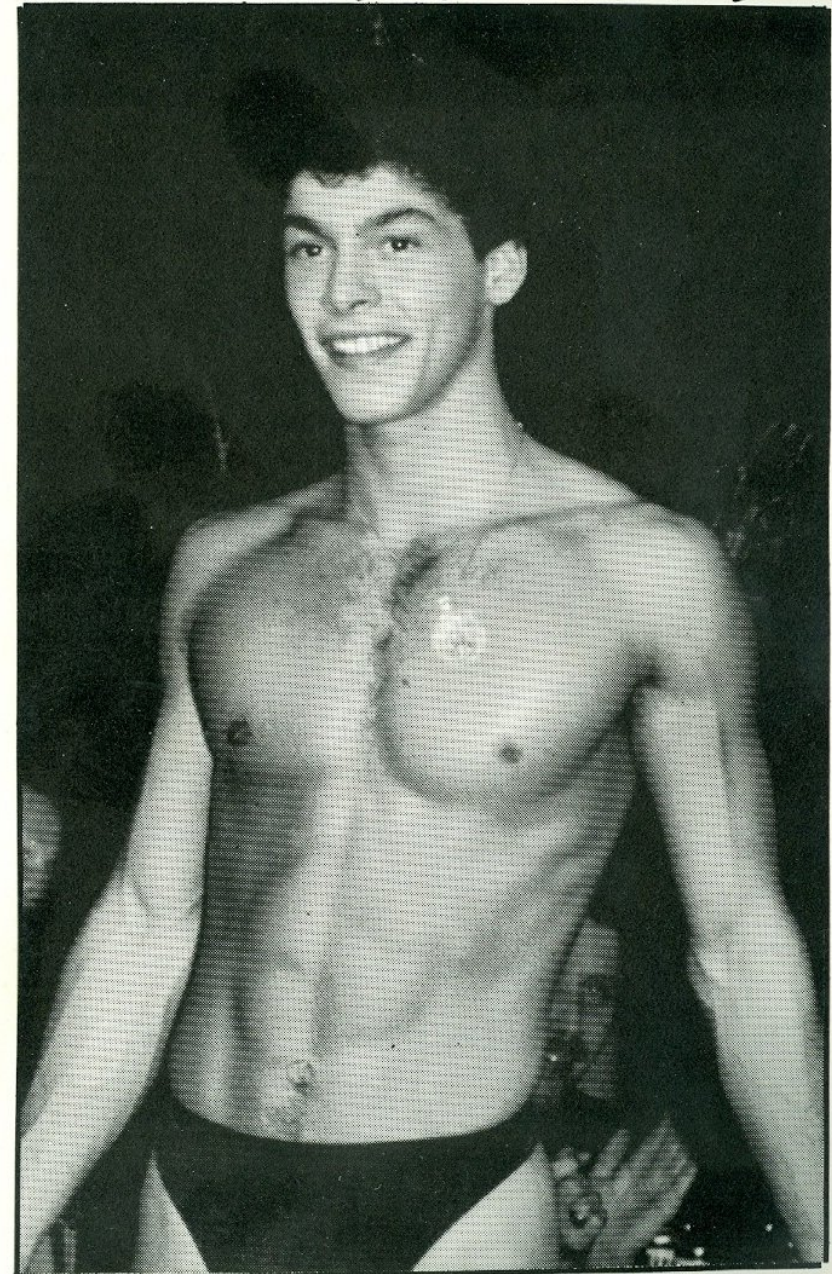
amis, I am absolutely abandoning the island of Mustique. The annual flood of titled human anomalies (mostly British) is disgustingly growing both in volume and dullness. They can't make up their minds whether they want it to be Palm Beach or Capri as it used to be, but they are succeeding only in turning it into a sexual Disneyland. Horrors! On the other hand, one of Broadway's reigning new male stars, terribly macho and all that, has just returned from Haiti with a collection of photos of some of the most enormous meat ever recorded (all of which he boasts he has eaten and fully intends to eat again). He is trying to quietly organize a very private safari of carnivores of his acquaintance . . . equally famous and hungry . . . to join him on his next expedition. He won't need a pith helmet, either, just a few thousand towels and some Chapstick. Well, at least the national economy of that

impoverished country will show a decided growth, although I can't say as much for the population growth.

By the way, **Bobby Suarez**, former whore and voluptuary beyond belief, wishes his public (meaning virtually every trick in the world under 25) to know that he is now happily married and unavailable. I am so happy for him. Perhaps there will be something left for the rest of you now. I never have any trouble, of course, but then great beauty does have its advantages.



new KID in town



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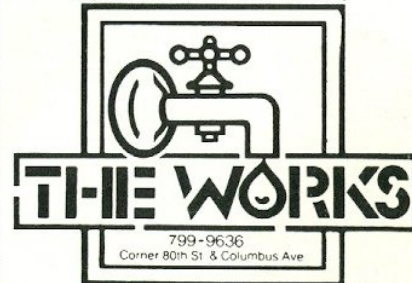


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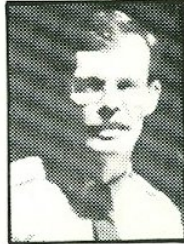
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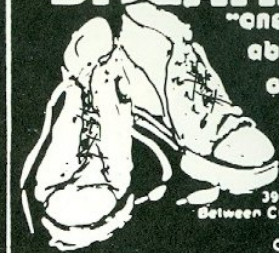
one potato



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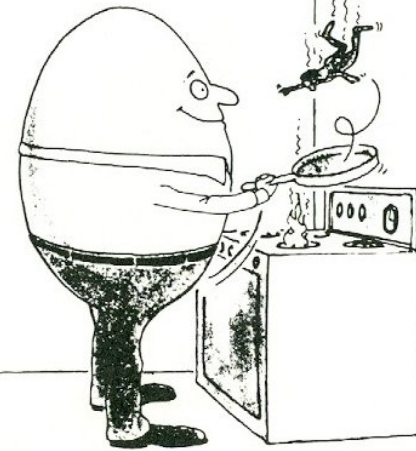
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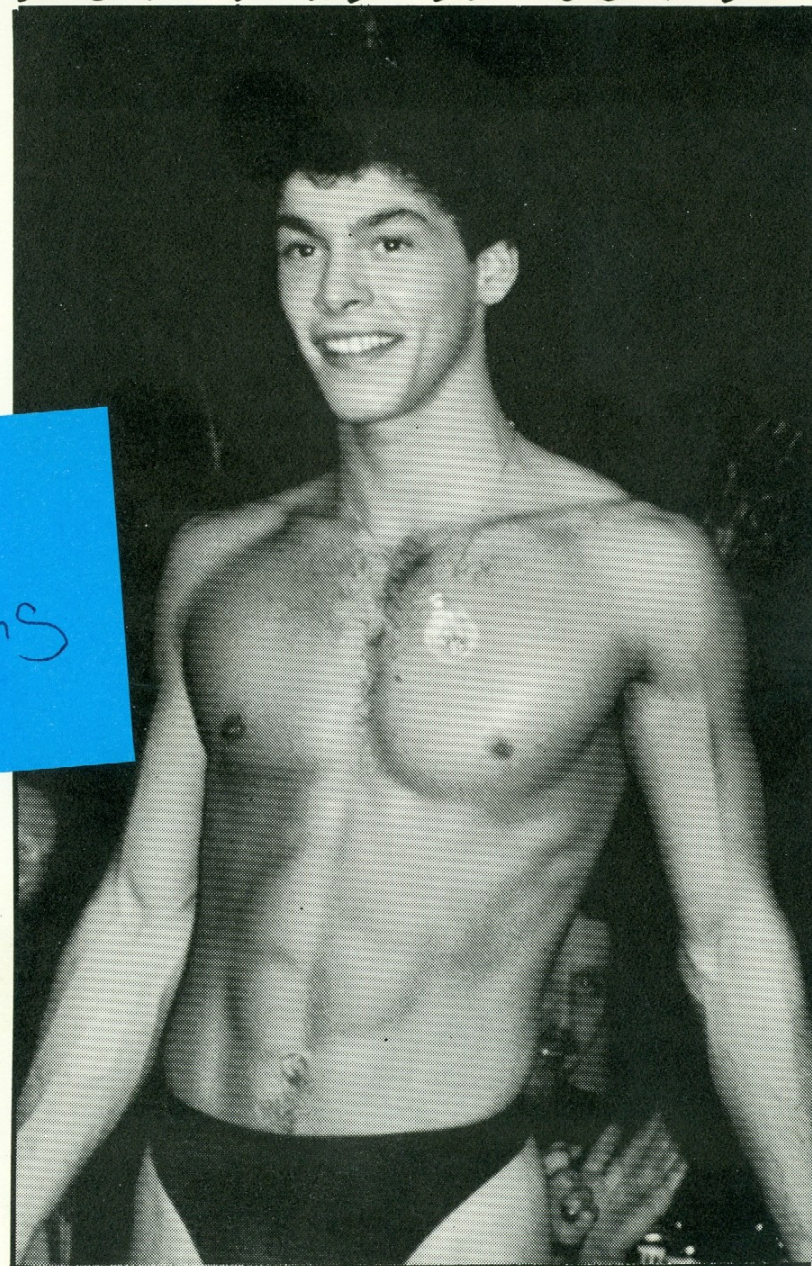
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impoverished country will show a decided growth, although I can't say as much for the population growth.

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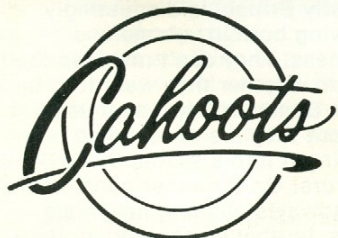


new KID in town



PP
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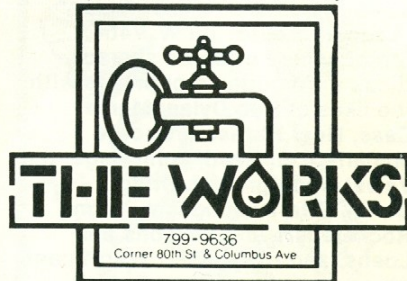


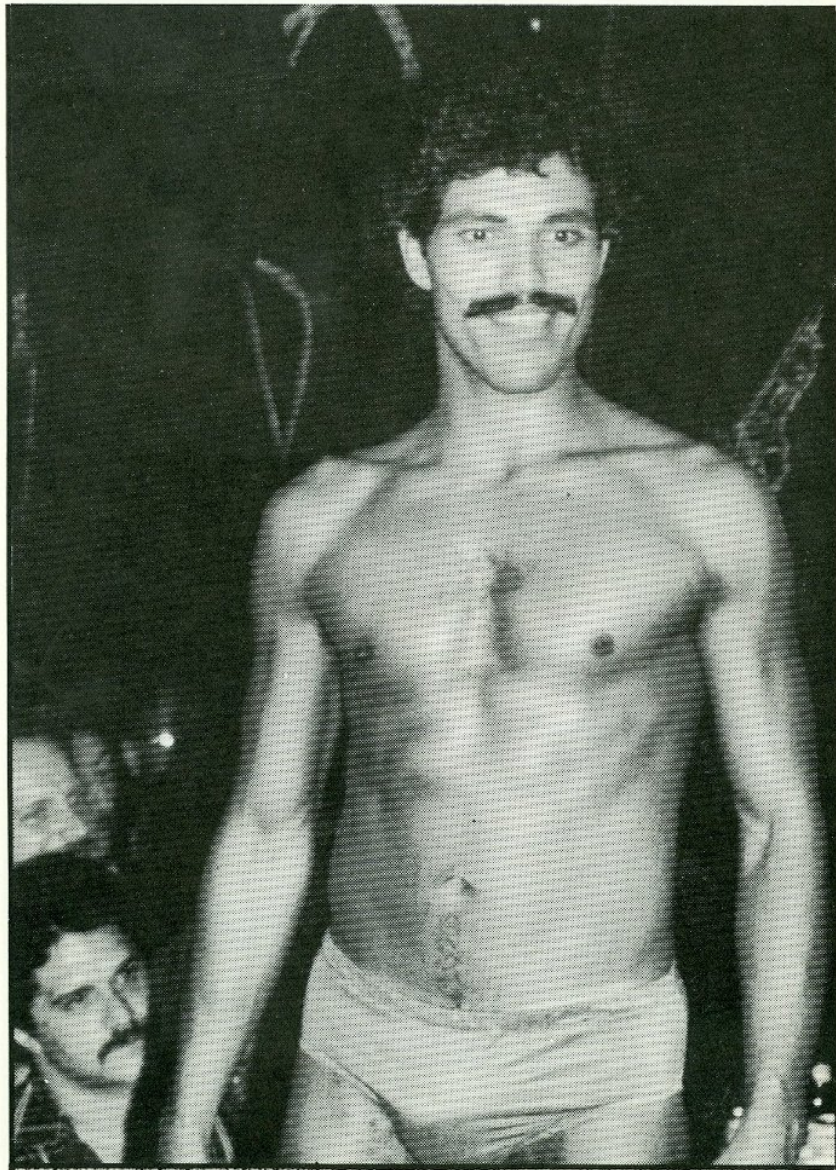
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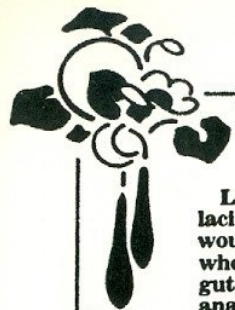




The annual Mr. Billy the Kid Contest drew a packed house to watch the wheel of fortune (in the person of a dedicated panel of judges) spin to its exciting finale. And the winners are . . . **RUSSELL SPINELLI**, First Prize; **ERIC SUAREZ**, First Runner Up; **JOSE PINO**, Second Runner Up. These photos show all three. Congratulations to **Eddie Flame & Ken O'Connor**, owners of Billy the Kid, for a very festive event. And now you know why so many guys from all over town find their way to 76-07 Roosevelt Ave. in good old Jackson Heights.

Photos by Donny





LEGENDARY Italian journalist Oriana Fallaci says that, if she'd had the courage, "I would have killed [Libyan dictator] Khadafy when I interviewed him. I would have had the guts to die killing Khadafy — but I didn't." Oriana, world-renowned as one of the toughest interviewers in the business, faced an equally tough cookie, *L.A. Times* writer Robert Scheer, for an interview in the new *Playboy*. The result is pure fireworks. Outspoken Oriana has plenty to say, not only on the many world leaders she's interviewed, but also on homosexuals ("Those Bloomingdale's types that I cannot stand . . . it makes me sick. I can't imagine a homosexual in *any* position. When they swagger and strut and wag their tails. I can't bear them")

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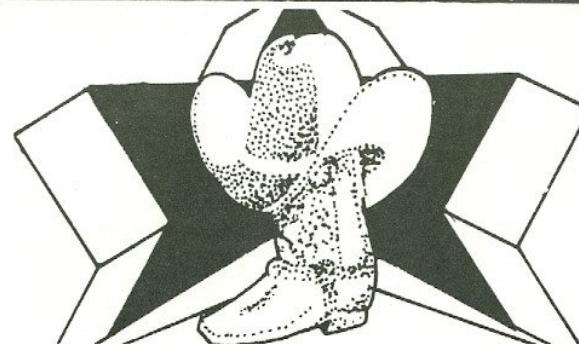
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common, and occasionally the individual has a mild fever.


Not everyone with hepatitis gets jaundice. Those who do can notice the skin and the whites of their eyes turning yellow. The urine in jaundiced persons gets dark, and at times the stools lighten in color.

Half the people with hepatitis contract mild cases, so mild that jaundice doesn't occur. Mild hepatitis often resembles a cold or the flu. It is also possible to contract the virus but be totally without symptoms (asymptomatic). If you carry the virus, whether or not you show symptoms, you may be spreading it to others.

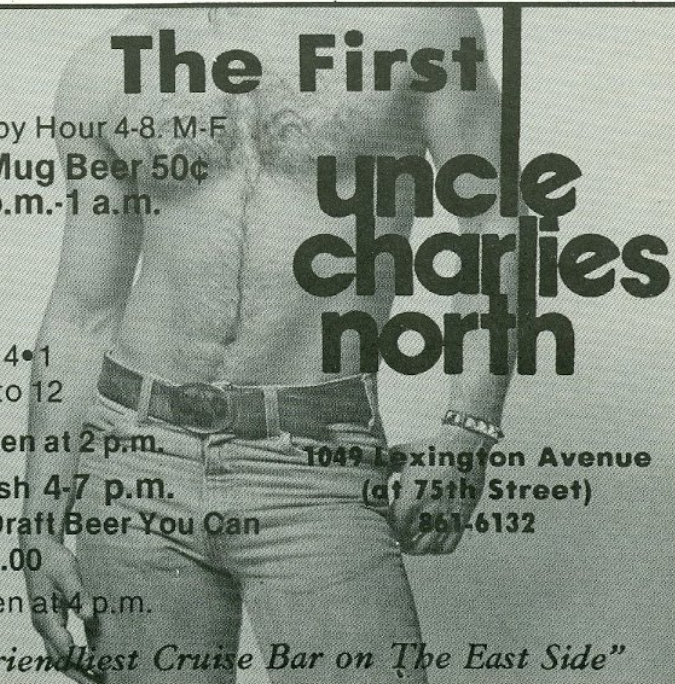
Hepatitis B is associated with a number of other diseases, including chronic liver disease, cirrhosis, and possibly cancer. Death occurs in 5 percent of type B infections within a week of onset from total liver destruction. Death is rare with type A.

Although science has not

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discovered a cure for viruses such as these or the common cold, our bodies produce antibodies that eventually eliminate the virus. Rest is the most important aspect in the treatment of hepatitis, including a well-balanced diet and vitamins.

If you have hepatitis, by all means go to a doctor. There is no medicine that can cure hepatitis. No operation can cure it. The liver must cure itself, and for this you will need rest.

A patient with hepatitis B may have to stay out of work for four weeks. Hospitalization is required only when the symptoms are severe. As alcohol must be burned off by the liver (contrary to popular belief that alcohol is absorbed by the digestive system in food and coffee), and the liver is unable to do its normal job of producing bile, drinking alcohol will seriously complicate recovery.


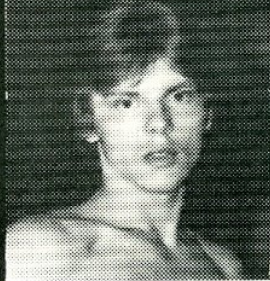
According to the National Institute of Allergy and Infectious Diseases, 5 percent to 10 percent of those who contract hepatitis B become chronically infected and suffer from the disease for long periods, which may include a lifetime. Hepatitis B almost always induces some type of permanent liver damage, which may cause significant problems later in life. The 15-to-29 age bracket is most infected by this viral disease.

Gamma Globulin shots are more effective in preventing type A than B. A vaccine to induce immunity to type B is being tested on an experimental level, but not yet available to the general public.

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821-8596
THE OCTAGON: 73-13 37 Rd.
(J. Hgts.) 429-8605.
OUR PLACE: 77-02 B'dway.
(Elmhurst) 429-8670.
TAVERN ON THE TURN: 172-22
Hillside Ave. (Jamaica) 526-1800

RESTAURANT

BREADSTX: 113-24 Queens Blvd.
(F. Hills) 263-0300.

DISCOS

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.

UPSTATE, N.Y.

RESTAURANTS/CABARETS

FOLDEROL: Rte. 384. Westown.
914-726-3594.

BARS

MAVERICK: Rte. 23. Woodstock.
TALK OF THE TOWN: 359
Mamaroneck Ave. White Plains.
914-997-7768.

DISCOS

BIRDS OF A FEATHER: Rt. 121 and Bloomer Rd., No. Salem (914) 669-5650. Bar, Dancing, Cabaret.
CANDLELIGHT: Rte. 9W, Upper Nyack 914-358-9649.
FUN FACTORY: 590 Nepperhan Ave. Yonkers 914-959-2320.
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.

LONG ISLAND

RESTAURANTS/CABARETS

ANNEX: Montauk Hgwy. (E. Hampton) 516-537-3332.
MCKEY Z: 1820 Hempstead Tpke. (E. Meadow) 516-542-9770.
TERRACE CAFE: W. Main St. (E. Hampton) 516-324-9824. Rest. Bar.

BARS

C'EST BON: 2520 Merrick Rd. (Bellmore) 516-785-9345.
COACHMAN: 239 Montauk Hgwy. (Sayville) 516-589-9683.

DISCOS

THE ATTIC: Montauk Hgwy. (E. Hampton) 516-537-9811.
BUNKHOUSE: 2 Montauk Hgwy. (Sayville) 516-567-9834.
CAHOOTS: 10-16 Cedar Swamp Rd. (Glen Cove) 516-671-0316.
CLUB SWAMP: Montauk Hgwy. (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.
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.

NEW JERSEY

BARS

ALDO'S HIDEAWAY: 749 Marin Ave. Lyndhurst (201) 460-9824.
ARCHIE'S LOUNGE: 312 Cookman Ave. (Asbury Park) (201) 775-9741.

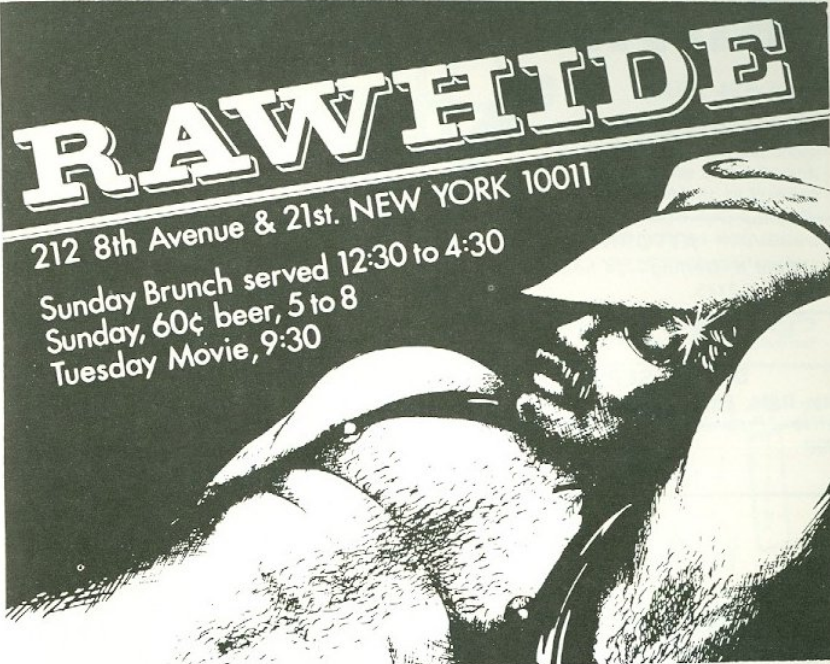
BARRELL HOUSE: 40 W. Grant St. (Elizabeth) (201) 353-9150.
BLUE NOTE BAR: 707 Bangs Ave. (Asbury Pk.) (201) 775-9521.
BOOTS: 224 Cookman Ave., Asbury Pk. (201) 678-5002.
MANNY'S DEN: 11 Albany St. New Brunswick (201) 545-7329.
MURPHY'S: 59 Edison Place, Newark.
RAH RAH'S: 51 S. Day St. (Orange) (201)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

ATLANTIC CITY

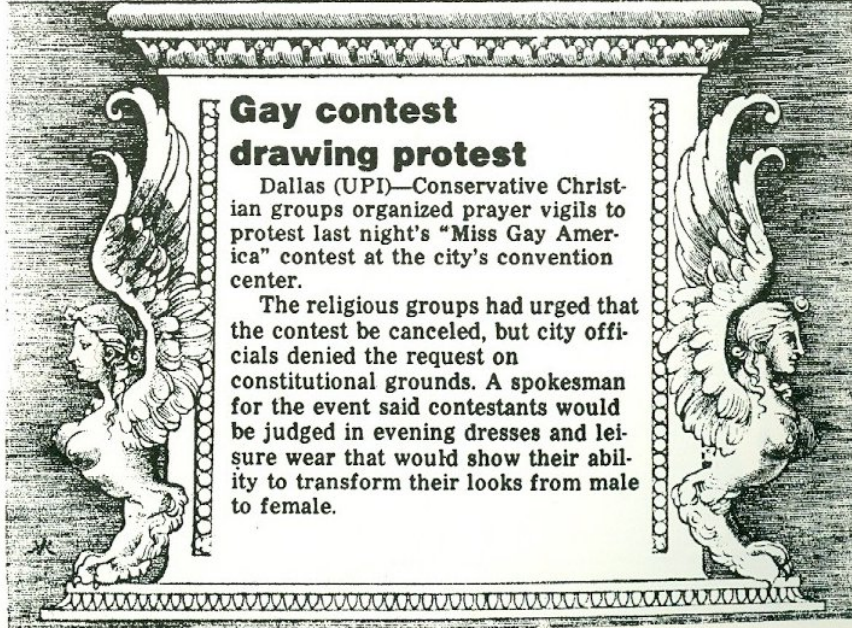
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GRAND CENTRAL RESORT: 149 S. Kentucky Ave. (609) 344-1922.
OCEAN HOUSE: 127 S. Ocean Ave. (609) 345-8203.
TOP OF THE RAIL: 12 S. Mt. Vernon Ave. (609) 345-9533. Disco.



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Gay contest drawing protest

Dallas (UPI)—Conservative Christian groups organized prayer vigils to protest last night's "Miss Gay America" contest at the city's convention center.

The religious groups had urged that the contest be canceled, but city officials denied the request on constitutional grounds. A spokesman for the event said contestants would be judged in evening dresses and leisure wear that would show their ability to transform their looks from male to female.

classifieds

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woman about town

EVELYN L. FIGUEROA

For those of you who like parades—the **N.Y. Gay Community Marching Band** is looking for new members. You don't play any instruments you say?! Then you can be part of the Flag and Twirling Corps, or help in non-musical details. Remember, the more we are, the louder we'll



sound; and they'll have to listen to us then!! Glad you're interested! Join their rehearsals on Mondays between 7:15-10, or call Steven at 475-8272.

Own a car? On October 21st, 8 PM, **Womanbooks** will be presenting Anne Duncan, automotive mechanic and former employee of General Motors. She'll be discussing **You, Your Car, and the Auto Industry**. Please call 873-4121 for confirmation. And on the 28th also at 8 PM they'll be presenting a poetry reading by the **Gap-Tooth Girl Friends**. Place is at 201 W. 92nd St. Also, **Womanspace** will be offering Career Exploration Workshops on Wednesdays the 21st & 28th, 6-8 PM. On Monday the 26th from 12-2, they'll be offering an Assertiveness Training Workshop. For more info and additional details call 280-2820 or go directly to Columbia University, Room 211, Lewisohn Hall.

This Halloween will prove to be packed with some hot thrills, more so because it falls on a Saturday and all hot fun will be beginning on Friday. Every club will be having balls and contests. And for those of you who like to stay within your neighborhoods and still want to keep the celebrating going strong, for Friday, the **Women's Liberation Center** of Nassau County will be having their **Make Your Own Music Halloween Party**. Call (516) 579-8712. **NOW** of Southern Westchester will be partying featuring music by the all women's band **Nasty Rumors**. For further details call (914) 963-9343. Dignity

BEEN CHECKED OUT LATELY, BROTHERS AND SISTERS?



Even a Queen
can get the clap.



will be having a Costume Ball at Mechanics Hall, 7 E. 15th St., 10 PM.

And here's Saturday's line-up. All sorts of awards, prizes, and goodies for the imaginative. Among the parties, **La Papaya** in Brooklyn. Call 622-1926 for directions and details. The **Witch Woman's Dance** at Loeb Student Center at N.Y.U., with DJ Kathleen Abrams. Call 598-3031 for more info. **Hikin' Dykes** will be having their own, call 799-2553. And for a real thrill **Dr. Jekyle and Ms. Hyde** by Kathleen White, Penny White, and David Saunders will be presented at the Collective for Living Cinema, 52 White St., 8 PM. Call 925-2111 for more info.

Sorry gang!! Contrary to vicious and popular rumour, I was not in the hospital getting a face lift or my breasts enlarged!!

hepatitis

Courtesy of GAYLIFE, Chicago.

Hepatitis is an inflammation of the liver that may be caused by drugs, or alcohol, but is more commonly caused by a virus. The virus particle invades the liver cells and causes the cells to die.

Fortunately, the liver is one of the few body parts that is able to regenerate. The liver produces many enzymes and other chemicals that the body needs, and it also helps to rid the body of its waste products by detoxifying them. If you have hepatitis, your liver cannot perform these functions properly.

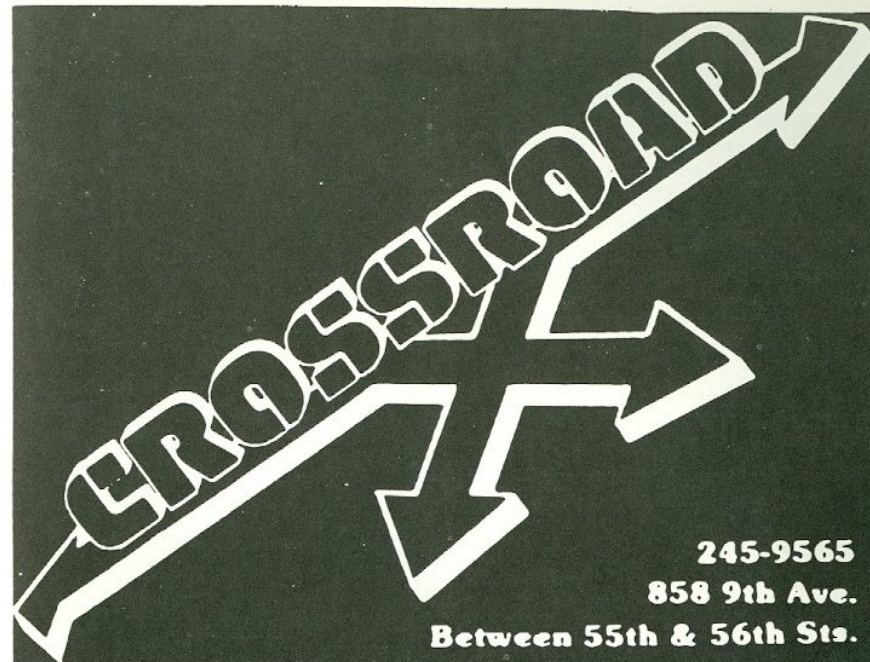
If you roamed around any metropolitan area asking gay men if they've had hepatitis, around 30 percent of them would say yes. If you tested every gay man you spoke to, about 60 percent would show traces of past hepatitis B in their bloodstream (that is, the hepatitis B antibody test would be positive). Finally, if you tested U.S. citizens as a whole, only 7 percent to 10 percent would show evidence of past or current hepatitis B infection. (It is assumed that the incidence of hepatitis in the lesbian community

is close to the national average). The implications of these data for the sexually active gay man are staggering.

There are three types of hepatitis: type A, type B, and type non-A-non-B. Hepatitis non-A-non-B is not yet clear. Up until recently, it wasn't regarded as sexually transmissible and was associated with blood transfusions, but is increasingly being found among sexually active young adults who never had a blood transfusion.

Type A hepatitis was formerly known as infectious hepatitis or epidemic hepatitis. It is caused by a small RNA-containing virus with cubic symmetry (type B is caused by a very different virus). It is a disease spread primarily in situations of close contact. This is an adult disease no more prevalent in one sex than in the other.

Unlike hepatitis B, there are no chronic carriers of type A. This disease is equally prevalent among homosexuals and heterosexuals. Its course is less severe than hepatitis B. Type A cases account for 20 percent to 25 percent of



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hepatitis cases seen in community hospitals and clinics.

Hepatitis type B is the type of hepatitis which is of particular interest to gay men. The agent responsible for hepatitis B infections is DNA virus, also called the Dane Particle. The various routes by which the disease is transmitted are parenteral (inoculations, transfusions, dialysis, needle stick), non-parenteral (close person-to-person contact), and vertical (mother-to-fetus). The disease is transmitted via any natural bodily secretion: tears, sneeze droplets, saliva, breast milk in women, bile, urine, semen, menstrual blood, and vaginal secretions. The sharing of toilet articles, acupuncture, dental examinations, tattooing, manicures, and pinpricks are also potential sources of infection.

Specific research into why hepatitis B is so common among gay men is very limited. Some

explanations are the duration of regular homosexual activity, number of male non-steady partners, and relative frequency of certain practices.

Sexual practices found to be most common in those infected are passive anal-genital intercourse with ejaculation, active oral-anal intercourse (rimming), passive anal-genital intercourse without ejaculation, rectal douching prior to passive anal-genital intercourse, and manual-anal intercourse (fist-fucking). Notably, all five activities involve contact with rectal mucosa. Oral-to-oral routes of exposure were less significant than fecal-oral routes.

The symptoms are often vague, and the individual may think he or she has the flu. Commonly, individuals with hepatitis feel very tired and usually lose their appetite. Smokers often lose their taste for cigarettes. Stomach discomfort and nausea are



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Did you hear the one about the midget who entered a dance contest in a nudist colony and was clubbed to death??? Well, my dears, you missed one of the most flawless super splendorous evenings ever if you didn't attend the bar people's ball at the Copa on Mon. Oct. 5th ... There were 280-300 handsome gorgeous guys and gals dressed to the nines ... Everyone loved the idea of being dressed up for a change and it also made everyone feel real good inside ... There was a good time feeling in the air and every face contained a smile ... The glamorous atmosphere of the Copa added to the seduction of one and all ... The evening started out with cocktails on the 1st floor (there was an open bar the entire evening) with the fantastic Jerry Scott and trio playing for back ground music and dancing ... The array of hors d'oeuvre were endless and the variety was not to be believed ... Then everyone went downstairs to the attractive main ballroom for a sit down dinner ... It started off with duck in a orange, Caesar salad, sirloin steak, stuffed potato, broccoli, tomatoes, chocolate mousse or pastries and wine was served with dinner ... During all of this there is a 11 piece orchestra named New Orleans Night Hawks playing ... Then when they would take a break Jerry Scott and trio would play so there



was constant music and everyone was up dancing from the charleston to the Conga ... There wasn't the least hint of rock and roll ... The festive feeling in the room was sky high and everyone was reveling in the merriment ... After dinner that sleek singing trio SRO performed to the thunderous applause of the crowd ... There were photographers all over the place plus a cigarette girl like days of yore ... The staff were without a doubt the most attentive and attractive and kept

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everything running most smoothly ... It was a night to remember and treasure for quite awhile ... It's hard to believe like 10 years ago that such a thing could happen in such a well known club ... Thanks must go to Peter a most attractive pleasant host manager ... The committee to thank are Tommy O'Hara of Centre Bar, Sam Palmer & Frankie Pig of East Five Three, Roger Warren of Ice Palace, Chuck Dima of Badlands, Sal Maggio & Marvin of 220 Club, Johnny Poole of Fire Island, Flem of Nickel Bar, George Sardi of Harry's Back East, but extra special kudos must go to those 2 tireless hard workers Frankie Tamburelli of Freddy's and Johnny Savoy of the Haymarket ... It was a job well done and let's hope that history will repeat itself October 82 ... Then an announcement was made at 2am that Jimmy Merry was having open bar at the Ice Palace for the rest of the evening ... If that wasn't enough that super blonde Kelly of Kelly's Village West was having an open breakfast from 4am on ... So you see it was quite a fulfilled outrageous nite going on till day break ... Others also

dashed to the Crisco Disco then bright and early like 8 in the morning the Haymarket was jumping ... I tell you once again it was a nite to long remember and you bar owners, mgrs., bartenders, waiters who didn't attend really lost out on a really dynamite great gayola happening ... On Mon. Nov. 2nd 4-8PM the bar awards will be taking place at Freddy Lutz's famous Julius which I'm sure will be done up most festive ... For the opening nite movie "Performance" there was a great party with Steve York performing up and down the aisle, liquid refreshments as well as the Duchess's fried chicken, potato salad, and green salad ... It was yummy yummy as well as the hot dancers ... The kleig lights in front of the theatre were a hoot and quite an attention getter ... Something of interest is always on their agenda no wonder they've made a big splash in the Big Apple in such a short time ... And wasn't that Calvin Klein enjoying a hamburger created by the Duchess in O'Neill's Back Yard??? Libras to love—Sister Lister and Ken Farrell ... Dallas had a little backyard fire but due to be



opened once again . . . It seems that everyone in show biz is dashing over to Freddy's to catch the super antics of that darling Charles Pierce and his famous ladies . . . It's a must on your list when doing the town . . . Spotted were Mr. & Mrs. Vladimir Horowitz, Kitty Carlise, Tommy Tune, Tammy Grimes, David Merrick, Roz Ryan and Richard red hot pants . . . Meanwhile over at the East Five Three it was Karen Akers, Bobby Short, Charles Pierce, Freddy Martini, Hugh Shannon and lots of bar people . . . By the way that's THE Bobalou now waiting there at the East Five Three and their new suave handsome host is Les Irons . . . I've been doing a mini performance with Jerry Scott, Johnny Savoy and Lew Prince during their Sun. brunch and that's also the time when people can come in and audition for the customers . . . Ricardo call . . . If you remember New Jimmy's Sun. Brunch years ago it was the swingiest spot in town and the East Five Three is heading in that direction . . . Bob Stickney's new cabaret restaurant called Caroline's (after a gorgeous vivacious brunette) opened with a

mixed crowd of fun lovers . . . It's huge with lots of mirrors, cedar paneling, brick carpeting parque floor, burgundy ceiling, brauer chairs, art deco neon sign and lots of interesting paintings . . . Leslie Lipton was on piano and their chef is Ruben majoring in fried chicken, ribs, sole, pasta, steak and burgers . . . The butcher block bar is most handsome and the place is really quite attractive with lots of room to move about . . . The best of luck Bob, Carl & Caroline . . . Their located 332 8th Ave. 26-27 St. The Pyramid disco opening was a real blast with a huge turnout and it can also be said the same for the River Club so you see the season is well on it's way . . . Stopped up John Ford's opening for his "Grill" on the 2nd floor . . . It's a most handsome intimate room having a warm friendly feeling and there is a most extensive menu . . . I'll give you more details once I've gotten the chance to dine, but knowing the perfectionist that John is it should be fabiola . . . Andy Garcia called . . . The Red Parrot is coming . . . Hot humpy handsome DJ Danny Rodriguez of Crisco Disco getting applause from the

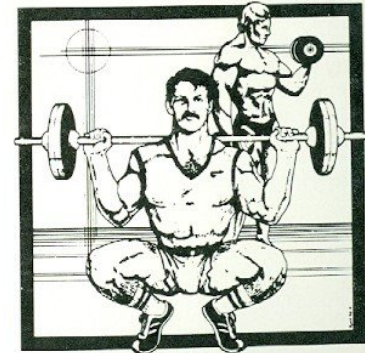
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disco dancing darlings . . . Be on the look out for the porno flick called "Manhattan Strip" cause I did a cameo role in it . . . Fully clothed so don't get tart tongued . . . Dashed on over to East Orange New Jersey for Tommy & Larry's Mr Charlies West contest . . . It was jammed pack with a most appreciative crowd of hot and humpy numbers . . . Speaking of hot and humpy numbers that is exactly what the 12 contestants were and decisions were hard to make but the winner was Thomas Ludwiczah then Bobby De Santis, Jamie Da Silva, and Pat O'Brien . . . Tommy Matarese did the emceeing with co hostess's who performed . . . They were Kevin Jackson, Jimmy Lane and Harry Scott plus a devine Mario . . . Our waiter was the good looking Steven . . . I also would like to thank the limo driver a real beauty named Greg what eyes what lips . . . That's it for this one . . . THOUGHT OF THE DAY—Isn't it nice to have someone to think kind thoughts about and isn't it even better if that person appreciates it and shows signs of affection . . . Life is so short . . . Manny many thanxs your a luv . . .

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ARIES—3/21-4/20
Let's celebrate this week with sex of unforgettable quality, quantity and variety. It's no sacrifice, darling.

TAURUS—4/21-5/20
You cannot wait for others to open all doors for you. That is why you have hands and a brain of your own, my dear. Start using them now.

GEMINI—5/21-6/20
What's the use of having a gorgeous fireplace, if the bronze *objet d'art* sitting on the mantle is much too small in proportion? It's like having a beautiful lover with a pea-sized brain, **conspicuous imbalance**, honey!

CANCER—6/21-7/22
Even the most lovable of you have enemies. Labelling them harmless does not make them so. Turning the other cheek is idiotic, even for saints.

LEO—7/23-8/22
Don't blame it on the Moon. You are ultimately responsible for your actions.

VIRGO—8/23-9/22
Don't overschedule yourself this week. Leave a little space for recreation, nonsense, socializing. **And watch that diet, honey!**

LIBRA—9/23-10/22
Changes affecting your whole life may occur now. **Participate** in making them.

SCORPIO—10/23-11/22
The jewels in your mind are not so cheap and worn as the jewels on your fingers. Use this week to brighten, not torment, some older friends.

SAGITTARIUS—11/23-12/21
You can afford to do no more social work at this time. Devote your efforts to yourself. You owe yourself that.

CAPRICORN—12/22-1/19
Beware people named **Anthony**. It's your tits they're after, not your mind.

AQUARIUS—1/20-2/19
Do not permit a certain Cancer to make more sexual demands upon you this week than you are up to. Otherwise, they may outlive you, darling.

PISCES—2/19-3/20
If you don't get laid Wednesday night, you haven't been paying attention. If you do, there's no reason not to repeat it on Friday.

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