Vol. 12/47
November 22, 1982

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PRESENTS



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—PUBLISHER—
MICHAEL GIAMMETTA
ASSOCIATE PUBLISHER AND EDITOR
STEFEN VERK
ADVERTISING DIRECTOR
ROLAND MANZI
ART DIRECTOR
TOM CICERO

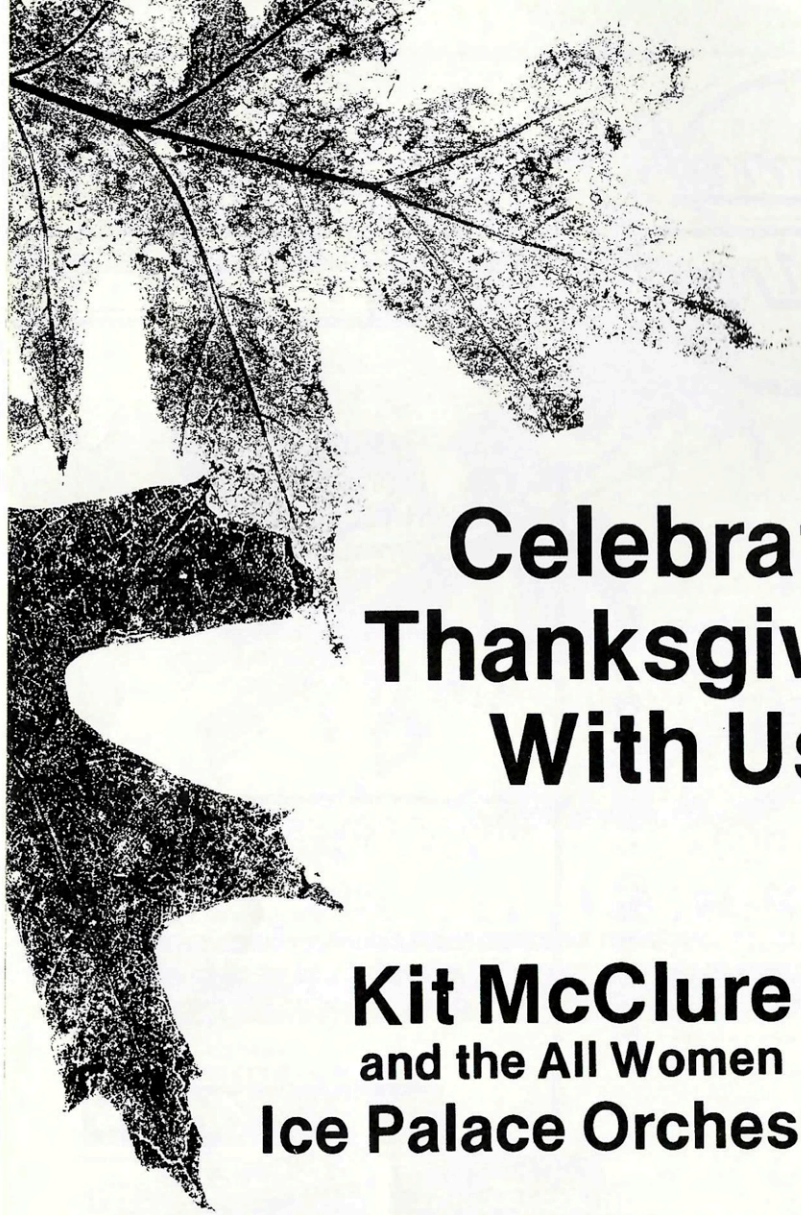
ON THE COVER

MICHAEL GREER, that tall man of many tall talents, will be giving his all (and that's plenty!) Nov. 24 through Dec. 4 at the lovely new DON'T TELL MAMA, 343 W. 46th St. Info and res: 757-0788.

Contributors: Martin Schaeffer, Peter Brabson, Claude Cohen, Ted Morin, Evelyn L. Figueroa, Frank Humphries, Frankie Tamburelli, Rene Hewitt, Robin J. Wilkins, Bob Damron, Mme. Rebakas, Rose, Douglas Green, Basil Peppercorn, Ovid Pierce, Paul Abrams, Lee Snider. **Distribution:** Eddie Rosado. **Advertising:** 787-8934.

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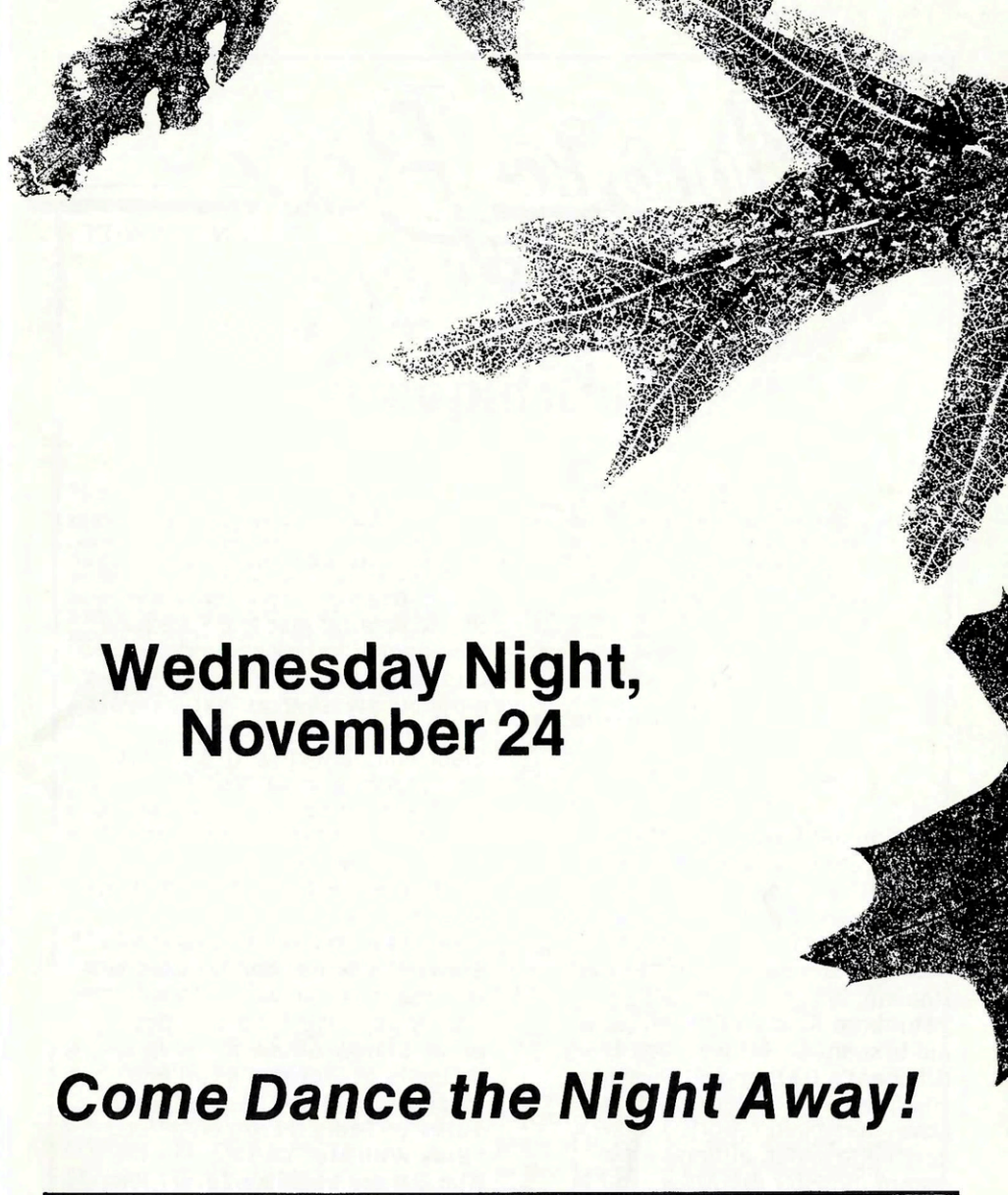
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Music Box

RENE HEWITT

"Midnight Love", (LP) Marvin Gaye, Columbia Records. Marvin Gaye who has entertained us for the past twenty years to date this month has phenomenally hit the charts with his super hit **"Sexual Healing."** If you remember **"Stubborn Kind Of Fellow,"** it was his first smash hit with points on **Billboard's** R&B and POP charts. His lp which is titled, **"Midnight Love"** has been reported to be a very large seller, although the record industry reports a drop in sales clear across the country. Other cuts, **"Midnight Lady," "Rockin' After Midnight"** and **"Third World Girl,"** have been getting some attention. However, after you've picked up the lp, the rest would be up to you. **"1999," Prince, Warner Brothers Records. "Controversy"** was **Prince's** most talked-about song in a long time. He, as we see him with his wild outfits, make-up and so on, has stunned many of us over the years. However, **"1999,"** his new release is produced by him as well and this wonderful piece of R&B hard rock seems to be catching the turntables of many of us. The lp is a double album treat that consists of R&B, Rock and a tinge of Electronic fantasies. If you haven't had a chance to witness **Prince** in full color, I'd advise you to take a chance at **"1999"** on **Warner,** (Right, **Bobby Shaw?**)

"Absolutely Live," Rod Stewart, Warner Brothers. Just a piece of information for you pop fans. **Mr. Stewart,** who has had six platinum records, has followed with a double set "live" at a very good price, $11.98. Although the lp consists of **Stewarts's** top hits **"Maggie May"** in 1971 to **"Young Turks", "Tonight I'm Yours"** and **"Stay With Me"** performed with **Kim Carnes** and **Tina Turner,** the LP has two new tunes, **"Guess I'll Always Love You",** and **"The Great Pretender"** a past hit of the **Platters.**

"In The Name of Love," Roberta Flack, Atlantic Records. "The First Time Ever I Saw Your Face," was an extremely super super hit that really stunned the music industry as well as **Ms. Flack** herself, I'm sure. **"In The Name Of Love,"** which was a 12" single, is the title of this lp. Produced by **Ralph**

An open letter to the gay community on hepatitis B

Hepatitis B, a serious disease, may be sexually transmitted

Sexually transmitted diseases among the gay community are epidemic. Herpes has recently received a lot of attention; gonorrhea and syphilis are well known; but the Centers for Disease Control (CDC) recently issued a major recommendation for the prevention of another sexually transmitted disease: Hepatitis B. In their *Morbidity and Mortality Weekly Report,* the CDC stated: "Susceptible homosexually active males should be vaccinated [against hepatitis B] regardless of their age or duration of their homosexual practices."

Gay men are at a high risk of contracting hepatitis B

In one study, from 51% to 76% of 3,816 gay men seen in five sexually transmitted disease clinics had evidence of past or present hepatitis B infection. Once infected, there's a 6% to 10% chance of becoming a carrier—capable of passing on the virus. The CDC estimated there are nearly 1 million carriers in the United States and that 100,000 of these carriers are gay men.

The hepatitis B virus can be passed on by contact with contaminated body fluids

such as saliva, urine, semen, and blood. The hepatitis B virus can be transmitted through tiny breaks in the skin or contact with mucous membranes. This can occur during intimate sexual contact and can lead to hepatitis B for the partner of an infected person. Although most patients recover and over half contracting hepatitis B do not get symptoms, there is no specific treatment and no known cure for hepatitis B infections.

Hepatitis B may lead to even more serious complications

For those who do get symptoms of hepatitis B, a mild or severe "flu-like" sickness may continue for weeks or months. Ten percent of all infections become long lasting (chronic) with potential complications that are sometimes more serious than those of other sexually transmitted diseases. The serious complications include the chronic carrier state, chronic active hepatitis, chronic persistent hepatitis, cirrhosis, and even cancer of the liver. Every year almost 4,000 carriers die of cirrhosis. In addition, carriers have a risk 273 times greater than that of the general population of contracting a usually fatal form of liver cancer.

Now this serious sexually transmitted disease is usually preventable by vaccination with the new hepatitis B vaccine

After more than a decade of research and development, a new vaccine is available for prevention, *not treatment,* of hepatitis B. In clinical studies, the vaccine was highly effective in preventing hepatitis B infection and was generally well tolerated. No serious adverse reactions occurred in these studies.

The vaccination regimen consists of a series of three injections, the first two a month apart and the third, six months after the first. To be effective, the vaccine must be given before a person gets hepatitis B. The vaccine helps prevent the disease: It is *not effective as a treatment.* We suggest that you consult your doctor to determine if you should be vaccinated.

For more information about hepatitis B and the vaccine to prevent it, contact your doctor, clinic, or the American Liver Foundation, 998 Pompton Avenue, Cedar Grove, NJ 07009 (201) 857-2626.

This message is brought to you as a public service by
The American Liver Foundation

Why you should consult your doctor or clinic

The vaccine helps protect against infection caused by hepatitis B virus. This virus is an important cause of viral hepatitis, a disease mainly of the liver. Even mild forms of this disease may lead to serious complications and aftereffects, including liver cancer. There is no specific treatment for viral hepatitis.

Vaccination is recommended for persons who have a higher risk of becoming infected with hepatitis B virus because of frequent, close contact with infected people or exposure to body fluids from such people. It will not protect against hepatitis caused by viruses other than hepatitis B virus.

No serious adverse reactions were reported in over 6,000 individuals receiving the vaccine in clinical trials. The most frequent reaction was soreness at the point of injection; less common local reactions included redness, swelling, warmth, or formation of a hard, lumplike spot. The local effects were usually mild and lasted no more than 2 days after vaccination. Occasionally, low-grade fever (less than 101 °F) occurred. When it did, it usually lasted no longer than 48 hours following vaccination. In rare cases, fever over 102 °F was reported.

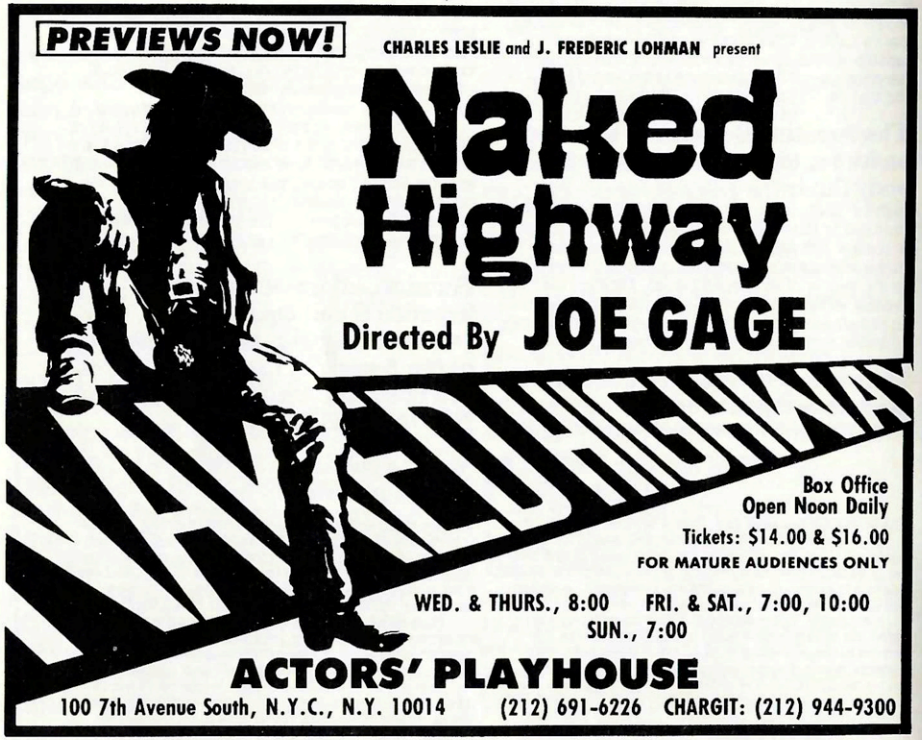
More generalized complaints including malaise, fatigue, headache, nausea, dizziness, muscle pain, and joint pain were reported infrequently. Rash was reported rarely. As with any vaccine, broad use may reveal additional adverse reactions.

Your doctor or clinic knows what special care must be taken when administering the vaccine and in determining who should receive the vaccine. The vaccine is not intended for persons who are allergic to any of its components.

McDonald, William Salter, William Eaton and **Roberta Flack. Bill Withers** also helped on the writing of this number one produced lp. I'll give it time to hit the market and then give you my choice picks.

"Wild Girls," Klymaxx, Solar Records. Now this is a piece of information. This new group was to originally record the hot hot controversal release **"Nasty Girls."** However, since that the group is very young, they decided to leave the tune up to **Vanity 6.** One reason why they didn't want to record it was, "we were afraid its content would offend people." The group says they are sensitive to kids, and they would like to motivate them otherwise. However, the song is a big hit, I guess those are the breaks. More on **Klymaxx** in the future. **My pick hit: Midnight Love (LP), Marvin Gaye, Columbia.**

T.W.	L.W.	
1.	1.	**"Nasty Girls"**—Vanity 6, Warner Brothers
2.	4.	**"Sexual Healing"**—Marvin Gaye, Columbia
3.	2.	**"Love's Comin At Ya'"**—Melba Moore
4.	3.	**"Love's Come Down"**—Evelyn King, RCA
5.	6.	**"Seconds"**—Salsoul Orch. featuring L. Holloway, Salsoul
6.	5.	**"You Can't Have Your Cake . . ."**—B. Taylor, West End
7.	11.	**"Heavy Vibes"**—Vince Montana, Philly Works
8.	8.	**"Eye In The Sky"**—The Alan Parsons Project, Arista
9.	12.	**"Muscles"**—Diana Ross, RCA
10.	13.	**"Respect"**—Yokanda Washington, My Disc
11.	14.	4**"This Girl Is Mine"**—Jackson/McCartney, Epic Records
12.	9.	**"Do It To The Music"**—Raw Silk, West End
13.	—	**"It's Raining Men"**—The Weather Girls, Columbia
14.	15.	**"Hit On You"**—Round Tree, Aria Records
15.	—	**"Moment Of My Life"**—Inner Life, Salsoul Records





Theater

MARTIN SCHAEFFER

Near the conclusion of **David Mamet's "Edmond,"** the play's protagonist indulges in some philosophizing from his prison cell. "Perhaps our fears really hide our secret wishes," he muses, "maybe we want what we're afraid of." The playwright's latest work is a sometimes puzzling but ultimately chilling vignette of modern urban man without the drag of a three piece business suit. It leaves us a bit upset, unsettled, because in its strange way **"Edmond"** touches so many raw nerves by giving a vision of our world that is not always up to "civilized" standards. Despite its flaws, and there are several here, **Mamet** must be commended for stripping away much of the pretense of contemporary values.

In some two dozen scenes, each practically a highly condensed playlet, **Mamet** has drawn a terrifying sketch of the real man beneath the business suit. As **"Edmond"** opens, our living modern metaphore is seen in a gypsy tearoom. He is out of sync with himself and his time, he learns; he is not living up to what he truly is. This weak dramatic device, however, serves to spark Edmond's sudden decision to leave his wife and go out into the world. The slow speaking, punctilious and well dressed modern commuter enters the city jungle like an unarmed soldier. Each fear, each prejudice is now given free rein—a hatred of blacks, a loathing for gays, all middle

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class attitudes—are now tested against the warp of raw street life. Without the civilized trappings to bind and control the anger which has always seethed beneath the surface, Edmond becomes those things that he fears most.

When he is ripped off in a game of three card monte and subsequently mugged, Edmond becomes an uncontrollably angry force for expressing the repression in modern man. He uses this incident to give his loathing for blacks an out which ultimately results in his murdering another rip off artist. He buys a knife in a pawn shop, a knife which symbolizes man's fight for existence in the jungle. He accosts a woman on a train, merely in conversation, and uses her fear and rejection of him as a basis for a tirade against the unhearing and uncaring impersonal life of a society defined by automaton living. "Who do you thing I am? I'm not some pig, you bitch" he raves, and in his shouts we hear the frustration of all those who must deal with impersonality in contemporary life styles.

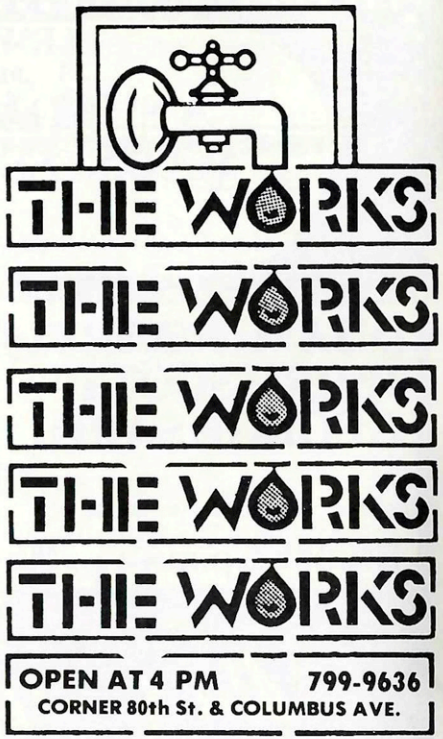
Edmond's moment of freedom finally occurs when he is able to accept what he is—in this case a man who lives by his instincts and feelings. It is the real person, the individual the gypsy reader talked of, the person whom he can not escape. Also, it is the person who must ultimately end up in jail. "Somehow, I always knew I'd wind up here," he muses, "and you know, now I'm not afraid. Perhaps this is what I always wanted."

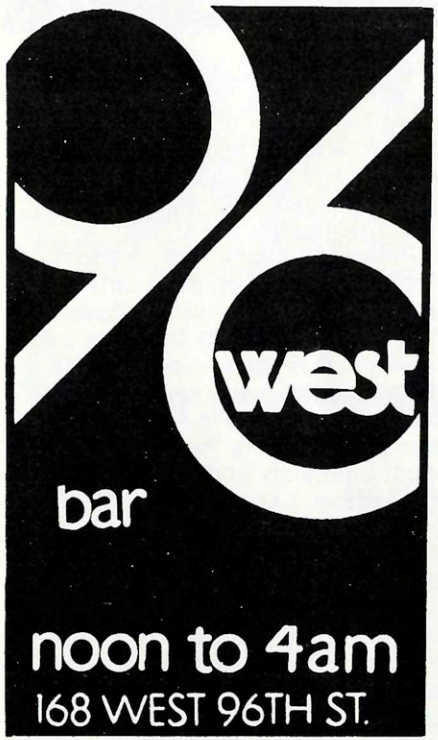
In the play's final moments, in the sanctuary and security of the prison, with a black lover as his protector and friend, Edmond has found himself. But **Mamet's** play

seems to lose its glue. Where is choice for individual responsibility? For as Shakespeare put it: "The fault, dear Brutus, lies not in our stars, but in ourselves." **MAMET'S** incictment of the raw, jungle-like nature of contemporary urban culture is, however, certainly valid. It is a bleak, loveless soul covered in the fine gabadine of respectability.

Gregory Mosher has directed these two dozen vignettes with finesse, making them flow with an inevitability, as they take us on Edmond's descent into his own salvation, a salvation which for others would be hell. **Colin Stinton** is a chilling Edmond, balancing the rational, carefully thought-out and pragmatic business man with the fury of Satan's progeny. Supporting characters shine around his constellation of pain, anguish and anger. **Bill Bartelt's** drab scenery serves as a perfect backdrop for the author's portrait of the gray soul of modern man.

"Edmond" is one of those works which will probably be re-evaluated in a decade or so, when we have made some distance from its statements. It is powerful, moving, but most of all a brutally frank indictment against the savagery which rests just below our decent citizens.





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Cabaret

MARTIN SCHAEFFER



NANCY LaMOTT & KAREN MASON
Photo by John Galluzzi

Erv Raible and **Rob Hoskins** have brought a healthy dose of their Village magic to the lights of Broadway. The two, who have sponsored some of the most talented comers in show business at their downtown cabaret, **The Duplex,** have opened a new club with the unlikely name of **Don't Tell Mama** where young hopefuls can have another place in which to strut their stuff and reach for that pot of gold called fame and fortune.

The entire place is smashing. The front bar area is adorned with a host of circa 1930 posters which immediately creates a period ambiance. Mirrored walls and black and white tiles suggest the sophistication of late twenties and early thirties Berlin. Toward the end of the bar is a large grand piano where some of **The Duplex's** favorite saloon pianists now entertain on a daily basis and from whose ample top the likes of **Rochelle Seldin, Amy Ryder** or

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Helen Baldassare can be heard singing familiar and not so familiar torch songs and Broadway standards.

A small corridor leads to the backroom cabaret, a comfortable, elegant room which seats approximately one hundred. Once again, a solid line of sleek mirrors above a wall of banquettes creates a feeling of another era. The lighting and sound systems are first rate. Service remains up to **The Duplex's** friendly family standards.

For openers, **Erv** and **Rob** went with a double whammy, **Nancy LaMott** and **Karen Mason,** their two most popular vocalists. **La Mott,** who opened the first eight thirty show, remains a wonder of vocal finesse. Although she moves us most with her tender interpretation of modern and traditional love ballads such as Alan Menken's *"Lie To Me,"* **La Mott** is becoming quite an engaging little comedienne. There was some new material in this set, material which should receive some critical mention due to its fine quality and promise. **David Zippel** and **Jonathan Shepherd,** who are writing the lyrics and music for a new musical called **"Going Hollywood,"** based on Kaufmann and Hart's *"Once In A Lifetime,"* have come up with a superb number which will be in the show. *"Another Mr. Right Left,"* is a ballad in the Judy Garland tradition of "oh my God, I've lost another man, let me slit my wrists." It's bluesy and passionate and **La Mott** handled this material as if it was written for her. If the rest of the songs are of this quality, it'll be sro at the box office when **"Going Hollywood"** opens. **La Mott** was preceded by **Brick**

Hartney, a young comedian whose set revolved around his neurosis and relationship with his shrink. He was manic, often hysterical and carried his audience along his madcap rantings.

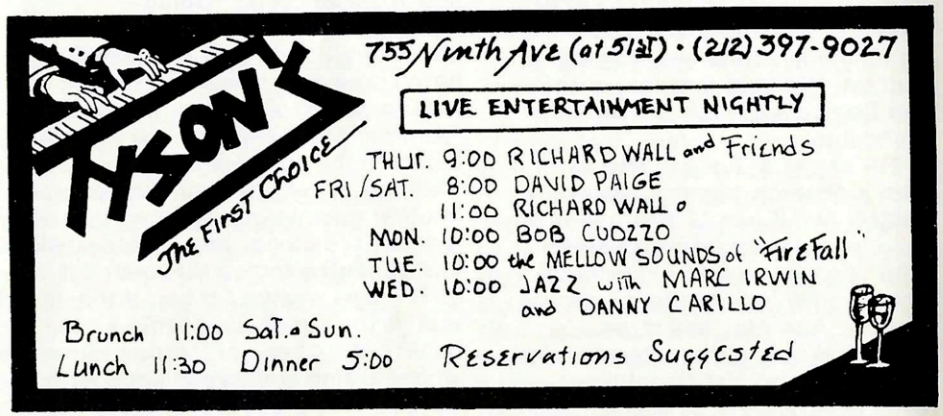
Karen Mason, the brassy, big-voiced brunette out of the windy city, opened the eleven o'clock set with a Merman-like intensity. **Mason's** style, starting softly, leading up to an emotional and musical crescendo and finally leting us down for a contemplative ending, works superbly when she attacks traditional Beatles standards such as *"Ticket To Ride,"* it's with a personal reading. There's a feeling of quiet resignation when **Mason** finally completes this number, as if she's spilled out all she possibly can and there's no place to go but on. *"Hold Me,"* another one of those "love me please" ballads was performed with emotional desperation.

However, **Mason** doesn't just kvetch for an entire set. She can and does change emotional keys with some fine comedy asides. A little foray about depression and overeating called *"I Eat"* explained the unbroken cycle of eating, depression, and finally eating again. She even crooned that her passion for food was so great that "For Betty Crocker, I'd go gay." **Mason's** opening act was **Steven Hayes,** a young comedian whose humor is based upon his rural background. Some backbiting bitching at a bridal shower provided most of the laughs for his short 20 minute set.

With a sparkling new club and a constantly changing assortment of talent and even some names for the future, **Don't Tell Mama** could become one of Gotham's new in spots. It has the class, elegance and comfort to make it, and make it **BIG!**

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On Stage

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Seasoned actress **JOY FRANZ** *portrays a famous Broadway actress of the 1930's who has broken a heart for every light on Broadway in the new comedy,* **"PENELOPE,"** *now running at the* **Perry Street Theatre.** *The plot is outrageous. 31 Perry St. Res. and info: 255-9186.*

Photo by Carol Rosegg

Opera

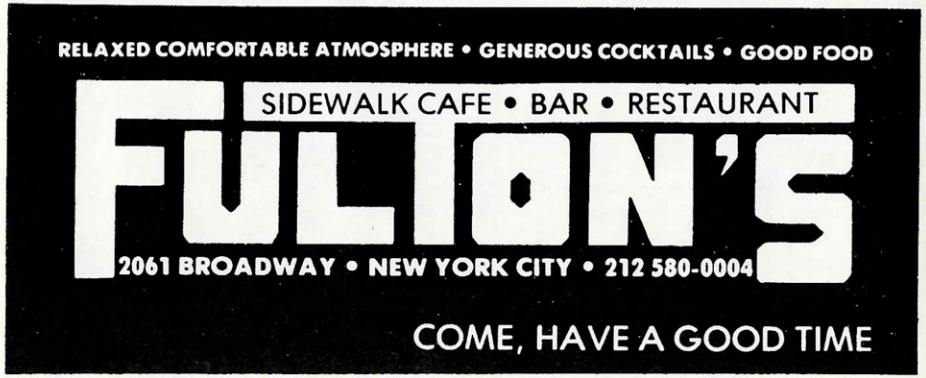
MARTIN SCHAEFFER

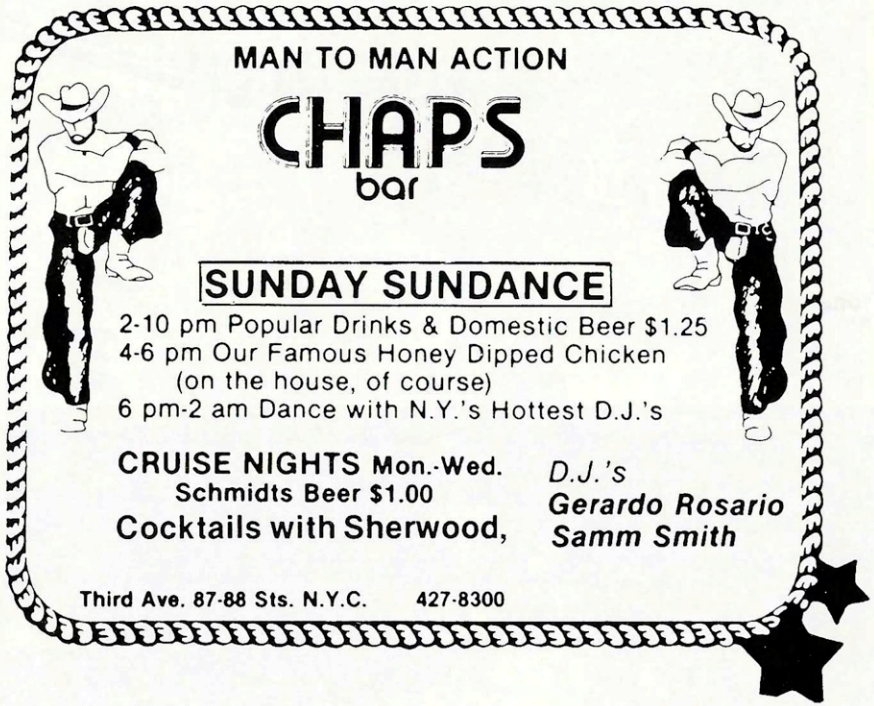
Johann Christian Bach, one of Johann Sebastian's many progeny and among his most talented, carried some of his father's talents for colorful characterization in the oratorio over to the operatic stage. His 1772 work, **"Temistacle,"** recently presented by the **Bel Canto Opera Company,** is a stunning example of late baroque and classical styles superbly united in the opera idiom.

The current staged version has been cut, perhaps wisely, considering the lengths of some baroque pieces, and is presented in a new edition by **Edward Downes** and **H.C. Robbins Landon.** The story line comes from both history and the myths of which legends are made. Temistacle, or Themistacles in English, is, of course, the ancient Greek hero whose ingenuity is supposed to have defeated the vastly superior forces of the Persian king Xerxes. The ideas and ideals which have come to mean the glory of Greece have been reduced to libretto form by **Pietro Metastasio.** What emerges in the younger Bach's work is not so much our familiar operatic drama, but rather a series of declamatory scenes which serve to illuminate and illustrate cherished ideals.

The importance of a work such as **"Temistacle"** cannot be overlooked coming as it does at the very end of the baroque musical era and the puberty of the classicism of Haydn and later of Mozart. Bach's work has strong ties to the serene grandeur of Handel and his characters illustrate an almost biblical boldness, an influence no doubt from his father. But there is also a hint of the future in the orchestrations, which at moments bear a marked resemblance to those of Gluck, one of the major bridges between the classical and baroque periods.

The Bel Canto Opera assembled an outstanding cast for this production. **Dana Talley,** in the title role, proved vocally and





dramatically up to the demands of this score. His light tenor attacked the dramatic passages with conviction and yet a sense of refined delicacy. The voice is sunny and possesses a colorful hint in its inflection. **Blythe Walker** proved a noble Aspasia as her lyric soprano seemed to float as yet another instrument over the role's vocal lines. **Ms. Walker's** voice is promising, and its fluency augurs much for the future. In the seminal role of Xerxes, **Gordon Voorhees** sang with a proper degree of gravity. He conveyed grandeur of kingship and its isolation. In the trouser role of Lisimico, **Leslie Harrington's** secure tessitura added magic to the torturous vocal passages.

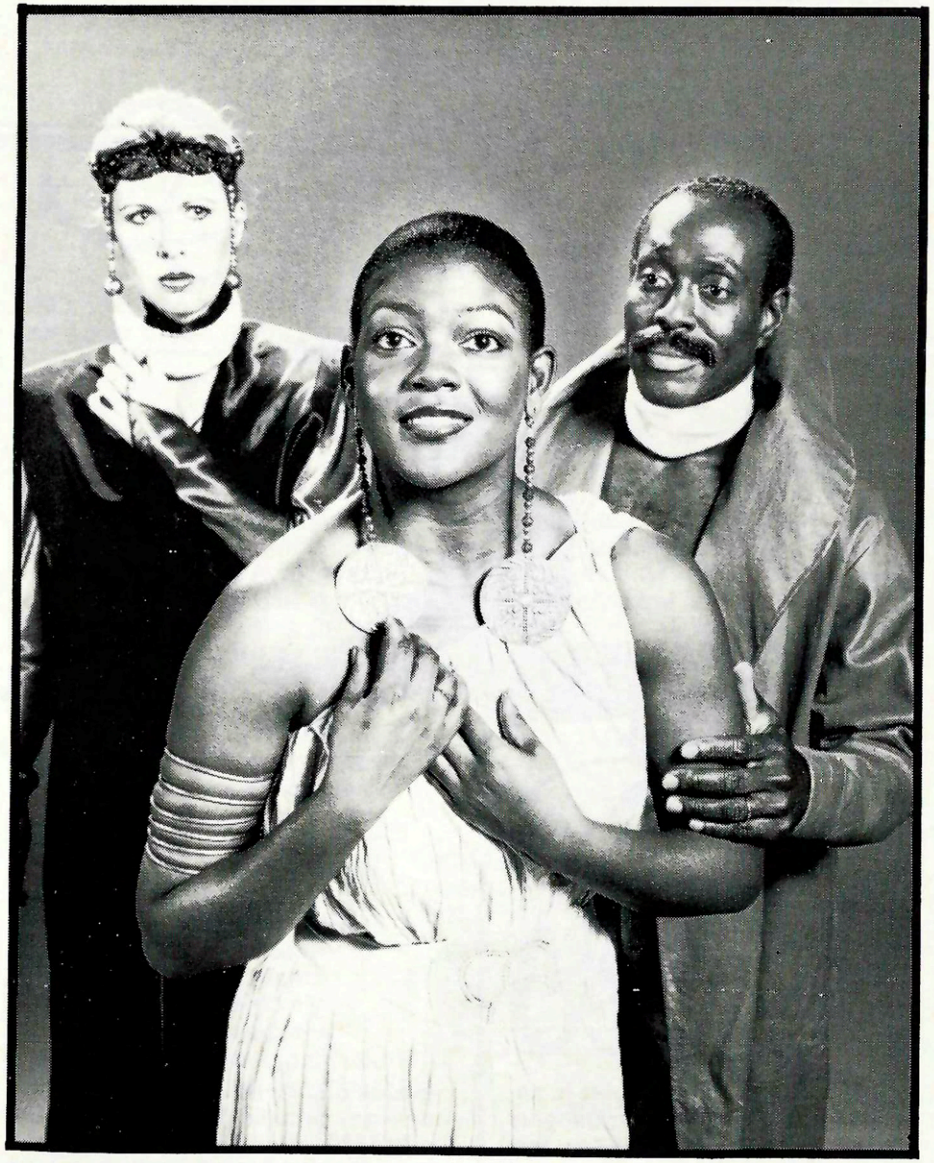
As choral support, the **Canticum Novum Singers** sang with color and dramatic depth. At the podium, **Victoria Bond** conducted with an eye toward balance, restraint and an attention to the clarity of the musical and vocal line of the score.

As a result of limited resources, the **Bel Canto Opera** did not fare as well in the costume or set department. However, this is a small caveat when measured against the invaluable service of presenting a long forgotten work for the perusal and enjoyment of a contemporary audience.

Michael's Choice

CHRIS CONNOR, *that* ***diva assoluta*** *of jazz, is bringing that fabulous voice of hers Nov. 26 through Dec. 4 to the stage of* ***CAROLINE'S.*** *Don't miss this artist! 332 Eighth Ave. Info and res.: 924-3499.*





JUDITH THIERGAARD, CAROLYN DENNIS & DAVID WEATHERSPOON *star in the new electronic realization of* **Claudio Monteverdi's, "THE CORONATION OF POPPEA,"** *with which the* **New York Lyric Opera** *opens its 10th season. It will be presented through Nov. 27 at* **Xenon,** *124 W. 43rd. For times, info and res: 221-2693*

Photo by Martha Swope

Dance

PETER BRABSON



England's **Ballet Rambert** is an eclectic mix that seems strangely conservative. Represented by the triumvirate of choreographers **Robert North, Richard Alston** and **Glen Tetly,** who studied with iconoclasts like Merce Cunningham and Glen Tetley, the program seemed mildly avant-garde but within narrow boundaries. There was a gentleness and restraint even in the most energetic and raucous of pieces. Whether attributable in part to the inhibited English temperament or not, all of the pieces displayed a subtetly and delicacy of hand. None of the pieces displayed the exhausting virtuosic technique required of classical ballet. The choreography expressed an emotional virtuosity, however, requiring the dancers to be astute actors as well as competent dancers.

One of the loveliest dances of the group was **North's "Pribaoutki"** and, I might add, the most traditional. Reminiscent of the daring creations of Diaghilev with the use of Stravinsky's peppery music, scenery a la Picasso, and a pastiche of movements that look like they had been lifted from the pages of a Russian fairy tale, mythology and fantasy blend into a homogenous choreographic unit. Acrobats and musicians peek and dart through slits in a black backdrop to surprise the audience by their unexpectedness, and dawn comes as a long, lean lady dressed in indigo (**Frances Carty**) that stretches like a billowing ribbon into the wings. The effect was dramatic, magical, yet strangely underplayed.

Alston's two dances *"Apollo Distraught"* and *"Rainbow Ripples"* was like Dr. Jekyll and Mr. Hyde. While the last one is wry, humorous and bright, *"Apollo"* is asymmetrically subdued. **Alston** teases the audiences by continuing on with a scene that is absolutely perfectly balanced gesturally and compositionally, when suddenly a sour, displaced movement will occur that throws the dance out of kilter. A nice trio section occurs in which three men clad in short tunics athletically cavort in a gently and intimate acrbatic way. **Hugh Craig, Ikky Mass** and **Michael Popper** were the Olympian triumvirate.

The most opaque piece of the evening was **Christopher Bruce's** *"Ghost Dances,"* as elusive and as spectral as their title. Three lost spirits clamber through a dry, desert landscape to the music of Andean folk music. Maybe **Christopher Bruce** was inspired by reading Carlos Casteneda. Anyway, the result comes off as being pseudo-mystical and pseudo-choreographic. A metaphysical jumble that only **Bruce** is aware of, perhaps . . . or maybe just a bad dream.

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Rose



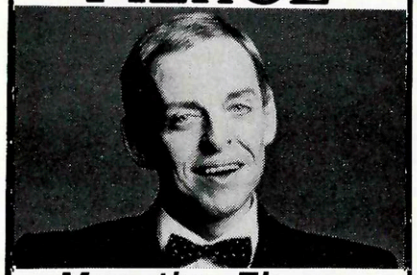
I was so happy to be back in Manhattan after that *fete d'amour* in Mustique, but then I had to run across **Stefen Verk** (who still claims to be Editor of this publication) at a performance of **"Agnes of God."** Loved the play; **hated** those foot long black gold-tipped cigarettes he was smoking in the lobby at intermission. It may be a bit evil of me, but I was rather wishing that Mandarin beard of his would catch fire. No such luck, damn it. Oh well, at least I had the pleasure of noticing that the mink he was wearing was the same old **Oleg Cassini** number he wore last year. Pity.

And speaking of pity. Even though **Steve Ross** of that entertainment empire etc. is having possible legal troubles, he can still manage to suffer rather comfortably with his new bride in their 37 room Park Avenue apartment with a pitifully sketchy staff of butler, 5 maids, platoons of secretaries, and at least 4 armed guards. So shed no tears for **him,** *mes chers.* On the other hand, all **Curt Davis** has to show for his suffering (romantic, not legal) is a severely tailored engagement ring which certainly never saw **Van Cleef & Arpels.** In another vein, what is the true story behind the disappearance of **Erv Raible's** mustache? Or why the much-publicized First Lady of a certain foreign country spends much more time here with one of the best-known American heiresses than with her thoroughly confused husband? Or why **Bobby Lux** has dropped his life-long work on that projected Broadway musical to do an in-depth personal study (posing inside as a real inmate) in the **Federal Women's Prison** somewhere in rural West Virginia? Or why **Ray Murray,** the sexually-unconfused oil person now living in New Mexico, is no longer permitted to visit any Indian reservation within 300 miles of Gallup? Or why **Bob Suarez** is no longer co-starring in his personal Kew Gardens production of **"Carmen?"** Or, last of all, why anyone imagines **Andy Warhol** is still alive?

By the way, you must all rush out to buy or borrow that delicious new book, **"The Best of New York"** by **Christian Millau** and **Henri Gault,** the leading French food critics. It is so refreshingly honest, you'll love it, especially when you read what they say about **La Coupole, Odeon, Francesca, Joanna,** and **Elaine's.** The latter they describe as, "The worst restaurant in the city. It's so dirty. It's so sad. Are the people who eat there sado-masochists?" Talk about doing a number, darlings; those boys certainly know how to do a number on any place that really has it coming. Lovely book.

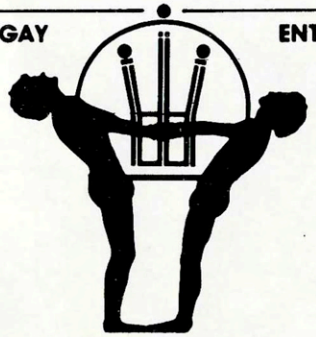
The most hilarious news item I read recently was about a politician named **Richard Goodwin** in Austin, Texas, who agreed to enroll in a drug treatment program

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after he shot his garden hose . . . thinking it was a snake. What was **he** on? I think the next most hilarious item was the **Pope's** beatification a couple of weeks ago in Seville of one **Sister Angela of the Cross,** who founded an order that practices self-flagellation. Yes, dear readers, this **is** 1982. And what is next, inviting the **Euelenspiegel Society** (or the entire **Mineshaft** membership) to become Knights of Malta?

A lighter note was the quiet revelation (in every paper in the country(that **Cristina Ferrare** was having a special courtroom wardrobe designed by the celebrated **Albert Capraro** for tasteful appearances at the trial of her husband, **John DeLorean,** who's been in the papers lately himself. All that publicity was enough to turn the low-keyed **Capraro's** cute little beard quite grey. Oh well, **Albert,** think of the money. That's always comforting.

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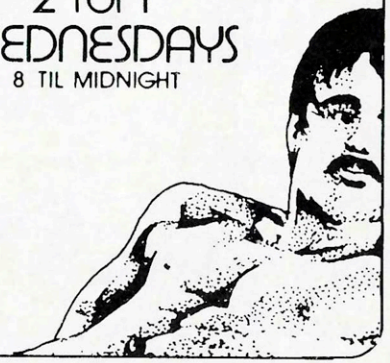
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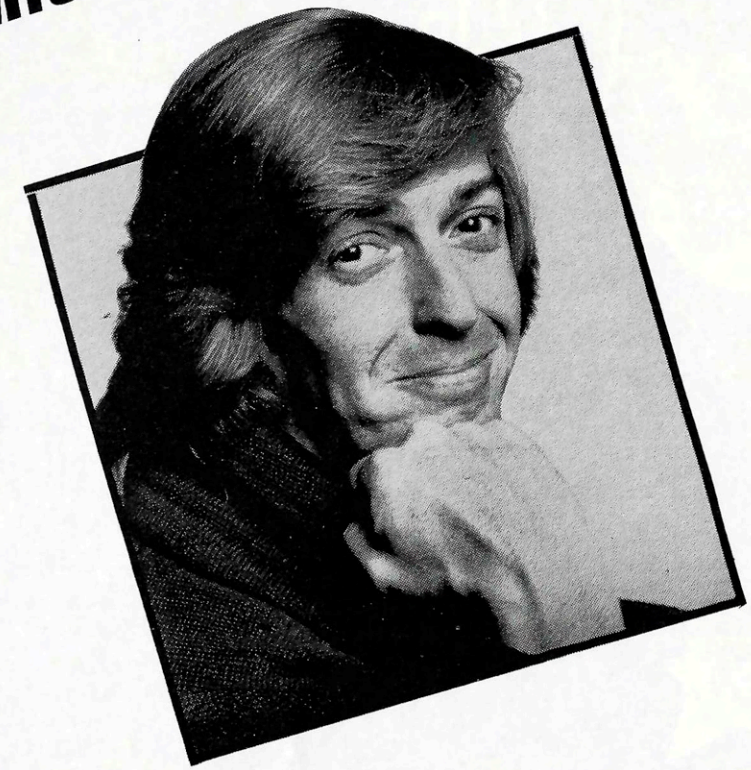




OPENING IN DECEMBER

Interview: STEFEN VERK

Michael Greer



Interviewing **Michael Greer** is like interviewing a volcano. Towering eruptions and cascades of ideas, anecdotes, principles, hopes, one-liners, opinions, fluctuating colors of the many sides of his personality, all combine to make such a session with him far more than the standard interview. That should not be surprising, as he is far more than the standard performer. Singer, actor, comedian, composer, and supreme interpreter of his own music and comedy, he has also written for such as Barry Manilow, Bette Midler, Debbie Reynolds, Phyllis Diller, and Ed McMahon. Of course, he always writes his own material, including the dialogue for his many movie roles. He is probably best known for his work in *"Fortune and Men's Eyes"* and *"The Rose,"* but he has also graced many a stage, television and theatre screen, and cabaret spotlight in other versions of the **Greer** talents.

Questioning him evokes a kaleidoscopic display of that multi-faceted personality. I ask a serious question, and he decides to reply with, "Hollywood is the only place in America I've ever seen a Mercedes with "Herpes" on the license plate! And I don't mean the word or the letters . . . but Herpes! God knows where that car had been. Meanwhile, not only is the disease unattractive but it's sexist. I mean, why Herpes and not His-Pres?" Yet, his very next sentence is a sombre reflection that thousands of people across the country think they really know him, but they are mistaking his self-created public persona for the real person. Amongst the many one-liners and anecdotes, some of the real **Michael Greer** begins to surface. The ditzy hairdresser stereotype and/or standup comedian gives way to the revelation of a very strong, determined, serious person, who understands the serious demands and rigors of his chosen work and is fully prepared to deal with them on every level. The emerging portrait also reveals a man with thoughtful political opinions, a firm grasp on the reality of who he is and his capacities, and what prices must be paid for whatever rewards one seeks. It is a far more interesting portrait than the public image would suggest, unless one already knew that most people who write or perform comedy are very serious people. Comedy is damned hard work.

For **Michael Greer,** it is now

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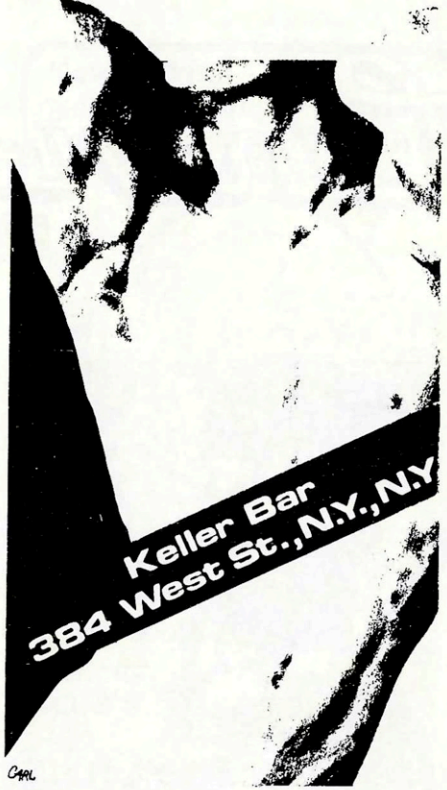
possible for him to say that in the last two years he has finally gotten control of everything that matters. Yes, he is sure that all is now in focus. He has moved back to New York from the less fertile fields of California as part of that new focus. Then, he cannot resist tossing in the two-liner, "Actually, it's perfectly acceptable to fuck up in Hollywood. What's considered bad form . . . is to fuck **down**!" Fifteen seconds after discussing his very practical viewpoints on the direction of gay politics, he tosses out, "As for politics, I try to avoid them. I thought **PLO** meant the **Palestinian Light Opera**!" Before I could recover from that assault on my serious approach, he followed up with "I'm thinking of having buttons made up that say "**FOG**!" on them. Fag has become so unimaginative. **FOG** would stand for **"Friends of Gays.** Why not? Some of my best friends these days are **"Foggots."**

He is six feet four, and he prefers to work in rooms with high ceilings, understandably enough. The fact that he writes his own material and always includes topical and localized references add immeasurably to his audience appeal. What is not very well-known is that he can and wants to perform acting roles completely outside that stereotype so frequently associated with him. His dream role, for instance, is to play Richard Speck, the Chicago mass murderer who killed eight nurses some years ago. A movie for television starring him in that very role is now under discussion. He is also under consideration for the starring role of Arnold in the London or West Coast production of Harvey Fierstein's *"Torch Song Trilogy."* He would very much like to play that role, and he believes that by darkening his hair and with his own nose, he could very well play (complete with the right

Brooklynish accent) the part of a very complex Jewish queen. And why not?

After discussing his admiration for Bette Midler and Debbie Reynolds as both people and real professionals, he suddenly zapped me with this observation on Brooke Shields: "I'm not surprised she's such a beauty. Her parents have designer genes." Before I could recover from that, he followed with "If it's true that men with men and women with women cannot create children together, then how come we keep hearing about the increase in prison populations?" Adding a dash of Southern Comfort to his black coffee (and I thought it best to leave **that** business alone), he went on to talk about the case of the $70.20 tux rental, the **Human Rights Campaign Fund Dinner,** one David Bender, and the helping hand of David Rothenberg. It seems that although he gladly donated his services as master of ceremonies for that dinner (flying in overnight from California to do it), and despite an oral agreement on their part to reimburse him for both tux rental and plane fare, this David Bender person denied any such agreement existed. This, despite the fact that **Greer** donated his valuable services and the further fact that the dinner brought in about $125,000! It became more a matter of principle with **Greer** than one of money, and through the personal intercession of David Rothenberg he finally received that measly little tux rental fee and $100 towards the plane fare. He, to date, has never received a "Thank You" for his services.

A very interesting man. You can catch **Michael Greer** through Dec. 4th at the wonderful new **DON'T TELL MAMA** with brand new material, accompanied by **Stephen Stucker** (who played the madcap

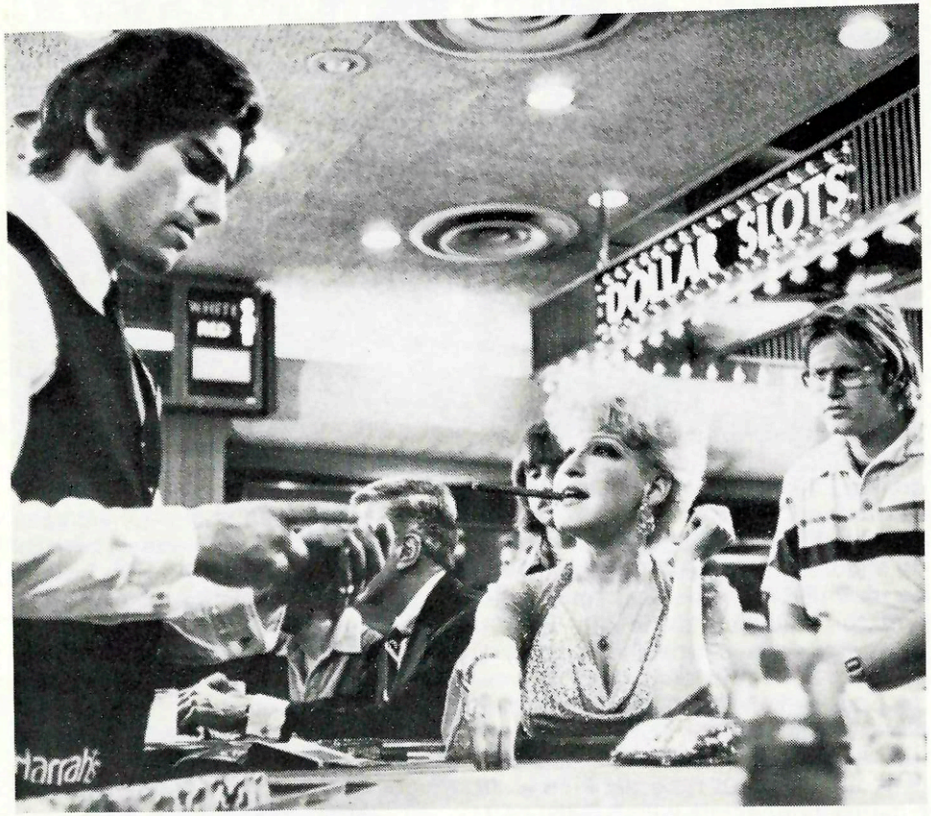




air controller in *"Airplane"* and will soon be seen in the sequel. Call the club for info and reservations

Cineviews

PETER BRABSON



BETTE MIDLER & KEN WAHL
Photo ©1982, United Artists Corp.

To me, **Bette Midler** can do no wrong. I suppose my admiration for her comes closer to veneration, though I doubt that she will ever be canonized by the Roman Church. In her latest film **"Jinxed,"** directed by **Don Siegel** with screenplay by **Bert Blessing** and **David Newman, Ms. Midler** has again achieved another phoenix from the ashes trick that has become part of her style. If you recall, prior to her first movie success **"The Rose,"** she seemed to have surfaced from virtual obscurity only to then disappear once more into a Hollywood Hills seclusion. Once again, **Midler** breaks her silence and this time with a vengeance in **"Jinxed".**

The film's conceit is based upon a blackjack dealer who is followed from one resort to another by a gambler who has mysteriously jinxed him. **Ken Wahl** plays the tormentee and **Rip Torn** plays the tormentor. **Bette Midler** plays an amorous tennis ball that is bandied between these two players in their sado-masochistic tournament. The three work together beautifully. **Wahl** and **Torn** are almost exact opposites temperamentally, while **Midler,** whose personality and character is so multi-faceted that she is able to relate to them both, first as **Torn's** concubine and then as **Wahl's.** This volatile chemistry between the 3 characters, plus the comic tension which **Blessing's** screenplay maintains, camouflages the threadbare premise of the movie.

Midler is one of those screen presences who is original. While she has the campy, sexual allure of Mae West, she has the depth, variety and vulnerability which place her far beyond the blond bombshell's rather limited range. Unlike Streisand, there is something so down to earth and unpretentious about her that I laugh to see her hustling around determined to claim some of the world's affluence for herself, even if it meant murder. There is something so optimistic and determined about her attitude in the film that makes me think back to her famous retort "Fuck 'em if they can't take a joke!"

This film has more reality and emotional integrity about it than other films that claim to be of the

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hard-edged realism school like the aboninable "Rocky" trilogy or the leaden, humorless Duval/De Niro movie "True Confessions." Or for a more superficial, current example, how about "Monsignor?" For all of its good-willed sideslapping, **"Jinxed"** is living proof that humor is the most effective way to elicit pathos. It is a wonderful movie.

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Woman About Town

EVELYN L. FIGUEROA

Don't forget it's that festive time of the season, so do verify all events as many places tend to cancel in observance. Anyway, for the literary lover in you, on Tuesday, Nov. 23rd, **Jean Valentine** and **Mairi Macinnes** will be reading poetry at **Womanbooks.** That will be at 7:30. Then at 8:30 that same evening, **Donna Messini** and **Melinda Goodman** will be reading their poetry at **WOW Cafe,** at 330 E. 11th Street. Most places are cancelling their events for Wednesday the 24th; that's the day before Turkey Day, so please call first. On Thursday, after you've spent some time with the folks and in-laws (or prospective in-laws, whichever the case), you might want to check out some social scenes. Check out **La Papaya, WOW Cafe,** and most clubs will be offering Turkey Buffets. Do verify all events because everything changes. And remember your friends as well as relatives.

On Saturday the 27th **Amazon Autumn VI** will be presenting New Jersey's annual lesbian feminist fall festival. The conference will be held at Livingston College and for registration info, you can call (201) 567-7509/797-7051. **The Paris Project,** a women's theatre company is offering an 8-week course in *Experimental Techniques.* Classes are due to begin in mid-November and for more infor, call 857-1633. Which also reminds me, on Monday, Nov. 22nd, **The Glines** will present **Pat Bond** in her "*Murder in the Women's Army Corps.*" That will be at **Actors Playhouse,** 100 7th Avenue South. For reservations, please phone 869-3981. If you can get the chance to see this very talented woman, do so. She is brilliant, and you'll really get into her soul!

In case you're in the mood for some cabaret, **The Duplex** is always offering some very talented performers. And **Don't Tell Mama** is raves and absolute fun. **Cafe Society** is no more. Where are you opening next, **Annie?** I know it's somewhere; where, I don't know as yet!! And Wednesdays are becoming very interesting at **Kelly's Village West!!** You'd be a fool not to drop by for some fun!

Diane—when you said you wanted to come over and give me some medication, I had no idea it would be a half dozen beautiful Roses!! If that's part of your remedy for colds, I can imagine what you can do for a fever!! I'll bet you can even take temperatures without a thermometer!!

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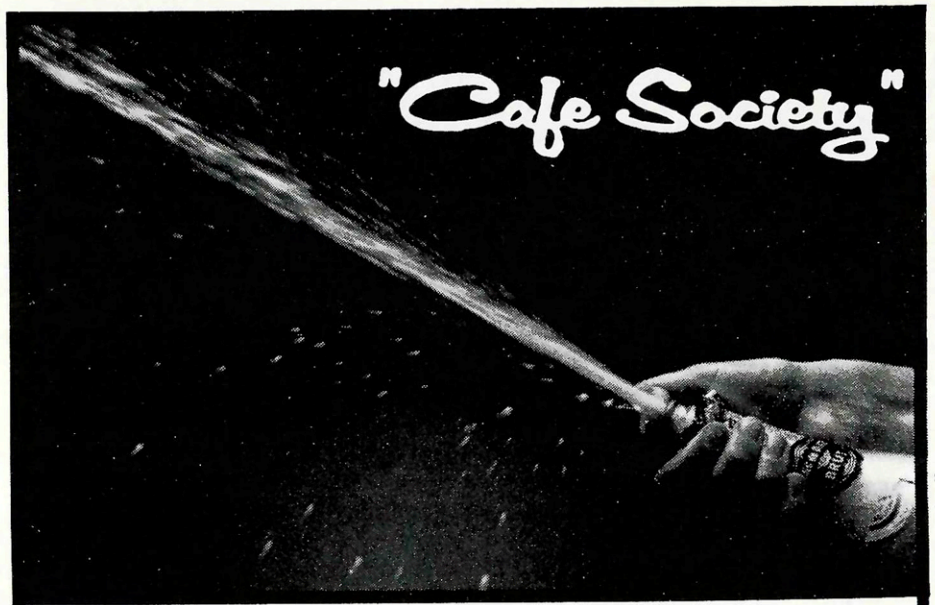
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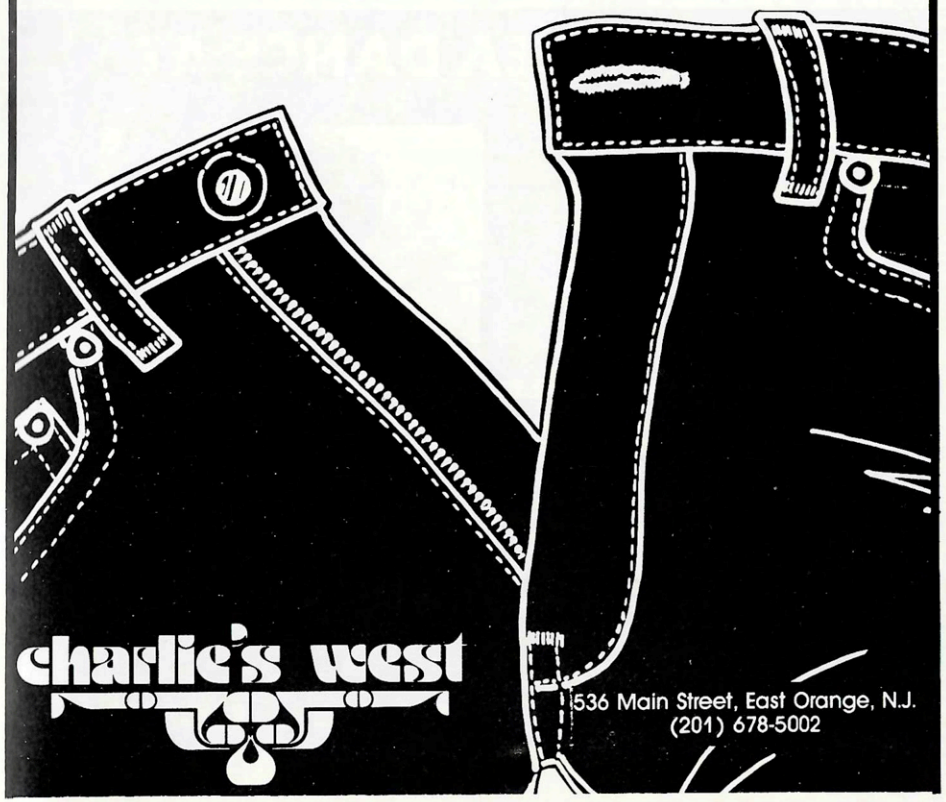
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Gay News

STEFEN VERK

It's now official. **Virginia Apuzzo** has accepted the position as head of the **National Gay Task Force.** Her personal history as a forceful articulate activist in the gay rights arena augurs well for that recently embattled organization. I have deliberately chosen to give no previous publicity to the power struggles within its hierarchy, nor to its slippage of relevance to the broadest spectrum of gay concerns and organizations. I have believed so strongly in the need for and intentions of **NGTF** that it was inconceivable to me that it would not pull itself together and get on with its important work.

Too many well-intentioned and needed gay groups have fallen by the wayside over the years due to asinine internal power/ego wars. It is surely a bit late in the game to recognize that such stupidity is a greater enemy than most external foes. If we cannot unite and work for our own welfare, why should anyone else care about our concerns? Why, for that matter, should even **we** care about or support those of our own groups which cannot control internal fragmentation due to self-poisoning personality conflicts and ego trips? We sadly saw the **GLF** and the **GAA** become extinct, despite their importance, as a direct result of this infantile behavior on the part of their own executives. Can we not learn from our own recent history? Are there so few among us who know it is possible to have a secure ego without sacrificing the common good to reinforce it, and in so doing also destroy the very organization itself?

I do not personally know **Lucia Valeska,** most of her supporters or detractors, and that is not important. What is important is that **NGTF,** as well as almost every other gay organization here and abroad, must survive and grow. There is too much yet to be done. This work must be done on an organized rational basis. By our own professionals, if possible. The survival of each group must take precedence over the political survival within the group of any individual in its executive body. At the very first onset of such irrational conflicts within that body, the situation must be resolved **IMMEDIATELY,** no matter who has to go! The alternative is group suicide. Every such suicide not only delays whatever progress we might make but is also a gift to those who would oppress or destroy us. Can we afford that? I think not.

This publication has always asked the community to support every worthy gay organization, and we shall continue to do so. We cannot and will not support anyone or any group undeserving of that support. **NGTF** is one of the most important groups in our recent history. I believe **Virginia Apuzzo** will be the right person at

SUNDAY TEA DANCE AT

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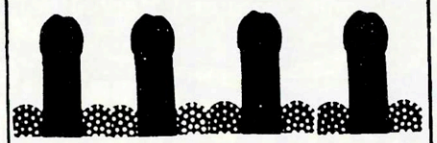
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the right time. I hope she will be permitted to do her job without the fratricidal nonsense preceding her tenure. There is no room among a minority such as ours for such things as racism, sexism, ageism, religious or ethnic bigotry, or the class of ego trips undermining the welfare of the community as a whole. It takes strong egos, of course, to fill leadership positions. A genuinely strong ego is secure enough to have no need of tearing down the house to prove the point.



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THE VILLAGE

RESTAURANTS/CABARETS

BIG WOK: 753 Washington St. and Bethune. Rest. 924-6915.
BLUE SKIES: 183 W. 10. 243-8514. Bar-Rest.
BONNIE'S: 82 West 3rd St. Bar. Mix. 673-9551.
CASA PACO: 330 Bleecker St. (Corner of Christopher). Rest. 741-9055.
CHRISTOPHER'S: 115 Christopher St. Bar/Rest. 255-1660.
CLYDES: 340 Bleecker. 929-6646. Bar-Rest.
DUPLEX: 55 Grove St. 255-5438. Cabaret & Bar.
HEAVENLY HOST: 463 HudsonSt. 741-9470. Rest.
JAN WALLMAN'S: 28 Cornelia. 242-9557. Rest-Cabaret.
JANICE'S FISH PLACE: 570 Hudson. 243-4212.
KELLYS: 46 Bedford St. 929-9322. Bar-Cabaret.
NEW DEAL: 152 Spring St. Soho. 431-3663.
NIGHT WING: 118 Greenwich Ave. off of Jane. Rest. 807-1897.
ONE IF BY LAND: 17 Barrow St. 255-8649. Bar-Rest.
ONE POTATO: 518 Hudson St. 691-6260. Bar-Rest.
PATRICK'S: 142 W. 10 St. Rest. 691-1115.
PETE'S PLACE: 317 E. 5th St. Rest. 473-9863.
ROYAL ROOST: 154 W. 13 St. 255-3619. Cabaret.
RUMBUL'S: 20 Christopher St. 924-8900. Rest.
TEMPUS FUGIT: 178 2nd Ave. (11 & 12 St) 533-1048.
THE BIG DISH: 283 W. 12 St (cor. 4th St.) 243-9898.
TRILOGY: 135 Christopher St. 242-6753. Bar-Rest.
RED STAR CAFE: 12 & West Sts. 243-9855. Bar-Rest.

BARS

ALEX IN WONDERLAND: 13th St. & West. 924-8052.
ANVIL: 500 W 14 St. corner of 11th Ave. Private.
BADLANDS: Christopher St. 741-9236.
THE BAR: 68 2nd Ave. 674-9714.
BOOTS & SADDLES: 76 Christopher St. 929-9684.
CENTRE BAR: 29 St. Mark's Pl. 473-8919.
J'S: 14th St. & 9th Ave. Bar.
JULIUS: 159 W. 10. 929-9672.
KELLERS: 384 West St. 243-1907.
LAST RESORT: 153 1st Ave. 228-2848.
MARIE'S CRISIS: 59 Grove. 243-9323. Piano Bar.
NINTH CIRCLE: 139 W. 10. 243-9204.
RAMROD: 394 West St. 929-9718.
SNEAKERS: 392 West St. 242-9830.
TY'S: 114 Christopher St. 741-9641.
UNCLE CHARLIE'S DOWNTOWN: 56 Greenwich Ave. 255-8787. Bar/Restaurant.
VILLAGE STIX: 139 Christopher St. 242-8404.

DISCOS

PALACE: 110 E. 14th St. 473-4100. Night club.
PETER RABBIT: 10th & West Sts. 929-9579. Bar & Disco.
THE RING: 180 Christopher. 924-9761.
THE SAINT: 105 2nd Ave. 674-8541.
THE RIVER CLUB: 491 West St. 924-6855.
220 CLUB: 220 W. Houston St. Private.

CHELSEA

RESTAURANTS/CABARETS

BLUE FOX: 131 8 Ave.-(16-17) 929-7183. Bar-Rest.
CAJUN: 129 Eighth Ave. at 16th St. 691-6174. Rest.
CAROLINE'S: 332 8th Ave. bet. 26 & 27. 924-3499.
CHELSEA BIG WOK: 207 10th Ave. Rest. 924-5440.
LES MOUCHES: 260 11 Ave. 695-5190. Cabaret & Rest.
PETE'S CAFE: 135 8th Ave. 620-4055.
23 ST. SALOON: 565 W. 23 St. Rest/Bar. 929-4432.

BARS

BARBARY COAST: 64 7th Ave. 675-0385.
EAGLES NEST: 21 St & 11 Ave. 929-9304.
MANHOLE: 28 9th Ave. Private After Hours. M-Th.
PIPELINE: 232 8th Ave. at 22nd. Bar. 242-9893.
RAWHIDE: 212 8 Ave. (21) 242-9332.
17th ST. SALOON: 17th St. & 8th Ave. 989-9302.
SPIKE: 120 11 Ave. (20 St.) 243-9688.

DISCOS

CRISCO'S: 15 St. & 9 Ave. Private Club.

THE EAST SIDE

RESTAURANTS/CABARETS

BELVEDERE: 239 Third Ave. (20th) Rest./Bar/Dancing 260-1950.
BRANDY'S: 235 E. 84 St. (2-3 Ave.) 650-1944. Cabaret-Bar.
BOODLES: 1478 1st Ave. 628-0900. Rest.
COMPANY: 365 3 Ave. (26 & 27) 532-5222. Bar & Rest.
CAFE SOCIETY: 43 E. 20 St. 673-8885. Rest.-Bar.
EAST 53: 244 East 53 St. 753-1000. Bar/Rest.
FARNIES: 18 St. 2 Ave. 228-9280. Rest & Bar.
FREDDY'S: 308 E. 49 St. 888-1633. Cabaret-Bar-Rest.
LA STANZA: 953 1 Ave. (51) 355-3787. Bar-Rest.
OLD FORGE: 17 St. & 3 Ave. 473-1767. Rest.
ROUNDS: 303 E. 53 St. 593-0807. Piano Bar Rest.
SINGLES: 951 1st. 486-9832. Rest.-Bar.
THE EAST FIVE THREE: 244 E. 53rd St. 753-1000. Restaurant & Piano Bar.
TJ's: 957 1 Ave. (52-53). 223-8858.
TWENTY NINE PALMS: 129 Lex. Ave. (29 St.) 686-8299. Bar-Rest.
UPSTREAM: 150 E 39 (3-Lex) 684-1042.
UNCLE CHARLIES RESTAURANT: 542 3 Ave. (36th St.) 889-9690. Bar-Rest.
WINE PRESS: 1160 1 Ave. 688-4490. Rest.

BARS

BOGARTS: 320 E. 59 St. 688-8534.
CAMP DAVID: 72 St. & Lex. Ave. 650-0673.
CHAPS: 87th St. & 3rd Avenue. 427-8300. Bar-Rest.
CLUB IMPRESSIONS: 1558 Third Ave. After Hours-Private Club. 534-9397.
DAKOTA: 550 3 Ave. (36 St.) 725-9853.
DALLAS: 243 E. 53 St. 832-9535.
GH CLUB: 353 E. 53 St. 223-9752. Piano Bar.
JOHNNY'S PUB: 123 E. 47 St. 355-8714.
LAST CALL: 975 2 Ave. (51 St.) 753-0789.
PEECHES 'N' CREEM: 408 E. 64 St. 888-1608. Bar-Rest.
REGENT EAST: 204 E. 58 St. 355-9465. Piano Bar.
SOUTH DAKOTA: 405 3 Ave. (28th). 684-8376.
TWILIGHT: 1463 3 Ave. 650-9729.
UNCLE CHARLIES NORTH: 1049 Lex. Ave. (75) 861-6132.
UNCLE CHARLIES SOUTH: 581 3 Ave. (38) 684-6400.

DISCOS

STIX: 304 E. 39. 683-3339. Disco-Bar.
UNDERGROUND: 860 Broadway & 17 St. Disco.

THE WEST SIDE

RESTAURANTS/CABARETS

ANDRE'S BAR: 2321 8th Ave. near 125 St. Bar/Rest. 864-9614.
BACKSTAGE: 318 W. 45th St. 581-8447. Rest.
CAHOOTS: 81 St. Columbus. 799-7365. Bar-Rest.
DON'T TELL MAMA: 343 W. 46th St. 757-0788.
FULTONS CAFE: 2061 Broadway 580-0004. Rest.-Bar.
JASON'S PARK ROYAL: 23 W. 73 St. 874-8091.
LA BOUTIQUE FANTASTIQUE CAFE: 215 W. 92. 787-8130. Rest.
PERSHING'S: 232 Columbus Ave. 874-9348.
TYSONS RESTAURANT: Corner of 51 & 9th Ave. 397-9027.
VAN BUREN: 349 W. 46 St. Rest. 581-0222.

BARS

BIKE STOP: 230 W. 75. 874-9014.
BOOT HILL: 317 Amsterdam Ave. 874-8068.
CANDLE BAR: 309 Amsterdam (bet. 74 & 75th).
CANDLE: 168 Amsterdam. (67-68) 874-9782.
CROSSROAD: 858 9 Ave. (55-56) 245-9565.

GRAPEVINE: 161 W. 47. 869-9287. TV Capital. Bar-Cabaret.
HAYMARKET: 772 8 Ave. (47) 664-8326.
JASPERS: 305 Columbus. 874-9052.
LA FIESTA: 253 W. 46. 664-9669.
O'NEILL'S BACKYARD: 231 W. 48 St. 245-9521.
RED PARROT: 617 West 57th St. Nite Club/Dancing. 247-1530.
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.
BLUES: 264 West 43 St. and 8th. Disco. 221-9152.
ICE PALACE 57: 57 W. 57 St. 838-8557. Disco-Bar.
NICKEL: 120 W. 72 St. 874-9858.

BROOKLYN

BERITZ: 7507 New Utrecht Ave. Disco. 282-9580.
CENSI'S: 5-7 Front St. at Brklyn Bridge. Rest/Bar.
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.

STATEN ISLAND

CLUB BRAZIL: 86 Mills Ave. (So. Bh.) 447-9590. Bar/Rest.

QUEENS

BARS

BILLY THE KID: 76-07 Roosevelt Ave. (J. Hgts.) 429-8249.
BREADSTIX: 113-24 Queens Blvd. (F. Hills) 263-0300.
CHEEKS: 64-04 Roosevelt. (at 64). Woodside. N.Y. Private Club.
FIDDLESTICKS: 205 Cypress Ave. 821-8596.
FREIDAS HIDEAWAY: 81-36 Baxter Ave. Jackson Hgts.
MAGIC TOUCH: 73-13 37 Rd. Jackson Heights 429-8605.
OUR PLACE: 77-02 Broadway, Elmhurst, N.Y. 429-8670.
STUDIO 88: 86-30 Roosevelt Ave. Bar. Jackson Heights. 424-9391.
TAVERN ON THE TURN: 172-22 Hillside Ave. (Jamaica) 526-1800.

DISCOS

COLLAGE: 63-12 Broadway, Jackson Hts. Disco. 478-1182.
FLAVORS: 120-31 83rd Ave. (Kew Gardens) 846-9512.
HIDE-A-WAY: Hillside Ave. (Jamaica) 657-4585.

UPSTATE, N.Y.

RESTAURANTS/CABARETS

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

BARS

MAVERICK: Rte. 28, Glen Ford, N.Y. 914-657-8927.
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. 914-969-2320.
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.

LONG ISLAND

RESTAURANTS/CABARETS

ANNEX: Montauk Hgwy. (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 Trnpk. 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 Hgwy. (Sayville) 516-589-9683.

DISCOS

THE ATTIC: Montauk Hgwy. (E. Hampton) 516-537-9811.
BUNKHOUSE: 2 Montauk Hgwy. (Sayville) 516-567-9834.

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.
DUKES: 630 Central Ave. E. Orange.
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.

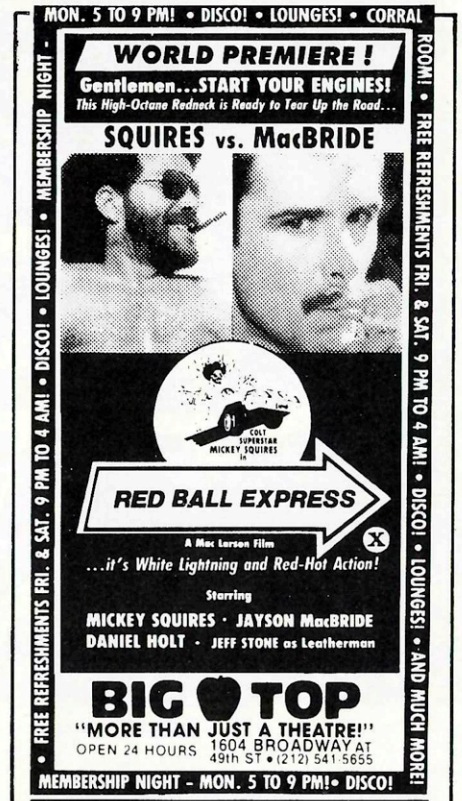
WOMEN ABOUT TOWN

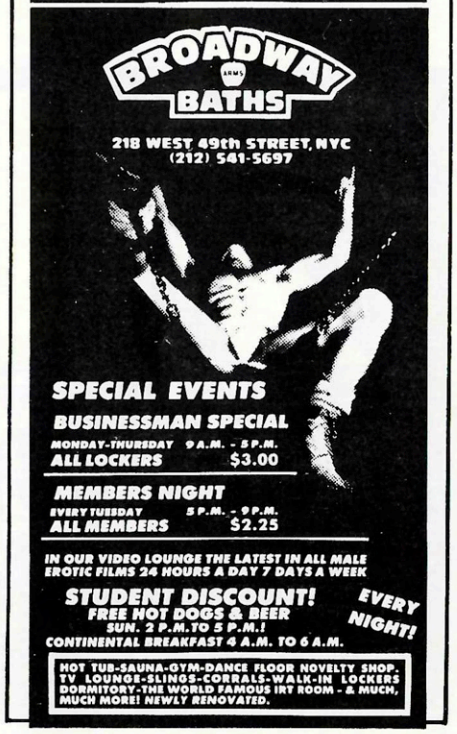
BARS

ARIEL: 53 W. 19th St. Wednesday thru Sunday.
CAFE SOCIETY: 43 E. 20th St. Saturdays. Bar/Rest. 675-8885.
DOWN UNDER: 40 E. 58 St. Bar.
DUCHESS: 70 Grove St. Open all the time.
KATHY'S: 130-06 Atlantic Ave. Richmond Hills. Bar.
OWL and PUSSYCAT: 109 Second Ave. Asbury Pk., N.J. 988-7979. Bar.
PEECHES 'N' CREEM: 408 E. 64 St. 888-1608. Bar/Rest.
CUBBY HOLE: 438 Hudson St. 243-9079.

DISCOS

DEJA VU: 85 Washington Place. Open Weekends.
UNDERGROUND: 860 Broadway & 17 St. Sunday, monthly.
VAN BUREN'S: 349 W. 46 St. Thur. & Sat. Bar, Disco, Rest.





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23rd

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23rd Street Corner of 11th Avenue 807-6261

Inside The Apple

FRANKIE TAMBURELLI



Congratulations to **EDDIE FLAME** and **KENNY O'CONNOR** of **BILLY THE KID** bar in Jackson Heights on their **4th Anniversary.** They had a marvelous party that was absolutely jam-packed with Bar people and celebrities. As usual, these two guys went all-out with an open bar and a sumptous buffet. There was also a great show put on by **MICHAEL GREER.** On the bar were **CRAIG NOTO** and **RICHIE LOMBARDI,** being ably assisted by **JULIO, WALLY,** and **PAUL.** Thanks for a great time, guys. Congratulations also to **GEORGE HOPKINS** and **DONNY PURPURA** on their 11th year of happiness together. If you've ever seen them together (it does happen every once in a while), you know exactly how happy those 11 years have been. Do you know the difference between dwarves and a women's track team . . . One is a group of cunning runts. Gorgeous **ALYSSA METCALF** now to be found slaving behind the burners at the **23RD STREET SALOON.** Porn superstar **KIP NOLL** opening a series of bookstores. The first one is already open in Portland, Maine and is located at 502 4th Ave. One of the most gorgeous women in New York has to be **RENE** at **TEMPUS FUGIT.** By the way, Honey, the girls on the Westside want to know why you haven't been around to see them lately. With the state of the economy the way it is, it's best to take advantage of the specials around town. There's the Wed. specials at the **CLUB BATHS,** where rooms are $5.00 and lockers are $3.00 with the coupon you can find in this magazine. There's also those reasonably priced and very well-prepared dinners at **CAHOOTS.** Then there's two for one Mon. at hot, hot disco **STYX** and at the Village hot spot **VILLAGE STYX.** You can also do two for one and see **MAGGIE JIGGS** at the same time at the **BIG DISH.** On the Eastside, there's **COMPANY** with two for one Mon.-Fri. from 4-8. **NIGHTWING** also has two for one Tue.-Fri. 4-8, Sat.-Sun. 12-8 and all night Mon. **GEORGE SARDI** is now hosting cocktails at **LEW PRINCES'** always innovative and spectacular **EAST 53.** He's there Mon.-Fri. from 5-7, so stop on by. The nest **Bar Awards** will be on Mon. Dec 6th at **PETER RABBIT.** They ask that Bar People coming bring a gift for the **One-to-One Kids.** I'm sure **KENNY CHEROT** and crew have a load of surprises planned. Why are her friends all calling **PAT McGRATH** "Spuds?" Something about Idaho, I think. **FRANK MASSEY** put on a fabulous show at the **INNER CIRCLE.** The burlesque portion was out of this world. What a real cutie is waiter **BRETT** at the **5 OAKS.** Also on the bar is the delightful and super talented **SANDY HACK. RANDY MARSHALL** and his **TOMMY,** late of the **BEACH HOTEL,** now playing the Phildelphia connection running down there every few weeks with tapes for the clubs and baths there. Did you notice all the cuties that can be found at **PIPELINE** in Chelsea? It's a great place to cruise and the bartenders are real friendly. **CRISCO** seems to be the new hangout for the stars late at night. Everytime I'm there, it's someone different. There's always someone like **KENNY ROGERS, PATTI LA BELLE, RICK JAMES, RON WOOD** of the **ROLLING STONES,** or **LINDA BLAIR** running around having a good time. Have you caught **PORTIA NELSON** on the most popular soap around, **"All My Children"?** Which Village bartender was it who was left handcuffed all night at the **ANSONIA BATHS** when his trick lost the key and had to go gome to get a duplicate? I'd like to thank another Village bartender

THURSDAYS AT



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No Cover

MANEUVERS

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for causing a minor scandal by sending me flowers with a card thanking me for a wonderful evening. **ELAINE ROMANGOL,** now running the **CUBBY HOLE,** sure knows how to pick bartenders. Besides **JOHNNY POOL,** she's also got **DEAN MEADOWS** and **DANNY LUZAICH** of practically everywhere. They don't have live entertainment, as I previously said. That was a simple (can anything to do with me be anything but simple?) misunderstanding. **THE WORKS** still running very hot, and it gets even hotter when **MIKE JORBA** is spinning discs. He's also been known to guest DJ at **ALEX'S** Tea Dances. Speaking of DJs, our own **RENE HEWITT** is the only DJ I know who spends more time cruising the dancers than spinning. **JOANI RAPP'S** new cabaret to be called **LOST AND FOUND** and will be featuring some of the hottest acts in NY. What a talent is **HAYDEN SCOTT** of the **BERITZ** in Brooklyn. His show is terrific and very diversified. **TYSON'S** on Ninth Ave and 51st St features dinner and live entertainment every night. **TOMMY DEE'S LA STANZA** still

NIGHTWING

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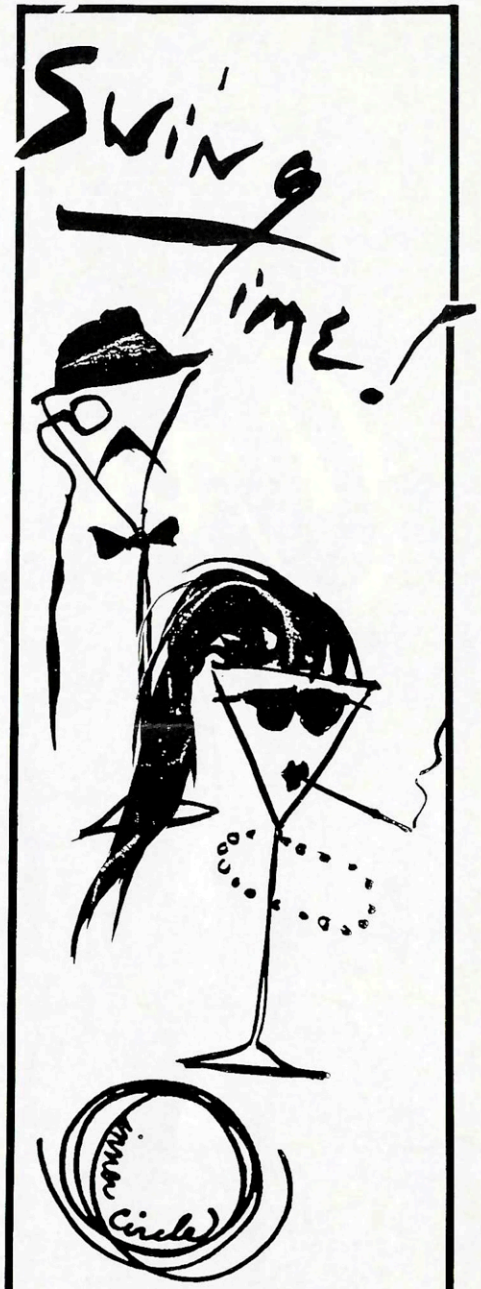
Rooms $5.00 Lockers $3.00
with this coupon

Expires *December 1*
six hour time limit

Every Wednesday

one of the nicest places on the Eastside for that romantic dinner for two. **UNCLE CHARLIES NORTH** still one of the most popular bars on the Upper Eastside. **TY'S** under new management and newly renovated but still one of the best places to cruise on Christopher St. Real estate tycoon **WALTER ROSENBERG** looking terrific, having lost a lot of weight. **RALPH** of the **RITZ CARD SHOP** seen at the **MAGIC TOUCH** surrounded by a bevy of beauties as always. **MITZI** at the **HAYMARKET** always adds a special touch to cocktails with his dry and gentle wit. Special birthday wishes to everyone's favorites **TONY COLLADO, JIMMY GREY** (see, I didn't use your other name) and **BOBBALOU** of the **EAST 53** and **MARVIN MASSIVE** of the **220 CLUB.** A real sweetheart is **PETER** the cocktail bartender at **DALLAS. CHARLES PIERCE'S** opening night at **FREDDY'S** a star-studded, jam-packed affair that left the audience screaming for more. The man is a super talent and will be playing through Dec 4th. What a dynamite duo are **PAULA** and **MILLIE** of **PAULA'S SALOON.** They keep the fun going all night long. A real doll is gorgeous **PAM** of **CHIGA.** Now that's an elegant lady. She even bowls in spiked heels. And I have it on the best of authority (can't reveal my sources) that she only takes them off to go to bed. Well, it's time to close this one. Have a very safe and happy Thanksgiving and enjoy the blessings you have. Performing at midnight this weekend at **NIGHTWING** will be Swedish import **CHERYL PETERSON.** Stop by, catch a show, have dinner, or just say Hi. Ask for me, **FRANKIE,** or call 807-1897. And who was that rising star with **MICHAEL GIAMMETTA** in the photo I printed last week? **DIANA ROSS,** that's who. They were both a lot younger then, but I think they're prettier now.





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CORNER WEST STREET
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(212) 924-7030

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Astrology

MME. REBAKAS

Nov. 22-28, 1982

ARIES—3/21-4/20
Your lover (or closest friend) may turn out to be the turkey you must deal with on Thursday. No carving is necessary. A little stuffing will do.

TAURUS—4/21-5/20
Three different opportunities to test your social appeal will occur this week. The most important will be the least conspicuous.

GEMINI—5/21-6/20
A 12 candle dinner (at the very least) is called for on Thanksgiving this year. Your most important **genuine** friend will have to miss it. As the evening drags on, you will notice what a difference they would have made.

CANCER—6/21-7/22
Now is the time to start looking for an entirely new type of person to fill the romantic needs in your life. **How about a strong person, for a change?**

LEO—7/23-8/22
You will not get the Nobel Prize for tact this week. In fact, you will be lucky if your big mouth doesn't earn you a good smacking around.

VIRGO—8/23-9/22
Be especially careful the next few days around people dealing in gossip. Do you **really** want everyone to know what you've been doing in private?

LIBRA—9/23-10/22
A little more time than you want must be spent with your family this week. It won't kill you and might even be very pleasant.

SCORPIO—10/23-11/22
Now you are a year older. How about wiser? Some things do get better with age, darling, and **why shouldn't you?**

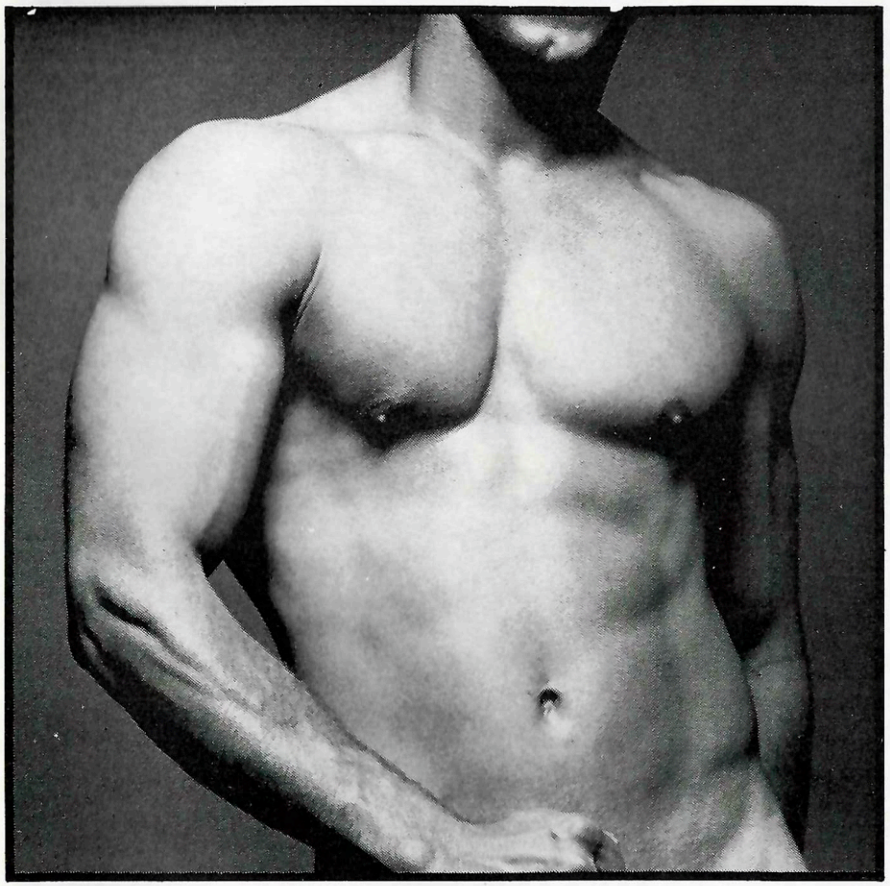
SAGITTARIUS—11/23-12/22
Strength, combined with **gentleness,** are absolute character necessities in the people who will become important in your life. Thursday is a mixed bag for you.

CAPRICORN—12/23-1/22
You may be the main course at someone else's holiday dinner this week. Won't that be a turn-around for you? Prepare by being more careful in bathing.

AQUARIUS—1/23-2/18
You will be reminded the next few days of that which you have given up for what you now have. The soul-searching will resolve nothing.

PISCES—2/19-3/20
Don't permit anyone with peculiar food allergies to spoil your Thanksgiving dinner. You, however, can pig out as much as you want. **In more ways than one.**

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