



Newsday John Paraskewas

Manhattan Rhythm Kings' Hal Shane, front left; Tripp Hanson, right, and Brian Nalepka, on bass, at Rainbow and Stars

# Entertainment on Tap With the Rhythm Kings

*From the street to Broadway to Rainbow and Stars*

By Blake Green  
STAFF WRITER

**W**ITH HIS 6-foot-6 frame folded into a banquette at Rainbow and Stars, Tommy Tune — from the waist up — was just another member of the opening night audience for the Manhattan Rhythm Kings. "But every time we did a tap dance, I could see Tommy's posture change," says Brian Nalepka of his view from the stage where the vintage song-and-dance trio began a four-week run this week. "He'd sit up straight, lean forward and tap his fingers."

"The last time Tommy saw us doing 'Tappin' the Time,'" Tripp Hanson says about the Fred Astaire number that closes the group's show, "he was in the middle of it."

Tune and the Manhattan Rhythm Kings began working together in the mid-'80s. The group, which started out in the '70s as Manhattan sidewalk buskers, spent two years as musically talented country bumpkins in a hit Broadway show. Now, spiffed up in white ties, tails and red rose boutonnières, the trio is doing its first gig in the city's most elegant cabaret.

Nalepka is the bearish sort just right to play the

string bass (as well as the tuba — when there's room for it on this stage). Hal Shane and guitarist Hanson are less imposing figures, but nimble as red-socked tap dancers who give new appreciation to the expression "turning on a dime."

"We do a lot of big dance numbers on the road, usually on proscenium stages, so it was a little frustrating," Shane recalls about their introduction to the Rainbow and Stars space. But noted tapper Brenda Bufalino came to their rescue. An expert at what Hanson calls "rhythm tap — very different from Astaire and Broadway tap," Bufalino choreographed "Shiny Stockings" for the Kings.

Nalepka, Hanson and Shane — who have been the group since 1985 — are men of several talents. All sing. Besides what they bring to Rainbow and Stars, Hanson plays the piano; Shane, the banjo; Nalepka, a mean accordion. For Broadway's "Crazy for You," a show that features Gershwin music, they also mastered the saw, toilet plunger and tire pump.

The Rhythm Kings put in 850 performances at the Shubert Theater before deciding to resume a club and concert career that had begun to take off before the

Please see KINGS on Page B22

## HEADS UP! OHLSSON PLAYS CHOPIN

**WHAT'S HAPPENING:** Pianist Garrick Ohlsson begins a six-concert, two-year traversal of all the solo piano music of Frederic Chopin on Sunday at Alice Tully Hall. The performances will include pre- or post-concert lectures and discussions. In addition, on Feb. 18 there will be a workshop on "Chopin in Our Time" with Ohlsson and writer David Dubal at Lincoln Center's Walter Reade Theater. The series marks the 25th anniversary of Ohlsson's victory at the International Frederic Chopin Piano Competition in Warsaw.

**THE TALK:** "Chopin has remained one of the most beloved composers in classical music," says Ohlsson, a 46-year-old native of White Plains. "He and Beethoven were never eclipsed in their popularity. Both got famous extremely fast." Yet the extent of Chopin's skill is not that well known, says Ohlsson, who is recording the composer's complete works for Arabesque Records. "He is even greater than we think he is," the pianist says. "He is one of the most highly disciplined creators in the musical cosmos: a master of melody, harmony, counterpoint and form. His formal genius wasn't appreciated until late, because he didn't create it in big symphonic forms."

**THE DETAILS:** Garrick Ohlsson plays Chopin — a rondo, four mazurkas, 12 études and so on — Sunday at 3 p.m. at Alice Tully Hall, Lincoln Center, with a post-concert talk by critic Michael Steinberg. Tickets \$30; call (212) 721-6500. —Peter Goodman



Pianist Garrick Ohlsson is at Alice Tully Hall Sunday.

## REVIEW

# Minimal Essentials of Sound and Silence

By Tim Page  
STAFF WRITER

**R**EACTIONS TO the Deep Listening Band, which began a four-night set at the Kitchen on Wednesday, are bound to be subjective. Some listeners will no doubt find this 90-minute exploration of moans, drones, plinks, swoops and the inner life of chords frustratingly spare. I thought it one of the loveliest, most restorative concerts I've heard in a long time.

**DEEP LISTENING BAND.** Pauline Oliveros, Stuart Dempster, David Gampter, composers and performers. The Kitchen, 512 W. 19th St., Manhattan. Seen Wednesday night. Repeated tonight and tomorrow.

The word "minimalism" has been bandied about in such a promiscuous manner that it doesn't really mean much of anything anymore. (How can something like Philip Glass' "The Voyage" — three substantial acts scored for large orchestra, chorus and as many solo singers as you

find in Rossini or Verdi, and produced in high style by the Metropolitan Opera — possibly be considered minimalist?) Nevertheless, I'm going to use the M word to describe the Deep Listening Band. This is, if you like, "roots" minimalism — a skillful, deliberate reduction to musical essentials that slowly metamorphoses and blossoms in the consciousness of a receptive listener.

Three pieces were performed — two of them, "Pots and Pans" and "The Saucer's Apprentice."

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**Legal Notices**

1-3354 SUPREME COURT OF THE STATE OF NEW YORK COUNTY OF QUEENS SUMMONS Index No. 13557/91 Date of Filing of Summons & Complaint June 25, 1991 FIDELITY NEW YORK F.S.B., Ux/ FIDELITY NEW YORK, Plaintiff,

—against— PAWEŁ EFRAIMOV, GALINA EFRAIMOVA, JOHN DOE, JANE DOE, and XYZ CORPORATION, whose names are unknown to plaintiff, whose persons or parties intended being the tenants, persons or corporations in possession, if any, having a claim or interest in the premises.

To the Above-Named Defendant: YOU ARE HEREBY SUMMONED to answer the complaint in this action and to serve a copy of your answer within twenty (20) days after service (or within thirty (30) days after service is complete if this summons is not personally served upon you within the State of New York), and in case of your failure to appear or answer, judgment will be taken against you by default for the relief demanded in the complaint.

Plaintiff designates Queens County as the place of trial pursuant to CPLR 507 based on the fact that the property which is the subject of this action is located in Queens County, New York.

Yours etc., Schillinger & Finsterwald Attorneys for Plaintiff 42-40 Bell Boulevard, Suite 403 Bayside, New York 11361 (718) 423-8000

TO: Mr. Pawel Eframov

The foregoing summons is served upon you by publication pursuant to an order of the Honorable Eileen Kaufman, Justice of the Supreme Court of the State of New York, dated December 9, 1994, and filed with the complaint and other papers in the office of the Clerk of the County of Queens, at 85-11 Sutphin Blvd., Jamaica, New York. This is an action to foreclose a mortgage, dated February 5, 1988, held by Fidelity New York F.S.B. affecting a real property located at 70-10 Groton Street, Forest Hills, New York (the "Property") which is also identified as block 3226, lot 10 of the County of Queens. Plaintiff seeks a judgment of foreclosure and sale barring all defendants from any right, title and interest in the Property and for the right to seek a deficiency judgment against Pawel and Galina Eframov.

Dated: Bayside, New York December 15, 1994 Schillinger & Finsterwald Attorneys for Plaintiff 42-40 Bell Boulevard, Suite 403 Bayside, New York 11361 (718) 423-8000

**Legal Notices**

1-7596 Notice of formation of limited liability company. Name: 80-02 Leasehold Company, LLC. Certificate was filed with Sec. of State: 11/19/94 Office location: Queens County, NY Sec. of State has been designated as agent of the l.d. lab co., upon whom process against it may be served. The Sec. of State may mail a copy of any process against it served upon him or her to 80-02 Kew Gardens Road, Kew Gardens, NY. Purpose: Ownership and operation of real property.

1-3206 SUPREME COURT OF THE STATE OF NEW YORK COUNTY OF NASSAU SUMMONS

THOMAS P. BRECCIAROLI, as Executor under the Last Will & Testament of JOSEPHINE G. BRECCIAROLI, formerly known as JOSEPHINE BUZZETTI, Deceased, PLAINTIFF,

—against— JAMES F. CORCORAN, if living, and if he be dead, his widow, legal representatives, distributees, devisees, successors in interest, executors, mortgagees, and any and all persons deriving any interest in, or lien upon the real property described in this action, all of whom and whose names and places of residence are unknown to Plaintiff. DEFENDANTS

To the Above-Named Defendants: You are hereby summoned and required to serve upon plaintiff's attorneys an answer to the complaint in this action within twenty days after the service of this summons, exclusive of the day of service, or within thirty days after service is complete if this summons is not personally delivered to you within the State of New York. In case of your failure to answer, judgment will be taken against you by default for the relief demanded in the complaint.

The basis of the venue designated is the location of the real property in the County of NASSAU. Dated: November 9, 1994 LIMONCELLI, NAGLE & SPERENDI 229 Seventh Street, Ste 305 Garden City, NY 11530 (516) 742-3777

To the Above-Named Defendants: The foregoing Summons is served upon you by publication pursuant to an order of the Hon. Harry H. Kuttner, a Justice of the Supreme Court of the State of New York dated December 19, 1994, and filed with the complaint and other papers in the Office of the Nassau County Clerk, at Mineola, New York.

The object of the action is to establish the ownership of the decedent, JOSEPHINE G. BRECCIAROLI, by adverse possession and to compel the determination of claims to a parcel of real property known as and by street address: 136 Gormley Avenue Roosevelt, New York, more particularly described in the complaint, and designated on the tax map for the County of Nassau as Section 55, Block 303, Lots 941, 942, 943 and 944. Dated: December 21, 1994 LIMONCELLI, NAGLE & SPERENDI 229 Seventh Street, Ste 305 Garden City, NY 11530 (516) 742-3777

**ADVICE**

**ANN LANDERS**

DEAR ANN: I had to write after reading the letter about the St. Petersburg house-and-dog sitter. We also hired someone we had used before to come in once a day for a week and care for "Omar," our 16-year-old Siamese cat. We left full instructions, our vacation telephone numbers and our vet's number.

When we returned, we found a note from the sitter saying, "Omar is just fine," but we could not find the cat anywhere. His food had not been touched. After considerable searching, we found Omar in a closet. He was in pitiful condition, reduced to skin and bones, unable to stand or meow, and totally disoriented. I'm certain that he had been without food or water the entire time.



We rushed him to the hospital, where he was put in intensive care. After three weeks of home nursing, our beautiful cat survived, but his playful spirit was gone, and he never recovered completely.

I assumed Omar's sitter was reliable because he was licensed and did pet care for a living, but apparently, that was no guarantee. Please warn others to check out the person who is to take care of their precious pets. Those who fail to do so are taking a big risk.

—Foolish in Florida

DEAR FLORIDA: Thanks for the warning, but if I read your letter correctly, you DID hire someone you trusted and had used before.

If there is a message in your letter, it is this: Don't engage anyone to care for your pet unless you have total confidence in his or her ability based on several well-researched references. Here's another letter on the same subject:

DEAR ANN: This is about the house-and-dog sitter in St. Pete who was blamed when the dog died. I doubt that getting anything in writing would have made a difference.

Ours is a similar story. Two days into our vacation, "James," our house-and-dog sitter, phoned to tell us our beloved collie had a high fever and the vet didn't expect her to live through the night. We were 800 miles away, and all we could do was ask the vet to give her antibiotics and pray. She died the next day of liver disease.

Instead of blaming James for our pet's death, we thanked him for his loving care and gave him a bonus. The poor fellow had to deal with an extremely difficult situation, and he did so without complaint.

I hope that family in St. Pete reads this and apologizes to their dog sitter.

—Ojai, Calif.

DEAR OJAI: I doubt that the trashy couple who left their dog with a kind friend would acknowledge any wrongdoing, let alone apologize.

You were extremely understanding when your dog died while in the care of a sitter. That St. Pete couple did not have your decency or compassion.

DEAR ANN: My husband and I have been cigarette smokers for 20 years. Our daughter, "Beth," age 15, has started to smoke. We are very upset.

How can we explain the health risks to Beth? Although we still smoke, we recently switched to low-tar cigarettes and are trying hard to quit. Please give us some guidance.

—Long Island, N. Y.

DEAR L. I.: The best you can do is hold yourself up as "horrible examples" (which you are) and urge her to be wiser than you were.

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Gem of the Day: A stitch in time can save a lot of embarrassment. ■

Feeling pressured to have sex? How well-informed are you? Write for Ann Landers' booklet "Sex and the Teenager." Send a self-addressed, long, business-size envelope and a check or money order for \$3.75 (this includes postage and handling) to: *Ann Landers*, New York, N.Y.

**Manhattan Rhythm Kings**

KINGS from Page B21

musical opened. One of the hardest parts of leaving the show (which is still running) was returning to six to eight months a year on the road. All three make their homes in the metropolitan area, but spend a small fraction of their time performing in New York. For much of the fall, for instance, they sang, danced and played aboard cruise ships — two voyages on the Queen Elizabeth II and one on Royal Viking.

The Kings began in the late '70s. Shane, a Long Island native who'd made it into the choruses of several Broadway shows, first heard the Kings singing in front of the Pioneer Market at 74th and Columbus. A month after the closing of his then-job, "They're Playing Our Song," he saw their ad for a replacement and got the job.

Nalepka, who grew up in New Jersey and attended Juilliard, is the only original King who ever sang on the city's streets. He, Shane and a now-departed member were appearing at the Third Avenue Street Fair when Hanson, who hails from Wilmington, N.C., heard them and realized "that was exactly what I wanted to do."

Besides Tune, with whom the Kings toured the Soviet Union and have danced with in venues as diverse as Carnegie Hall and Trump Plaza, Susan Stroman "is a name that keeps coming in and out of our careers," says Hanson. Stroman, who worked separately with Shane and Hanson, brought them together when the Kings were looking for another replacement. She was also the choreographer of "Crazy for You."

The Kings' harmony work is unusual for the '90s, but the three are quick to point out that musical history is rich with their style of performing. The Boswell Sisters, Paul Whiteman's Rhythm Boys and the Ink Spots have provided inspiration: The current show includes the Sisters' "Sentimental Gentleman From Georgia," the Boys' "Happy Feet" and the Spots' "We Three" — also the title of the Manhattan Rhythm Kings' latest CD for Sterling.

The nostalgic music is not all familiar — "The Jitterbug" was a number cut from "The Wizard of Oz." But despite an occasional song from the '50s, the group has no desire to expand beyond its '20s, '30s and '40s repertoire. "Staying focused has made us what we are today," Shane says.

Not that the Kings aren't '90s kind of guys. Nalepka says one of their dreams "is to be three singing turnipins in a Disney animated movie." ■

**Deep Listening Band**

DEEP from Page B21

credited to the Deep Listening Band and a central work, "Deep Hockets," to performer-composer David Gampier. Although I thought I could tell when one piece shifted almost imperceptibly into the next, the evening is best described as a slow, mostly consonant, carefully calibrated journey from silence into sound and then back to silence.

So what "happens" during that journey? Well, depending on one's perspective, not much and a great deal. Pauline Oliveros plays French horn, conch shell and accordion, and sings; Stuart Dempster sings and plays both trombone and an Australian instrument called the didgeridoo; Gampier plunks occasional riffs on the piano, hammers its strings with delicate precision, plays some other instruments and sings. All this is augmented by electronics to create a shimmering aural texture, a musical spread.

Throughout, one is acutely aware of the presence and power of silence; every new sound enters as a very specific negation of silence that is also, somehow, united with silence in a curious harmony. This may strike readers as mystical mumbo jumbo — isn't all music the alternation of sounds and silence? Well, yes, it is. But one is rarely made so conscious of the quiet backdrop on which that music is made, rarely drawn so deeply into the unfolding process of musical narrative.

Those who demand densely packed, empirical "events" from their contemporary music will likely flee the Kitchen within five minutes, panting for some Elliott Carter. The Deep Listening Band's music is simple, but it is not simplistic. Nor is it easy; if you are going to work with only a few sounds for an hour and a half, you'd better choose those sounds carefully. Ultimately, Anna Russell's tart, useful comment applies — this is the sort of thing one

**PUBLIC NOTICE**

**NOTICE OF AVAILABILITY OF BID SPECIFICATIONS FOR MASS ANNOUNCEMENT SERVICE TIME AND WEATHER SERVICES**

Notice is hereby given for interested parties to submit written requests to receive New York Telephone Company bid specifications for use of the Time of Day and Weather Information Channels in the New York Downstate Area. Requests for bid specifications must be received by the Company by 5:00 P.M. February 10, 1995. The Time of Day and Weather Information Channel allocations are for the May 1, 1995 through April 30, 1996 periods. Requests to receive bid specifications should be forwarded to: New York Telephone Company, 1095 Avenue of the Americas, Room 825, New York, NY 10036. Attention: Mr. A. Lobosco.

Upon receipt of these requests, bid specifications will be forwarded and prospective bidders will be required to return bids by February 24, 1995, to be eligible for consideration. All bids must be accompanied by a certified or cashier's check in the amount of \$10,000 for the Time of Day Information Channel and \$20,000 for the Weather Information Channel. The minimum bid requirement is \$100,000 and \$200,000 respectively. The awards